THE *Art of Playing* ON THE VIOLIN;

WITH

A New Scale shewing how to stop every NOTE, Flat or Sharp, exactly in Tune, and where the SHIFTS of the Hand should be made.

To which is added

A Collection of the finest Rigadoons, Almands, Sarabands, Courants, & Opera Airs extant.

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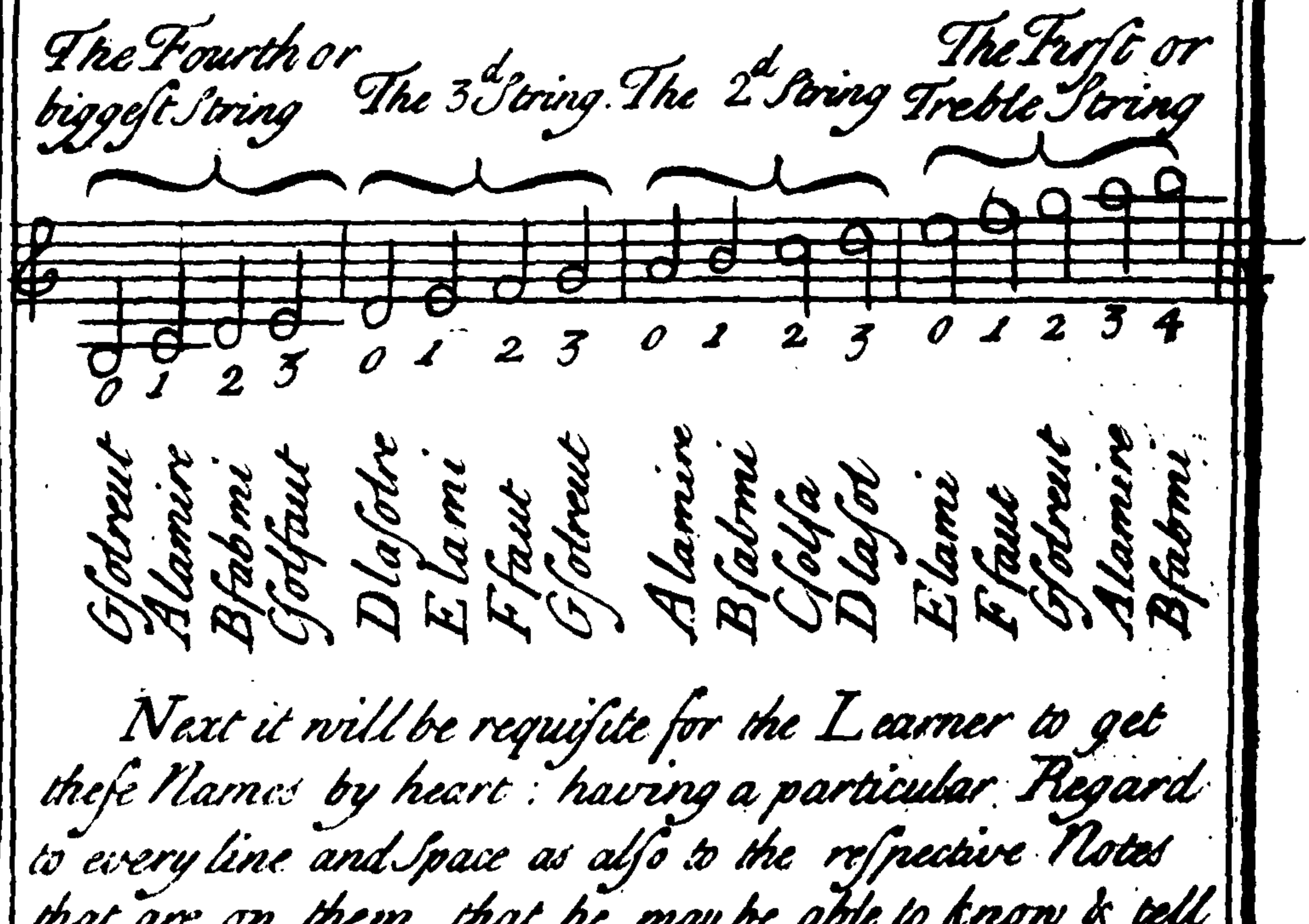
THE
Art of Playing on the
VIOLIN

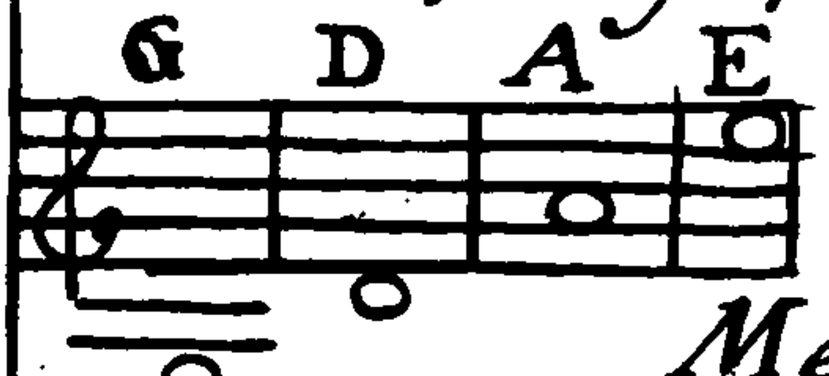
The first Thing to be learnt is the Scale of the GAMUT *as it is here subjoyned*



Next it will be requisite for the Learner to get these Names by heart: having a particular Regard to every line and Space as also to the respective Notes that are on them that he may be able to know & tell their proper Names readily whenever he shall

see them in any place or Lesson whatsoever.

The next thing to be learn't is the method of tuning the Violin which must be by fifths thus ye fourth or biggest string open must be GAMUT or rather G-sol-re-ut, the third String open D-SOL-RE. the second string open A-LA-MI-RE. and the least or treble string open E-LA. as for Example.



But if you cannot put your Violin in tune by the help of the former Direction, do it thus. Measure out the seventh line (from the Nut) which is drawn acros's the string's in the ensuing Example and draw with a little Ink a line over the Finger board at the same Distance from the Nut as that line. having done thus, screw up ye treble string to as high a pitch, as it can moderately bear, then put your little finger on the afore mentioned Mark on the second String and cause that to give the same sound as ye treble string doth when 'tis open: Afterward put your little Finger on the same mark on the third string & cause that to have the same sound as the second String when open lastly observe ye same method in tuning ye 4th string.

Directions how to play off the several Notes marked in the Scale of the GAM-UT.

Hold the Violin with your left Hand, about half an inch from the bottom of its Head, which is usually termed the Nut, and let it lie between the Root of your Thumb and that of your fore-finger: then you may proceed to the playing off of the Notes specified in the Scale of the Gamut. to which purpose it ought to be observ'd, that there are 4 Notes appertaining to ye fourth or biggest String, viz. G-sol-re-ut. A-la-mi-re. B-fa-be-mi and C-sol-fa-ut, now G-sol-re-ut is to be play'd open: A-la-mi-re must be stop't with the fore finger of your left hand almost at the distance of an inch from the Nut, B-fa-be-mi with your second

finger

finger about half an inch from the first & C-sol-fa-ut with your third finger close to the second.
The IIId string hath in like manner 4 Notes which are these viz D la-sol-re, E-la-mi, F-fa-ut & G sol re ut (on which last the Cliff is commonly fix'd) D-la-sol-re is struck open. E-la mi is to be stop't with your fore-finger about an inch from the Nut F-fa-ut with your second finger close to the first. & G-sol-re-ut with your third finger 3 quarters of an inch from yc 2d.
The IId string hath also 4, Viz A-la-mi re, B-fa-be-mi C-sol-fa-ut and D-la sol: A la mi re is open, stop B-fa-be mi with your fore finger about an inch from ye Nut C-sol-fa-ut with your second finger close to the first & D la sol with your third finger about three quarters of an inch from the second.

The Ist, treble, or least string hath six Notes usually appropriated thereto which are these Viz E la F fa ut. G-sol-re-ut, A-la-mi-re, B-fa-be-mi, and C-sol fa ut. strike E la open; stop F-fa-ut with your fore finger very near the Nut: G-sol-re-ut with your second finger about three quarters of an inch from the first: A-la-mi-re with your third finger at the same distance from the second: B-fa-be mi with your little finger half an inch from the third; and lastly to stop C sol fa ut you must stretch your little finger about a quarter of an inch farther than you did for B-fa-be-mi.
But the Learner is to take Notice that all the Notes on the first or treble string excepting E la are termed in Alt for Distinction sake.

And that the first Note of every string must be drawn with a down Bow.

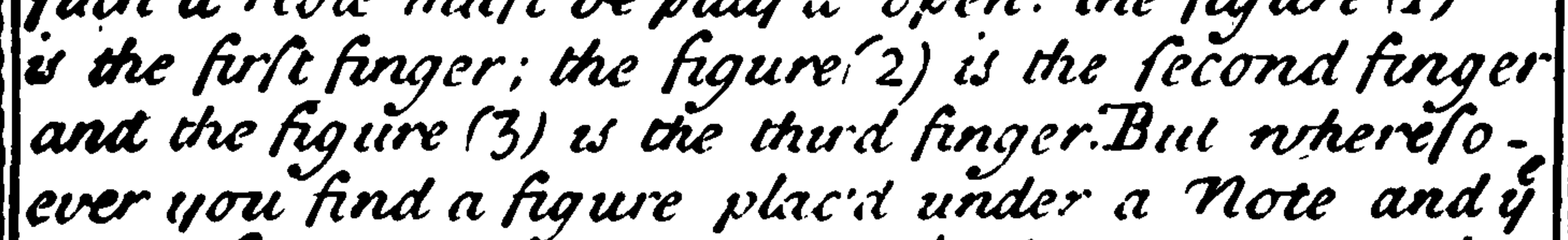
4

Of Flats & Sharps.

Whereas the greater part of the Notes in the Gamut are divided by half Notes commonly call'd Flats and Sharps: the former whereof are marked thus (♭) the other thus (♯) It may not be Amiss here to subjoyn the whole Scale of the Gamut ascending wherein all these half Notes are delineated, and at the same time to shew with what fingers they are to be stopt. Where a Cypher (0) is set underneath any Note, it signifies that such a Note must be play'd open: the figure (1) is the first finger; the figure (2) is the second finger and the figure (3) is the third finger. But whereso-ever you find a figure plac'd under a Note and ye same figure under the next it denotes that the same finger must be stopt about half an Inch farther yn it was before.

4th string. 3d string.

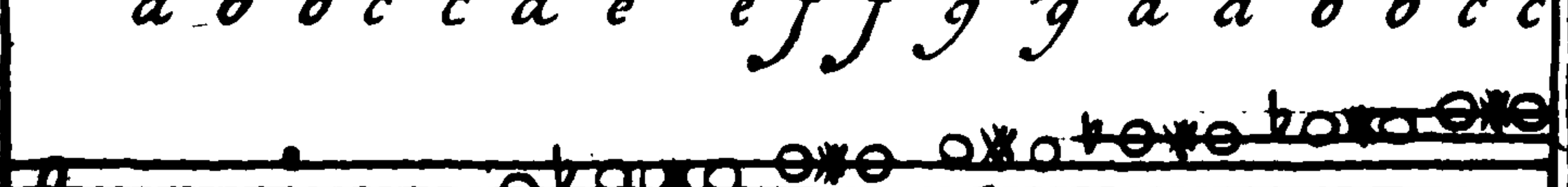
g a a♯ b♭ b c c♯ d e e♭ f f♯ g g♯



0 1 1 2 2 3 3 0 1 1 2 2 3 3

2d string 1st string

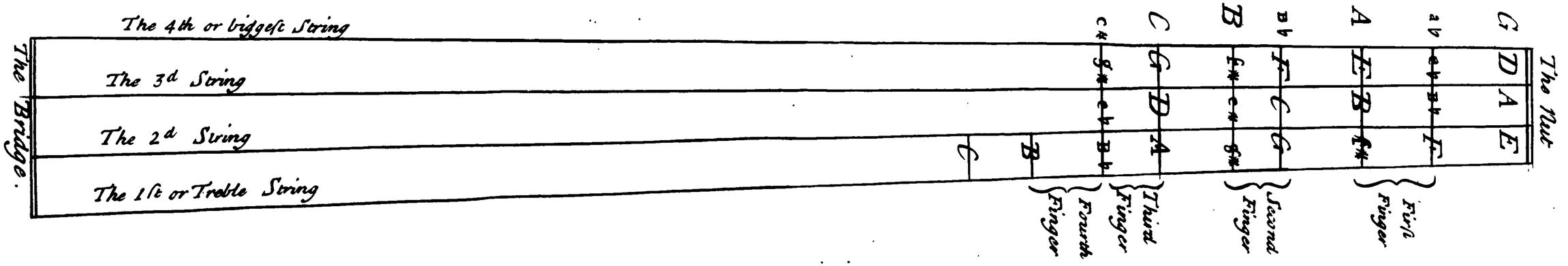
a b♭ b c c♯ d e e♭ f f♯ g g♯ a a♯ b♭ b c c♯



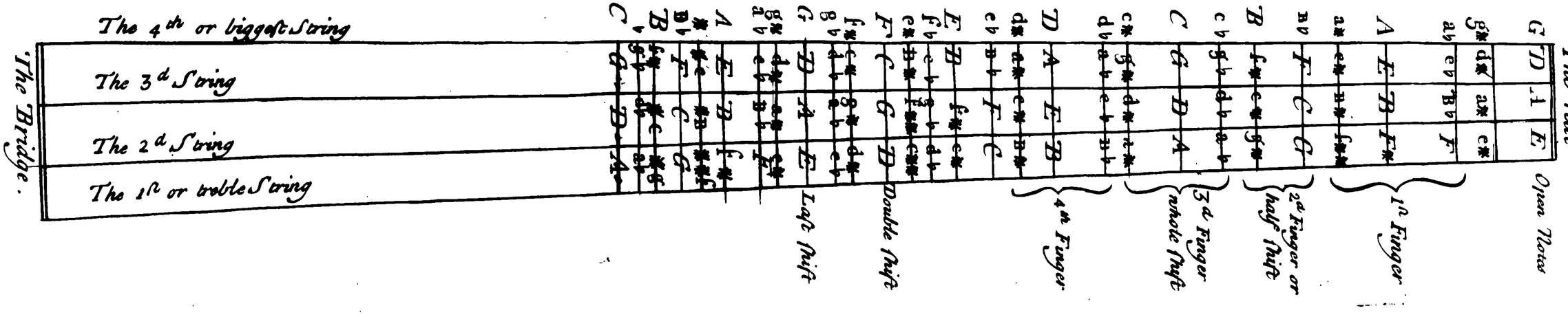
0 1 1 2 2 3 4 0 1 1 2 2 3 3 4 4

If you cannot readily attain to stop in Tune you may then have recourse to ye ensuing Example wherein ye strings of ye Violin are represented and divided into several frets.

Let the length of your Strings between the Nut and the Bridge be the same as in this Example, which you may easily do by removing the Bridge a little forwarder or backwarder as Occasion requires; then with a pair of Compasses mark out these lines either with Ink, or with bits of Paper pasted on the neck of your Violin at the same Distance as they are in this Example: Thus you'll easily discern every Note, and with a little practice learn how to stop in Tune to a very great Nicety.

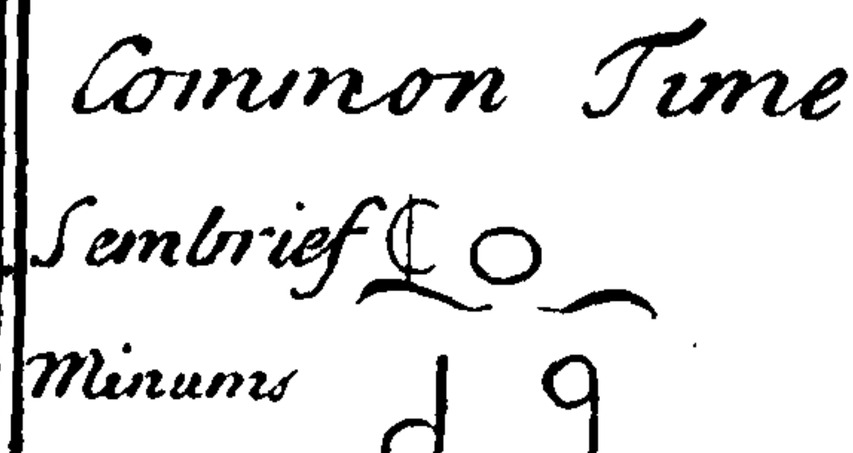


When you are pretty well acquainted with the manner of stopping according to the former Scheme, you may proceed to this, which directs you to stop in all the shifts, for Example ye first shift which is called the half shift is upon the 5th line; the whole shift is upon ye 8th line; ye double shift is on ye 17th line; the last shift is upon ye 20th line. Note that in shifting you must put your first finger on that line or Note where ye shift is to be done, & then move the whole hand higher accordingly. Note also that as G♯ & A♭, or A♯ & B♭ or also D♯ & E♭ &c are not ye same Notes you must not stop them with the same Finger.



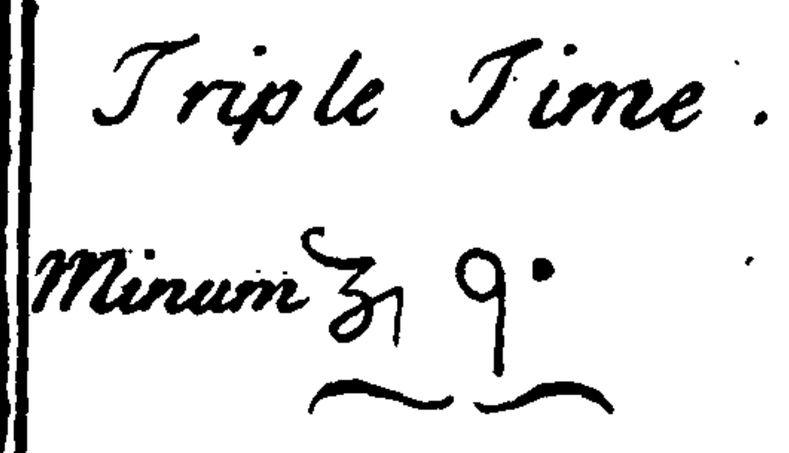
Common Time.

Sembrief
Minums
Crotchets
Quavers
Semi quavers



Triple Time.

Minum
Crotchets
Quavers
Semi quaver

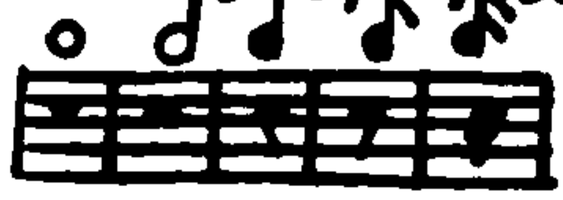


Example of the Time.

There are two sorts of Time viz Common and Triple. Common Time is marked thus and must be played slow. or thus to shew a somwhat fas= ter motion. and thus to denote a brisk movement. Triple time is marked thus to signifie a grave movement. or thus which mark is usually prefixd to slow Airs: or thus which mark serves for Min uets or light tunes: and thus which last mark is generally set before Jiggs & Paspes. a Sembrief is ye length of 2 Minums. 4 Crotchets 8 Quavers and 16 Semi quavers. and ought to be held as long as you can distinct. ly tell four thus 1: 2; 3; 4: therefore according to ye Mark set at the beginning of any Lesson whether it be slow or quick you must alter ye telling of these Num. bers slower or faster.

Triple Time is multiplied by three and consists of 1 prickt Minum, or 3 Crotchets, or 6 Quavers or 12 Semiquavers included within one Bar: whereas in common time 1 Semibrief, or 2 Minums or 4 Crotchets, or 8 Quavers, or 16 Semiquavers in like manner be contained within one Bar.

A Bar is a line drawn cross the five lines of the Scale as you may observe in the Example: A double Bar is set as occasion serves to shew that ye Strain ends there and that every strain must be played twice over. Furthermore in most Lessons you will find a dott or prick on the side of a Note, which signifies that such a Note whereto this dot is fixt must be held half as long again as the time of the Note it self requires. whether it be Semibrief Minum, Crotchet, or Quaver. As for the tails of Notes they may be turned upwards or downwards at pleasure. provided that the heads be made full and fixd in their proper places.

There are as many rests or marks of silence as there are Notes. Example  and when you meet with any of these you are to cease playing according to their lengths

Having explained the Scale of the Gamut both as it is natural and otherwise; there remains some Directions for the distinguishing of certain marks which are usually set at the begining of the Staves or lines, the first whereof is that of the Cliff which is formed thus. some other Notes also inserted in most Lessons viz Flats & Sharps that have been alredy described in the in the preceeding Example. Therefore I shall only add here that the Flats are used for Ela, B fa be mi and A la mi re, and if one or more of these Flats be placed next the Cliff it ought to be understood that all the Notes on that line, or in those spaces where they stand must be played flat throughout the whole Lesson

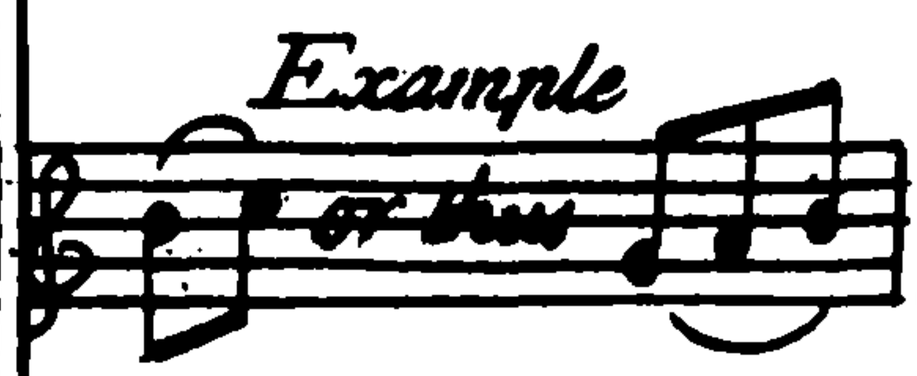
unless

unless you meet with a Sharp prefixt to any one of them shewing that that particular Note must be play'd sharp. The Sharps are applied to F fa ut, C sol fa ut and G sol re ut so that all the Notes found in those places are to be play'd sharp, unless a Flat any where intervenes.

Of the usual Graces.

The first is call'd a Beat. and is marked thus (+) it proceeds from ye half Note below the Note on which it is made, and must be heard a little before the proper Note is drawn with the Bow. as for Example in playing B-fa-be-mi you must first touch A-lamire open, and then beat down B-fa-be-mi with your forefinger. On the contrary a Shake is marked thus (tr) and comes from the next Note above. thus when you shake F-fa-ut, the Grace is taken from G-sol-re-ut, which you must strike a little and then shake it off, but be sure to let the proper Note be heard at last.

Example



There is also another sort of Grace call'd a Slur and marked thus (⌒) which is sometimes set over two, three, or more Notes to shew that all the Notes comprehended within it must be drawn with one Bow, as it appears from the Example

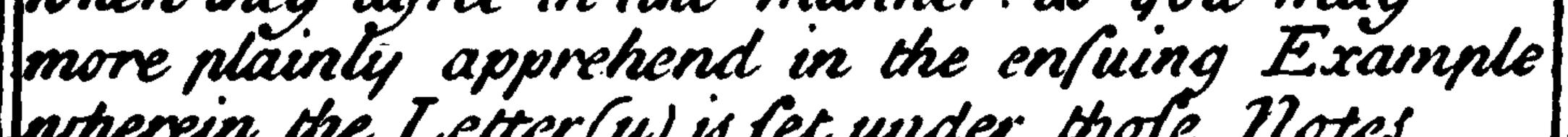
The

The Method of Bowing in Common Time

It is difficult to lay down any certain Rules for ye Use of ye Bow by reason the direction of divers Masters and ye Methods of Practitioners are very different: nevertheless it may not be improper for ye satisfaction of ingenious Learners to exhibit some few remarkable Observations on this subject. At the beginning of many Lessons you will meet with an odd Note excluded from ye others by the first Bar. which must be always struck with an up Bow. the next within ye Bar is to be drawn with down Bow. and whenever an equal number of Minums. Crotchets. or Quavers are comprised within ye same Bar. proceed in drawing one Bow down and ye other up continually: but if three. five. seven or any other odd Numbers are found therein. then 'tis requisite that some two of them be play'd with two down or two up Bows both together: Lastly in case there are two. four. or more Qaavers tied together. be sure to play off the first of them with a down Bow. the same thing is to be observ'd with Semiquavers when they agree in like manner: as you may more plainly apprehend in the ensuing Example wherein the Letter (u) is set under those Notes which require an up Bow, and (d) under those Notes which are drawn downwards.

Example

d u d u d u d u d d u d u u.



d u d u d d u d u d u d u u d

The Method of Bowing in Triple Time

When three Minums are included in a Bar, the first must be struck with a down Bow, and the two last with up Bows, or otherwise you may play off the first with a down Bow, the second with an up Bow, and the third again with a down Bow, but in playing you will soon perceive the first direction to be the best, in regard that by this means the following Bar will begin more smooth with a down Bow.

When three Crotchets are found in a Bar, you must draw ye Bow downward for ye first, upward for the second, and continue so to do alternately; but if four Quavers follow a Bar of three Crotchets, then strike the first Crotchet with a down Bow & the other two with up Bows; to the end that you may more conveniently begin the four Quavers in the next Bar drawing your Bow downward

Minuet

Rigadoon

Minuet

Rigadoon

Minuet

Minuet in Rodelinda.

The following Minuets by the most Eminent Masters.

Minuet

Minuet.

Tr

Tr

Tr

Tr

Tr

Tr

Tr

Minuet

Tr

Tr

Minuet

Tr

Minuet

Tr

Tr

Tr

Minuet

Tr

Tr

Tr

Minuet

tr tr

tr

tr

3 tr

tr

Minuet

tr

tr tr

tr

Minuet.

Sarabband by Sr Albinoni.

All°

Gavot by Sr Albinoni.

Air by Sig.r Masciti

Presto

20

Air by Mr St Helene

Allegro

Minuet.

Tr

Tr

Tr

Tr

Rigadoon

Rigadoon

Tr

A Favourite Air:

Allegro

Tr

:S:

:S: Song

Sym

:S: Song

Tr

Tr

Tr

Tr

Tr

Tr

Tr

Tr

Tr

Adagio

in the Opera of Sirve.

Sym

S

Prodigio adsegno

Air by Mr Handel in Julius Cæsar.

Tr

S

Song

Sym

Song

Adag

D.C. al segno

Un lampo e la speranza.

Allegro

Tr

Tr

Song

Tr

Tr

Tr

Sym

In the Opera of Admetus.

Si caro si in Admetus

Sym DC

Sym Song Sy So

Song

DC

A Favourite Air

All.o

Tr Tr Tr

Song

Sym

Song

Tr Tr Tr Tr

Sym

Song

Tr Tr Tr

Sym

Song

Tr Tr Tr

Sym

in the Opera of Rodelinda

Tr

Song

Tr Tr

Tr

Tr Tr

Bourrée

Sym

Minuet.

Tr Tr Tr

Tr Tr

Tr Tr Tr

Rigadoon

Tr

Aure portate by Mr Handel

in Ptolomy

Air by Mr Bononcini in Astyanax

Air in Astyanax

A Favourite Air,

All.o

Tr

S:

Song

S:

Syn

So

Tr

Song

In Rhadamystus.

Tr

Tr

Tr

Tr

Tr

Sym

Tr

Tr

Tr

Tr

:S:

:S:

A Favourite Air

Tr Tr Tr

Sym

Tr

Song

Tr Tr Tr

Tr Tr Tr

Sym

Song

In the Opera of Rodelinda.

Tr

Tr

Tr

Tr

Syn

Song

Violen

I

A Favourite Song

in the Opera of Admetus

Fr

Song

Fr

Fr

Sym

So

Fr

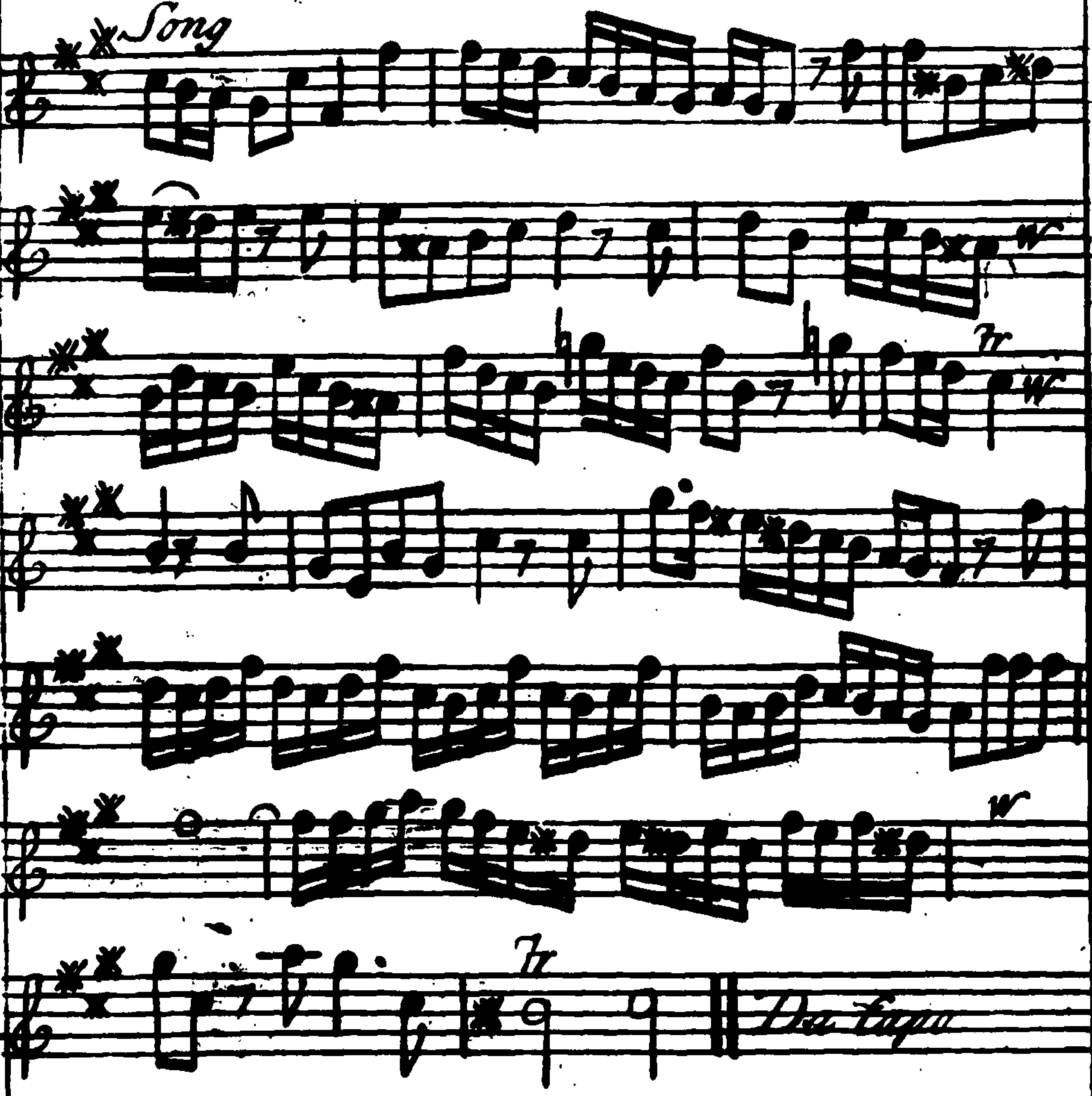
Fr

Sym

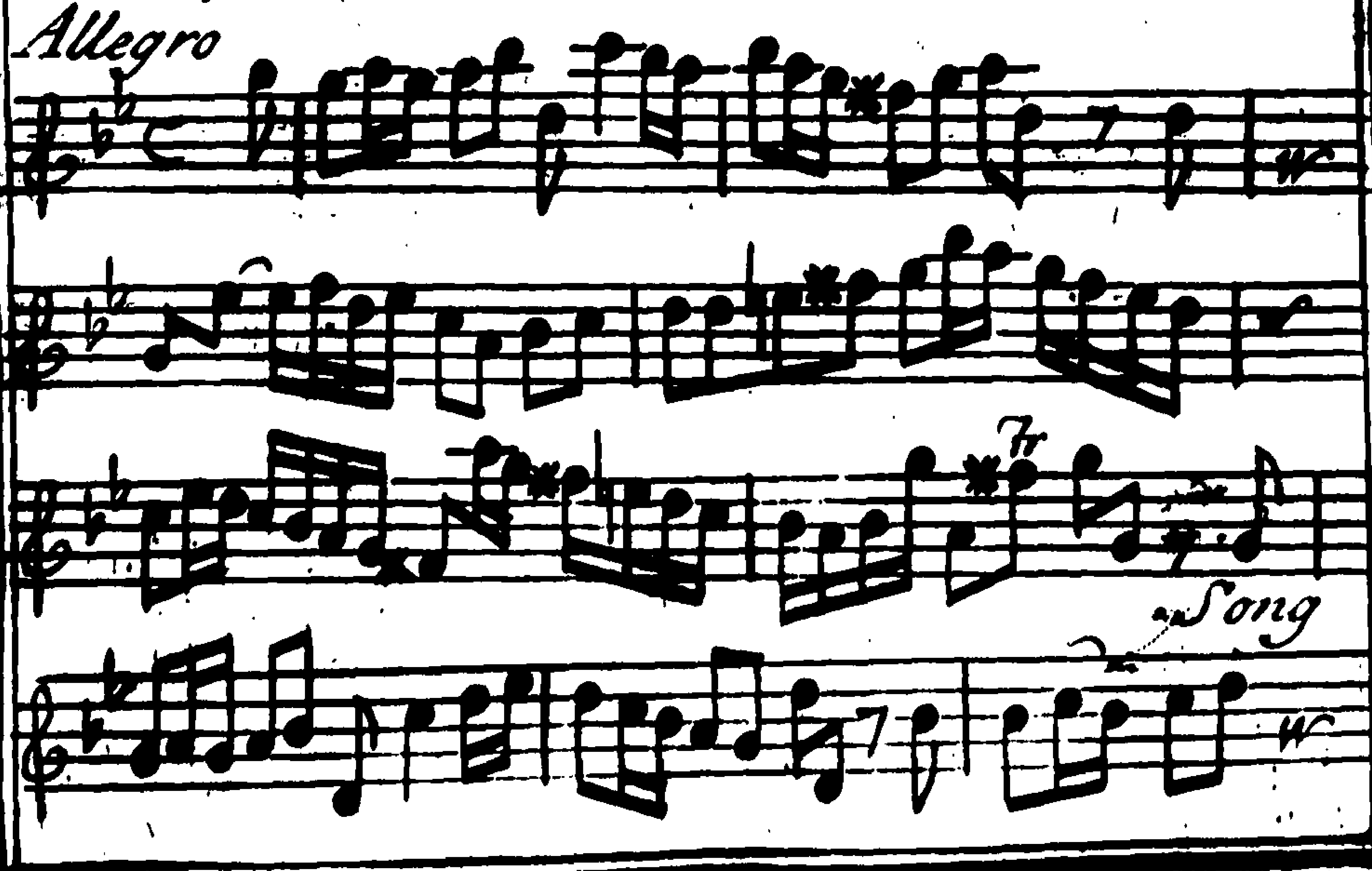
Fr

Sym

Admetus



A favourite Air in Admetus.



Admetus

Fr

Sym

Song

Sym

Song

Fr

W

Violins

K

Da Capo

A Favourite Air

Sym

Tr

Sym

Song

Song

Song

Tr

Sym

Song

in the Opera of Tamerlane

Tr

Sym Song

Tr

Sym

Tr

Song

Tr

Tr

Tr

Violin

A Favourite Air in Siroe

Andante

Song

Sym

Song

by Mr Handel.

Violon

A Favourite Air

Sym

Song

Sym

Song

Sy So Sy So Sy So

Tr

Tr

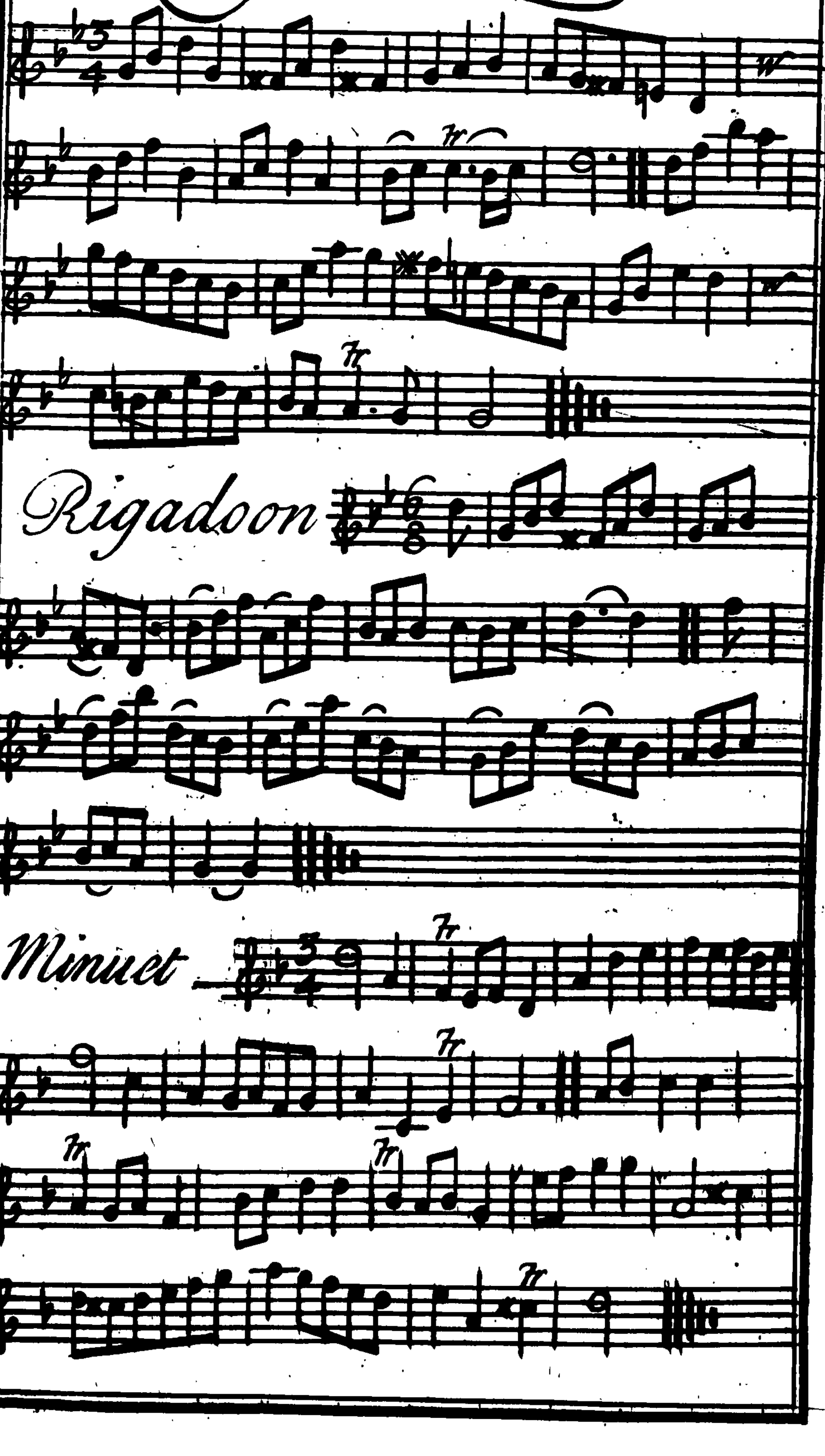
Sym

Song

Bin Cogn

Violin

Minuet



Rigadoon

Minuet

Minuet
Minuet

Furibondo in 9e Opera

All°

Song

Fy So

Fy So

Fy

Fr

Fy

So

of Parthenope

so

fy

so

Da Capo

FINE