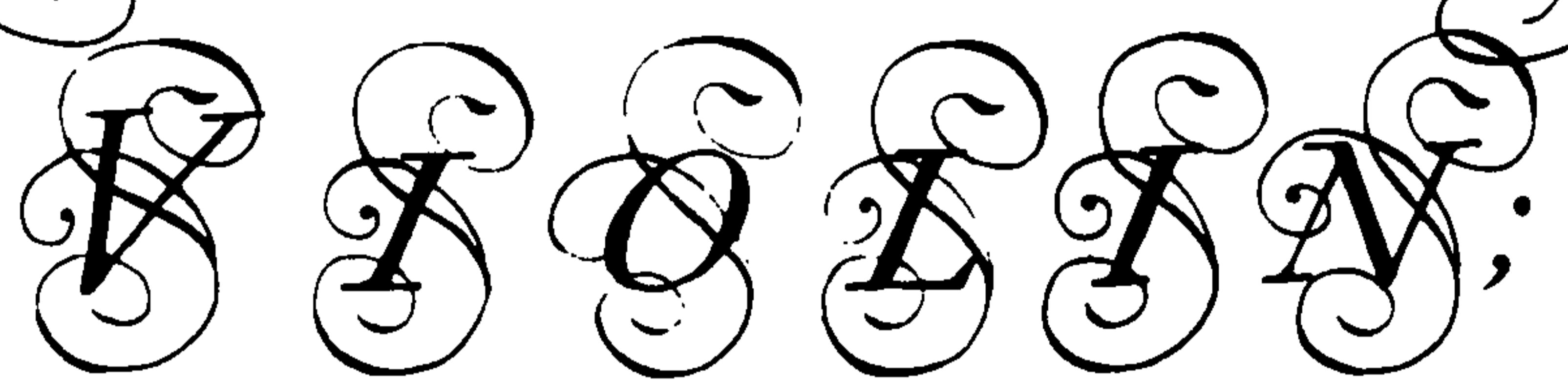




THE
Art of Playing
ON THE

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

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1

THE
Art of Playing
on the

V I O L I N

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

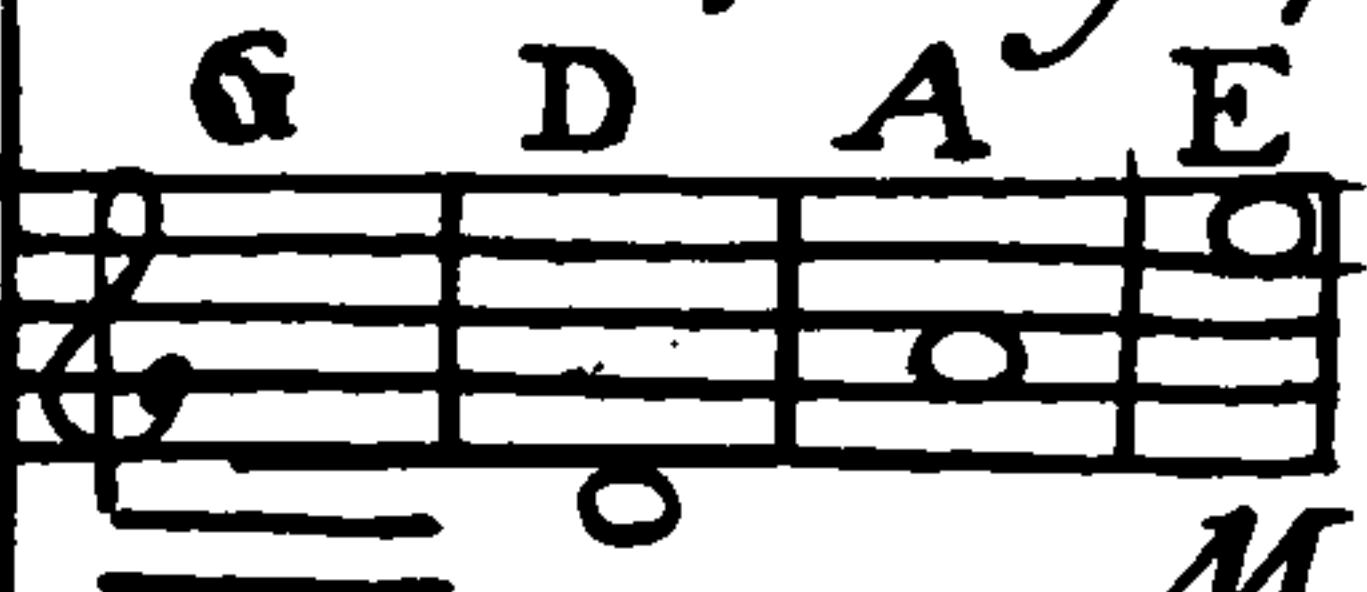
The Fourth or biggest String The 3^d String. The 2^d String Treble String

Goldeut Alamine Bfabmi Goffaut
Alamine Bfabmi Goffaut Goldeut
Bfabmi Goffaut Goldeut Alamine
Goffaut Goldeut Alamine Bfabmi

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 if 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 across the strings 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^{the}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^{the}treble string doth when it's 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 if same method in tuning of 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 y^e fourth or biggest String, viz. C-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 III^d 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 $\frac{q}{2}$ ^{2d}.

The II^d 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 q 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.



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 (b) 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 wheresoever you find a figure plac'd under a Note and the same figure under the next it denotes that the same finger must be stopt about half an Inch farther than it was before.

4th string. 3^d 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

2^d string 1^r string

a b b c c d e e f f g g a a b b c c

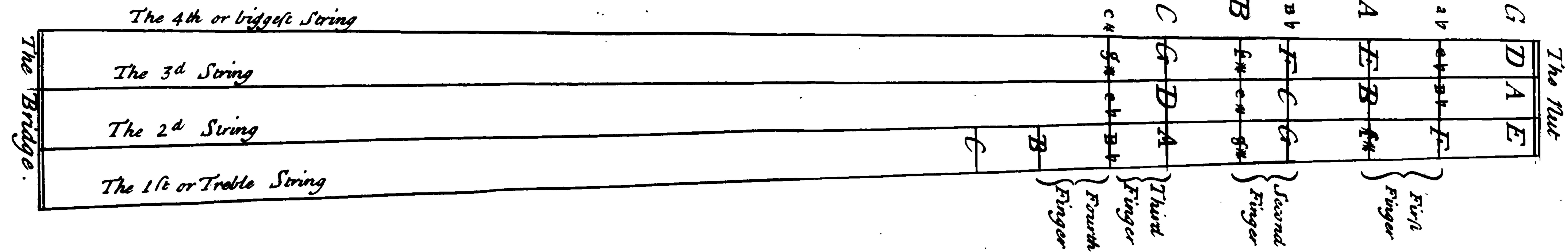
0 1 1 2 2 3 4 0 1 1 2 2 3 3 4 4

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

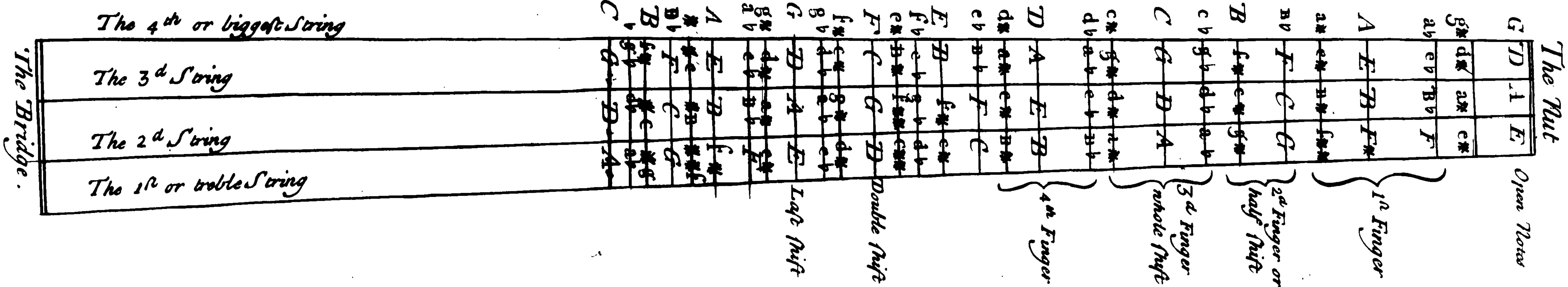


first

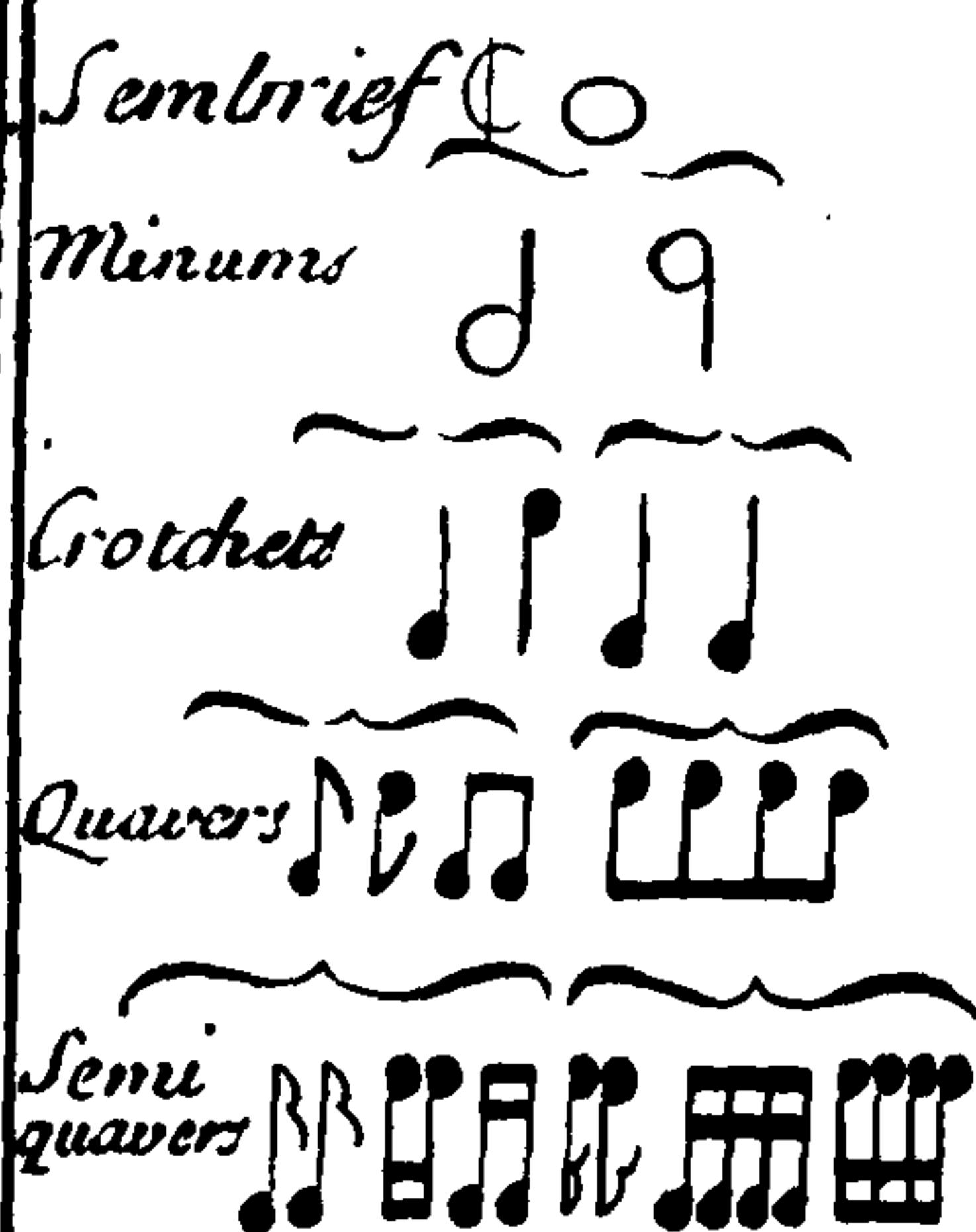
Let the length of your Strings between the Nut and the Bridge be the same as in this Example, which you may easily do by removing the Bridge a little forwarder or backwarde as Occasion requires; then with a pair of Compasses mark out these lines either Ink, or with bits of Paper pasted on the neck of 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.



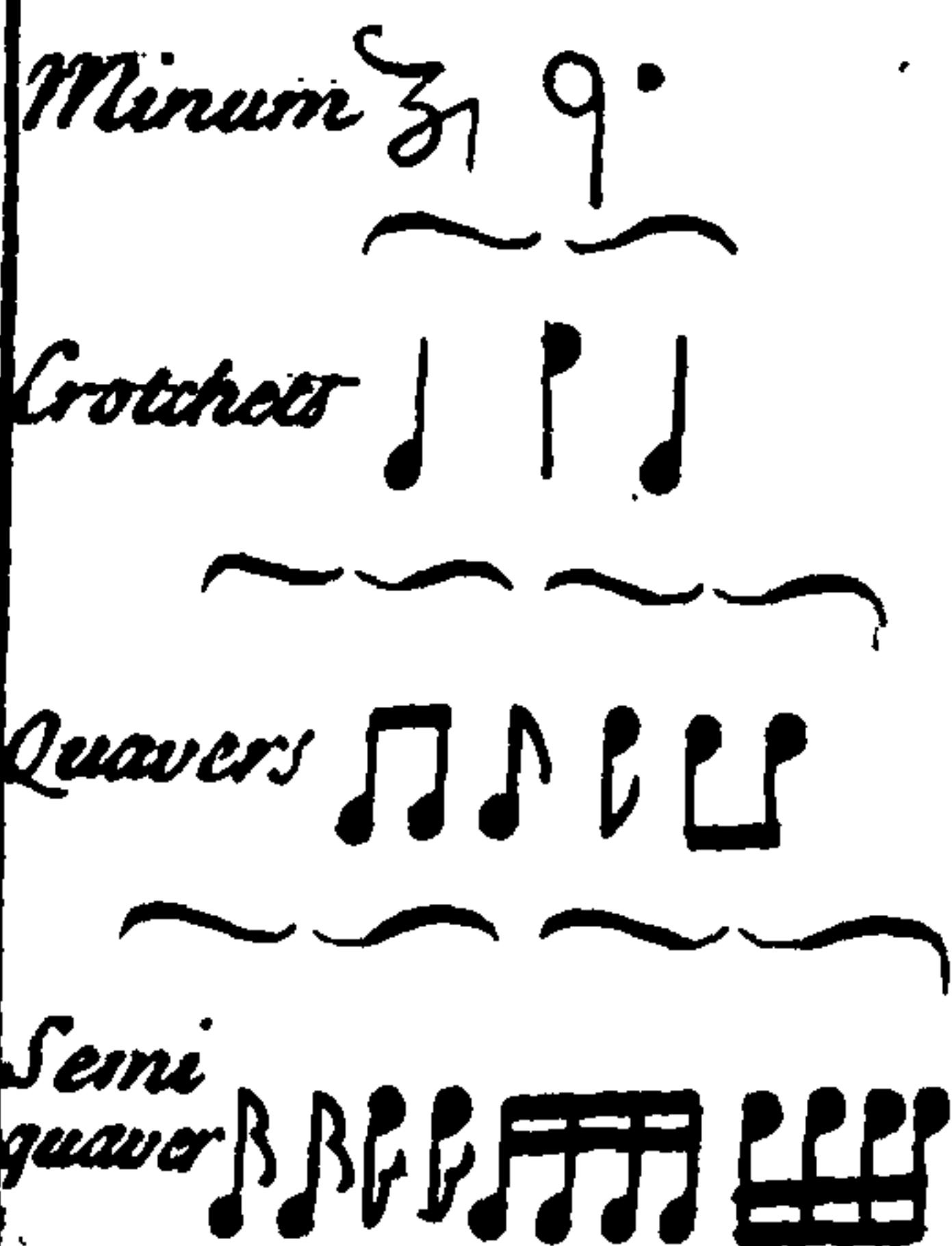
When you are pretty well acquainted with the manner of stopping according to the former Scheme, you may proceed to this, which directs you to stop in all the shifts, for Example if first shift which is called the half shift is upon the 5th line; the whole shift is upon the 8th line; if double shift is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



Common Time.



Triple Time.



5

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 somewhat faster motion, and thus , to denote a brisk movement. — Triple time is marked thus , to signify a grave movement, or thus , which mark is usually prefixed to slow Airs; or thus , which mark serves for Minuets or light tunes; and thus , which last mark is generally set before Jiggs & Paspes. A Sembrief is of length of 2 Minums, 4 Crotchets, 8 Quavers and 16 Semi quavers, and ought to be held as long as you can distinctly tell four thus 1:2:3:4: therefore according to this mark set at the beginning of any Lesson whether it be slow or quick, you must alter your telling of these numbers slower or faster.

Triple

Instructions for Violin B

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 Sembrief, 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 if 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 Sembrief 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 Gramut 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 through out the whole Lesson.

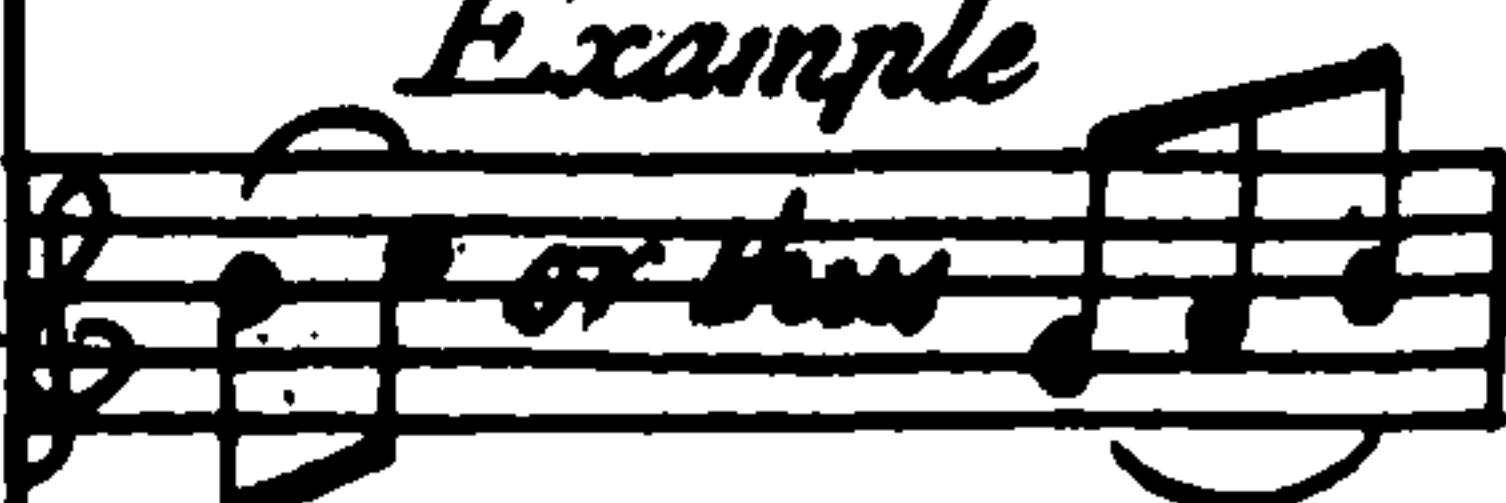
unless

unless you meet with a Sharp prefial 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 anywhere intervenes.

Of the usual Graces.

The first is call'd a Beat. and is marked thus (+) it proceeds from $\frac{1}{2}$ 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 (7) 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

Instructions for $\frac{1}{2}$ Violin

B 2

The Method of Boning in Common Time
 It is difficult to lay down any certain Rules for 't is use
 of 't Bow by reason the direction of divers Masters and 't
 Methods of Practitioners are very different; nevertheless it
 may not be improper for 't 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 't others by the first Bar. which must be al-
 ways struck with an up Bow. the next within 't Bar is to be drawn with down Bow. and whenever an equal number
 of Minums. Crotchets. or Quavers are comprised within 't
 same Bar. proceed in drawing one Bow down and 't
 other up continually; but if three. five. seven or any o-
 ther 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 Quavers 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(s) 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 d u d u u

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



The Method of Bowing in Triple Time

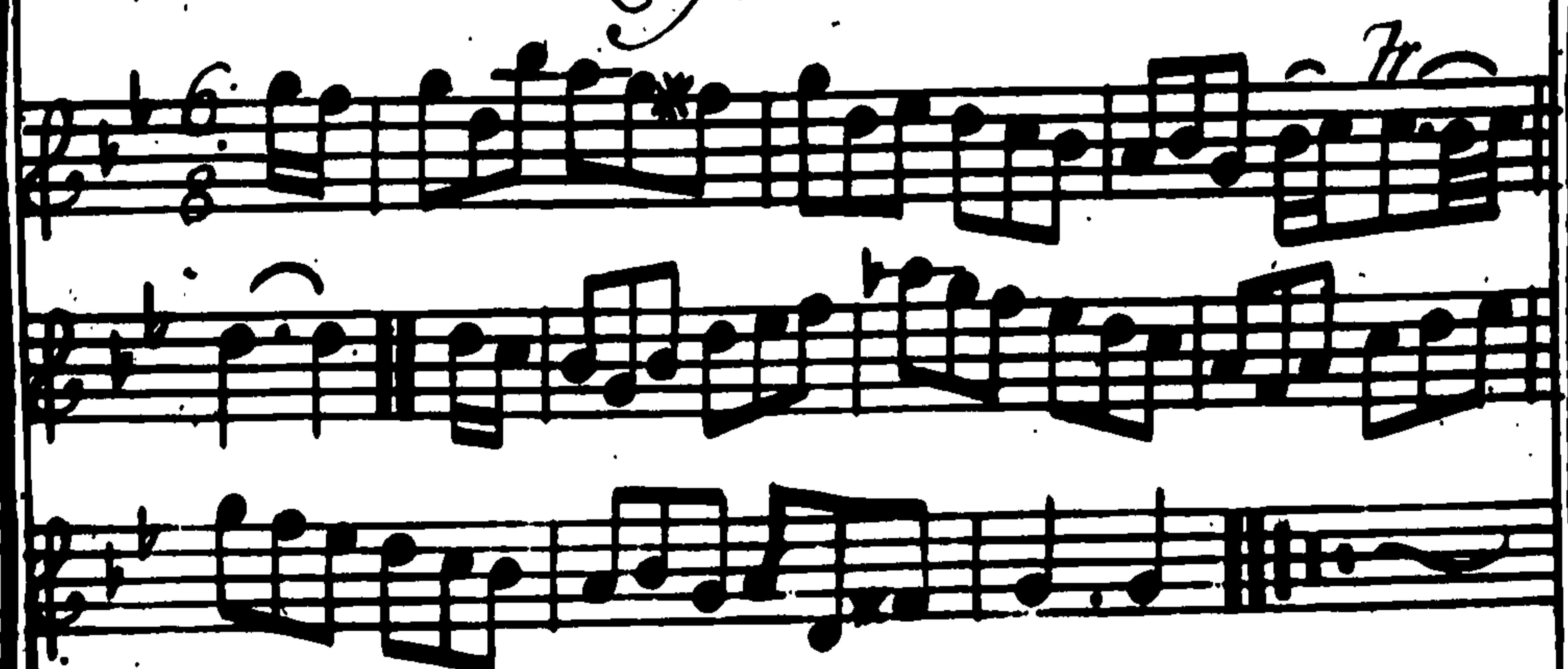
When three Minums are included in a Bar, the first must be struck with a down Bow, and the two last with up Bows, or otherwise you may play off the first with a down Bow, the second with an up Bow, and the third again with a down Bow, but in playing you will soon perceive the first direction to be the 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 y^e Bow downward for y^e 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 —————

d u d u d u u d

d u d d u d u d d

10

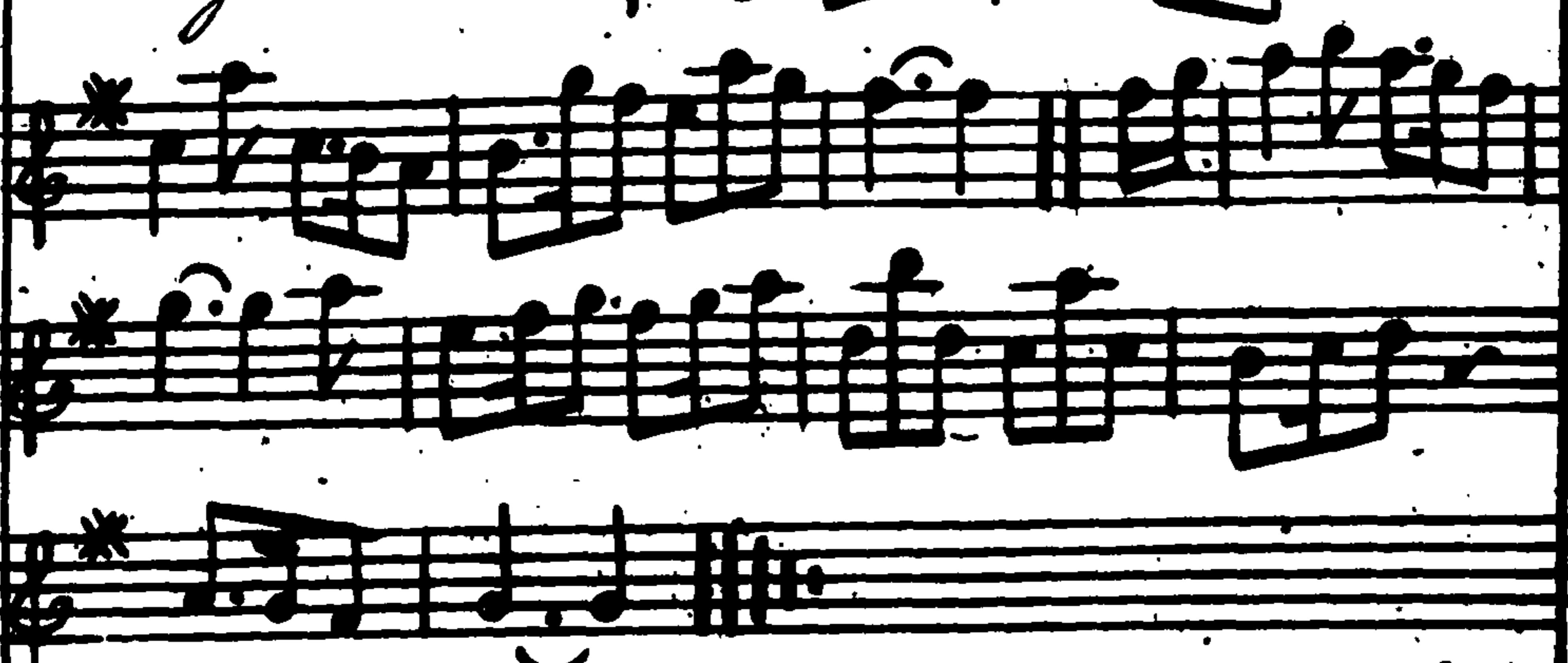
Minuet*Rigadoon*

Minuet

11



Rigadoon



Minuet



Violin

C 2

12

Minuet in Rodelinda.

The following Minuets by the
most Eminent Masters.

Minuet.

13

*Minuet**Minuet**Violin*

D

14

Minuet*Minuet*

15

nr

Minuet



Minuet



Violin

D 2

16

Minuet.

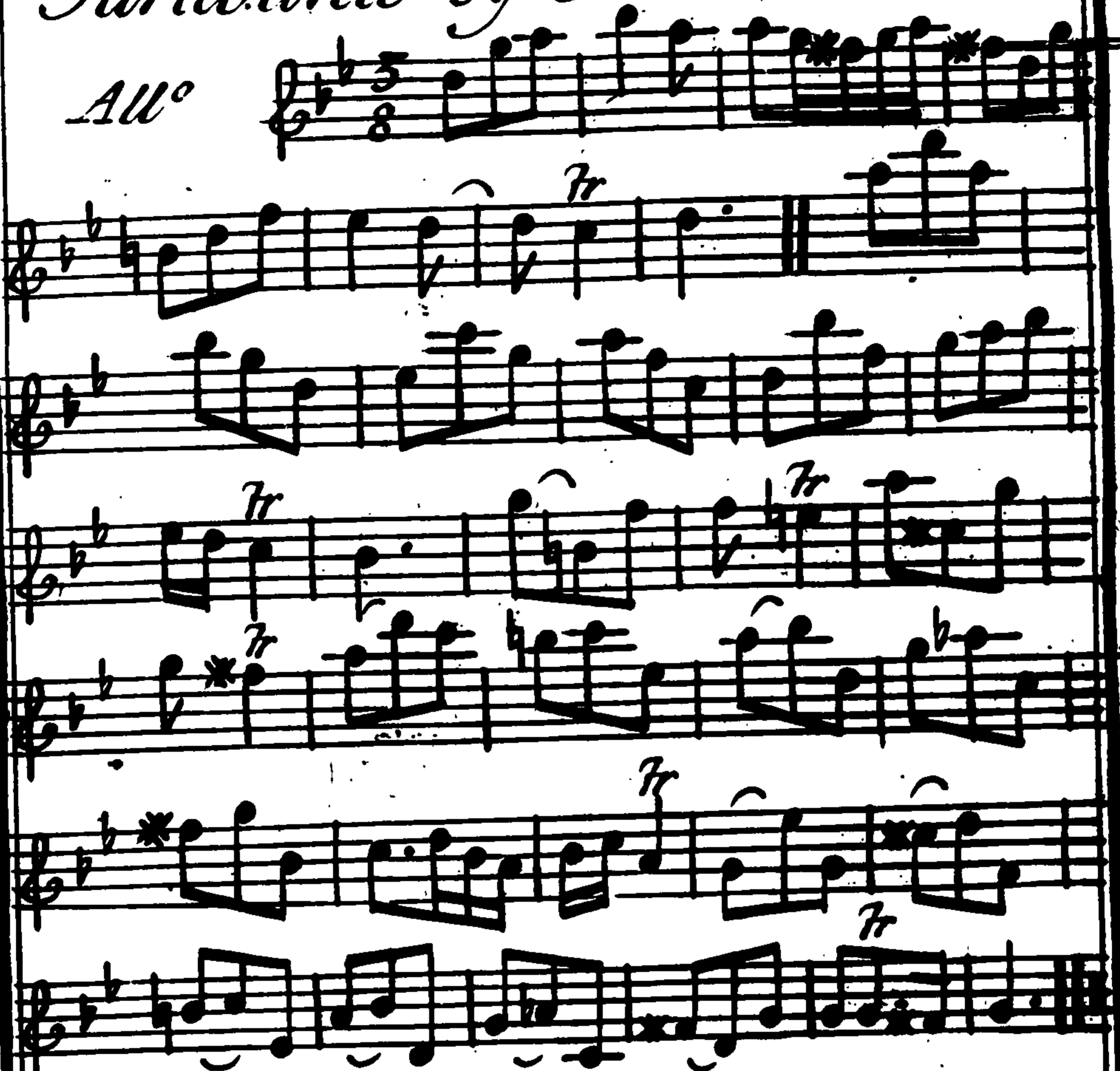
A handwritten musical score for 'Minuet' in 3/4 time. The score consists of eight staves of music, each with a bass clef and a key signature of one flat. The music features various note heads, stems, and bar lines. Measures 1 through 10 are shown, followed by a repeat sign with a 'C' above it, and measures 11 through 14. The notation includes several rests and a final measure ending with a double bar line and 'D.C.'

Rigadoon

A handwritten musical score for 'Rigadoon' in 2/4 time. The score consists of three staves of music, each with a bass clef and a key signature of one flat. The music features various note heads, stems, and bar lines. Measures 1 through 10 are shown, followed by a repeat sign with a 'C' above it, and measures 11 through 14. The notation includes several rests and a final measure ending with a double bar line and 'D.C.'

Saraband by S^r Albinoni.

All°



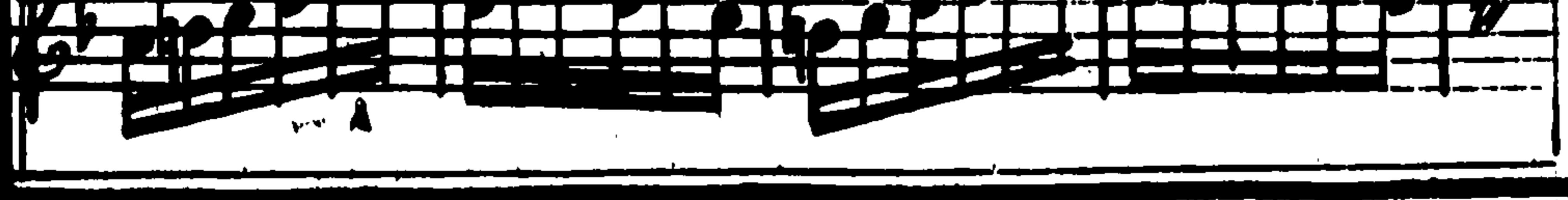
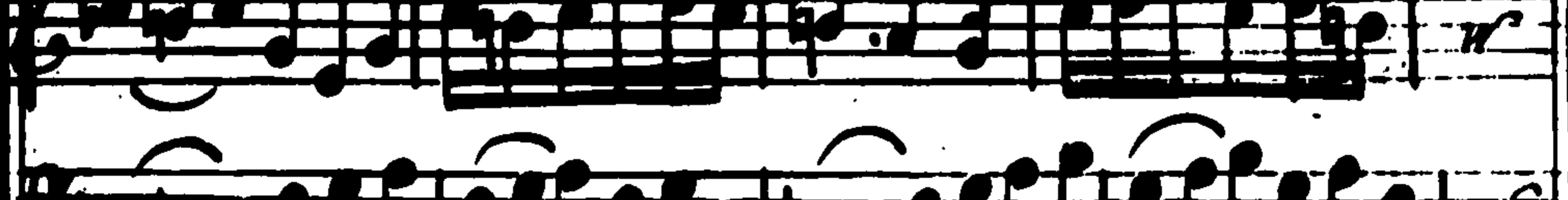
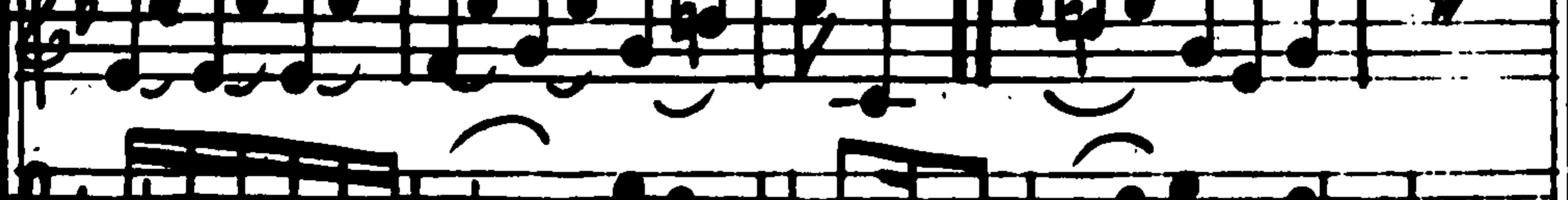
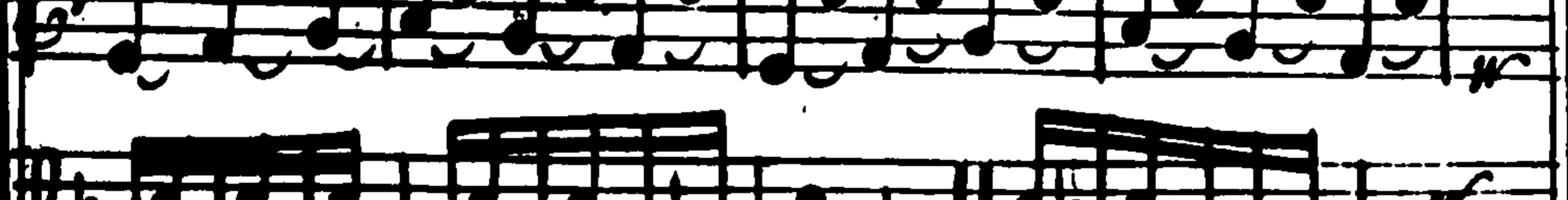
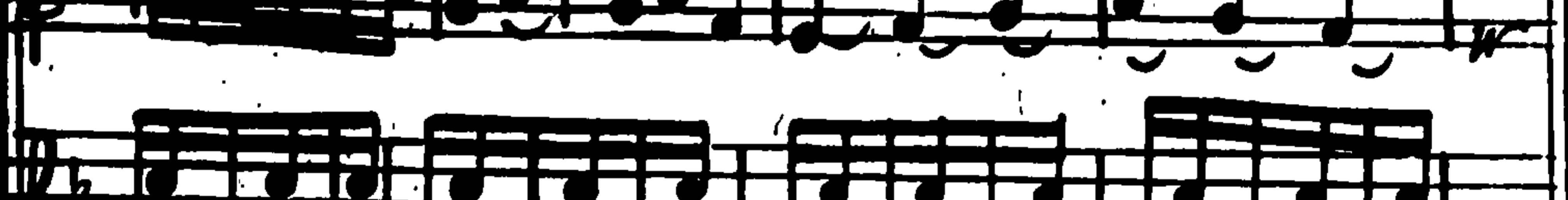
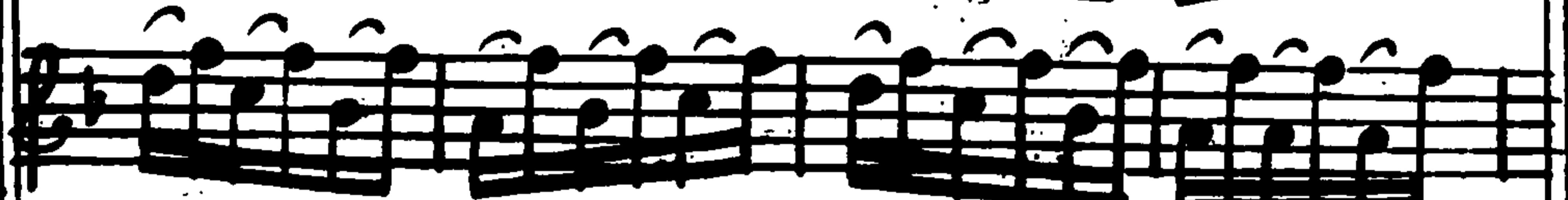
Gavot by S^r Albinoni.



Violin

E

18

*Air by Sig'r Mascitti**Presto*

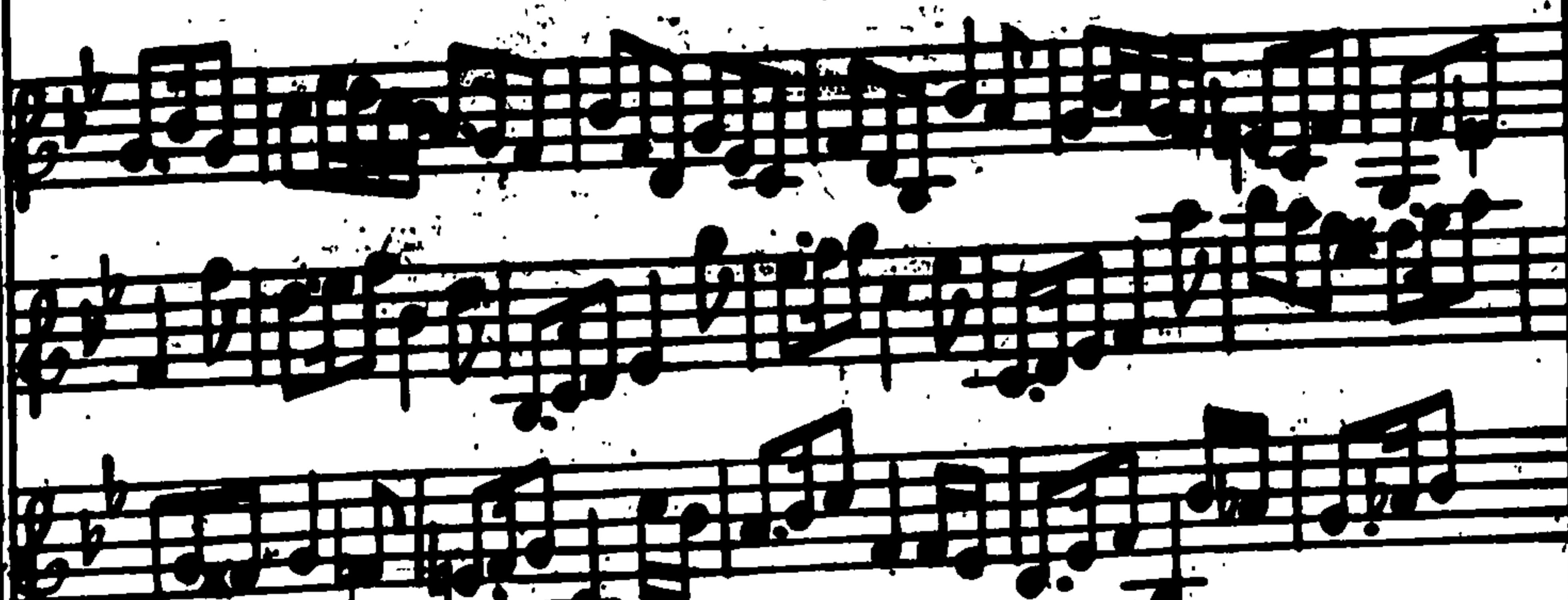
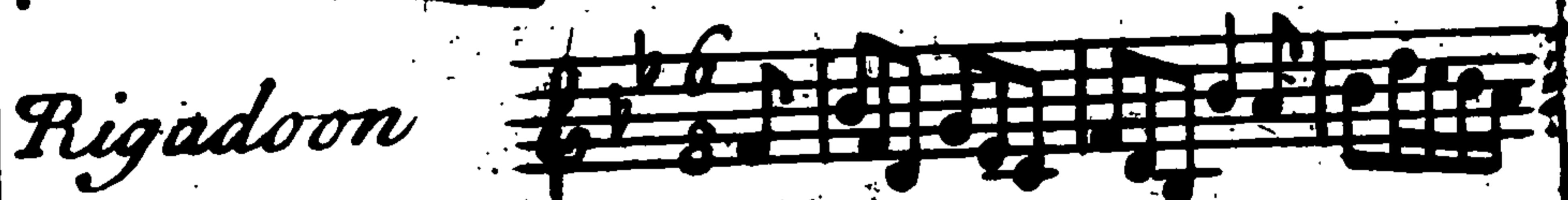
Violin

E₂

20 Air by M^r St Helene

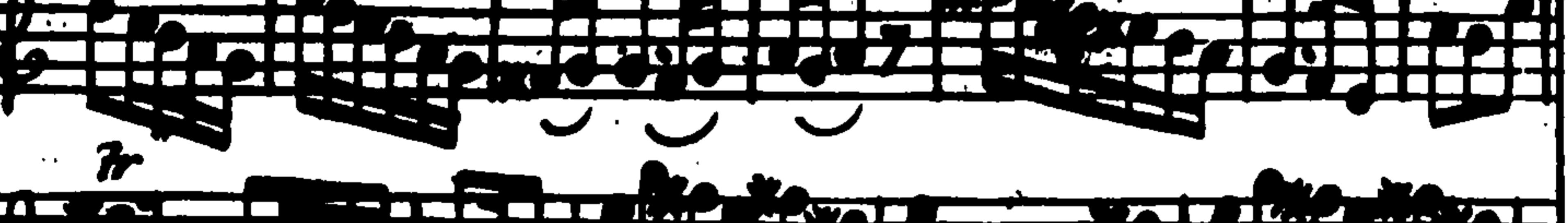
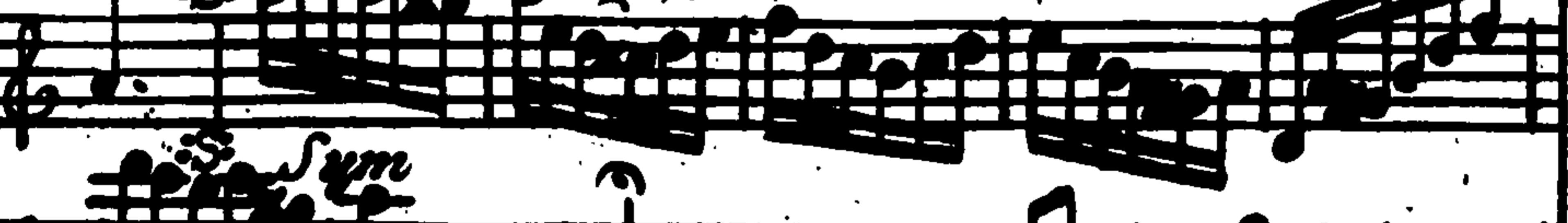
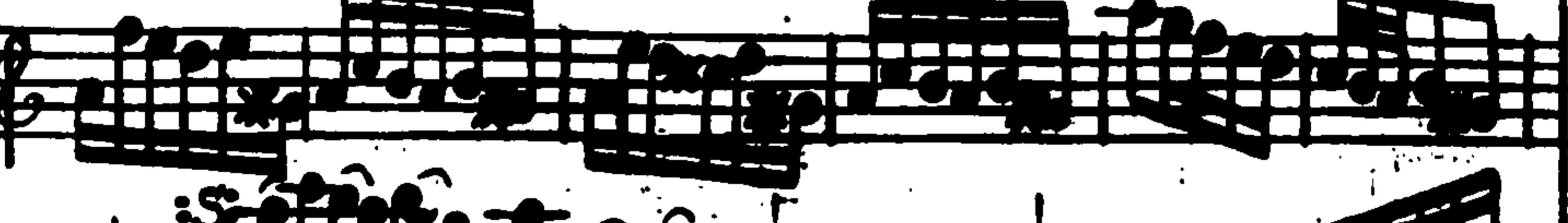
Allegro



Minuet.

'Violin

F

*A Favourite Air:**Allegro**Adagio*

in the Opera of Sirioe.



Air by M'Handel in Julius Cæsar.

A musical score for two staves. The top staff is for the Violin (indicated by a 'V' with a bow) and the bottom staff is for the Cello (indicated by a 'C'). The score consists of eight measures. Measure 1: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 2: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 3: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 4: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 5: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 6: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 7: Violin has eighth-note pairs, Cello has eighth-note pairs. Measure 8: Violin has eighth-note pairs, Cello has eighth-note pairs. The words 'Song' and 'Song' are written above the Violin staff in the second and third measures respectively. The word 'Sym' is written above the Violin staff in the fifth measure. The word 'Adag' is written above the Violin staff in the seventh measure. The word 'D.C. al Segno' is written above the Violin staff in the eighth measure.

Violin

F2

24

*Al lampo e la speranza.**Allegro*

In the Opera of Admetus.

25

Violin

G

A Favourite Air

All.

The musical score consists of ten staves of handwritten notation. The first two staves begin with a treble clef, a key signature of one sharp, and a common time signature. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a bass clef and a key signature of one flat. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a bass clef and a key signature of one flat. The eighth staff begins with a treble clef and a key signature of one sharp. The ninth staff begins with a bass clef and a key signature of one flat. The tenth staff begins with a treble clef and a key signature of one sharp. The notation uses vertical stems and horizontal bar lines. Several slurs are present, and various dynamics are indicated by markings such as 'tr' (trill), 'acc' (accent), and 'z' (sharp). The word 'Song' appears above the third, fourth, sixth, eighth, and ninth staves. The word 'Sym' appears above the second, fifth, seventh, and tenth staves.

in the Opera of Rodelinda

27

A handwritten musical score for a six-part composition, likely for organ or harpsichord. The score consists of six staves, each with a different clef (F, C, C, F, B-flat, C) and key signature. The music is written in common time. The score includes several sections with titles and dynamics:

- Song**: The first section, indicated by a treble clef above the staff.
- Minuet**: The second section, indicated by a bass clef above the staff.
- Rigadoon**: The third section, indicated by a bass clef above the staff.
- Sym**: A section following the Minuet, indicated by a bass clef above the staff.

Dynamics such as **tr** (trill), **f** (forte), and **p** (piano) are used throughout the score. The manuscript is written in cursive ink on white paper.

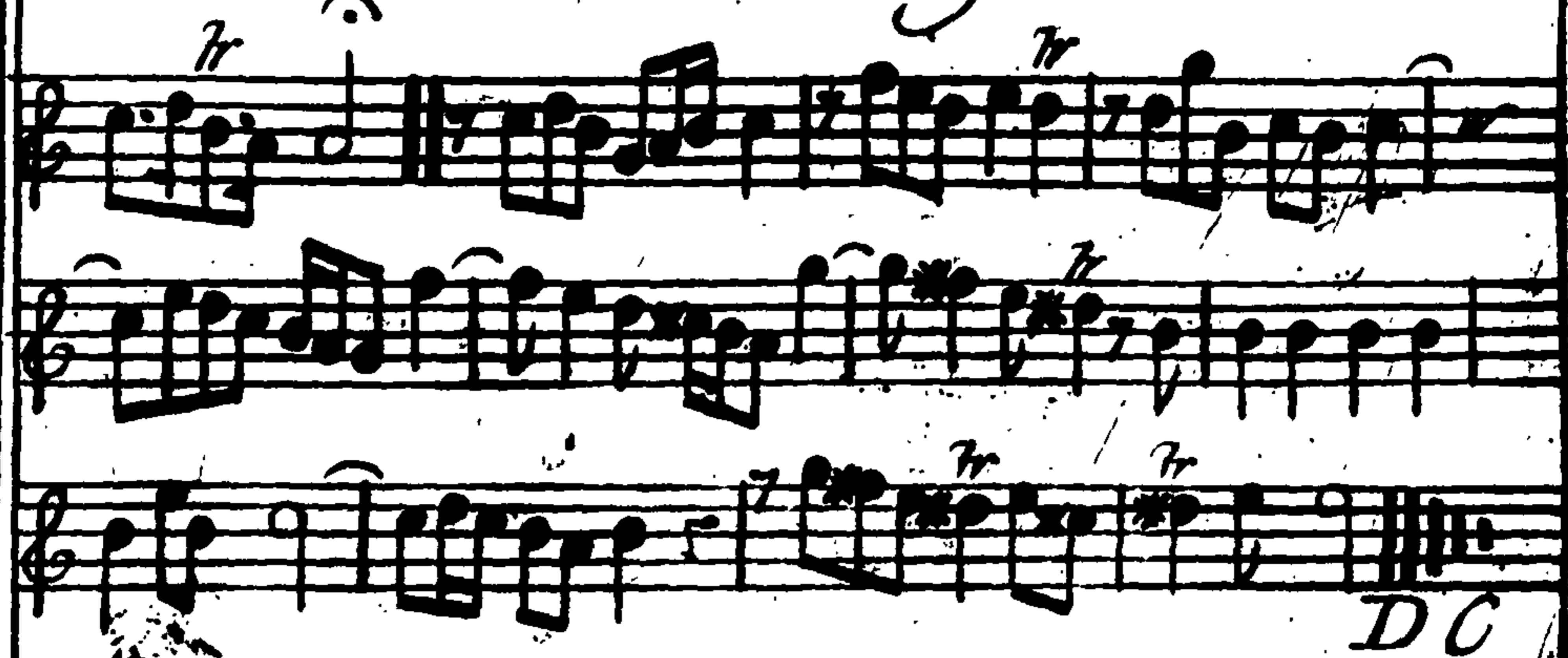
Violin

G2

*Aure portate by Mr Handel**Allegro*

in Ptolomy

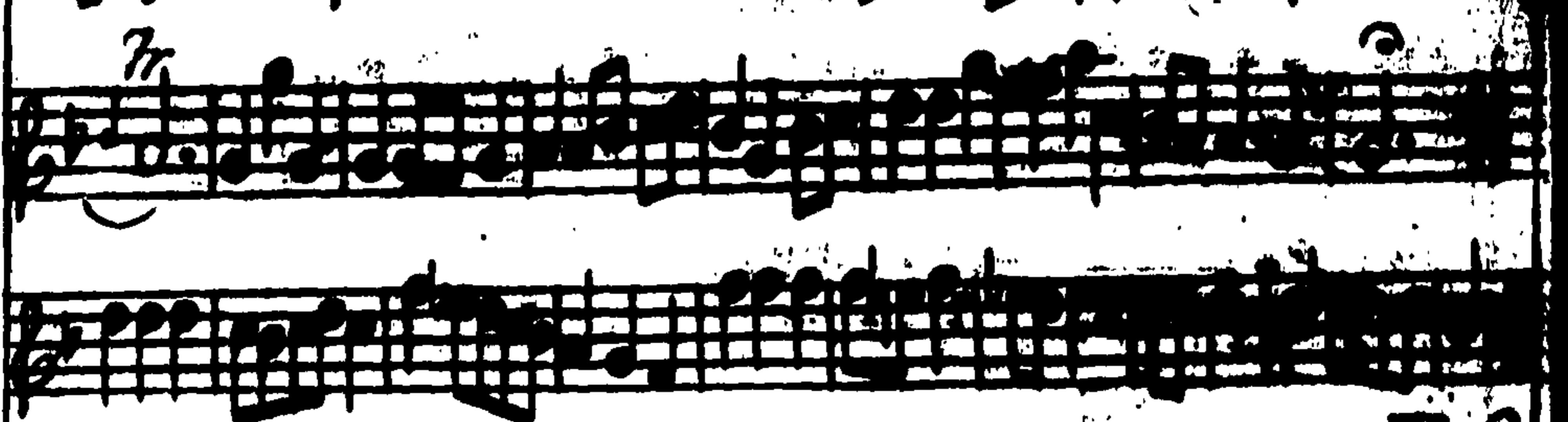
29



Air by M' Bononcini in Alcyanax



Air in
Alcyanax



Violin

H

DC

A Favourite Air.

All.



In Rhadamanthus.

31

Violin

H²

:S:

:S:

A Favorite Air

The musical score consists of ten staves of handwritten musical notation. The notation is for two voices, indicated by two sets of five-line staves. The first staff in each section is typically a soprano (higher) part, and the second staff is typically a basso (lower) part. The notation uses black note heads and vertical stems. Measures are separated by vertical bar lines. The score includes several sections labeled with text: "Sym" (symphony) appears twice, "Song" appears twice, and there are two instances of a section where the basso staff is written with vertical strokes and the soprano staff has a single melodic line. Measure numbers are present above the staves in some sections. The entire score is enclosed in a rectangular border.

In the Opera of Rodelinda.

33

The musical score consists of ten staves of eight-line music. The vocal parts are soprano, alto, basso continuo, tenor, and violin. The basso continuo staff features 'Tr' markings above the first four staves. The tenor staff is labeled 'Song'. The violin staff at the bottom is labeled 'Violin'.

A Favourite Song

in the Opera of Admetus

35

A handwritten musical score consisting of ten staves of music. The music is written in common time, with various clefs (G-clef, F-clef, C-clef) and key signatures. The score includes dynamic markings such as 'Fr.', 'Song', 'Sym.', 'So.', and 'I. 2'. The instruments mentioned in the score are Violin, Trombone, and Tuba. The music is divided into measures by vertical bar lines.

Handwritten text at the bottom of the page:

- Violin
- I. 2
- Tuba

*Admetus**Song**A favourite Air in Admetus.**Allegro*

Admetus

A handwritten musical score for "Admetus" on page 37. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a "C"). The music is divided into sections labeled "Tr", "Sym", "Song", and "Darling". The first section, "Tr", contains six staves of music. The second section, "Sym", contains three staves of music. The third section, "Song", contains two staves of music. The final section, "Darling", contains one staff of music. Various dynamics and markings are present throughout the score, including "f", "ff", "p", "mf", "v", "z", "x", "w", "r", and "K". The score is written on five-line staff paper.

Violin

A Favourite Air

in the Opera of Tamerlane

39

Violin

K₂

40

A Favourite Air in Siroe

by M^r Handel.

41

A handwritten musical score for two instruments, Violin and Cello, consisting of ten staves of music. The music is written in common time, with various note heads and stems. Measure numbers are present at the beginning of each staff. The score includes dynamic markings such as f (fortissimo), ff (fortississimo), p (pianissimo), and pp (pianississimo). The title "by M^r Handel." is written above the first staff, and the number "41" is in the top right corner. The bottom staff contains the text "The Cello" and "Violin".

42

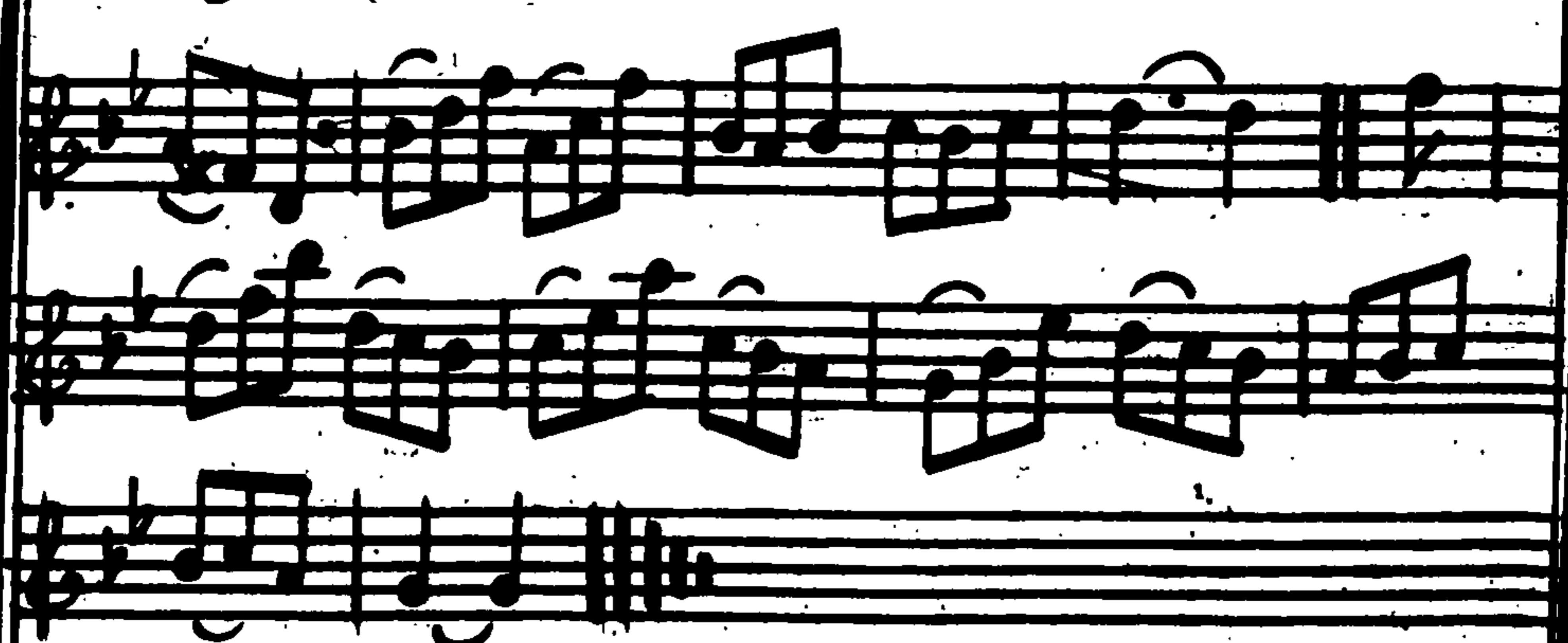
A Favorite Air

In the Opera of Siroe.

43

A handwritten musical score for violin, consisting of ten staves of music. The music is written in common time, with various note heads and stems. Several slurs are present, and some notes have vertical stems extending upwards or downwards. The score includes several markings: 'Tr' (trill) above the first staff, 'Tr' above the second staff, 'Tr' above the third staff, 'Song' above the fourth staff, 'Tr' above the fifth staff, 'Tr' above the sixth staff, 'Tr' above the seventh staff, 'Tr' above the eighth staff, and 'Duetto' above the ninth staff. The tenth staff is labeled 'Violin' at the beginning and 'L2' at the end. The score is enclosed in a rectangular border.

44

Minuet*Rigadoon**Minuet*

Minuet'

45

Handwritten musical score for "Minuet'" in 3/4 time. The score consists of six staves of music for Violin. The key signature is B-flat major (two flats). The tempo is indicated by a "7" above the staff.

The score begins with a treble clef, a B-flat key signature, and a 3/4 time signature. The first five staves are in common time (indicated by a "4"). The sixth staff begins with a treble clef, a B-flat key signature, and a 3/4 time signature. The music features various note values including eighth and sixteenth notes, and rests. There are several grace notes indicated by small stems and asterisks (*). The score concludes with a final measure ending with a "7".

Violin

46 Furibondo in Opera

440

四百三



of Parthenone

Violin

M 2

Violin

A page of musical notation for two staves. The top staff begins with a dynamic of *f*, followed by a measure of *p*, then *so*, and a measure of *p*. The bottom staff begins with *p*, followed by *so*, then *p*, and a measure of *p*. The third measure of each staff contains a small floral ornament. The fourth measure of each staff begins with *p*, followed by *p*, then *p*, and a measure of *p*. The fifth measure of each staff begins with *p*, followed by *p*, then *p*, and a measure of *p*. The sixth measure of each staff begins with *p*, followed by *p*, then *p*, and a measure of *p*. The bottom staff ends with a dynamic of *f* and the instruction *Da Capo*.

Fernando