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THE
Compleat Tutor
For the

PASTORAL or NEW BAGPIPE

Containing

All the necessary Instructions for such as are
desirous to play that Instrument, and attain
the true knowledge of all the Principles thereof;
never before published wrote by M.^r. J. Geoghegan.

To which is Added

A Collection of some familiar Aires, light Jigs, &c:
Curiously Adapted to that Instrument.

Printed for & Sold by John Simpson
at the Bass Viol & Flute in Sweetings Alley
opposite y^e East Door of the Royal Exchange

London

Where may be had Bagpipes, & Books of instructions
for any Single Instrument

PREFACE

The Bagpipe being at this Time brought to such Perfection as now renders it able to perform y^e same Number of Notes with y^e Flute or Hautboy, I thought it might be acceptable to the Curious to set forth this small Treatise, and I hope my Labour will not be intirely unworthy their Notice, having taken the same with a View of explaining all the Difficulties which deter a great many from attempting it, and prevents any Improvement to be made in the Musick of this Instrument.

I have known some young Gentlemen, Who had not only a fine Taste for all Sorts of Musick, but also a fine Genius, to have a great Desire to play the Bagpipe, yet have been hindered from what their Inclination so urged them to, by this Instrument's wanting a Scale or Gamut to learn by, which all other Musical Instruments of any Value have.

My principal Design in this Treatise is, by a Scale or Gamut, to shew the Manner of making all y^e Notes that appertain to this Instrument, Natural, flat & sharp, with the Way of adjusting them exactly, whereby a Man may thoroughly understand y^e Principles of this Instrument. I have also explain'd all y^e Shakes & other Ornaments particularly adapted to this Instrument, by perfectly understanding these Rules & Scales. Those of good Genius who are dispos'd to play this Instrument may be able to improve the Musick of it very much beyond what at present it is. — I flatter my self this Treatise will not be unacceptable to y^e Professors of this ancient pastoral Musick or to y^e Makers of y^e Instrument, one of whom I am inform'd has of late invented a Way of fixing two Keys to y^e Chanter or Pipe whereon y^e Notes of Musick are made, which perform a Note more than any other Pipe or Hautboy, and make some flat and sharp Notes with great Exactness. But since I have not met with any Pipe of that kind, I hope it will satisfy them, that I have made this Scale so as to explain the Manner of making all the Flats and Sharps, Indendant of any Keys. — A

A Treatise on the Bagpipe...

Of the Situation of the Body, and placing y^e Hands
As to placing the Hands which is the principal
thing first to be learn'd. It must be observ'd that the
lower hole of the Chanter cannot be turn'd to y^e little
finger, as the Flute, therefore the lower hand must
be plac'd with the Fingers so far in on the holes of y^e
Instrument as will be convenient for the little
Finger to reach the lower hole. —

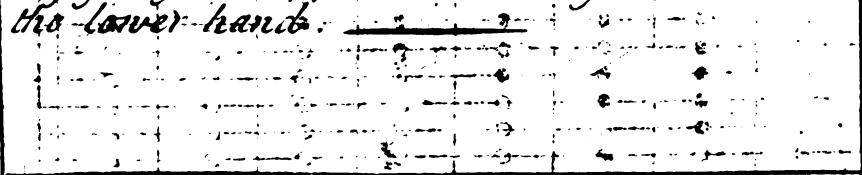
The fixing this Instrument to the Body so as to
give Wind to it whereby the Sound is perform'd. I
scarce have Occasion to describe, the Knowledge of
that being so easily had, however since this Instru-
ment may by the Scale now made to learn it by, be-
come more universal, not only in this but other
Nations, I shall herein describe it with the greatest
Exactness I am capable of. —

The Bellows has always a Strop or Belt fix'd
to it, which is to be buckled round y^e Body, keeping
the Bellows on one Side convenient for y^e Arm to blow
it with, but it must be observ'd that the hand the
Learner accustoms himself to hold on the lower
Part of y^e Chanter, that is y^e Arm he must blow with
holding y^e Bag under y^e other Arm and the Drones
over y^e Arm with which he blows, or if sitting, on
his Knee. There is a Ribbon always fix'd to one
End of y^e Bellows which is to be turn'd over the
Elbow and Thumb, there is likewise a small Pipe
tyed to the Bag, the Top of which is to be fix'd
into the Mouth of the Bellows in order to convey y^e
Wind into y^e Chanter & Drones. All this being done
the Learner must observe to make y^e Motions of y^e
Arm he blows with, as equal & steady as possible. —

The

A. Explication of the first Scale.

In this Scale the first thing to be observ'd is the Notes of Musick plac'd on five paralel Lines as may be seen in the upper Part of the Scale, and distinguish'd by the proper Name of each Note. Secondly there is a Table which shews how to raise each Note, this has Eight paralel Lines which represent the Eight holes of the Chanter. On these eight Lines may be seen a Number of Black and White Dots to signify such holes as are to be stop't or kept open, the Black signifying the holes that are to be stop't, the white such as are to be open. The high Notes or what are call'd pinch'd Notes on the Flute begin in E_{la}. which must be rais'd by closeing y^e Arm somewhat more than in sounding y^e other Notes. The first Note to be made on this Instrument is C, which is done by having all the holes perfectly stop't which in the Table may be seen by observing so many black Dots, on the Lines representing the eight holes of the Chanter, the next is D which is mark'd in the Table with a white Dot on the lowest Line to signify that the lower Finger is to be rais'd. The Learner must take Notice where there is one or more white Dots either in the upper or lower Part of the Table he must have so many Fingers rais'd, the Lines of the Table will direct him what Fingers to raise or keep down of either of his hands, the upper Lines & Dots to signify the upper hand and y^e lower Lines the lower hand.



Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a staff with notes and a guitar fretboard diagram below it. The notes are: C, D D, E, F F, G G, A A. The fretboard diagram shows fingerings for each note on the strings.

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a staff with notes and a guitar fretboard diagram below it. The notes are: B B, C C, D D, E, F F. The fretboard diagram shows fingerings for each note on the strings.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes a staff with notes and a guitar fretboard diagram below it. The notes are: G G, A A, B B, C C, D D. The fretboard diagram shows fingerings for each note on the strings.

Of the Flats and Sharps.

A Sharp is a sounding of a Natural Note to half a Note higher, a Flat is likewise a sounding a Natural Note to half a Note lower. So that the greater Part of the Notes being thus divided into half Notes they are commonly call'd Flats & Sharps, the former whereof are usually mark'd thus ♭. the other thus ♯. for the easier explaining of which I have made the whole Scale of the Gamut ascending, wherein all these half Notes are set down with a Table as in the first Scale to shew what Fingers to raise or keep stopt. In this Scale it must be observ'd that over D sharp, the Note E. is mark'd flat, to signify that they are both perform'd in one and the same Manner, likewise Alamire flat is perform'd in the same Manner with G sharp and it must be notic'd in the Scale, that over G sharp in the Place of A. there is a Mark thus ♭ to signify that A flat is the same with G sharp. —

Of the Cadences or Shakes

A Shake is an Agitation or Mixture of two Sounds together which is perform'd by a quick Motion of the Finger, and is commonly mark'd thus (tr) over the Note on which the Shake is to be made, the first Shake on this Instrument is made on Ela, which is done by a quick beating of the first Finger of the lower hand and holding the middle Finger stopt and all the Fingers of the upper hand. All the rest of the Shakes are done by a quick Motion of each Finger as they gradually ascend or descend. —

After having explain'd the Manner of making all the Notes and Shakes, It's now requisite I should say something of the Graces that are absolutely necessary to the well playing this Instrument and particularly adapted to it, they are call'd curling Notes, which is the properest Epithet could be given 'em, the Sound of them almost plainly expressing the Word.
the

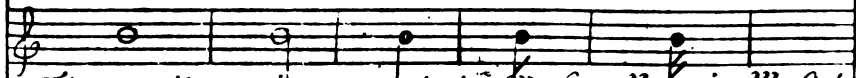
The first and chiefest Curl is perform'd by the little Finger of the lower hand on the Chanter which is done by a doubling the little finger on the lower hole, this Double is done by a moving the finger to and fro on the lower hole it performs the Sound of two Quavers which when a Man is Master of doing and playing a few Tunes he will be able to give several Graces therewith.

The following Example shows how this first Curl is prick'd in Musick.



This Example is not to be put in Practice till the Learner is able to play some familiar Tunes & understands the Difference of Time which is hereafter explain'd.

The Notes, their Names, Number and Proportion.
Semibreve, Minum, Crotchet, Quaver, Semiquaver.



The Semibreve is counted the Master Note in Musick which in Time is equal to two Minums, two Crotchets to a Minum, two Quavers to a Crotchet, two Semiquavers to a Quaver. There are three Notes more, which are call'd a Large, Long, and Breve, but as they are seldom met with, I have not set them down.

Of Pricks, Rests, and Pauses in Musick.

A Prick is always plac'd on the right Side of all Notes thus $\underset{\cdot}{\circ}$ for the prolonging the Sound of the Note to half as much more as it is, for the Prick which is plac'd after the Minum which before was but the Proportion of two Crotchets, is by the Addition of the Prick, made equal to three Crotchets in one continued Sound.

A Rest or Pause in Musick is an artificial Omission of the Sound proportion'd to a certain Measure of Time by Motion of y^e hand or Foot.

Whereby

Whereby the Quantity of Notes & Rests are directed by an equal Measure, and is commonly mark'd as in the following Example

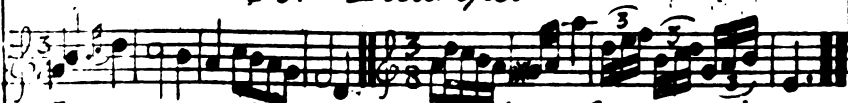


In this Example may be observ'd that under each Rest the Note is set down to signify that if Rest is equal to the Time of such a Note as is set under it.

Of Tye'd Notes

Tye'd Notes are so made by a Stroke drawn cross the Ends of the Tails of two or more Crotchets, two tye'd Crotchets are equal to one Crotchet, and double tye'd that is with two Strokes drawn cross their Tails is equal but to a Quaver, and triple tye'd equal but to a Semiquaver, three Crotchets single tye'd are equal to three Quavers, if two of them be double tye'd they are equal to two Quavers, these tye'd Crotchets according to the Number of Lines drawn cross their Tails are to be play'd slower or quicker.

For Example



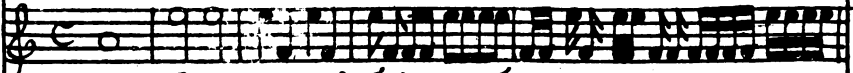
It must be observ'd that the three Crotchets in the first Bar of the foregoing Example must be play'd in the same time as in pronouncing the Words, One; Two, Three. The Minum in the 2^d Bar to be held as long in Sound as will answer the Time of two Crotchets, and the four tye'd Crotchets in the third Bar to be play'd as quick as will answer the Time of two Crotchets untie'd. In the other Example which is mark'd $\frac{3}{8}$, it must be observ'd that every Bar is to be play'd in the same Time with the first. In the 3^d Bar of the latter Example, there are nine Crotchets double tye'd. To each Tye there are three Crotchets with a Dash thus \sim over each, this Dash is commonly call'd a Slur, and is to signify that every three of those Crotchets in the 3^d Bar is to be play'd as quick if possible as to make the three one Sound and are equal to three Quavers, for the better understanding of which I shall now

set

Set down the Moods of Time. There are two Sorts of Time. (Viz.) Common and Triple. Common Time is mark'd thus C. and must be play'd slow, or thus ♩. to shew a somewhat faster Motion or thus ♪ to denote a brisk Movement. Triple Time is mark'd thus $\frac{3}{2}$ to signify a grave Movement or thus $\frac{3}{4}$ which Mark is usually prefix'd to slow Airs, or thus 3 which Mark serves for Minuets. or thus $\frac{6}{4}$ for Jiggs.

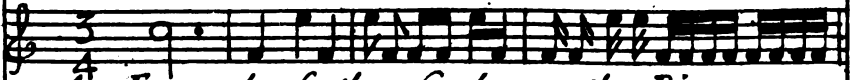
Example of Common Time.

Semibreve Minims, Crotchets, Quavers, Semiquavers.



Example of Triple Time.

Minim, Crotchets, Quavers, Semiquavers.



An Example of other Curles on the Pipe.



The two first Quavers in the first Bar is perform'd by rubbing down the fingers of the lower hand cross the lower holes keeping all the upper holes perfectly stopt in the second and third Bar likewise. The last Curle which is mark'd with slurs, is perform'd by sounding the Note D: by a sudden Pat of the lower finger of the upper hand then slurring the other Notes as quick as possible which performs two Quavers. and are called Curles on the Bagpipe.

A Scotch Measure

Musical notation for 'A Scotch Measure' consisting of five systems of two staves each. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests. The piece concludes with a double bar line.

Jigg call'd Whip her and gird her

Musical notation for 'Jigg call'd Whip her and gird her' consisting of five systems of two staves each. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by a fast, rhythmic pattern of eighth and sixteenth notes, often beamed together. The piece concludes with a double bar line.

A Charming Nun to a Fryar came

Musical notation for the first piece, consisting of two staves. The first staff is in C major and 4/4 time, featuring a melody with several trills (tr) and a repeat sign. The second staff continues the melody with more trills and a repeat sign.

Tweed Side

Musical notation for the second piece, consisting of two staves. The first staff is in 3/4 time, featuring a melody with a trill (tr) and a repeat sign. The second staff continues the melody with a trill (tr) and a repeat sign.

The Dying Swan

Musical notation for the third piece, consisting of two staves. The first staff is in D major and 4/4 time, featuring a melody with a trill (tr) and a repeat sign. The second staff continues the melody with a trill (tr) and a repeat sign.

Gahagan's Frisk

Musical notation for the fourth piece, consisting of two staves. The first staff is in D major and 3/8 time, featuring a melody with a trill (tr) and a repeat sign. The second staff continues the melody with a trill (tr) and a repeat sign.

The Mamina

Musical score for "The Mamina". The piece is written in treble clef with a 2/4 time signature. It consists of five staves of music. The melody is characterized by a series of eighth-note patterns, often beamed together, creating a rhythmic and melodic flow. The piece concludes with a double bar line and repeat dots.

A Minuet

Musical score for "A Minuet". The piece is written in treble clef with a 3/4 time signature. It consists of four staves of music. The melody is composed of eighth and sixteenth notes, with a more delicate and rhythmic feel compared to "The Mamina". The piece ends with a double bar line and repeat dots.

The Red Lyon Hornpipe

Musical score for "The Red Lyon Hornpipe". The piece is written in treble clef with a 3/2 time signature. It consists of three staves of music. The melody features a mix of eighth and sixteenth notes, with a prominent trill (tr) in the second staff. The piece concludes with a double bar line and repeat dots.

The Major.

A musical score for a piece titled "The Major." The score is written on ten staves of music. The key signature is one sharp (F#), and the time signature is 6/8. The music is written in a single melodic line. The score begins with a treble clef, a key signature of one sharp, and a time signature of 6/8. The first staff has a "6" above the time signature and a "tr" (trill) symbol above the first note. The music consists of a series of eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) throughout the piece. The score ends with a double bar line and a final chord.

Ravencroft's Fancy

Musical score for "Ravencroft's Fancy". The piece is written in 3/4 time with a key signature of one sharp (F#). It consists of eight staves of music. The notation includes treble clefs, a key signature of one sharp, and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs (double bar lines with dots) at the end of the fourth, sixth, and eighth staves.

A Highland Rant.

Musical score for "A Highland Rant". The piece is written in 3/4 time with a key signature of one sharp (F#). It consists of five staves of music. The notation includes treble clefs, a key signature of one sharp, and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs (double bar lines with dots) at the end of the second, fourth, and fifth staves.

New York, a Hornpipe.

A musical score for a hornpipe, consisting of ten staves of music. The notation is in treble clef with a 3/2 time signature. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together in groups. There are several double bar lines with repeat dots, indicating sections of the piece. The music is written in a single system.

The Lass of Levenstone.

A musical score for a piece titled 'The Lass of Levenstone', consisting of five staves of music. The notation is in treble clef with a 6/8 time signature. The melody features a mix of eighth and sixteenth notes, with some longer note values. There are double bar lines at the end of the piece. The music is written in a single system.

*A Bagpipe Concerto call'd the Battle of Aghireni,
or the Football March.*

The image displays a musical score for a bagpipe concerto. It consists of 12 staves of music, all written in a single melodic line. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) and first/second endings. Fingerings are indicated by numbers 1 through 5 above or below notes. The score concludes with a double bar line and the initials 'D.C.' (Da Capo).

Can Love be controu'ld.

Musical notation for the first piece, consisting of three staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

At the Brow of a Hill.

Musical notation for the second piece, consisting of three staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes trills (tr) and a final double bar line.

A Scotch Measure

Musical notation for the third piece, consisting of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is characterized by a rhythmic pattern typical of Scottish dance music, ending with a final double bar line.

A Scotch Air

Musical notation for 'A Scotch Air' consisting of six staves. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The first staff begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are trill ornaments (tr) indicated above some notes in the fifth and sixth staves. The piece concludes with a double bar line and repeat dots.

The Humours of Westmeath

Musical notation for 'The Humours of Westmeath' consisting of seven staves. The music is written in a single system with a treble clef and a key signature of one sharp (F-sharp). The time signature is 6/8. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.

Blab not what you ought to smother.

Musical notation for the first piece, consisting of five staves. The music is in G major (one sharp) and 3/8 time. It features a lively melody with frequent trills (tr) and triplets (3). The piece concludes with a double bar line.

By Men belov'd

Musical notation for the second piece, consisting of four staves. The music is in G major (one sharp) and 3/8 time. It features a melody with triplets (3) and a final cadence.

Dan Gay

Musical notation for the third piece, consisting of three staves. The music is in G major (one sharp) and 3/4 time. It features a melody with a 4-measure rest at the beginning and a trill (tr) near the end.

Blind Paddy's Fancy

Musical score for "Blind Paddy's Fancy" consisting of ten staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece features a complex, rhythmic melody with many sixteenth and thirty-second notes, often beamed together. There are several repeat signs (double bar lines with dots) throughout the score.

Clark's Hornpipe

Musical score for "Clark's Hornpipe" consisting of five staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The melody is characterized by a strong, steady eighth-note pulse, typical of a hornpipe. There are repeat signs at the end of the piece.

New Mile End Fair.

Musical notation for the first piece, consisting of four staves of music. The notation includes treble clefs, a common time signature, and various rhythmic values such as eighth and sixteenth notes, along with rests and bar lines.

Thump the Bitches.

Musical notation for the second piece, consisting of four staves of music. The notation includes treble clefs, a common time signature, and various rhythmic values such as eighth and sixteenth notes, along with rests and bar lines.

The Chocolate Pot.

Musical notation for the third piece, consisting of four staves of music. The notation includes treble clefs, a common time signature, and various rhythmic values such as eighth and sixteenth notes, along with rests and bar lines.

With early Horn

A musical score for a horn part, consisting of 11 staves. The music is written in G major (one sharp) and 6/8 time. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. The tempo marking *Ado* is present on the eighth staff. The score concludes with a double bar line and a C-clef on the eleventh staff.

Let me wander

Musical score for the piece "Let me wander". It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 12/8. The music is written in a single melodic line with various note values and rests. The piece concludes with a double bar line and repeat dots.

Fly swiftly ye Minutes

Musical score for the piece "Fly swiftly ye Minutes". It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/8. The music is written in a single melodic line with various note values and rests. The piece concludes with a double bar line and repeat dots.

a Monkey or Sleg's Hornpipe

Musical notation for the piece "a Monkey or Sleg's Hornpipe". It consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is characterized by a series of eighth and sixteenth notes, creating a rhythmic and melodic pattern typical of a hornpipe. The piece concludes with a double bar line and repeat dots.

The King's Head.

Musical notation for the piece "The King's Head". It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody is composed of eighth and sixteenth notes, maintaining a consistent rhythmic feel. The piece ends with a double bar line and repeat dots.

Six and Sevens

A musical score consisting of ten staves of music. The first section, titled "Six and Sevens", spans the first six staves. The second section, titled "Wells Fair", spans the remaining four staves. The music is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. The score concludes with a double bar line and repeat dots on the final staff.

Castle Barr

Musical score for 'Castle Barr' consisting of six staves. The first staff is in treble clef with a 6/8 time signature. The second staff is in bass clef. The third staff is in treble clef. The fourth and fifth staves are in bass clef. The sixth staff is in treble clef. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and slurs. The key signature has one flat (B-flat).

A Hornpipe by Mr. Lawrence.

Musical score for 'A Hornpipe by Mr. Lawrence' consisting of six staves. The first staff is in treble clef with a 3/2 time signature. The second staff is in bass clef. The third staff is in treble clef. The fourth and fifth staves are in bass clef. The sixth staff is in treble clef. The music features a mix of eighth and sixteenth notes, often beamed together, with some rests and slurs. The key signature has one flat (B-flat).

Drunken Peasant

Musical score for 'Drunken Peasant' consisting of six staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings. The piece concludes with a double bar line and repeat dots.

Middle Row Harlequin

Musical score for 'Middle Row Harlequin' consisting of five staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a 6/8 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, with some triplets and dynamic markings. The piece concludes with a double bar line and repeat dots.

Portsmouth Harbour

Musical score for *Portsmouth Harbour*. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The music is written in a single melodic line with various note values and rests. The piece concludes with a double bar line and repeat dots.

Paddington Pound.

Musical score for *Paddington Pound.* The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The music is written in a single melodic line with various note values and rests. The piece concludes with a double bar line and repeat dots.

DICTIONARY

Explaining such Greek, Latin, Italian
and French Words as generally occur in
Musick

A

A Bene Placito. at Pleasure.
Adagio. A slow Movement.
Affettuoso. very tenderly.
Allegro. or *All.^o* brisk or quick, especially if the Word be repeated twice.
Andante. (from the Verb *Andare* to go) signifies especially in *Thorough Basses* that all the Notes must be played equally and distinctly.
A spa. enough, this Word is often found with *Allegro.* *Adagio.* *Presto* &c.

B

Basso Continuo. the *Thorough Bass* for the *Organ* *Harpsicord* or *Spinnet.*

C

Camera. Chamber, as *Arie da Camera.* Chamber Airs.
Canon. or *Canone.* a perpetual Fuge.
Canto. the first Treble.
Con. with, as *Contra senza Violino.* with and without Violins.
Canzonetta. A Song in general.

D

D.C. or *Da Capo.* begin again and end with the first Strain.

E

Ecco. or *Echus* in Imitation of a natural Echo, this Word is sometimes used instead of *Piano*.

F

F. or *Forte.* loud or strong &c
Fortissimo. very loud.
Fugha. or *Fugè.* is when some of the Parts begin a certain Air, and the other Parts begin some time after that, imitating the first and repeating the same Air throughout all the Parts

G

Giga. *Giga* or *Gigue.* a Jigg.
Grave. a slow Movement.

L

Largo. very slow.
Larghetto. not so slow as *Largo*.
Lento. *Lento.* or *Lentement* slow.

M

Men signifies less, as *Men Allegro.* not so quick as *Allegro*.

N

Non. not, as *non troppo presto* not too quick. *Non troppo Largo* &c.

O

Octava. or *Ottava.* an Octave or an Interval of Eight Notes.
Organo. signifies properly an Organ, but when it is written over any Piece of Musick, then it signifies the *Thorough Bass*.

P

P. or *Pia.* or *Piano.* soft.
Pianissimo very soft.
Piu. signifies more, as *Piu Allegro.* more brisk than *Allegro*.
Poco signifies less, as *Poco Largo* not so slow as *Largo*.
Presto. fast or quick.
Prestissimo very quick.

R

Ritornello. a short Symphony which either begins before the Song, or sometimes in the Middle, or also after the Song is ended.

S

Senza. without, as *senza Violino* without Violins.
Solo. alone, as *Violino solo.* Violin alone. *Flauto solo.* Flute alone.
Stacato. in a plain and distinct Manner.

T

Tacet. signifies let it be silent.
Tutti. all, or all together.

VU

Unissoni. is set over a Piece of Musick, when all the Parts play in the Unison or Octave.
Vivace. *Vivacimento.* or *Vivacimento* with Life and spirit.
Volta. or *Volti.* turn over.
Volti subito. turn over quick, or without Loss of Time.

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