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Being a Complete
Book of Instructions for Beginners
ON THE
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new Plan, calculated to save a great deal of time & trouble both to Master & Scholar
to which is added
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In various Keys, with the Fingering marked Throughout
Composed by
James Hook
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Barneys Air 1 6
Peril among the Fairies 1 6
Dussecks Air 1 0
ditto Poor Jonas 2 6
Go to the Devil and shake 2 0
Hillesbergs Dance 1 6
Ld Bell Gallantine 1 6
Lotteries Dance 1 0
Lovie Gordon 1 6
Louis of Buchan 1 0
Moll in the Wad 1 0
Mozarts Airs N.os 1 to 12 2 0
Pas de Trois 1 6
Shutes Dance in Black Beard 1 0
ditto Rondo by Field 1 6
Tink a Tink 2 6

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Piano Forte

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ditto Thaise		2	0	
ditto 1ora		2	0	
ditto Magic Flute		2	0	
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Piano Forte

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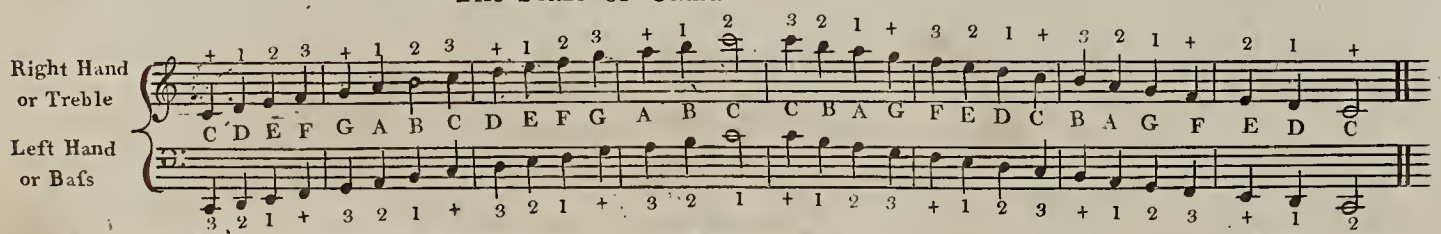
PREFACE

I have often with regret observed how much of the Masters time has been spent in writing Lefsons and Examples for their young Pupils, which might have been so much better employ'd in their instruction, particularly at Schools where the time allotted for each is but short, to obviate this inconvenience I have put together the following instructions and hope they will be found convenient to the Master and useful to the Scholar, by saving the time of the former and consequently expediting the improvement of the latter.

I have also added a number of eâsy Lefsons for the practice of young Beginners, thinking it absurd to give them common well-known Tunes, which they catch by their Ear to the total neglect of those Rules so neceſsary to be inculcated at a very early period by those who wish to excell in Music.

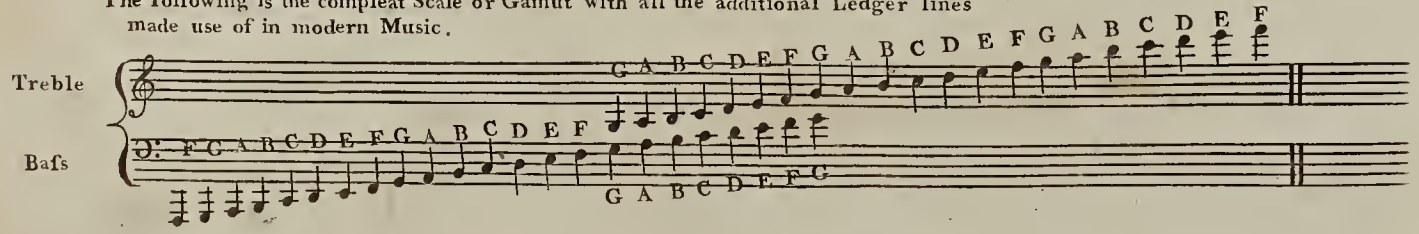
The first thing neceſsary for a Beginner is to learn the Names of all the Notes in the Scale or Gamut by heart, which are as follows

The Scale or Gamut

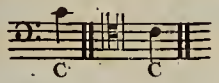
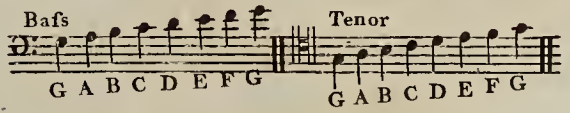


The Figures placed over and under the Notes are meant to shew what Fingers are proper to be used to each. The Croſs + for the Thumb and 1 2 3 4 for the following Fingers The Notes in the Gamut as above may be played up and down regularly to give the Performer a little use of their Fingers and a method of placing their hands properly on the Keys

The following is the compleat Scale or Gamut with all the additional Ledger lines made use of in modern Music.



In the middle of the last Gamut it is to be observed there are Eight Notes wrote in both Staves which are exactly alike the Tre-ble borrowing by the use of the Ledger lines from the Bafs, and likewise the Bafs from the Treble; this borrowing from each other is attended with great inconveniency at times particularly where there are Words to be written between the Staves for which reason there is another Cliff made use of besides the Treble 𝄞 and Bafs 𝄢 which is called the Tenor and is mark-ed thus 𝄡 or thus 𝄡 and is generally placed on the fourth line in the Bafs, and is always the upper C.

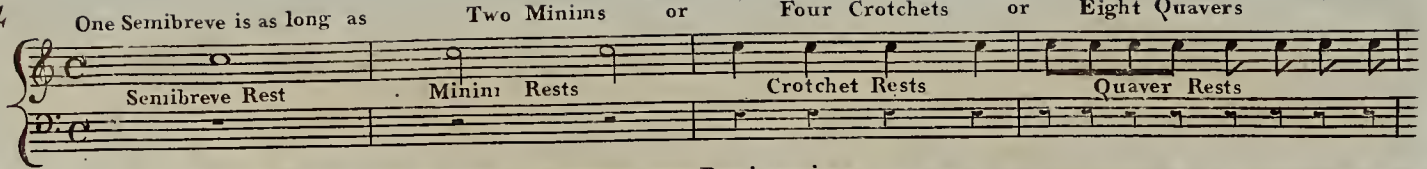
Example  by which it is to be understood, that all the Notes after this Tenor Cliff are raised five Notes higher than their original situation as for Example  the Notes in both are the same

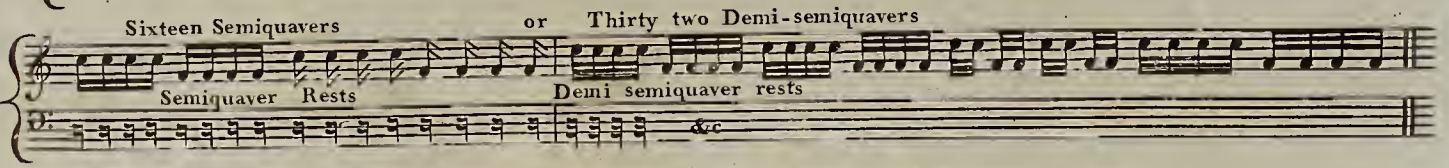
A Flat placed at the beginning of a piece of Music on the Line or Space, shews that all the Notes on such Line or Space are to be played half a Note lower than the Natural Note, and is thus Expreſsed ♭. A Sharp placed at the beginning of a piece of Music on Line or Space, shews that all the Notes on such Line or Space are to be played half a Note higher than the Natural Note, and is thus Expreſsed ♯. A Natural placed before any Note contradicts it whether Flat or Sharp and brings the Note to the Natural Key and is thus expreſsed ♮. A Pause is marked thus 𝄐 and shews that the Note over which it is placed may be held on longer than its proper time. A Slur is marked thus 𝅗𝅥⁀𝅗𝅥 and signifies that only the first Note is to be struck, tho it must be held on the full time of both. A Repeat marked thus 𝄋 signifies that the part of the Air must be played over again from the Note over which the Repeat is placed. Single Bars are marked thus | | | | and divides the Time according to its measure whether Common or Triple time. The double Bar is marked thus ‖ and divides the different Strains of a Song or a piece of Music, and when Dotted on each side thus 𝄆 denotes each Strain must be played twice over.

Of Notes, their different Lengths, and the Proportion they bear to each other.

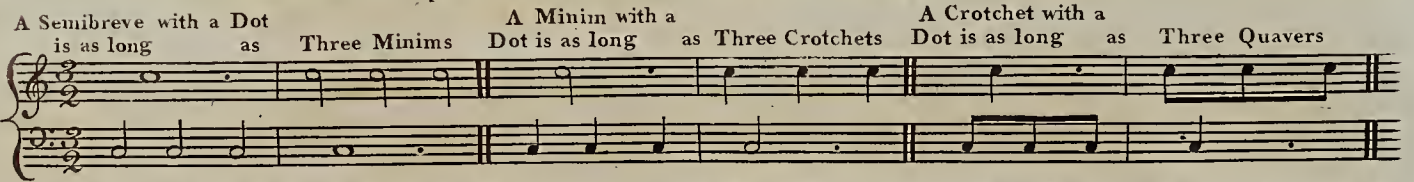
There are Six different sorts of Notes now in use, which are as follows A Semibreve 𝅝. — A Mi-nim 𝅗𝅥. — A Crotchet ♩. — A Quaver ♪. — A Semiquaver 𝅘𝅥𝅯. — and a Demisemiquaver 𝅘𝅥𝅰

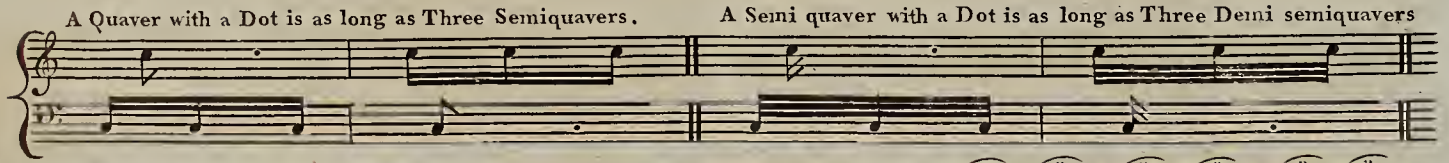
The Proportion they bear to each other are as follows

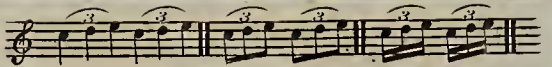
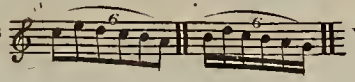




Whenever a Dot is placed after a Note it makes it half as long again for Example

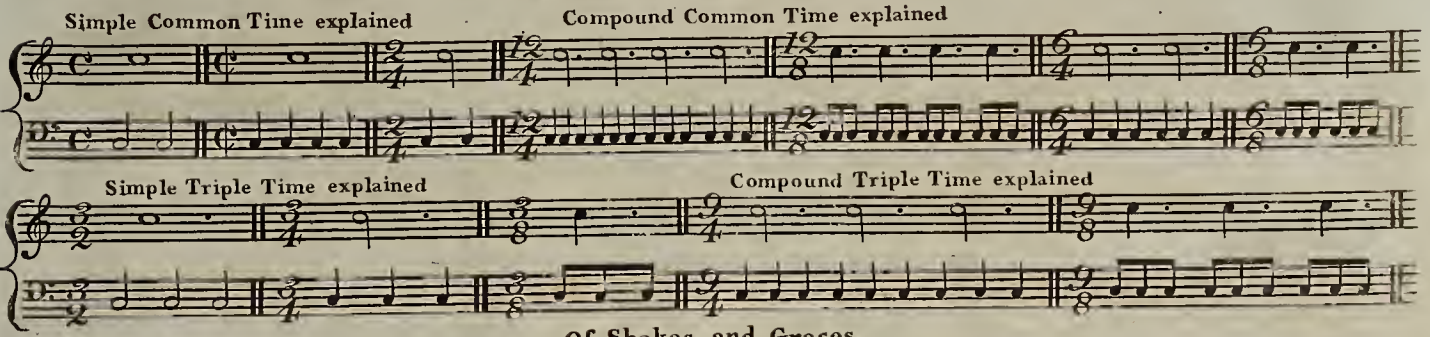




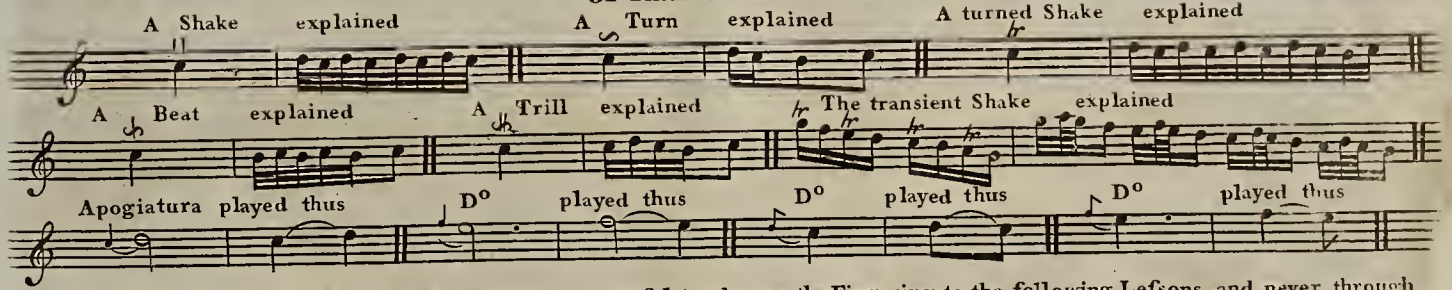
A Figure 3 placed over three Crotchets three Quavers or three Semiquavers thus  signifies that the three Crotchets are to be played in the Time of one Minim the three Quavers in the time of one Crotchet, and the three Semiquavers in the time of one Quaver. A Figure 6 is sometimes put over Six Quavers or Six Semiquavers thus  which signifies that the Six Quavers are to be played in the time of one Minim and the Six Semiquavers in the time of one Crotchet.

Of Time. There are two sorts of Time, Viz: Common and Triple, Simple Common Time is expreſsed by the following Characters C. ¢. $\frac{2}{4}$. Compound Common Time by these $\frac{12}{4}$. $\frac{12}{8}$. $\frac{6}{4}$. $\frac{6}{8}$. Simple Triple Time is expreſsed by the following Characters $\frac{3}{2}$. $\frac{3}{4}$. $\frac{3}{8}$. Compound Triple Time by these $\frac{9}{4}$. $\frac{9}{8}$.

The different degrees of Time explained



Of Shakes and Graces



Addreſs to the Scholar Be particularly careful to observe the Fingering to the following Leſsons, and never through careleſsneſs or neglect make use of any other Fingers than are marked over the Notes, never attempt to play any Leſson quicker than you can read it. As I have marked the Fingering to all the following Leſsons I shall not say any thing on that subject in this work especially as I mean hereafter to give the Public a Treatise on that particular branch of the Science, illustrated with more than a hundred examples.

The three following Lefsons are to be played without once altering the Position of either hand.

Gavotta

Position
LESSON
I
Position

Tempo di Minuetto

Position
LESSON
II
Position

Vivace

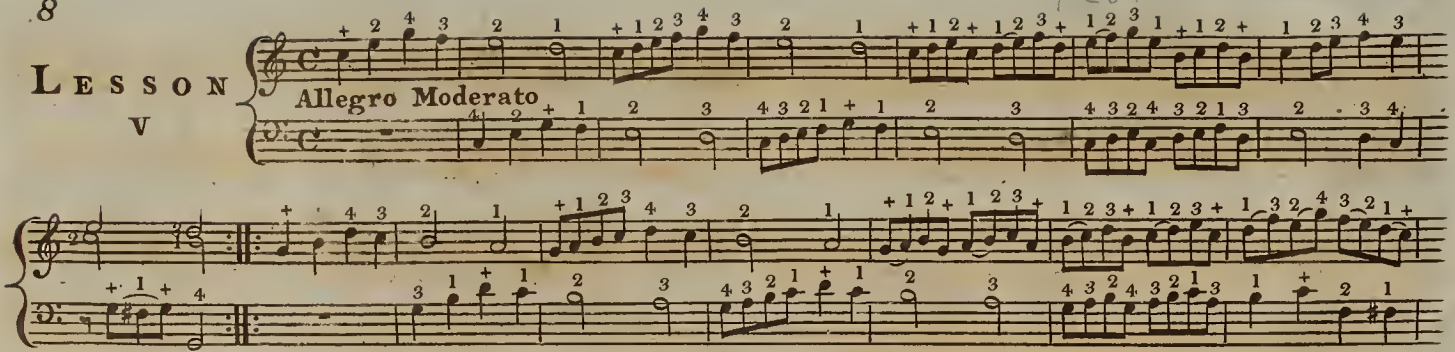
Position
LESSON
III
Position

LESSON IV

Tempo di Minuetto

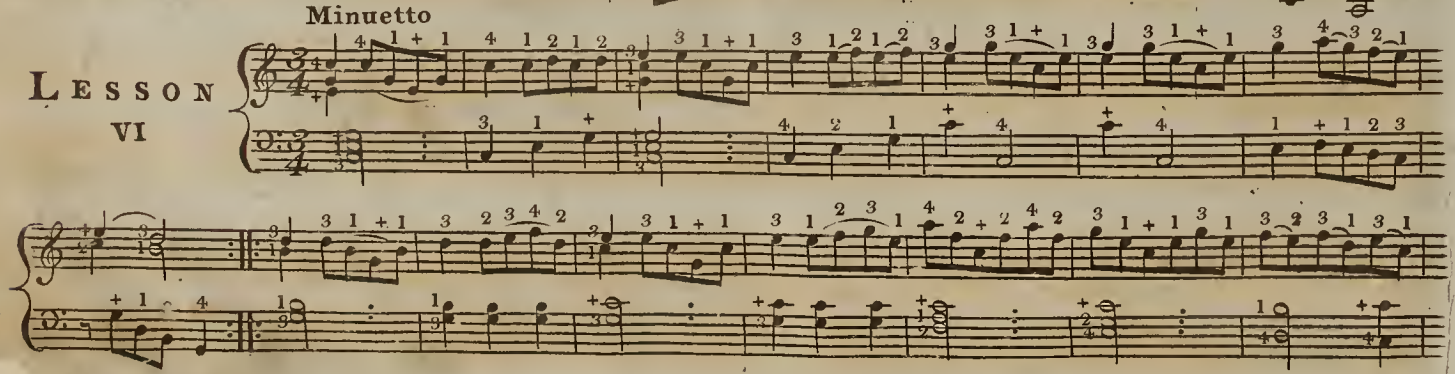
Lesson V

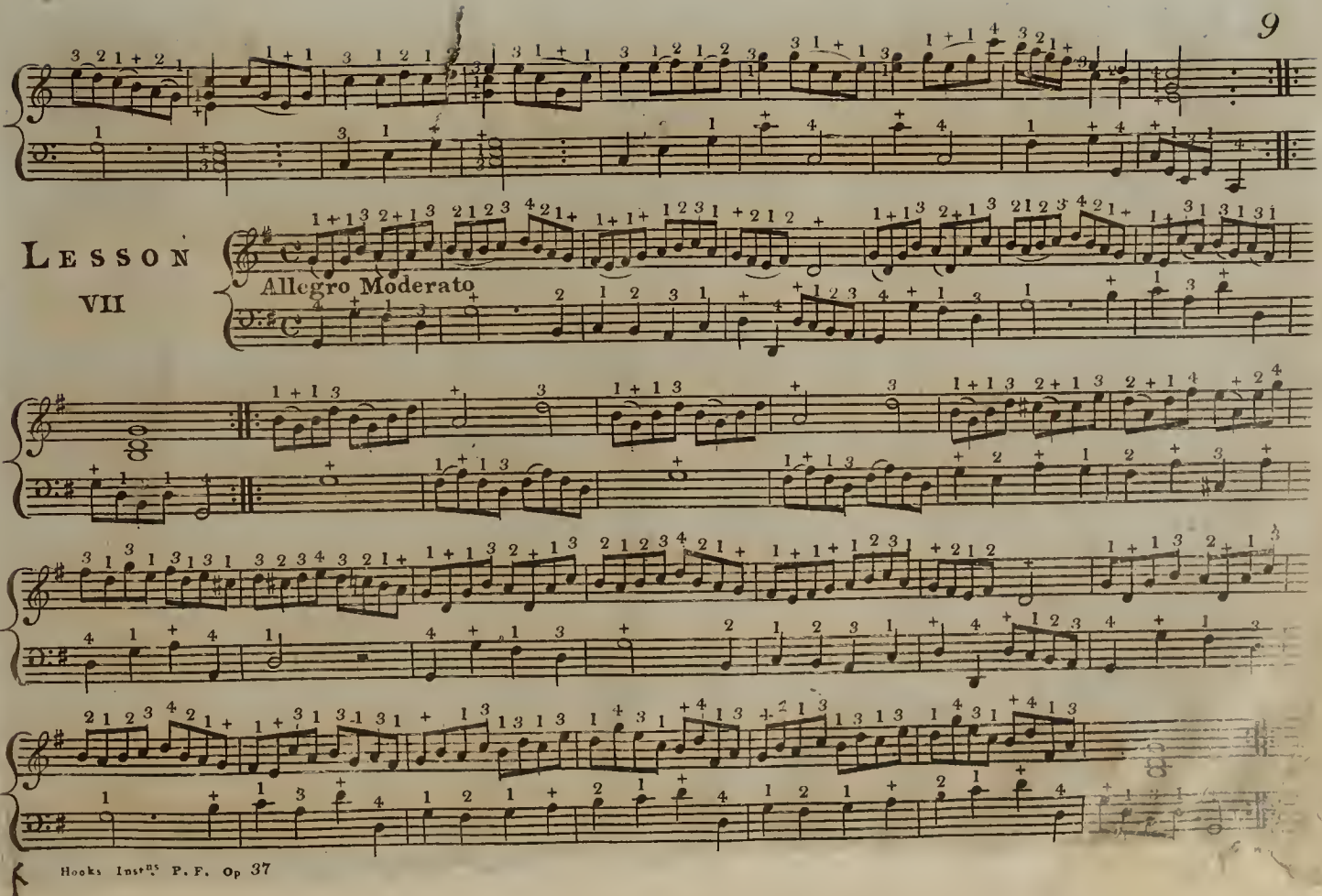
Allegro Moderato



Lesson VI

Minuetto



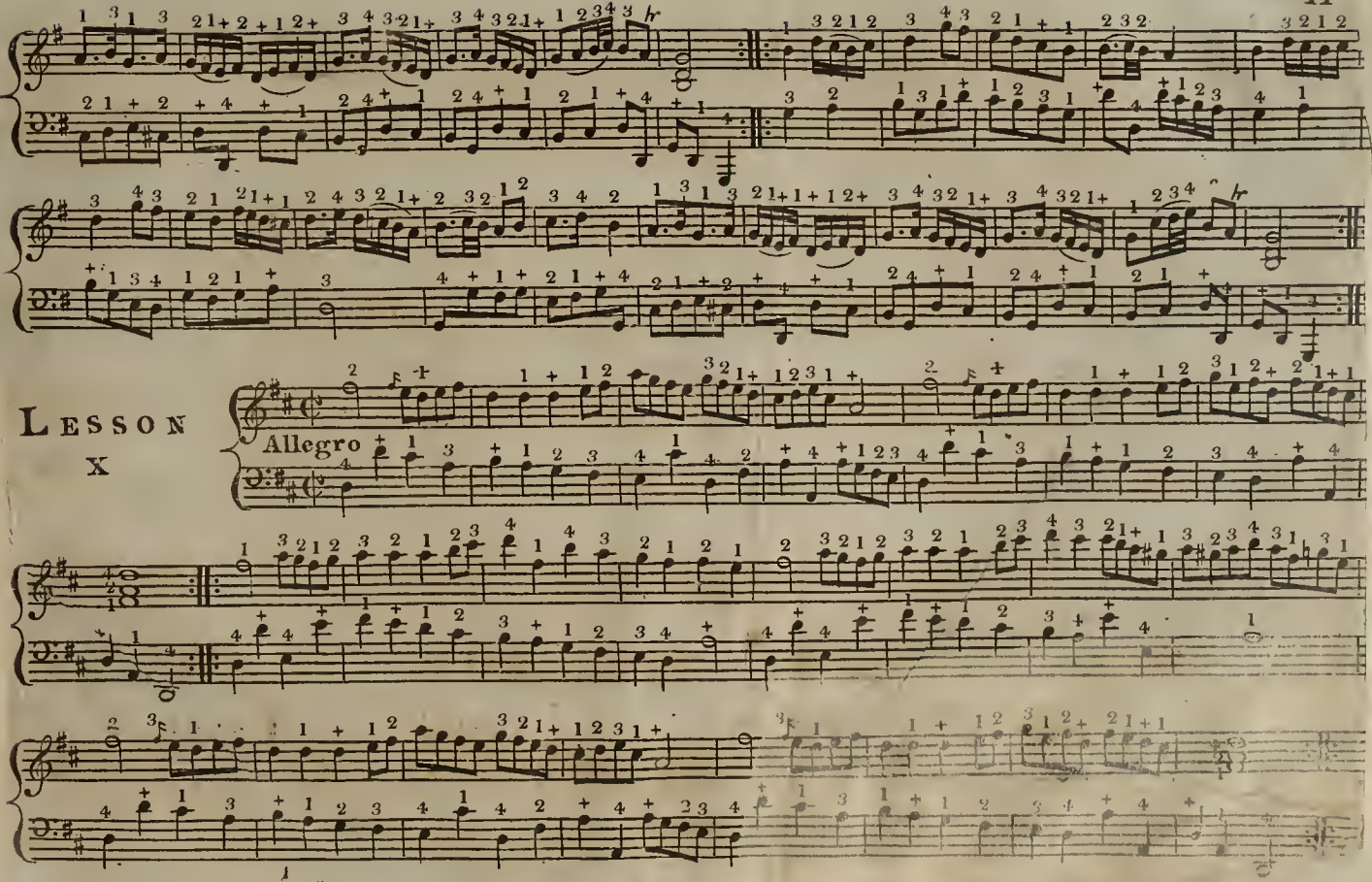

LESSON
VII
Allegro Moderato

LESSON VIII

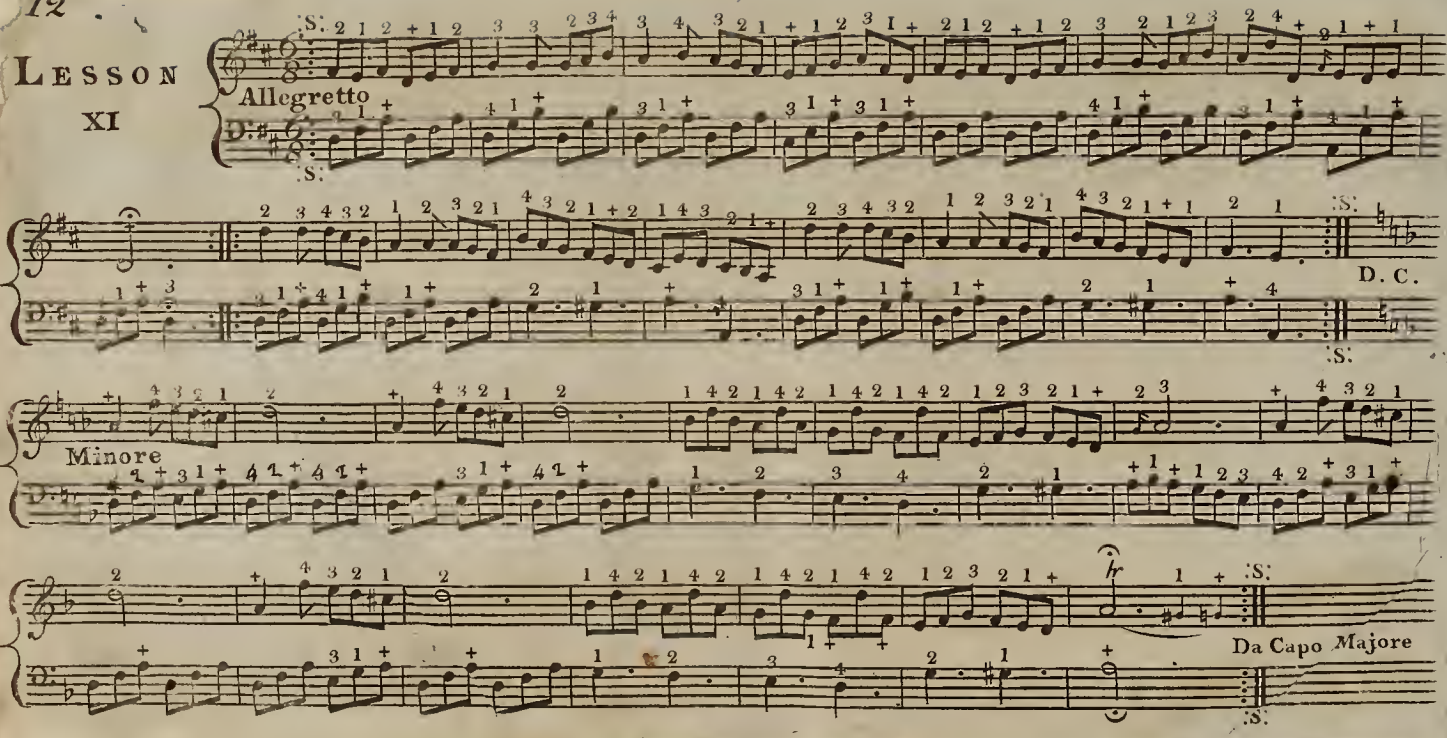
Minuetto

LESSON IX

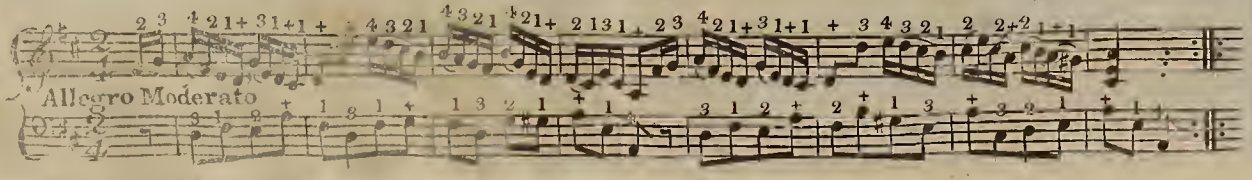
Andantino


LESSON
X
Allegro

Lesson XI



Lesson XII



LESSON XIII

Rondo

Andantino

D. C.

LESSON XIV

Rondo

Allegro

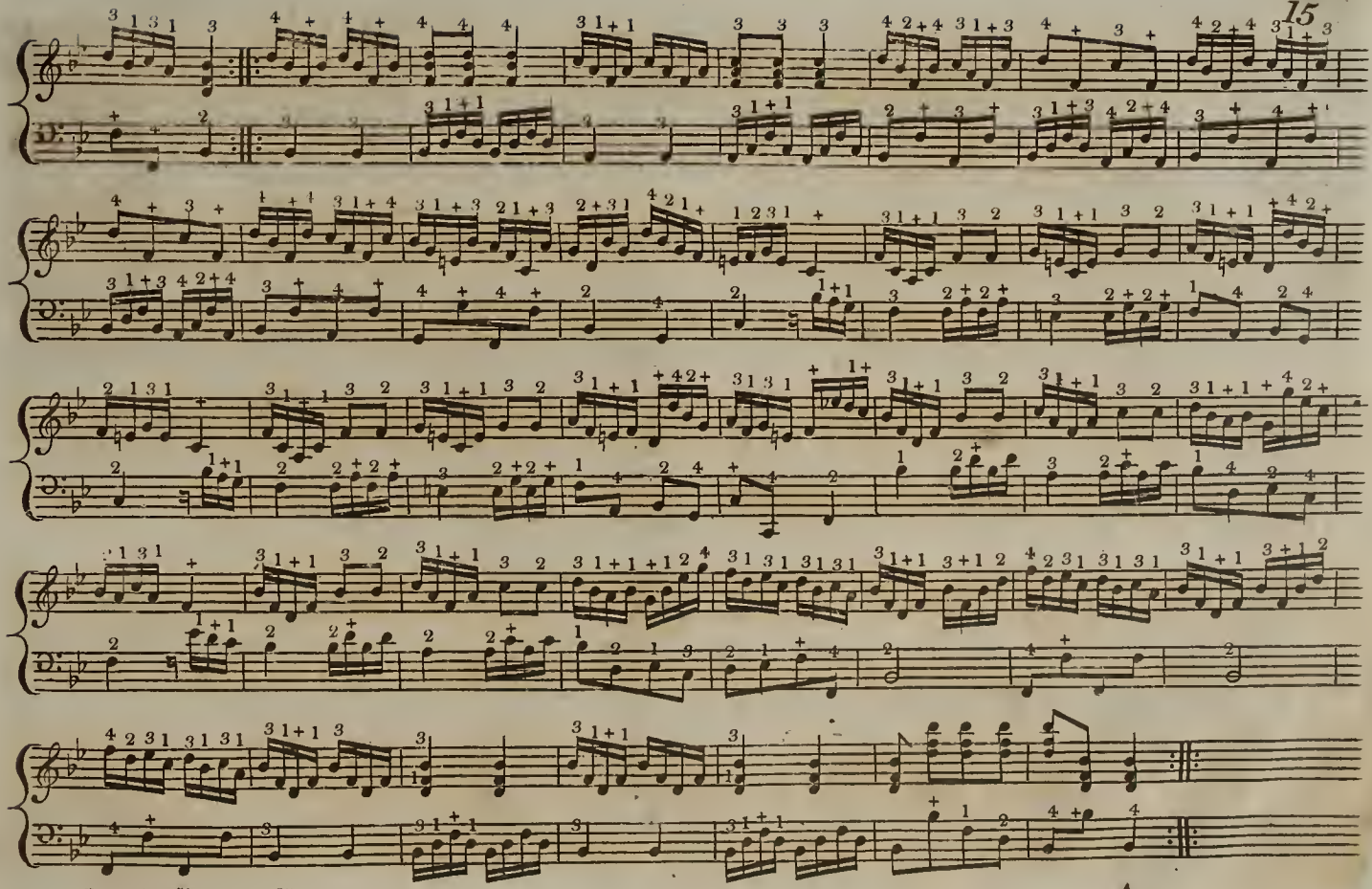
D.C.

D.C.

D.C.

LESSON XV

Allegretto

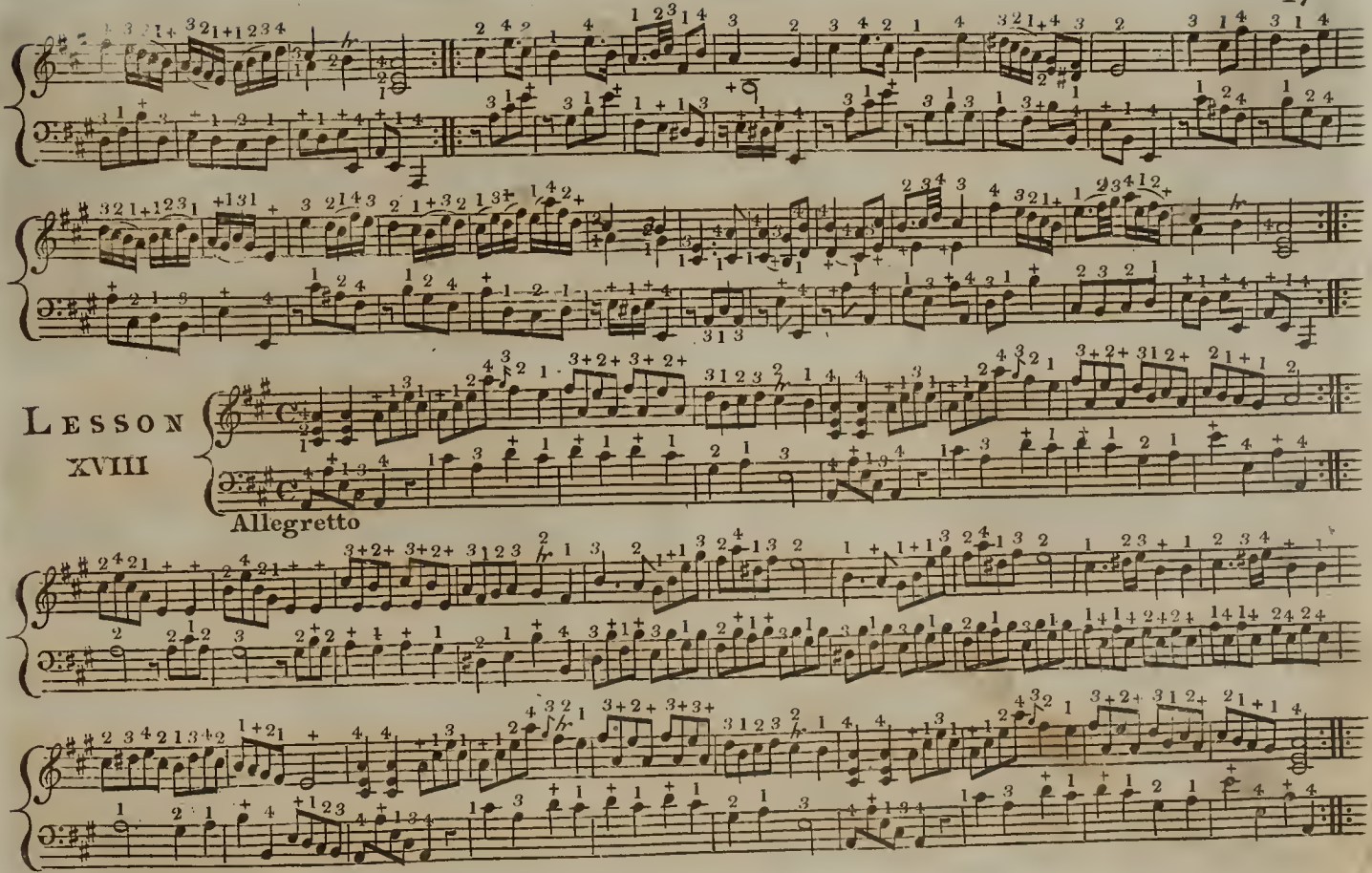


LESSON XVI

Allegro con Spirito

LESSON XVII

Andantino


LESSON
XVIII
Allegretto

Lesson XIX

Rondo Andantino

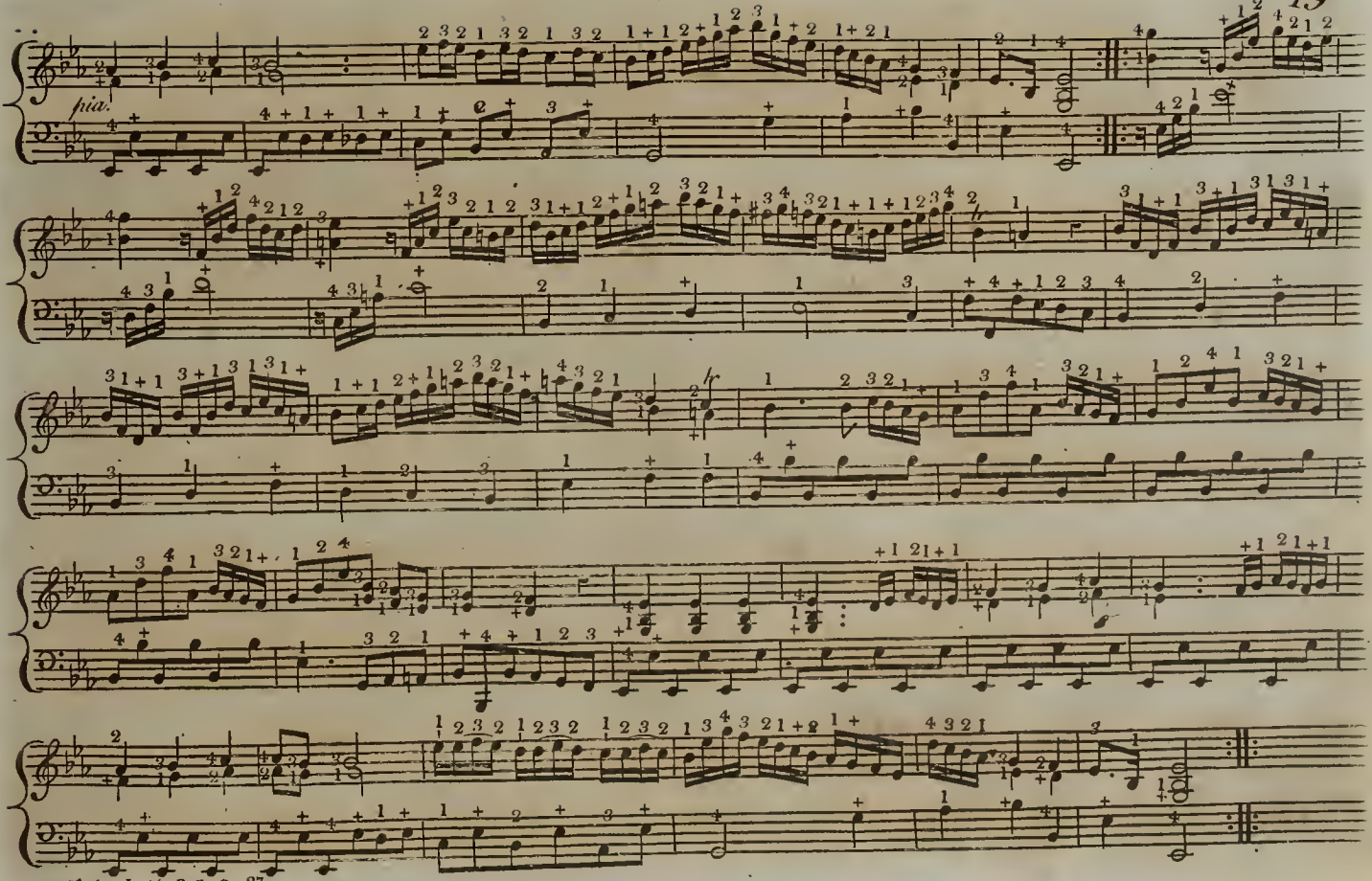
D.C.

D.C.

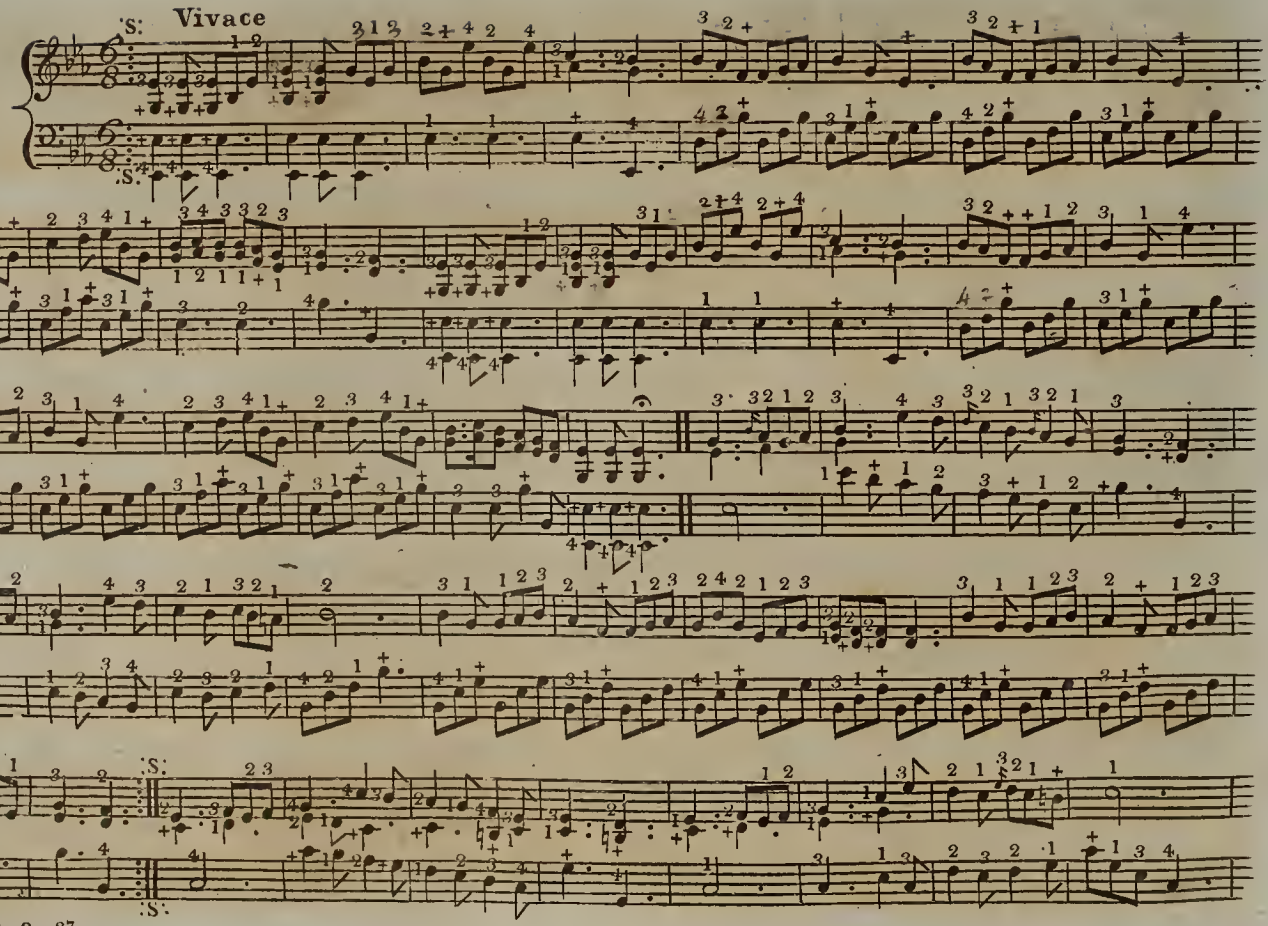
Lesson XX

Pomposo

pia. *for:* *pia.* *for:* *pia.* *for:*


pia.

Lesson XXI



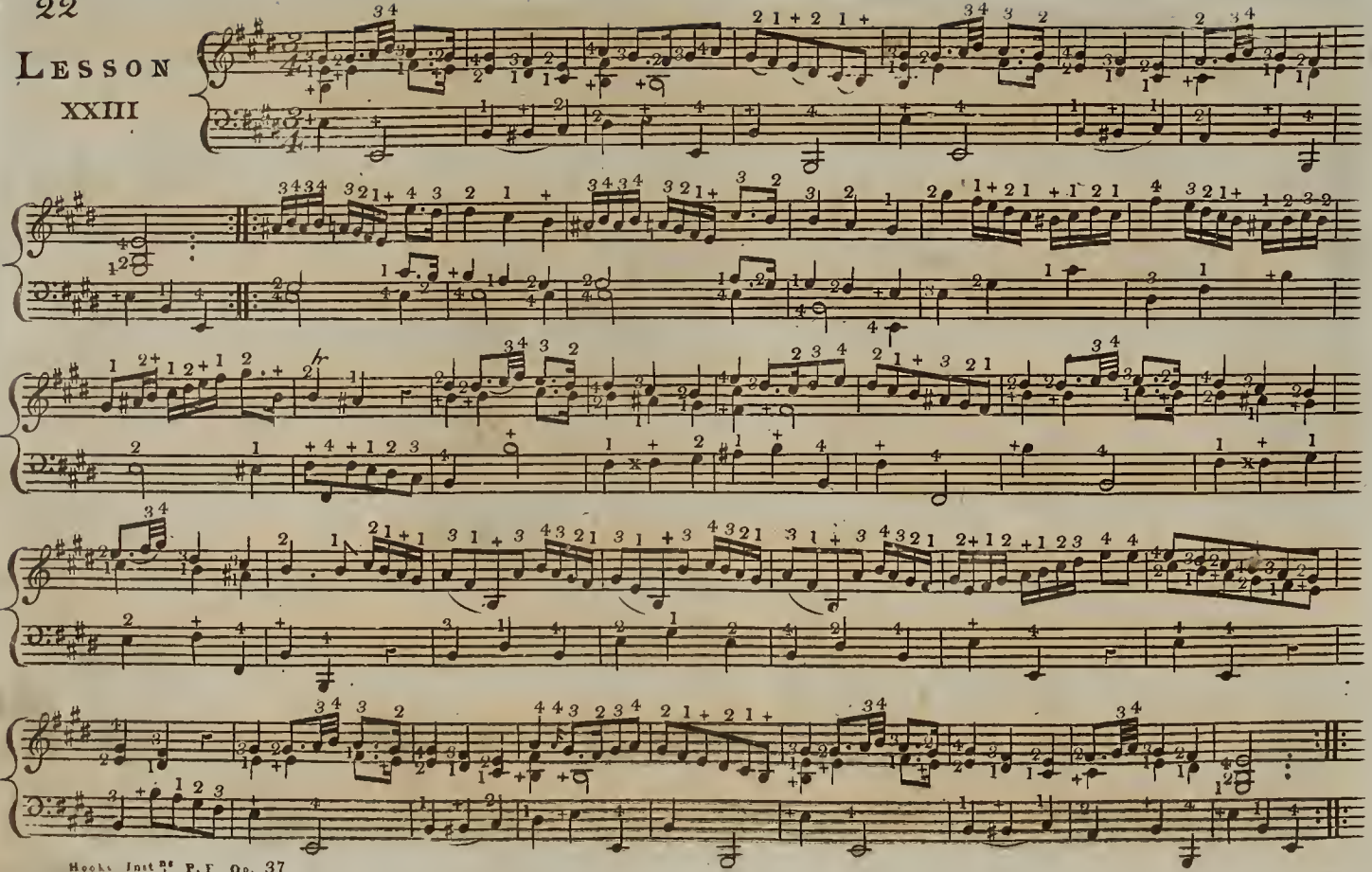
Lesson XXII

Allegretto

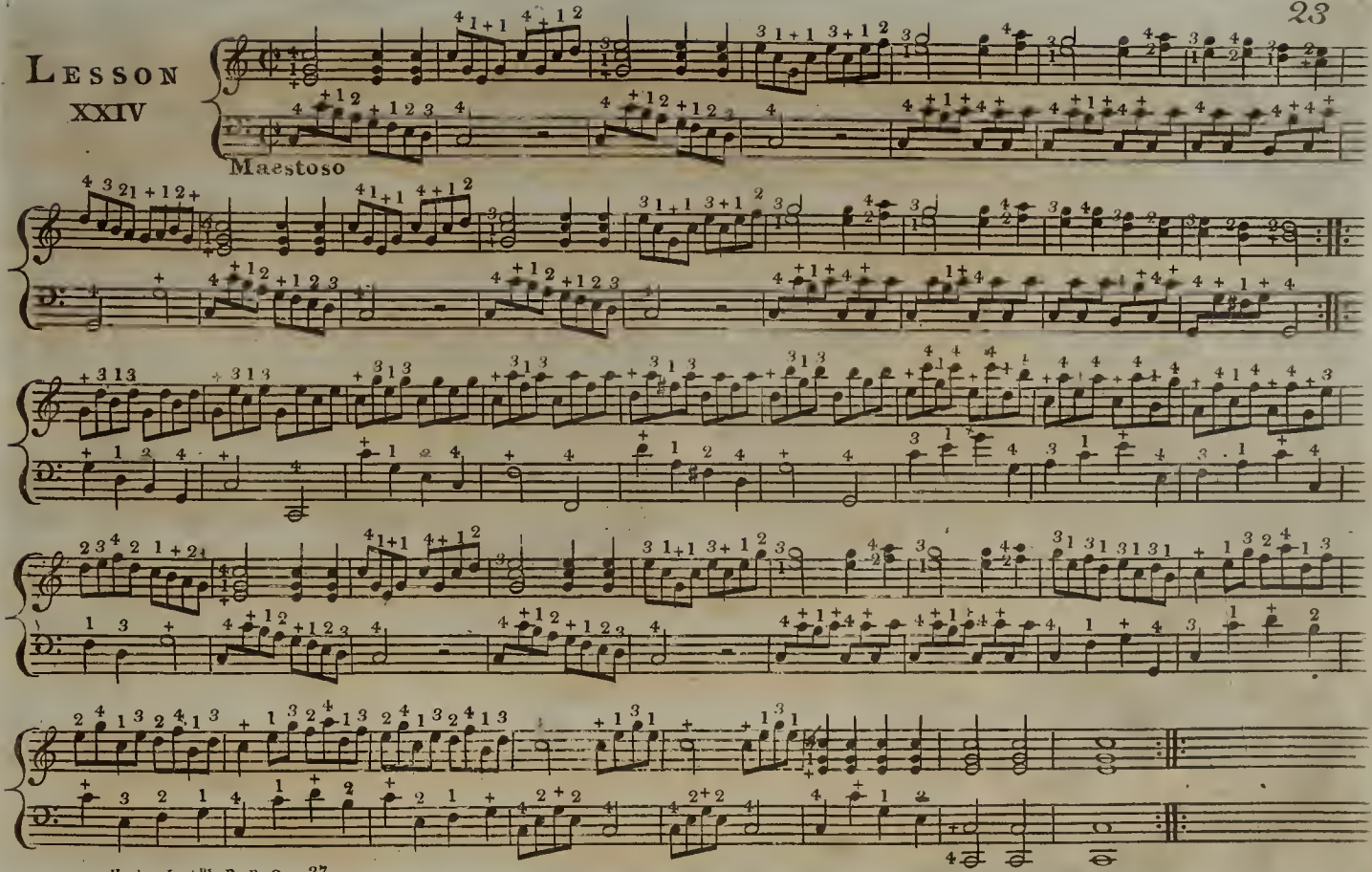
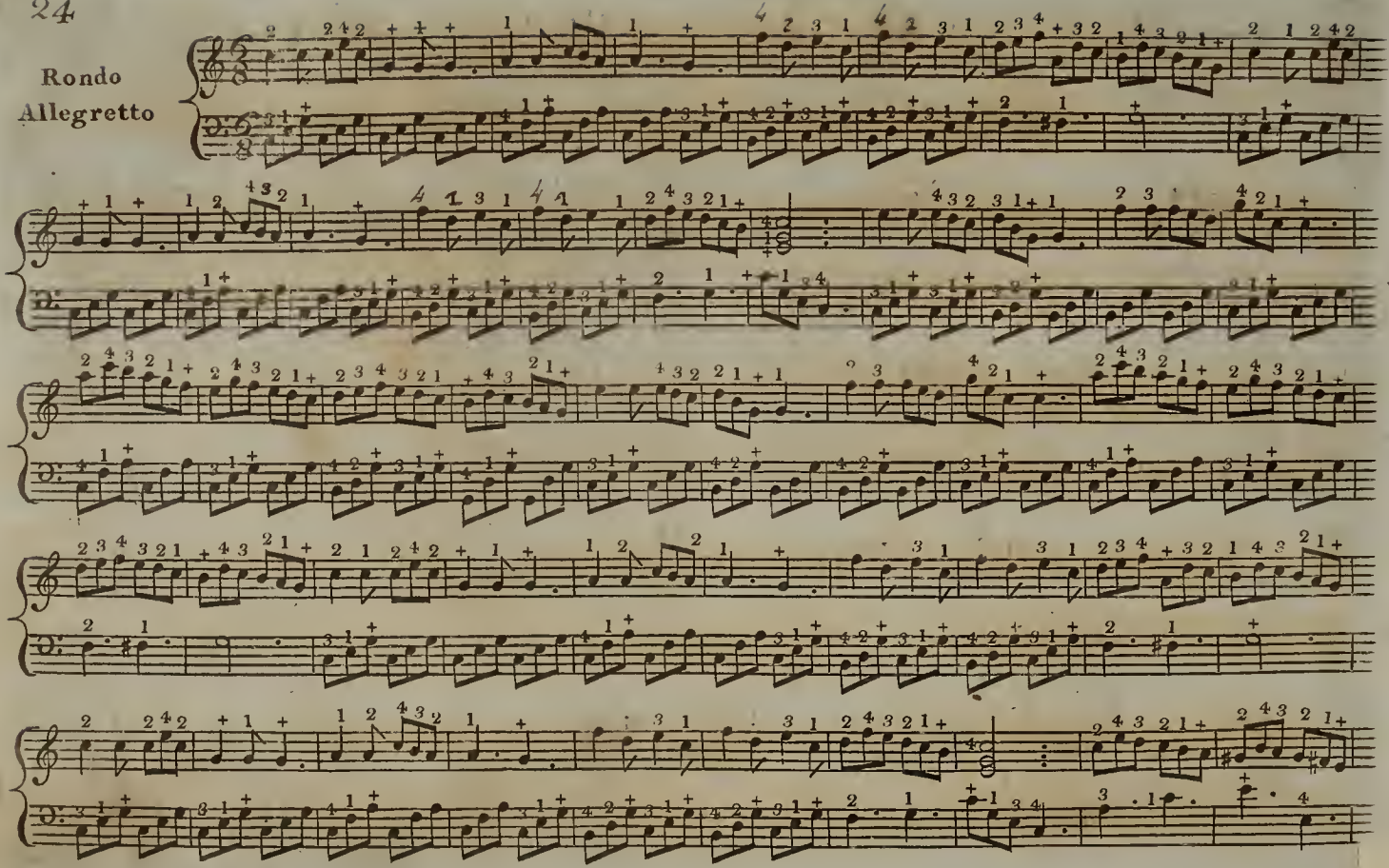
D.C.

D.C.

Lesson XXIII



LESSON XXIV



Rondo
Allegretto