

# *A Treatise* **SINGING**

*Explaining in the most simple manner,*

*All the Rules for learning to sing by Note, without the Assistance of an Instrument, with some Observations on Vocal Music, interspersed with Original Examples, Solfeggi, Aires, Duettos &c. &c. Selected, & Compressed from the most Eminent Authors both Ancient and Modern, (particularly some Beautiful Vocal Pieces of Sacred Music, from the M.S.S. of Tomelli, and Sacchini; never before published. In the collection of the late James Harris. & W. B. Earle Esq<sup>r</sup>. Salisbury with directions for a graceful management & Delivery of the Voice.*

*Ent. at Stationers Hall*

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*Pr. 10<sup>s</sup>. 6.*

Gentleman of his Majesty's Chapels Royal & Organist of the Cathedral at Salisbury

*To be had at the Principal Music Shops in London & Bath, & at M<sup>r</sup>. Corfe's, Salisbury.*





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## PREFACE.

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IT is not my design to enter into the different methods pursued by the various Writers on the subject of SOLMISATION, as they would be too tedious and perplexing to the generality of Amateurs, who are desirous of becoming Singers with as little trouble as necessary, and for whom this Treatise is principally written. But my business has been to select, from the best Writers, every striking feature, that may tend to simplify and elucidate this Art.

IN the progress of this Work, particularly in the following Observations on VOCAL MUSIC, I have generally made the Authors, whom I have quoted, speak for themselves, and (if I may so express it) tell their own story.

*Jos. Cope*





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## TREATISE ON SINGING.

IN all polite and civilized nations, the early practice of Music was strongly recommended, as tending most powerfully to soothe the discordant passions, to influence the taste, and fix the morals of youth, by exalting and improving the human mind, and raising our nature to higher degrees of virtue. The ingenious Author of the Memoirs of Handel makes this interesting remark: "Too much reason is there for believing that the interests of religion and humanity are not so strongly guarded, or so firmly secured, as easily to spare those succours, or forego those assistances, which are administered to them by the elegant arts."—Avison, speaking of the pleasure received from musical sounds, says, "It is their peculiar and essential property, to divest the soul of every unquiet passion, to pour in upon the mind a silent joy, beyond the power of words to express, and to fix the heart in a rational, benevolent, and happy tranquillity. The force of sound, in alarming the passions, is prodigious: thus, the noise of thunder, the shouts of war, the uproar of an enraged ocean, strike us with terror. So again, there are certain sounds natural to joy, others to grief or despondency, others to tenderness and love; and by hearing these, we naturally sympathize with those who enjoy, or suffer. And thus, by the power of Music, we are often carried into the fury of a battle, or a tempest; we are by turns elated with joy, or sunk in pleasing sorrow; roused to courage, or quelled by grateful terrors; melted to pity, tenderness, and love, or transported to the regions of bliss, in an extacy of divine praise." MILTON was so sensible of the moral tendency of musical expression, that he ascribes to it the power of raising some praise-worthy emotions even in the Devils themselves.

—Anon they move  
In perfect phalanx to the Dorian mood  
Of flutes and soft recorders; such as rais'd  
To height of noblest temper heroes of old

Arming to battle; and, instead of rage,  
Deliberate valor breath'd, firm, and unmov'd  
With dread of death, to flight or foul retreat.

*Paradise Lost, book 1. verse 549.*



That *Vocal Music* has greatly the superiority, from Nature, over *Instrumental*, is universally allowed, as it receives additional aid from its ally *Poetry*. Mr. HARRIS says on this subject, that "Music, when alone, can only raise affections, which soon languish and decay, if not maintained and fed by the nutritive images of *Poetry*. There are few to be found so insensible, I may say so inhumane, as, when good *Poetry* is justly set to Music, not in some degree to feel the force of so amiable an union; it is a force irresistible, and penetrates into the deepest recesses of the soul. The ideas of *Poetry* must needs make the most sensible impression, when affections peculiar to them are already excited by Music, for here a double force is made co-operate to one end. ANTONIOTTI says the union of Music and Poetry, when properly and judiciously adapted, acquire an extraordinary power, and become in a manner despotic over the human passions, and can excite the most astonishing sensations."

"It is in general true, that Poetry is the most immediate and most accurate interpreter of Music. Without this auxiliary, a piece of the best Music, heard for the first time, might be said to mean something, but we should not be able to say what. It might incline the heart to sensibility: but Poetry, or language, would be necessary to improve that sensibility into real emotion, by fixing the fancy upon some definite and affecting ideas. A fine Instrumental Symphony, well performed, is like an oration delivered with propriety, in an unknown tongue; it may affect us a little, but conveys no determinate feeling; we are alarmed, perhaps, or melted, or soothed, but it is very imperfectly, because we know not why:—The finger, by taking up the same air, and applying words to it, immediately translates the oration into our own language; then all uncertainty vanishes, the fancy is filled with determinate ideas, and determinate emotions take possession of the heart.

"Of all sounds, that which makes its way most directly to the human heart, is the human voice: and those instruments that approach nearest to it are in expression the most pathetic, and in tone the most perfect. The notes of a man's voice, well tuned and well managed, have a mellowness, variety, and energy, beyond those of any instrument; and a fine female voice, modulated by sensibility, is beyond comparison the sweetest, and most melting sound, in art or nature." *Dr. Beattie, page 152.*

Mr. BRUCE, in describing the Musical Instruments he found in Abyssinia, particularly the *Theban Harp*, judiciously observes, that "It should be a principal object of Mankind to attach the Fair Sex, by every means, to *Music*, as it is the only amusement that may be enjoyed to excess, and the heart remain virtuous and uncorrupted."

It is evident from the testimony of ancient Writers, that the art of singing by note, with accuracy and correctness, was esteemed an indispensable part of a liberal education.



PEACHAM requires of his *Complete Gentleman* to be able "to sing his part sure, and at first sight; and withal to play the same on the viol or lute." And MORLEY, in his excellent Introduction to practical Music, makes PHILOMATHES thus complain, (at a banquet of Master SOPHOBULUS): "Supper being ended, and Music-Books, according to custom, being brought to table, the mistress of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses, I protested unfeignedly, that I could not, every one began to wonder; yea, some whispered to others, demanding how I was brought up; so that upon shame of mine ignorance, I go now to seek mine old friend, Master Gnorimus, to make myself his scholar."

In respect to singing with *Taste*, GEMINIANI observes, that it doth not consist in frequently making some favourite passages, or graces, but in expressing with strength and delicacy the intention of the composer. *Taste* in a singer, says Dr. GREGORY, consists in a knowledge of the composer's design, and performing it in a spirited and expressive manner, without any view of shewing the dexterity of his own execution. This expression is what every one should endeavour to acquire; and it may easily be obtained by any person possessed of a moderate voice, and musical ear, who is willing to submit to the instruction of an intelligent Master.

That rules may be given towards obtaining this most desirable object, there is no doubt, although there is an old proverb mentioned by TOSI, that an hundred perfections are requisite in an excellent singer, but he that has a fine voice is possessed of *ninety-nine* of them.

To sing in tune, with a good intonation and expression, a proper regard to the time, and delivery of the words, are the chief constituents of a good taste in singing. However, the subsequent hints and observations on singing with *taste* and *expression*, will, I flatter myself, tend to encourage the scholar in the practice of this most pleasing and fashionable study.

*The Voice* should be formed in the most pleasing tone possible, and delivered steady and clear, without passing through the nose, or being choaked in the throat, which are two of the greatest imperfections a singer can be guilty of. The voice should likewise be perfectly in tune, for without an accurate intonation, it is impossible to sing well.

The lower notes should be sung *firm*, and great care must be taken to unite the natural voice with the *falsetto* or feigned voice, that they may not be distinguished; for if they are not carefully united, the voice will consequently lose much of its beauty; this may be done, by not forcing it too much on that part where the break is, as otherwise it will be of different registers. The high notes should by no means be sung *too strong*, but fixed sweetly without any fluttering or tremulous motion. The two frequent *curling* of the notes should also be avoided: the scholar ought first to sing with plainness and simplicity, avoiding all ornaments, or *graces*, till he is sufficiently qualified to use them; and then he should be very cautious that they are not



improperly used; for if the composer has taste in what he writes, it will be unnecessary, and indeed not very easy, to add any graces that will make it more beautiful; but too often they may render the piece less perfect. The affectation of singing *gracefully* in young scholars has very often occasioned a *false taste*.

*Holding the Book* before the face should be avoided, that the tone of the voice may not be obstructed.

*Taking breath* in the middle of a word, is a great fault, and an error against nature; this may always be avoided by caution, as there can be no command of the voice, without a judicious management of the breath.

*The Mouth* should be moderately open, that the tones of the voice may come forth freely: the finger should always stand in a graceful posture, avoiding all grimaces, knitting the brows, and distortions of the head and body, particularly the mouth, which ought to be composed in a manner rather inclined to a smile, than too much gravity. TOSI recommends the scholar sometimes to sing before a looking-glass, in order to correct any bad habits.

*The Words* should be delivered distinct and plain, without any affectation, as *Vocal Music* is very little superior to *Instrumental*, unless it expresses the sentiment and passion of the Poetry, as well as the Music; which, says Dr. BURNEY, "like Man and Wife, or other associates, are best asunder "if they cannot agree; and on many occasions, it were to be wished that the Partnership were amicably dissolved." Mr. JACKSON, on this subject, observes, that "the singer never appears to such advantage, as when he is expressing the united passion of the Poet and Musician."

In all compositions for more than *One Voice*, the parts should be sung with an equal degree of *Forte* and *Piano*, and strictly as they are written, carefully avoiding all *flourishes*, which only tend to interrupt the harmony of the piece. TOSI says, he remembers to have heard a famous Duetto torn into atoms, by two renowned singers, in emulation; the one proposing, and the other by turns answering; that at last, it ended in a contest, who should produce the greatest extravagances.

The three kinds of Voices described by TOSI, are the *Voce di Petto*, or full voice, which comes from the breast. The *Voce di Testa*, which strikes from the throat to the head. The *Falsetto*, or feigned Voice, which is intirely formed in the throat, and has more volubility than any, but is of no substance. *Messa di Voce* is the putting forth of the voice, and letting it swell by degrees from the softest *Piano* to the loudest *Forte*, and from thence returning, with the same art, from *Forte* to *Piano*. (SEE PLATE 12.)

*Anticipation*; this word speaks for itself, and requires little or no explanation; it is a very useful and elegant grace in singing, as it anticipates the note, about to be struck, by which the tone is ascertained with more certainty and precision. This grace may be used in every interval, or distance in the octave.



*Appoggiatura* is a note added by the finger, for arriving more gracefully at the following note, either in rising or falling. This term cannot well be expressed in the English language; the word is derived from *appoggiare*, to lean on; in this sense, you lean on the first, to arrive at the note intended; you dwell longer on the preparation, than on the note for which the preparation is made. This most beautiful grace, which so much adorns the art of singing, may oftener be used than any other, without tiring, and will always have a pleasing effect.

The *Superior Appoggiatura* expresses love, affection, &c.

The *Inferior Appoggiatura*, made in descending, has the same qualities, but is more confined. (SEE PLATE 12.)

The *Bravura*, or Song of Execution, which TOSI humorously translates the *Hectoring Song*, is called singing to the ear, and is full of *divisions*. This style, however, is of great consequence, and very often raises our admiration of the singer. The practising difficult passages, and divisions, will give the scholar a flexibility and command of voice, without which, some of the finest songs of execution cannot properly be sung. GEMINIANI, after hearing some favourite performer, on being asked if the performance was agreeable to his taste, candidly answered, "Your execution is exceedingly great, but you have not in the least affected me; my ears were entertained, but my heart was at rest." An elegant writer before cited, thus expresses himself: "But is it not agreeable to hear a *florid song* by a fine performer, though now and then the voice should be drowned amidst the accompaniments, and though the words should not be understood by the hearers, or even by the singer? I answer, that nothing can be very agreeable, which brings disappointment. In the case supposed, the tones of the voice might no doubt give pleasure; but from instrumental music, we expect something more, and from vocal music a great deal more, than mere sweetness of sound. From Poetry and Music united, we have a right to expect pathos, sentiment, and melody, and, in a word, every gratification that the tuneful art can bestow."

*Cadence*; this word comes from the Latin verb, *cado*, to fall; the cadence being the fall, or conclusion of a series of melody, which terminates the whole, or part of a song. BROSSARD says, it is much the same in a song, as a period that closes the sense in a discourse. The *cadences*, or *ad libitums* of great singers, are generally more attended to than the airs which precede them, and, if judiciously made, often produce great applause, although the song be composed or sung but indifferently. The style of a cadence should always be derived from the character of the song, to which it should be strictly appropriate. It is a work, therefore, not only of judgment, but invention likewise; and public singers have, in truth, an arduous task to perform, when they are called on, in the course of an Opera or Oratorio, to produce so many cadences in so many various styles and manners.



A Critic \* of consummate taste is of opinion, that cadences are usually extended to an undue length, and in his critique on a celebrated singer, says, "He made two or three excellent closes, though they were rather too long. This fault is general throughout *Rome* and *Naples*, where such a "long-winded licentiousness prevails in the cadences of every singer, as is always tiresome, and sometimes disgusting; even those of great performers "need compression, and those made by performers of an inferior class want not only curtailing, but correction."

The *Cantabile*, or *Pathetic*. This expressive style of singing reaches the heart; from whence also it should originate in the singer, who should be so animated with the passion to be expressed, as to affect and charm the hearers. It does not consist in those difficulties of the art, which display florid graces, and intricate execution; "but such eloquence of sound, as steals upon the heart, and awakens its sweetest and best affections." *Tosi* says, "whosoever pretends to obtain it, must hearken more to the dictates of the *heart*, than to those of *art*." One of its greatest ornaments is the stealing of *time*, which the Italians call *tempo rubato*. The same author observes, "The stealing of time in the pathetic, is an honourable theft, in one that sings "better than others, provided he makes restitution with ingenuity; for whosoever does not know how to steal the time in singing, is destitute of the "best *taste*, and greatest knowledge."

*Concord*, or *Consonance*, is the relation of musical sounds, that are agreeable to the ear, whether applied to harmony or melody; for notes that are pleasing to the ear, and are harmoniously combined, will be equally so, when taken in succession.

*Discord*, or *Dissonance*, is the effect of musical sounds, in themselves disagreeable; although concords receive an additional lustre by a proper interposition of a discord, which gives a zest, as *Dr. Burney* expresses it, without which the auditory sense would be as much cloyed, as the appetite, if it had nothing to feed on but sweets; and *Malcolm* says, discords in music are what strong shades are in painting.

The *Forte* and *Piano* may very properly be called the *Chiaro Scuro*, or light and shade of singing; for as *these* are to the eye, so are the *Forte* and *Piano* to the ear. Although the voice should, in practice, be thrown out *round* and *full*, yet the scholar ought to have the command of it, so as to be able to make the *Piano* with ease and certainty; for nothing relieves the ear so much as a judicious mixture of the *Forte* and *Piano*.

"Equable sounds, like smooth and level surfaces, are in general more pleasing than such as are rough, uneven, or interrupted; yet, as the flowing curve, so essential to elegance of figure, and so conspicuous in the outlines of beautiful animals, is delightful to the eye, so notes *gradually swelling*,

\* *Dr. Burney's Present State of Music in Italy*, Page 365.



and *gradually decaying*, have an agreeable effect on the ear, and on the mind; the former tending to rouse the faculties, and the latter to compose them; the one promoting gentle exercise, and the other rest." *Beattie.*

*Harmony* is the agreeable result of an union of several different musical sounds, heard at one and the same time, which, together, have an agreeable effect on the ear. As a continued succession of musical sounds produces *melody*, so does a combination of them produce *harmony*.

The combination of sounds seems to be generally allowed by all writers on the subject to be a modern invention, as no traces can be found of music in parts, till several years after GUIDO's time, (the 11th century); from which it is conjectured, that the great effects said to be produced by ancient music, was wholly by *melody*. Dr. BURNEY, after a minute examination of all the writers for and against the opinion, whether the ancients had *counterpoint*, or music in parts, thinks, that harmony was never known to the ancients, but that *counterpoint* seems as much a modern invention as gunpowder, printing, the use of the compass, or the circulation of the blood. A strong argument in favour of this opinion is, that till the year 1330, the notes were all of one length, when JEAN DE MURIS invented notes of different lengths, which, till then, were all of equal value, as to time.

*Melody*, is the effect of different musical sounds, gracefully arranged, or disposed, in proper succession, by which it is distinguished from *Harmony*; though these two are frequently confounded. It is generally believed that the ancients used only *simple Melody*, in their musical performances, of which such extraordinary accounts are given; and in these, the effects were produced by a great number of voices and instruments, frequently singing and playing together, in *Unisons* and *Octaves*. The *Canto Fermo*, or plain Chant, and melodies of the Romish Church, said to be introduced by Pope GREGORY the Great, are remains of the ancient Greek Music, which have been written in manuscript Missals (or Mass Books), without parts, and chanted in unisons and octaves. This is a strong presumptive proof that the ancients never used counterpoint, for the melodies of these compositions are so slow, and simple, as to be more capable of receiving harmony, and seem to require it, more than any others. Dr. BURNEY on Melody says, "an elegant and graceful Melody, exquisitely sung by a fine voice, is sure to create delight, without instrumental assistance." The same Author observes, that "neither *Melody*, nor *Harmony*, alone, can constitute good Music, which consists in the union of both; and Melody without Harmony, "or Harmony without Melody, is as imperfect as a man with one arm, or one leg, to whom Nature has originally given two." PADRE MERSENNUS observes, that "the generality of mankind are more attentive to pure Melody, than to Concertos, or pieces of many different parts, which they readily



“quit, in order to have a single air sung by a good voice, because they can more easily distinguish the beauty of a single part, or voice, than of harmonic relations; without taking into the account the beauties of poetry, which are certainly more easily comprehended in a single part, than when it is accompanied by two or more parts, moving in different proportions of time.”

*Recitative*; this style or manner of singing borders on *declamation*; of consequence, more regard is to be had to the *passion* or *expression* of the subject, than that to regular time; although it is always written in true measure, the singer may use his own judgment in the performance of *Recitative*, according to the sense and force of the words. It is generally used to express some action or passion; or to relate some story, introductory either to a song, chorus, &c. More depends on the singer in this style, than in any of the others, for if the spirit both of the poet and composer is not given with sense, and particularly without affectation, or too much chanting, the performer is more likely to defeat the desired effect; and what was designed to be interesting and expressive, will become quite the reverse. The singer ought to bear in mind, that *here* he has sentiments to express, as well as sounds; he should perfectly understand what he says, as well as what he sings, and not only modulate his notes with the art of a musician, but also pronounce his words with the propriety and energy of a public speaker.—HANDEL seems super-eminent in this species of composition, as the Author of his *Memoirs* observes, “without attempting to explain the causes of the forcible expression, and overpowering pathos, which breathe in many passages of his *Recitative*, I will only alledge these effects of music to shew that its true use, and greatest value, is to heighten the natural impressions of Religion and Humanity.”

The *Trillo*, or *Shake*,\* is indispensably requisite in a public singer, and may be acquired by pains and perseverance. There are two sorts of Shakes, viz. the *Shake Major*, and the *Shake Minor*; the first is made by a whole tone, and the second by a half tone. This grace ought to be practised very slow at first, and requires great application; the Shake should not be too often heard, and never too long, *nor ever on holding notes*, as here the *Messa di Voce* claims the preference, for “where passion speaks, all shakes and graces ought to be silent; leaving it to the sole force of a beautiful expression, to persuade.” All ornaments and embellishments in singing should be used very sparingly, and whenever introduced, they ought to proceed from the character and sentiment, both of the Music and Poetry.

\* See PLATE 12.



The four different VOICES are,

The SOPRANO, or TREBLE;

The CONTR'ALTO, or COUNTER TENOR;

The TENOR; and

The BASS.

Each Voice has its peculiar style.

The *Soprano* has generally most volubility, and seems best calculated for it. It is likewise equally capable of the *Pathetic*.

The *Contr'alto* has more of the *Pathetic* than of the *Bravura*.

The *Tenor* is very often capable of both the *Pathetic* and *Bravura*.

The *Bass* is the most dignified, but ought not to be so boisterous as it is generally practised. It has always been a matter, not to be accounted for by Professors of Music, why the deepest Bass Voices should, in general, sing in a Falsetto, and with greater taste than in their natural voices, and that the *Contr'alto* should have the least Falsetto of either of the other voices. The fact is however certain, for if a Treble part is wanted in a Quartetto, and there is no Soprano Voice, the Bass is generally called to sing it.

Although GUIDO ARETINO improved and completed the Scale of Music, (See Plate 1,) yet the Art of Solmifation was never perfect, until the late introduction of the syllable *Si*, to the seventh note in the octave; which, notwithstanding it was known to Professors for many years, and mentioned by GRASSENAU, RAMEAU, NARES, and others, yet no one had courage till very lately, to introduce it. By this, the stumbling-block is removed, and the scale is now complete; as every note in the octave has a syllable applied to it; and it is with great confidence I pronounce, that the art of singing by note, from this cause, is greatly facilitated.



These Monosyllables, *Ut, Re, Mi, Fa, Sol, La*, GUIDO ARETINO, a Benedictine Monk, in the *eleventh Century*, took from a strophe or stanza of a Latin Hymn, written in honor of St. JOHN Baptist, from which he chose the *first* and *sixth* syllable of every verse.

*Ut* queant laxis Resonare fibris  
Mira gestorum Famuli tuorum,  
Solve polluti Labii reatum:

SANCTE JOHANNES.

They are also comprized in this line by ANGELO BERARDI, viz.

*Ut, Relivet Miserum Fatum Solitosque Labores.*

These syllables were applied to the *Hexachord*, or *six notes* in the scale; but as there are *seven* original sounds in music, there wanted a seventh syllable, which is now added, viz. *Si*.

The eight notes have now each a syllable, thus:

*Do, Re, Mi, Fa, Sol, La, Si, Do.*

We reckon the *eighth* sound, but in truth there are only *seven*; as the octave, or eighth note, is only a repetition of the same note (as it were) as the *first*, and called by the same alphabetical names, viz.

C.	D.	E.	F.	G.	A.	B.	C.
1.	2.	3.	4.	5.	6.	7.	8.
Do.	Re.	Mi.	Fa.	Sol.	La.	Si.	Do.

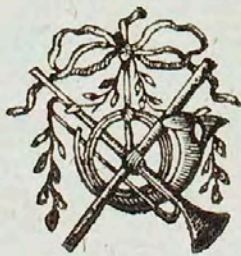
The French, in general, never alter the *Sol-Fa* with the key, as the Italians and English do, but always keep *Ut*, or *Do*, on the first ledger line; which makes it imperfect in any but the natural key of C. For *Mi, Fa*, and *Si, Do*, are, and always *should be*, the half tones in every *Major Key*. Therefore, if you sing in any Major Key but C. you must carry your *Sol-Fa* with you, and fix *Do* on the key note, by which the names of all the other notes in the octave are regulated; so that where *Flats* or *Sharps* are marked at the cleffs, *Fa* is always the last Flat, and *Si* the last Sharp. This may



seem, at first, rather difficult, and I should not advise the scholar to attempt it, until perfect in the natural key; but when he is accustomed to apply the words of the *Sol-Fa* to the different intervals in the octave, and finds that *Mi* and *Fa*, and *Si Do*, are always the half tones, he will be sorry to change them for the French method, by which they would become generally *whole tones*, and thereby totally invert the whole System of SOLMISATION. It is supposed that GUIDO's reason for calling his first note  $\Gamma$  *gamma*, was either to shew, that the Greeks were the inventors of Music, or that he thereby meant to record *himself*, this being the first letter of his name. If I might be allowed to hazard a conjecture, may not the Italians probably have changed the *Ut* into *Do*, as a compliment to Guido, being part of his name?

I have often found that the most expeditious method of teaching to sing by note, (when scholars are capable of reasoning on musical sounds), was by applying figures to the natural succession of eight notes, instead of the *Sol-Fa*; although I certainly would recommend young pupils to choose the *Sol-Fa*, as the notes will be more articulate, and the voice, by that method, must consequently be delivered clearer, and they will have a longer time to understand, and digest it. Yet, I have always found the use of figures to be more easily comprehended by grown persons, who are generally puzzled and embarrassed by the *Sol-Fa*.

The scholar, therefore, is left to his choice, either to practise by *Figures*, or *Sol-Fa*, as the advantage of both methods will readily be seen in the first rules and examples, annexed to these observations. Even moderate abilities, if joined to readiness of inclination, and persevering industry, will, in process of time, overcome the various difficulties attached to this, and all other elegant and liberal arts.









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 bfa bmi  
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 fol re ut  
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 la mi  
 la fol re  
 fol fa ut  
 bfa bmi  
 la mi re  
 fol re ut  
 fa ut  
 la mi  
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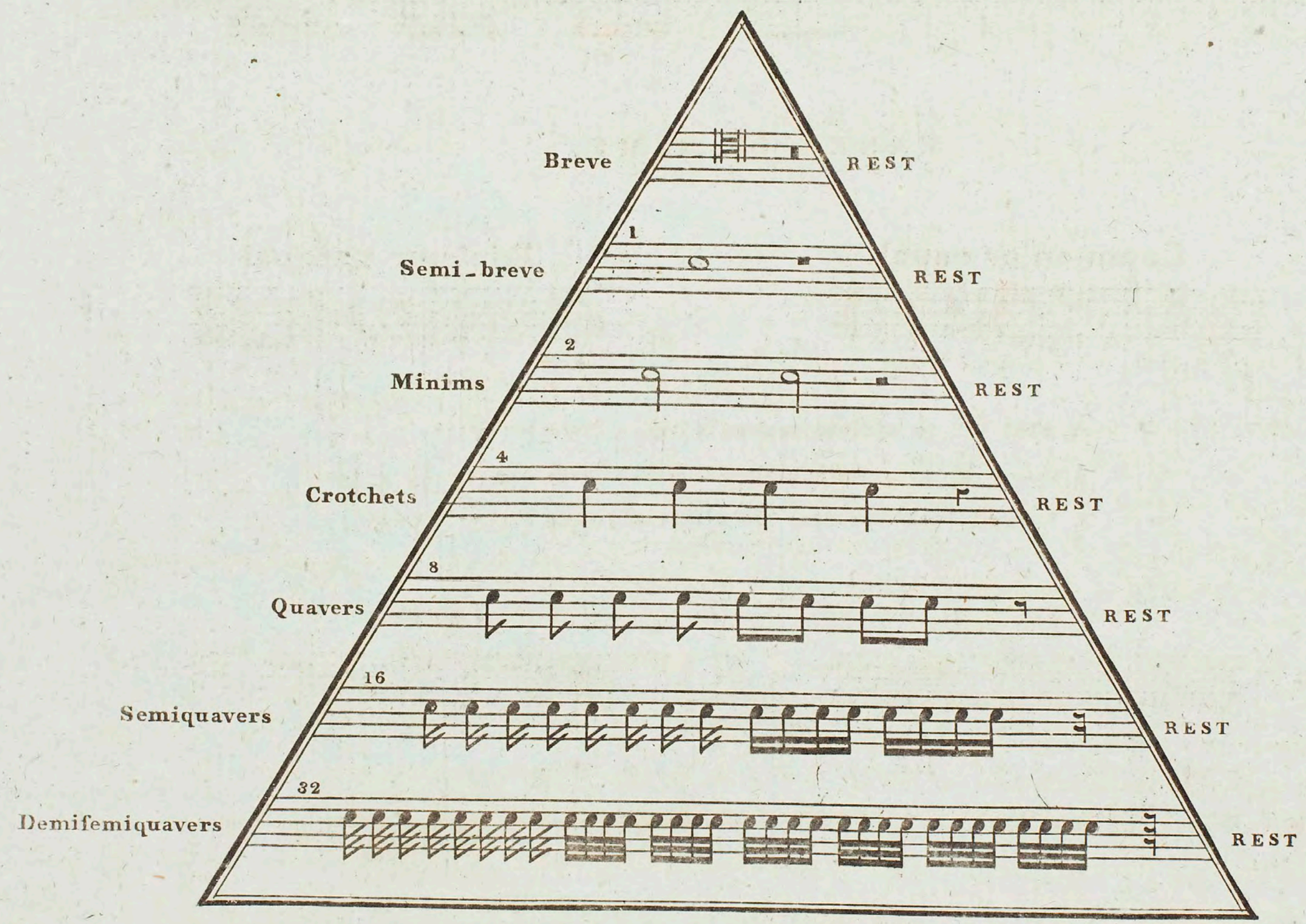
THE TREBLE CLEF.  
 THE TENOR CLEF.  
 THE BASS CLEF. The Hexachord of F, called Molle from B $\flat$   
 The natural Hexachord of C.  
 The Hexachord of G, called Durum from B $\sharp$ .

The Scale of MUSIC was improved and divided into three Series or Columns, and called Hexachords by GUIDO ARETIN a Monk of AREZZO in TUSCANY, in the 11<sup>th</sup> Century.

Engrav'd by E: Riley N<sup>o</sup> 8, Strand.

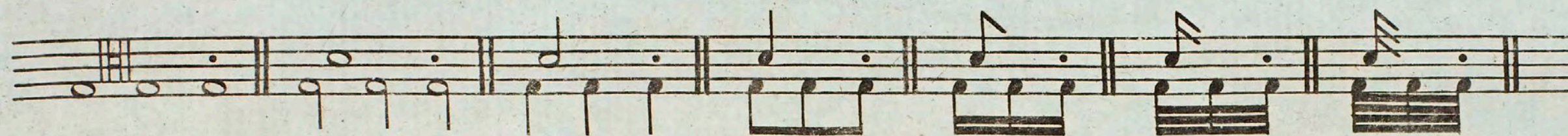


NAMES AND PROPORTIONS OF  
NOTES AND RESTS.



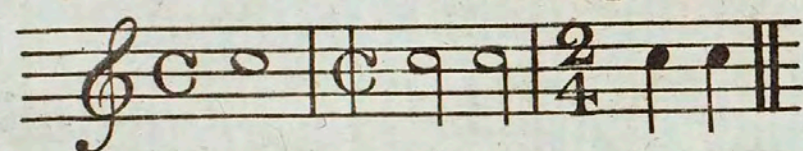


A Point, or Dot, after a Note makes it half as long again.

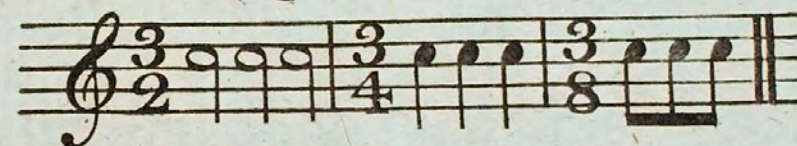


MARKS OF TIME.

Common, or equal.



Triple, or unequal.



A Flat (b) to a Note makes it half a Note lower.

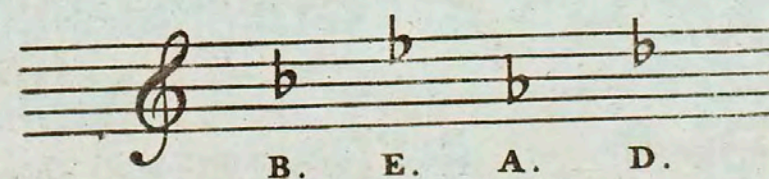
A Sharp (#) to a Note makes it half a Note higher.

A Natural (n) takes away the effect of either Flat, or Sharp.

SHARPS.

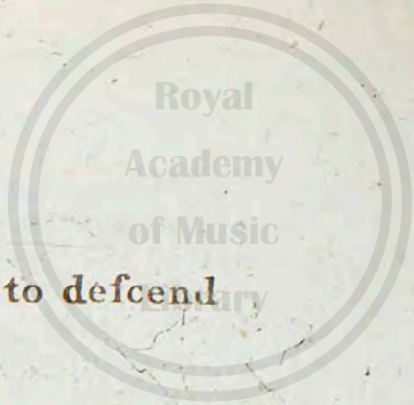


FLATS.



N.B. Sharps and Flats, at the head of the Clef, are always placed in regular order as above.





4

The Scholar is first to raise this Scale of the Hexachord, or a succession of six Musical Intervals, and then to descend by the same Notes, remem'ring that from MI to FA or (3 to 4) is only half a tone; the others whole tones.

Hexachord of G.

*Pia. cres. For. dim. Pia.*

1 2 3 4 5 6

Do re mi fa fol la la fol fa mi re do

Do do re re mi mi fa fa fol fol la la la la fol fol fa fa mi mi re re do

Examples in Common Time.

1<sup>st</sup>

Do do do re re re re re mi mi mi mi mi fa fa fa fol fol fol la

la la fol fol fol fa fa fa fa mi mi mi re re re re re do

2<sup>d</sup>

Do do re mi fa fa fol fol la la la fol fol fa fa mi mi mi re re do

Examples in Triple Time.

1<sup>st</sup>

Do do do re re re mi fa mi do fol fa mi fa mi re mi fa fol fa mi re do

2<sup>d</sup>

Do re mi re mi fa fol la fol fol fol la fol fa fa mi fa fol la fol fa mi re do do



# THE RULE FOR SPELLING OR PROVING DISTANCES.

The musical notation consists of six staves, each representing a different interval. The first two staves show ascending and descending scales for intervals of 3rd, 4th, 5th, and 6th degrees. The remaining four staves show ascending and descending scales for intervals of 3rd, 4th, 5th, and 6th degrees, with the first note of each scale being 'Do'.

Staff 1 (Interval 3<sup>rd</sup>): Do re mi Do mi do re mi fa do fa do re mi fa sol do fol do re mi fa sol la do la

Staff 2 (Interval 4<sup>th</sup>): la sol fa la fa la sol fa mi la mi la sol fa mi re la re la sol fa mi re do la do

Staff 3 (Interval 5<sup>th</sup>): 3<sup>ds</sup> Do re mi re mi fa mi fol fa sol la la sol fa fol fa mi fa mi re mi re do

Staff 4 (Interval 6<sup>th</sup>): 4<sup>ths</sup> Do re mi fa mi re mi fa fol fa mi fa sol la la sol fa mi fa fol fa mi re mi re do

Staff 5 (Interval 7<sup>th</sup>): 5<sup>ths</sup> Do re mi fa fol fa mi re mi fa sol la la sol fa mi re mi fa fol fa mi re do

Staff 6 (Interval 8<sup>th</sup>): 6<sup>ths</sup> Do re mi fa sol la la sol fa mi re do

N. B. The Scholar, after some practice, should sing these Intervals without the intermediate Notes.



The three different Hexachords, agreeable to the GUIDONIAN system, by which it will be seen that DO, is always placed on the Key Note.

THE HEXACHORD OF  
G.  
or Durum from B $\sharp$ .



The Natural  
HEXACHORD OF  
C.



THE HEXACHORD OF  
F.  
or Molle from B $\flat$ .



Example in the Hexachord of G.

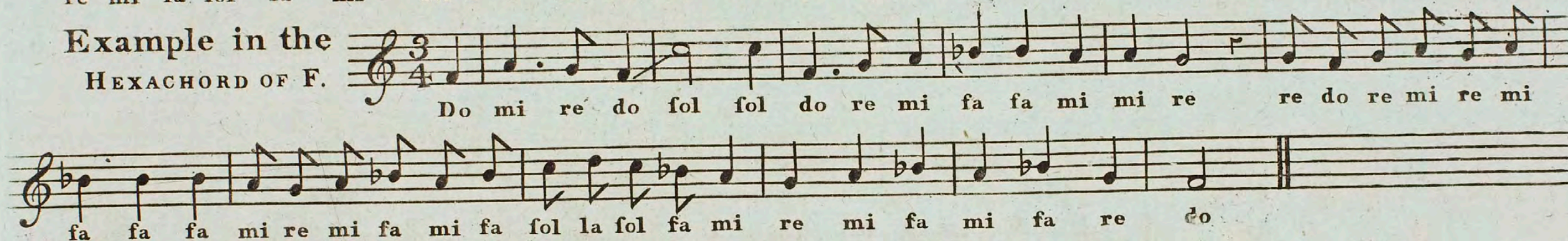




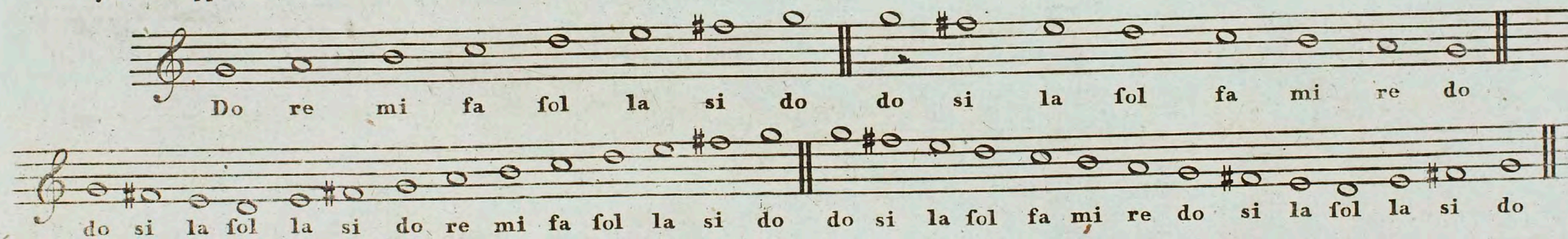
Example in the  
HEXACHORD OF C.



Example in the  
HEXACHORD OF F.

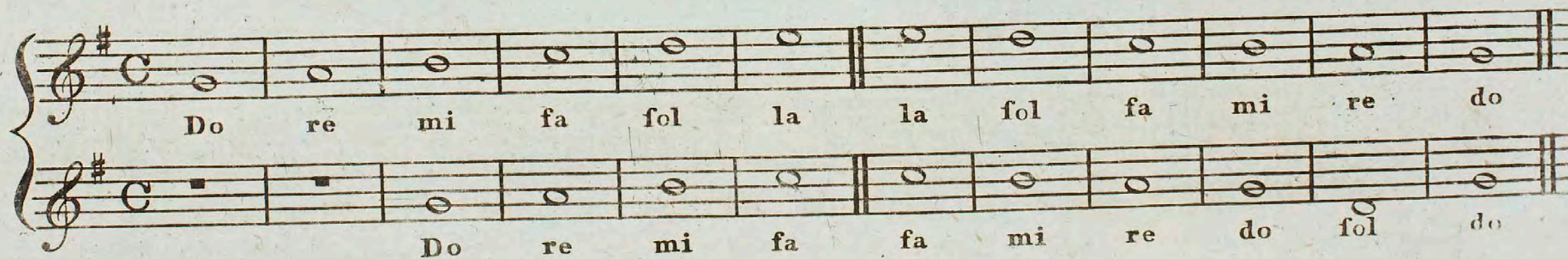


Thus far the Solmifation, according to the GAMUT of GUIDO, is perfect; we now proceed to the introduction of another Syllable SI, to the 7<sup>th</sup> Note in the Octave; by which the Scale is made complete, as every Note has a different Syllable applied to it.



DUETTINO

I.





DUETTINO

II.

Do re do re mi fa mi re mi fa fol fa mi fa fol  
fol la fol la si do si la si do re  
la fol mi fa re mi do re si do mi re fol mi do si do  
do si do re mi mi fa re mi do si do mi re fol mi

SCALE OF THE OCTAVE.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1  
Do re mi fa fol la si do do si la fol fa mi re do  
A 3<sup>d</sup> A 4<sup>th</sup> A 5<sup>th</sup> A 6<sup>th</sup>  
Do re mi Do mi do re mi fa do fa do re mi fa sol do fol do re mi fa sol la do la  
A 7<sup>th</sup> A 8<sup>th</sup> A 3<sup>d</sup> A 4<sup>th</sup>  
do re mi fa sol la si do do do do si la do la do si la sol do fol  
A 5<sup>th</sup> A 6<sup>th</sup> A 7<sup>th</sup> A 8<sup>th</sup>  
do si la sol fa do fa do si la sol fa mi do mi do si la sol fa mi re do re do si la sol fa mi re do do do

The above is recommended as a daily Lesson, by which the Scholar will soon be able to raise and fall these Intervals without the assistance of the intermediate Notes.



OCTAVES.

Do do re re mi mi fa fa fol fol la la la la fol fol fa fa mi mi re re do do  
Do - - re - - mi - - fa - - fol - - la - - la - - fol - - fa - - mi - - re - - do - -  
1 2 3 4 5 6 7 8 9 10 11 12 12 11 10 9 8 7 6 5 4 3 2 1  
Do re mi fa fol la si do re mi fa fol fol fa mi re do si la fol fa mi re do

DUETTO  
I.

Do do re re re re mi mi fa fol - - fa mi re do si la si do  
Do do re re re re mi mi fa fol fa mi re - - - do

DUETTO  
II.

Do do re do si la si si do si la fol la  
Sol fol la fol fa mi fa fa fol fa mi re mi fa la fol fa mi  
si re do si la fol la do si la fol fa mi do do si do  
re mi fol fa mi re do do mi re fol mi



## DUETTO

## III.

Sol do re fa mi do si do fol fol mi fol do re do si do si do re mi re mi fa re do  
Sol do re fa mi do si do fol fol mi fol do re do si do si do re si do

## DUETTO

## IV.

Mi re do fol do re mi fa mi mi re re do re mi re mi  
Sol la si do si do re do do si

fa mi re mi fa mi fa fol mi fa fol fol fa mi re mi fa  
la fol la si la si do mi re mi fa mi re do re mi mi re do si do re

fa mi re mi fa re do do re mi fa fol fa mi mi fa mi re do fol fol fol mi fol do  
re do si do re fol dol si do re mi re do do re do si do mi mi mi do mi mi



DUETTO

V.

Si re do si do do si la fol fa

Sol si la fol la la fol fa mi re mi mi re

fol fol fa mi fa fol mi fa

mi re mi do re do la fol si do si do

DUETTO

VI.

CANON.

Vuoi tu venir meco vi ta mi a vien da me vien da me spe

Vuoi tu venir meco vi ta mi a vien da me

do do si si la la sol sol fa mi la sol do si

ran za mi a fe non vuoi chio mo ra mo ra mo ra

vien da me spe ran za mi a fe non vuoi chio mo ra mo ra

This DUETTO in the Minor Key of A, is given as an Example to shew that the Solfaing is not altered, but remain the same, as in its relative Major Key C. Should the Scholar be desirous of studying more difficult, or more scientific Examples, I beg leave to recommend a selection of Solfeggi, lately Published by S<sup>r</sup> W<sup>m</sup> PARSONS.





THE GRACES OR ORNAMENTS OF EXPRESSION.

*Pia. cres. For. dim. Pia.*

Messa di Voce  
or SWELL.

Shake Major.

Shake Minor.

The Turn.

The inverted Turn.

Superior  
APPOGGIATURA.

Inferior  
APPOGGIATURA.

Superior Cadence

Inferior Cadence

The Slur.

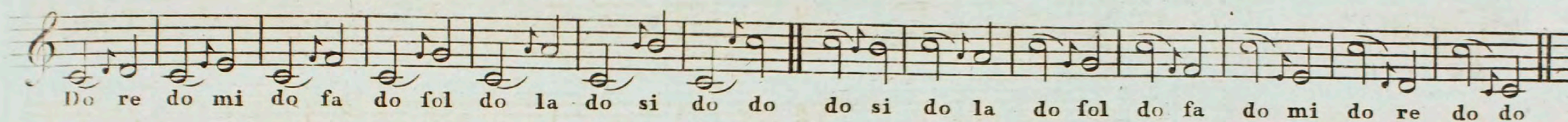
Portamento or  
Anticipation.

*lying on the Voice*

NB. this last Grace, (Portamento or Anticipation) may be used with great effect, in the preceding Duetto N<sup>o</sup> 6 (Canon)

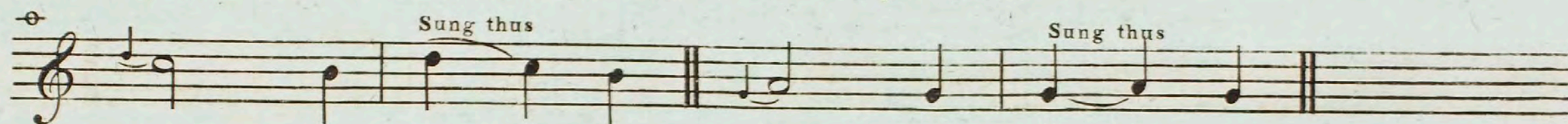


PORTAMENTO or ANTICIPATION used in every Interval or distance in the Octave.



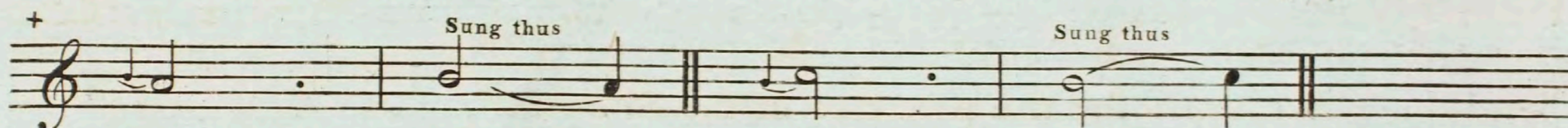
The Appoggiatura takes half the length from the Note it precedes.

Example



When the Appoggiatura precedes a Note with a Dot, it takes away two thirds of its length.

Example



Scale of Notes for the four different Voices.

Treble  
or

Soprano



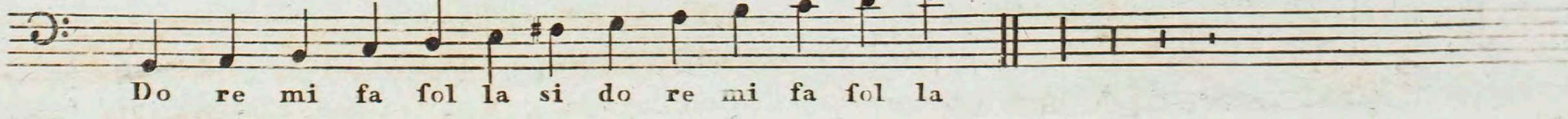
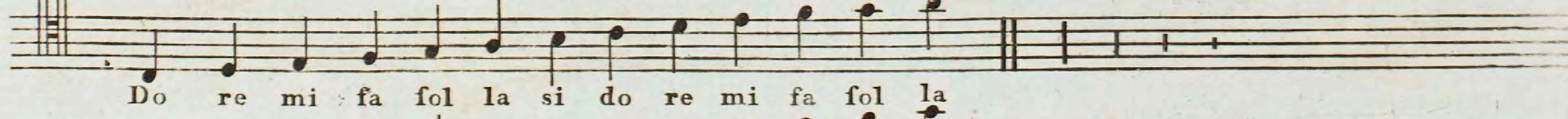
Contra Alto



Tenor



Bass





Example for blending or melting the half tones into each other.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music, each with a vocal line and a piano accompaniment line. The vocal line is written in a single staff with a treble clef and a common time signature (C). The piano accompaniment is written in a grand staff with a treble and bass clef, also in common time. The key signature is one sharp (F#), indicating the key of D major or F# minor. The melody is simple and consists of eighth and quarter notes. The lyrics "The Rose Tree" are written below the vocal line. The first system covers the first two lines of the song, and the second system covers the next two lines. The score is written in a clear, legible hand, typical of early 20th-century musical notation.

Example for the practice of the Shake.

Example for the practice of the Snake.

The musical score consists of two staves, both in treble clef and key of D major (one sharp). The first staff begins with a whole note D4, followed by a slur over a sixteenth-note triplet (E4, F#4, G4), then a quarter rest. This is followed by a series of eighth-note pairs: (A4, G4), (F#4, E4), (D4, C#4), (B3, A3), (G3, F#3), (E3, D3), (C#3, B2), (A2, G2), (F#2, E2), (D2, C#2), (B1, A1), (G1, F#1), (E1, D1), (C#1, B0), (A0, G0), (F#0, E0), (D0, C#0), (B-1, A-1), (G-1, F#-1), (E-1, D-1), (C#-1, B-2), (A-2, G-2), (F#-2, E-2), (D-2, C#-2), (B-2, A-2), (G-2, F#-2), (E-2, D-2), (C#-2, B-3), (A-3, G-3), (F#-3, E-3), (D-3, C#-3), (B-3, A-3), (G-3, F#-3), (E-3, D-3), (C#-3, B-4), (A-4, G-4), (F#-4, E-4), (D-4, C#-4), (B-4, A-4), (G-4, F#-4), (E-4, D-4), (C#-4, B-5), (A-5, G-5), (F#-5, E-5), (D-5, C#-5), (B-5, A-5), (G-5, F#-5), (E-5, D-5), (C#-5, B-6), (A-6, G-6), (F#-6, E-6), (D-6, C#-6), (B-6, A-6), (G-6, F#-6), (E-6, D-6), (C#-6, B-7), (A-7, G-7), (F#-7, E-7), (D-7, C#-7), (B-7, A-7), (G-7, F#-7), (E-7, D-7), (C#-7, B-8), (A-8, G-8), (F#-8, E-8), (D-8, C#-8), (B-8, A-8), (G-8, F#-8), (E-8, D-8), (C#-8, B-9), (A-9, G-9), (F#-9, E-9), (D-9, C#-9), (B-9, A-9), (G-9, F#-9), (E-9, D-9), (C#-9, B-10), (A-10, G-10), (F#-10, E-10), (D-10, C#-10), (B-10, A-10), (G-10, F#-10), (E-10, D-10), (C#-10, B-11), (A-11, G-11), (F#-11, E-11), (D-11, C#-11), (B-11, A-11), (G-11, F#-11), (E-11, D-11), (C#-11, B-12), (A-12, G-12), (F#-12, E-12), (D-12, C#-12), (B-12, A-12), (G-12, F#-12), (E-12, D-12), (C#-12, B-13), (A-13, G-13), (F#-13, E-13), (D-13, C#-13), (B-13, A-13), (G-13, F#-13), (E-13, D-13), (C#-13, B-14), (A-14, G-14), (F#-14, E-14), (D-14, C#-14), (B-14, A-14), (G-14, F#-14), (E-14, D-14), (C#-14, B-15), (A-15, G-15), (F#-15, E-15), (D-15, C#-15), (B-15, A-15), (G-15, F#-15), (E-15, D-15), (C#-15, B-16), (A-16, G-16), (F#-16, E-16), (D-16, C#-16), (B-16, A-16), (G-16, F#-16), (E-16, D-16), (C#-16, B-17), (A-17, G-17), (F#-17, E-17), (D-17, C#-17), (B-17, A-17), (G-17, F#-17), (E-17, D-17), (C#-17, B-18), (A-18, G-18), (F#-18, E-18), (D-18, C#-18), (B-18, A-18), (G-18, F#-18), (E-18, D-18), (C#-18, B-19), (A-19, G-19), (F#-19, E-19), (D-19, C#-19), (B-19, A-19), (G-19, F#-19), (E-19, D-19), (C#-19, B-20), (A-20, G-20), (F#-20, E-20), (D-20, C#-20), (B-20, A-20), (G-20, F#-20), (E-20, D-20), (C#-20, B-21), (A-21, G-21), (F#-21, E-21), (D-21, C#-21), (B-21, A-21), (G-21, F#-21), (E-21, D-21), (C#-21, B-22), (A-22, G-22), (F#-22, E-22), (D-22, C#-22), (B-22, A-22), (G-22, F#-22), (E-22, D-22), (C#-22, B-23), (A-23, G-23), (F#-23, E-23), (D-23, C#-23), (B-23, A-23), (G-23, F#-23), (E-23, D-23), (C#-23, B-24), (A-24, G-24), (F#-24, E-24), (D-24, C#-24), (B-24, A-24), (G-24, F#-24), (E-24, D-24), (C#-24, B-25), (A-25, G-25), (F#-25, E-25), (D-25, C#-25), (B-25, A-25), (G-25, F#-25), (E-25, D-25), (C#-25, B-26), (A-26, G-26), (F#-26, E-26), (D-26, C#-26), (B-26, A-26), (G-26, F#-26), (E-26, D-26), (C#-26, B-27), (A-27, G-27), (F#-27, E-27), (D-27, C#-27), (B-27, A-27), (G-27, F#-27), (E-27, D-27), (C#-27, B-28), (A-28, G-28), (F#-28, E-28), (D-28, C#-28), (B-28, A-28), (G-28, F#-28), (E-28, D-28), (C#-28, B-29), (A-29, G-29), (F#-29, E-29), (D-29, C#-29), (B-29, A-29), (G-29, F#-29), (E-29, D-29), (C#-29, B-30), (A-30, G-30), (F#-30, E-30), (D-30, C#-30), (B-30, A-30), (G-30, F#-30), (E-30, D-30), (C#-30, B-31), (A-31, G-31), (F#-31, E-31), (D-31, C#-31), (B-31, A-31), (G-31, F#-31), (E-31, D-31), (C#-31, B-32), (A-32, G-32), (F#-32, E-32), (D-32, C#-32), (B-32, A-32), (G-32, F#-32), (E-32, D-32), (C#-32, B-33), (A-33, G-33), (F#-33, E-33), (D-33, C#-33), (B-33, A-33), (G-33, F#-33), (E-33, D-33), (C#-33, B-34), (A-34, G-34), (F#-34, E-34), (D-34, C#-34), (B-34, A-34), (G-34, F#-34), (E-34, D-34), (C#-34, B-35), (A-35, G-35), (F#-35, E-35), (D-35, C#-35), (B-35, A-35), (G-35, F#-35), (E-35, D-35), (C#-35, B-36), (A-36, G-36), (F#-36, E-36), (D-36, C#-36), (B-36, A-36), (G-36, F#-36), (E-36, D-36), (C#-36, B-37), (A-37, G-37), (F#-37, E-37), (D-37, C#-37), (B-37, A-37), (G-37, F#-37), (E-37, D-37), (C#-37, B-38), (A-38, G-38), (F#-38, E-38), (D-38, C#-38), (B-38, A-38), (G-38, F#-38), (E-38, D-38), (C#-38, B-39), (A-39, G-39), (F#-39, E-39), (D-39, C#-39), (B-39, A-39), (G-39, F#-39), (E-39, D-39), (C#-39, B-40), (A-40, G-40), (F#-40, E-40), (D-40, C#-40), (B-40, A-40), (G-40, F#-40), (E-40, D-40), (C#-40, B-41), (A-41, G-41), (F#-41, E-41), (D-41, C#-41), (B-41, A-41), (G-41, F#-41), (E-41, D-41), (C#-41, B-42), (A-42, G-42), (F#-42, E-42), (D-42, C#-42), (B-42, A-42), (G-42, F#-42), (E-42, D-42), (C#-42, B-43), (A-43, G-43), (F#-43, E-43), (D-43, C#-43), (B-43, A-43), (G-43, F#-43), (E-43, D-43), (C#-43, B-44), (A-44, G-44), (F#-44, E-44), (D-44, C#-44), (B-44, A-44), (G-44, F#-44), (E-44, D-44), (C#-44, B-45), (A-45, G-45), (F#-45, E-45), (D-45, C#-45), (B-45, A-45), (G-45, F#-45), (E-45, D-45), (C#-45, B-46), (A-46, G-46), (F#-46, E-46), (D-46, C#-46), (B-46, A-46), (G-46, F#-46), (E-46, D-46), (C#-46, B-47), (A-47, G-47), (F#-47, E-47), (D-47, C#-47), (B-47, A-47), (G-47, F#-47), (E-47, D-47), (C#-47, B-48), (A-48, G-48), (F#-48, E-48), (D-48, C#-48), (B-48, A-48), (G-48, F#-48), (E-48, D-48), (C#-48, B-49), (A-49, G-49), (F#-49, E-49), (D-49, C#-49), (B-49, A-49), (G-49, F#-49), (E-49, D-49), (C#-49, B-50), (A-50, G-50), (F#-50, E-50), (D-50, C#-50), (B-50, A-50), (G

BR AVURA.

### Example

Example

*Pia. cres. For. dim. Pia.*

**BR AV U R A .**

**(SACCHINI)**

The musical score is written on three staves. The first staff begins with a treble clef and a common time signature 'C'. It contains a series of ascending and descending runs, with dynamics 'Pia. cres.' and 'For. dim. Pia.' indicated above. The word 'BR AV U R A .' is written above the staff, and '(SACCHINI)' is in parentheses at the end. The second and third staves continue the piece with similar melodic lines and articulations. The score concludes with a double bar line.



EXAMPLE.

(SACCHINI)

Cantabile

The musical score is written for a single instrument, likely a piano or harpsichord, in C major and 4/4 time. The tempo is marked 'Cantabile'. The piece is titled 'EXAMPLE.' and is attributed to 'SACCHINI'. The score is on page 15 of a manuscript. It consists of four systems of grand staves. The first system begins with a treble staff containing a melodic line and a bass staff with a supporting line. The second system continues the melody and accompaniment. The third system features a more active bass line. The fourth system concludes the piece with a final cadence. Fingerings are indicated by numbers 1-5 below notes. Dynamics include 'a' (accrescendo) and 'f' (forte). The score is from a historical manuscript, showing some wear and discoloration.



## EXERCISE.

(SACCHINI.)

Royal  
Academy  
of Music  
Library

LARGO

The musical score is for a piano exercise in common time, marked LARGO. It consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#). The first system features a treble staff with a whole note 'a' and a bass staff with a whole note 'a' and a dotted line. The second system has a treble staff with a whole note 'a' and a bass staff with a whole note 'a' and a dotted line. The third system has a treble staff with a whole note 'a' and a bass staff with a whole note 'a' and a dotted line. The fourth system has a treble staff with a whole note 'a' and a bass staff with a whole note 'a' and a dotted line. The fifth system has a treble staff with a whole note 'a' and a bass staff with a whole note 'a' and a dotted line. The score includes various musical notations such as notes, rests, and fingerings.



Larghetto

SANCTUS.

(JOMELLI)

17

Vio. 1.<sup>mo</sup>

Vio. 2.<sup>do</sup>

Due  
Oboe

Due  
Corni

Viola

Soprano

Alto

Tenor

Bass

Organo

The musical score is written for a large ensemble. The top staves are for Violins 1 and 2, Oboes, and Horns. The middle staves are for Viola, Soprano, Alto, Tenor, and Bass. The bottom staves are for Organ. The tempo is marked 'Larghetto'. The key signature has one sharp (F#) and the time signature is 3/4. The score shows the first system of music, with dynamics p (piano) and f (forte) indicated. The organ part has a 'Bafs' marking. The vocal parts have 'Sanc' markings.



This page contains a handwritten musical score. The notation is in brown ink on aged paper. The score consists of ten staves. The first four staves are in treble clef with a key signature of one sharp (F#). The fifth staff is in alto clef. The sixth, seventh, and eighth staves are in bass clef and each begins with the word "tus" followed by a note. The ninth staff is in bass clef and begins with a double bar line. The tenth staff is in bass clef. The music includes various note values, rests, and dynamic markings. There are some corrections and erasures visible in the notation.







The musical score is written for a choral ensemble with instrumental accompaniment. It consists of the following staves from top to bottom:

- Two treble staves for instrumental accompaniment, featuring rapid sixteenth-note passages. The first staff includes dynamic markings *p* and *cres*.
- A single treble staff for vocal parts, containing lyrics: "Do - minus Deus Sabaoth ple - - - - -".
- A single bass staff for vocal parts, containing lyrics: "Do - minus Deus Sabaoth ple - - - - - ni funt coe - - - - -".
- Two more staves (treble and bass) for vocal parts, with lyrics: "Do - minus Deus Sabaoth ple - - - - - ni funt coe - - - - -".
- A final bass staff for vocal parts, with lyrics: "Do - minus Deus Sabaoth coe - - - - -".

At the bottom of the page, there are numerical figures: *p*, 4/2, 5/3, and 6/4.



ni funt coe li et ter ra Solo glo ria

li funt coe li et ter ra glo ria

li funt coe li et ter ra

li coe li et ter ra

5 3 f p 6 9 8 3 3 7 5 3



The musical score is written for a Sanctus by Jomelli. It consists of ten staves. The first five staves are for vocal parts (Soprano, Alto, Tenor, Bass, and a fifth voice part), and the last five staves are for instrumental parts (Violin I, Violin II, Viola, Cello, and Double Bass). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics "glo - ri - a tu - a." are written under the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *h* (hairpins). The bottom of the page features a series of numbers: 6 4 6 5 7 5 6 6 5 6 4 5 3, which likely represent fingerings or a specific performance instruction.

This Sanctus, is part of the Messa of JOMELLI, repeatedly performed at the Musical Festivals SALISBURY; in the coll<sup>n</sup> of the late W. B. EARLE Esq<sup>r</sup>.



# DUO.

(SACCHINI)

23

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LARGO

A - - - ver - - - te A - - - ver - - -

A - - - ver - - - te A - - - ver - - -

- te faciem tu - - - am a pec - ca - - tis meis et omnes ini - qui - tates meas

- te faciem tu - - - am a pec - ca - - tis meis et omnes in - i - qui -

de - - - le et omnes et omnes i - ni qui - tates

- - tates meas de - - - le et omnes et omnes i - ni qui - tates



meas de - - - le A - - ver - - te A - - ver - -

meas de - - - le A - - ver - - te A - - ver - -

- te faciem tu - - am a pec - ca - - tis me - - - is

- te faciem tu - - am a pec - ca - - tis me - - - is et

et omnes i - niqui - tates meas de - - - le et

omnes i - niqui - tates meas de - - - le et

Detailed description: The image shows a page from a handwritten musical manuscript, page 24. It contains three systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The music is written in a historical style, likely 18th or 19th century. The lyrics are in Latin. The first system has lyrics: 'meas de - - - le A - - ver - - te A - - ver - -'. The second system has lyrics: '- te faciem tu - - am a pec - ca - - tis me - - - is'. The third system has lyrics: '- te faciem tu - - am a pec - ca - - tis me - - - is et' and 'et omnes i - niqui - tates meas de - - - le et'. The piano part features flowing sixteenth and thirty-second note patterns. There are some markings above the vocal line, possibly 'hr' for 'halte' or 'ritardando'. The paper is aged and slightly discolored.



omnes et omnes in - i - quitates meas de - le de

omnes et omnes in - i - quitates meas de - le de

le.

le.

N.B. This beautiful DUO is part of a Miserere, presented to the late  
JAMES HARRIS Esq<sup>r</sup>. by Sacchini, about the Year 1777 y<sup>e</sup> whole  
Miserere was performed at the Funeral of Sacchini in PARIS, by or-  
der of the late Queen of France.



## SONG.

(SACCHINI.)

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*Sotto voce*

*Largo*

*pp*

Yet a - while yet a - while fweet

fleep fweet fleep de - ceive - - deceive me, Fold me in thy dow - ny



Arms, Let not care awake - - to grieve me, Lull - - - it with thy

po - - - tent charms, with thy po - - - tent

charms thy po - tent charms thy po - tent charms

dim Sempre *p* dim



*Sempre p*

I a Turtle doom'd to stray, Quitting young the pa-rents

nest, Find each Bird a Bird of prey, a Bird of prey Sorrow

knows not where to rest, Sor-row knows not where to rest - - - yet a



while yet a - - while sweet fleep sweet fleep de - - ceive me de - -

- ceive me, Fold me in thy dow - ny Arms, Let not care awake to grieve me,

Lull - - - it with thy po - - - tent charms with thy



Handwritten musical score for three systems of piano and voice. The notation is in G major (one sharp) and 3/4 time. The piano part features complex, flowing arpeggiated figures in the right hand and simpler accompaniment in the left hand. The voice part is written in a single line with lyrics underneath. Dynamics such as *f*, *p*, and *dim* are indicated. The score concludes with a double bar line.

po - - - - - tent charms - - - - - lull it with thy

po - - - - - tent charms thy po - tent charms thy po - tent charms.

*f p f p dim*



# DUETT.

31

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Andante

And you sweet Maid sweet Maid take mine,  
Take this Nofegay gentle Youth, Un-like these Flow'rs be

Unlike unlike these Flow'rs be thine, Un-like these Flow'rs be thy fair truth, Un-  
thy fair truth, Un-like these Flow'rs be thy fair truth, Un-

NB. this Duett and the following Songs, are in the Col<sup>n</sup>  
of the late JAMES HARRIS Esq<sup>r</sup>. and now Publish'd by Permission.



*pp*

like these Flow'rs Un-like these Flow'rs Un-like these Flow'rs these Flow'rs be thine.

like these Flow'rs Un-like these Flow'rs Un-like these Flow'rs these Flow'rs be thine.

The first system begins with a piano introduction in treble clef, marked *pp*, consisting of a series of eighth and sixteenth notes. This is followed by vocal entries in both treble and bass staves. The lyrics are: "like these Flow'rs Un-like these Flow'rs Un-like these Flow'rs these Flow'rs be thine."

Andante  
Sostenuto

Chang - ing foon chang - ing foon they foon de - cay, Sweet till Noon then

Chang - ing foon they foon de - cay, Sweet till Noon then

The second system is marked "Andante Sostenuto" and features a piano accompaniment in 3/8 time. The piano part consists of a continuous eighth-note pattern. The vocal entries in both treble and bass staves have the lyrics: "Chang - ing foon chang - ing foon they foon de - cay, Sweet till Noon then".



pafs a - way, chang - ing foon they foon de - cay, Sweet till Noon then

pafs a - way, chang - ing foon they foon de - cay, Sweet till Noon then

pafs a - way, Sweet till Noon then pafs a - way, then pafs a - way then

pafs a - way, Sweet till Noon then pafs a - way, then pafs a - way then



*p*

pass a - way, Fair for a time their charms appear,

pass a - way, *p* But truth shall bloom for

*f*

Fair for a time their charms ap - pear, But truth shall bloom for

e - - - ver here, Fair for a time their charms ap - pear, But truth shall bloom for



e - ver here truth shall bloom for e - ver here e - ver here truth shall

e - ver here truth shall bloom for e - ver here e - ver here truth shall

bloom for e - ver here.

bloom for e - ver here.

Del Sig.<sup>r</sup> Anfossi.



Accompaniment  
for the  
H A R P  
or  
PIANO FORTE.

## ARIA.

(SACCHINI.)

Non Cer - - chi innam - - mo - rar - - si chi lac - - cial cor non

hà non cerchi innam - - mo - rar - si chi lac cial cor non ha' no' chi

lac - cial cor non ha'

In

van voi pan - ge - re - te al lor che non po - tre - te tor nare in li - ber



ta tor na - re in li - ber - ta in van voi pian - ge - re - te al

cor che non po - tre - te tor - na - re in li - ber - ta tor na - re in li - ber -

ta no' tor na - re in li - ber - ta in van voi pian - ge - re - te al -

lor che non po - tre - te al - lor che non po - tre - te tor - na - re in li - ber -



38

- ta in li - - - ber - ta Non cer - chi inna - - mo - rar - si che

lac - - cial cor non ha' non cer - chi inna - mo - rar - si chi lac - cial cor non

ha' no' che lac - cial cor non ha' al cor non ha' al cor non ha'



AIR.

Violoncello Obligato

Cantabile

Se - cure with - in this peaceful Cot, Id wish to live and

die, fe - cure within this Cot - Id wish to live and die

Here patient bear my hum - ble lot here patient bear my humble



lot and fortune's frowns de - - fy and fortune's frowns de - - fy and

fortune's frowns de - - fy and fortune's frowns de - - fy. Se -

## 2

Secluded thus, devoid of care,

The call of Heav'n I'd wait

Then silent pass, its bliss to share,

O may that be my fate!