

558. c. 36
3

17 A A h

A

COMPLETE TREATISE ON MUSIC.

THE

Precepts and Examples

IN TWO SEPARATE BOOKS.

THE BOOK OF PRECEPTS.

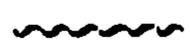
London :

PRINTED FOR THE SUBSCRIBERS TO Mr. BEMETZRIEDER'S NEW WORKS,

BY THOMAS RICKABY, PETERBOROUGH-COURT,
FLEET-STREET.

AND MAY BE HAD OF THE AUTHOR, NO. 45, OXFORD-STREET, LONDON;

And No. 9, Grosvenor Row, Chelsea.



1800.

BOOK OF PRECEPTS

OF

BEMETZRIEDER'S

COMPLETE TREATISE ON MUSIC.

CONTENTS.

First Part.

**THE PRINCIPLES AND METHOD
WHICH MAKE EASY THE
READING, PLAYING, SOLFAING, AND SINGING.**

Second Part.

**ON THOROUGH BASS, ACCOMPANYMENT, THE PRELUDE,
AND
THE ART OF PLAYING AND SINGING WELL.**

Third Part.

**ON TRANSPOSITION, COMPOSITION,
AND THE
MUSICAL PROPORTIONS.**

FIRST PART.

THE PRINCIPLES AND METHOD

WHICH MAKE EASY THE
READING, PLAYING, SOLFAING, AND SINGING.

First Chapter.

THE SEVEN NOTES AND THREE CLIFFS OF MUSIC.

I.

THO' one could sing in perfection, and play well on an instrument, without knowing how to distinguish one written note from another, yet we must begin with A B C, if we wish to know any thing of the musical science. The notes are, in Letters,

A . . B . C . . D . . E . F . . G

and in musical Syllables*,

La . . Si . Ut . . Re . . Mi . Fa . . Sol

After the vowel i the space Si ut and mi fa is a half or Semi-tone; the two dots between La Si, ut re, re mi, and fa sol, indicate a space of a full tone between all other notes.

* The musical syllables ut re mi fa sol la si, are taken from the latin hymn of St. John,

Ut queant laxis Resonare fibris
Mira gestorum famuli tuorum;
Solve polluti Labii reatum.
Sancte Joannes.
&c. &c.

The notes go in ascending from the left to the right ; and they go in descending from the right to the left.

II.

Repeating A la above G sol, or G sol below A la, in the following manner,

A . . B . C . . D . . E . F . . G . . A

La . . Si . Ut . . Re . . Mi . Fa . . Sol . . La

or

G . . A . . B . C . . D . . E . F . . G

Sol . . La . . Si . Ut . . Re . . Mi . fa . . Sol

You will have the musical Octave, and find seven intervals betwixt its eight notes ; two Semitones and five full tones.

III.

Repeating the notes three times in their natural order, with two notes below it, in the following manner,

Fa . . Sol . . La . . Si . Ut . . Re . . Mi . Fa . . Sol . . La . . Si . Ut . . Re . . Mi . Fa . . Sol . . La . . Si . Ut . . Re . . Mi . Fa . . Sol

you will have the 23 best notes of all voices, from the lowest Fa of a Man, to the highest Sol of a Woman.

IV.

To the natural extent of all voices, add seven notes at the left, and six notes at the right, in the following manner,

FGABCDEF GABCDEF GABCDEF GABCDEF GABCDEF

you will have the 36 notes of the five octaved organ, harp, harpsichord and pianoforte, to which extent already beyond all the musical sounds of old times, the newly invented pianofortes have four notes more above, and three notes more below.

To the octave of *G* add twice the natural notes, in the following manner,

G..A..B..C..D..E..F..G..A..B..C..D..E..F..G..A..B..C..D..E..F..G
 and you will have the 17 natural notes of the violin, with the 5 best shifting notes.

The violoncello and alto viola or Tenor have each as many notes as the violin, but they are lower and begin with *C*.

The wind instruments have not so many notes, both the number and quality depend more on the abilities of the player than on the instrument. The flute and hautbois begin with *C*; the clarinet with *F*, and the french horn with *E*, but has additional pieces, which put the lowest note of the instrument at any letter.

VIII.

The number of good notes is yet smaller in a voice than in any instrument; but neither the highest nor the lowest can be ascertained at the beginning, we must proceed from a middle note, go up and down; first one, two, three, and four notes; then five, six, and more: soon we will find the limits of our voice.

The best middle note is, *Sol* for the ladies; *Re* for a low voice of a man; *La* for a high voice of a man; and *Ut* for the voice of a youth.

For the intonation of the notes, listen to the voice of a master, or to the sound of an orchestre instrument; even a tuning fork will guide you.

IX.

The musical notes are written upon five horizontal lines, above, below, and in their four spaces.

The under line is called the *first*, the upper line is the *fifth*, and the third line is the middle one.

The under space is the *first*, and the upper space is the *fourth*, there is no middle space.

For the musical signs of the cliffs, which give the name to the lines and to the spaces, see the book of Examples; you will find a similarity betwixt the musical staff and the hand: the cliff, like a ring, is upon either of the four lines; the upper line, like the thumb, bears no mark.

X.

The G Sol cliff upon the second line names the eleven best notes of the highest voice of a woman. The F Fa cliff upon the fourth line names the eleven best notes of the lowest voice of a man. And the C Ut cliff upon the third line names the eleven best notes of the voice of a youth, called Alto, or high Counter.

Between the Bass and Alto there are two voices, the Baritono, or high Bass, and Tenor: the Soprano and Mezzo Soprano are below the principal and above the Alto. The musical staff with F Fa and C Ut cliffs, changing lines, contains also the eleven best notes of these four voices; F Fa cliff upon the third line, for the Baritono; C Ut cliff upon the fourth line, for the Tenor: C Ut cliff upon the first line, for the Soprano, called also Canto; and C Ut cliff upon the second line, for the Mezzo Soprano.

See the book of Examples; you will find them all ranged in their natural order, from the highest to the lowest; you will perceive that each voice is a third, *i. e.* two notes higher or lower than the next; that the Tenor is a fifth, *i. e.* four notes higher than the Bass; that the Alto, or high Counter, is a seventh, *i. e.* six notes higher than the Bass, and as many notes lower than the principal Treble.

XI.

The natural extent of the musical staff is no more sufficient to write the notes of our voices, we have so much gained in numbers, that an additional line is wanted, both above and below, for every cliff.

XII.

For the cliffs and extent of the instruments, see the book of examples. 1st. You will find a similarity between the violin, alto viola, violoncello, and the three first and principal voices: the same cliff, G Sol upon the second line, for the violin and the highest Treble voice; the same cliff, F Fa upon the fourth line, for the violoncello and lowest Bass voice; the same cliff, C ut upon the third line, both for the alto viola and high Counter voice. 2nd. You may see, that the musical staff has additional lines; below, one does for the alto viola, but two are wanted for the violin and violoncello; and another staff is necessary, above the five lines, for these first and wonderful orchestre instruments. 3d. You will perceive that the Bass and Treble cliffs joined together, with an additional line in the middle, contain the best notes of all voices and all instruments; though four additional lines are wanted below this natural mea-

sure, and three additional lines above it, to name the lowest and highest notes of our five octaved organ, harp, harpsichord, and piano forte. 4th. You may also see, that the cliff notes fall always in the middle of the row of the harpsichord keys; C Ut, upon the middle C; G Sol, a fifth, or four notes higher; and F Fa, a fifth lower.

Second Chapter.

A SHORT AND EASY METHOD
TO LEARN THE SOLFA UPON ANY CLIFF.

I.

WITHOUT paying attention to the various forms of notes, let us have only round O's for the lines, and black dots for the spaces, like in the former chapter; and let us write them upon an empty musical staff, in the following manner: 1st. The note of the cliff, and then from the cliff up and above the lines. 2nd. From the cliff down and below the lines. 3d. The first and fifth line. 4th. The note below and above the lines. 5th. The note of the middle line. 6th. The first and fourth spaces. 7th. The three middle lines. 8th. The two middle spaces. 9th. All the five lines. And, 10th. All the four spaces.

II.

Now let us read our notes in the following manner: the violin or Treble cliff for example,

1. Second line, Sol; note of the cliff.
2. Sol, la, si, ut, re, mi, fa, and Sol; eight notes from the cliff up to the space above the lines.
3. Sol, fa, mi, and re; four notes from the cliff down to the space below the lines.
4. Mi, and Fa; first and fifth line.
5. Re, and Sol; the note below and above the lines.
6. Si; the note of the middle line.
7. Fa, and Mi; first and fourth space.
8. Sol, si, Re; the three middle lines.
9. La, ut; the notes of the two middle spaces.
10. Mi, Sol, Si, Re, Fa; the notes of the five lines.
11. Fa, la, ut, mi, the notes of the four spaces.

III.

Let us begin again, and write a second, a third, a fourth, a fifth, a sixth, a seventh, and an octave, up and down from the cliff note. The alto viola, or middle cliff, for example, we must say,

- 1st. from the middle line to the next space, ut re, and ut si; one note or a second up and down.
- 2nd. from the middle to the next line, ut mi, and ut la; two notes or a third up and down.
- 3d. from the middle line to the fourth and first spaces, ut fa, and ut sol; three notes or a fourth up and down.
- 4th. from the middle line to the fifth and first, ut sol, and ut fa; four notes or a fifth up and down.
- 5th. from the middle line to the note above and below the staff, ut la, and ut mi; five notes or a sixth up and down.

6th. from the middle line to the additional line above and below, ut si, and ut re; six notes or a seventh up and down.

7th. from the middle line to the space above and below the additional line, ut ut, and ut ut; seven notes or an octave up and down.

Repeating these exercises two or three times on any cliff, soon we shall solfa all its music.

Third Chapter.

THE FORM, VALUE, AND MOVEMENT OF THE MUSICAL NOTES AND SILENCES.

I.

OPEN the book of Examples, page 4; you will see the various forms of the musical notes and silences, with their value in cyphers.

The square note is called a breve; the round note, a semi-breve; the white note, a minim; the black note, a crotchet; the hooked note, a quaver: the names of the double, triple, quadruple, and quintuple hooked notes are, semiquaver, double, triple, and quadruple semiquavers.

The signs marked upon the understaff denote the respective silences or rests for every note; and the cyphers written in the space betwixt the two staves indicate the value of both the notes and their silences.

II.

In this table of musical forms you will also see, that each note is the double of the following, and the half of the preceding; and that each silence is also the double of the following, and the half of the preceding: but the positive duration of the notes, *i. e.* the quickness or slowness of their movement, has another origin.

In former times, the duration of a square note was indicated by one going and coming back of a pendulum; making out two seconds or two pulsations: the rounds, or semibreves, were then reckoned by seconds or pulses: two minims or four crotchets were counted in a second or one pulse; the hooked note, or quaver, was their quickest note, and eight of them were reckoned in a second or one pulse.

To-day the movement of the notes is indicated by the Italian words,

Largo, Adagio, Andante, Allegro, and Presto;
which signify,
Slow, Gravely, Moderate, Lively, and Quick.

These five degrees of movement are subdivided in many gradations: the following movements go from the slowest to the quickest:

Grave, Largo, Lento, Adagio, Larghetto, Cantabile, Siciliana, Andantino, Andante, Allegretto, Allegro, Allabreve, Presto, and Prestissimo.

These movements are yet modified by the words,
Assai, Piu, Poco, Molto, Non Troppo, Moderato, Vivace, &c.

Fourth Chapter.

THE MUSICAL TIME.

I.

THE notes of every musical air are divided into equal bars; and in every bar must be found the same quantity of minims, crotchets, quavers, or semiquavers; but their respective silences may fill up the bar; and this is very necessary in music for the voice and wind instruments, which are often in want of rests.

II.

For the musical signs and divisions of Time, see the book of Examples. In the first table, the first sign of every division is undetermined for the quality of notes, though they are commonly found, C, with four crotchets in a bar; 2 or Φ , with two minims in a bar; and 3, with three crotchets in a bar; nevertheless, they mean also, C, four minims in a bar; 2 or Φ , two crotchets in a bar; and 3, three minims or three quavers in a bar.

The other signs are all positive; the upper figure indicates the quantity of notes for each bar, and the under figure indicates their quality: example, $\frac{12}{8}$, which sign means twelve quavers for each bar.

The signs $\frac{6}{4}$, $\frac{6}{8}$, and $\frac{6}{16}$, are also undetermined for the number of times each bar is subdivided; the six notes may be counted by three or by two; in the first case they are called trills, go

quicker and make only two times in a bar; while counted by two, they make three times in a bar.

III.

In the second table of the division of time, the signs of the triple time are plain and easy; $\frac{3}{2}$ signifies three minims in a bar; $\frac{3}{4}$, three crotchets; and $\frac{3}{8}$, three quavers: but the reader must come back to the first table, to know how to count, or to beat time, for the common and compound signs.

Fifth Chapter.

SIGNS FOR ALTERING AND EMBELLISHING A NOTE.

(See the Book of Examples..)

I.

BESIDES the natural and diatonic half or semitone observed in the first chapter, there is the sharp or flat semitone, called chromatic; \sharp or b is its sign; the former makes the note sharp, *i. e.* a semitone higher; and the latter makes it flat, *i. e.* a semitone lower. This chromatic semitone is the space from a note to its sharp, or from a note to its flat; while the diatonic semitone is the interval which separates two different notes.

II.

The signs $+$ and bb are also called sharp and flat, and have the same signification as the former signs, but are only used when a note already sharp or flat is to be raised or lowered a semitone more, in order to be double sharp or double flat.

III.

♮, is the sign of a Countermark, taking off the preceeding flat or sharp ; and when it succeeds a double sharp or a double flat, it takes only one off.

IV.

The Bow over three and six notes shortens their duration, and over two, it ties down the second, and takes away its articulation.

The dot after a note lengthens its duration so much as to be kept half its value longer.

V.

All other signs are ornamental steps, bindings, vibrations, and shakes ; which are better explained by the voice or fingers of a master, than by an article of a book.

Sixth Chapter.

THE GAMUT AND HARMONICKS FOR ALL KEYS.

SEE THE BOOK OF EXAMPLES.

I.

FROM any note to its octave; the eight ascending and descending notes form a Gamut; the first or eight is the key note; and the ascending third and fifth are the harmonicks.

II.

Let us Solfa the gamut and harmonicks up and down before an organ, harpsichord, or pianoforte: the ear will be pleased with

the natural notes in C Ut and A La, and we may see and feel our two sorts of keys with their differences; C Ut, more lively and major; and A La, more melancholic and minor.

III.

In the book of Examples you will find the gamut and harmonicks in all keys; you may also perceive that the number of sharps or flats characterises the higher or lower keys. The following line contains them both, in their natural order:

B E A D G C F
Si Mi La Re Sol Ut Fa

Read it from the left to the right, and you will have the seven flat notes. Read it again from the right to the left, and you will have the seven sharp notes.

Seventh Chapter.

ON THE VARIOUS MUSICAL CHARACTERS.

THE character of a musical piece is indicated by the following titles,

Overture, Concerto, Simfonia, Sonata, Sonatina, Capriccio, Fantasia, Battle, Victory, Fuga, Rondo, Chaccone, Chasse, Marche, Menuet, Contredance, Allemanda, Polonese, Pastorale, Giga, Musette, Contata, Aria, Canzonet, Song, Glee, Catch, Canon, &c.

The following are words of expression, which give an Italian air to all characters:

Amoroso, Grazioso, affettuoso, Maestoso, Con Brio, Aggitato, Vigoroso, Arioso, Con furia, dolce, Soave, Sherzando, pomposo, Sostenuto, &c.

The expression of a passage, a phrase, or a single note, is indicated by the words :

Piano, Mezzo, forte, Crescendo, Calendo, Sforzato, Smorzato, Sciolto, legato, Staccato, rallentendo, Perdendosi, mancando, tremendo, Morendo, &c.

Here again the example of a master will better explain these foreign words, than the best dictionary could do.

Eighth Chapter.

ON THE EXTENT OF AN AIR, OR A TUNE.

I.

BEFORE we attempt to sing a song, we should first count the notes above and below the key note of an air; hum the gamut and harmonicks as high and as low as our music goes, but always rule the intonation of our notes to the sound of an instrument tuned to the organ pitch.

If the composition is above or below the compass of our voice, we must go in a lower or higher key; in the examples of 6th Chapter we will find the gamut and harmonicks of the proper key; we will also see the clefs, in the order which makes every one a note or a second higher than its preceeding, and every one a note or a second lower than its following. We may

see, for example, that the soprano cliff makes the gamut and harmonicks two notes or a third lower than the treble cliff; that the treble cliff makes them a note or a second lower than the alto cliff. &c.

Do not suppose that by these changes of cliffs we will sing the notes always in their proper places; the ladies sing the *Fa* of the cliff an octave higher than the gentlemen, and the latter sing the *Sol* of the cliff an octave lower than the former: the *Ut* of the cliff is the highest *Ut* of the bass and tenor voices, and the lowest *Ut* of the ladies; it is the middle *Ut* of the alto or high counter.

II.

The student of an instrument would also do well to measure first the extent of a tune with his abilities; runing up and down his instrument with the gamut and harmonicks as far as the Lesson goes: this would always be the most useful prelude.

NINTH AND LAST CHAPTER OF THE FIRST PART.

APPLICATION OF THESE RUDIMENTS

TO THE EXAMPLE.

I.

THE student thus principled may go to any example of either vocal or instrumental music. Let us begin with harpsichord lessons, this instrument is fundamental to all others: but before we open the book, let us look at the row of the harpsichord keys, and recollect the notes of the first chapter; we will find **D**

Re between the two short keys; F Fa, at the left of the three short keys; and B Si, at the right of the three short keys. Recollecting also the notes of the fifth chapter, we will find that the three short keys must be in ascending sharp F sharp G and sharp A; and in descending, flat B flat A and flat G; that the two short keys must be sharp C and sharp D in ascending, and flat E and flat D, in descending.

Now let our fingers be acquainted with these short keys, we will find that the fore and middle fingers will do for the two short keys; and that the fore, middle, and ring fingers will also do best for the three short keys. Then let us run over the whole extent; first we must ascend with the right hand, play and say five times, sharp F sharp G sharp A—sharp C sharp D. Afterwards descend with the left hand, play and say five Times,

flat E flat D—flat B flat A flat G,

II.

Let us begin again, but let us add a long key, both after the three short keys, and after the two short ones. In ascending, we will have five times,

sharp F sharp G sharp A B, sharp C sharp D E;

i. e. all the seven diatonic notes of the gamut in B major and sharp G minor; Examples of Chapter 6. In descending we must play and say five times,

flat E flat D C, flat B flat A flat G F;

i. e. all the seven diatonic notes of the gamut in flat D major and flat B minor; see again the Examples of Chapter 6.

Easily we will discover that the thumb does best for the long keys, both in ascending and descending, except the fifth E, and

the fifth F, the little finger will do better for the latter, and the ring finger for the former.

Let us begin a third time, and add the long keys which are between the short ones, also the long keys which are before and after the short ones. Perceiving that the short keys are always separated by one or two long ones, the fingering becomes easy, the thumb will always do for the single long and separating key, while the thumb, with the fore finger, will always well lead the middle finger upon the first of the short keys.

Now considering a little the row of the keys we will easily infer, *first* for the right and ascending hand, that the sharp F's and sharp C's are all for the middle finger; the keys F and C for the fore finger, and all other long keys for the thumb; and thus run rapidly from the lowest F to the highest sharp D; any finger will do for the rest.

Secondly we will also see how to make easy the descend for the left hand; the middle finger for the two first flats, flat B and flat E; the fore finger for the natural keys B and E; and the thumb for all other long keys. And presto down, from the highest F to the lowest flat B; and the five remaining keys *ad libitum*.

IV.

The chromatic course of the preceding article must excite all fingers of both hands to run over the instrument in a natural and diatonic way; then let us descend and ascend with the right; ascend and descend with the left. The whole hand employed seven times will go down from the highest F to the lowest G; and it will go up again, from the lowest F to the highest E;

the forefinger will finish the row when we begin with the little finger ; and the middle finger will do best for the finishing when we begin with the thumb.

V.

The diatonic ascend and descend of the preceeding article has more grace when, after the thumb, the ring, middle, and fore-fingers begin by turns instead of always the little finger. The thumb will also begin more easily after the fore, middle, and ring fingers, than after the little one.

VI.

Now we may open the books of lessons, we know something about the notes of our instrument and the fingering. My first lessons or any book of short lessons will do ; but we should always proceed in the following manner, before we play a tune.

First, consider the cliffs for both hands, the key, and the time ; and make a recapitulation of the principles upon any note of a lesson ; for instance, let us look at the word of command in the battle of Prague, which lies upon every pianoforte. G Sol upon the second line is the cliff for the right hand ; F Fa upon the fourth line is the cliff for the left hand ; the music is in F Fa major ; four times in a bar, and a crotchet for every time-division : then the first note of the treble is f fa, according to the cliff ; first or key note, according to the key ; first time of the first bar, according to the sign of time ; it is also a black note, in its shape ; a fourth, in its value ; and a crotchet in English.

Secondly, for prelude, the gamut up with the right hand, Fa sol la flat si ut re mi Fa ; the gamut down with the left hand, Fa mi re ut flat si la sol Fa ; the Harmony of the key note harmo-

nicks and octave; up with the right hand, fa la ut fa; down with the left, fa ut la fa.

Thirdly, now the *word of command*; one, fa; two, fa; three, fa; four, silence for a quaver, silence for a semiquaver, and la ut fa, a chord of the key note and harmonicks below; &c.

VII.

Playing a tune, the number of the short and long keys of a passage must always be considered for the fingering. The same note repeated twice should never be played twice with the same finger. A note thrice repeated wants three fingers, yet two often may do; the first employed may come back, and play also the third repetition. The quintuple repetition wants only three fingers going up and down; but four fingers must be employed to play the quadruple repetition.

The hand has three chances to play the double notes of a third with the change of fingers; the fore and ring fingers may descend upon the thumb and middle finger, or ascend to the middle and little fingers. The hand has only two chances to play the double notes of a Sixth with the change of fingers; the thumb and ring finger can only be followed by the fore and little fingers. The hand has no chance of changing fingers for the double notes of an octave; they are all for the thumb and little finger.

This change of fingers upon repeated notes has two advantages, it renders the hands lighter, and expresses more naturally the ornamental staccatos, pianos, and fortes of a tune.

For the shake the hand has four chances: the fore and middle fingers shake easily; the middle and ring fingers shake elegantly;

the thumb and fore finger shake heavily; and the ring and little fingers shake lightly.

VIII.

Before we are perfect on the piano, and even before we begin it, we should go to the sublime instrument of the human voice; very few preliminaries are wanted to go to a book of songs. Let us only find out the quantity of our notes in ascending and descending, according to the First Chapter, Article VIII; and before a harpsichord, organ, or piano forte. And then we must sing:

First, La si ut re, La re; the ascending fourth; and La sol fa mi re, La re; the descending fifth. Repeating this, we will feel the difference of the semitones, si ut, fa mi; and the full tones, la si, ut re, la sol, sol fa, and mi re.

Secondly, La flat si, La sharp sol, ascending and descending seconds of a semitone, which will be felt similar to the natural semitones.

Thirdly, La si ut, La ut; La sol fa, La fa; La si sharp ut, La sharp ut; La sol sharp fa, La sharp fa; here we will perceive the difference of the major and minor thirds.

Fourthly, La si ut re mi fa, La fa; La sol fa mi re ut, La ut; La si sharp ut re mi sharp fa, La sharp fa; La sharp sol sharp fa mi re sharp ut, La sharp ut. Repeating this we must also feel the difference of the two sixths.

Fifthly, To feel well the difference of the two sevenths, let us begin with Fa, key in better proportion for the high notes of the beginners. Fa sol la flat si ut re mi, Fa mi; Fa sol flat la flat si ut flat re flat mi, Fa flat mi.

Sixthly, Recapitulation in ascending; fa flat si, fa ut, fa sol, fa fa; fourth, fifth, second, and octave; the same both in major and in minor.

Fa la, fa flat la; fa re, fa flat re; fa mi, fa flat mi; thirds, sixths, and sevenths, both major and minor.

Seventhly, Recapitulation in descending, but from si; si mi, si sharp fa, si sharp ut, si si; fifth, fourth, seventh, and octave; similar both in major and in minor.

Si sharp sol, si sol; si sharp re, si re; si sharp la, si la; thirds, sixths, and seconds, both in major and in minor.

The repetition of these recapitulations may bring to the ear the difference of the chromatic and diatonic semitones; you may feel it in singing, Fa mi re flat re ut. Or, Si sharp ut re sharp re mi.

For the natural steps or grace notes to every note of harmony and the gamut; see the book of Examples, page .

Thus prepared, we may go to any vocal music, solfeggi, songs, duets, catches, or glees.

IX.

The method for the harp, violin, and other instruments, is similar to the preliminaries for the organ, harpsichord, or pianoforte; both teachers and learners will shorten their work if they go first to the notes of their instrument before they look at any written music; knowing how to run up and down our instrument in the natural order of the gamut and harmony, we will soon find out the irregular way of any tune or lesson.

END OF THE FIRST PART.

4^o The Cliffs and Notes of the Principal Instruments.

6 Octaves in C ut, for the Piano Forte with additional keys below & above
 5 Octaves in F fa, for the ordinary Piano Forte - - - - -
 4 octaves in C ut, original compass of the Organ and Harpsichord.

ut re mi fa sol la si ut re mi fa sol la si ut
 C D E F G A B C D E F G A B C

ut C fa F ut C

Violin. G D A E etc.

Alto Viola. C G D A etc.

Violoncello. C G D A etc.

Flute and Hautbois D D etc.

Clarinet. F F etc.

French Horn. C C etc.

Bassoon. B B etc.

5° The various forms of the Notes and Silences with their value to Time.

6° Signs and division of Time.

| | | | |
|-----------------------|-------------------|-------------------|------------------------|
| | 4 Times in a Bar. | 2 Times in a Bar. | 3 Times in a Bar. |
| 1 st Table | | | |
| 2 ^d Table | | | |
| | Common Time : | Triple Time | Compound and Jigg Time |

7° Signs for altering and embellishing a Note.

8° The Gamut and Harmonicks for all keys.

Solfa and play these Notes upon the Bass Cliff, you will have the Gamut and Harmonicks of the natural major Mode. Solfa and play them again, but prefix the Treble Cliff, and you will also have the Gamut and Harmonicks of the natural Minor Mode.

In the following Table you will find the number of Sharps or Flats required for the Gamut of the higher or lower keys.

Table of all Keys.

Higher Keys.

Lower Keys.

Now you may see that the Bass Cliff with 3 flats will put the preceding Example also in C sol ut with the minor third: and that the Treble Cliff with 3 sharps will put it also in A mi La with the major Third.

Another Example for all Keys.

key note, dominant, octave, principal Harmony, Gamut.

Prefix Successively the following Cliffs to these Notes, and add the proper Number of sharps or flats above mentioned; you will be by turns in . . .

C sol ut, D la re, E si mi, F ut fa, G re sol, A mi la, and B fa si;

Natural, Sharp and flat; Major and Minor.

9^o Steps or grace Notes to the Notes of the Gamut and Harmony.

FINIS.

Engraved by J. Caulfield.