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Rules
for Playing the
V I O L O N C E L L O .

AS Time is indispensibly necessary to all Students in Music, it is proper in the first place to illustrate the different Marks and Characters by which it is expressed.

On Time.

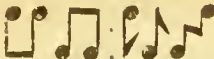
There are two sorts of Time, viz. Common & Triple. Common Time consists, in general, of one Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demifemiquavers.

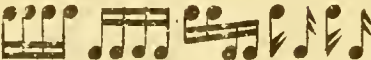
Semibreve	Minims	Crotchets	Quavers	Semiquavers	Demifemiquavers
1	2	4	8	16	32

One Semibreve  is equal to



Two  Minims, or

Four  Crotchets, or

Eight  Quavers, or

Sixteen  Semiquavers, or

Thirty-two  Demifemiquavers.

Mood of Common Time  which denotes there being four Crotchets in a Bar. When struck thro' thus.  it signifies that the Movement is to be played a little faster than usual.

Semibreve or Bar	Minim or $\frac{1}{2}$ Bar	Crotchet	Quaver	Semiquaver	Demifemiquaver
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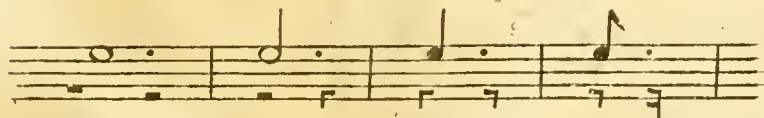


Bar Rest	Half Bar	Crotchet	Quaver	Semiquaver	Demifemiquaver
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Triple Time

Is known by the following Characters, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{6}{4}$, $\frac{9}{8}$ & $\frac{12}{8}$. The first two of which are generally called Minuet Time; the first contains three Crotchets, and the second three Quavers in a Bar; they are played in the same Manner, only the three Quavers are generally played a little faster than when 'tis wrote with three Crotchets. The $\frac{6}{8}$, $\frac{6}{4}$, $\frac{9}{8}$ & $\frac{12}{8}$, are generally called Jig-Time, and played more quick and sprightly.

Observe that a Dott added to any Note makes it half as long again as it would otherwise be.



On the Position and manner of holding the Instrument.

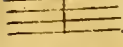
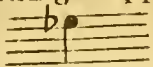
The lower part of the Body is to be held between the calves of the Legs, the Edge of the back Part on the left Leg, and the Edge of the Belly on that of the right, which will bring it to a convenient Position for Bowing.


On holding the Bow.

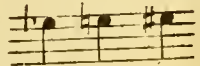
It is to be held with the Thumb and fore-finger about an Inch and half from the Nut, supported by the other fingers spread a little Distance from each other — then drawn smooth and level across the strings singly about two Inches from the Bridge — it will be proper to get a clear smooth Tone in this Manner before you attempt to put the Fingers on.


On Flats, Sharps and Naturals.

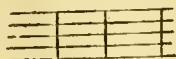


A Flat b , a Sharp \sharp , and a Natural \natural .

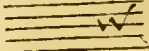
A b takes a certain Part of the acute Tone away by lengthning the String. Suppose for instance G  by adding the flat you remove the Fingers one line nearer the Nut  in which Case you lengthen the String so much




The contrary is the case when a Sharp is placed, you then shorten your string in Proportion, and by that Means make the Tone more acute. 

The Natural is to bring the Note to its original, or natural State. 

A repeat is marked thus :S: or thus  and signifies that such a part of the Piece is to be played twice.

Bars  A Double Bar  A Double Bar with a Repeat, thus  or 

A Direct to signify what Note is to be play'd at the beginning of the following Line is marked thus 

A Shake marked thus  to be played thus  A returned Shake 

A Beat  Apogia-
tura  or 

The Learner being acquainted with Time and the various Characters, which occur in Music, with their use, require to get the names of the notes in the gamut which is here subjoined.

The Gamut

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

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

4th String | 3^d String | 2^d String | 1st String

NB. The Figures over the Notes denote Fingers to be used. 0 is the Thumb.

Directions how to play off the several Notes in the Gamut.

There are four Notes appertaining to the fourth string, Viz. double C, D, E and F; Double C, or the lowest Note, is open; double D must be stoped with the first finger, about three Inches from the Nut; double E with the third finger, nearly the same distance from the first; double F with the fourth finger, about an Inch and quarter from the Second. — The third string hath also four notes, G, A, B & C: G is played open, A is stoped with the first finger, B with the third, and C with the fourth finger, at the same distances as on the fourth string. — The second string has four Notes, D, E, F and G. D is played open, E is Stoped with the first finger, about three Inches from the Nut; F with the second finger, about an Inch and half from the first; G with the fourth about two Inches and quarter from the second. — The first string has seven notes, Viz. A, B, C, D, E, F and G. A is played open; B with the first finger; C with the second; D with the fourth; E by shifting the hand, and placing the first finger about two Inches from the latter; F with the second finger, about an Inch and quarter from the first; and G with the fourth, about an Inch and three quarters from the second.

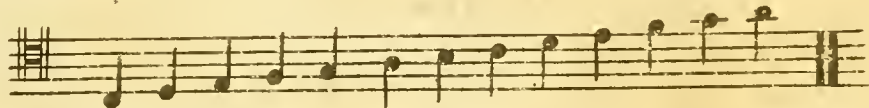
By attending to these directions, and with the assistance of the Scales which will be found very serviceable, the Learner will soon attain to stopping the Notes in Tune.

It is to be observed the method of fingering varies as the Key changes. Scales therefore, of the keys most in use follow. The Student should not until throughly grounded in one Key, proceed to another.

Of Cliffs.

The Bass Cliff distinguish'd thus C^{\flat} or D^{\flat} is mostly used for this Instrument; but there are two others, viz. the Tenor and Counter-Tenor, which being useful, we shall here explain. The Tenor transposes the Notes a fifth higher, the Counter Tenor a seventh; they are scarcely ever used in the fourth string.

Tenor



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

Counter Tenor



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

Of Keys.

By a Key is meant the fundamental Note of any Air, &c. and on which the Tune always ends. Flats, and Sharps, which have been already explained, when set at the beginning of a Tune or Lesson affect every note on that line or space throughout the whole, unless contradicted by a Natural.

Flat Keys. 

. G A ♭B B C D E F ♯F

Sharp Keys. 

. G A ♭B B C D ♭E E F

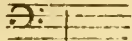
Of Graces.

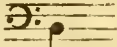
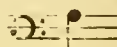
Graces are Notes added to those set in the tune, in Order to make the melody more smooth and pleasing to the ear. They may properly be called the ornament of Music, adding greatly to its Beauty. The Chief of these is the Shake, marked thus, *h* and is made from the Note or half note above; see Example, Page 4. Care, however, must be taken to suit each Grace to the length of the Note. If it is a Minimus, to continue the Grace according to its proportion, if on a Crotchet half the length of the Minimus, and but very little on a Quaver, as being but half the length of the Crotchet. The Apoggiatura is a kind of Grace, sometimes from the sound above, and sometimes from that below and takes half the time of the Note it stands before. See Example Page 4.


Of Tuning the Violoncello.


The Distance taken upwards or downwards is a fifth each from the next string.

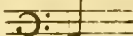


Stopping any String one third Part from the Nut towards the Bridge will produce the fifth above, thus Stop the fourth String one third from the Nut, the tone will be  Repeat that at the same distance

from the Nut on the third string, the Tone will be  Repeat the same on the second string and the Tone will be  Again divide each string into four parts as a second proof and stop on the first string

at the fourth part from the Nut, and the Tone will be  Octave to the second String open. The same

Distance from the nut on the second String will give  Octave to the third String open: the same re-

peated on the third String will produce  Octave to the fourth String open: thus each String is pro-

ved both by Unison and Octave; but to do this exactly a small Piece of Wood should be put under the Finger to prevent the String being forced out of a straight Line. After a little Practice this Trouble will be unnecessary as the Ear will soon be accustomed to the Distances. Care must be taken not to make the 5^{ths} too sharp should they be something flat the injury will be of little Moment. But those Persons who practice upon a Potent Finger-board have nothing further to do than to set down a finger on the eleventh Bar to prove their Fth and upon the eighth bar to prove their Octaves.

Scale 1. C major

4th String 3d String 2d String 1st String

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

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

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

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

N.B. The Figures under each Note signify the Finger it is to be played with.

Scale 2. G major

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

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

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Scale 3. D major

Musical notation for Scale 3, D major, showing a treble clef, key signature of one sharp (F#), and a sequence of notes with fingerings: 4, 3, 2, 1.

Fingerboard diagram for Scale 3, D major, showing fret positions 1 through 19 and corresponding notes on the strings.

Scale 4. A major

Musical notation for Scale 4, A major, showing a treble clef, key signature of three sharps (F#, C#, G#), and a sequence of notes with fingerings: 4, K3, 2, 1.

Fingerboard diagram for Scale 4, A major, showing fret positions 1 through 19 and corresponding notes on the strings.

Scale 5. E major

Musical notation for Scale 5, E major, showing a single melodic line with fingerings. The notes are E4, F#4, G4, A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G4, F#4, E4. Fingerings are indicated above the notes: 1, 2, 4, 1, 2, 4, 1, 1, 2, 4, 0, 1, 2, 1, 2.

Fretboard diagram for Scale 5, E major. The strings are labeled a (high E), b (B), c# (C#), d# (D#), e (E), f# (F#), and c (low E). Frets 1 through 19 are marked with their corresponding notes: 1 (c#), 2 (d), 3 (e), 4 (f#), 5 (g), 6 (a), 7 (b), 8 (c#), 9 (d), 10 (e), 11 (f#), 12 (g), 13 (a), 14 (b), 15 (c#), 16 (d), 17 (e), 18 (f#), 19 (g).

Scale 6. F major

Musical notation for Scale 6, F major, showing a single melodic line with fingerings. The notes are F4, G4, A4, Bb4, C5, D5, E5, F5, E5, D5, C5, Bb4, A4, G4, F4. Fingerings are indicated above the notes: 4, 3, 2, 1, 0, 1, 2, 4, 0, 1, 2, 4, 0, 1, 2, 1, 2, 3.

Fretboard diagram for Scale 6, F major. The strings are labeled a (high E), b (B), c (C), d (D), e (E), f (F), and a (low E). Frets 1 through 19 are marked with their corresponding notes: 1 (f), 2 (g), 3 (a), 4 (bb), 5 (c), 6 (d), 7 (e), 8 (f), 9 (g), 10 (a), 11 (bb), 12 (c), 13 (d), 14 (e), 15 (f), 16 (g), 17 (a), 18 (bb), 19 (c).

Of the Patent Finger-board.

Taken with Permission from Mr Charles Clagget's Improvements on the Violoncello by means of a divided Fingerboard and moveable nuts.

Too much cannot be said in Praise of this incomparable Instrument; treated only as the bass in concert, it is invaluable, it is noble, expressive and powerfull; take it in a more enlarged point of view and place it in the hand of a great Master, its compass is almost unbounded, and for much above three Octaves the tones are delightful; to this may be added its Harmonic Tones, which are pleasing and Curious, and produce effects foreign to the Original Instrument, and of the flute quality; this Variety has its effect, and may be numbered amongst its Beauties. Take it in a middle state, and place it in the hands of an Amateur and it is still delightfull, and there are few fine Airs that will not appear on this Instrument to great Advantage.

These beauties are evident, but the difficulty of becoming perfect in as many Cliffs as are required on this Instrument, and also the habit of making good Fifths by using the Thumb as a Nut, being difficult and in truth seldom conquered, these brought the Patentee to a resolution of forming Fingerboards to divide each Octave into twenty parts with the greatest Accuracy,* and at the same time to place different Nuts, according to the various Cliffs in use, which may be brought on or discharged at the will of the performer in an instantaneous manner, by which means the Fifths will be always true, while the strings are properly sized and good, and the Characters always remain the same as in the bass scale. As many of these moveable Nuts may be applied as the Purchaser may require, this will take off more than four fifths of the trouble and Time necessary to play in all the Keys and Cliffs in use on the Violoncello; as these Assistances place the Violoncello in a new Point of view it was necessary to give a Section of the Fingerboard, as well as a Drawing of the Nuts or Arches for the different Cliffs.

* Twelve hundred parts to every Inch.

The following Scales contain the distances of the Stops in nine Sharp Keys, see Example 1. and one example of a flat Key, by which the rest may be formed: see Ex. 2. also an explanation of Modulating by sharpening the fourth; see Ex. 3. and by flatening the seventh; see Ex. 4. and the distances marked which will produce these effects on Patent Finger-boards. B \sharp and C \flat , also E \sharp and F \flat , are taken at the same hues as their differences are too small to admit of Division It must be remembered that each Octave on these Fingerboards is divided into twenty Parts including the open string; see Ex. 5. a line is drawn on the Fingerboards to show where the Octave is finished. The Contents of one String, by which the other three may easily be found; see a Chromatic Scale, Ex. 6. of the Contents of the 3^d string of a Violoncello, see the four Keys on the 3^d string. G with a sharp third, G sharp with a sharp third, A flat with a sharp third, and A with a sharp third; see Ex. 7. Raising by 5^{ths} you gain one sharp each remove - Raising by 4^{ths} you gain one Flat each remove; see Ex. 8. - Observe, taking the thirds below any sharp Keys you will perfect the flat Keys with the same Characters as you do the sharp Keys, see again Ex. 8.

Ex. 1.

0 1 2 3 4 5 6 7 8 9 10 11 12 3 4 5 6 7 8 9 10 11 12 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

The musical score consists of ten staves. The first staff is a treble clef with a key signature of two flats (B-flat and E-flat). The remaining nine staves are bass clefs with various key signatures: the first four are two flats, the fifth is one flat, the sixth is one sharp, the seventh is two sharps, the eighth is one sharp, and the ninth is two sharps. The score contains a sequence of notes and rests across 20 measures, with some notes marked with a '0' indicating an open string.

Ex. 2.

3 6 8 0 3 6 9 0 3 5 8 0 3 6 8 11 13 16 19

D with a P3

By sharpening his 4th the Learner passes into the 5th of his Key. A

By flattening the 7th he passes into the fourth of his Key. Eb

Ex. 3.

Ex. 4.

Ex. 5.

2^d string

Ex. 6.

Ex. 7. The 20 divisions on the 3^d string by which all the rest may be formed.

Ex. 8. Raising by 5^{ths}

Sharp Keys


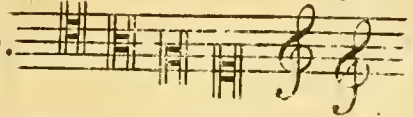

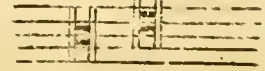
Flat Keys

Raising by 4^{ths}

Sharp Keys

Flat Keys

As the Violoncello is played in various Cliffs, the Patentee has invented Machines or Bars to supply the place of additional Nuts on the right or Thumb-side of the Finger-board, which stand upright and are perfectly out of the way of the Hand, yet situated so conveniently that the Performer, as he advances up the Finger-board, can drop them at Pleasure; and those who find the Changing of Cliffs attended with Difficulty can by dropping one of these Bars, without the smallest Inconvenience or Trouble, remain at such Position, or in such Cliff, as he requires, and the Hand in returning, removes the Bars which resume their former Places. By this means the Performer may take up all Cliffs with ease, and if it should be the Opinion of any Lover of Music, that the Counter-Tenor being played on a Violoncello would render such Pieces more equal, by dropping the proper Bar, a good Performer on the Violoncello will play that part with ease: see Ex.9. He may have also his Instrument furnished with any or all the following Cliffs: see Ex.10. By which means his Characters for the open Strings will be as in Ex.11. which will save very great trouble to those who are not perfectly acquainted with all the Cliffs in use.

Ex. 9.  Ex. 10.  Ex. 11.  Ex. 12. 

But the Patentee would always recommend as in Ex.12.

How imperfect is Expression

Allegretto

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked 'Allegretto'. The music features a series of eighth-note patterns in the treble and a more rhythmic accompaniment in the bass.

The second system continues the musical piece. It includes several ornaments (trills) marked with 'tr' and dynamic markings such as 'f' (forte) and 'p' (piano). The notation is dense with eighth and sixteenth notes.

The third system features a repeat sign (double bar line with dots) and a first ending bracket. The music concludes with a final cadence in both staves.

Madrigal

Siciliana

The fourth system is marked 'Siciliana' and 'Madrigal'. It features a treble clef and a 6/8 time signature. The music is characterized by a slower, more expressive feel with a mix of eighth and sixteenth notes.

The first system consists of two staves of music. The upper staff begins with a treble clef and contains a series of eighth and sixteenth notes, some beamed together. The lower staff begins with a bass clef and contains a similar rhythmic pattern. Both staves end with a double bar line and repeat dots.

Lovely Nymph

The second system consists of two staves. The tempo marking "Largo" is written in the left margin. The upper staff features a triplet of eighth notes, indicated by a "3" above the notes. The lower staff continues the melodic line with eighth and sixteenth notes. Both staves end with a double bar line and repeat dots.

The third system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, including a fermata over a final note. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. Both staves end with a double bar line and repeat dots.

The fourth system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, ending with a double bar line. The lower staff continues the accompaniment with eighth and sixteenth notes, also ending with a double bar line.

Air in the Desert.

Andante Larghetto.

Musical score for 'Air in the Desert'. The piece is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andante Larghetto'. The score consists of two staves.

Continuation of the musical score for 'Air in the Desert'. The piece continues with the same melody and bass line. The score consists of two staves.

The King's Minuet.

Musical score for 'The King's Minuet'. The piece is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andante Larghetto'. The score consists of two staves.

Continuation of the musical score for 'The King's Minuet'. The piece continues with the same melody and bass line. The score consists of two staves.

Come rouse Brother Sportsmen

Andante Spiritoso

A musical score for the piece "Come rouse Brother Sportsmen". The score is written in bass clef with a 3/4 time signature. It consists of eight staves of music. The tempo is marked "Andante Spiritoso". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, including accents and slurs. The score concludes with a double bar line and a repeat sign.

Air in the Chaplet

Andante

This musical score is for a piece titled "Air in the Chaplet". It is written for a single melodic line on a grand staff (treble and bass clefs) in common time (C). The tempo is marked "Andante". The key signature has one sharp (F#), indicating the key of D major. The score consists of eight staves of music. The first two staves are grouped together with a brace on the left. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several repeat signs (double bar lines with dots) throughout the piece, indicating first and second endings. The piece concludes with a final double bar line and a repeat sign.

Air

by W. Clagget

Vivace

Dans Votre Lit

Andante Affetuoso.

Let gay ones and great

Vivace

This musical score consists of two systems of piano accompaniment. The first system has two staves: the upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature, featuring a lively, rhythmic melody with many eighth and sixteenth notes; the lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The second system also has two staves, continuing the piece with similar rhythmic patterns and melodic lines. The tempo marking 'Vivace' is placed at the beginning of the first system.

I've rifled Flora's painted Bower, by C. Clagget

Affetuoso

This musical score consists of two staves of piano accompaniment. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, featuring a melodic line with some grace notes and a fermata. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment. The tempo marking 'Affetuoso' is placed at the beginning of the first staff.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The melody is highly active, featuring many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the system.

The second system continues the musical piece with two staves. The notation remains consistent with the first system, featuring a dense and intricate melodic line with frequent sixteenth and thirty-second notes. The phrasing continues with slurs and accents.

Alien a room.

Andante

The third system begins with the tempo marking "Andante" and a 3/4 time signature. The music is written on two staves. The tempo is noticeably slower than the previous sections. The melodic line is still active but with fewer notes per measure, focusing more on sustained tones and longer intervals. The key signature remains two flats.

The fourth system continues the "Andante" section. It features two staves of music. The melodic line is characterized by groups of sixteenth notes, often beamed together, and some longer notes. The system concludes with a double bar line and repeat dots.

Air in three weeks after Marriage

Musical score for "Air in three weeks after Marriage". The piece is in 3/4 time and marked "Andante". It consists of two systems of two staves each. The first system includes a treble and bass staff. The second system includes a treble and bass staff. The score features various musical notations including eighth and sixteenth notes, rests, and a triplet of eighth notes in the second system. A dynamic marking "h" is present in the second system.

God save the King

Musical score for "God save the King". The piece is in 3/4 time and marked "Andante". It consists of two systems of two staves each. The first system includes a treble and bass staff. The second system includes a treble and bass staff. The score features various musical notations including eighth and sixteenth notes, rests, and a triplet of eighth notes in the second system.

The first system consists of two staves of music. The top staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is also in bass clef with the same key signature and time signature. Both staves contain a melodic line with eighth and sixteenth notes, some beamed together, and rests. A repeat sign is present at the end of the system.

The Highland Laddie

Andante Mod^o

The second system consists of two staves of music. The top staff is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is also in bass clef with the same key signature and time signature. Both staves contain a melodic line with eighth and sixteenth notes, some beamed together, and rests. A repeat sign is present at the end of the system.

The third system consists of two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. Both staves contain a melodic line with eighth and sixteenth notes, some beamed together, and rests. A repeat sign is present at the end of the system.

The fourth system consists of two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. Both staves contain a melodic line with eighth and sixteenth notes, some beamed together, and rests. A repeat sign is present at the end of the system.

Giordanis Minuet $\frac{3}{4}$

Minuetto

The image displays a musical score for a piece titled "Giordanis Minuet" and "Minuetto". The score is written in 3/4 time and consists of two staves of music. The notation includes various notes, rests, and articulation marks such as slurs and accents. The piece concludes with a double bar line and repeat dots. A dynamic marking of *h* (forte) is present above the final measure of the upper staff.

The Spinning Wheel

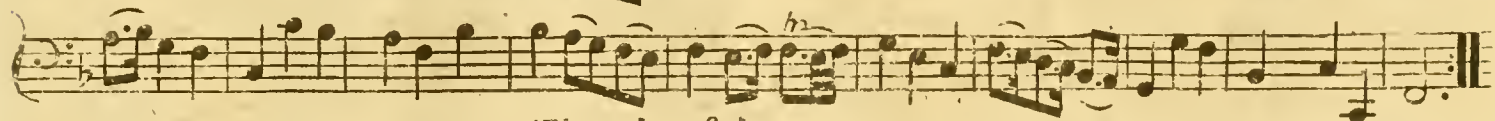
Andante

The musical score for "The Spinning Wheel" is written for two staves in a 2/4 time signature. The tempo is marked "Andante". The key signature has one sharp (F#). The score consists of ten staves of music. The first two staves are the beginning of the piece. The third and fourth staves contain a repeat sign. The fifth and sixth staves continue the melody. The seventh and eighth staves show a change in the bass line. The ninth and tenth staves conclude the piece with a final cadence.

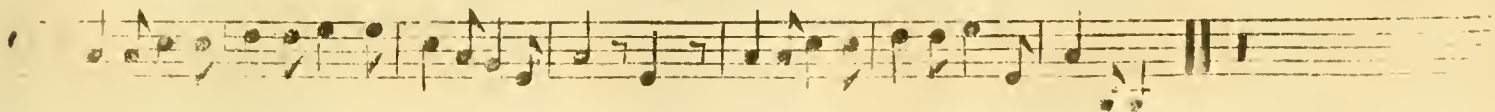
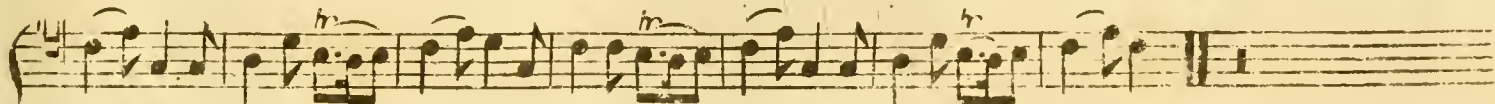
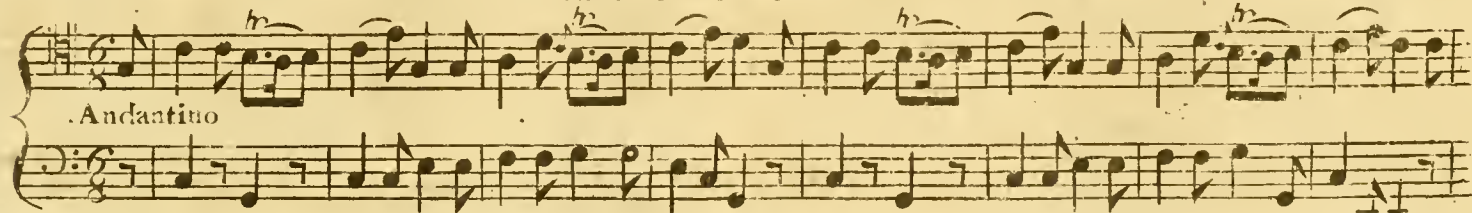
Water parted from the Sea

Largo

This musical score is for the piece "Water parted from the Sea". It is written for a grand piano, consisting of eight staves. The first two staves are grouped together with a brace on the left and are marked "Largo". The music is in a 3/4 time signature and a key signature of one flat (B-flat major or D minor). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *f*. The piece concludes with a final cadence on the eighth staff.



'Thou dear seducer



A laissez moi-retournez au Village

l'endrement.

This musical score is written for a single instrument, likely a harpsichord or spinet, in a single system. It consists of eight staves of music. The first two staves are grouped together by a brace on the left and contain the text "l'endrement." written below the first staff. The music is in a common time signature (C) and a key signature of one flat (B-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of the eighth staff.

Come une Vapeur menfongete

The musical score is written for a grand piano and consists of eight staves. The first two staves are grouped by a brace on the left and are marked 'Tardement'. The music is in a 2/4 time signature with a key signature of one sharp (F#). The score features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note chords, and quarter-note accompaniment. There are several dynamic markings, including 'h' and 'm', and some phrasing slurs. The piece concludes with a double bar line and repeat dots on the eighth staff.

Air

Andante Vivace

This musical score is written for a single melodic instrument, likely a violin or flute, in a single system. It consists of eight staves of music. The first two staves are grouped together by a brace on the left and contain the tempo marking 'Andante Vivace'. The music is in a 3/4 time signature and begins with a treble clef. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some accidentals like flats and sharps. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

Air

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a quarter rest followed by a series of eighth and sixteenth notes, many of which are beamed together. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of quarter and eighth notes.

The second system of musical notation also consists of two staves. The upper staff continues the melodic line from the first system, including a measure with a natural sign (b) over a note. The lower staff continues the accompaniment. A double bar line is present in both staves, indicating a measure rest or the end of a phrase.

The third system of musical notation consists of two staves. The upper staff features a melodic line with various note values and rests. The lower staff provides a harmonic accompaniment with quarter and eighth notes.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic development, and the lower staff continues the accompaniment. The system concludes with a double bar line in both staves.

Andante Amoroso

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time and G major. The tempo is marked 'Andante Amoroso'. The music features a melodic line in the right hand with eighth and sixteenth notes, and a supporting bass line in the left hand.

The second system continues the piece. It features a prominent triplet of eighth notes in the right hand, marked with a '3' above the notes. The left hand continues with a steady accompaniment.

The third system contains two triplets: a triplet of eighth notes in the right hand (marked '3') and a triplet of sixteenth notes in the left hand (marked '2'). The music maintains its lyrical character.

The fourth system concludes the piece. It features a final melodic phrase in the right hand and a corresponding bass line in the left hand, ending with a double bar line.

Shepherds I have lost my Love

57

Affetuoso

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with many slurs and ornaments. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system continues the piece with two staves. The upper staff has a more active melodic line with frequent slurs. The lower staff continues the accompaniment with a steady rhythmic pattern.

Air composed for the Metale Organ, by W. Clagget

Allegretto

The second section begins with two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'Allegretto'.

The third system of music consists of two staves. The upper staff continues the melodic line with various ornaments and slurs. The lower staff provides the accompaniment. The piece concludes with a double bar line and a repeat sign.

D.C