THE

Instrumental Assistant.

CONTAINING INSTRUCTIONS FOR THE

Violin, German-Flute, Clarionett, Bass-Viol, and Hautboy.

COMPILED FROM LATE EUROPEAN PUBLICATIONS.

ALSO

A Selection of favorite *Airs, Marches*, &c. Progressively Arranged,

and adapted for the uſe of Learners.

By SAMUEL HOLYOKE, *A. M.*

Publiſhed according to Act of Congreſs.

VOL. I.

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DICTIONARY OF MUSICAL TERMS.

A in, for, &c. as A Tempo, in ſtrict time.
A Tempo Giuſto, in juſt, or exact time.
Accompaniment, thoſe parts, which are ſubſervient to the principal part; or that, which only accompanies the principal ſubject.
Adagio, ſlow time.
Ad Libitum, at pleaſure of the performer, to make the time ſlower or quicker, or to introduce a cadence.
Affettuoſo, affectionately.
Agitato, agitated.
Allegro, quick time.
Allegretto, not ſo quick as Allegro.
Al ſegno, ſignifies to begin again at the repeat, and finiſh at the double bar, or the pauſe.
Amoroſo, tenderly.
Arco, or Col Arco, reſume the bow.
Andante, rather ſlow and diſtinct.
Andantino, ſlower than Andante.
Arioſo, in the ſtyle of an Air.
Aſſai, to augment the quickneſs, or ſlowneſs, as Allegro Aſſai, very briſk—or Largo Aſſai, very ſlow.
Bene placito, at pleaſure.
Bis, twice—play thoſe bars twice, over which this term is placed.
Brilliante, in a brilliant ſtyle.
Brio, ſpirit—as con brio, with ſpirit.
Canzonetta, a ſort of common Air.
Capriccio, an extemporary air, where the fancy is indulged without reſtraint.
Chaſſe, a piece of muſic in the hunting ſtyle, to imitate a chaſe, always written La Chaſſe.
Col, with—as Col Viol, with the viol
Con, with—as Con Viol, with the vi n dolce with ſweetneſs, con ſpirito, with ſpirit.
Creſcendo, increaſing the ſound.
Da Capo, or D. C. cloſe with the firſt part.
Dal Segno, from the ſign.
Diminuendo, or Dim. diminiſh the ſound.
Di Molto, very—as Allegro di molto very faſt, Largo di molto very ſlow, &c.
Dolce, tenderly.
Duetto, Duett or Duo, a piece of muſic of two parts.
E, and, as Violino e flauto, violin and flute.
Echo, imitation of a natural echo, ſometimes uſed inſtead of Piano.
Expreſſione, with expreſſion.
Faggotto, a Baſſoon.
Finale, the laſt movement of a muſical piece.
Flauto Traverſo, a German Flute.
F, For, or Forte, loud.
Fff, or Fortiſſimo, as loud as poſſible.
, with fury.
or Gavotta, a dance, or air of two times, ſometimes it is played tenderly.
, exact.
ſlow time.
Grazioſo, in a graceful, pleaſing ſtyle.
Guſto, taſte, as con guſto, with taſte.
Guſtoſo, with much taſte.
Harmony, the combination of two, or more different ſounds.
Interval, the diſtance between ſounds, as tone, ſemitone, &c.
Jigg, a ſort of quick dance, in compound common, or triple time.
Largo, very ſlow.
Larghetto, not ſo ſlow as Largo.
Legato, a ſtyle of playing, in oppoſition to ſtaccato, not taking the finger off from any note, till the next is ſtruck.
Lentement, rather ſlow and ſoft.
Lento, very ſlow.
Legature, or Tye, thus, the firſt note of which muſt be ſtruck and the ſound continued the time of the ſecond.
Ma, but—as ma non troppo, but not too faſt.
Maeſtoſo, Maeſtuoſo, majeſtic, in a bold ſtyle.
Mancando, decreaſing in ſound.
March, a Military Air.
Men, leſs—as men ſor, leſs loud—men pia, leſs ſoft.
Men Allegro, not ſo quick as Allegro.
M F, or Mezzo Forte, ſofter than forte.
M P, or Mezzo Pia, very ſoft.
Moderato, Moderately.
Molto, very—lee di molto.
Minuet, or Minuetto, a dance of a moderate movement, in triple time.
Movement, the character of a piece of muſic.
Non, non—as non troppo not too much.
Obligato, denotes that voice or inſtrument, which cannot be left out from the compoſition, without affecting the melody or harmony, which diſtinguiſhes it from any other of the Ripieno parts. See Ripieno.
Ordinario, uſual—a tempo ordinario, in the uſual time.
Paſtorale, in a paſtoral ſtyle.
P, Pia, or Piano, ſoft.
Pianiſſimo, very ſoft.
Più, more.
Pizzicato, to pinch the ſtrings of the violin with the finger inſtead of uſing the bow.
Poco, little—as poco pia a little more.
Pompoſo, in a grand ſtyle.
Preſto, quick.
Preſtiſſimo, very quick.
Primo, the firſt, or leading part.
Quartetti, Quartetto, muſic for four inſtruments.
Quinque, Quintett, Quintetto, muſic for five inſtruments.
Ripieno, in oppoſition to obligato, ſignifies that the part is not principal.
Rondeau, Rondo, a piece of muſic, in which the firſt part is repeated once, or oftner in the courſe of the movement, and with which it cloſes.
Score, three, or more parts of muſic, counected by a brace.
Secundo, the ſecond, or accompanying part.
Semitone, a half tone.
Semplice, with ſimplicity.
Scherzando, in a playful manner.
Segue, Siegue, to repeat the ſame paſſage and marked thus | or ||.
Sarabande, a Spaniſh Air, a dance of triple time, rather ſlow.
Senza, without.
Sempre, always.
Seſtetto, muſic for ſix inſtru
Zforzando, Zforzato, particular ne note, ſp marked.
Sicilliana, Sicilliano, a paſ ent in compound common
Sinfonia, a piece of muſic for a whole band.
Smorzando, Smorzato, ſmothering away the ſound.
Solo, muſic for a ſingle inſtrument, accompanied only with the baſs.
Spiccato, to play every note diſtinctly.
Spirito, with ſpirit.
Spiritoſo, with much ſpirit.
Staccato, Stoccato, The reverſe of Legato. Sharply accented.
Tacet, be ſilent—as flauto tacet without the flute.
Tardo, ſlowly.
Tempo, time with reſpect to meaſure and bars.
Tone, the interval of two ſemitones.
Trio, Terzetto, muſic for three inſtruments.
Tromba, Trumpet.
Tutti, when all join after a ſolo &c.
Tympani, Kettle Drums.
Uniſon, the ſame ſound; uſed ſometimes to ſhow that the parts are in octaves.
Variazione, Variazioni, Variations on any air, keeping always the ſame fundamental baſs.
Velace, quick.
Vigoroſo, with energy.
Vio, Violino, Violin.
Viola, Tenor Violin.
Violencello, the Baſs Viol.
Violone, the double baſs.
Vivace, with life and ſpirit.
Volti, turn over.
Volti ſubito, turn over quickly.

N. B. The preceding terms are frequently abbreviated as All^o for Allegro, Cres for Creſcendo, &c.

THE

INSTRUMENTAL ASSISTANT.

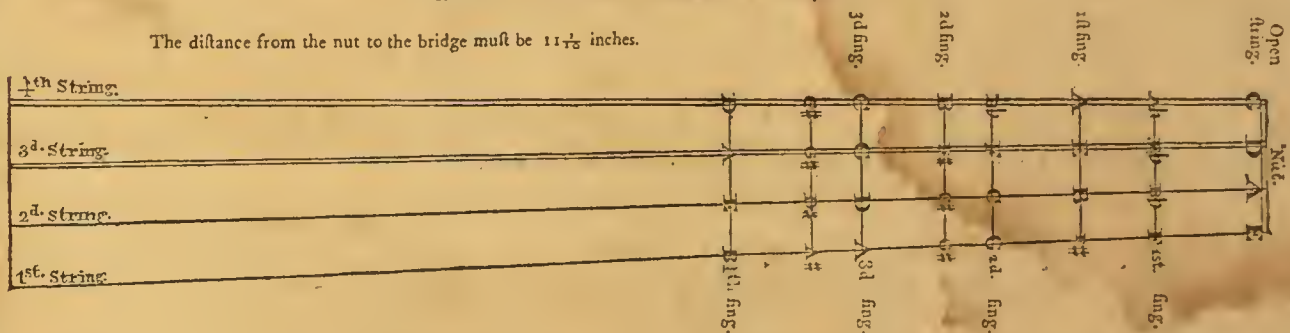
INSTRUCTIONS FOR THE VIOLIN.

THE Violin muſt be held with the left hand, and reſting between the root of the thumb and the firſt finger, leaning the body of the inſtrument againſt the collar bone, with the elbow immediately underneath, that the fingers may more eaſily touch the ſtrings.

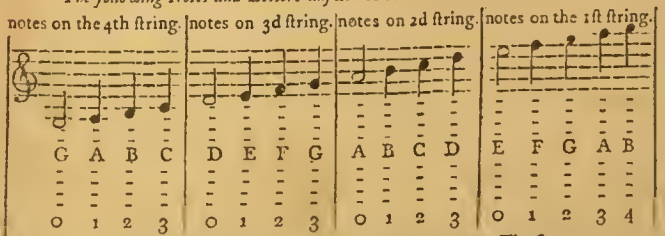
The bow muſt be held between the thumb and fingers of the right hand, juſt above its nut, the hair being turned inward againſt the outſide of the thumb, and the fingers placed at a little diſtance from each other upon the wood, ſo as to command the whole length of the bow.

Plain Scale for the Violin.

The diſtance from the nut to the bridge muſt be $11\frac{1}{10}$ inches.

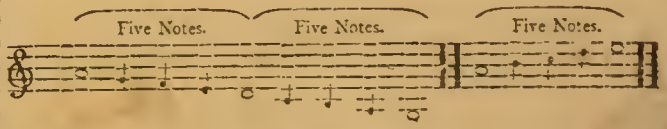


The following Notes and Letters anſwer to the Letters on the above Scale.



The cypher ſignifies that the ſtrings muſt be played open. The figures 1, 2, 3, 4 ſignify the 1ſt, 2d, 3d and 4th fingers, placed the ſame diſtance from each other as marked in the Scale.

Scale for Tuning the Strings.



Rule, 1ſt. Screw up the ſecond ſtring A to the *ſame pitch* with A on the Flute, or Clarionett.

2d. Then tune D the third ſtring, five notes *below* A, the ſecond ſtring.

3d. Tune G, the fourth ſtring, five notes *below* D, the third ſtring.

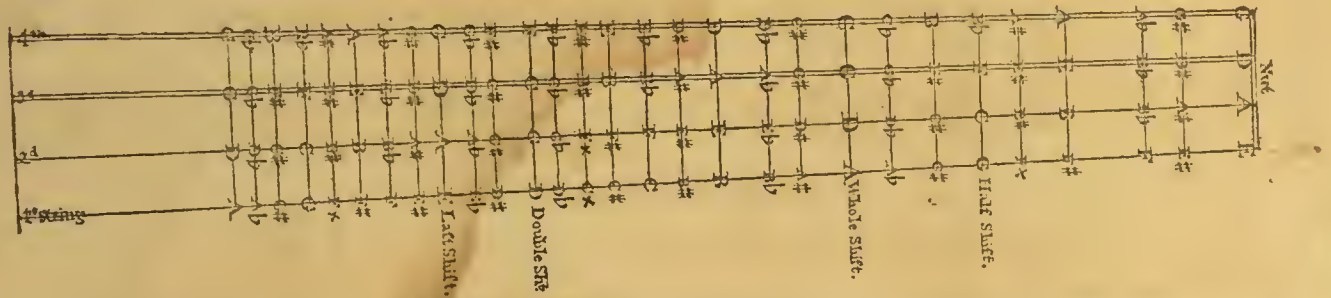
4th. Tune E, the firſt ſtring, five notes *above* A the ſecond ſtring.

To produce a firm and distinct tone draw the bow gently upon the strings, and parallel with the bridge. Then practise the notes as above.

Endeavour to fix the letters and the figures in the mind, as they answer to the letters, as they stand upon the scale.

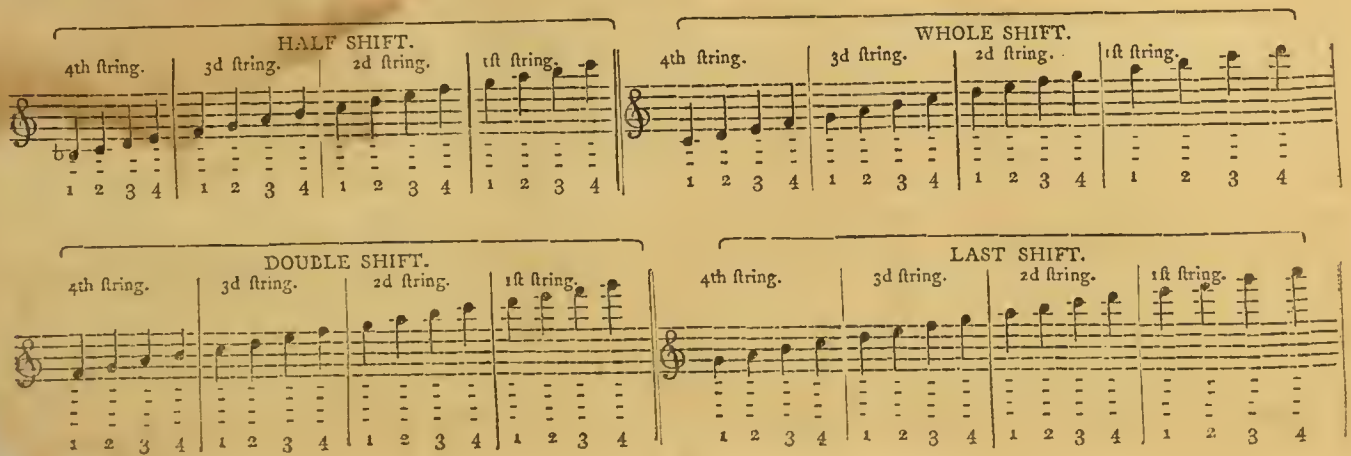
When the method of stopping according to the Plain Scale is acquired, you may proceed to the Scale of Flats and Sharps, and the manner of shifting the hand up the fingerboard, or neck of the Violin.

Scale of Flats, Sharps, and Shifts.



The 1st, or half shift is on the 5th line, or G. The 2d, or whole shift is on the 8th, line or A. The double shift is on the 17th line, on D. The last shift is on the 20th line, or E.—In shifting, place the *first* finger on the line, or letter, at which the shift is marked, and then move the hand accordingly.

Observe, that A♯ and B♭, D♯ and E♭, and G♯ and A♭ are not stopped with the same finger.



When the ſame tone may be produced in different methods, and on different ſtrings, obſervation and practice muſt determine which to take. The method of uſing the fourth finger, inſtead of an open ſtring, will be often found convenient, and ſometimes preferable for its ſoftneſs in accompanying a voice, and in *piano* paſſages, when the open ſtring would ſound harſh. In double ſtopped leſſons it is abſolutely neceſſary.

Of Bowing.

In playing quick notes, the motion ſhould proceed from the joints of the *wriſt* and *elbow* only, but in playing long notes, where the bow is drawn from one end to the other, the joint of the ſhoulder may be employed a little.

The bow muſt be preſſed upon the ſtrings with the fore finger, and not with the weight of the hand.

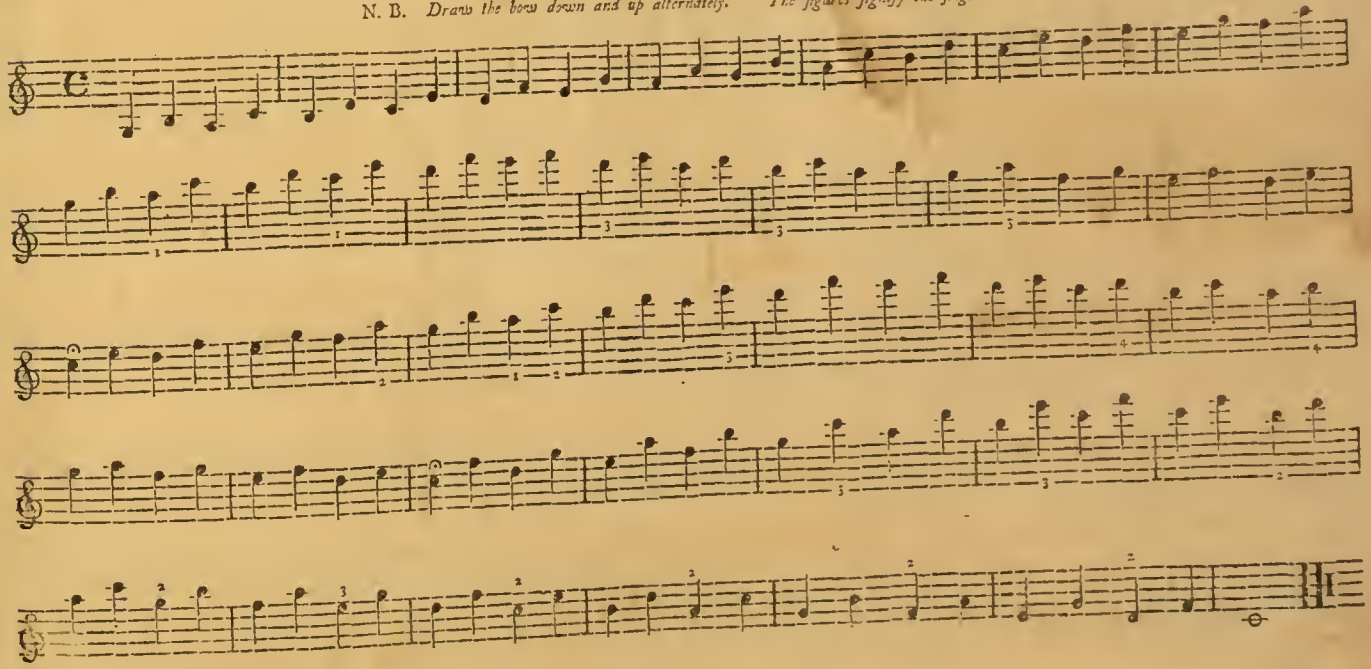
The beſt performers are leaſt ſparing of the bow, making uſe of the whole of it.

One of the chief beauties of the violin conſiſts in ſwelling and diminiſhing the ſound, which is effected by the preſſure of the bow upon the ſtring with the fore finger, more or leſs. This ſhould be generally practiſed upon long, or holding notes, that is, they ſhould begin ſoft and gradually increaſe to the middle, then as gradually diminiſh to the end.

Particular care muſt be taken to draw the bow ſmoothly from one end to the other, without interruption, this being of conſiderable importance to the fineneſs of the tone.

Leſſon of Intervals for the Bow.

N. B. *Draw the bow down and up alternately.* *The figures ſignify the fingers.*



INSTRUCTIONS FOR THE GERMAN FLUTE.

THE firſt thing to be learnt on the Flute, is to make it ſound properly: for which purpoſe take the top piece only, and blow gently, turning it outward or inward till you can make it ſound, and readily produce a good tone: then add another piece of the flute, blowing as before, proceeding thus till you have put the flute together. Then place one finger and blow, adding the other fingers by degrees, endeavouring at the ſame time to get the right tone. After you can eaſily fill the flute, attend to the ſucceeding ſcale of the places of the fingers.

N. B. The black dots ſignify the holes, which are to be ſtopped, and the ciphers thoſe, which are to be left open.

Plain Scale.

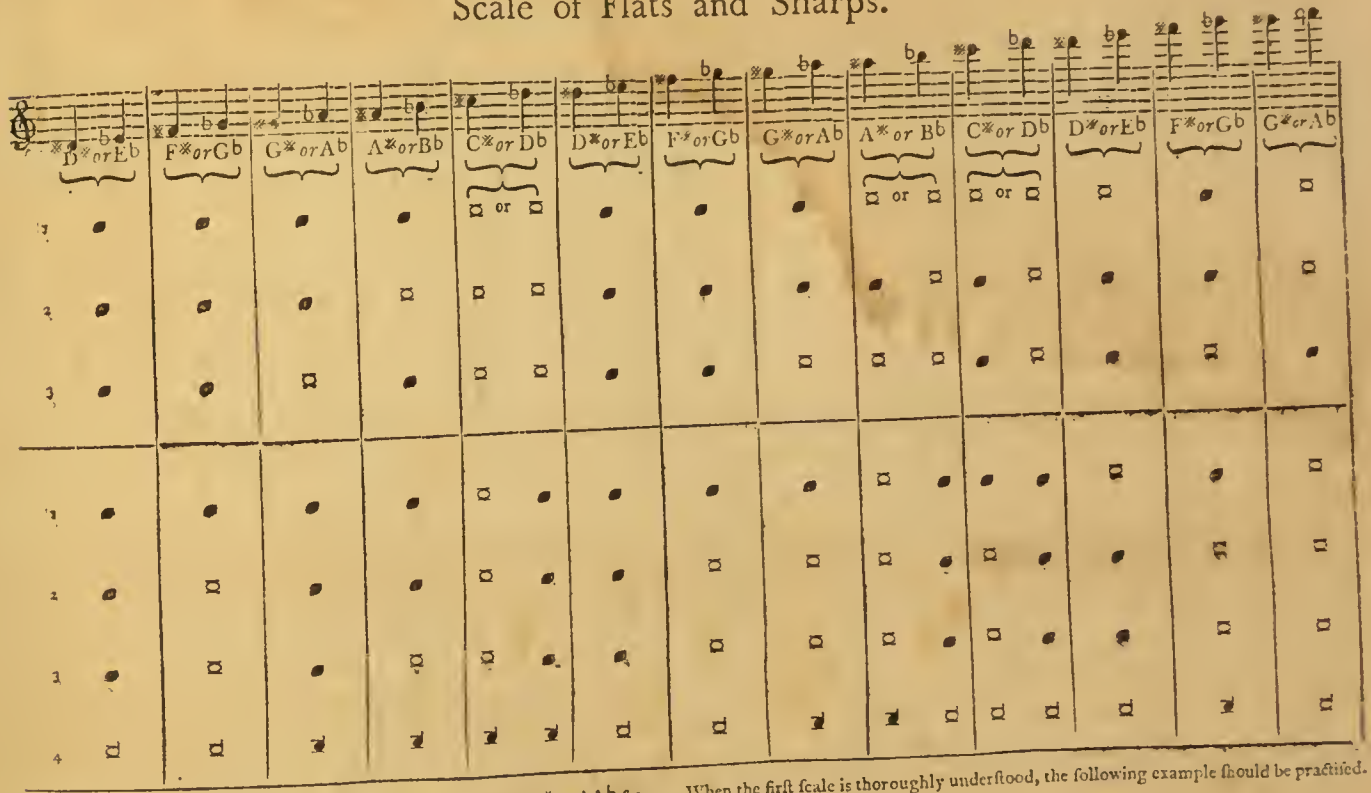
The figures represent the fingers of each hand. The lowest row of dots and cyphers signify the key.

Observe that, as C has two columns of dots and cyhers, either may be used, as you may chuse.

Blow rather strong upon the high notes, placing your lips closer, and moving your tongue nearer to the lips.

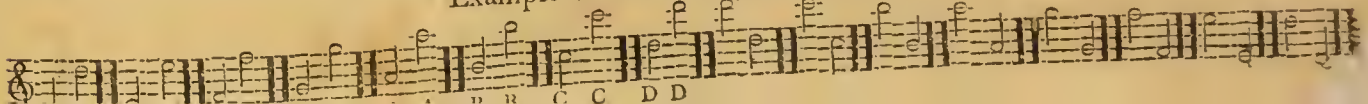
All the notes above C are said to be in Alt, and all from C in Alt, are called double, as double D, double E, &c. You need not attempt blowing higher than double D* at present.

Scale of Flats and Sharps.



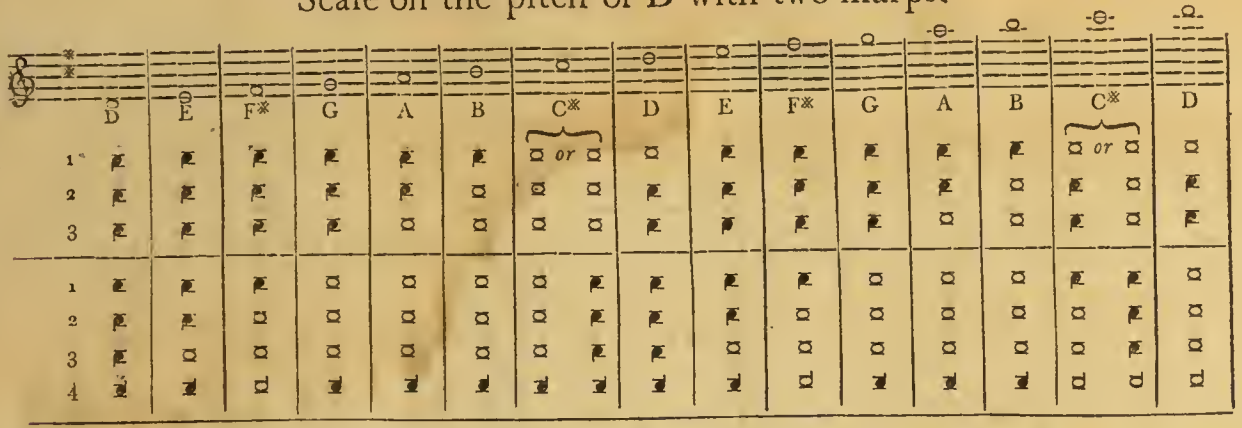
On the Flute D* and Eb are the same. So are F* and Gb and G* and Ab &c.——When the first scale is thoroughly understood, the following example should be practised.

Example of 8ths Rising and Falling.



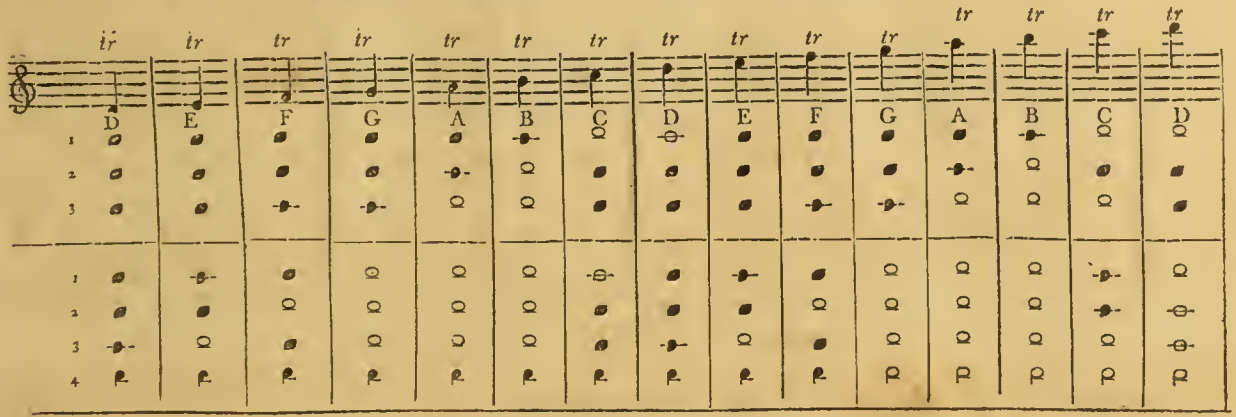
The following ſcale, adapted to the key, or mode of D with two ſharps, will be found eaſy for beginners. When other accidental ſharps occur, they may be aſcertained by the ſcale of flats and ſharps.

Scale on the pitch of D with two ſharps.



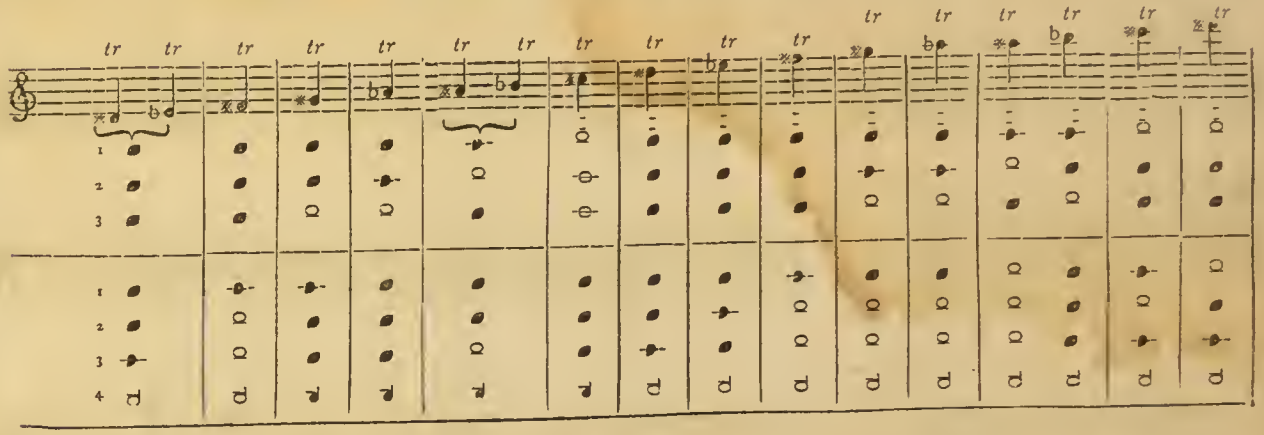
When you begin to learn a tune with one or two ſharps, it will facilitate your progreſs if you place the above ſcale before you, and whatever notes occur you will here ſee the manner of placing the fingers, or rather what holes are to be ſtopped, and what ones to be left open.

Scale of Shakes for the Plain Notes.

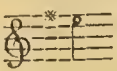
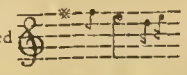
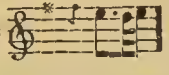


N.B. This mark -𝄐- ſignifies that the finger ſhould be kept on the hole after the ſhake. And this -𝄐- that it muſt be kept up.—Shakes muſt be made in the ſame breath.

Scale of Shakes for the Flats and Sharps.



To ſhake D ſound E firſt, then ſhake your finger quick and even on the ſixth hole, concluding with it on. All other notes, when ſhaken, are to have a ſingle *Reliſh*, which is done by firſt ſounding the note next above, and concluding with the note ſhook. See the Example.

Marked  Played  or thus 

To ſhake E where F is ſharp, blow F𝄐, and in the ſame breath, put down your finger on the fifth hole, ſhaking with the finger on the fourth hole, then touch the ſixth hole, and conclude with the note ſhook, as in the foregoing example.

To ſhake E where F is natural, firſt blow F, and, in the ſame breath, raiſe the finger on the ſixth hole, ſhaking with the finger on the fifth hole, concluding with it down.

F ſharp muſt be ſhook with the third finger, keeping the fourth hole ſtopt, concluding with the third down.

G muſt be ſhaken with the finger on the third hole, concluding with it down.

Shake A with the finger on the ſecond hole, concluding with it down.

Shake B with the finger on the firſt hole, concluding with it down.

To ſhake C, blow D, ſhaking with the finger on the fourth hole, concluding with it off.

To ſhake on C ſharp, blow the middle D, ſhaking with the two fingers on the ſecond and third holes together, concluding with them off.

E, F, G, A and B, in Alt, are ſhaken the ſame way as thoſe below, only with a ſtronger breath.

C in Alt is ſeldom ſhaken, it having a bad effect.

Sharp C in Alt is to be ſhaken with the finger on the fourth hole, concluding with it down.

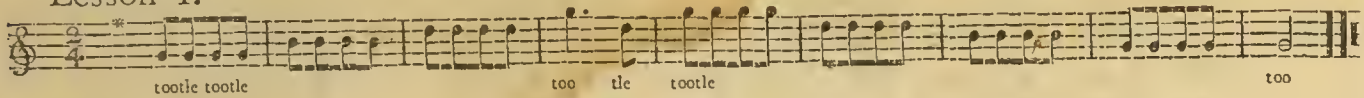
Of Double Tonguing.

This is performed by the action and re-action of the tongue againſt the roof of the mouth, repeating the word "tootle" as quick as you can to be diſtinct and equal. You may practiſe this with the top piece only of your flute, adding the other joints afterward.

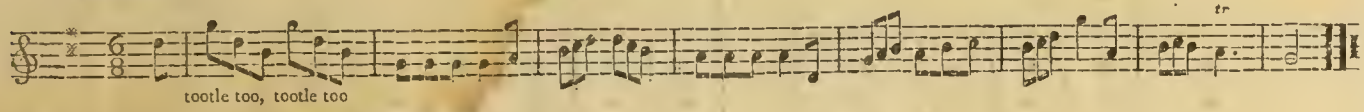
Be particularly careful, in the following leſſons, that the tongue and fingers move together.

In the ſecond leſſon the word "too" is added to "tootle", becauſe the notes run in threes.

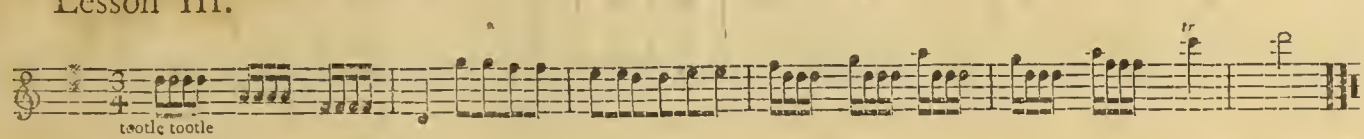
Lesson I.



Lesson II.



Lesson III.



Graces, as applied to the Flute.

1. The Swell is the increaſing the ſound from ſoft to loud gradually.

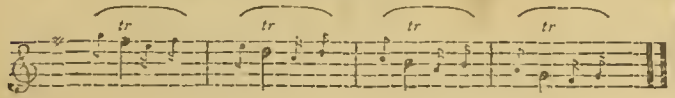
2. The Diminiſh is directly the reverſe, and is the decreaſing a ſound from loud to ſoft.

3. The Swell and Diminiſh united beginning ſoft and encreaſing the ſound to the middle, and then decreaſing to the cloſe. It is frequently uſed on long notes.

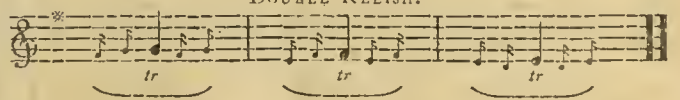
4. The Slur implies that the paſſages muſt be played in one breath, ſliding ſmoothly from one note to another.

Example of a Single and Double Reliſh.

Single Relish.



Double Relish.



5. A Beat, marked thus , a Turn, marked thus or a Shake marked thus, *tr*, a turned ſhake *tr*, and a double ſhake.

6. The *Port de Voix* is a tipping with the tongue, anticipated by one note below, or one note above that, on which it is made, and blown, or held almoſt as long as the note to which it belongs.

Port de Voix.

INSTRUCTIONS FOR THE CLARIONETT.

THE Clarionett muſt be held near the centre of the body, the bell part inclining downward, with the left hand uppermoſt.

Left hand
- The Thumb of the left hand is for the key next the mouth and firſt open hole underneath.
- The 1ſt finger is for the 2d or upper key and the 2d open hole.
- 2d finger for the 3d open hole.
- 3d finger for the 4th open hole.
- 4th finger for the two longeſt, or loweſt keys.

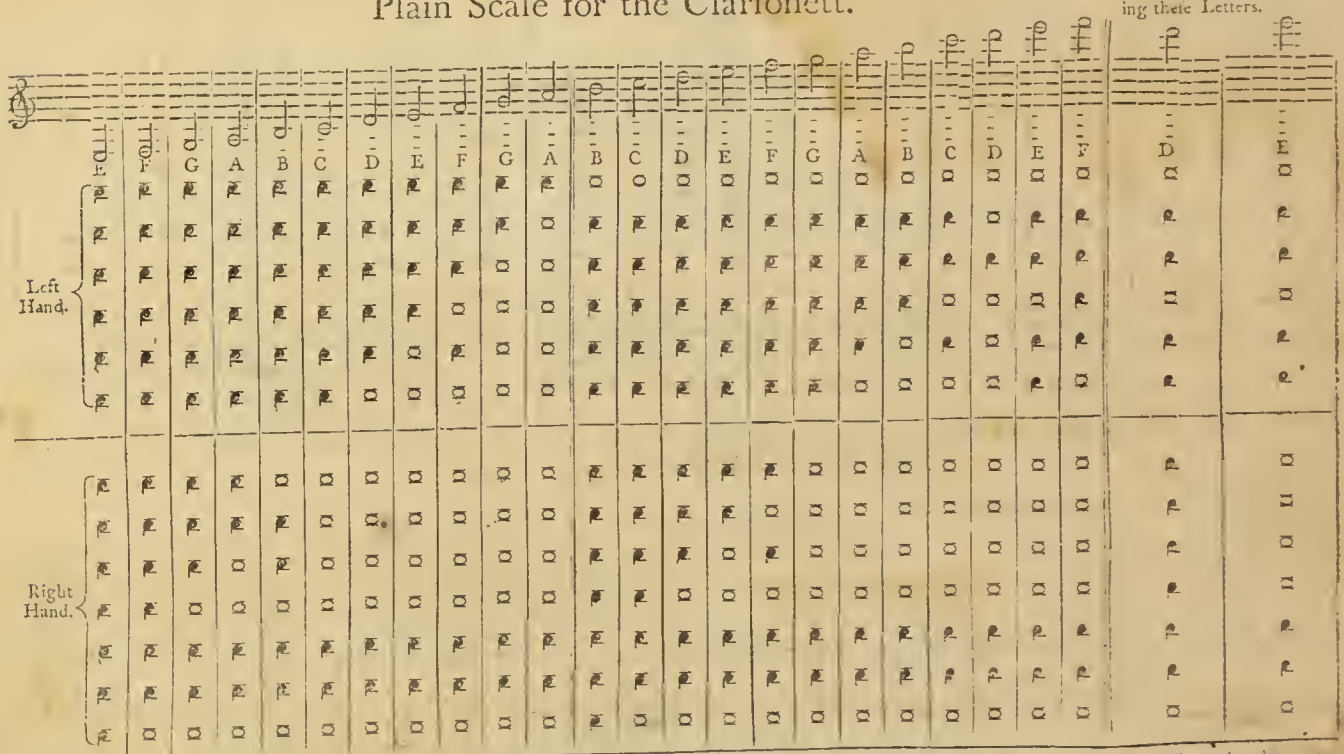
Right hand
- 1ſt finger for the 5th open hole.
- 2d finger for the 6th open hole.
- 3d finger for the 7th open hole.
- 4th finger for the 8th or loweſt open hole, and the ſhort key at the bottom.

The thumb, 1ſt and 4th finger of the left hand manages 6 holes.

The 4th finger of the right hand manages 2 holes.

Blow the Chalumeau notes moderately ſtrong. But the Clarionett notes muſt be blown a little ſtronger, pinching the reed a little with the lips. The reed ſhould not be touched with the teeth.

Plain Scale for the Clarionett.



The Notes from G the loweſt note to A the ſecond ſpace are called Chalumeau.
The Notes from B, the third line are called Clarionett.

N.B. The black dots ſignify thoſe notes which muſt be ſtopped; the oppoſite thoſe, which are to be left open.

Scale of the Flatted and Sharped Letters.

Another way of playing theſe notes.

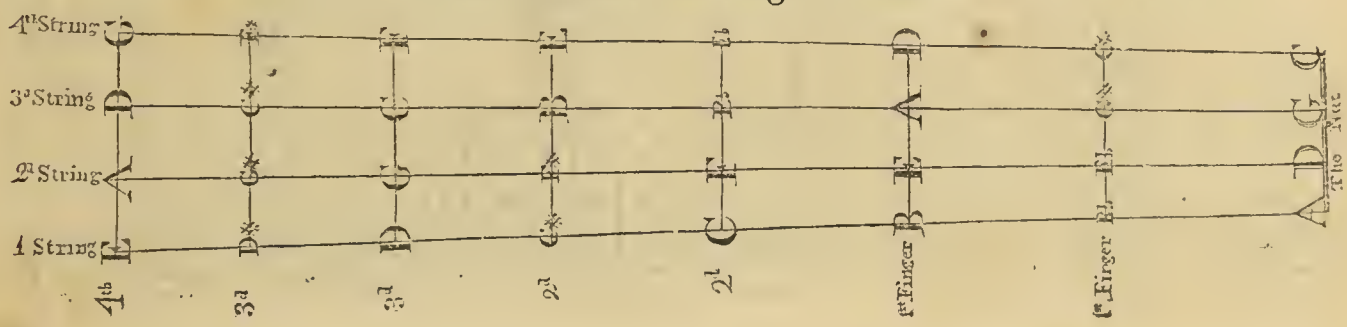
B♭	C♯	E♭	F♯	C♯	B♭	C♯	E♭	F♯	C♯	B♭	F♯	C♯

N. B. An accidental ſharp, flat, or natural, influence the letter, on which they are placed, no farther than the bar in which they are inclofed.

INSTRUCTIONS FOR THE BASS VIOL.

THE moſt convenient poſition for playing the Baſs Viol is to reſt its body on the calves of the legs.——The diſtance from the Nut to the Bridge ſhould be 26¼ inches.

Firſt Scale for the Finger Board.



At firſt pay no attention to the letters, which are ſharped and flatted. Learn only the places of the *large* letters as they ſtand upon the ſtrings.

The four letters A, D, G and C, at the nut, are called open notes, as each ſtring, when put in motion by the bow, produces its reſpective tone, without placing any of the fingers upon them.

The other letters are called ſtopt notes becauſe they require the aſſiſtance of the fingers, for producing any of their particular tones.

Obſerve the diſtance between the letters ſtrictly, and whether they be whole Tones or Semitones.

By committing the following Table to Memory, you will more readily learn to ſtop in tune.

TABLE.

From C to D is a Whole Tone.
From D to E — a Whole Tone.
From E to F — a Semitone.
From F to G — a Whole Tone.
From G to A — a Whole Tone.
From A to B — a Whole Tone.
From B to C — a Semitone.

When you have learnt the places of the ſeveral letters upon the ſtrings, endeavour to learn how to tune the ſtrings as in the following Scale.

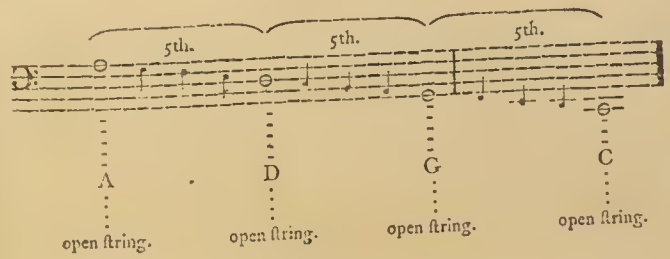
Scale for Tuning the Baſs Viol.

Rule. The ſtrings muſt be tuned the diſtance of a fifth from each other.

Then 1ſt. Tune A, the *firſt ſtring*, in uniſon with any given piteh, as A from a flute.

2d. Tune D, the *ſecond ſtring*, a 5th below A, the ſecond ſtring.
3d. Tune G, the *third ſtring*, a 5th below D, the ſecond ſtring.
4th. Tune C, the *fourth ſtring* a 5th below G, the third ſtring.

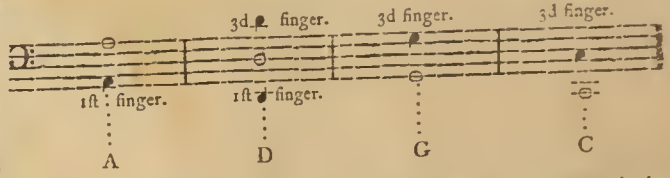
Example By 5ths.



The ſtrings may be alſo tuned by the voice, for which the intermediate ſmall notes are inſerted.

If the 5ths between the ſtrings be perfect—
Then A, the firſt finger, third ſtring, will be an 8th below A firſt ſtring,
And D, the third finger, firſt ſtring, will be an 8th above D ſecond ſtring;
and D, firſt finger, fourth ſtring, will be an 8th below D ſecond ſtring:
Alſo, G, the third finger, ſecond ſtring, will be an 8th above G third ſtring,
And C, the third finger, third ſtring, will be an 8th above C fourth ſtring.

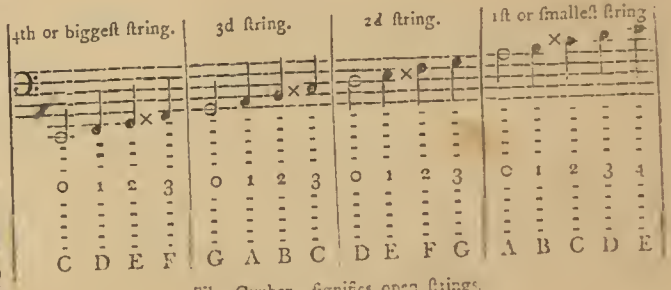
Example By 8ths.



When you have learnt to tune the ſtrings, you will then learn the letters in the following ſcale, and practiſe them riſing and falling.

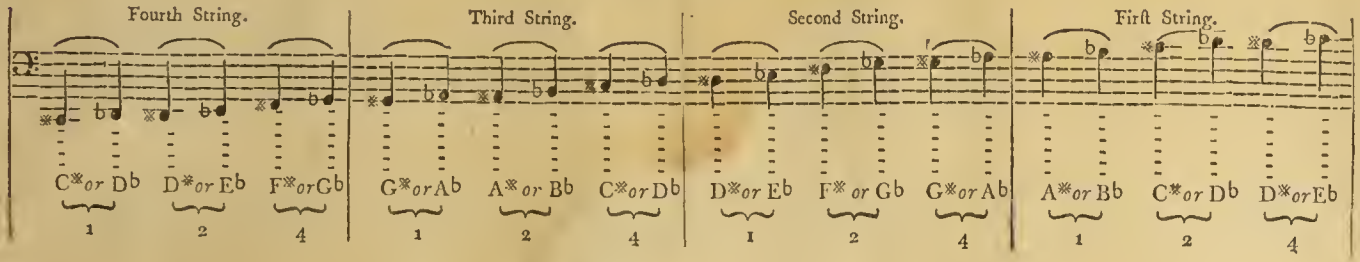
The white notes ſignify the open ſtrings. The black notes the ſtopt letters.
This mark × between the notes ſhows the places of the ſemitones.

Scale of Notes.



The Cypher ſignifies open ſtrings.
Figure 1 —— firſt finger.
—— 2 —— ſecond finger.
—— 3 —— third finger.
—— 4 —— fourth finger.

Scale of Flats and Sharps.



Of Bowing.

THERE are various methods of uſing the bow; of the principal there are four.

1ſt. *Bowing*, which is drawing the bow backward and forward for every note.

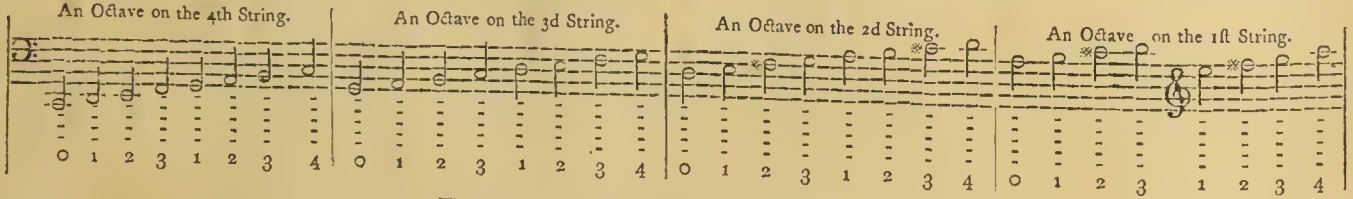
2d. *Slurring*, which is drawing the bow but once for two, or any number of notes.

3d. *Feathering*, which is done like the ſlur, only it muſt be taken off the ſtring after ſtriking the note.

4th. *Springing*, which muſt be learnt from example.

The bow muſt be held with the thumb and firſt finger, and ſupported by the other fingers near the end. It ſhould be drawn upon the ſtrings parallel with the bridge about an inch and a half from it.

An Example of Shifting the Hand, which will add to the facility of playing different paſſages.



The octaves on the other ſtrings are formed the ſame way.

INSTRUCTIONS FOR THE HAUTBOY.

HOLD your Inſtrument aſſant, and fix the reed between your lips about half way from the extremity of the ſcraped part, forcing in with your reed as it were the under part of your upper lip, which will give you a greater power over your inſtrument, and prevent its tiring you.

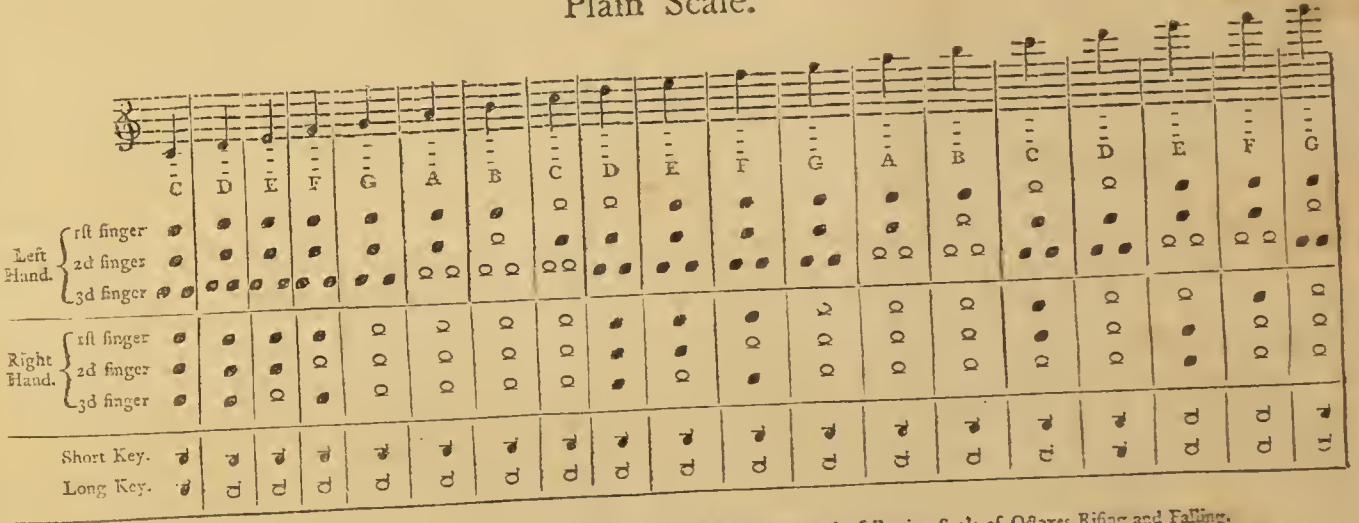
Blow ſtrong with all the holes ſtopt, and you will found C, the loweſt note of the inſtrument. Then raiſe the fourth finger of the right hand, which muſt be the loweſt, and you will found D; when you have come to E on the fourth line, pinch the reed with your lips for the reſt of the notes.

The third finger of the left hand generally covers two holes, but it is ſometimes ſlipped on one ſide, ſee the Scale of Flats and Sharps.

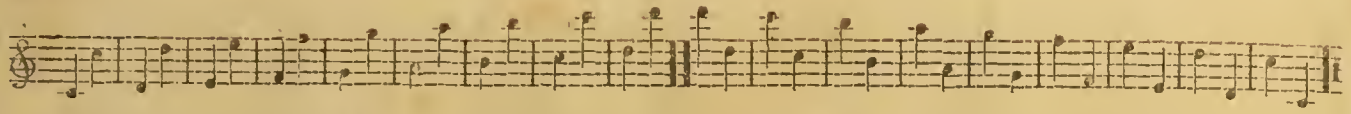
The black dots ſignify the holes, which are to be ſtopt, the white ones thoſe, which muſt be left open.

You will obſerve that ſome letters will admit of two ways of blowing; you will find by practice, which will be the eaſieſt and beſt.

Plain Scale.

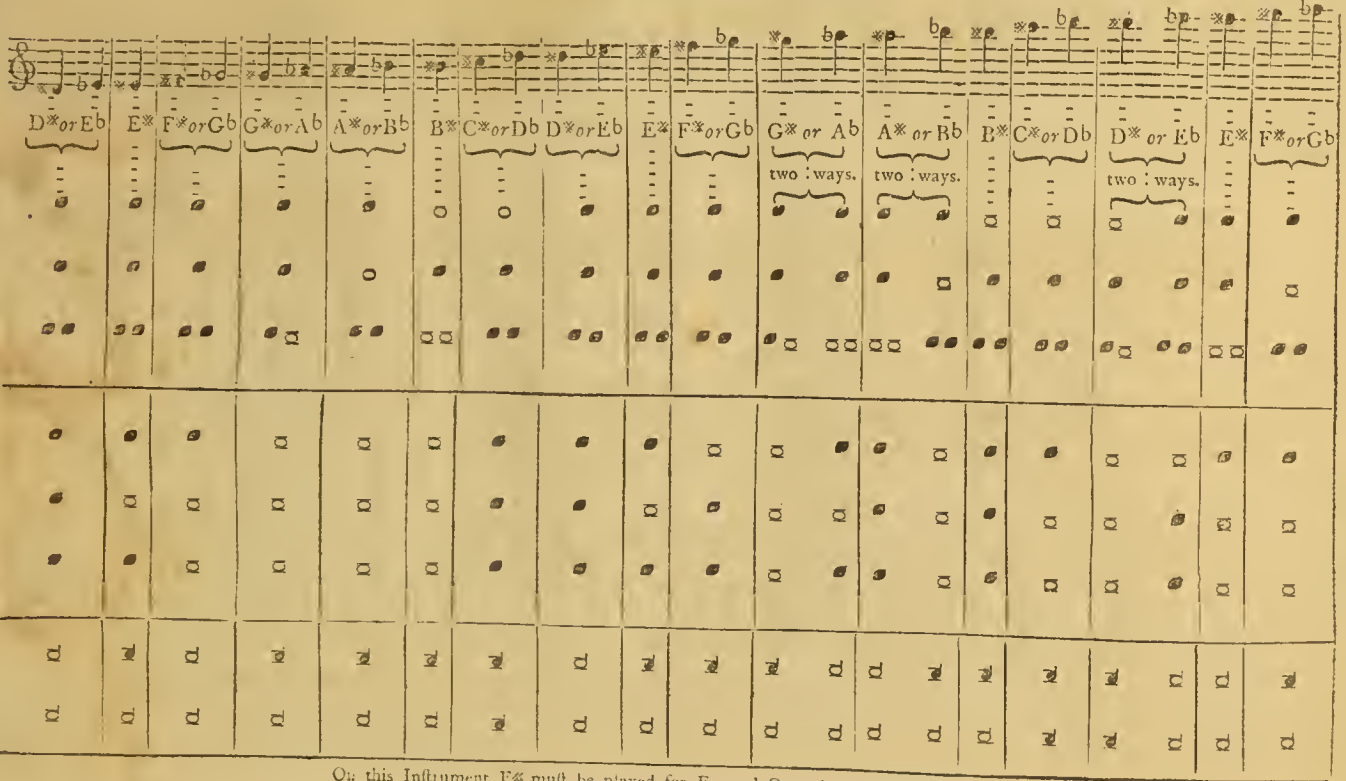


After the young practitioner has become maſter of the Plain Scale, he may proceed to the following Scale of Octaves Riſing and Falling.



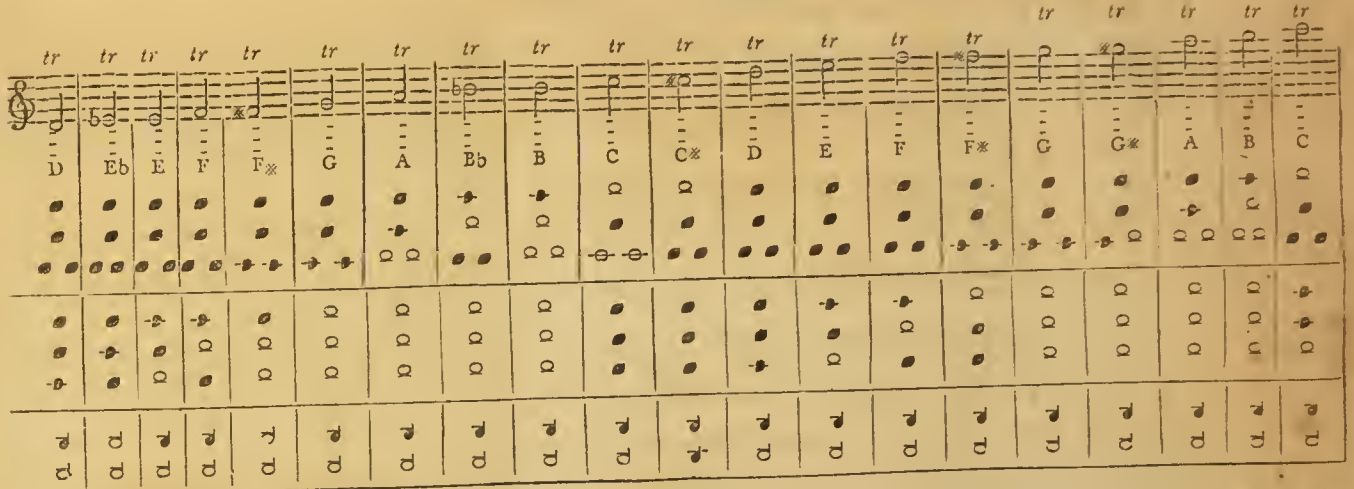
The preceding leſſon is intended to perfect you in blowing in tune, which requires an attentive ear. In riſing and falling theſe octaves the beginner will be ready to think that the lower D ſounds flat, and out of tune, which may be the caſe, unleſs the low notes are blown ſtrong and full, and the middle A rather ſoft, which ſhould be remembered, as A is the pitch of your inſtrument in concert.

Scale of Flats and Sharps.



On this Inſtrument F♯ muſt be played for E; and C muſt be played for B♯.

Scale of Shakes.



In trying the reeds for the Hautboy, make choice of that, which crows freely without a preſſure of your lips. Before you fix the reed to the inſtrument, ſpit through it, and wet it a little, which will make it go eaſier than when dry.

The celebrated Mr. FISCHER introduced a method of ſoftening and improving the tone of the inſtrument, by inſerting ſome cotton, or wool in the bell, which however muſt not be put up higher than the air holes.

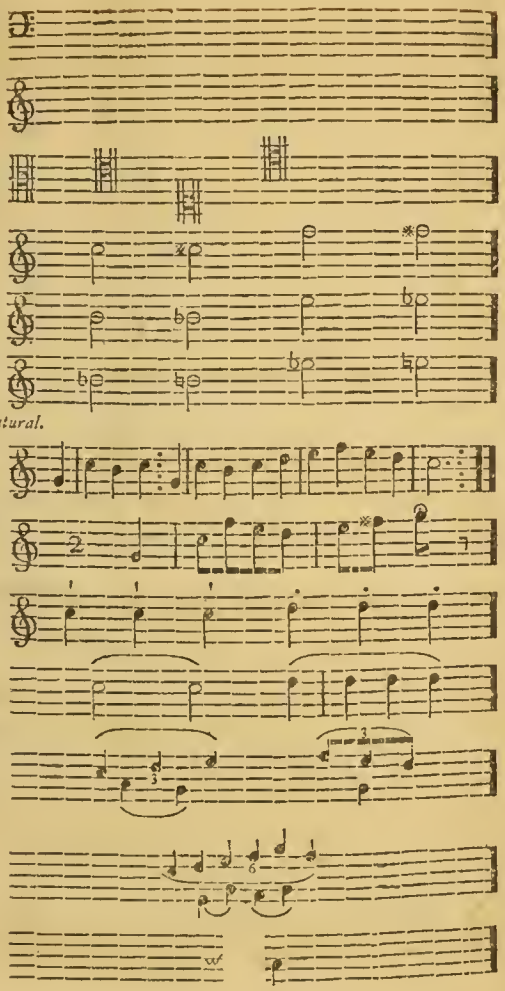
OF MUSICAL CHARACTERS, the Explanation of which ought to be committed to Memory.

NAMES.	CHARACTERS.	EXPLANATION.	EXAMPLES.
Staff.		Five lines with their ſpaces whereon notes are written,	
Brace	or	Shows how many parts move together,	
Ledger lines		Are added when notes aſcend, or deſcend from the ſtaff,	

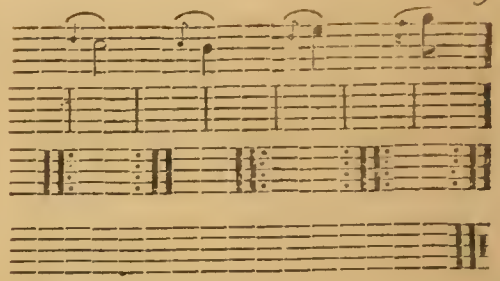
Cliffs		Are uſed to deſignate the parts.
F Cliff	-	Is ſo ealled from being plaeed on the letter F, and is uſed in the baſs only, on the fourth line.
G Cliff.	-	Is thus denominated from its place upon G the ſeeond line, and is always uſed in the parts above the baſs.
C Cliff	-	Is ſometimes uſed in inſtrumental muſic; it has its place eommonly on C, though it is removable to any other letter, in which caſe it removes the order of the other letters with it.
Sharp	- . ♯	Set before a note raiſes it a ſemitone. - - -
Flat	- - - b	Set before a note depreſſes it a ſemitone. - -
Natural	- - ♮	Reſtores a note, or letter to its original pitch. - -

Either a Flat or a Sharp ſet at the beginning of a Tune have influence through the Tune unleſs contradicted by a Natural.

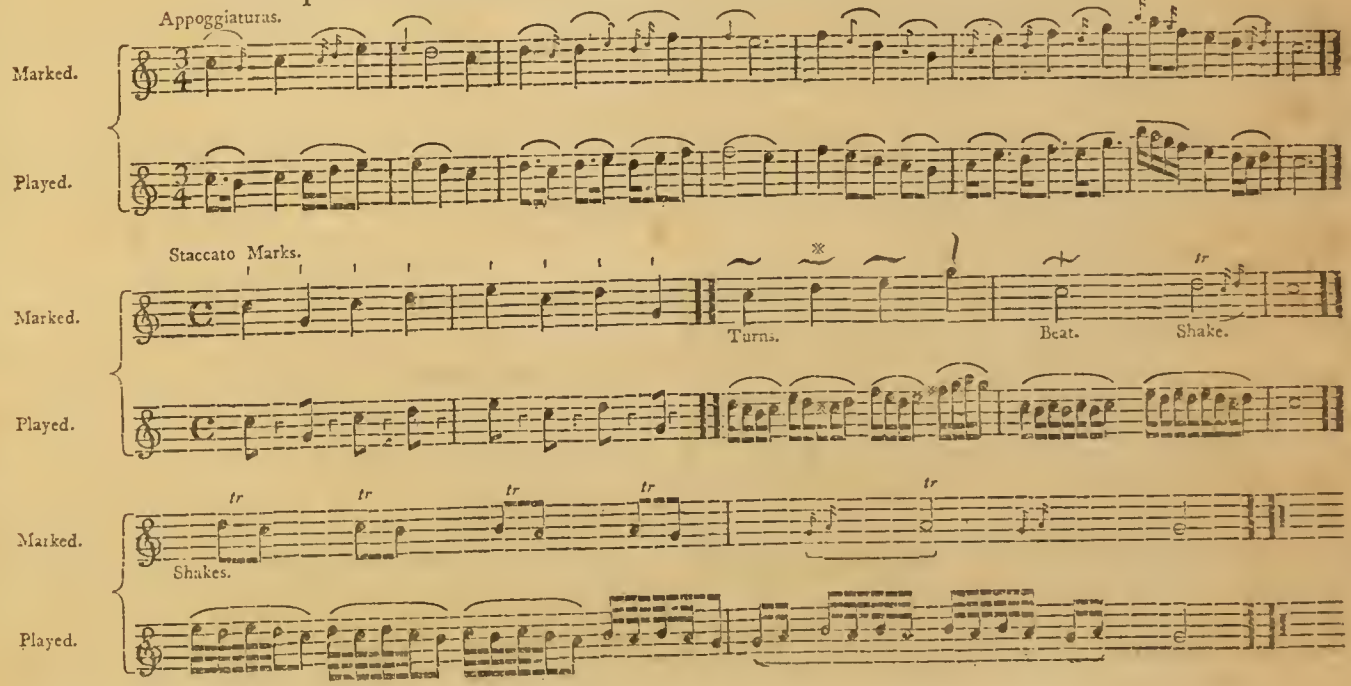
Repeat	- -	Shows what part of an air is to be played over again. -
Hold, Pauſe, or Cadenee	𝄐	Is a mark of ſuſpenſion, and ſhows that the time ſhould be extended upon any note, over which it may be ſet. -
Staeeato Marks	- ...	Are either ſtrokes or dots. The ſtrokes ſhould be performed diſtinctly, and dots ſmoothly. - -
Slur	- - ⁀	Over or under two or more notes, on the ſame line or ſpace, unites them into one continued ſound. - - -
Figure	- - 3	Placed over, or under any three notes, implies that they muſt be performed in the time of the ſame kind, or three quavers to a crotchet. - - - - -
Figure	- - 6	Placed over notes reduces them to the time of four.
Direct	- : 𝄇	Set at the end of a ſtaff, ſhows the plaee of the firſt note in the next ſtaff. - - - - - -



Appoggiaturas -	Are ſmall notes placed before other notes, and their time deducted from them. When theſe ſmall notes deſcend to their principals, they are called *ſuperior*; when they aſcend *inferior*.
Single Bar -	Is a perpendicular ſtroke drawn acroſs the ſtaff, which ſerves to divide the notes into equal proportions. - - -
Double Bar -	Serves to divide the firſt part of an air, from the ſecond. They are often dotted on one or both ſides, to ſignify a repeat. When dotted on one ſide, that part only is to be repeated; but when dotted on both ſides, both parts, or ſtrains muſt be played twice over.
Cloſe - - -	Signifies the concluſion of an air. - - -



Example of Graces in General, as Marked and as Played.



Of NOTES and their PROPORTION.

THERE are six notes made use of in Music, viz: a Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Dimisemiquaver. Their proportion with respect to each other may be seen from the following

TABLE.

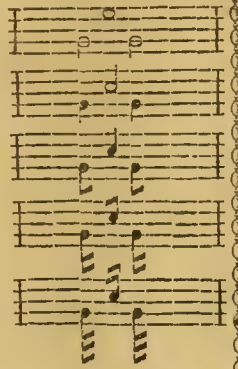
One Semibreve is equal to two Minims,

One Minim —— to two Crotchets,

One Crotchet —— to two Quavers,

One Quaver —— to two Semiquavers,

One Semiquaver —— to two Demisemiquavers,



Rests are notes of silence, and are of the same length as the notes, which they represent.

For instance. A Semibreve Rest is equal in time to a Semibreve.

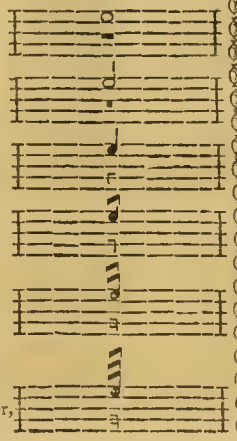
A Minim Rest is equal to a Minim,

A Crotchet Rest is equal to a Crotchet

A Quaver Rest is equal to a Quaver,

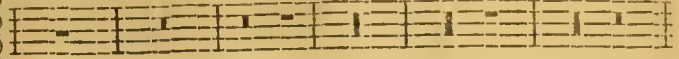
A Semiquaver Rest is equal to a Semiquaver

A Demisemiquaver Rest is equal to a Demisemiquaver,



RESTS of DIFFERENT LENGTHS.

Rest of 1 bar of 2 bars of 3 bars of 4 bars of 5 bars of 6 bars



of 7 bars of 8 bars of 9 bars of 10 bars.

A point, or dot added to the right side of any note, makes it half as long again. *For instance.*

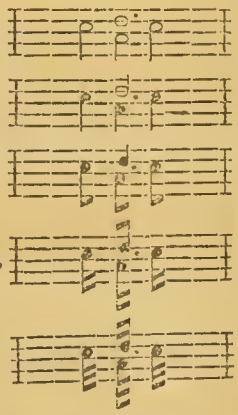
A pointed Semibreve is equal to three Minims,

A pointed Minim —— to three Crotchets,

A pointed Crotchet —— to three Quavers,

A pointed Quaver —— to three Semiquavers,

A pointed Semiquaver —— to three Demisemiquavers.

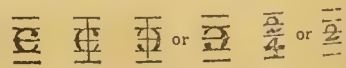


Of TIME.

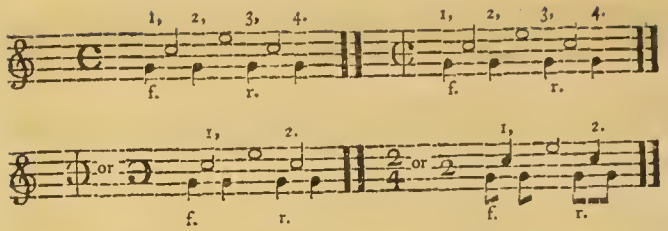
THERE are three divisions of time, viz: *Common*, *Triple*, and *Compound*.

COMMON TIME

Is known by the following marks, the first four contain either a semibreve, or its value in other notes in a bar; the two last contain either a minim, or its value in other notes in a bar.



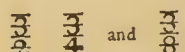
EXAMPLE OF COMMON TIME.



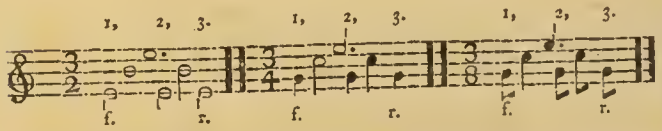
To beat the above marks of time, let the toe fall at the beginning and rise in the middle of each bar.

N. B. *The figures signify the parts of the bars, and the letter* f. *and* r. *the falling and rising of the toe.*

TRIPLE TIME

Is known by these marks - - - -  The *first* contains either a pointed semibreve, a minim and a semibreve, or three minims in a bar; the *second* contains either a pointed minim, a minim and a crotchet, or three crotchets in a bar; the *third* contains either a pointed crotchet, a crotchet and a quaver, or three quavers in a bar.

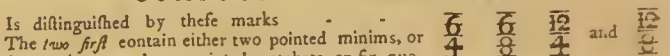
EXAMPLE OF TRIPLE TIME.



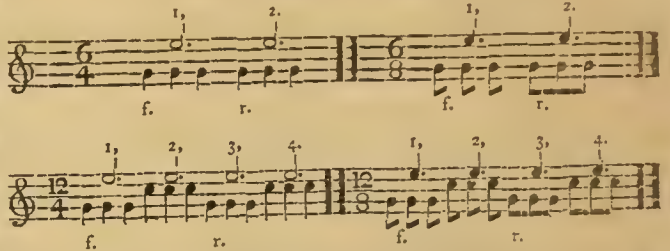
In Triple Time the toe must fall at the first note, and rise at the third; see the letters f and r.

Compound Time is of two kinds, viz: *Compound Common*, and *Compound Triple*.

COMPOUND COMMON TIME,

Is distinguished by these marks - -  The *two first* contain either two pointed minims, or six crotchets; and two pointed crotchets, or six quavers in a bar. The *two last* contain either four pointed minims and their value in crotchets, or four pointed crotchets and their value in quavers in a bar.

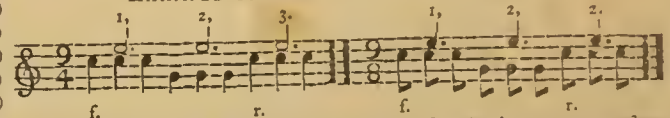
EXAMPLE OF COMPOUND COMMON TIME.



COMPOUND TRIPLE TIME

May be known by the succeeding marks - - The *first* contains either three pointed minims, or their value in crotchets; the *last* contains three pointed crotchets, or their value in quavers, in each bar.

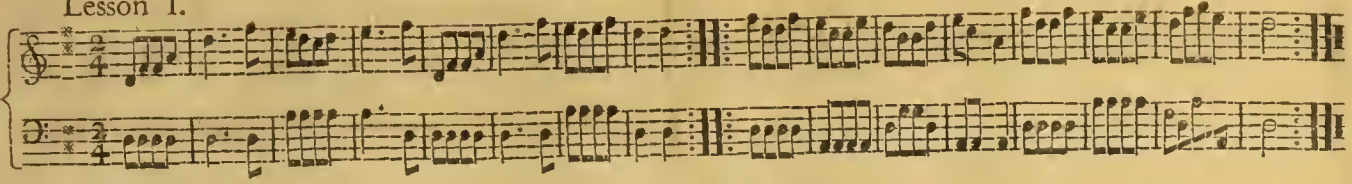
EXAMPLE OF COMPOUND TRIPLE TIME.



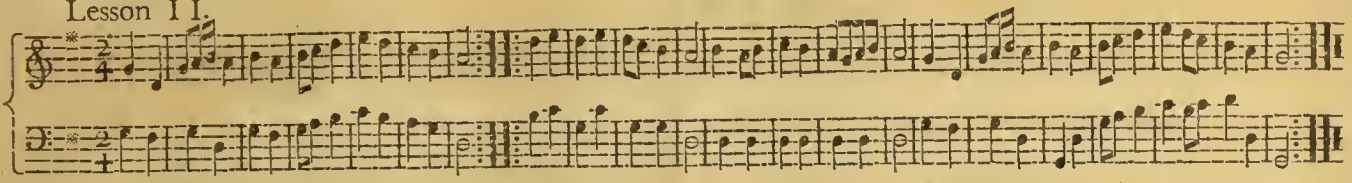
To keep Time with exactness, it is necessary for the learner to accustom himself to *count* the time; that is, to count *three equal* strokes in every bar of Triple Time; and either *two* or *four* in bars of Common Time.

INTRODUCTORY LESSONS.

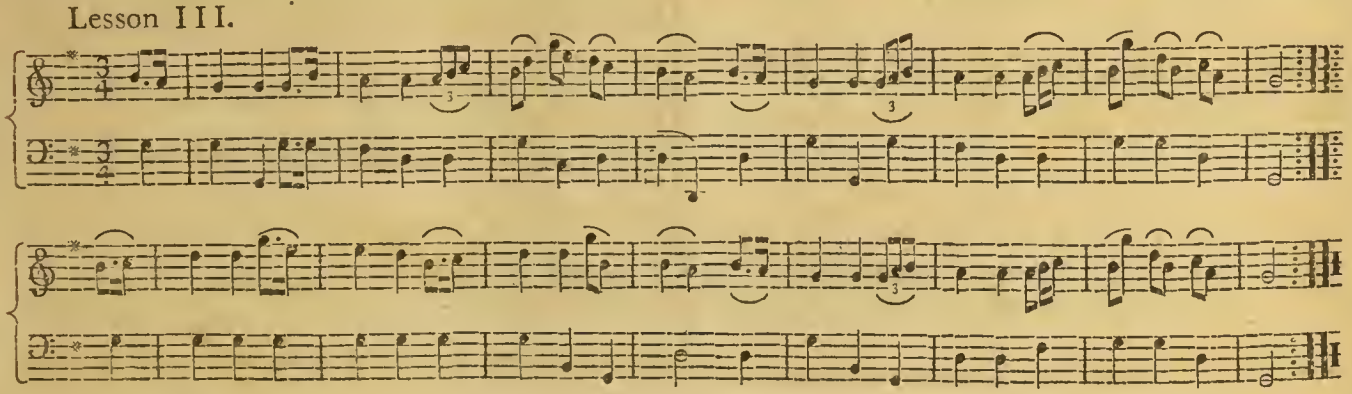
Lesson I.



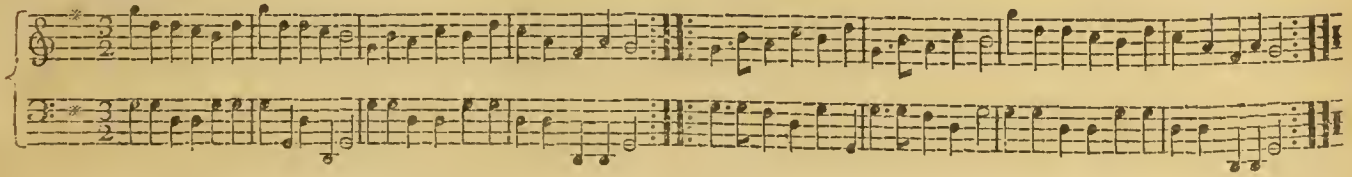
Lesson II.



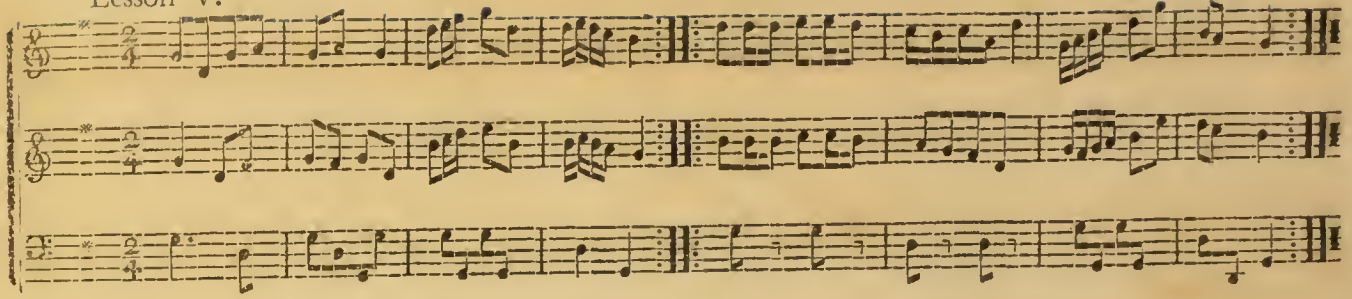
Lesson III.



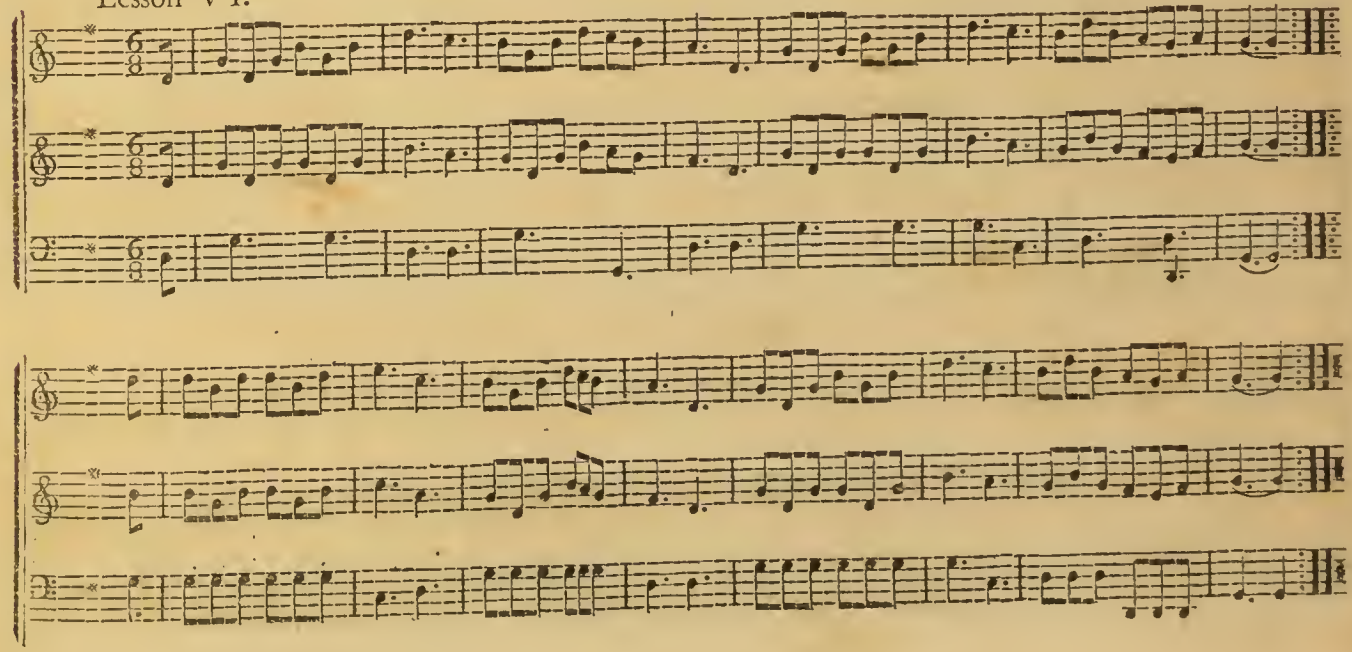
Lesson IV.



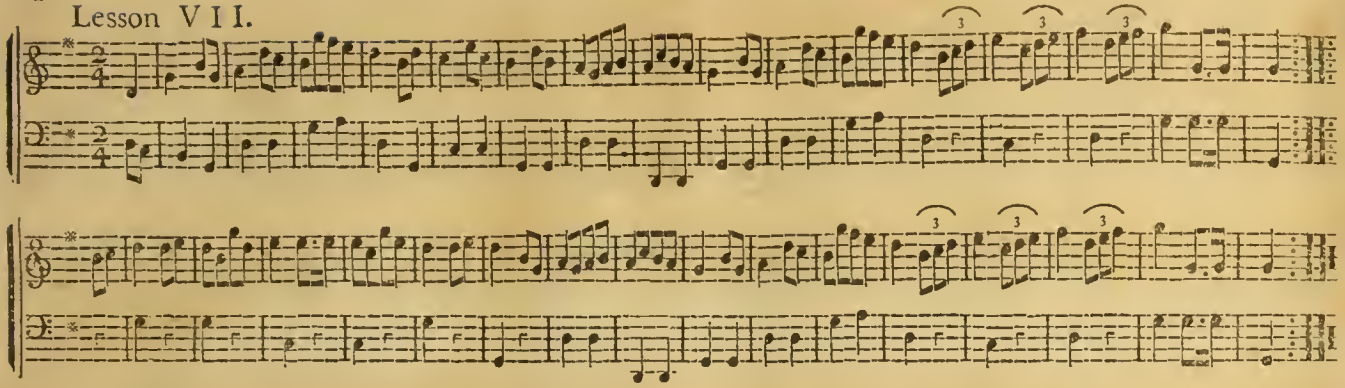
Lesson V.



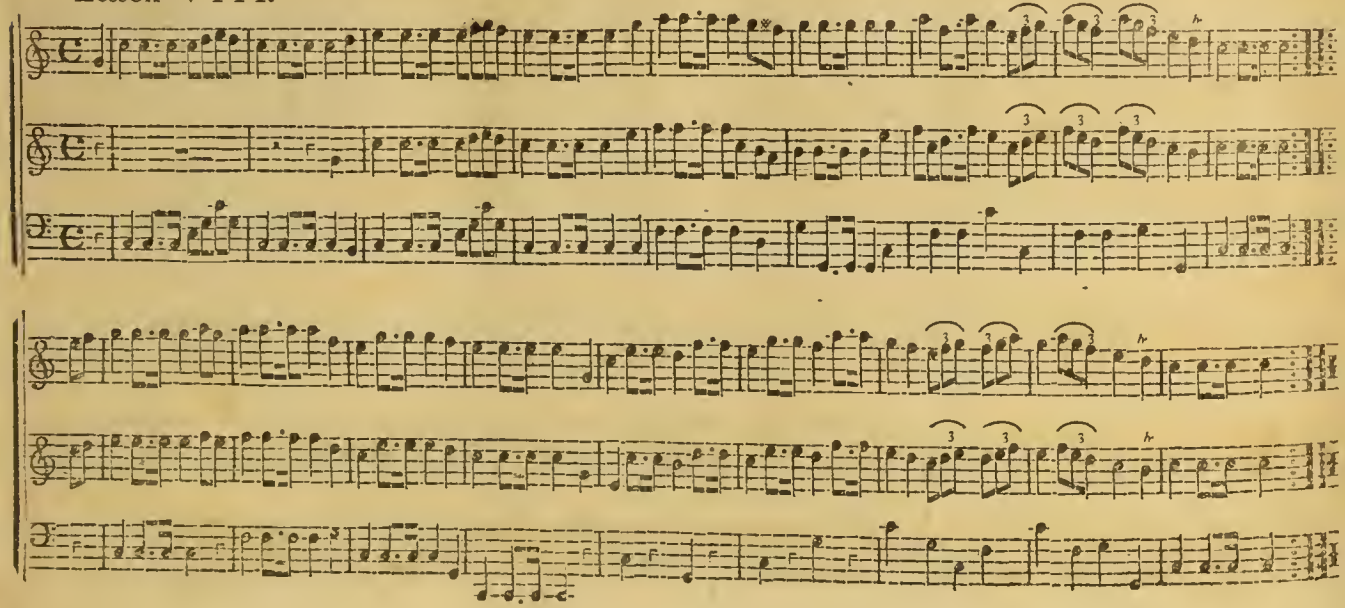
Lesson V I.



Lesson V I I.



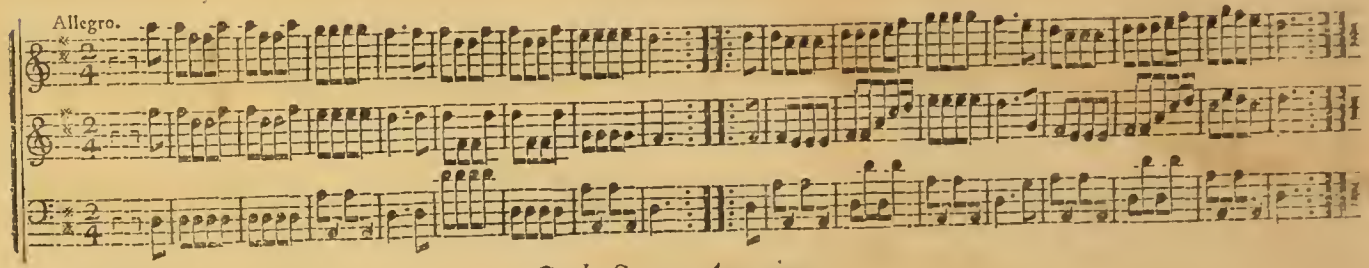
Lesson V I I I.



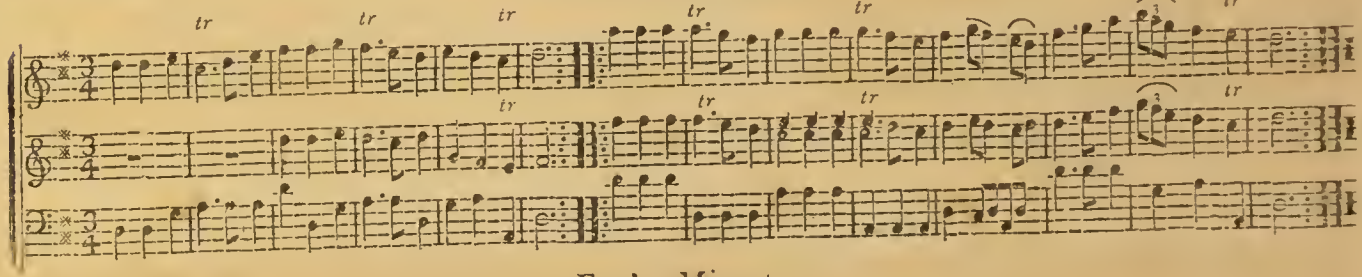
THE

INSTRUMENTAL ASSISTANT.

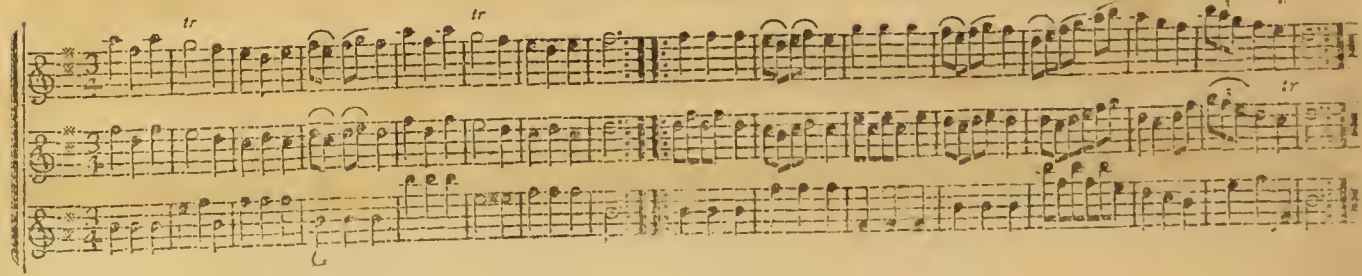
No. I. *Serenade.*



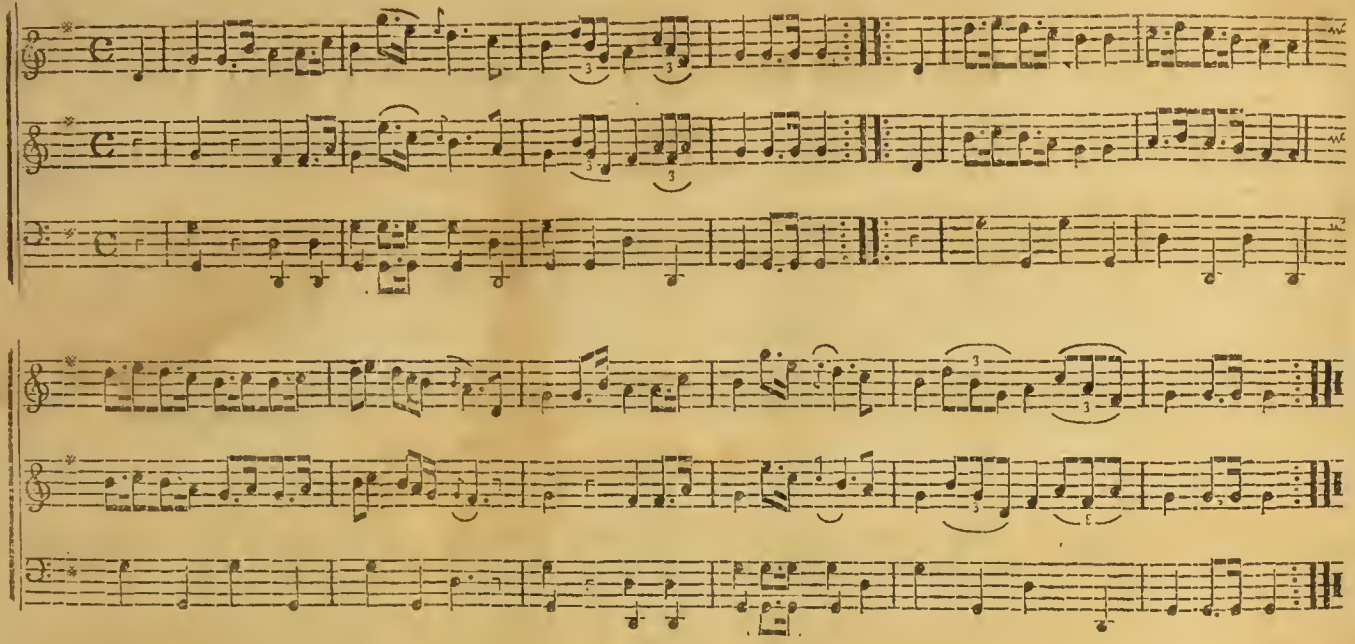
No. II. *God Save America.*



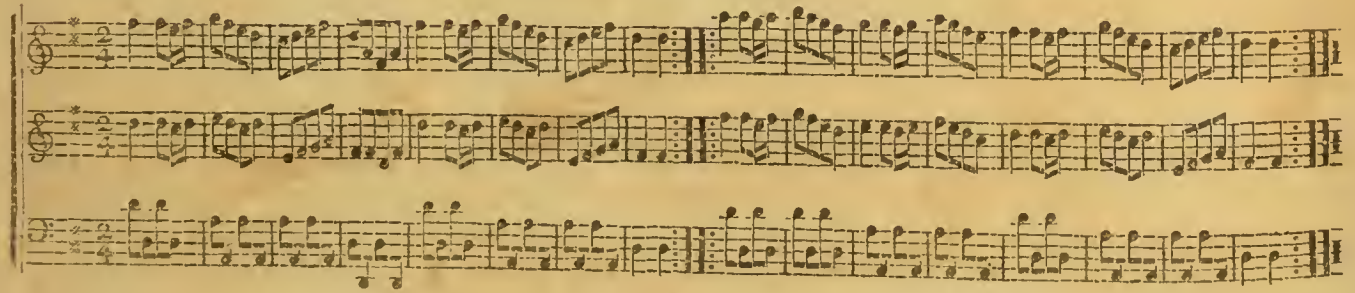
No. III. *Foot's Minuet.*



No. IV. *Belleisle March.*



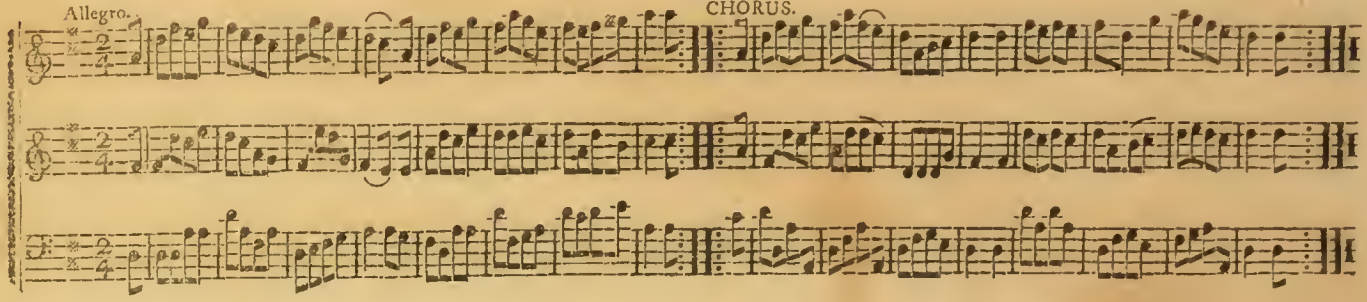
No. V. *March to Boston.*



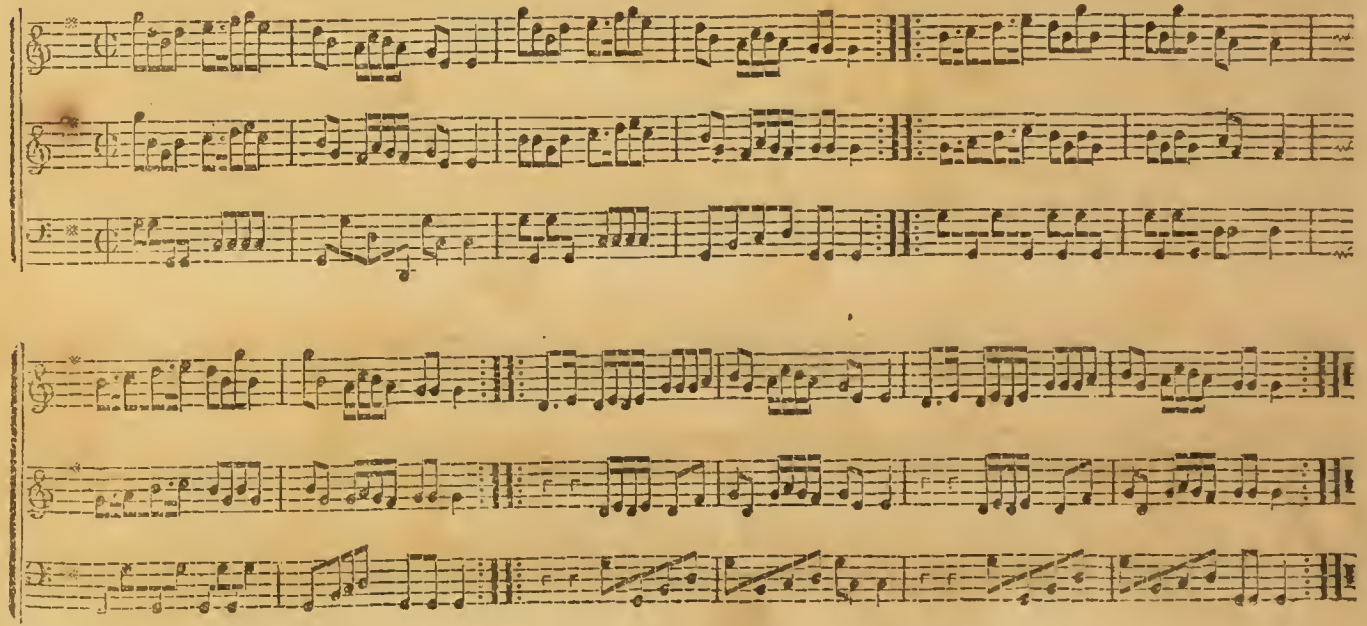
No. VI. *The Black Cockade.*

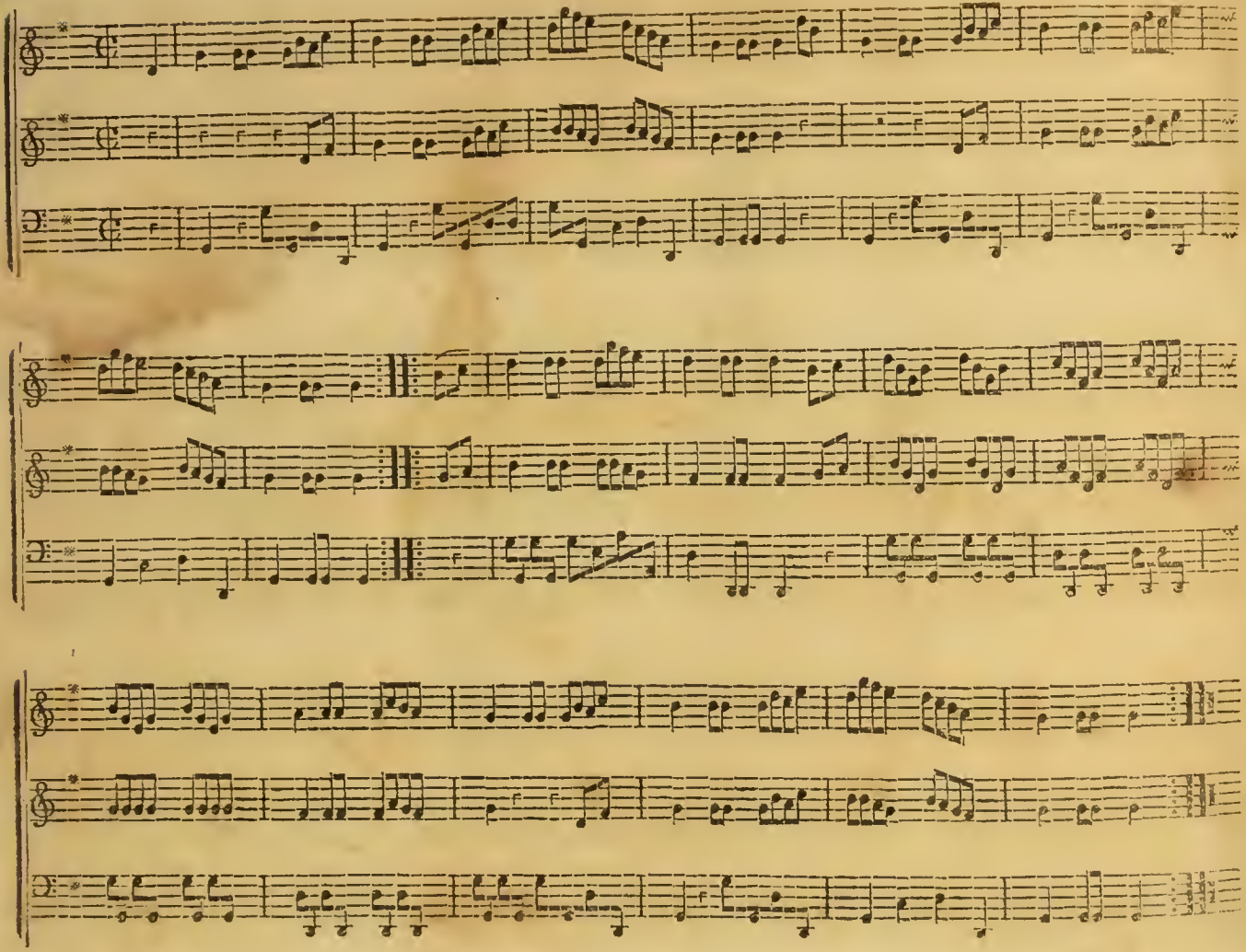
Allegro.

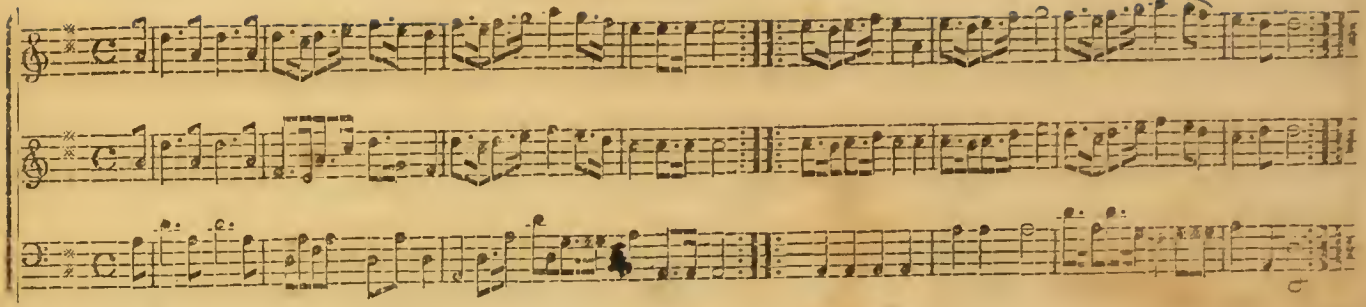
CHORUS.



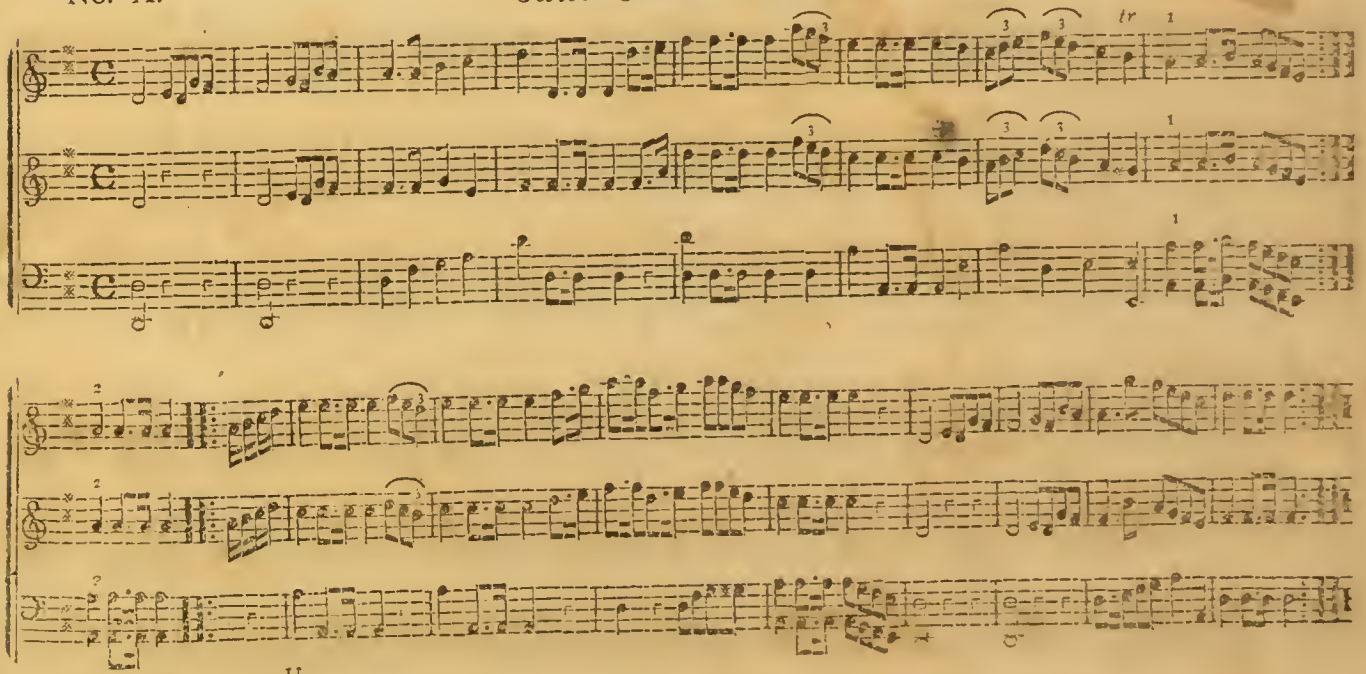
No. VII. *Boston March.*



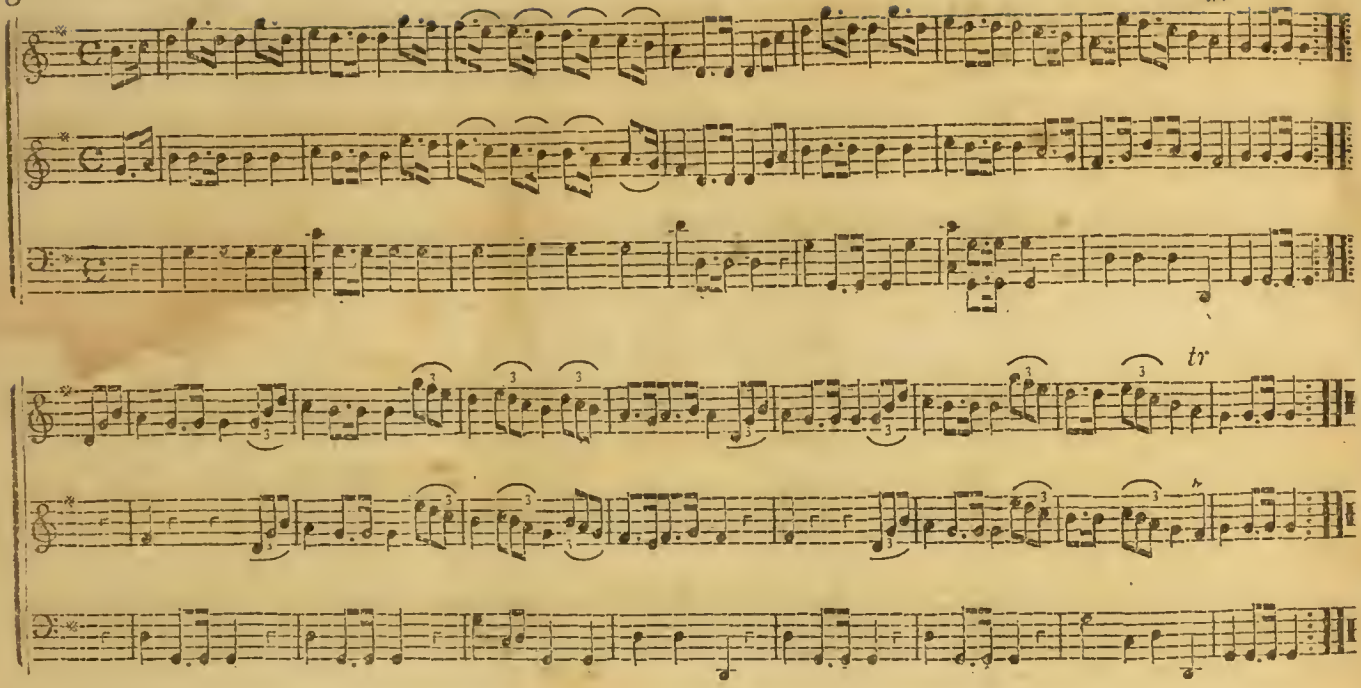




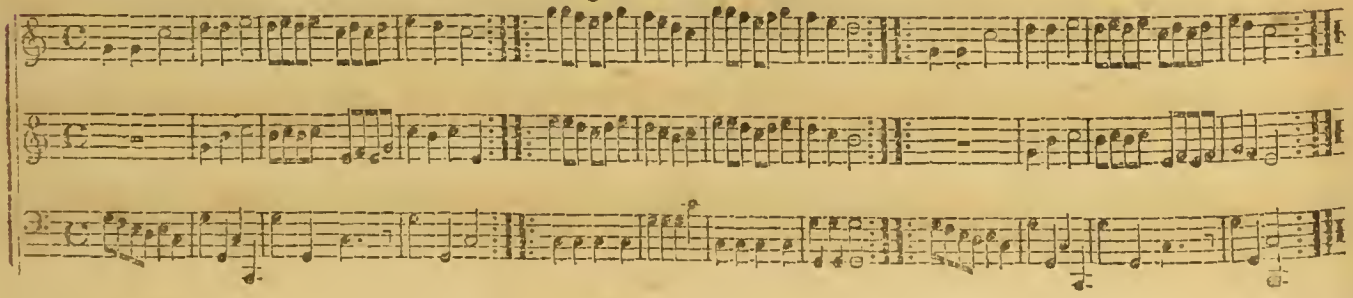
No. X. *Swiss Guard's March.*

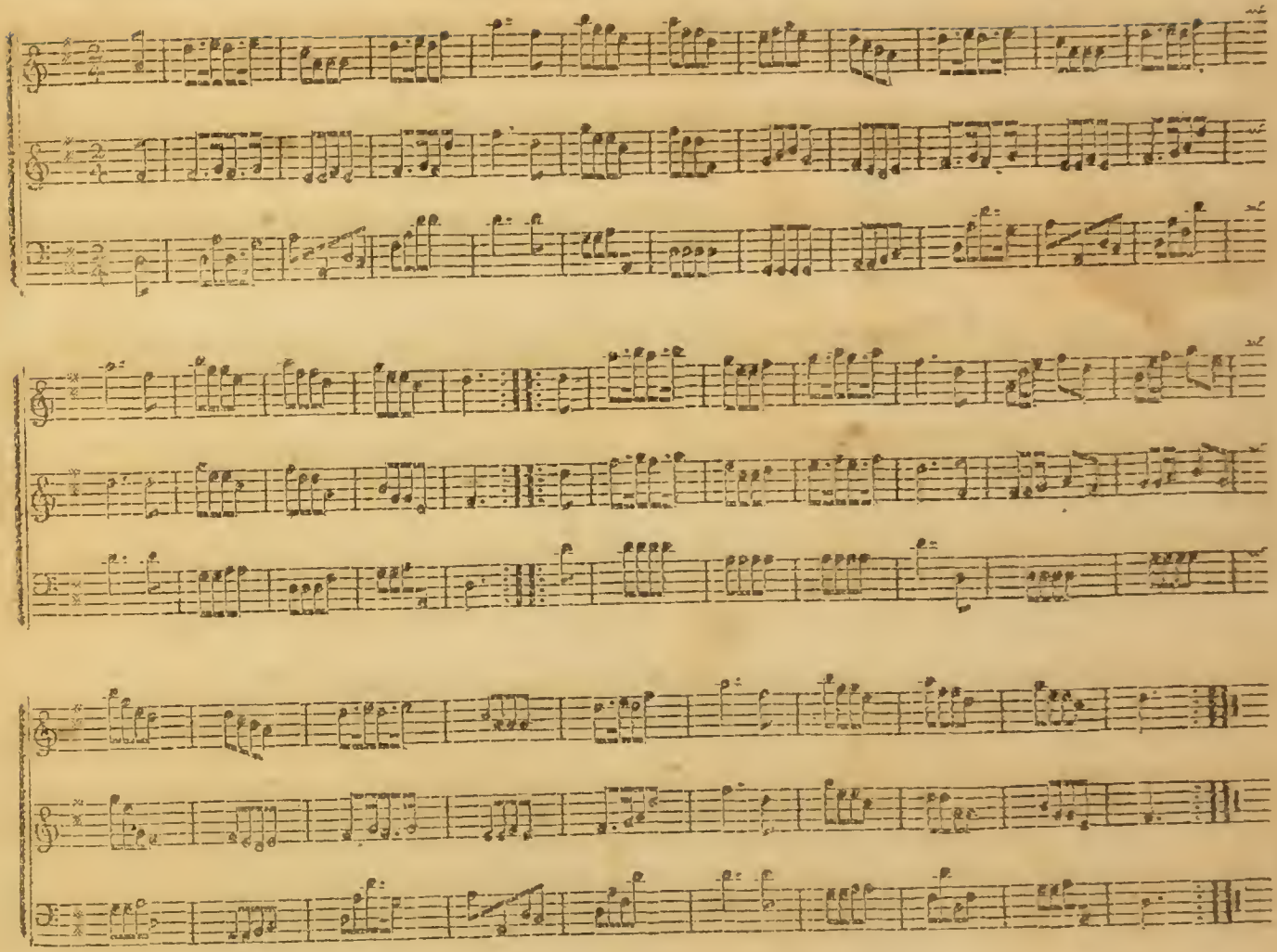


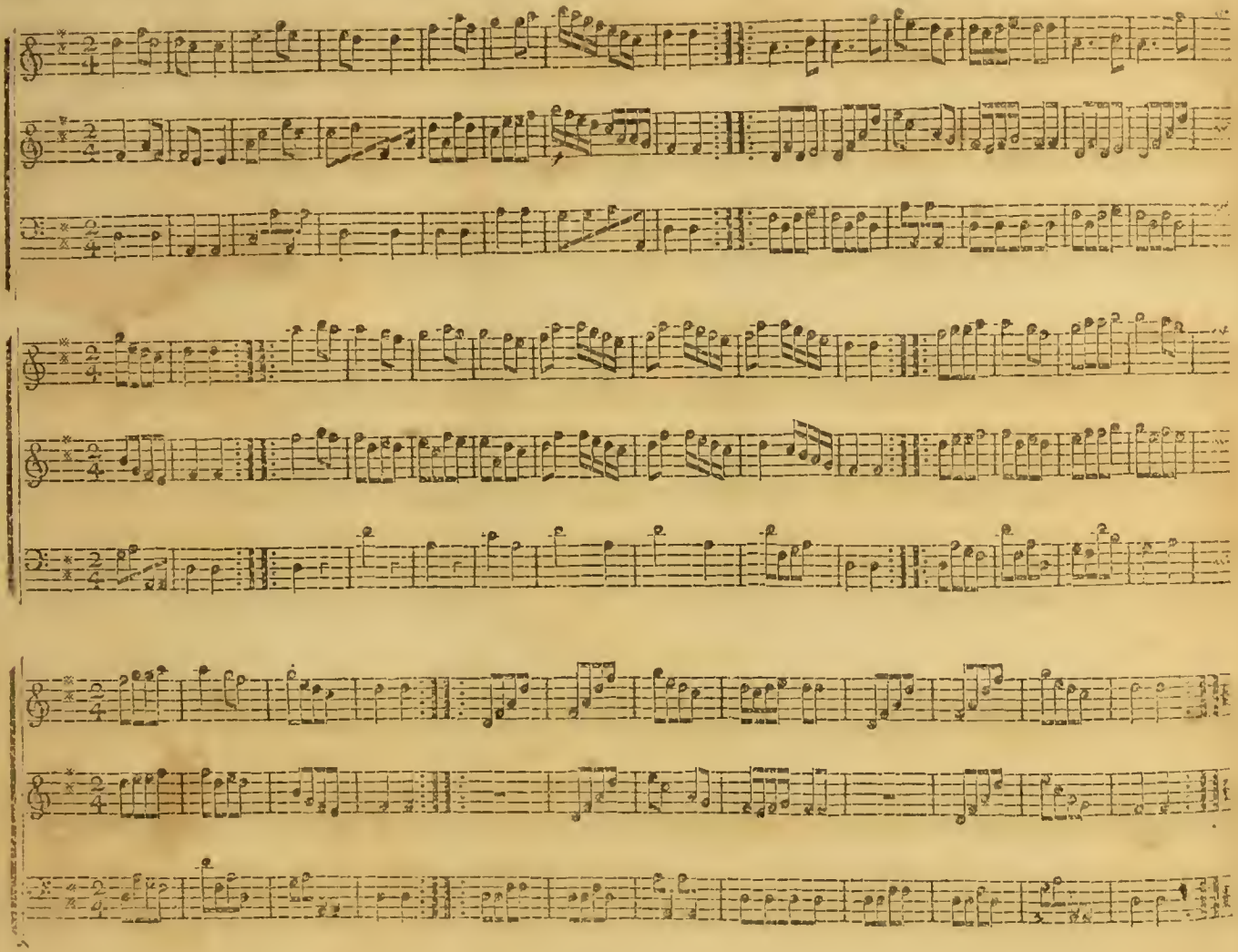
No. XI. *Durham March.*

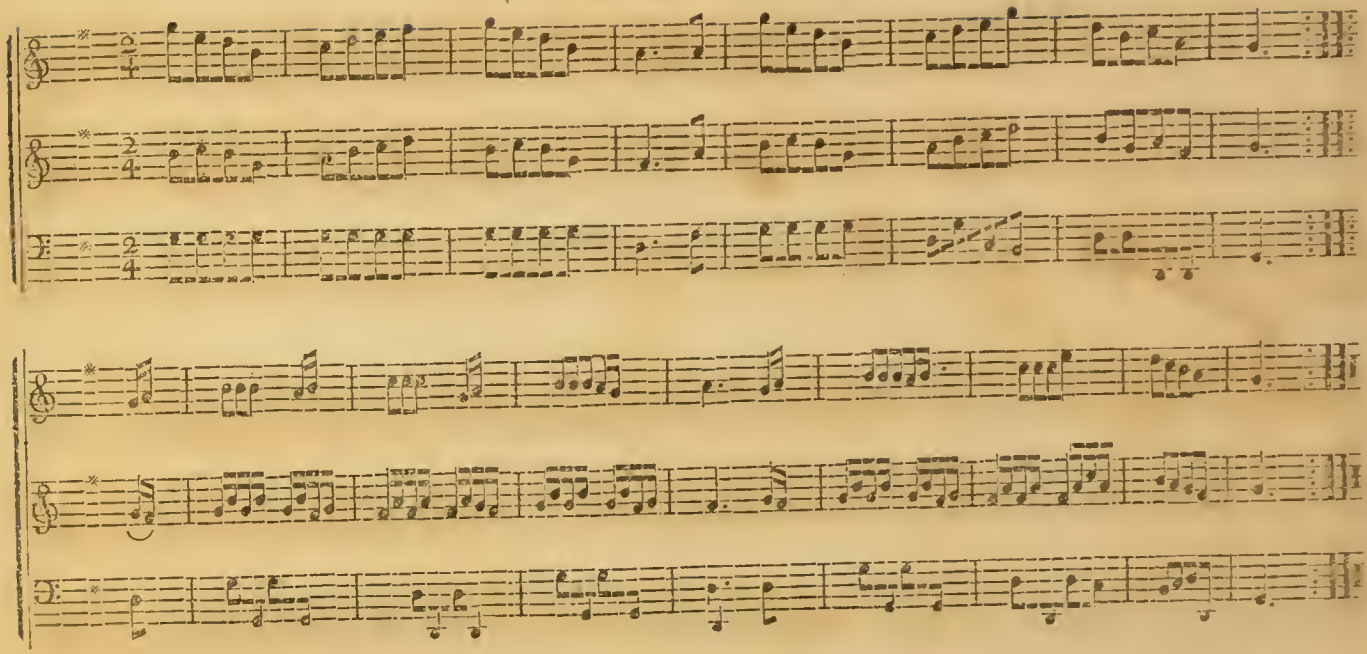


No. XII. *Quick March.*

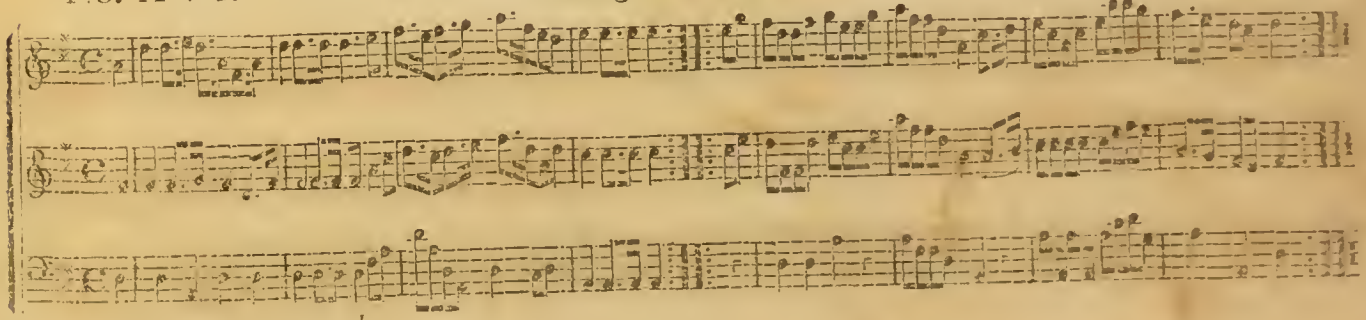




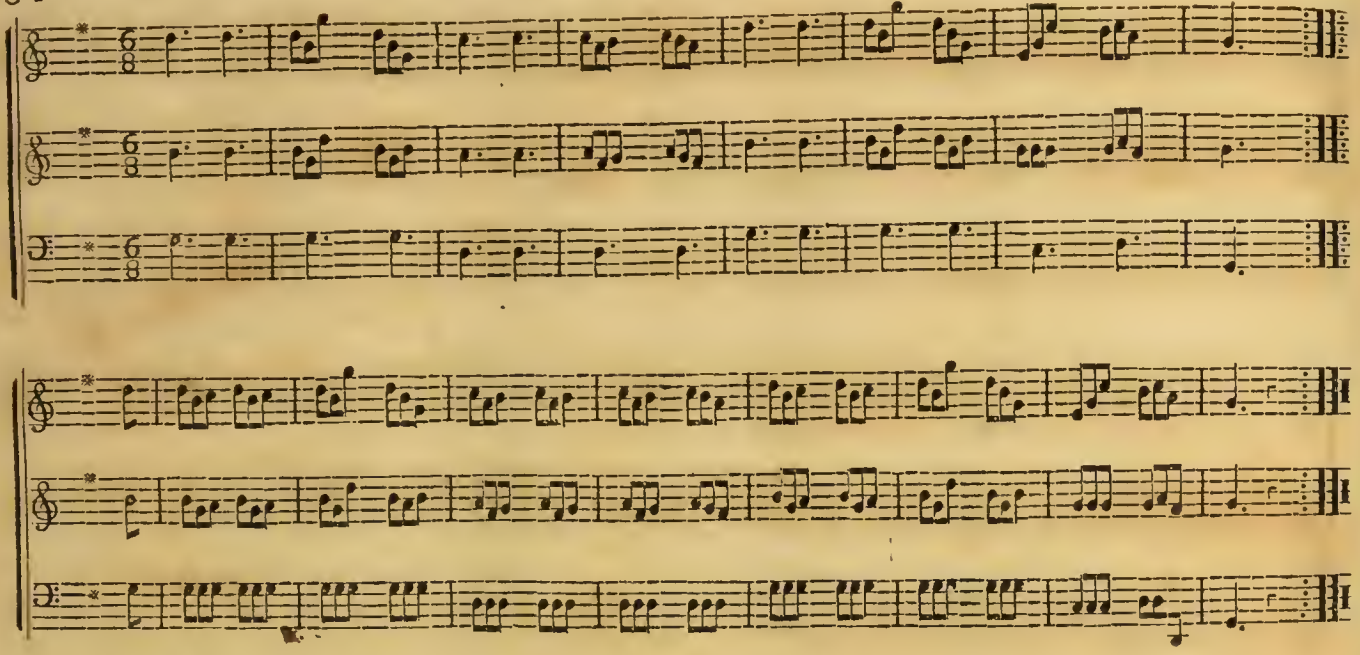




No. XVI. *Dog and Gun.*

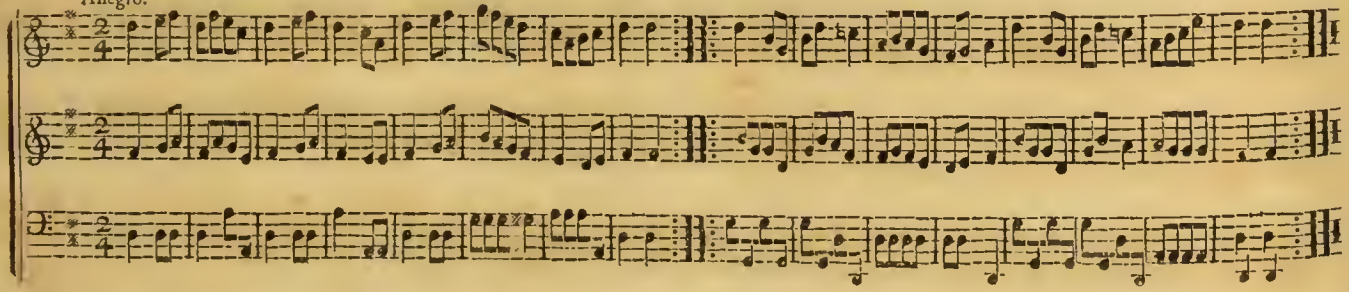


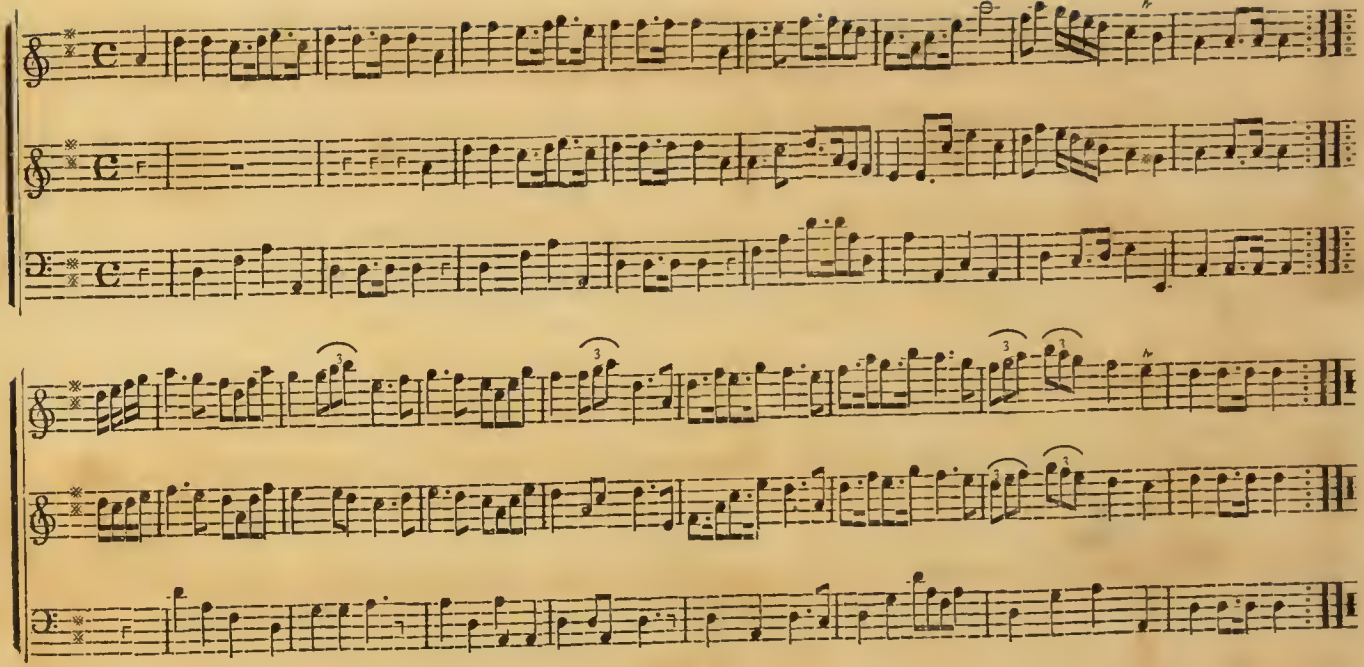
No. XVII. *O dear what can the Matter be?*



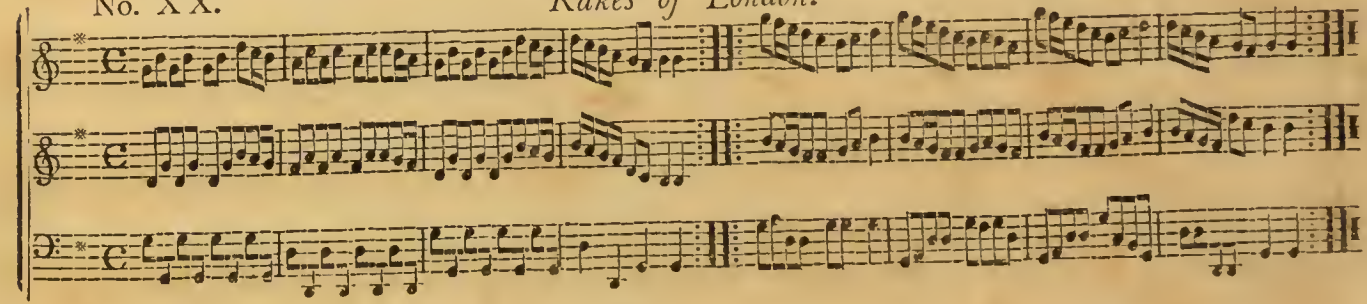
No. XVIII. *Yankey Doodle.*

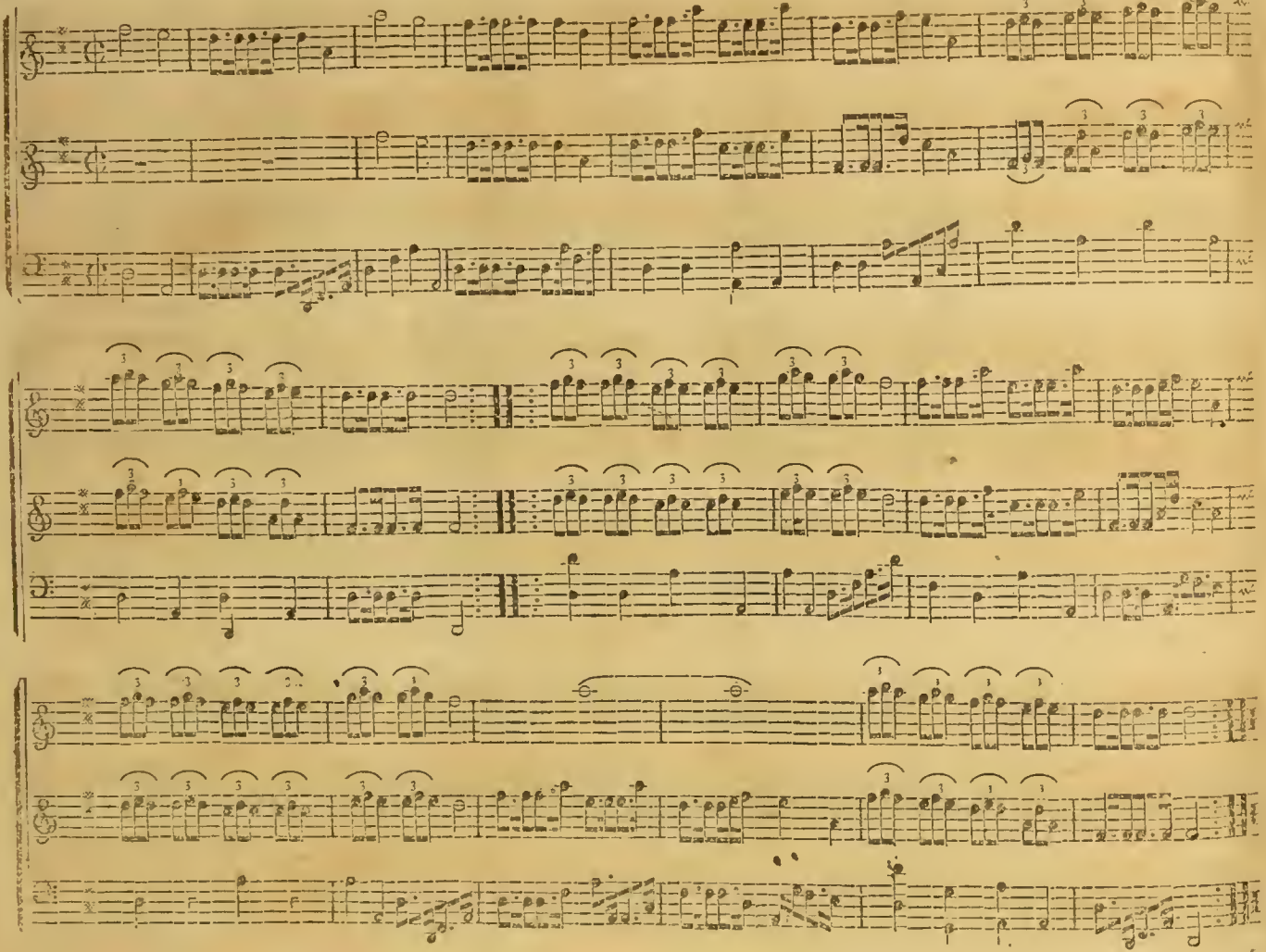
Allegro.

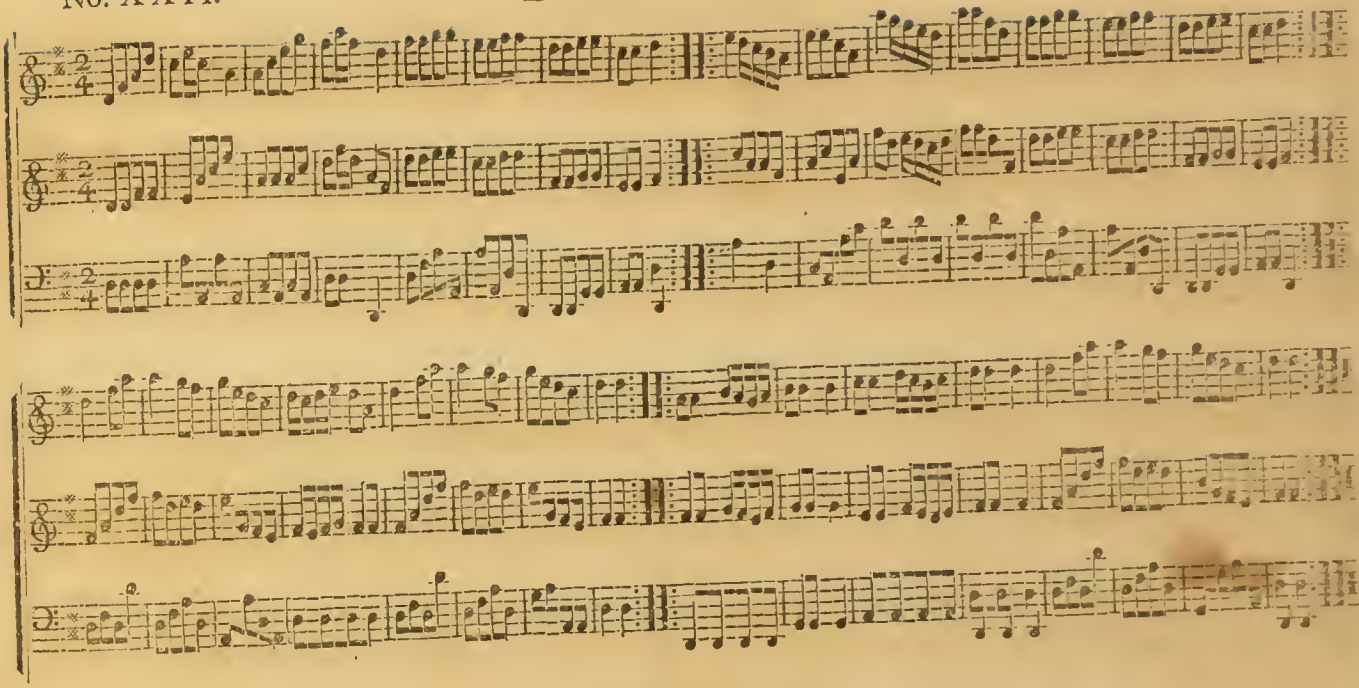




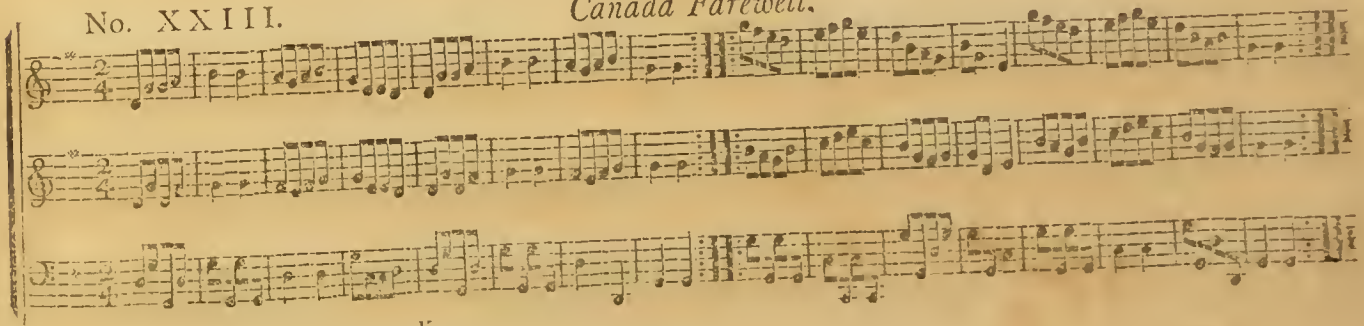
No. XX. *Rakes of London.*



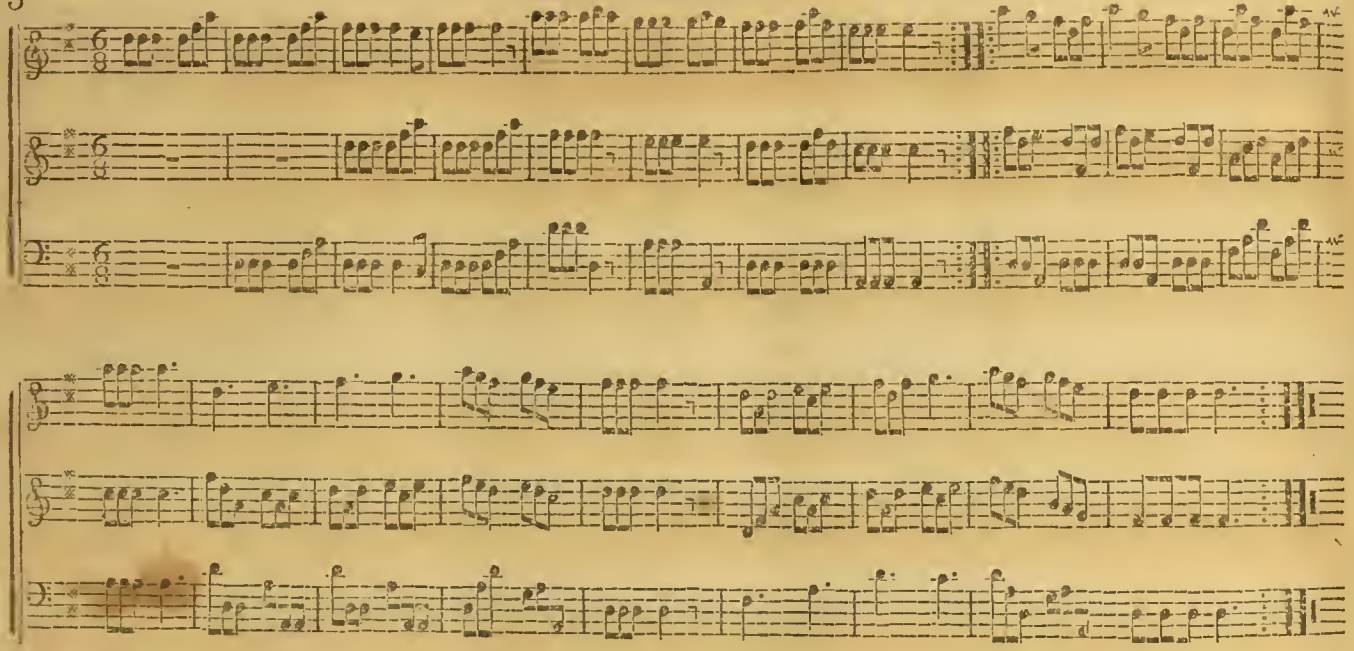




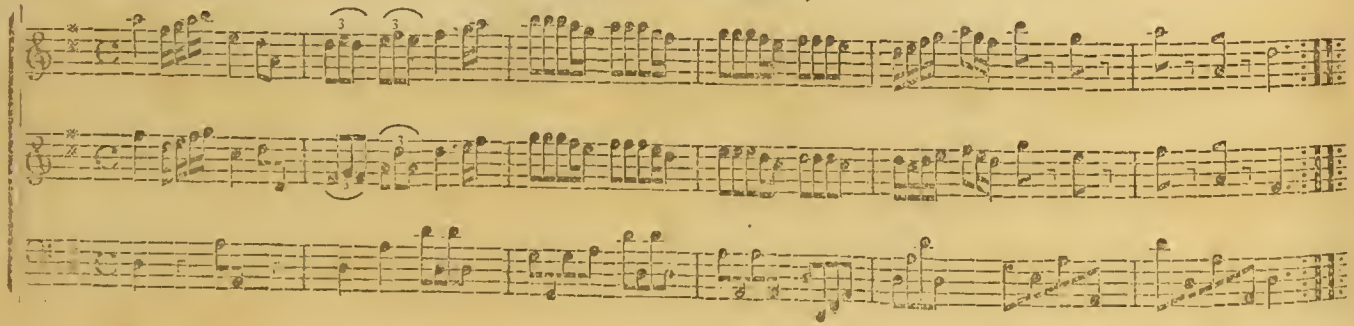
No. XXIII. *Canada Farewell.*

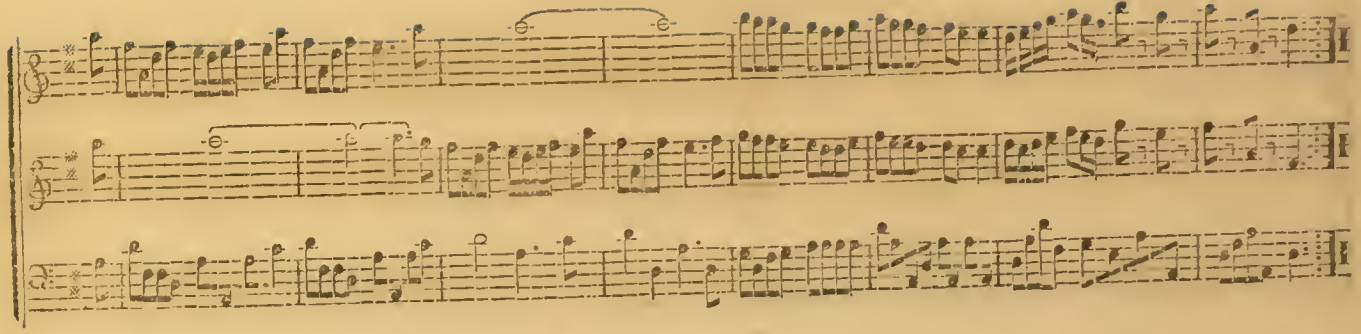


No. XXIV. *The Wood Cutters.*

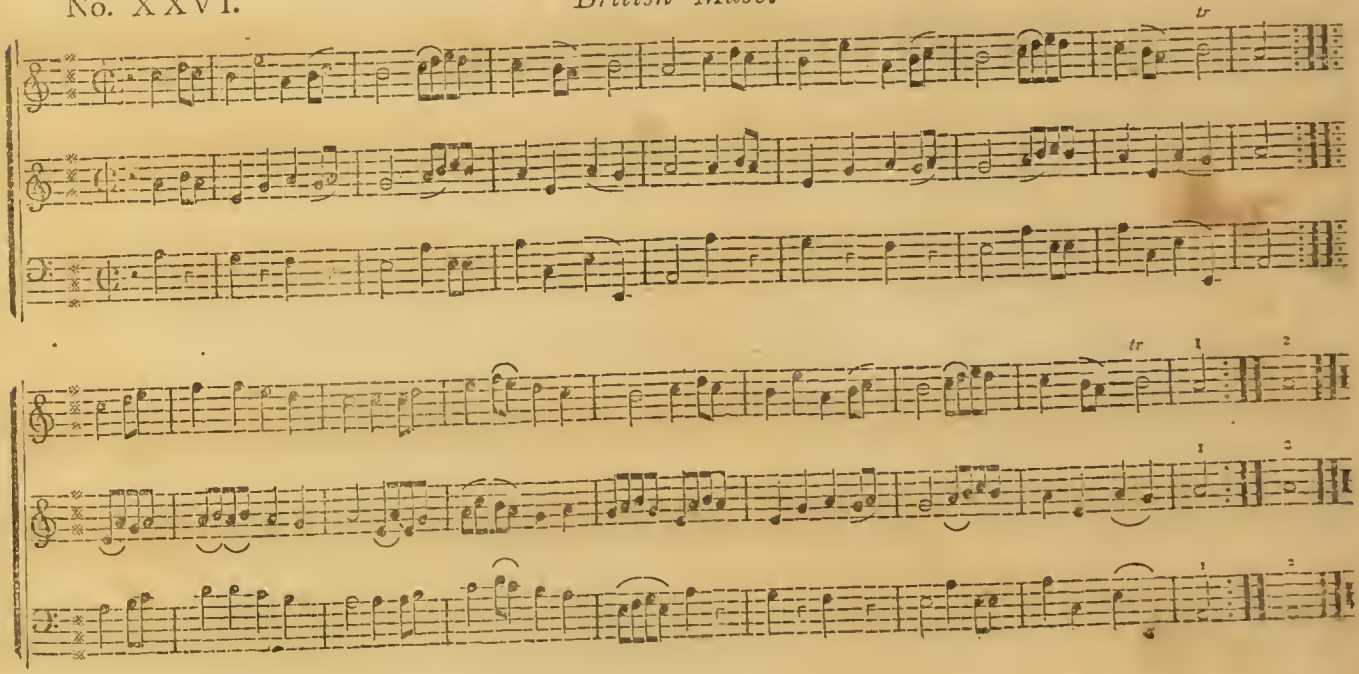


No. XXV. *Handel's Clarionett.*

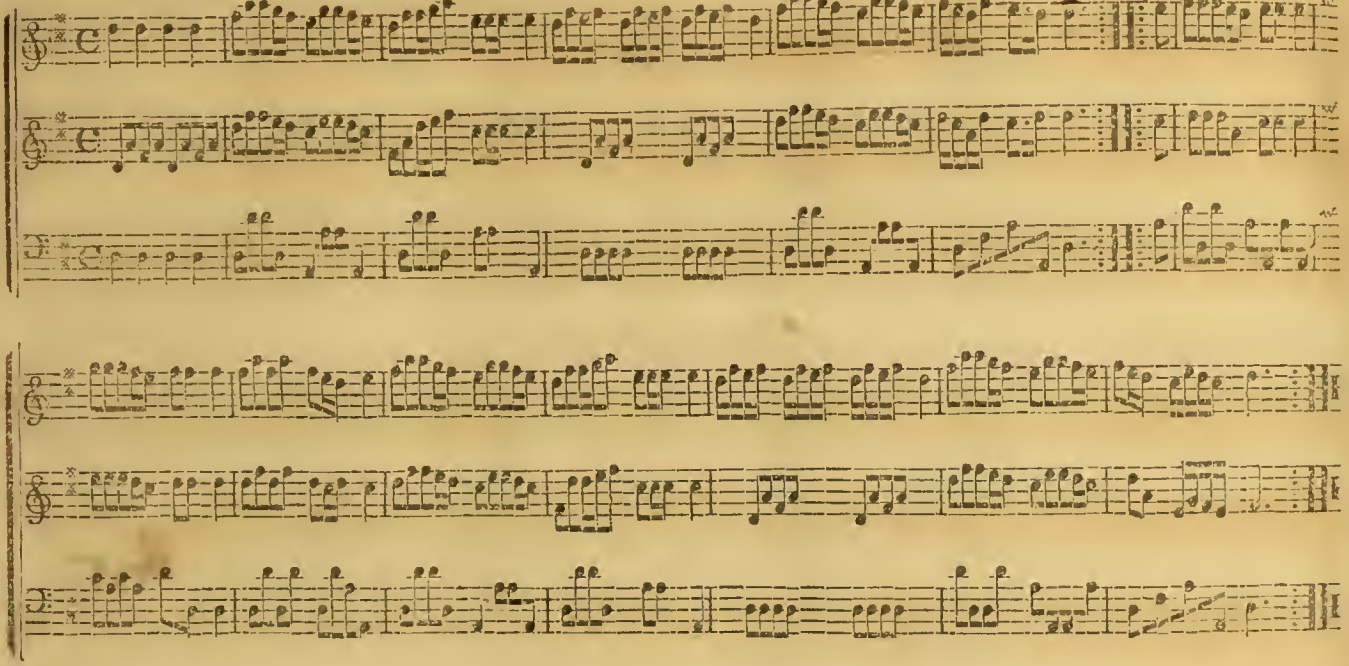




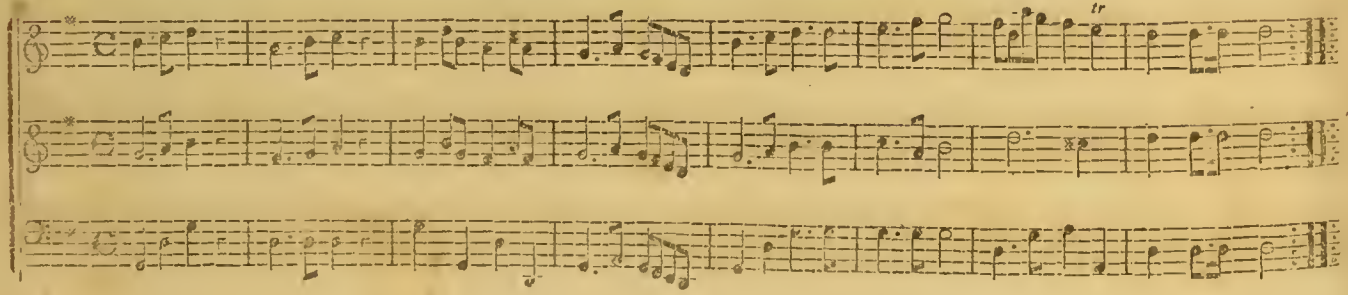
No. XXVI. *British Muse.*

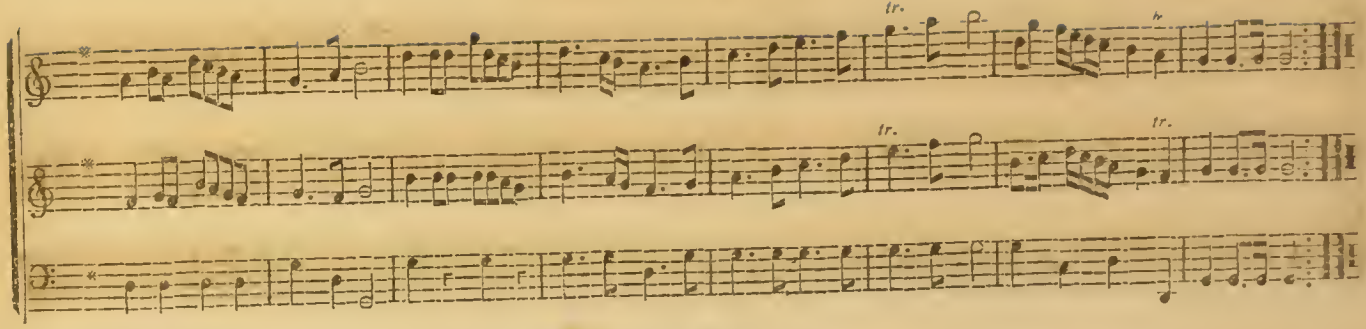


No. XXVII. *Duke of Holstein's March.*

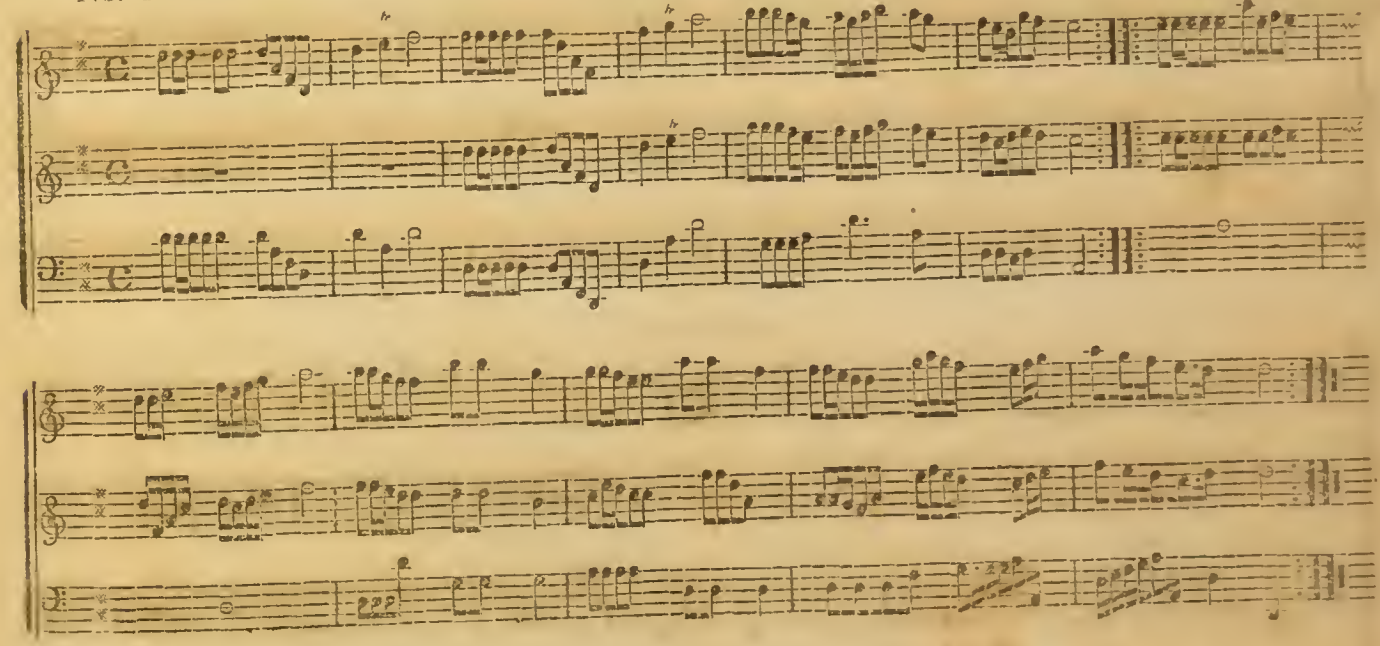


No. XXVIII. *March in the God of Love.*

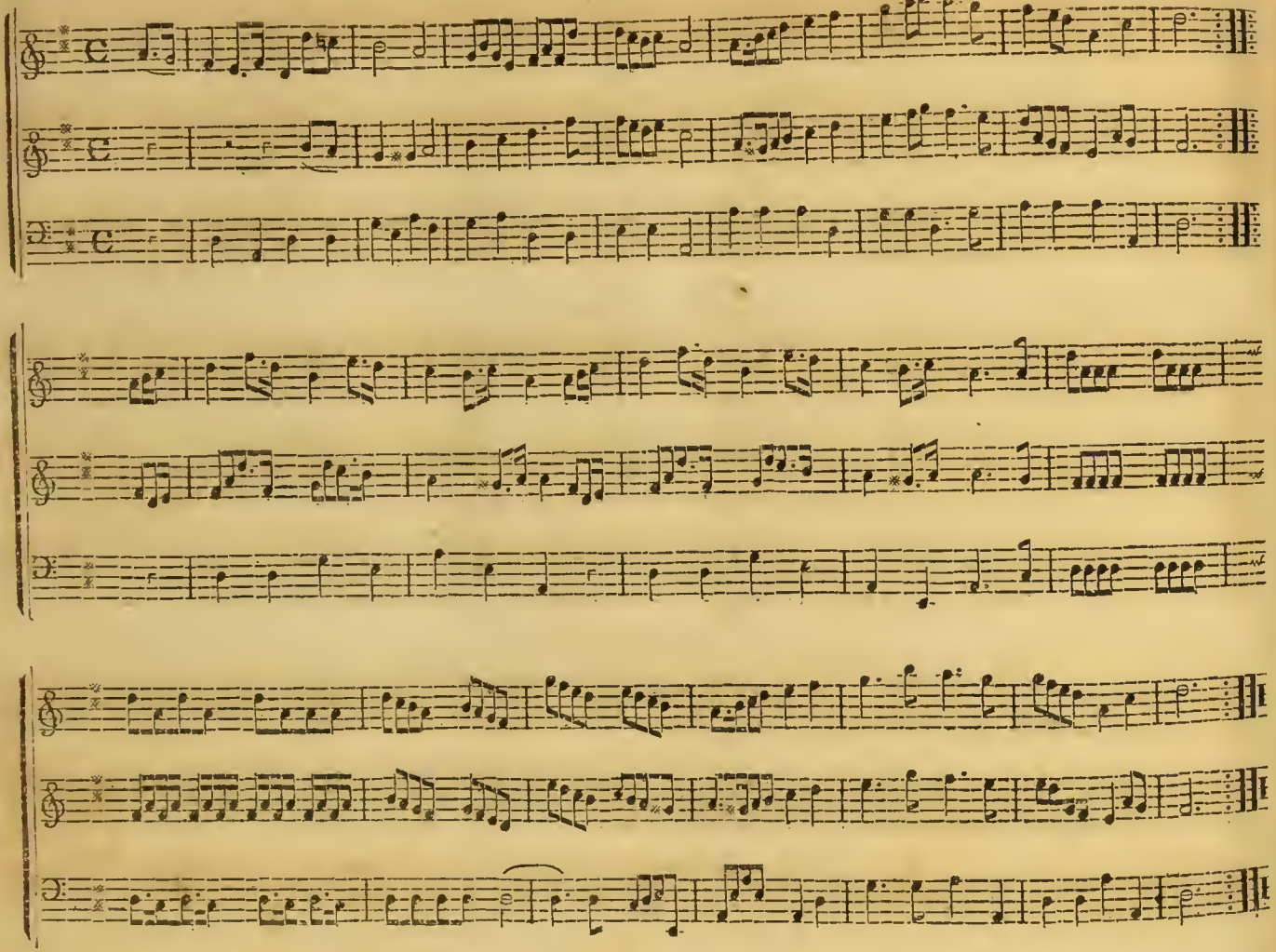




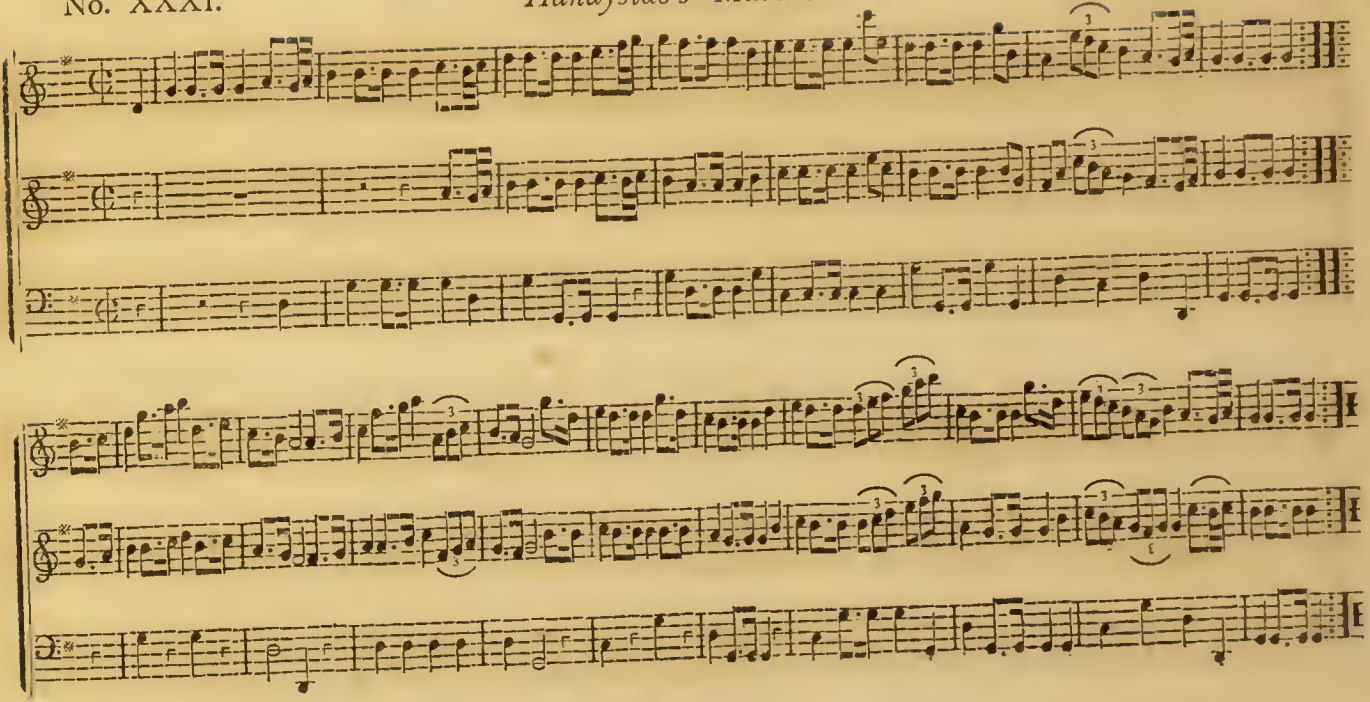
No. XXIX. *Love's March.*



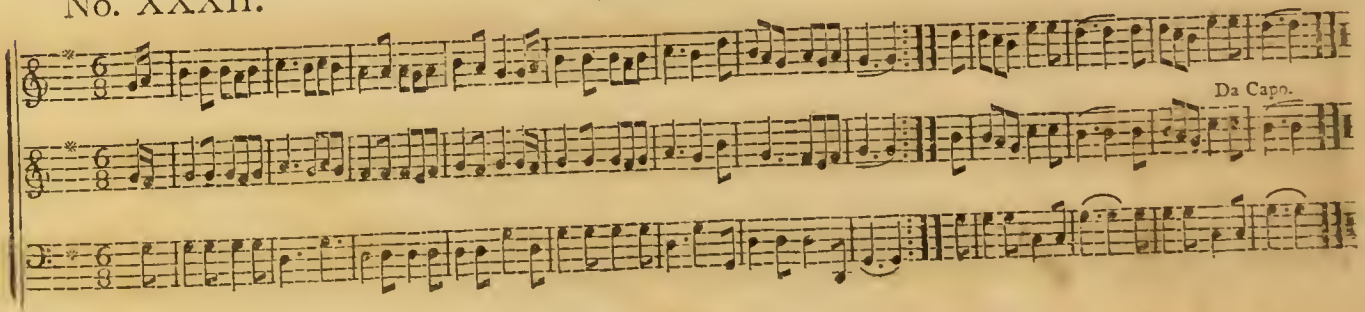
Gen. Wayne's March.



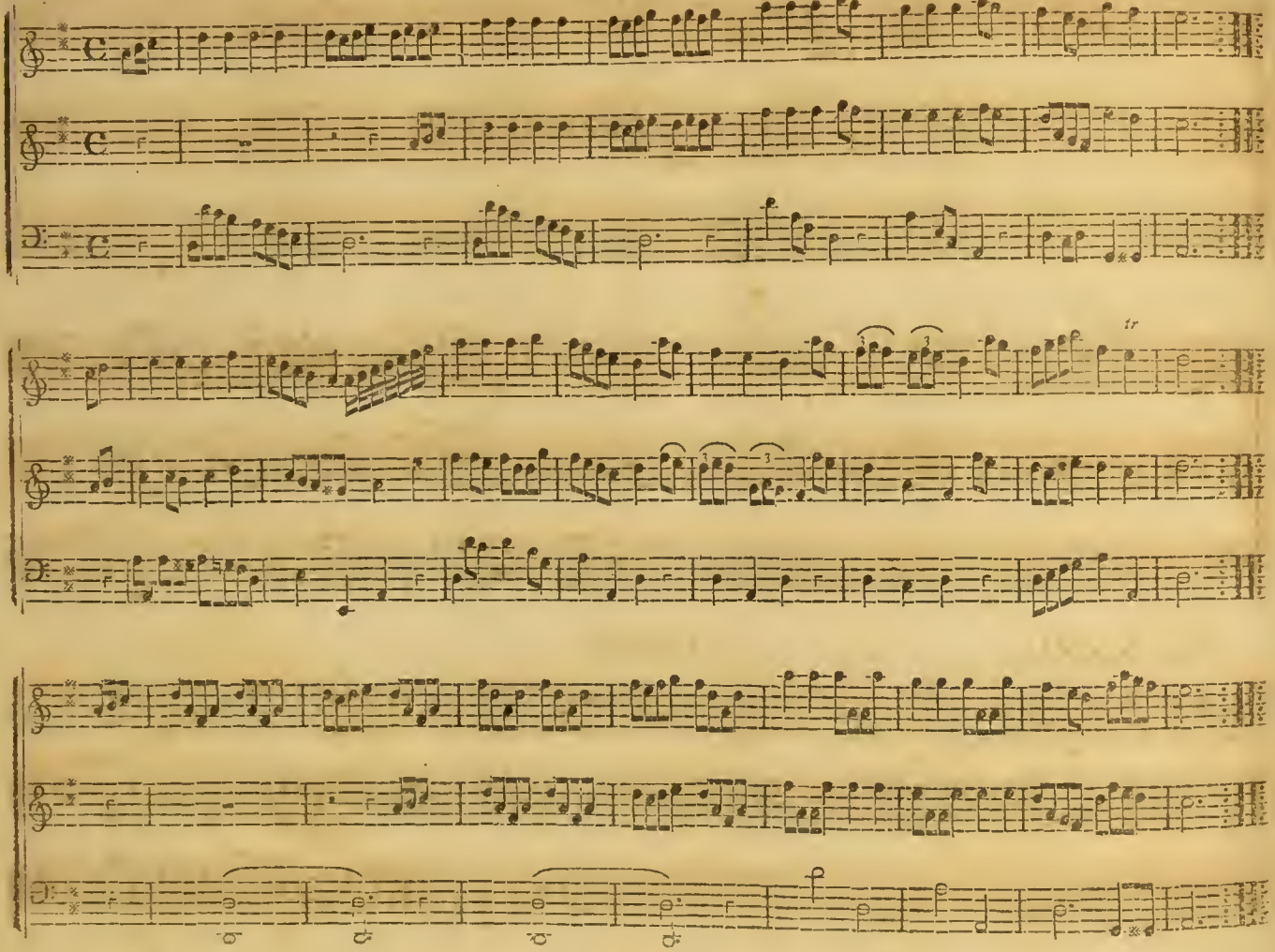
No. XXXI. *Handyside's March.*

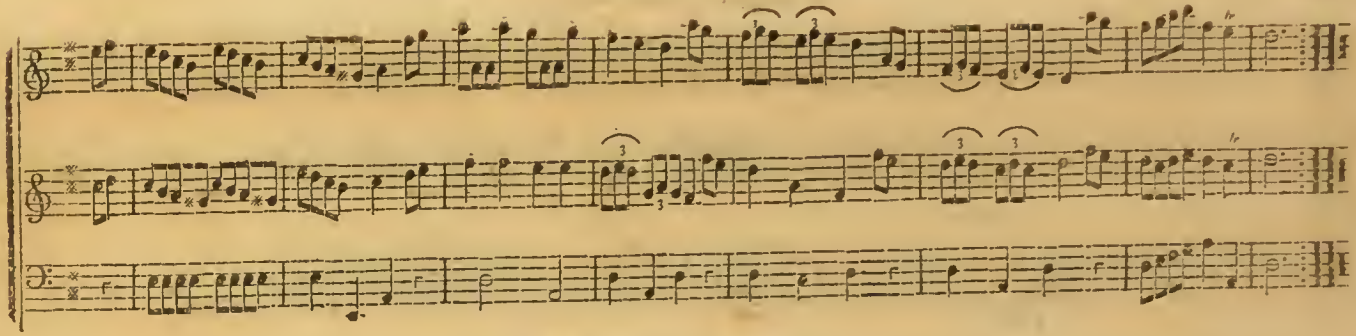


No. XXXII. *Malbrouk.*

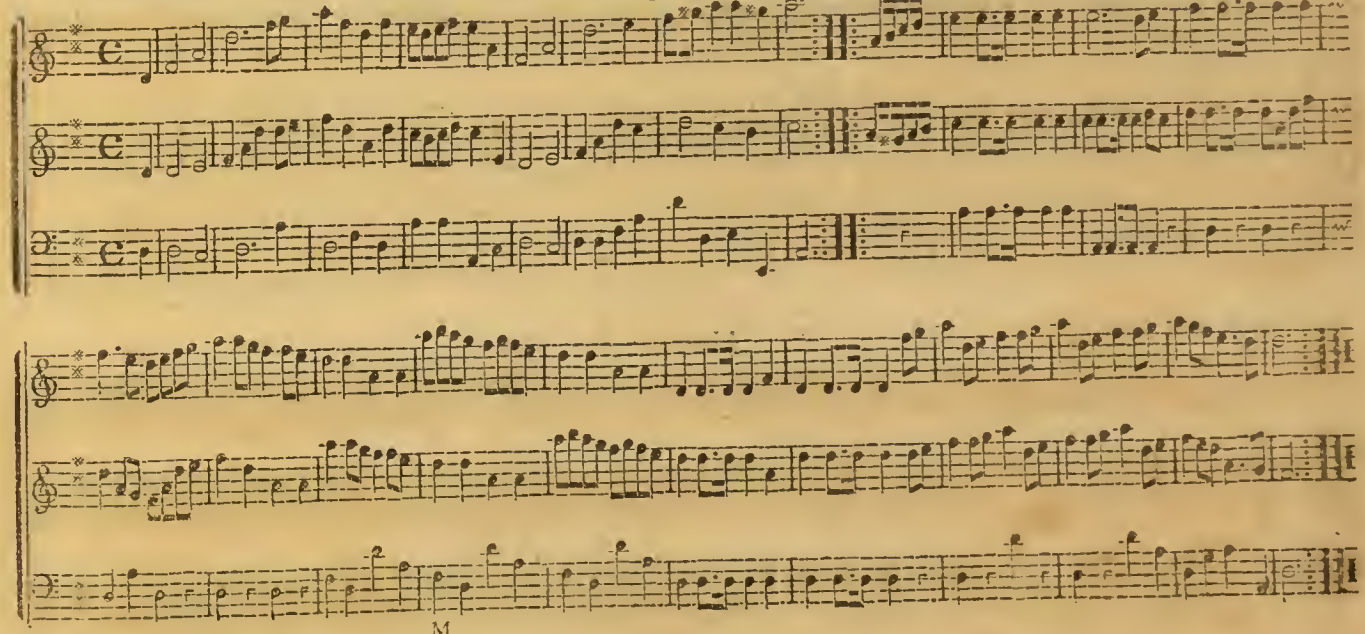


No. *XXXIII.* *Count Brown's March.*

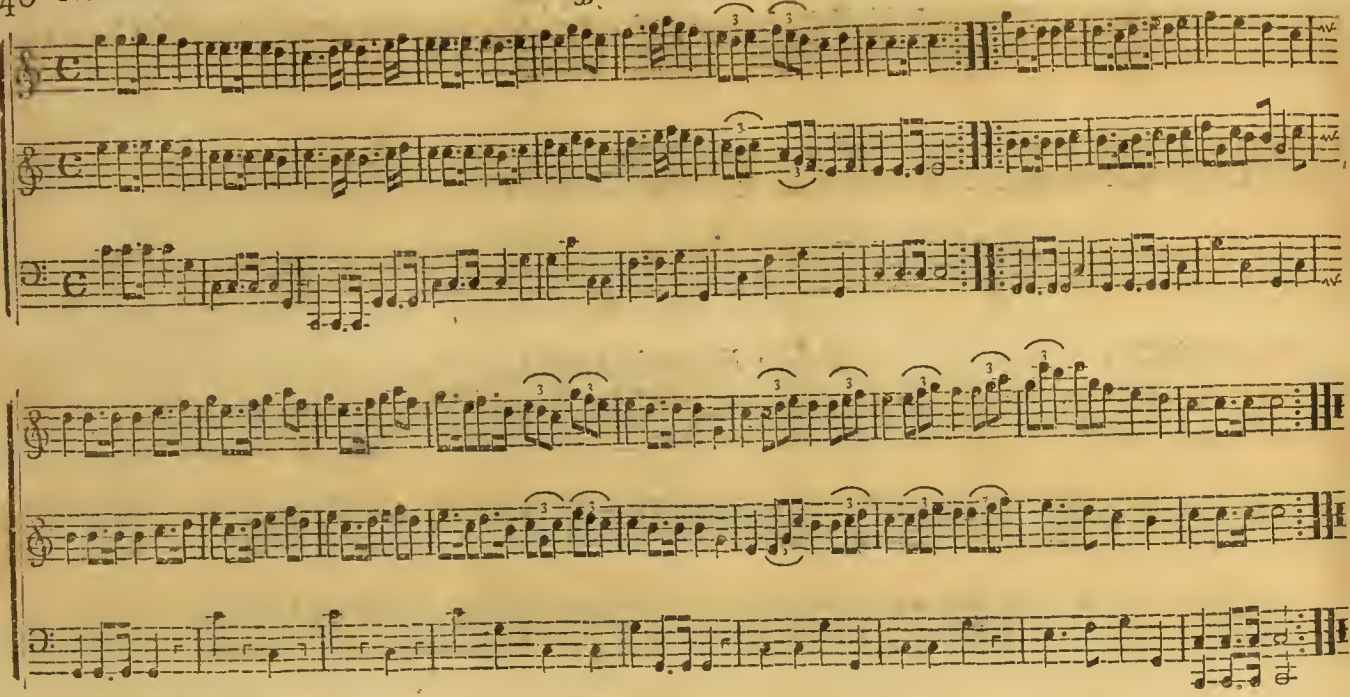




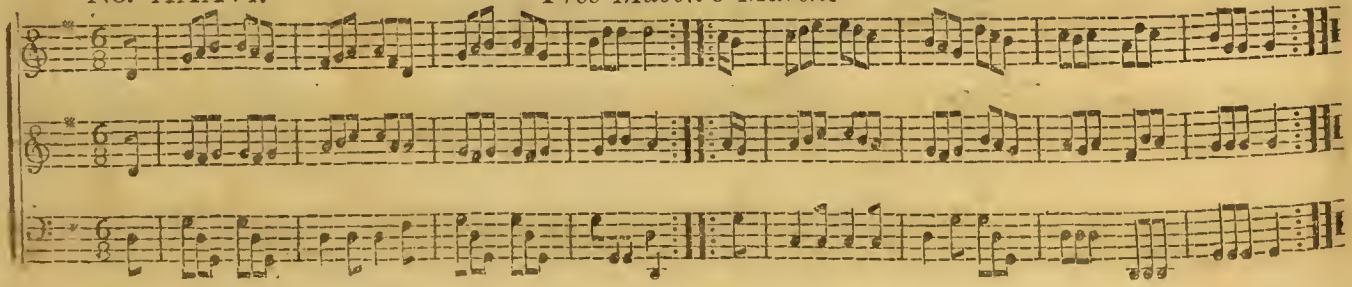
No. XXXIV. *Prince Eugene's March.*

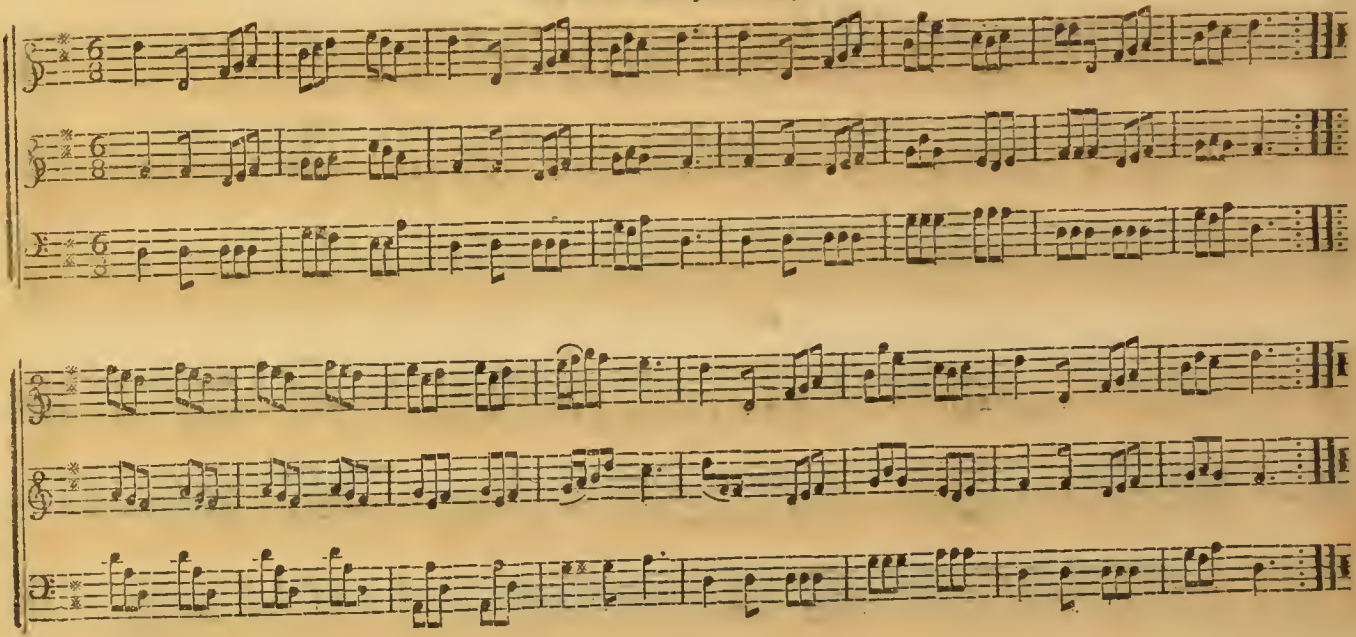


No. XXXV. *Suffolk March.*

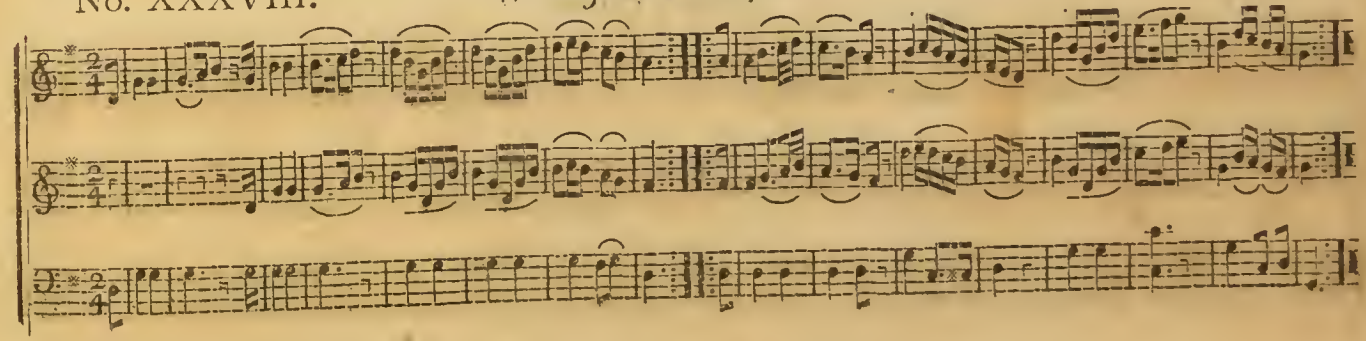


No. XXXVI. *Free Mason's March.*

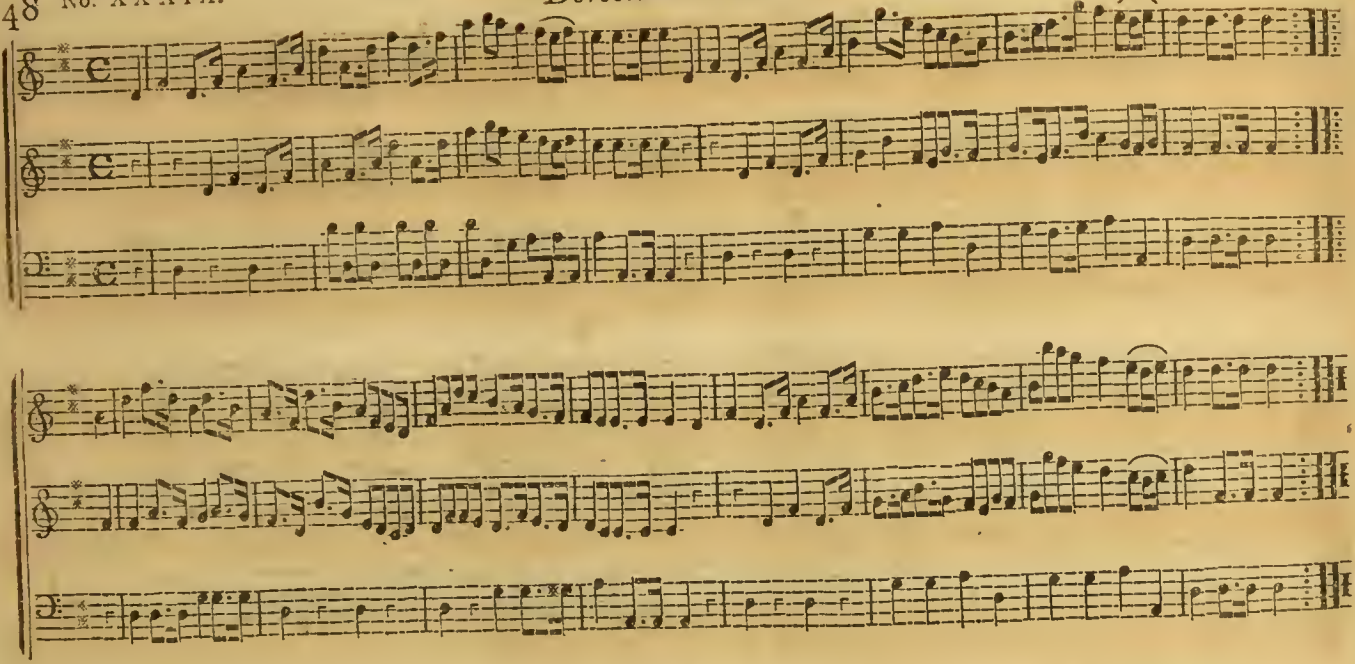




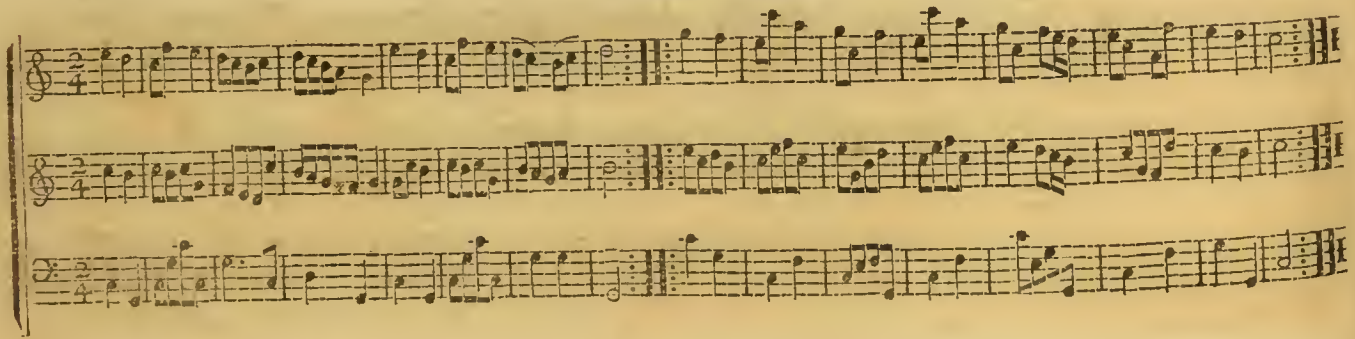
No. XXXVIII. *When first I Saw, &c.*

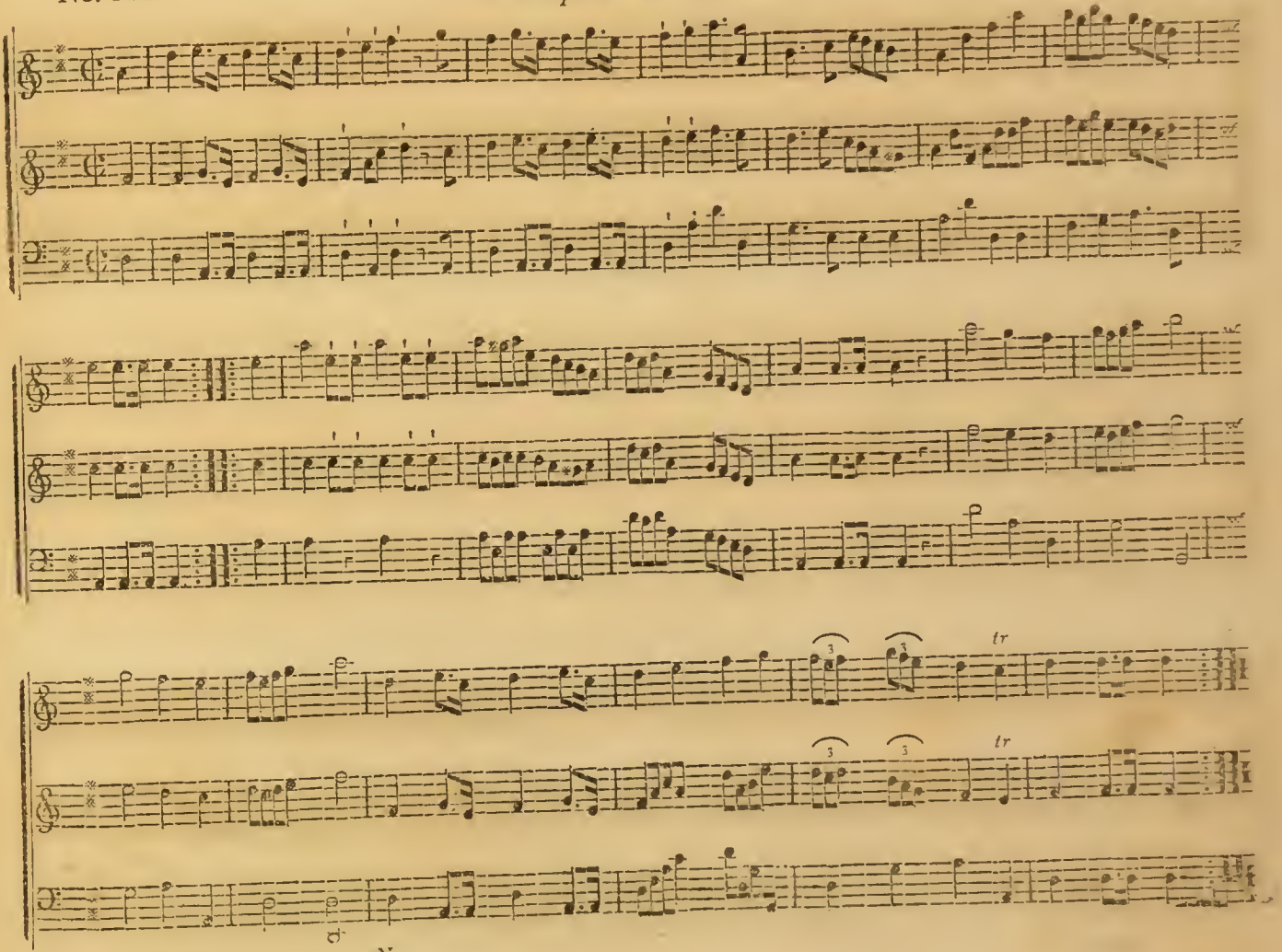


No. XXXIX. *Dorsetshire March.*



No. XL. *Felton's Gavot.*

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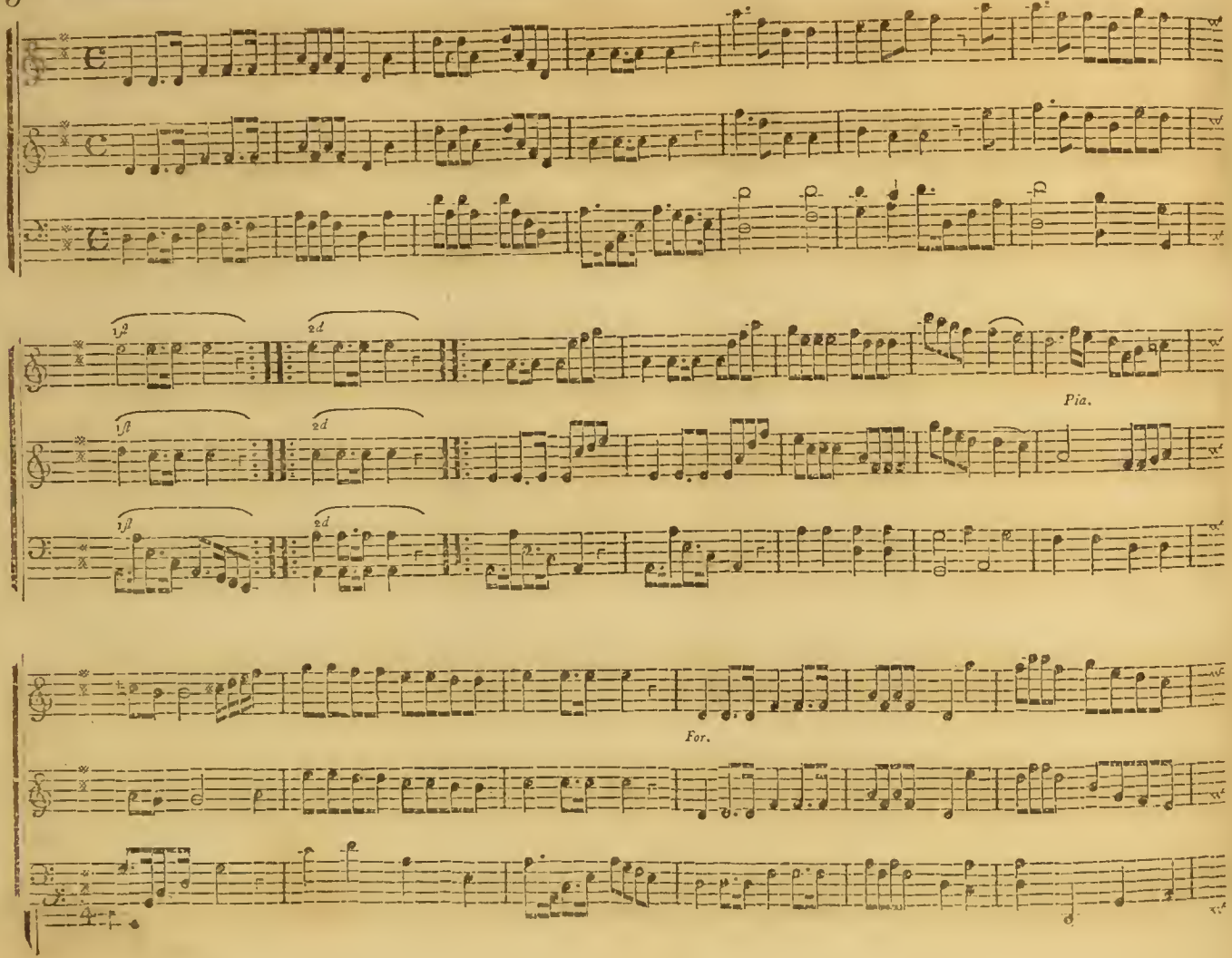
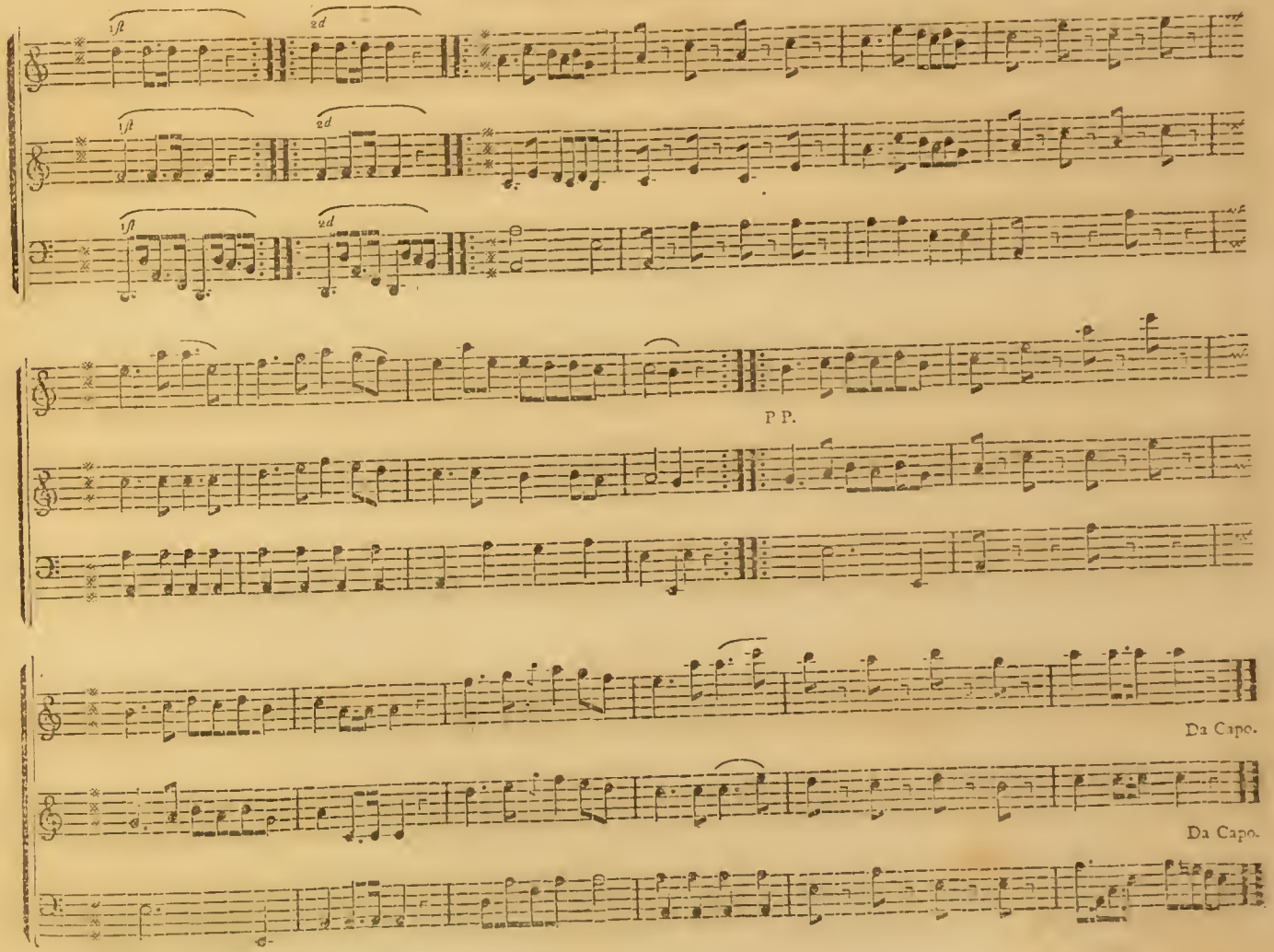
Duke of York's March.

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P P.
Da Capo.
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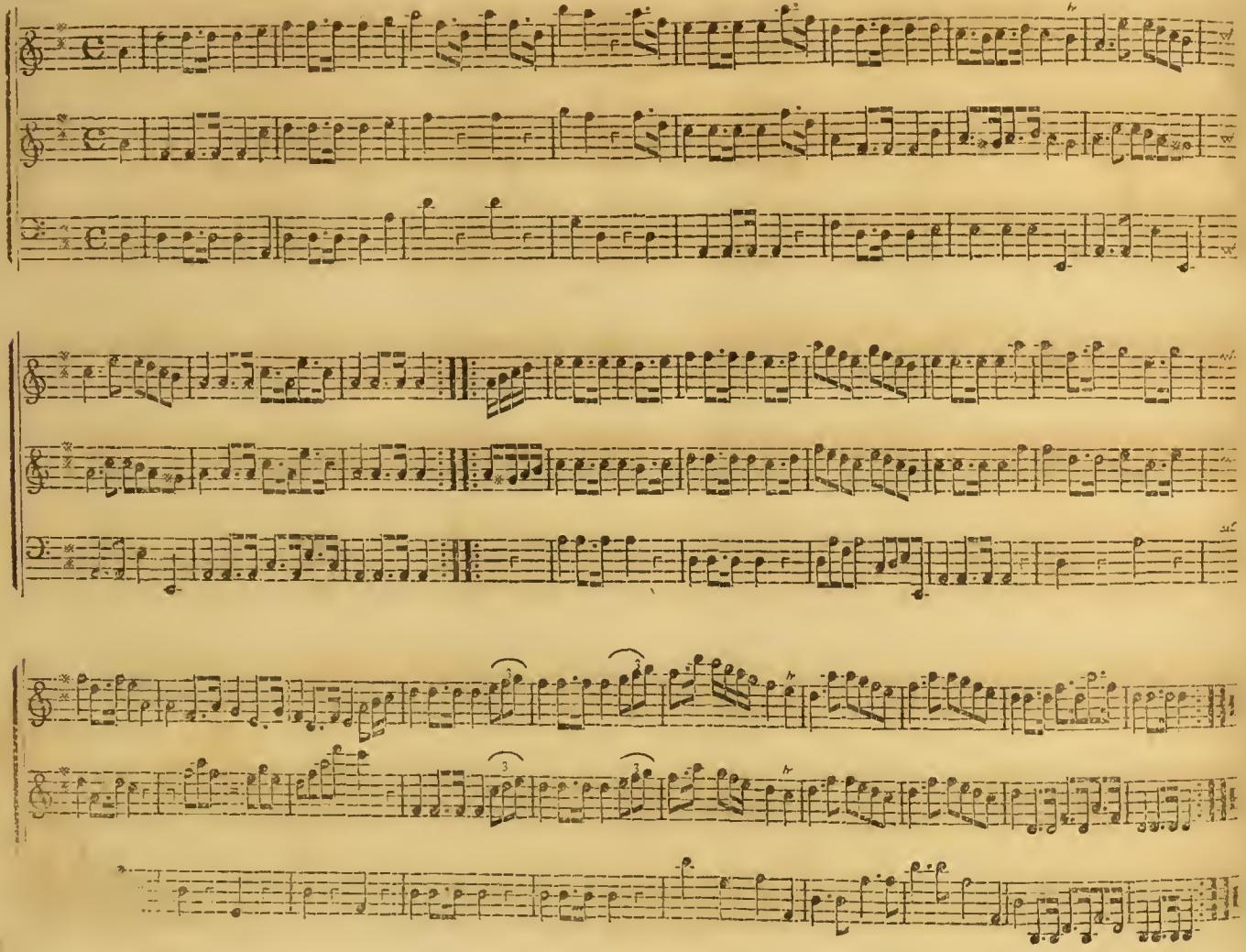

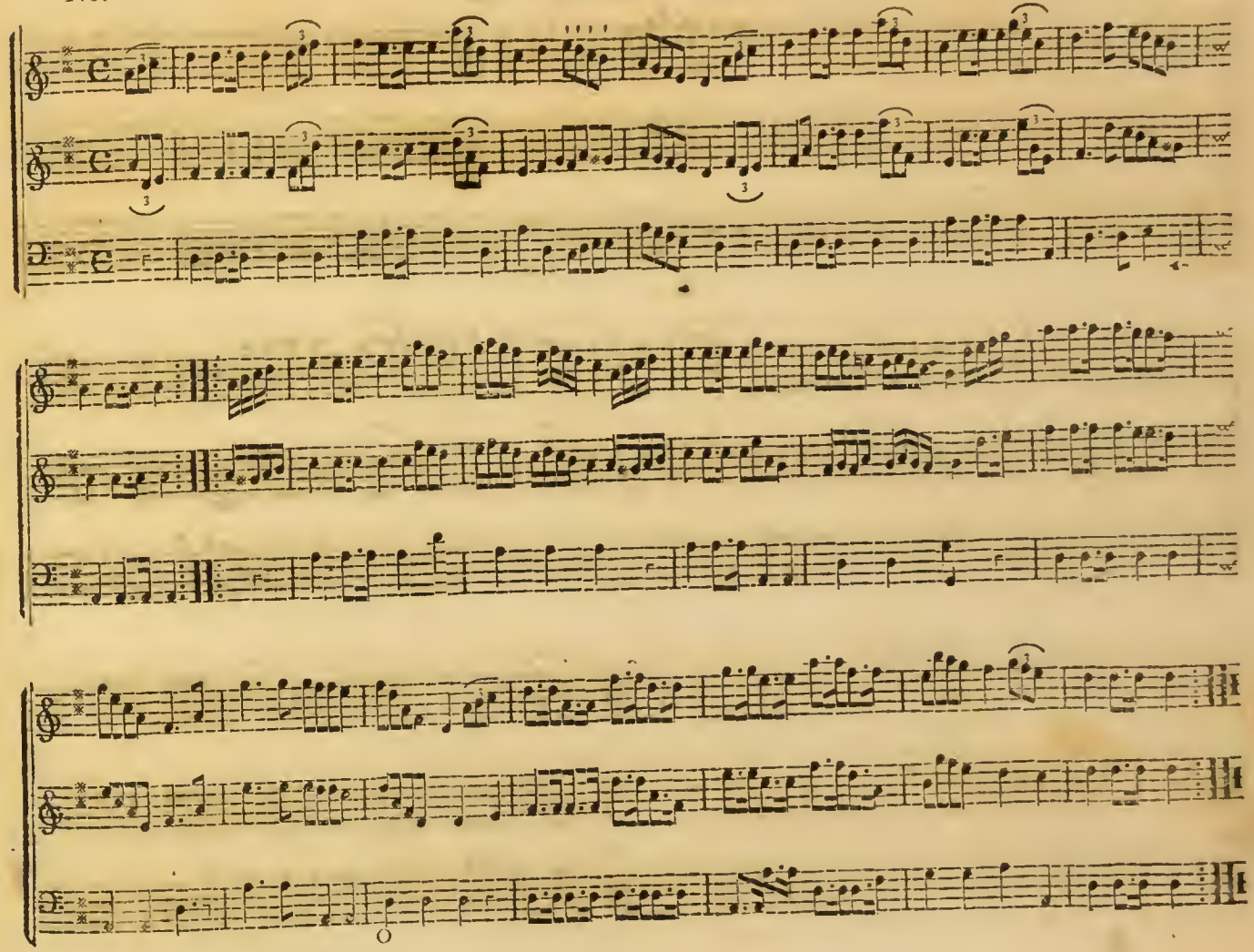

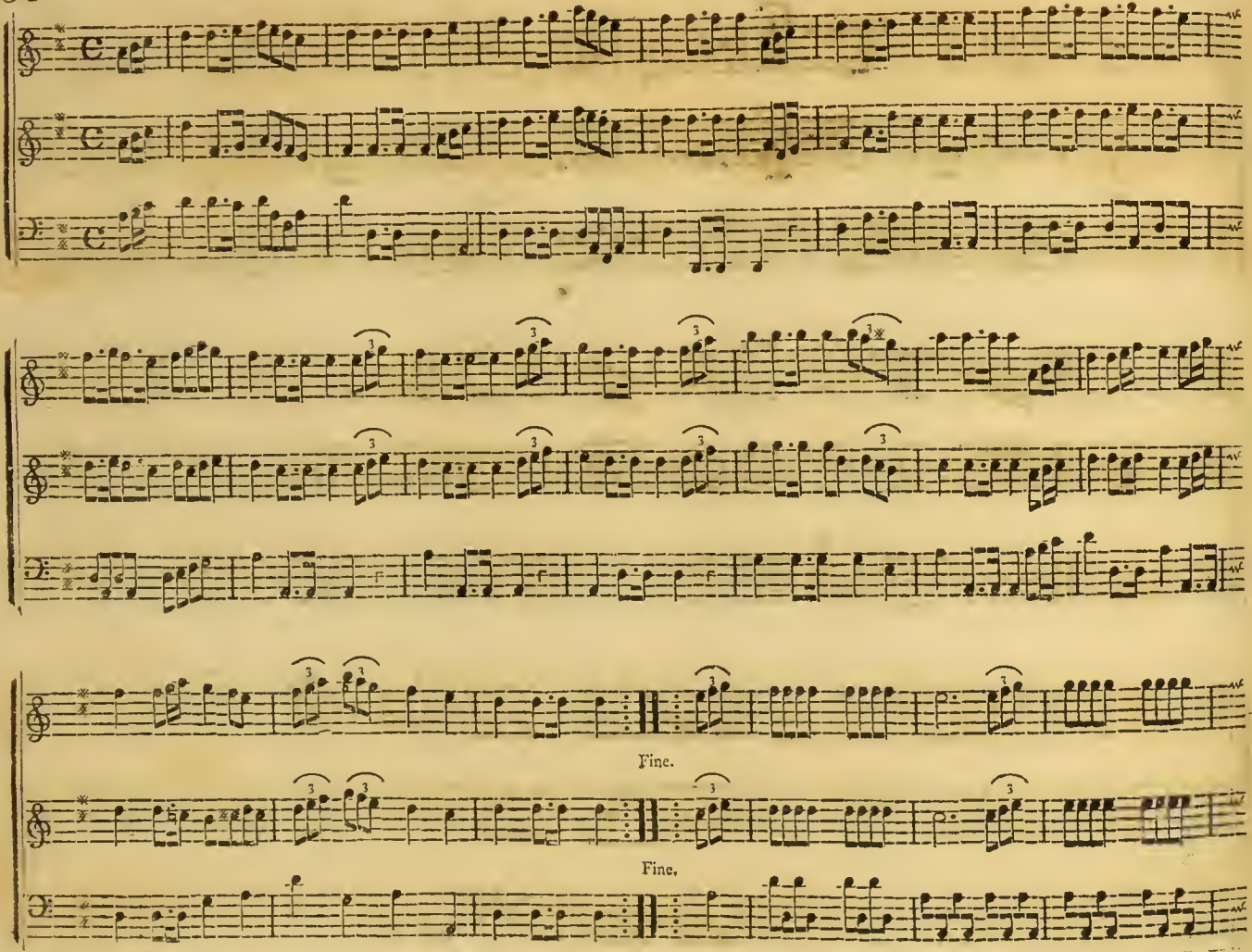
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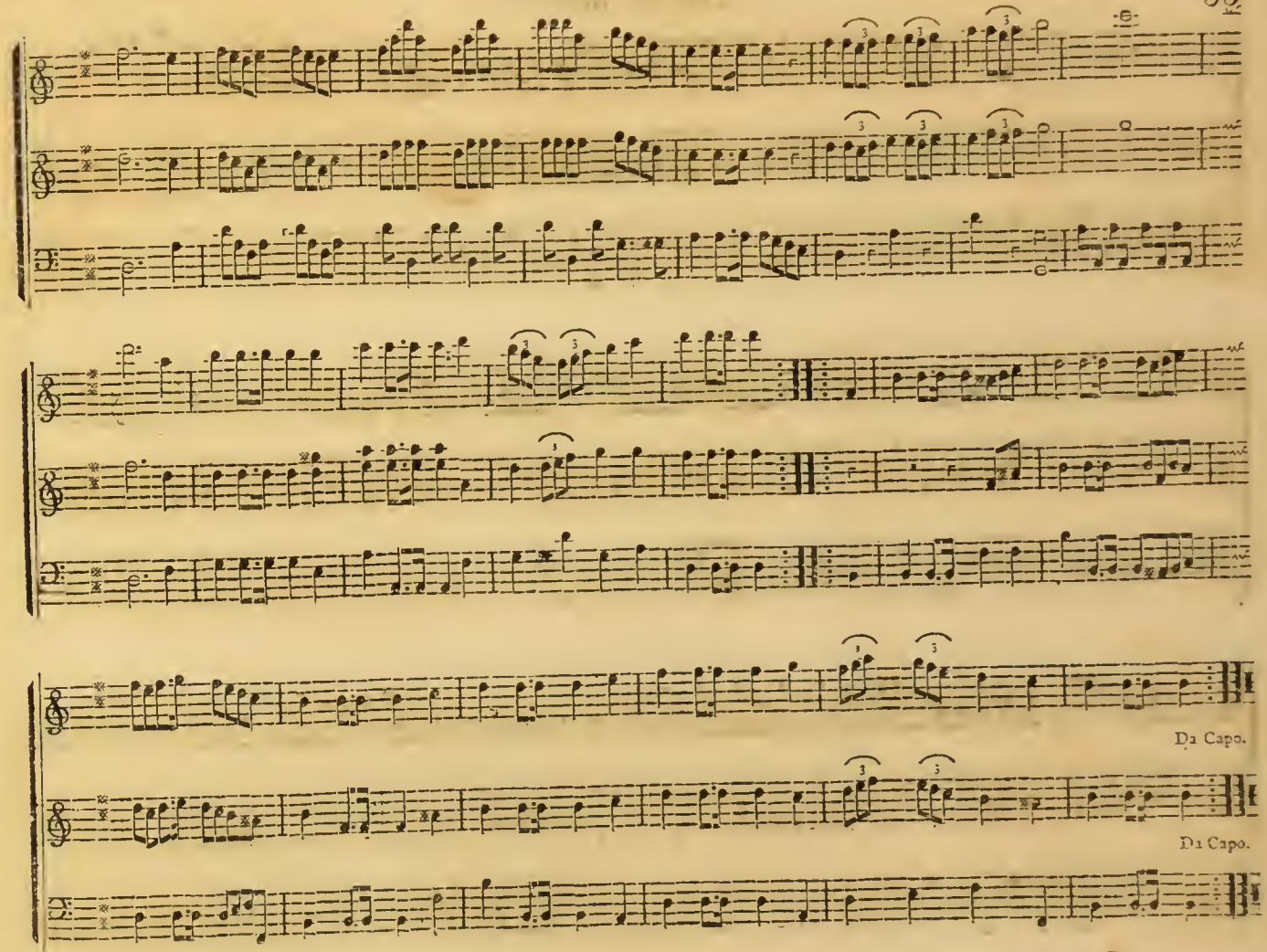
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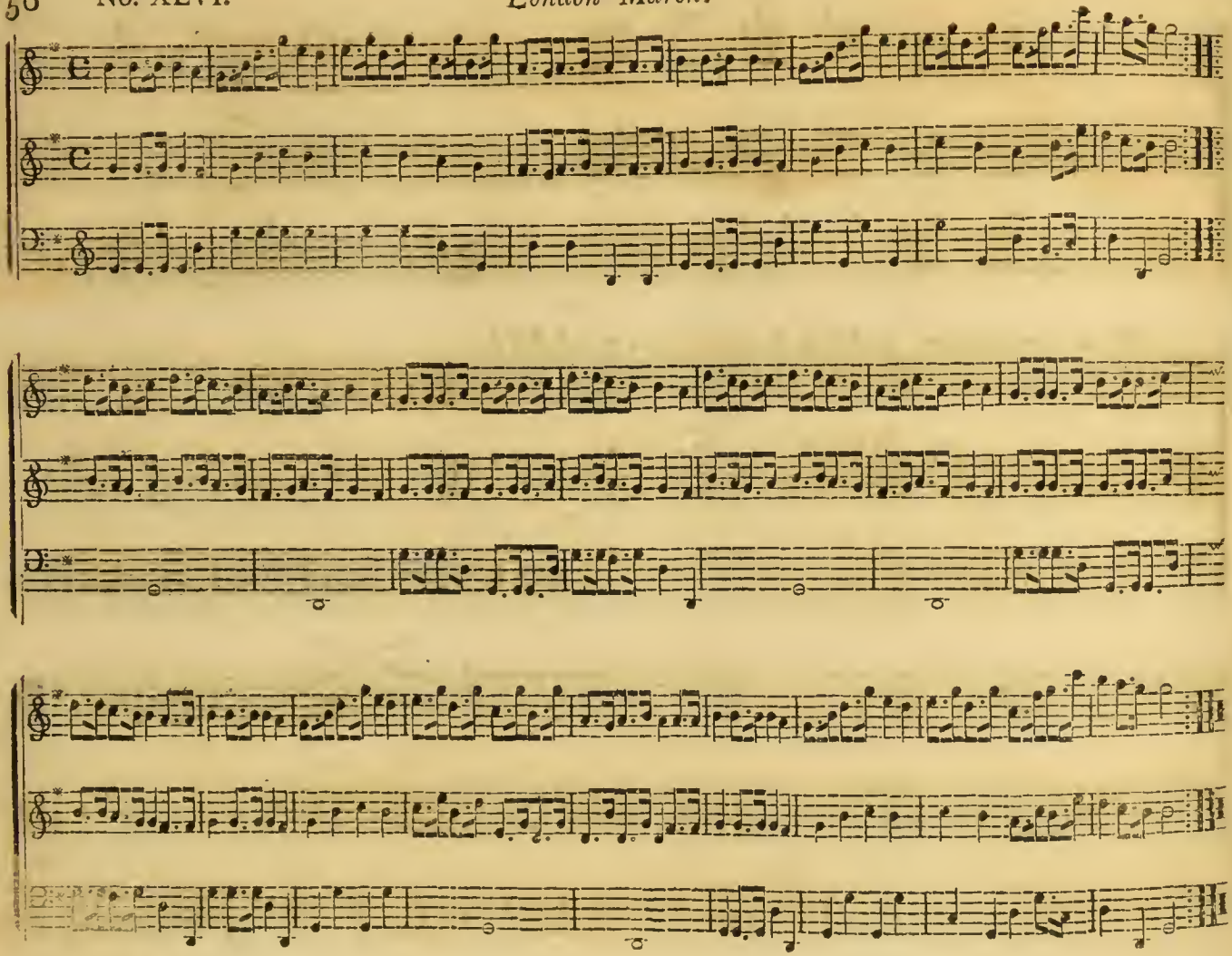

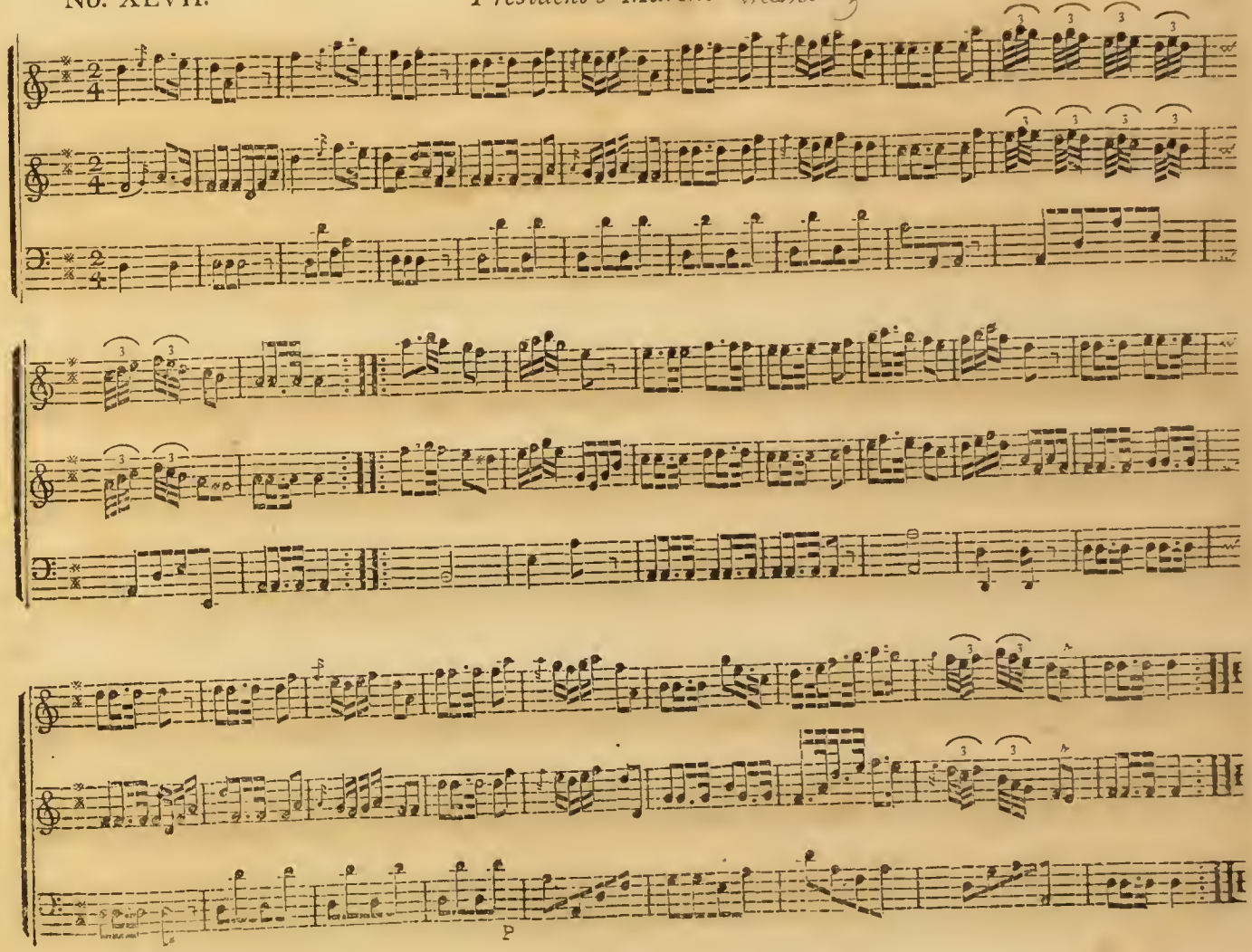
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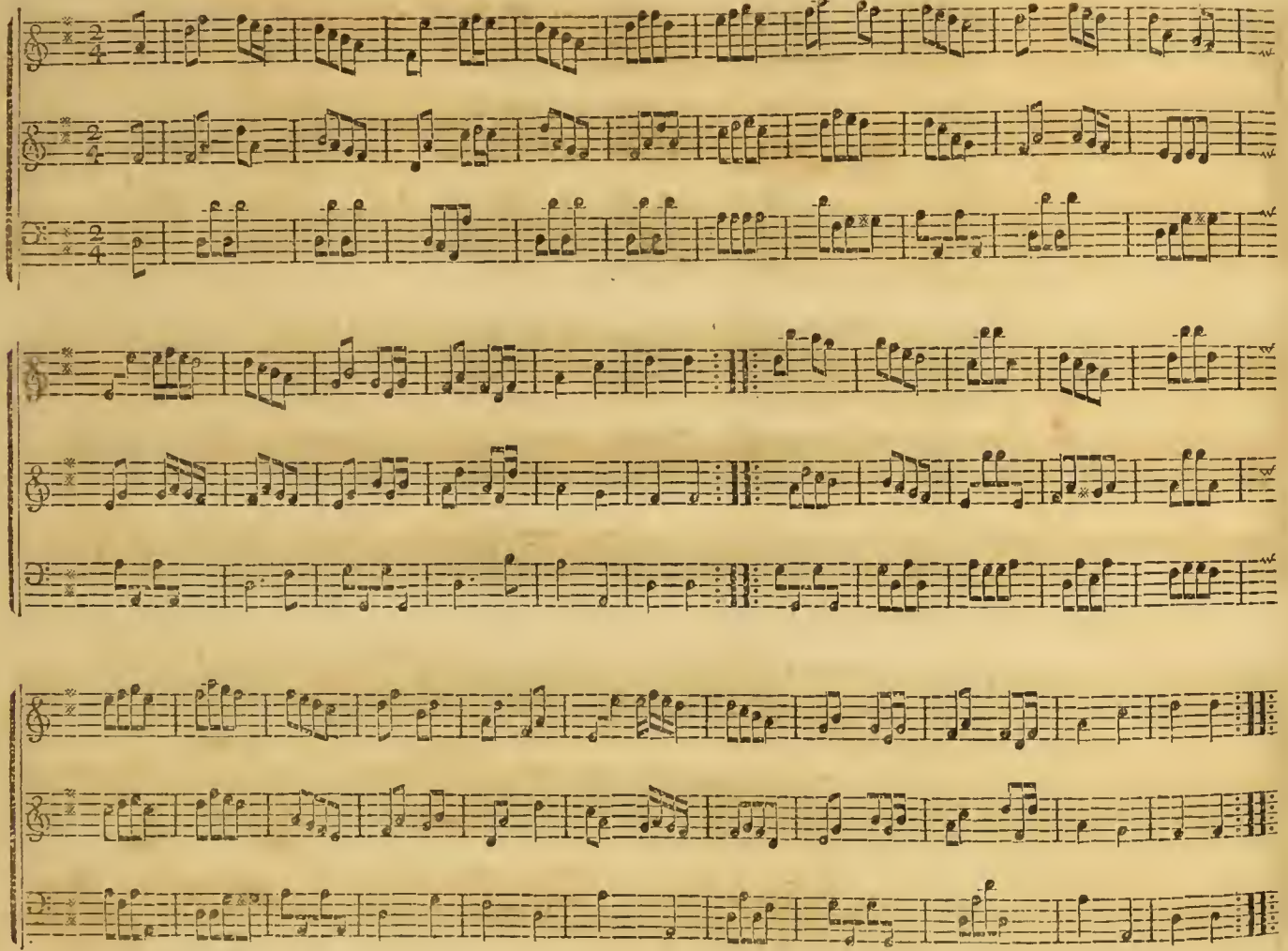

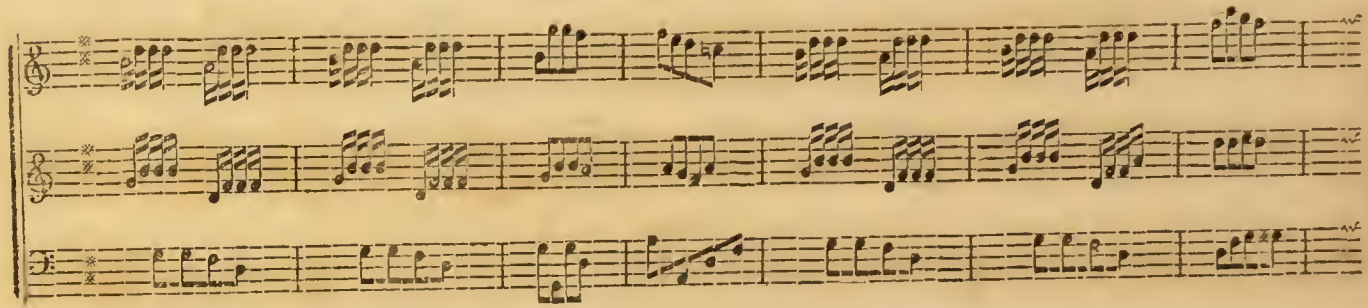

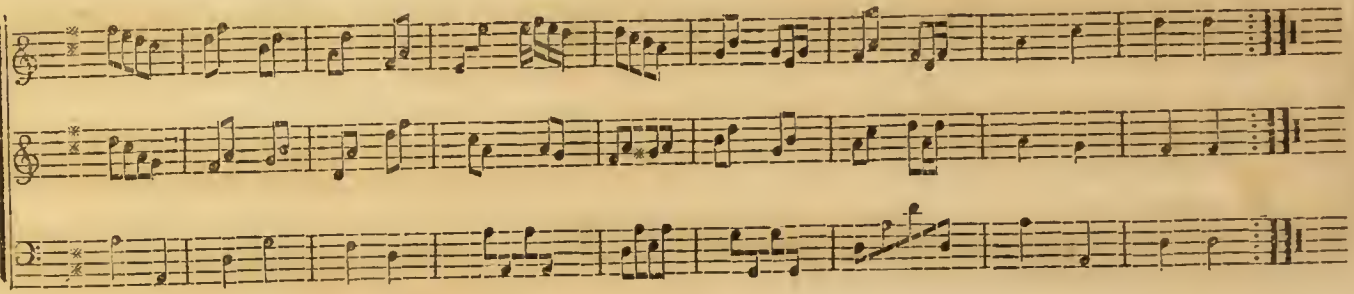

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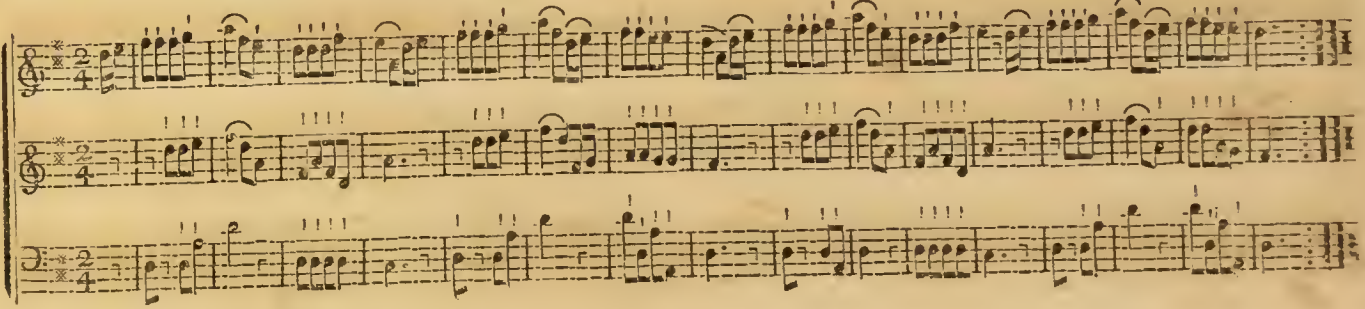

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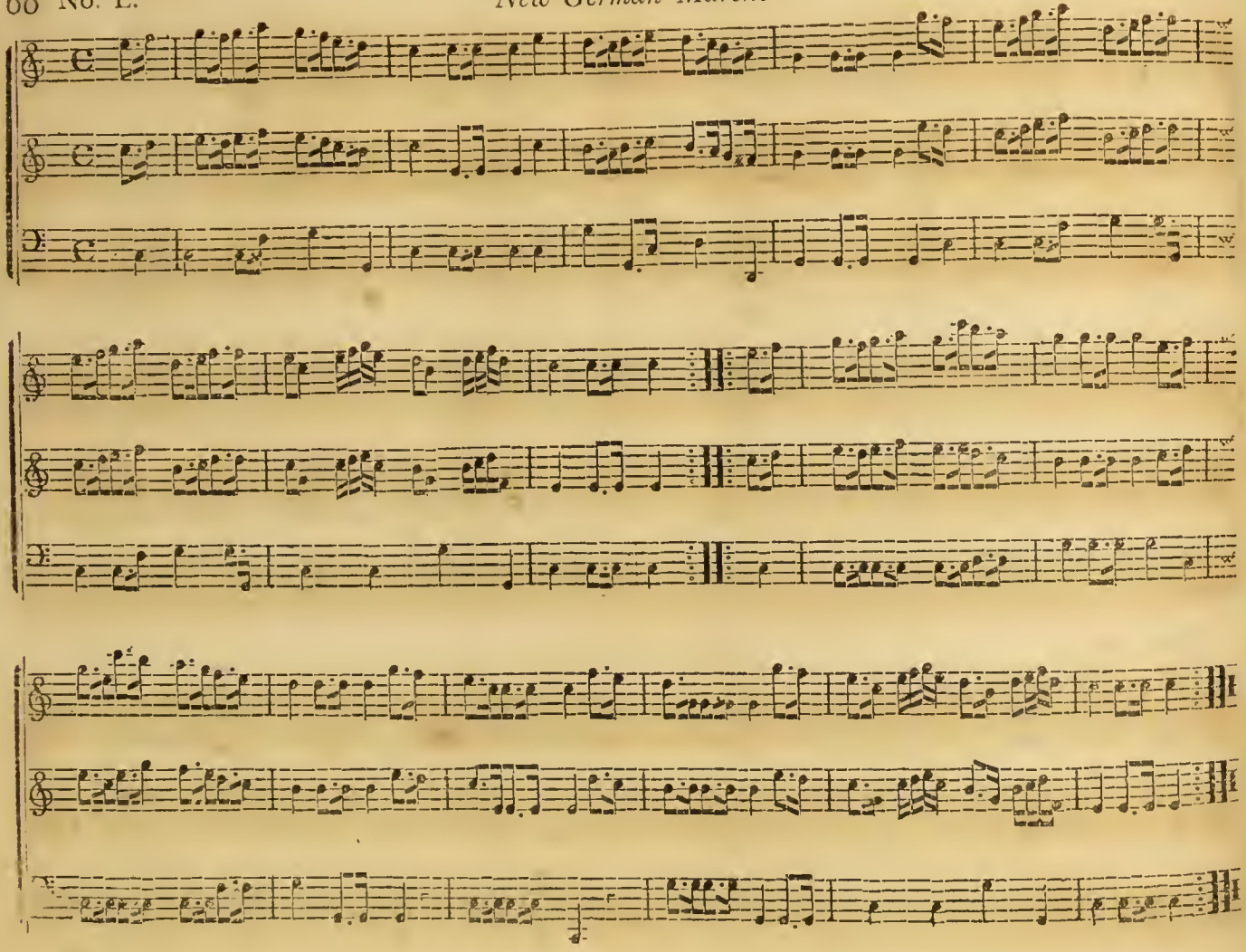

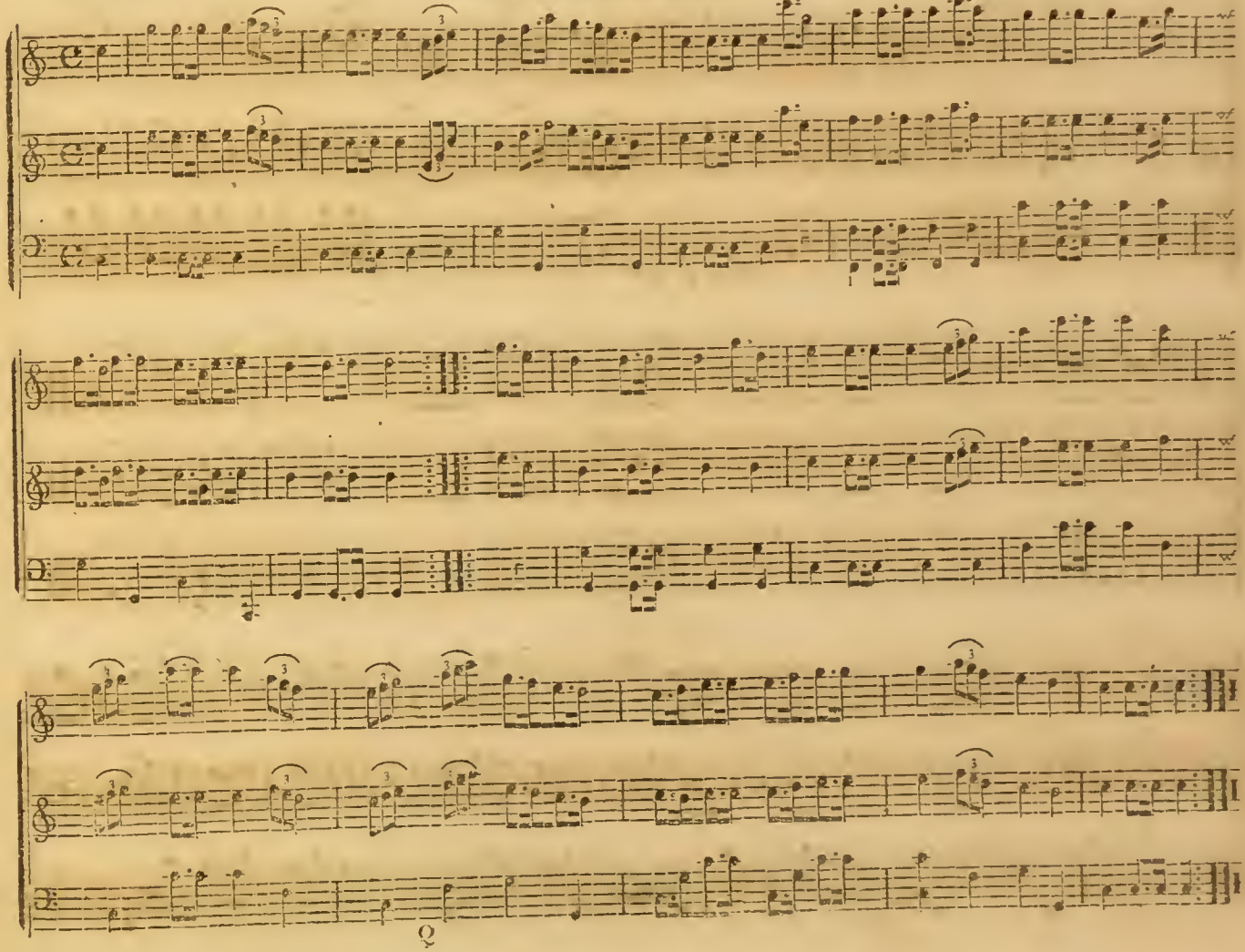

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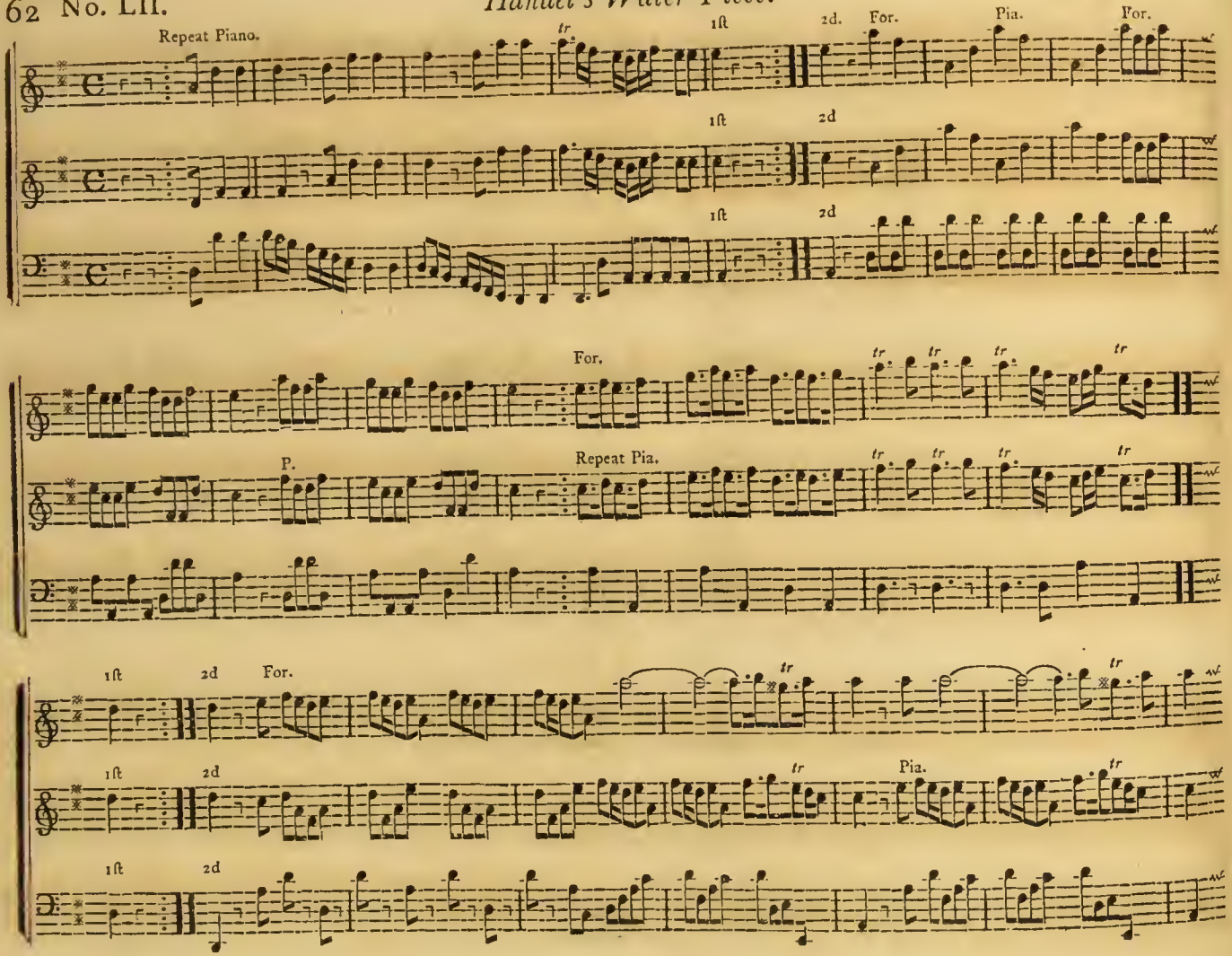

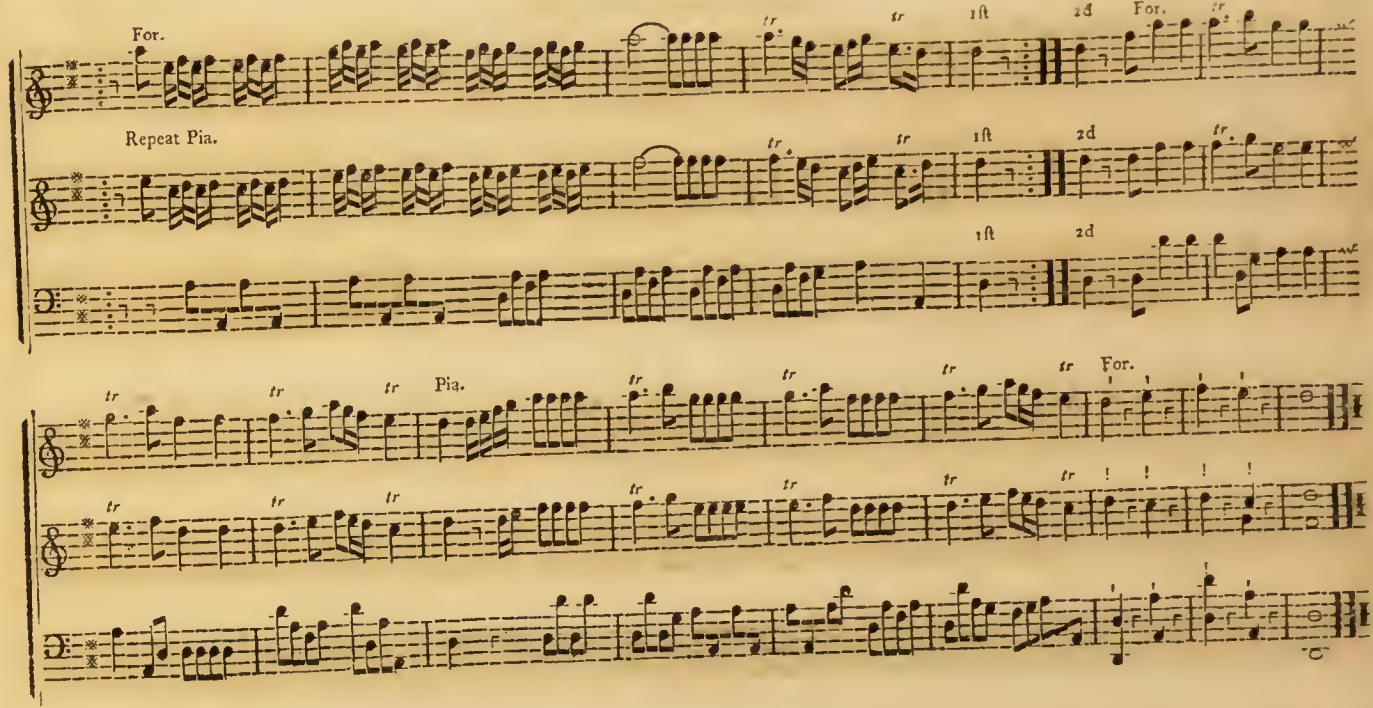

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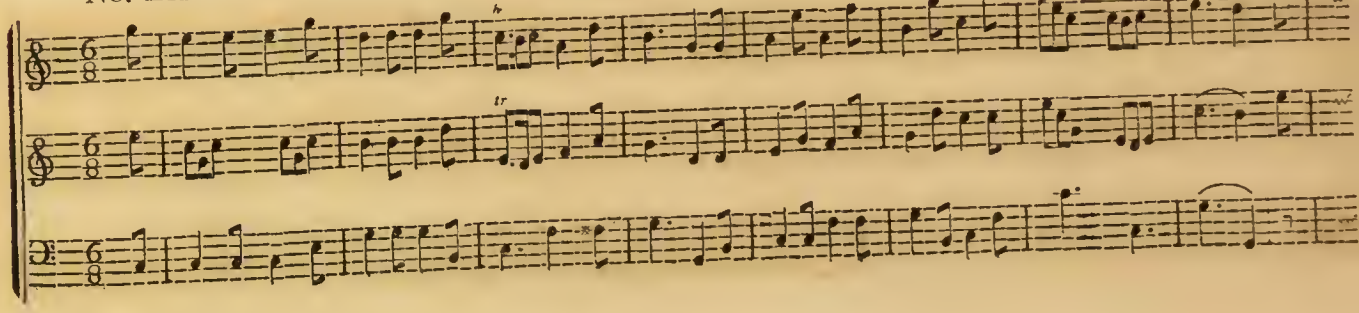

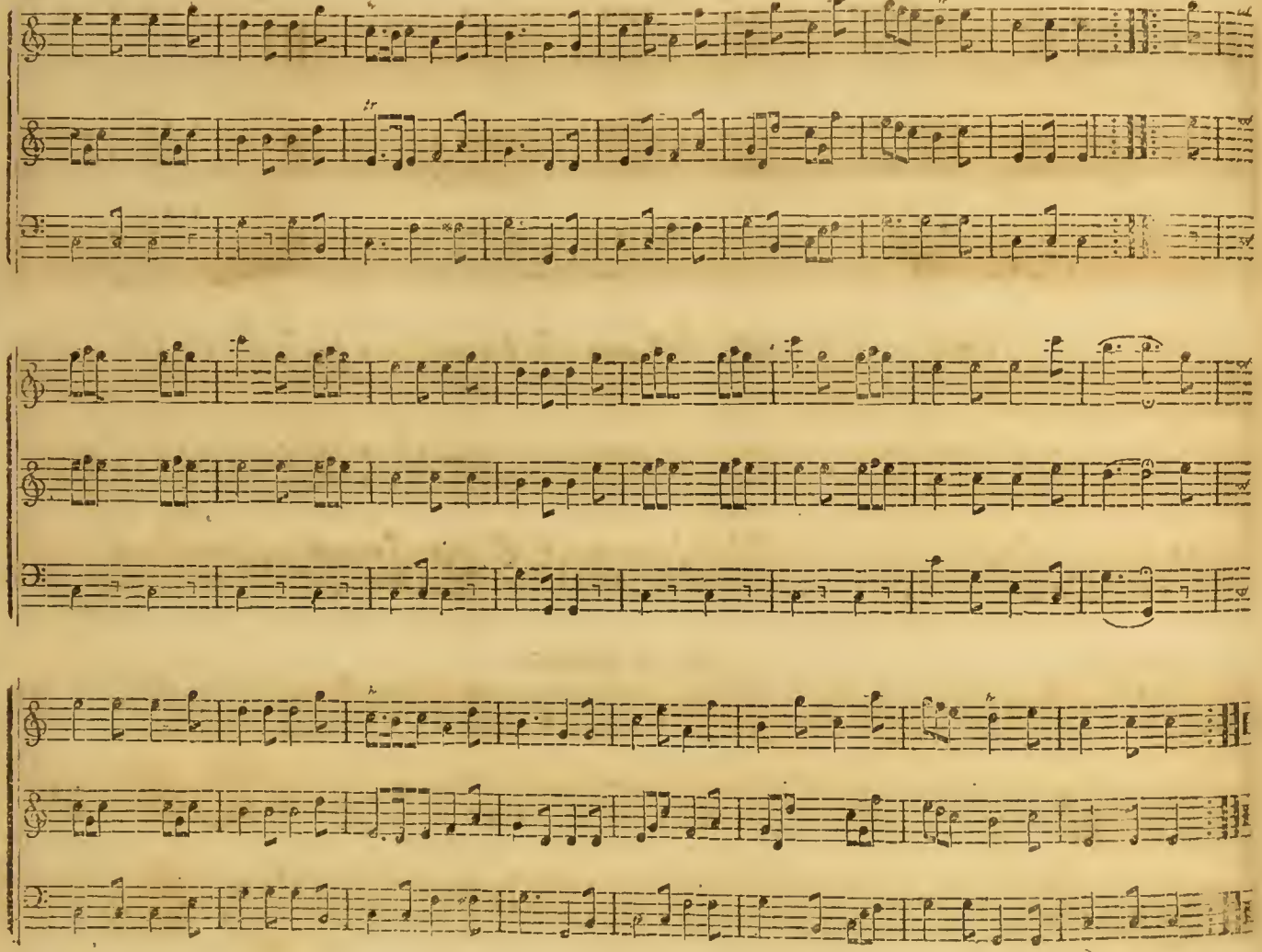

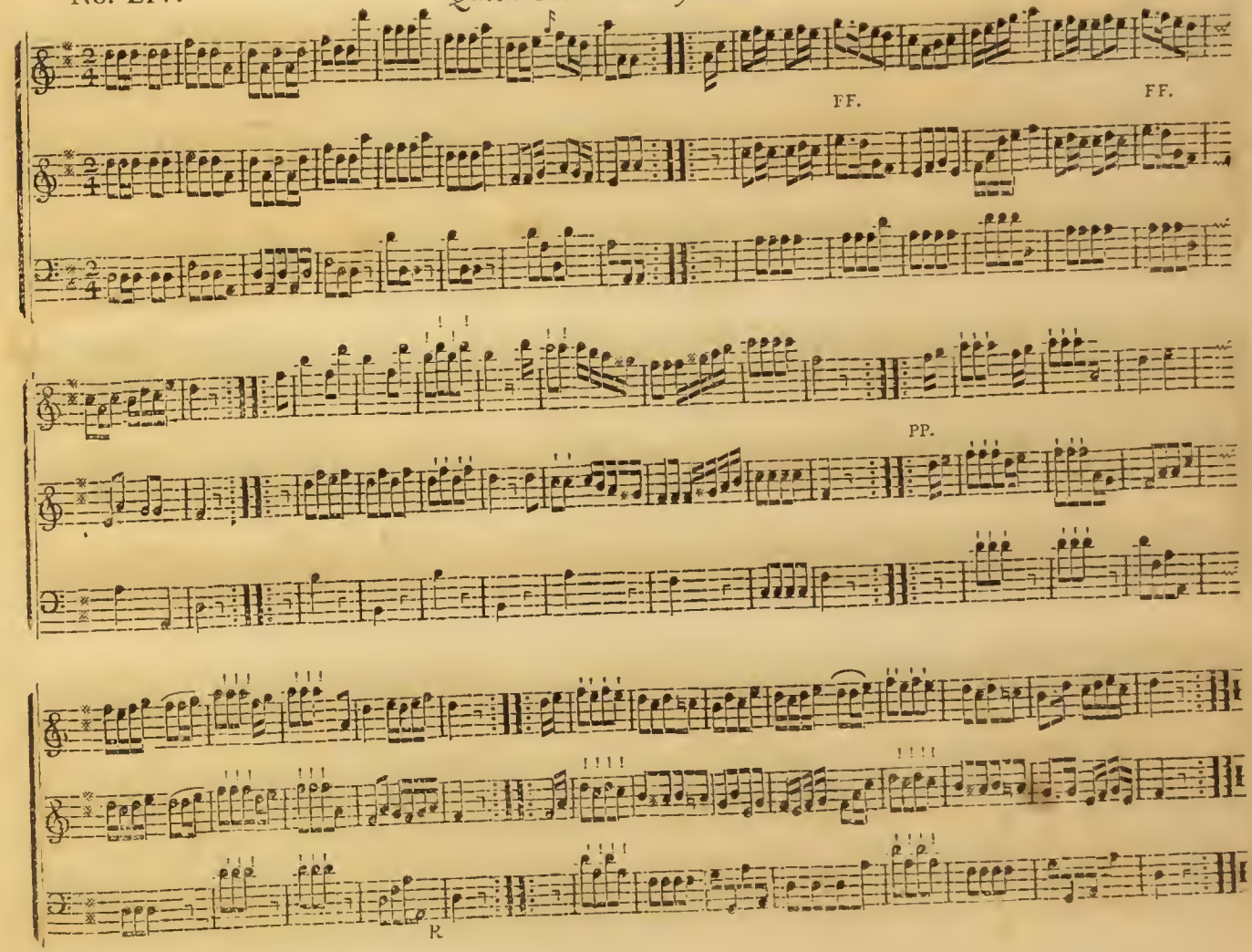
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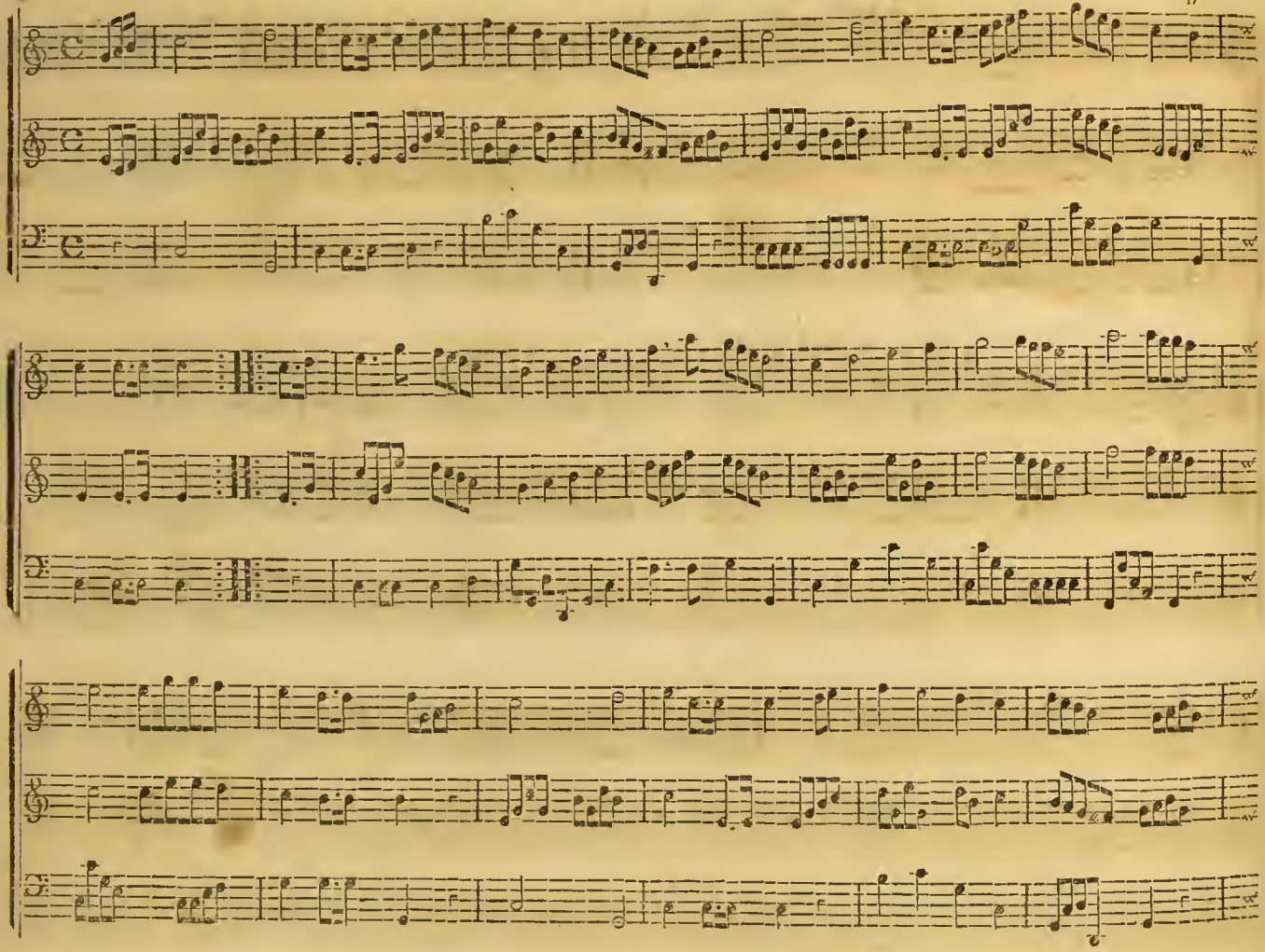
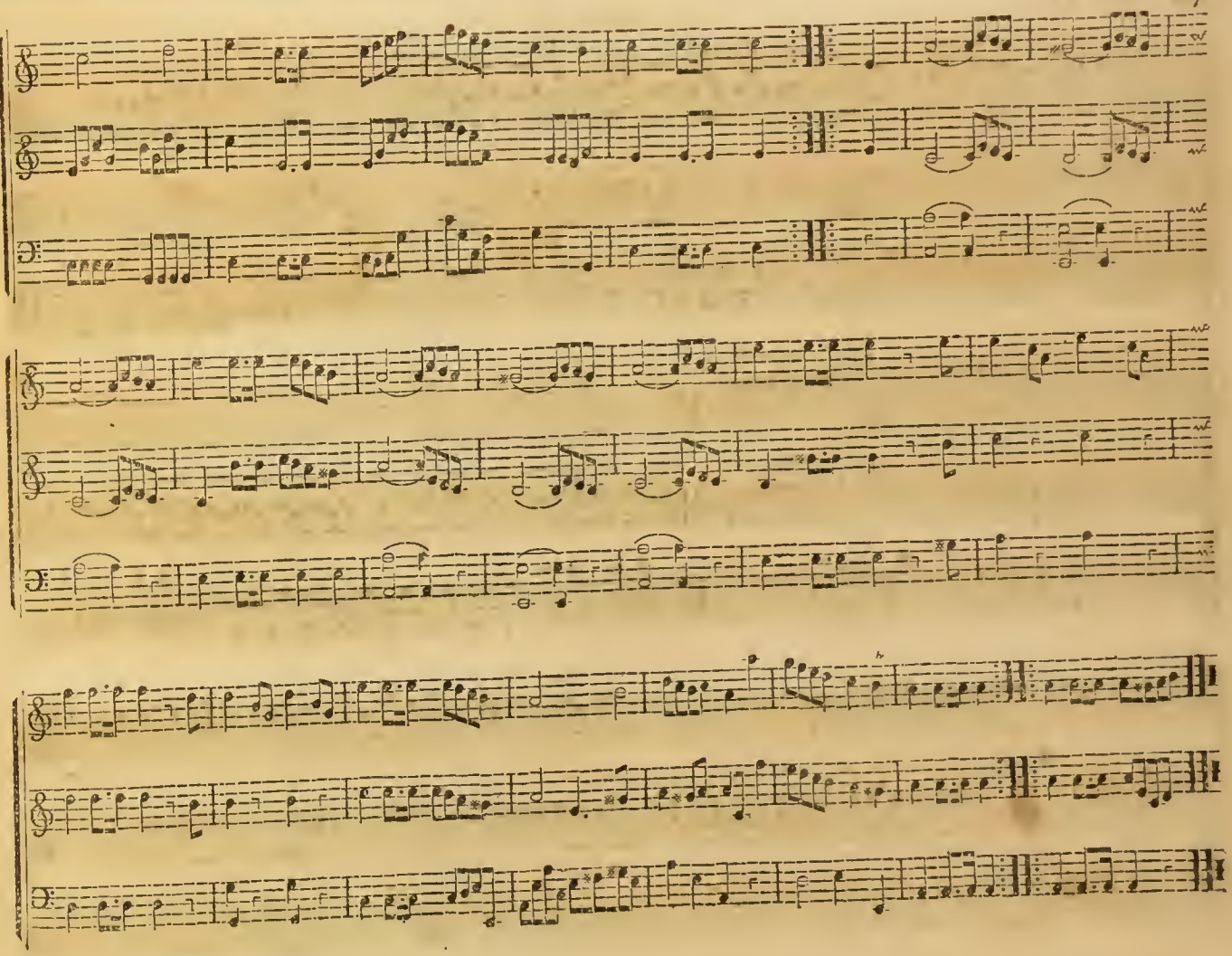
Col. Orne's March.





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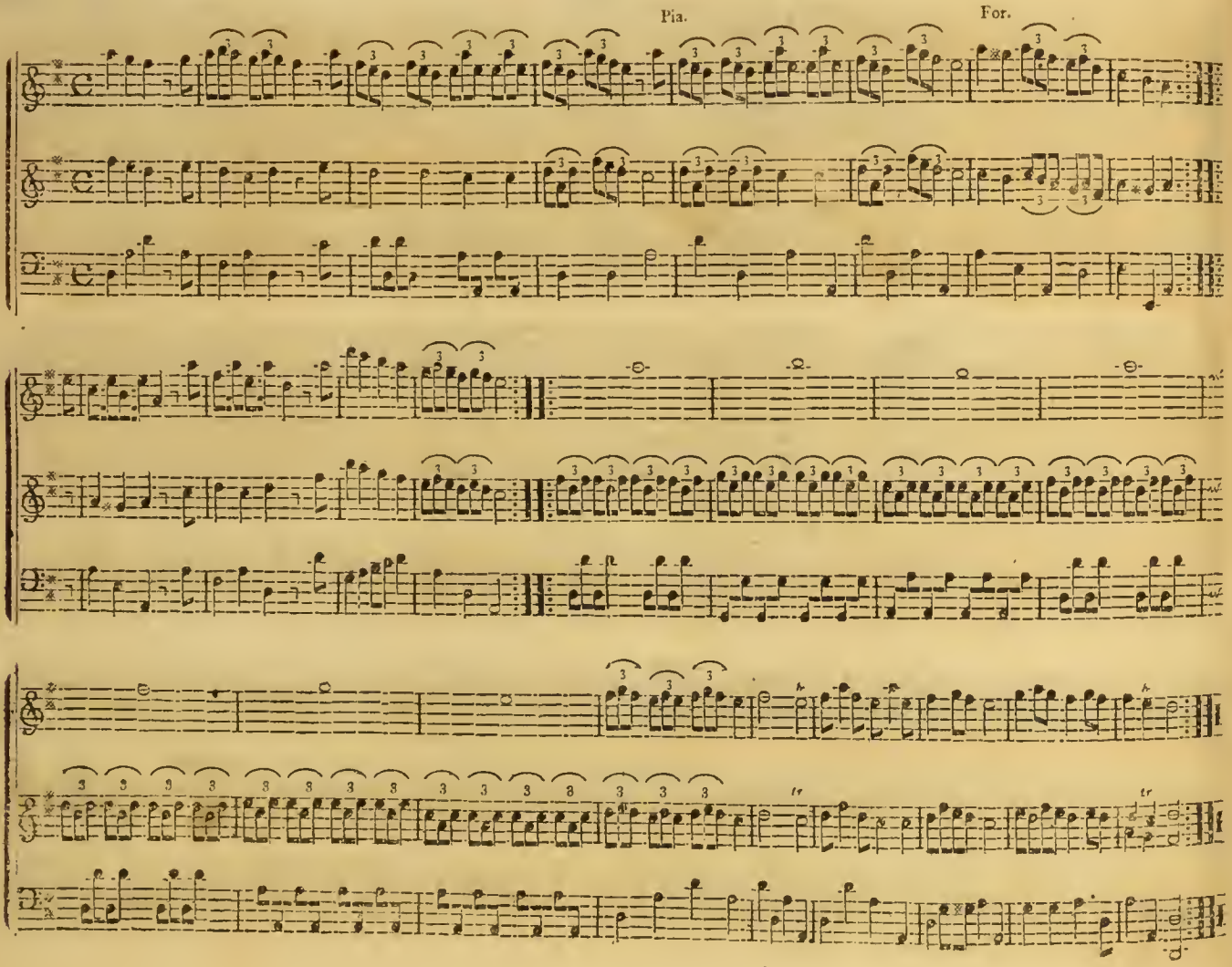

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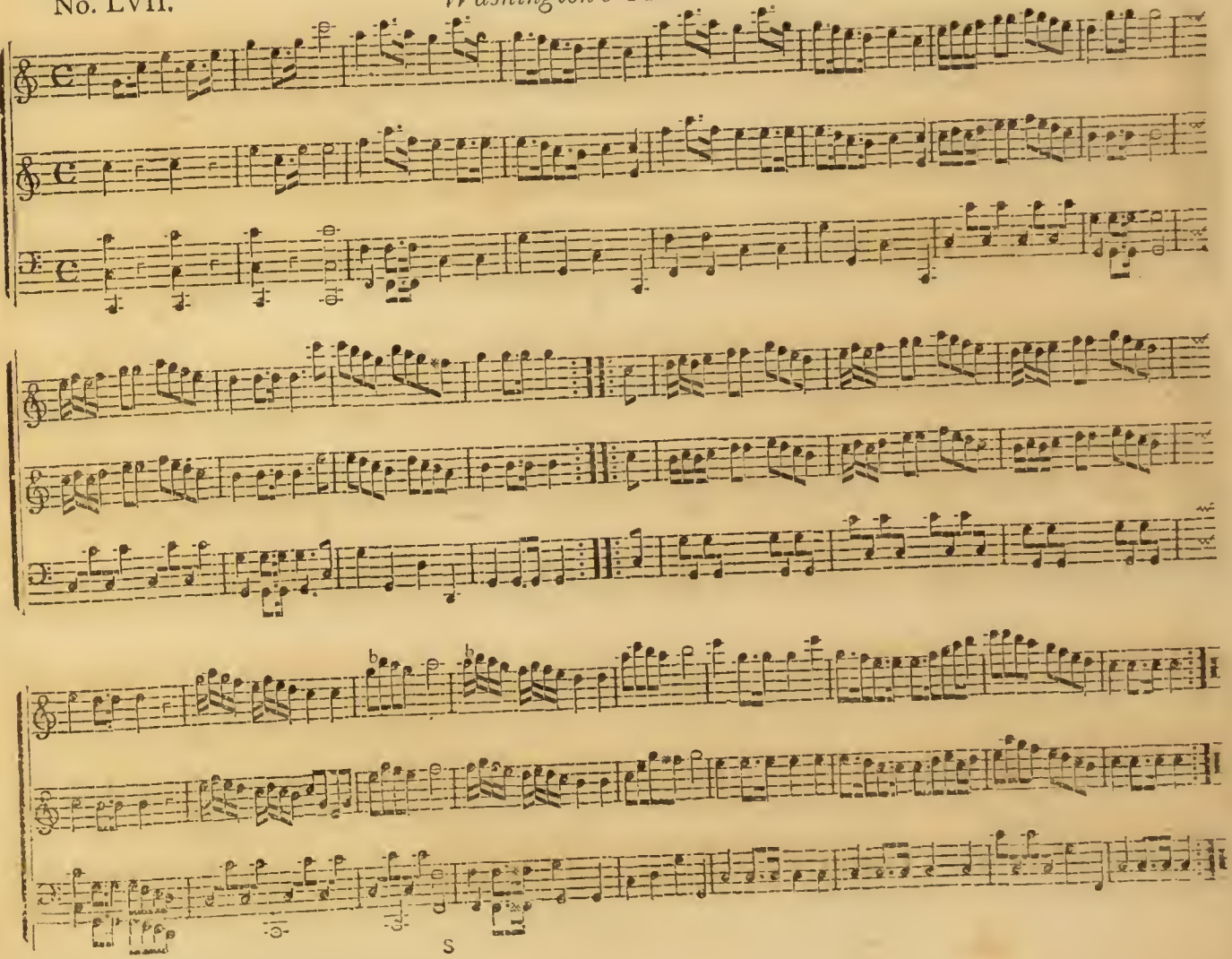

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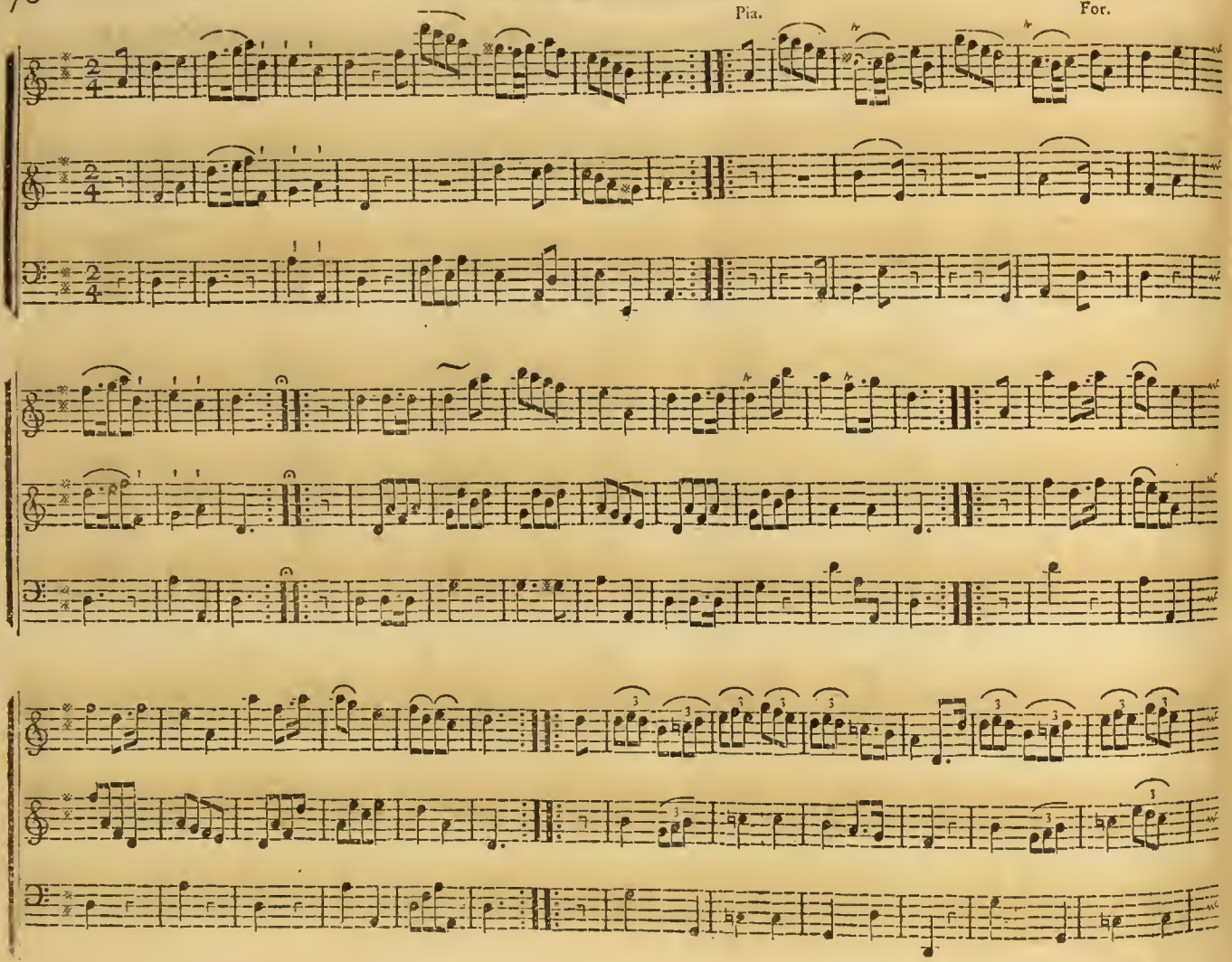

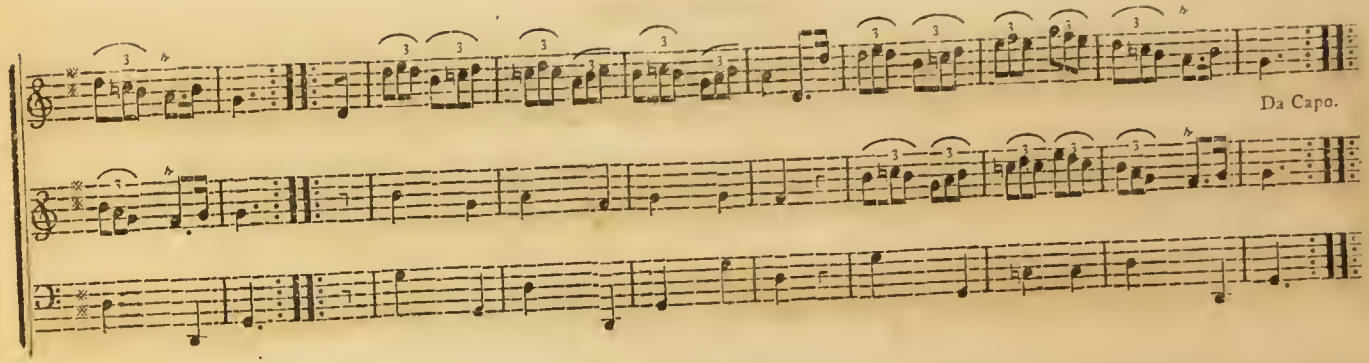

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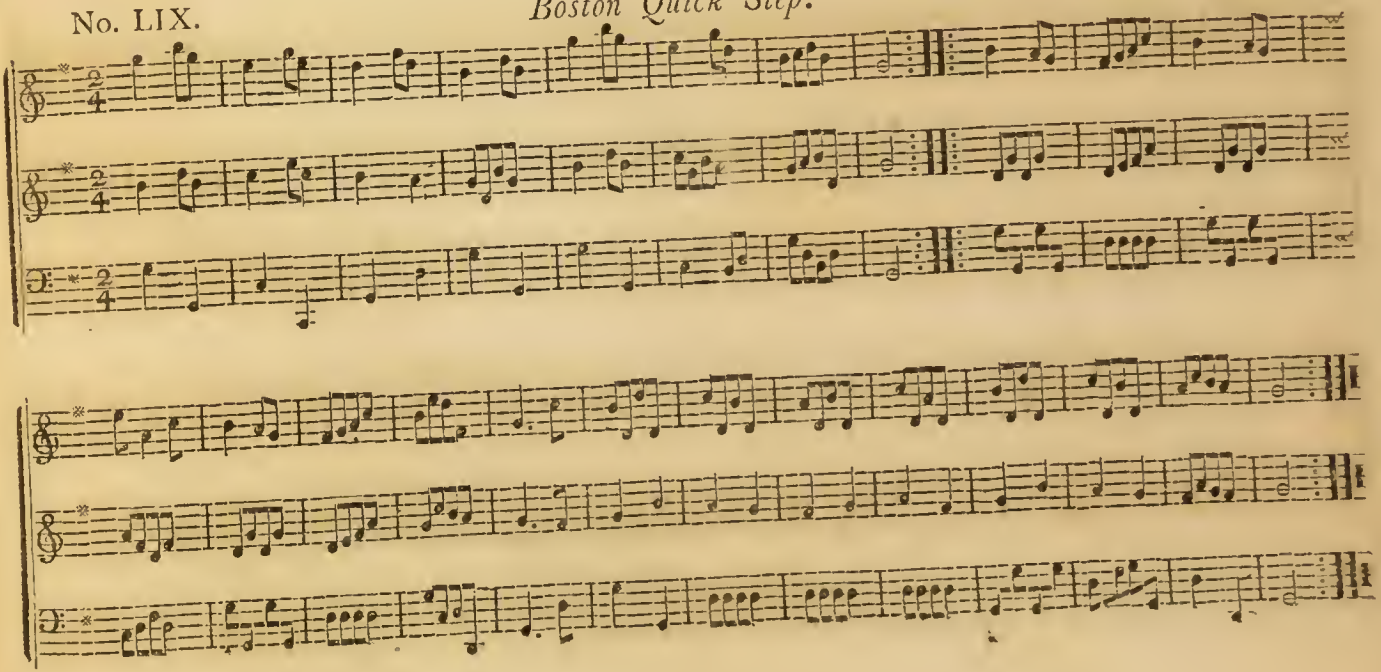
Boston Quick Step.



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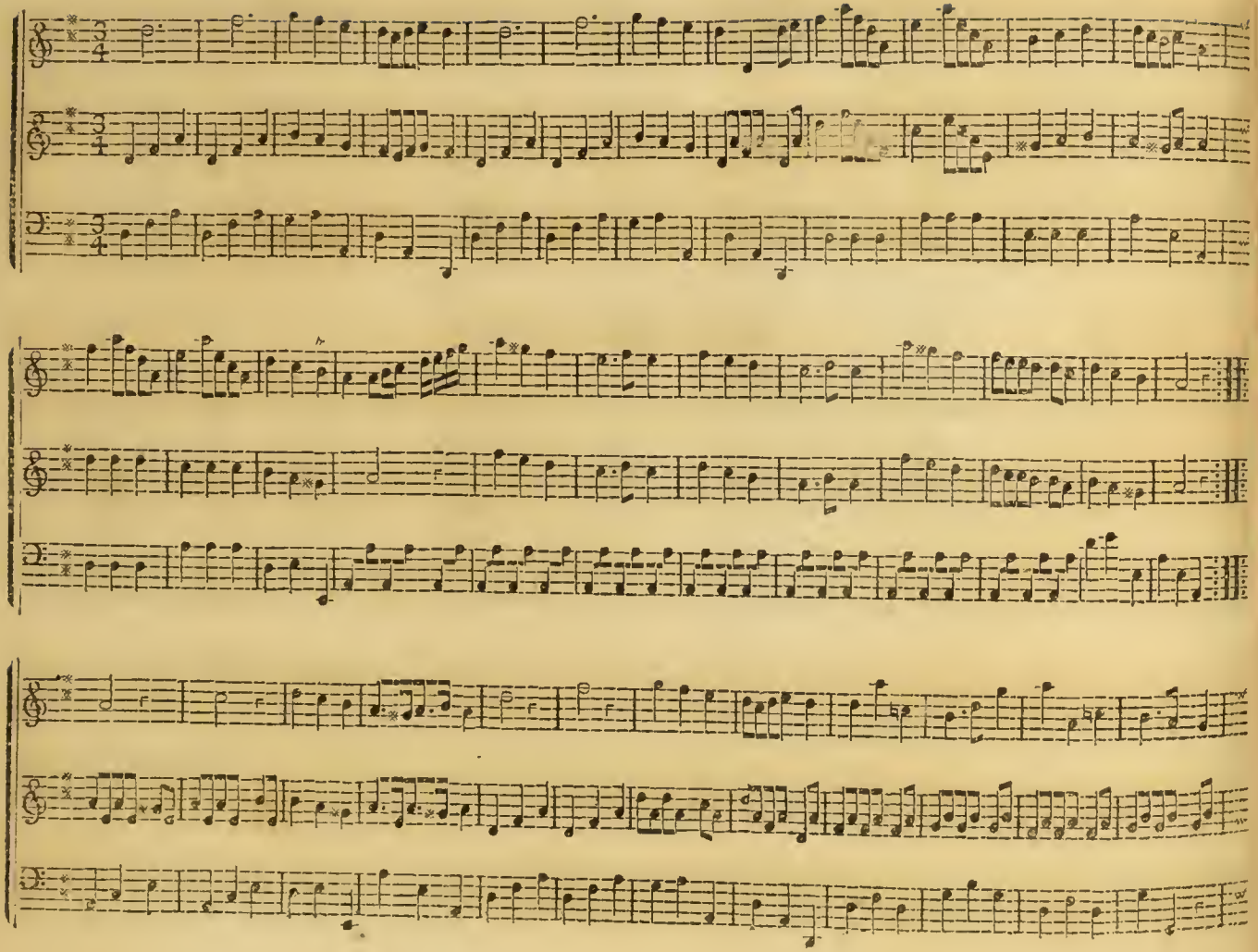

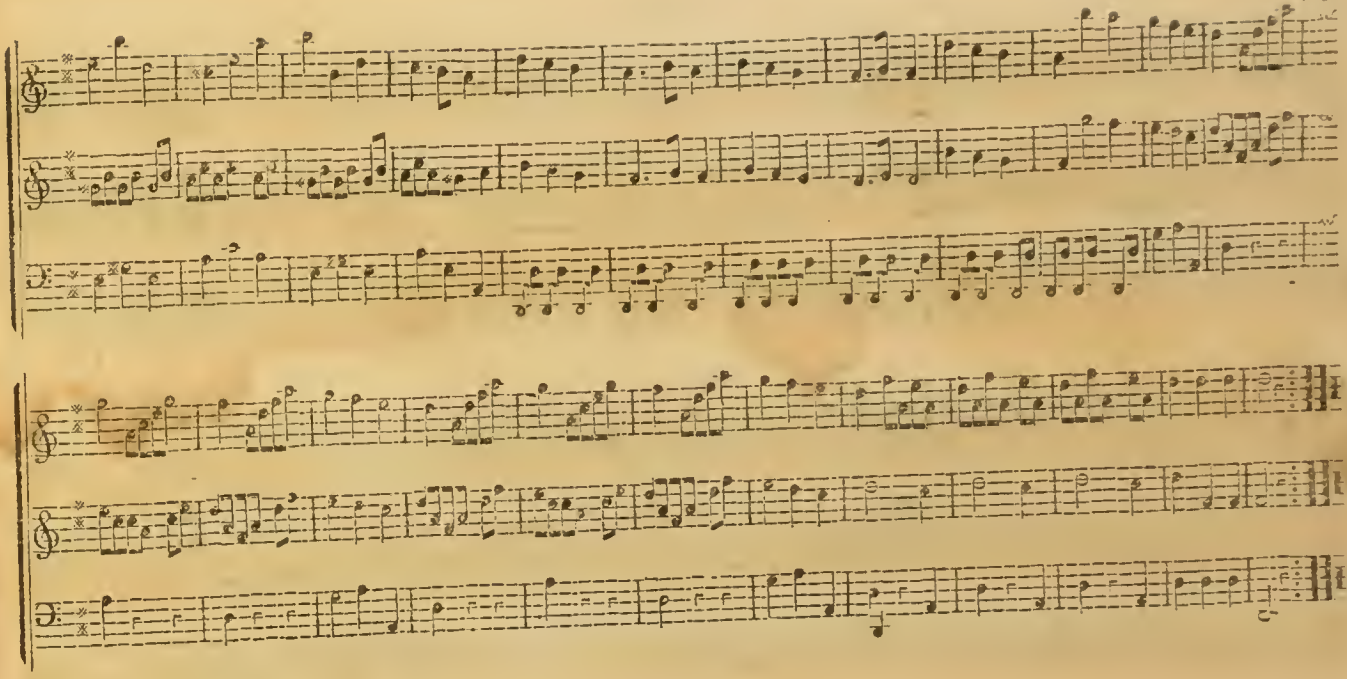

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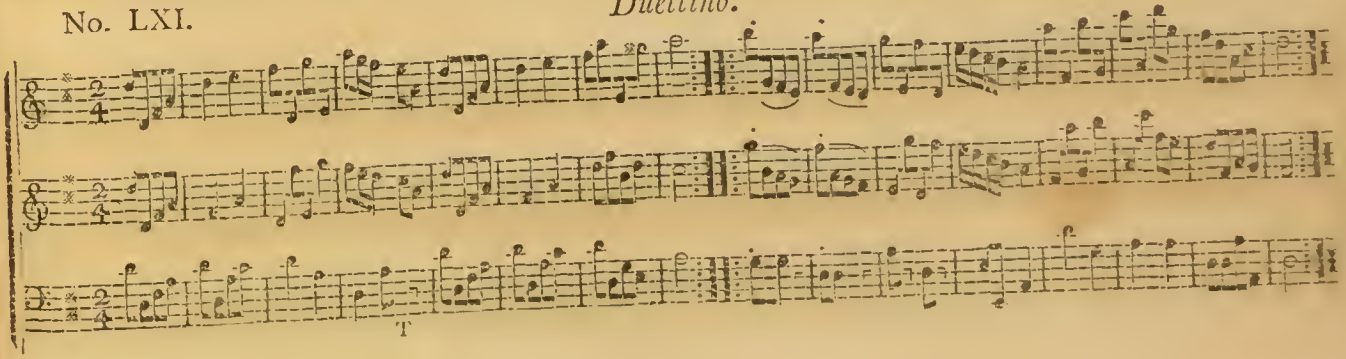
Duettino.



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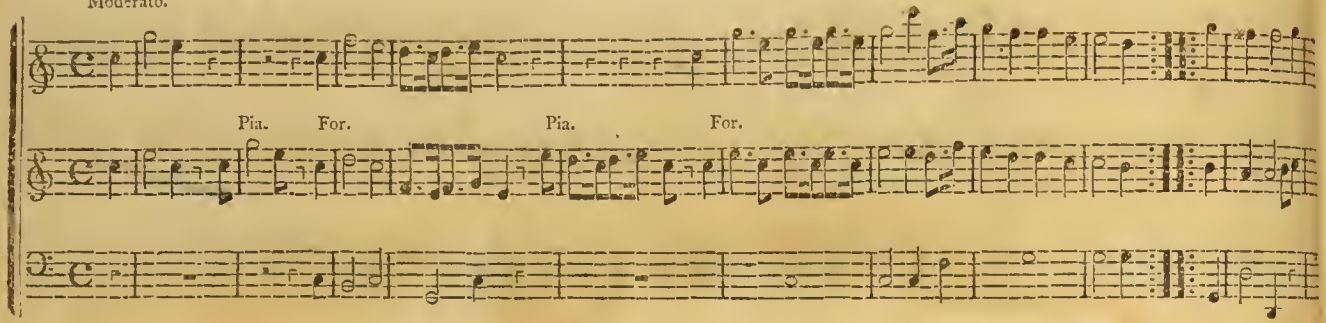
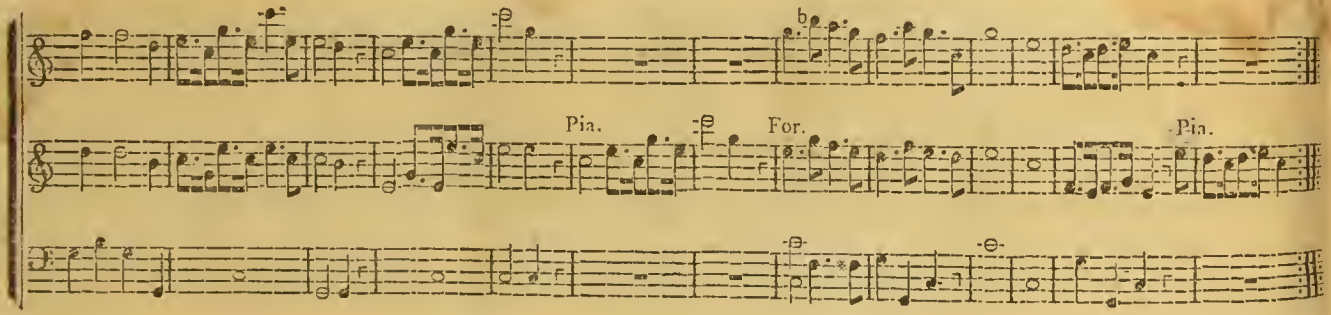
Moderato.





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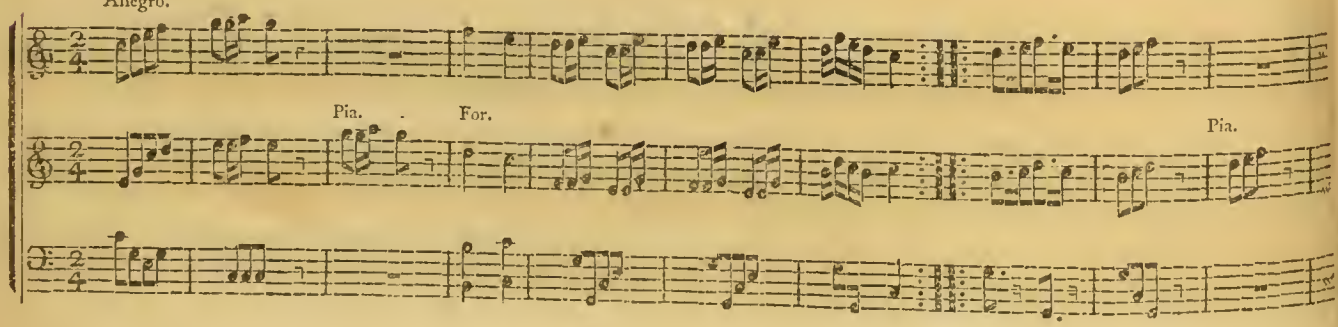

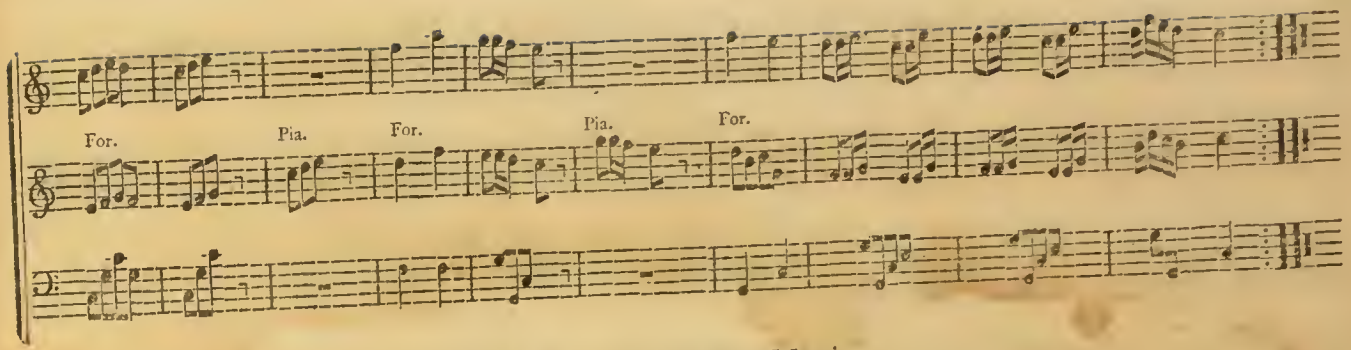

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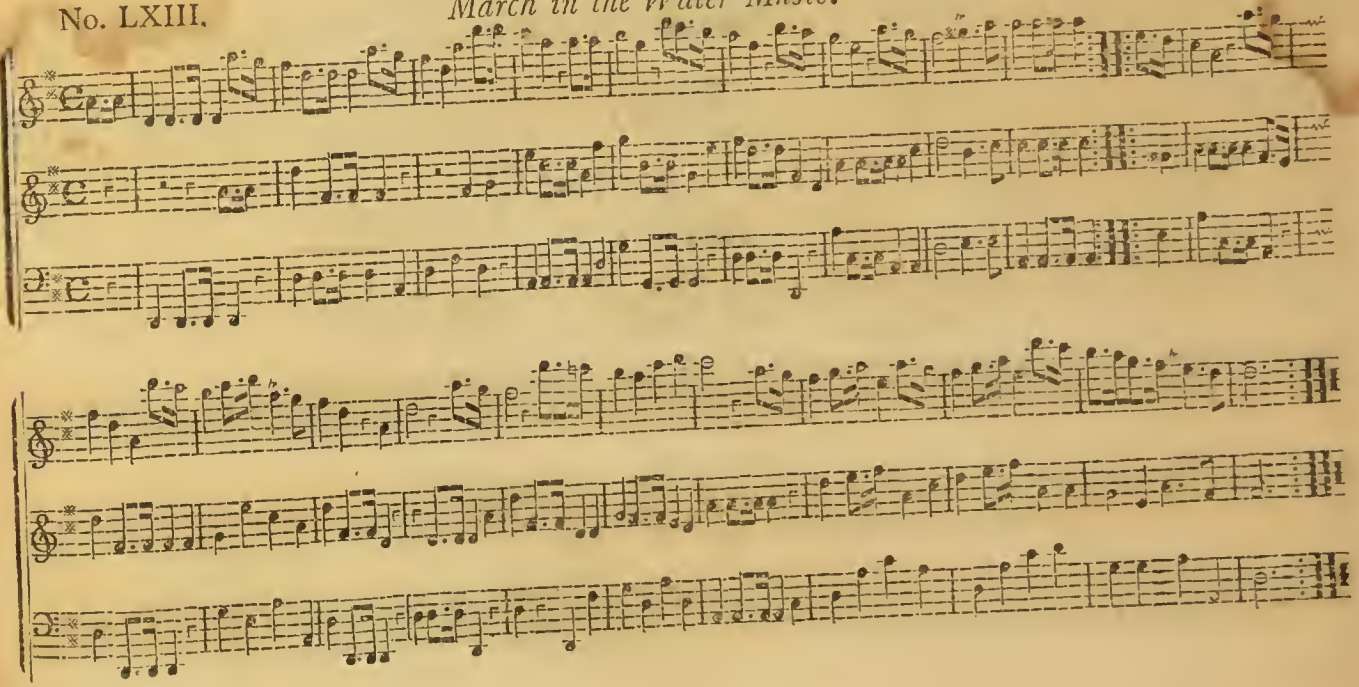

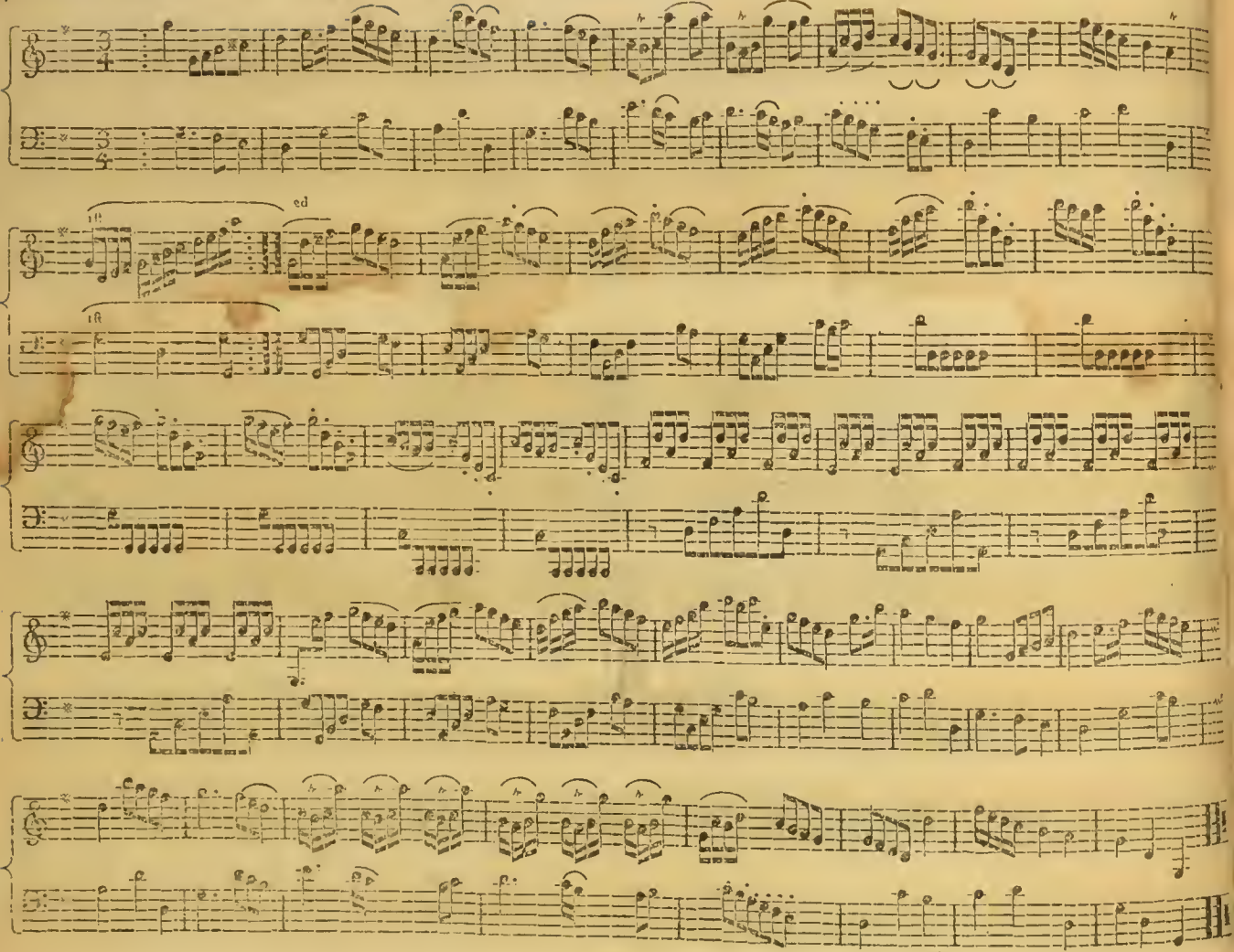
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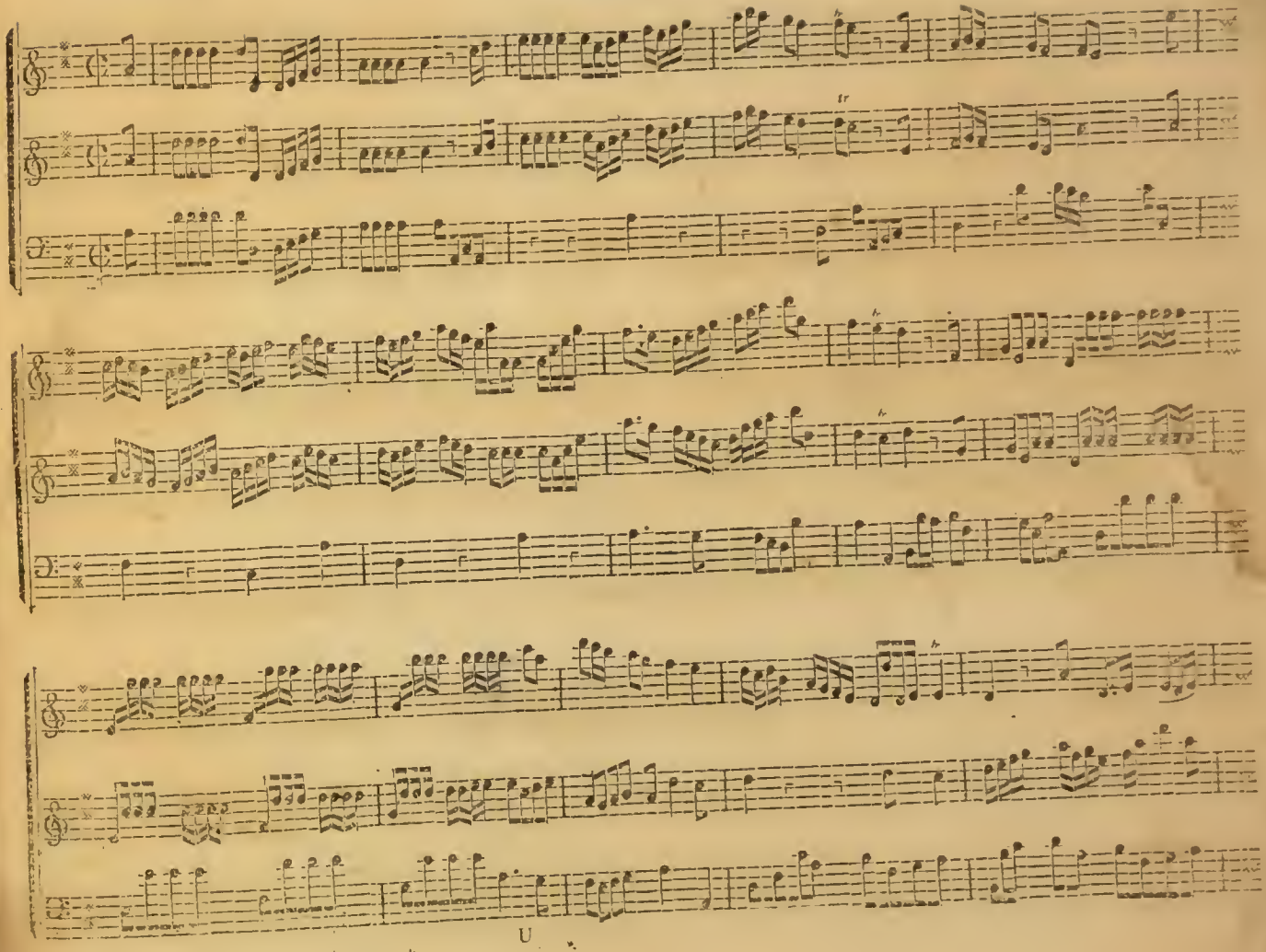
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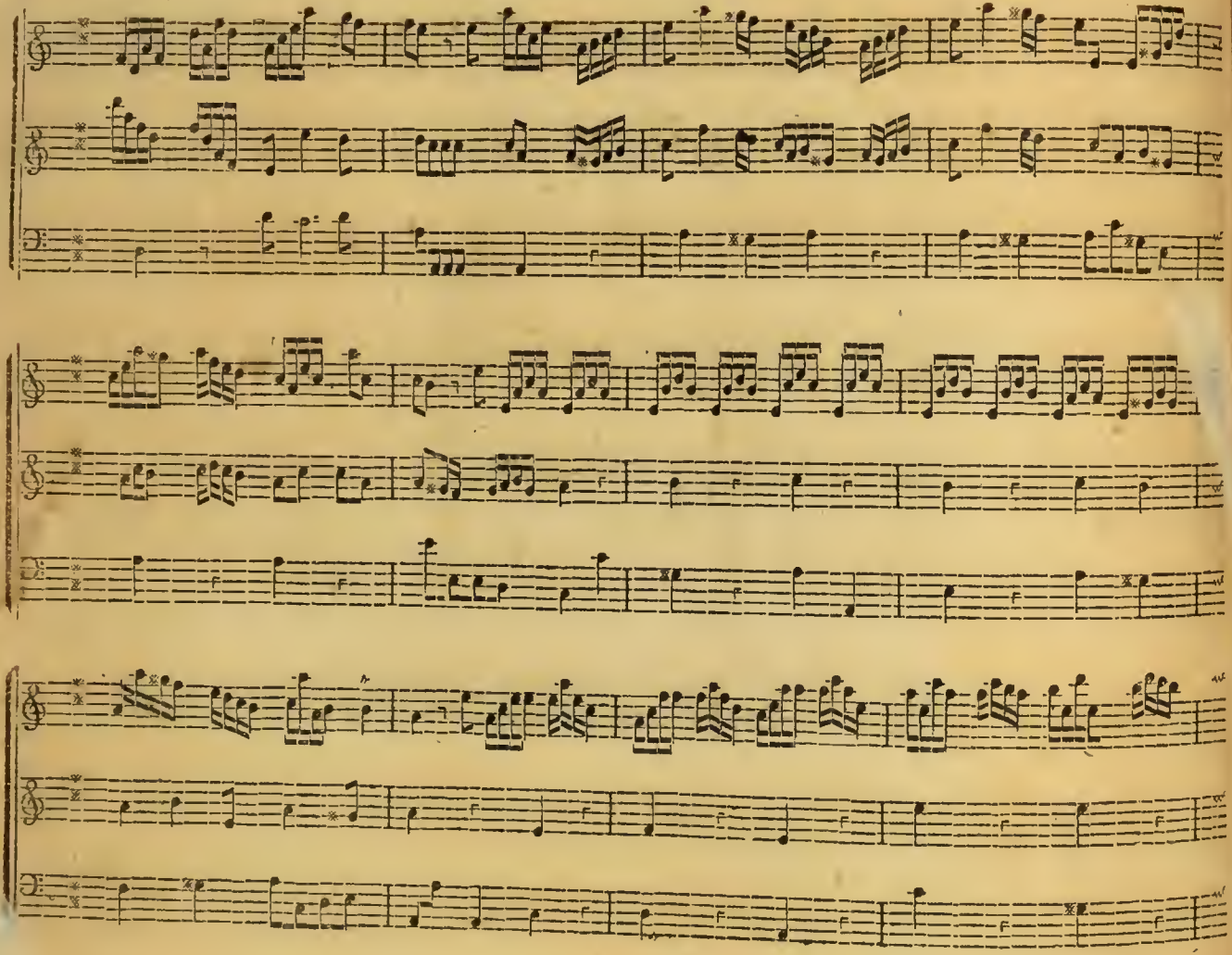

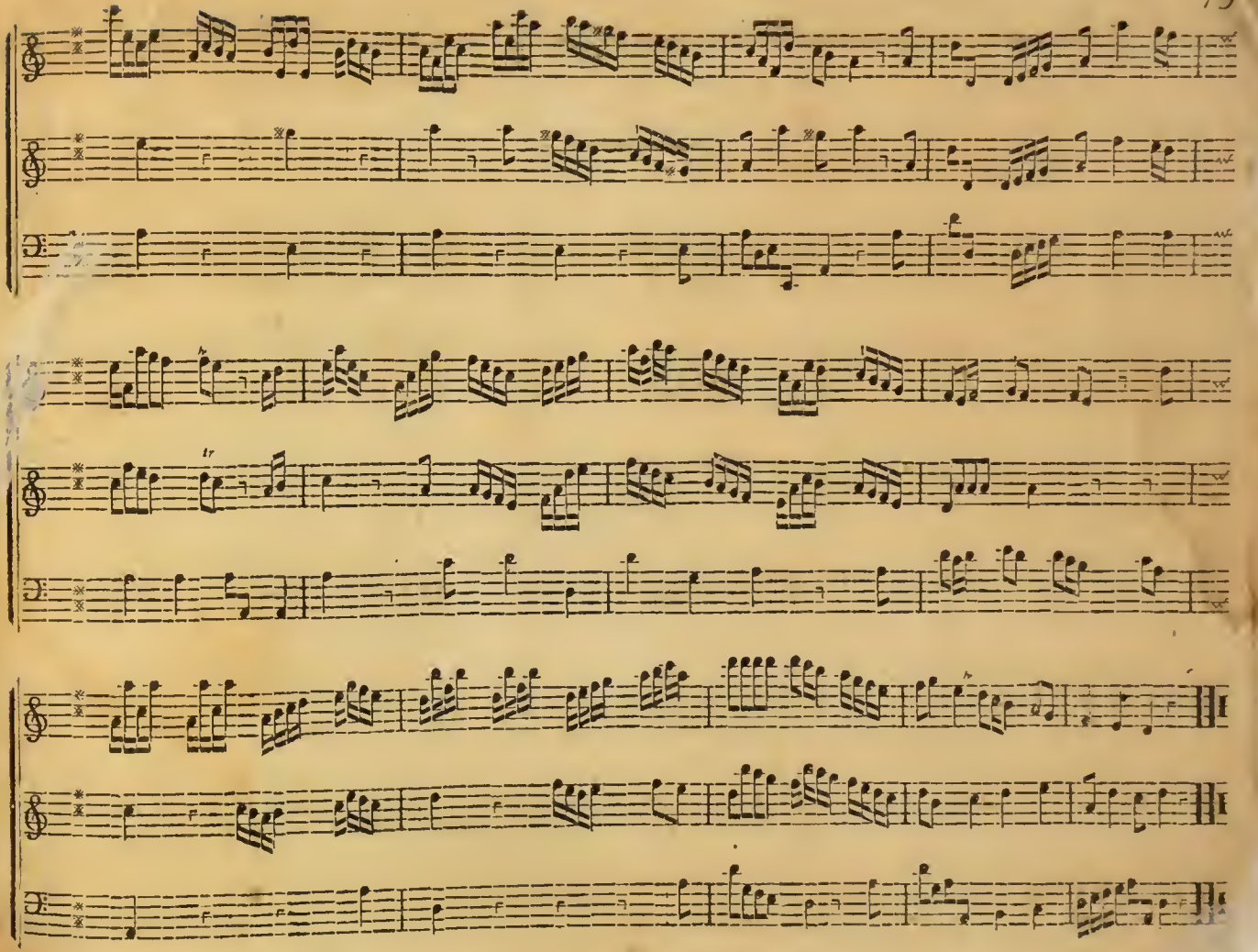

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☞ THE wiſhes of many for a work of this kind ſuggeſted the idea of the preſent attempt, for which encouragement is moſt reſpectfully ſolicited.

Inſtructors may, perhaps, find ſome abridgement of their labors, ſhould they ſee proper to introduce this book among their ſcholars.

Perhaps errors may be detected, though the greateſt care has been taken to prevent them, ſhould that be the caſe, it is hoped that they will be candidly corrected.

Should this volume meet acceptance, a *ſecond* will be publiſhed, containing muſic of a different ſtyle.

All communications, tending to improve this, or the ſucceeding volume, which is nearly ready for the preſs, ſhall receive due attention and command the gratitude of the

COMPILER.