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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.

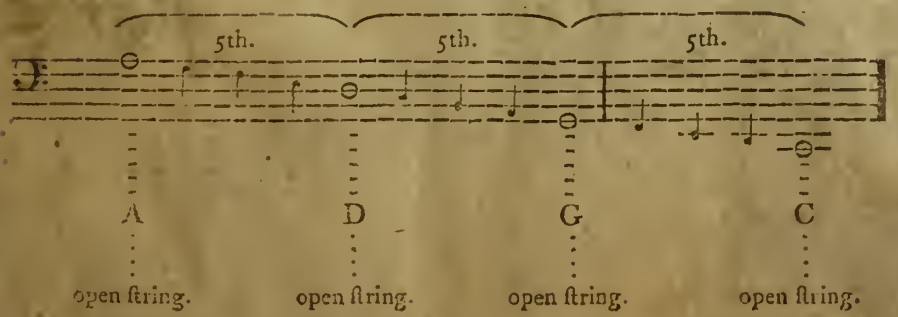
From C to D is a Whole Tone.
From D to E — a Whole Tone.
From E to F — a Semitone.
From F to G — a Whole Tone.
From G to A — a Whole Tone.
From A to B — a Whole Tone.
From B to C — a Semitone.

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 pitch, 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.

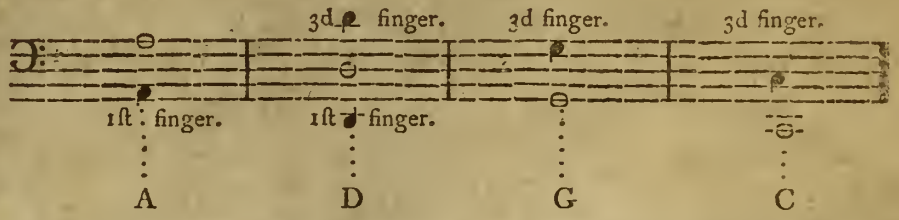
Example By 5ths.



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.

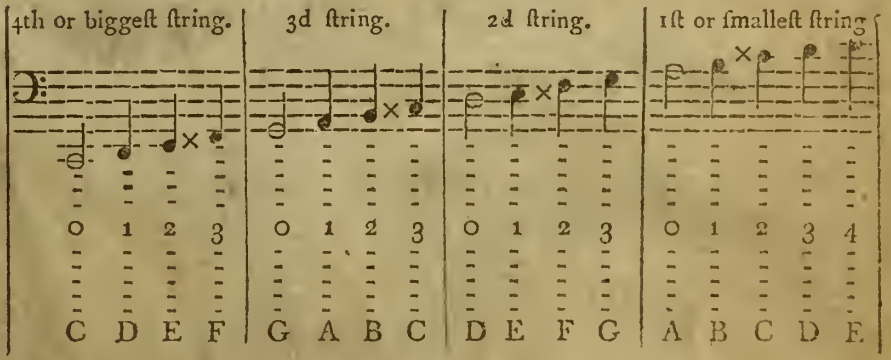
Example By 8ths.



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

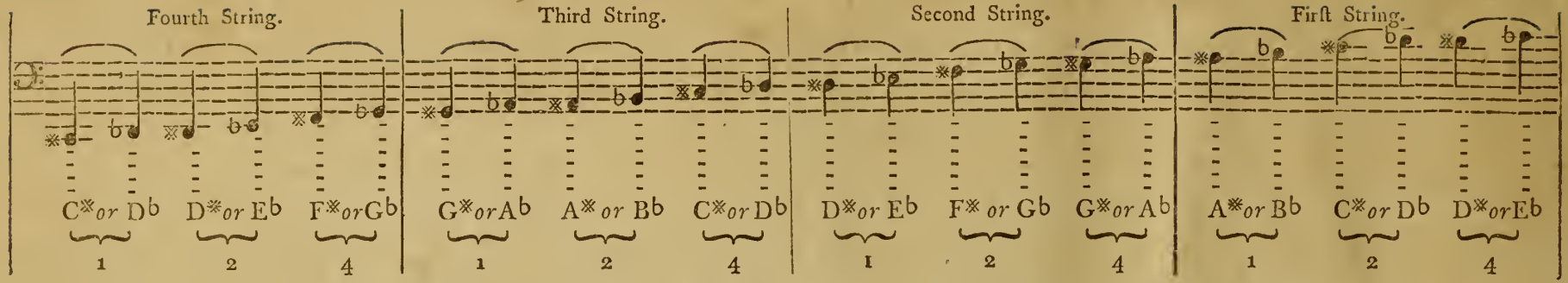
The white notes ſignify the open ſtrings. The black notes the ſtopt letters.
This mark × between the notes ſhows the places of the ſemitones.

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.

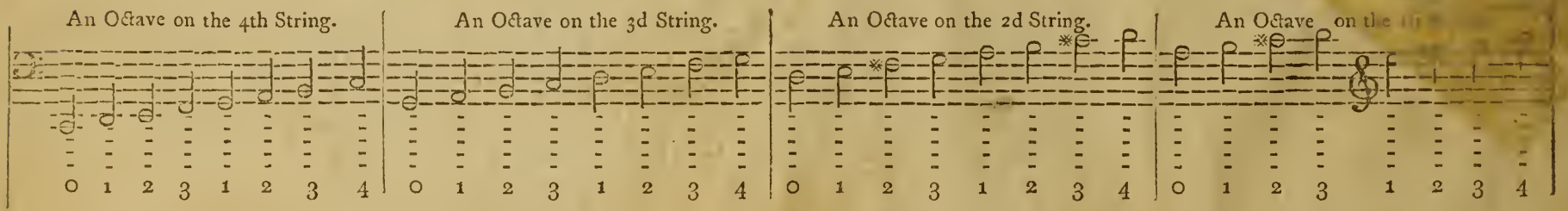
2d. *Slurring*, which is drawing the bow but once for two, or any number of notes.

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.

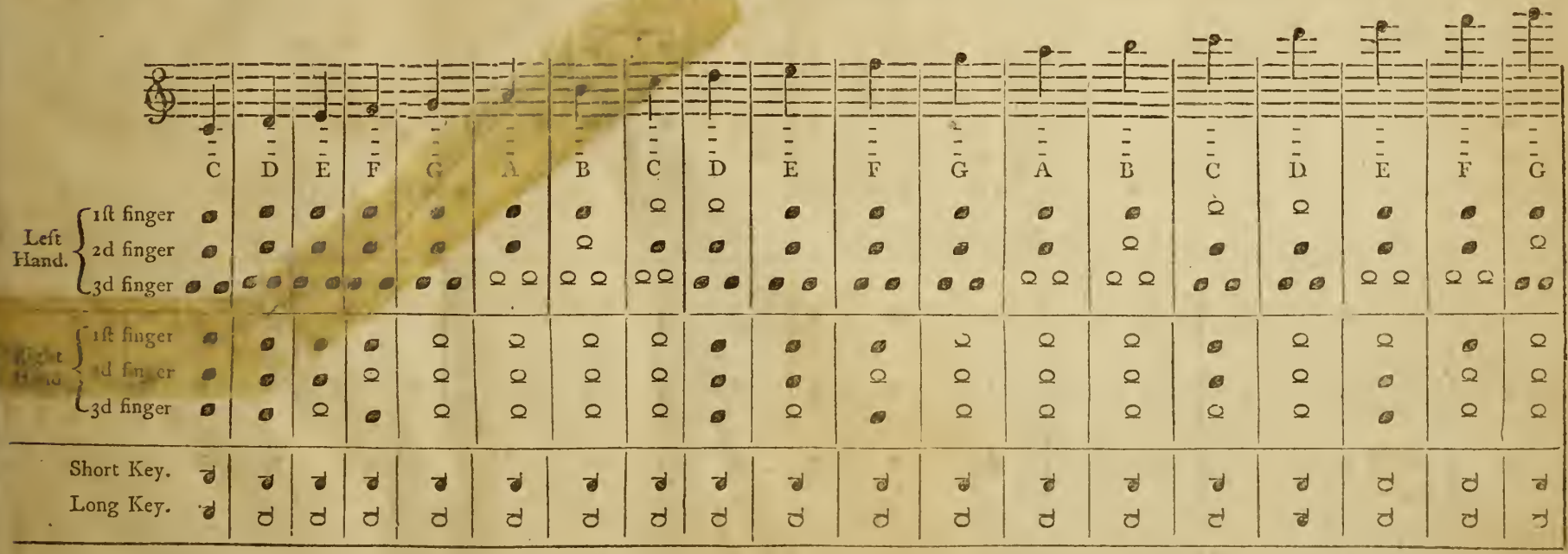
Blow ſtrong with all the holes ſtopt, and you will ſound C, the loweſt note of the inſtrument. Then raiſe the fourth finger of the right hand, which muſt be the loweſt, and you will ſound D; when you have come to D on the fourth line, pinch the reed with your lips for the reſt of the notes.

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.

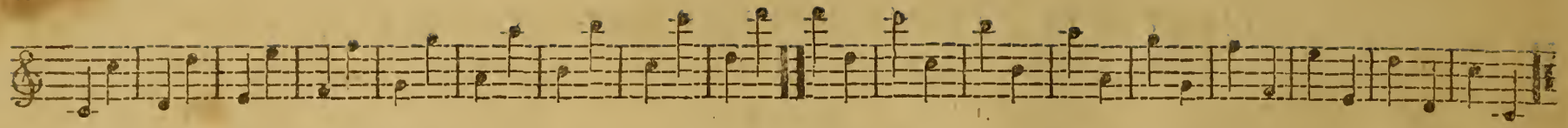
The black dots ſignify the holes, which are to be ſtopt, the white ones thoſe, which muſt be left open.

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.

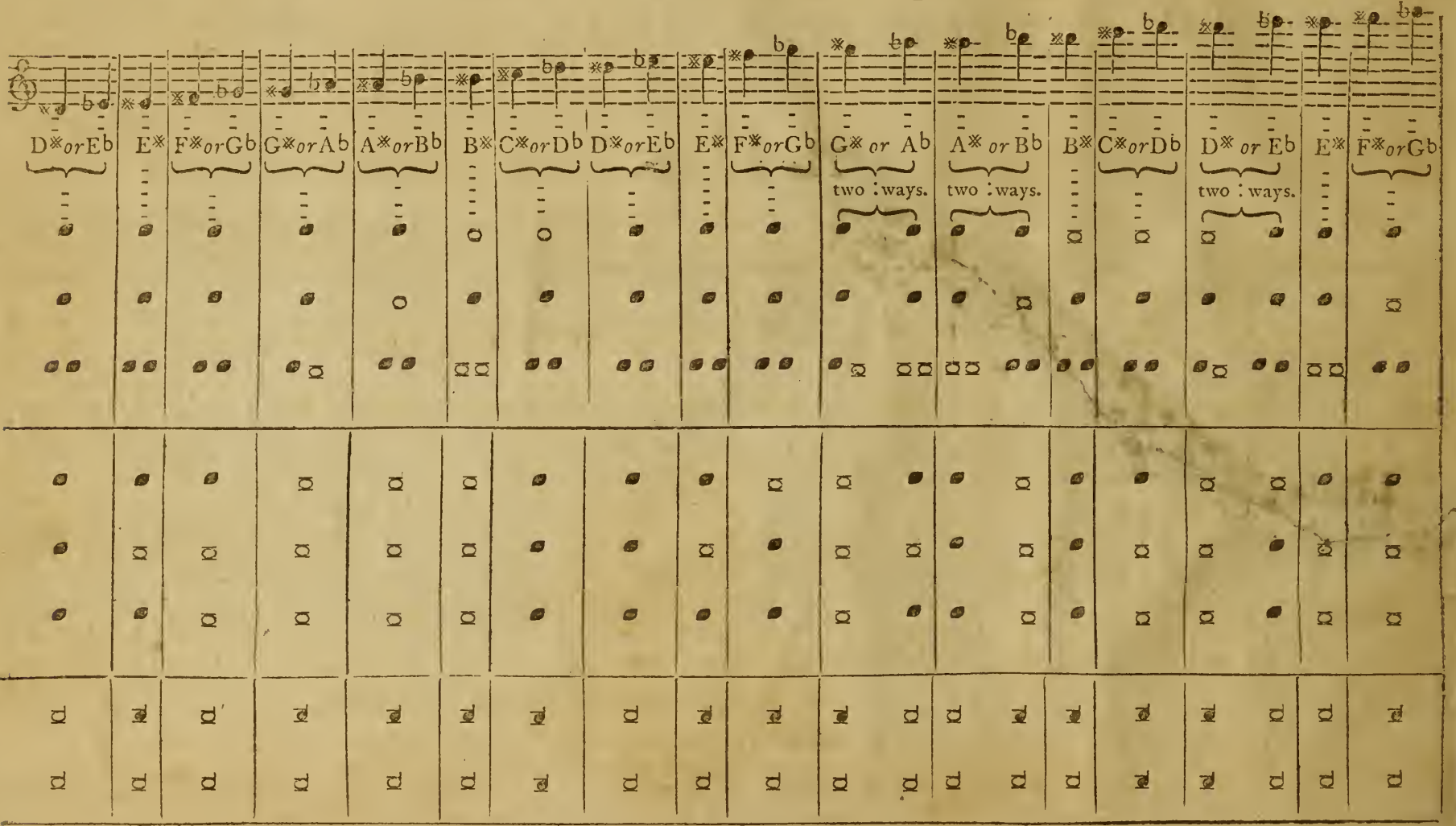


After the young practitioner has become maſter of the Plain Scale, he may proceed to the following Scale of Octaves Riſing and Falling.



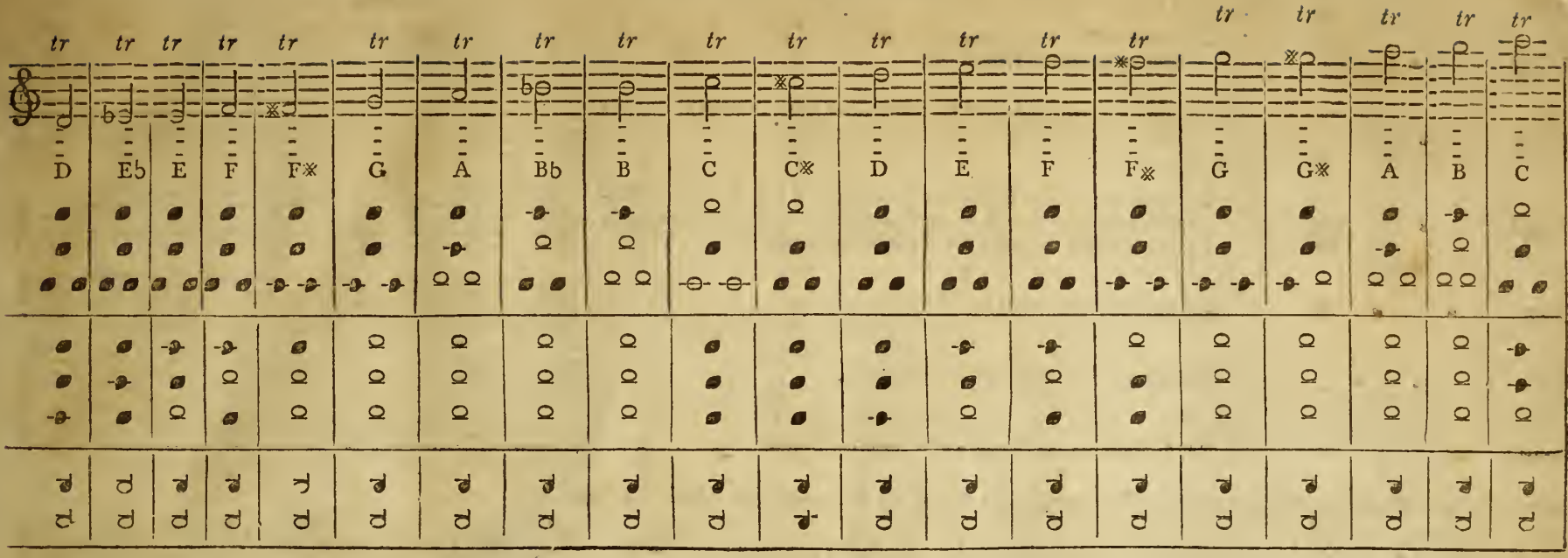
The preceding leſſon is intended to perfect you in blowing in tune, which requires an attentive ear. In riſing and falling theſe octaves the beginner will be ready to think that the lower D ſounds flat, and out of tune, which may be the caſe, unleſs the low notes are blown ſtrong and full, and the middle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



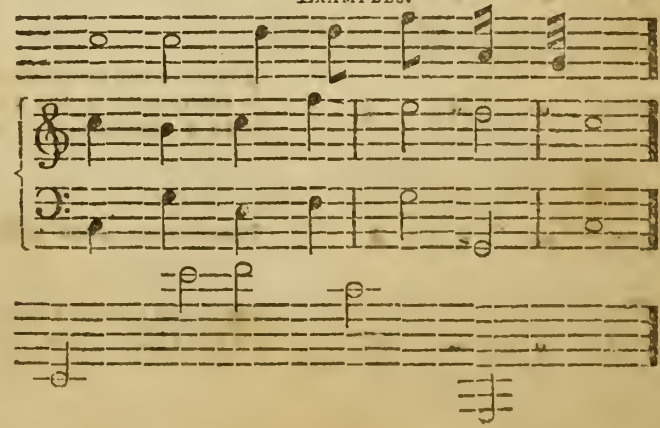
In trying the reeds for the Hautboy, make choice of that, which crows freely without a preſſure of your lips. Before you fix the reed to the inſtrument, ſpit through it, and wet it a little, which will make it go eaſier than when dry.

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.
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,

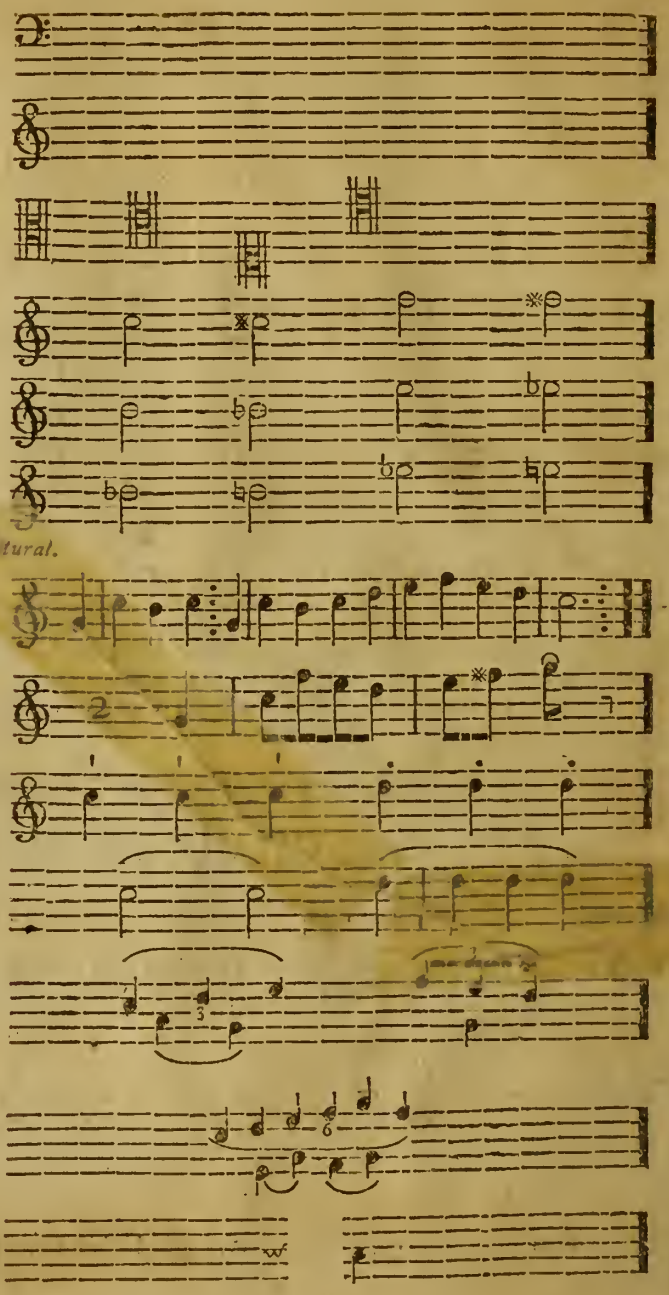
Examples.



Cliffs		Are uſed to deſignate the parts.
F Cliff	𝄢	Is ſo called from being placed 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 ſecond line, and is always uſed in the parts above the baſs.
C Cliff	𝄡	Is ſometimes uſed in inſtrumental muſic; it has its place commonly 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	♭	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 Cadence	𝄐	Is a mark of ſuſpenſion, and ſhows that the time ſhould be extended upon any note, over which it may be ſet.
Staccato 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 place of the firſt note in the next ſtaff.

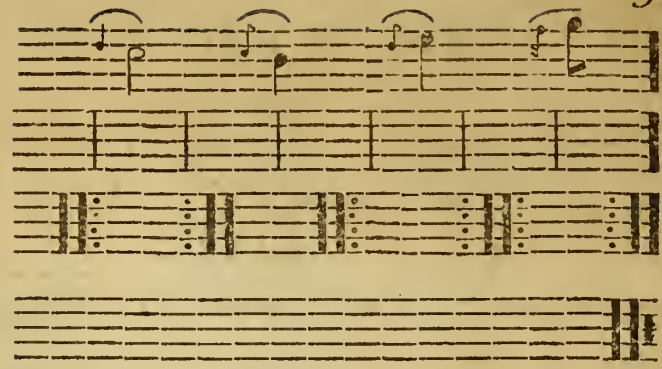


Appoggiaturas - Are ſmall notes placed before other notes, and their time deducted from them. When theſe ſmall notes deſcend to their principals, they are called *ſuperior;* when they aſcend *inferior.*

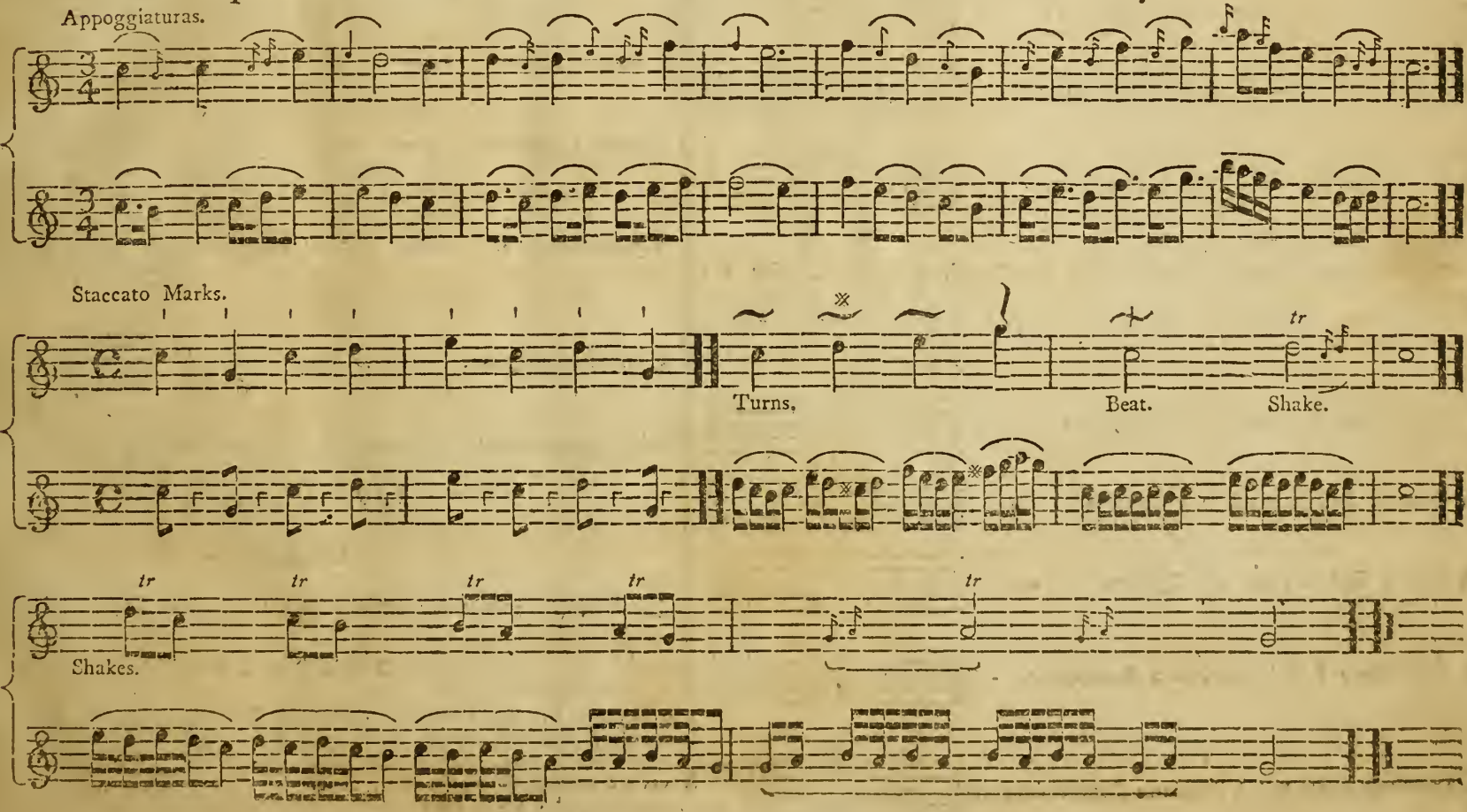
Single Bar - Is a perpendicular ſtroke drawn acroſs the ſtaff, which ſerves to divide the notes into equal proportions. - - -

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.

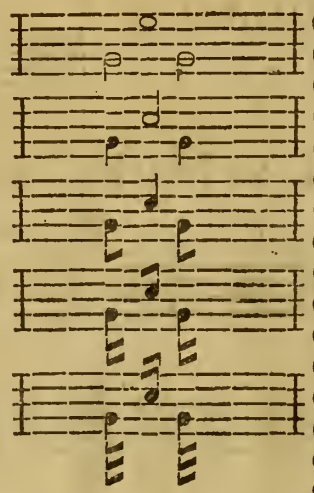
One Semibreve is equal to two Minims, -

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 the repreſent.

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

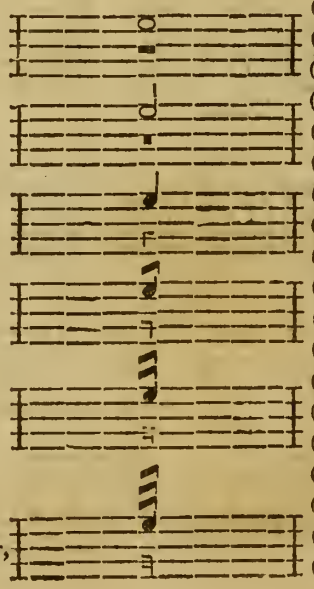
A Minim Reſt is equal to a Minim, - -

A Crotchet Reſt is equal to a Crotchet -

A Quaver Reſt is equal to a Quaver, -

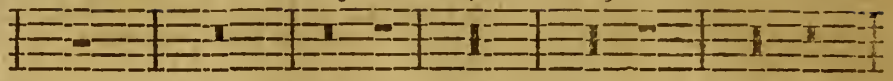
A Semiquaver Reſt is equal to a Semiquaver -

A Demiſemiquaver Reſt is equal to a Demiſemiquaver,

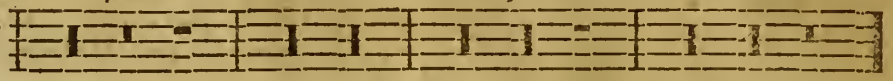


RESTS of DIFFERENT LENGTHS.

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.*

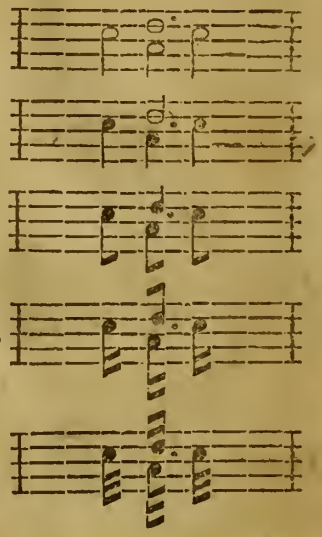
A pointed Semibreve is equal to three Minims,

A pointed Minim —— to three Crotchets,

A pointed Crotchet —— to three Quavers,

A pointed Quaver —— to three Semiquavers,

A pointed Semiquaver —— to three Demiſemi-[quavers.

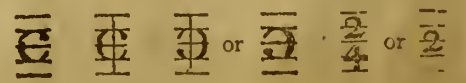


Of TIME.

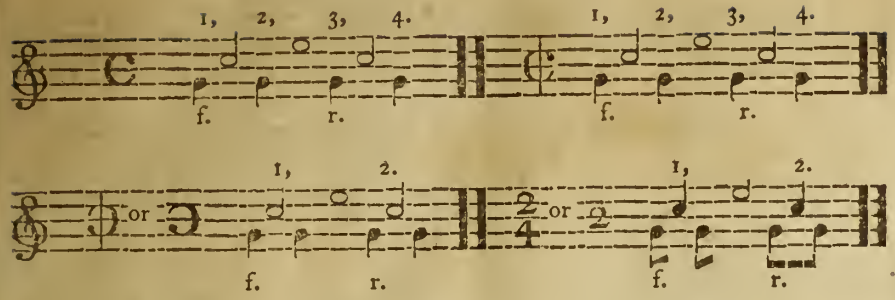
THERE are three diviſions of time, viz: *Common*, *Triple*, and *Compound*.

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.



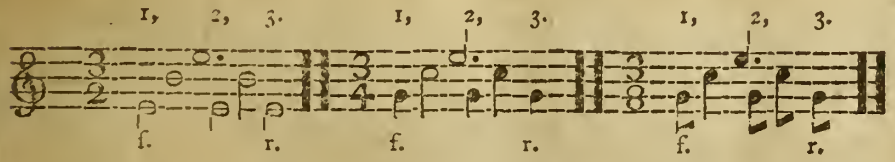
To beat the above marks of time, let the toe fall at the beginning and rise in the middle of each bar.

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 - - - - - and 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.



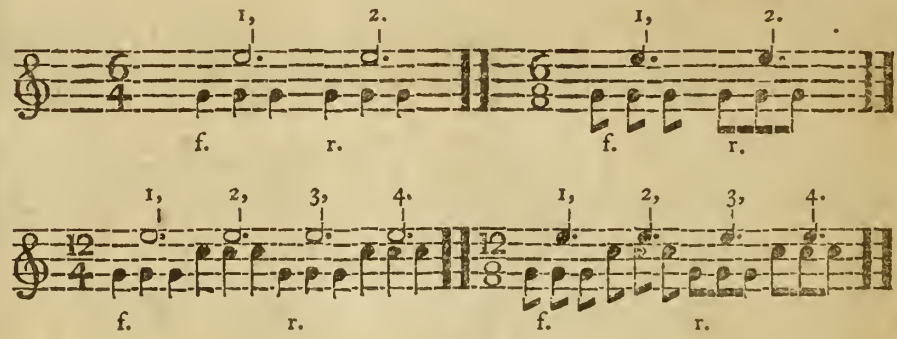
In Triple Time the toe must fall at the first note, and rise at the third; see the letters f and r.

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

COMPOUND COMMON TIME,

Is distinguished by these marks - - and 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.

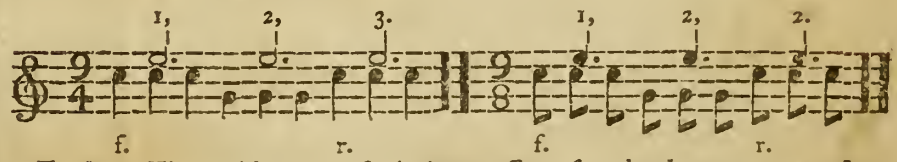
Example of Compound Common Time.



COMPOUND TRIPLE TIME

May be known by the succeeding marks - - and 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.

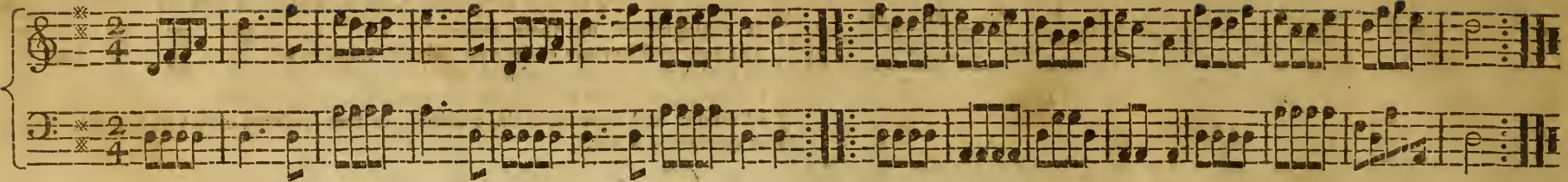
Example of Compound Triple Time.



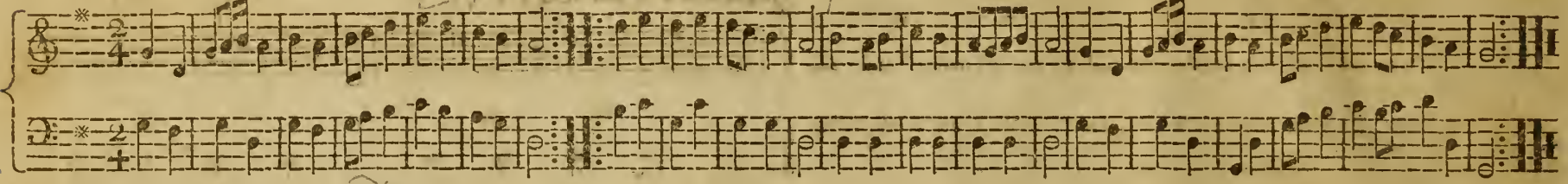
To keep Time with exactness, it is necessary for the learner to accustom himself to *count* the time; that is, to count *three equal* strokes in every bar of Triple Time; and either *two* or *four* in bars of Common Time.

INTRODUCTORY LESSONS.

Lesson I.



Lesson II.



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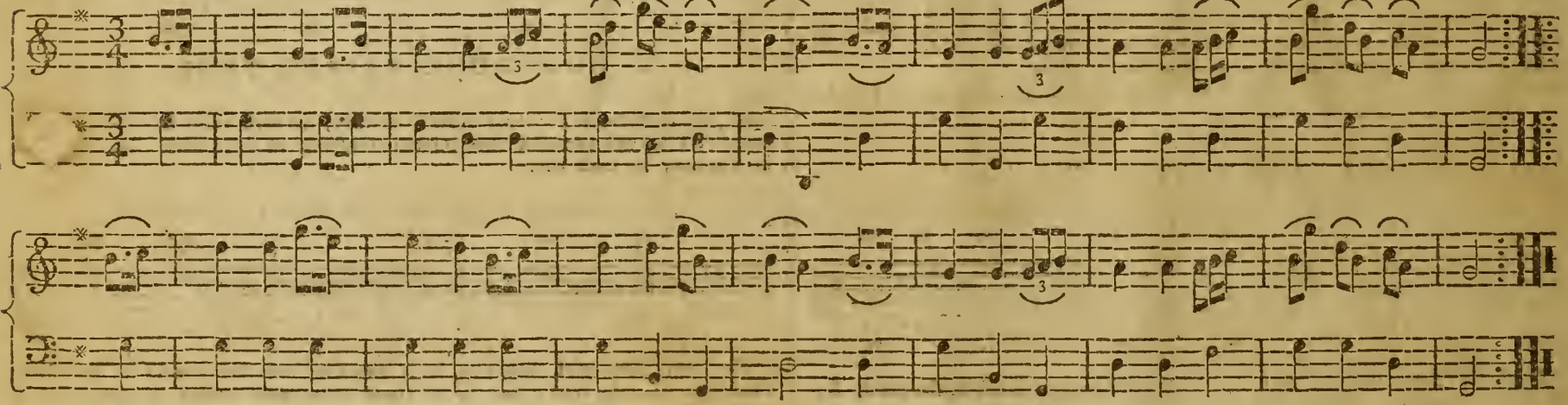
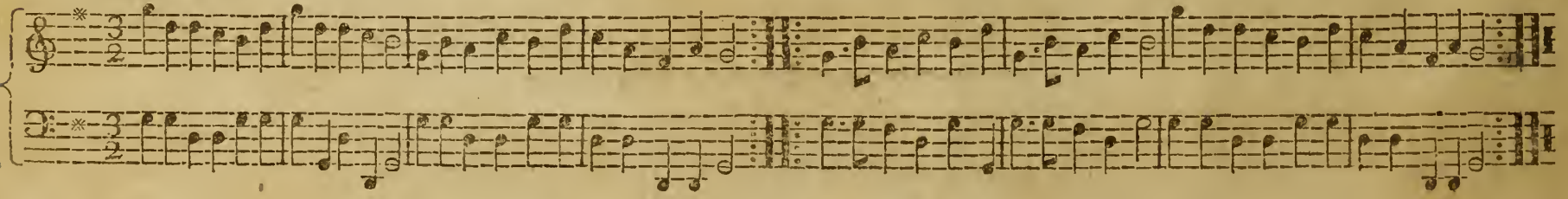
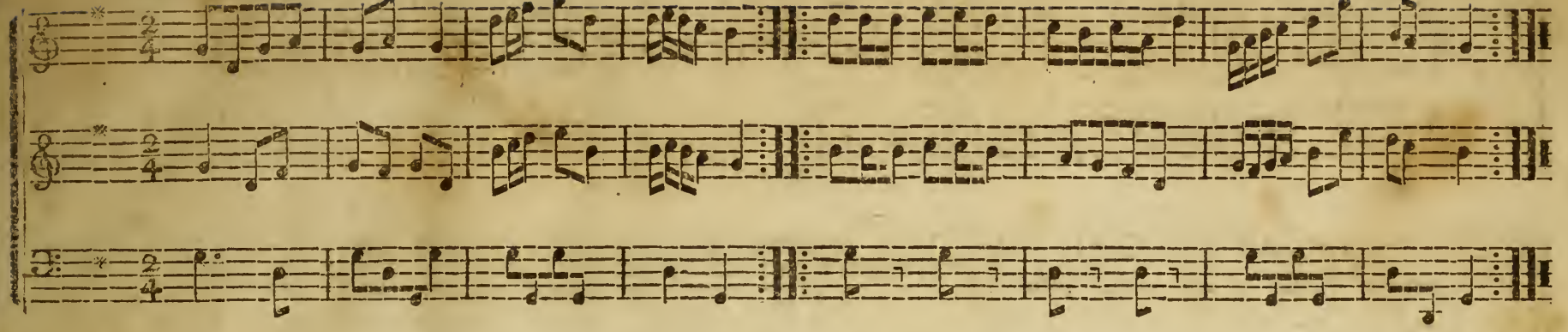


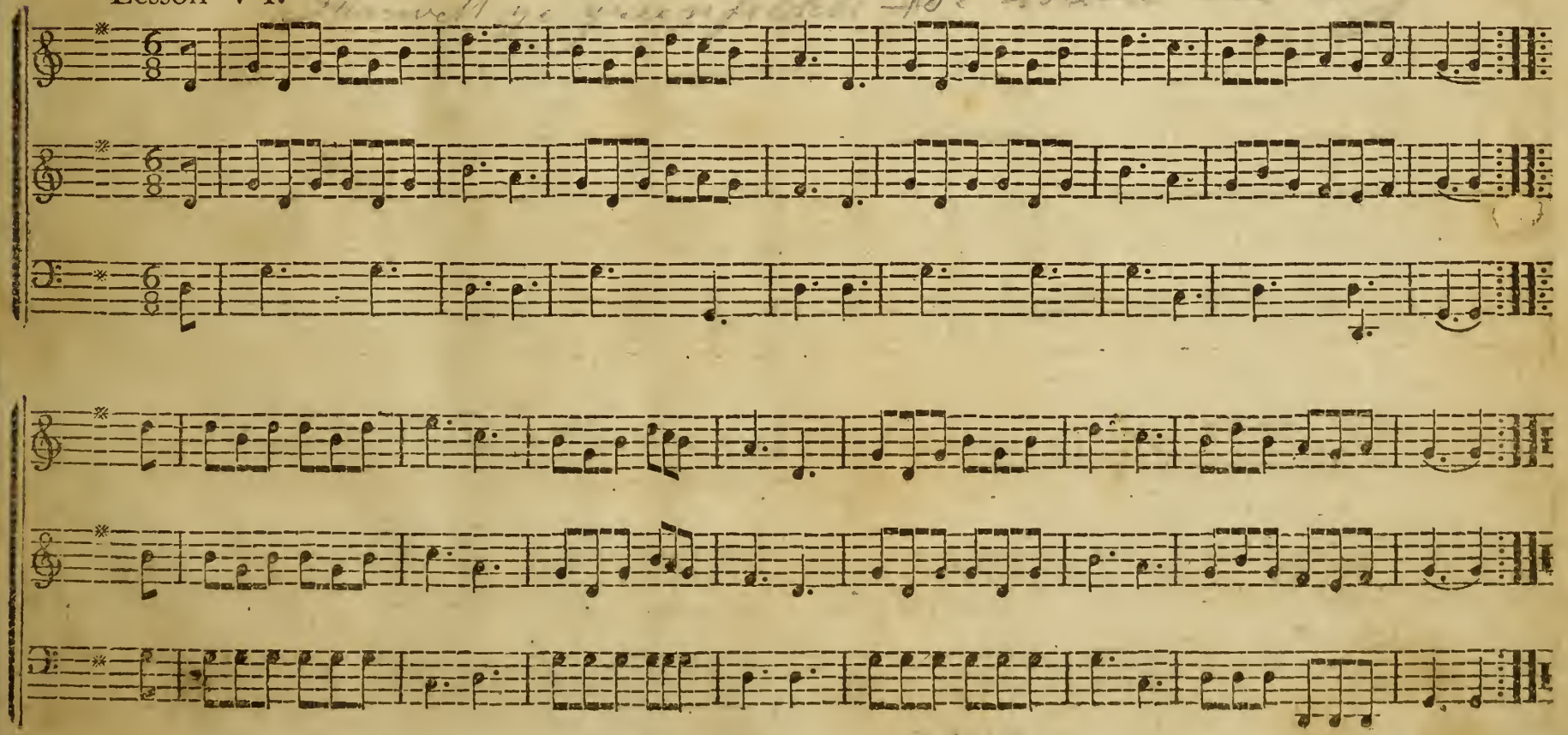
Lesson IV.



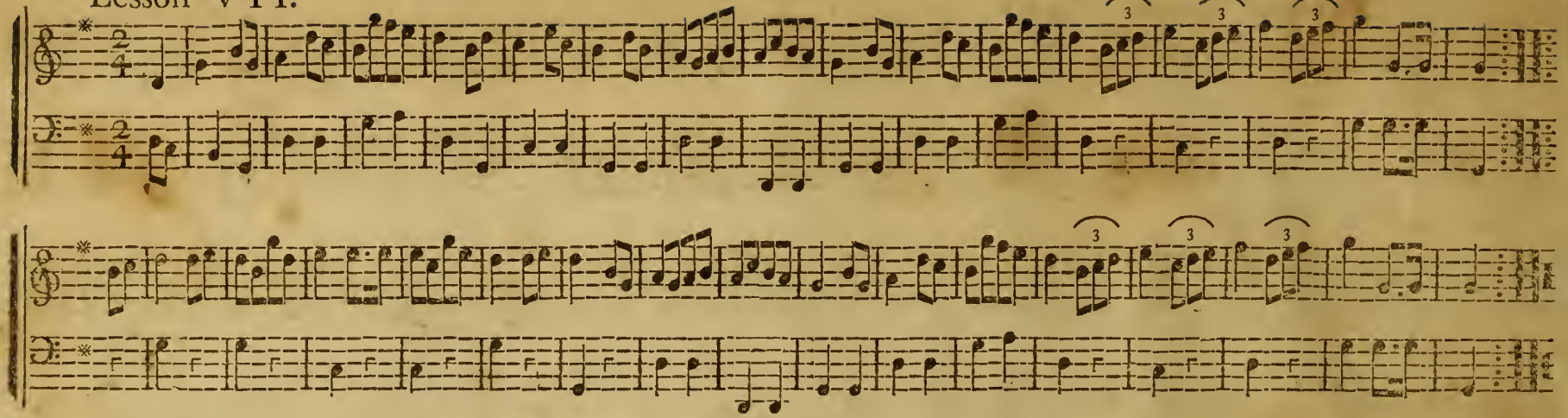
Lesson V.



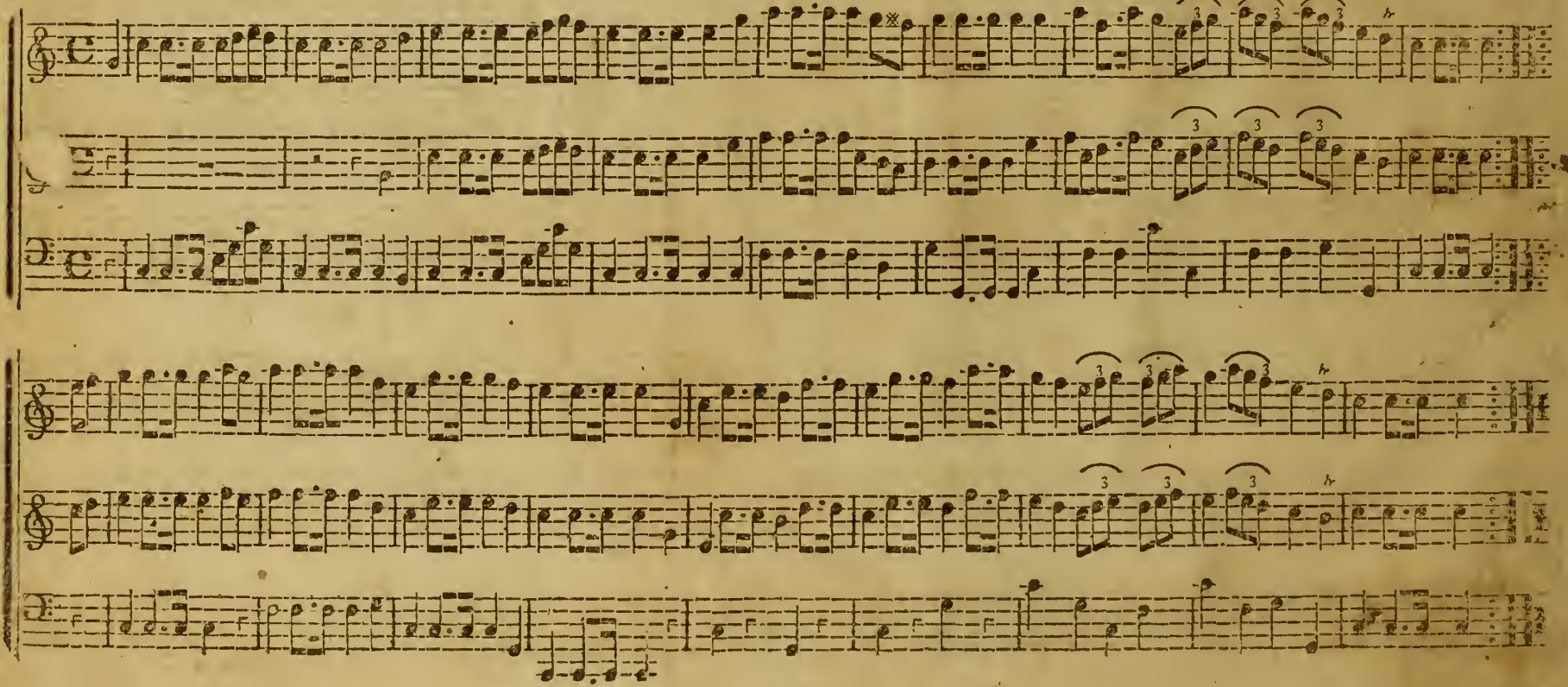
Lesson V I.



Lesson VII.



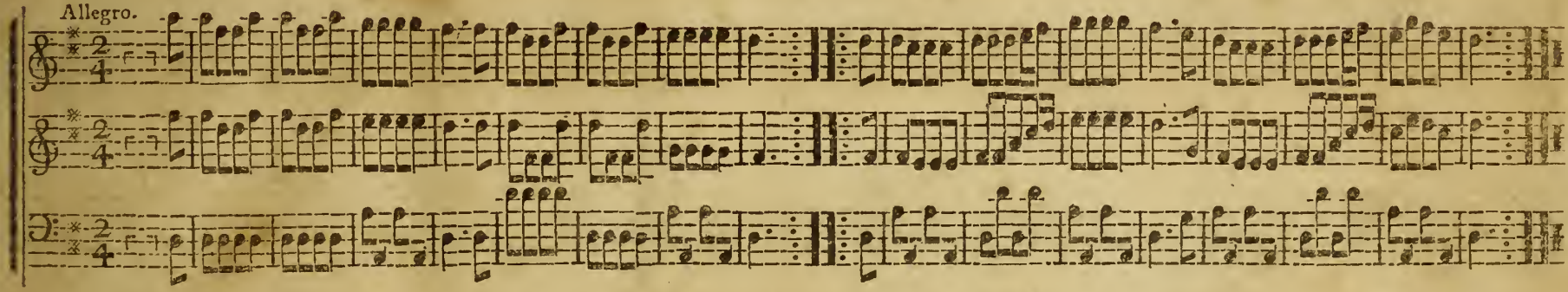
Lesson VIII.



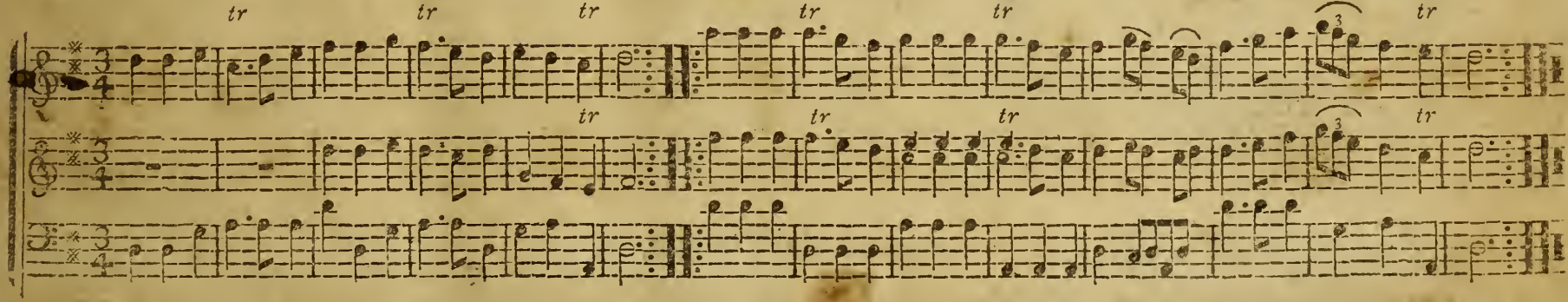
THE

INSTRUMENTAL ASSISTANT.

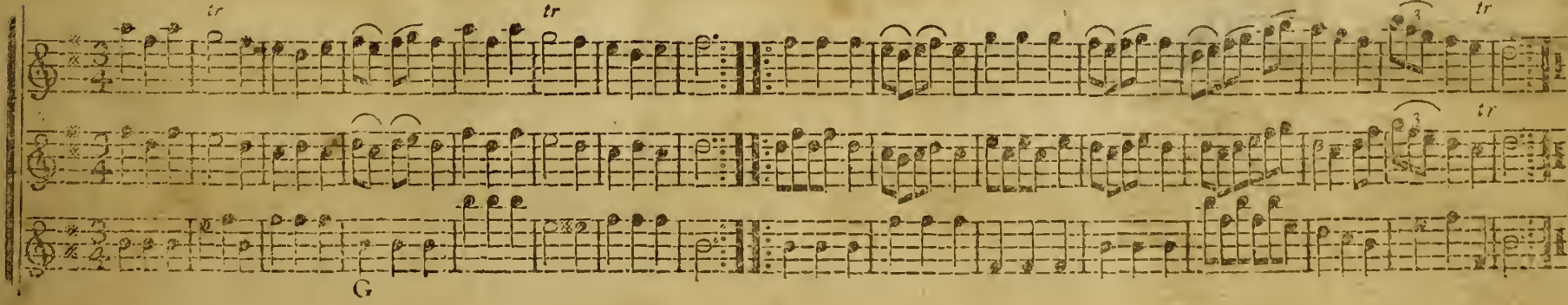
No. I. *Serenade.*



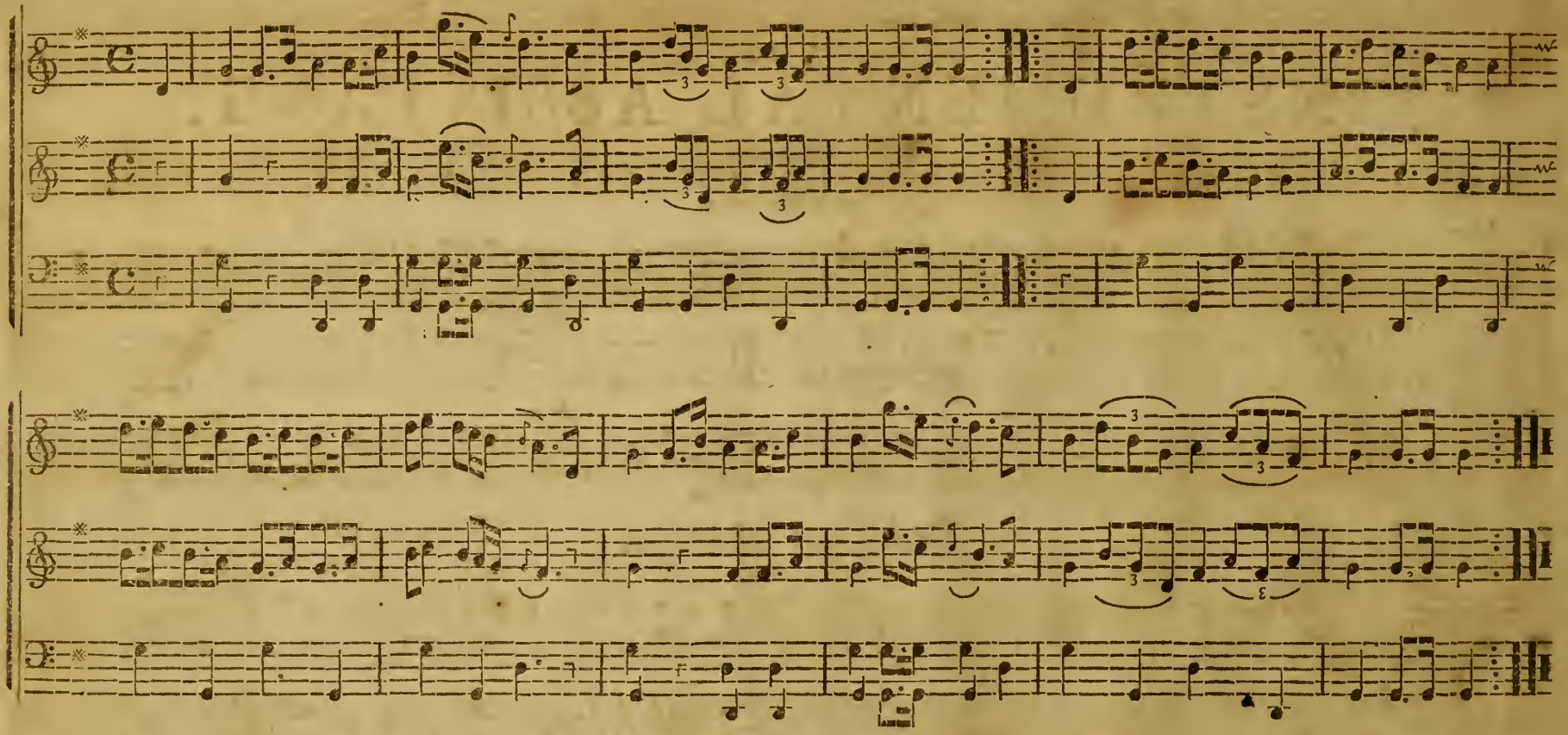
No. II. *God Save America.*



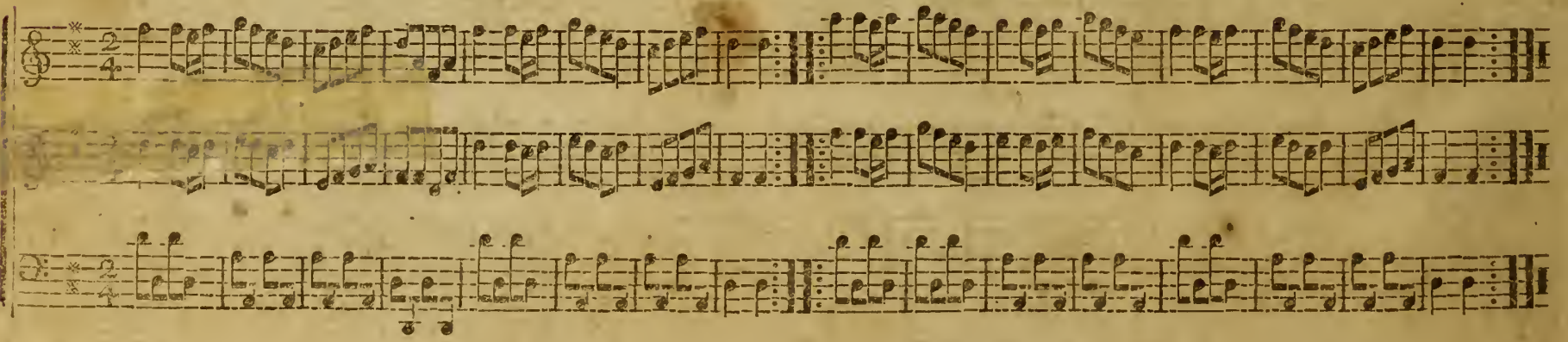
No. III. *Foot's Minuet.*



No. IV. *Belleisle March.*

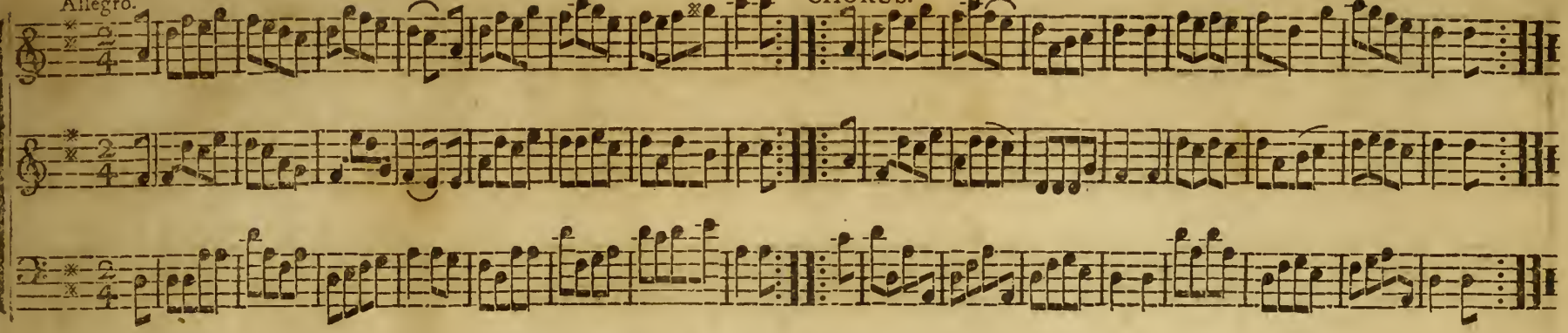


No. V. *March to Boston.*

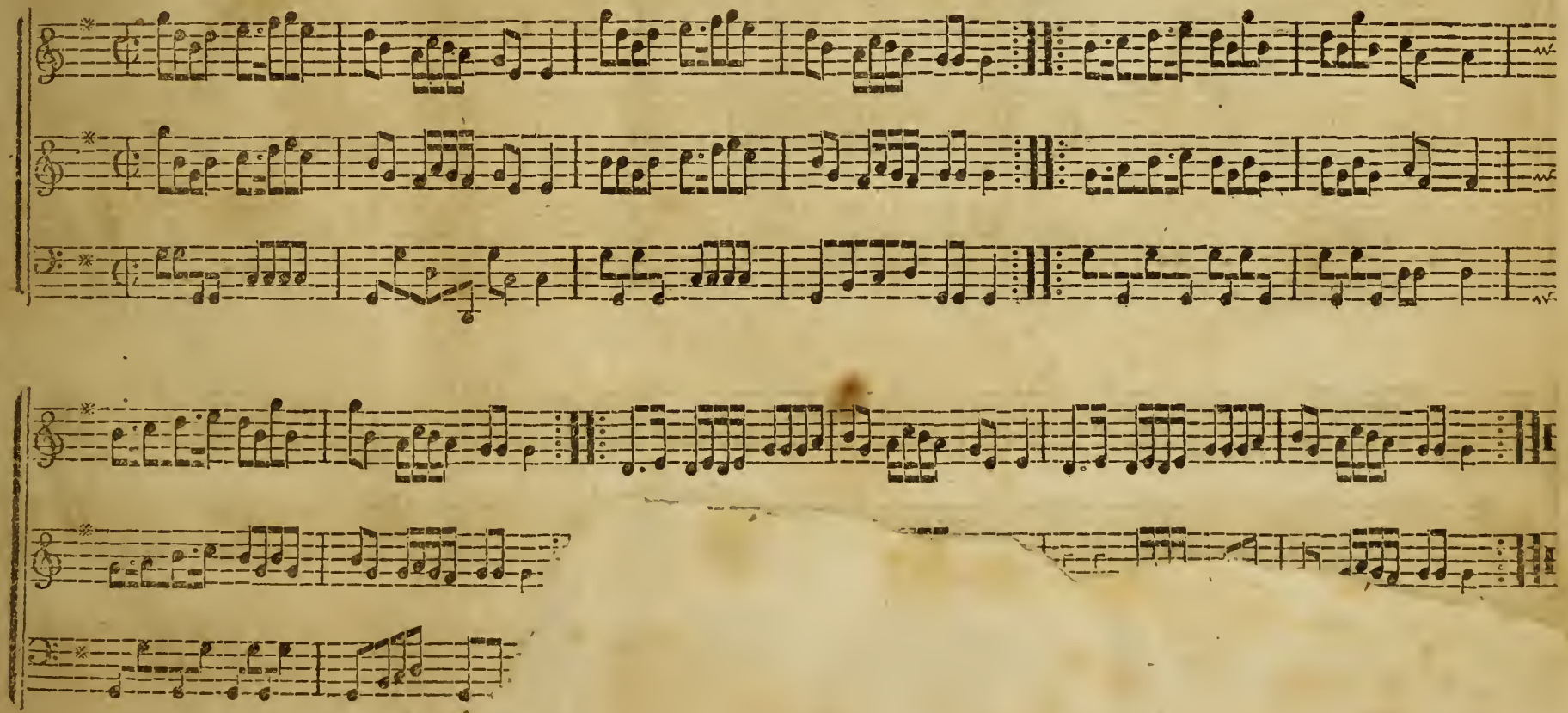


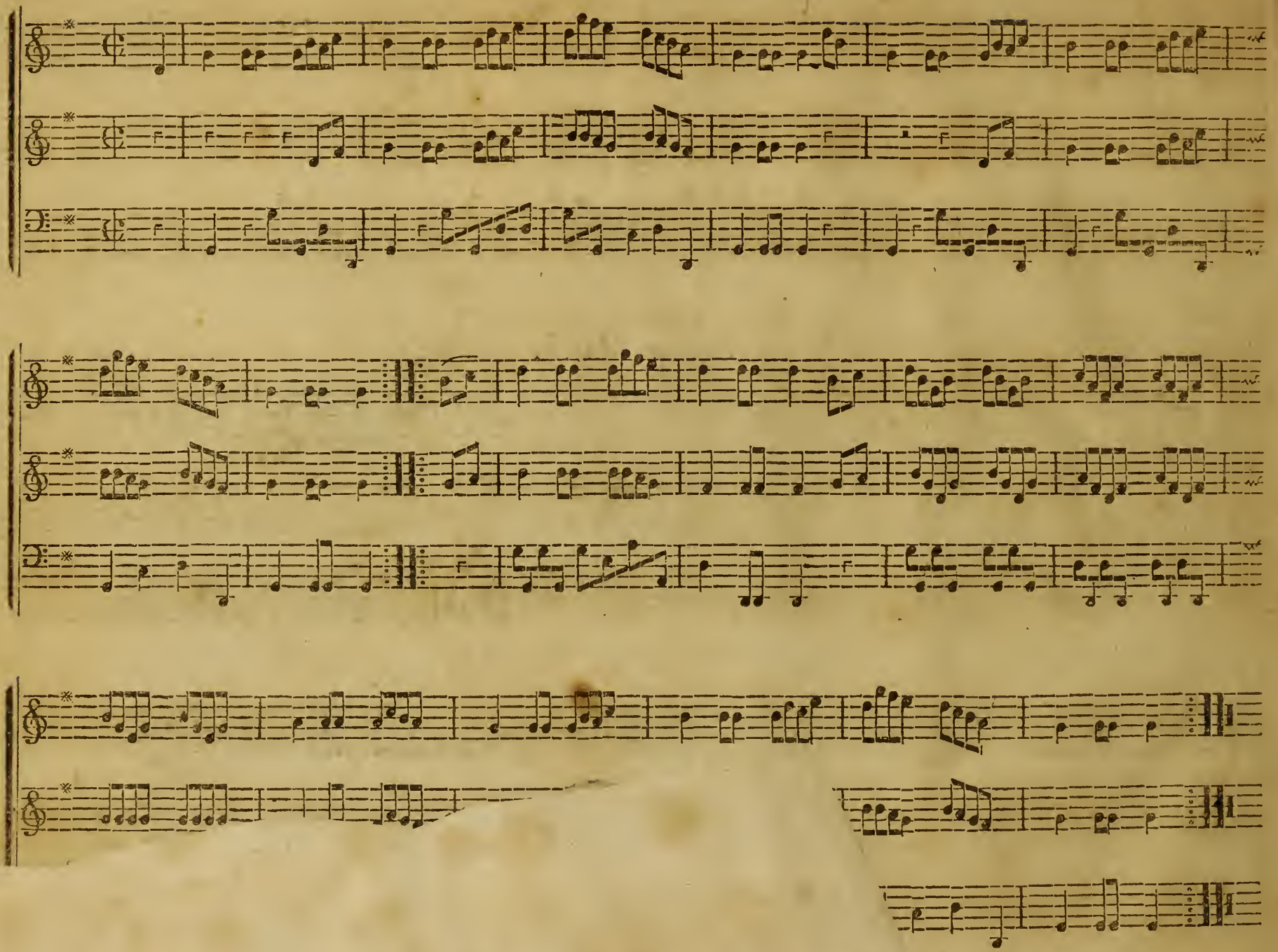
No. VI. *The Black Cockade.*

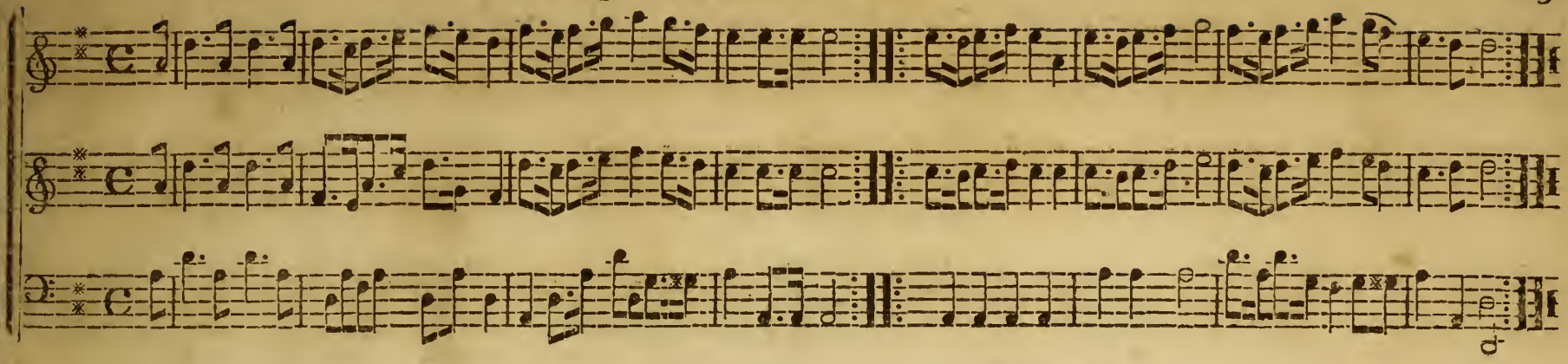
Allegro. CHORUS.



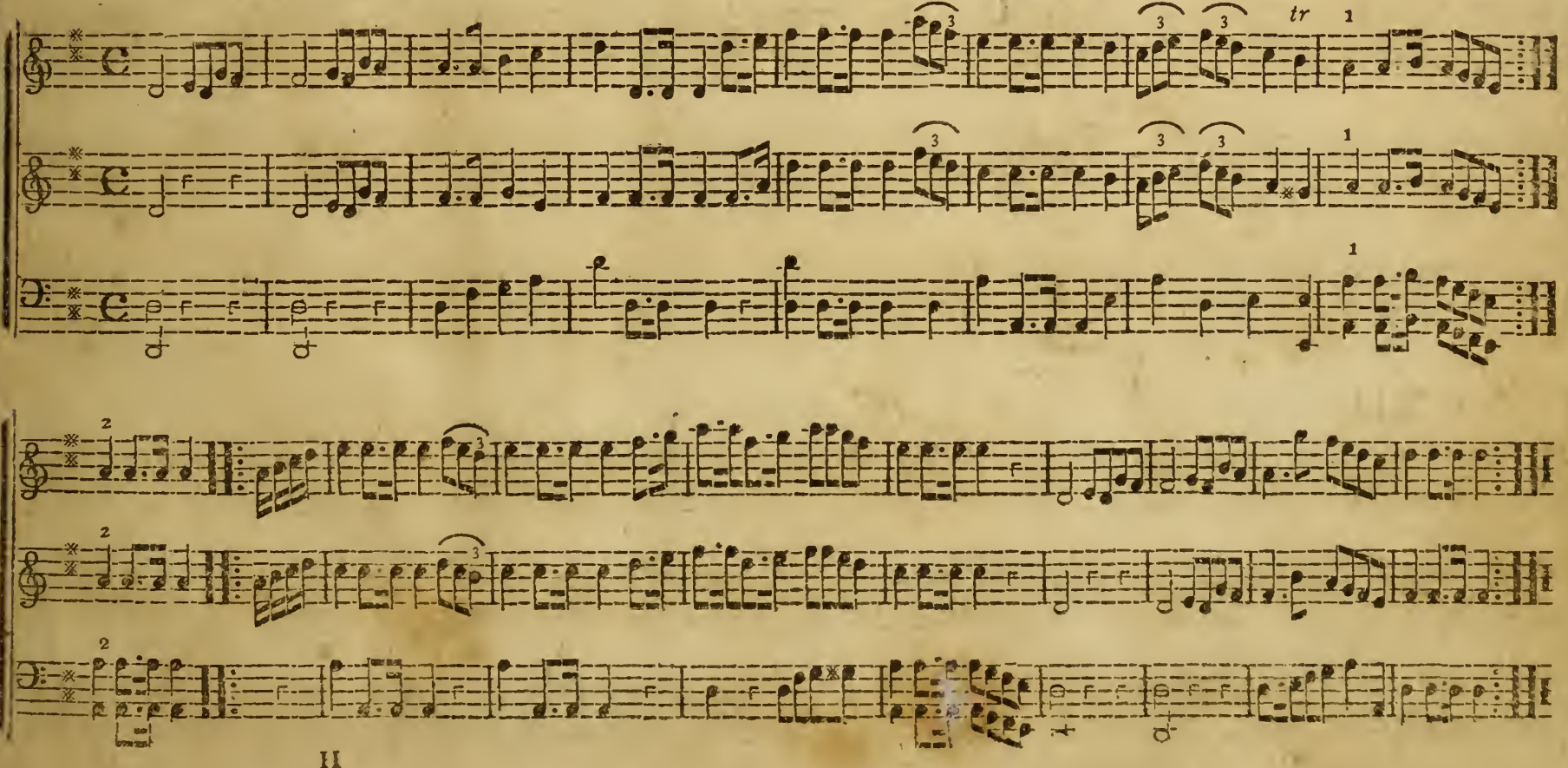
No. VII. *Boston March.*



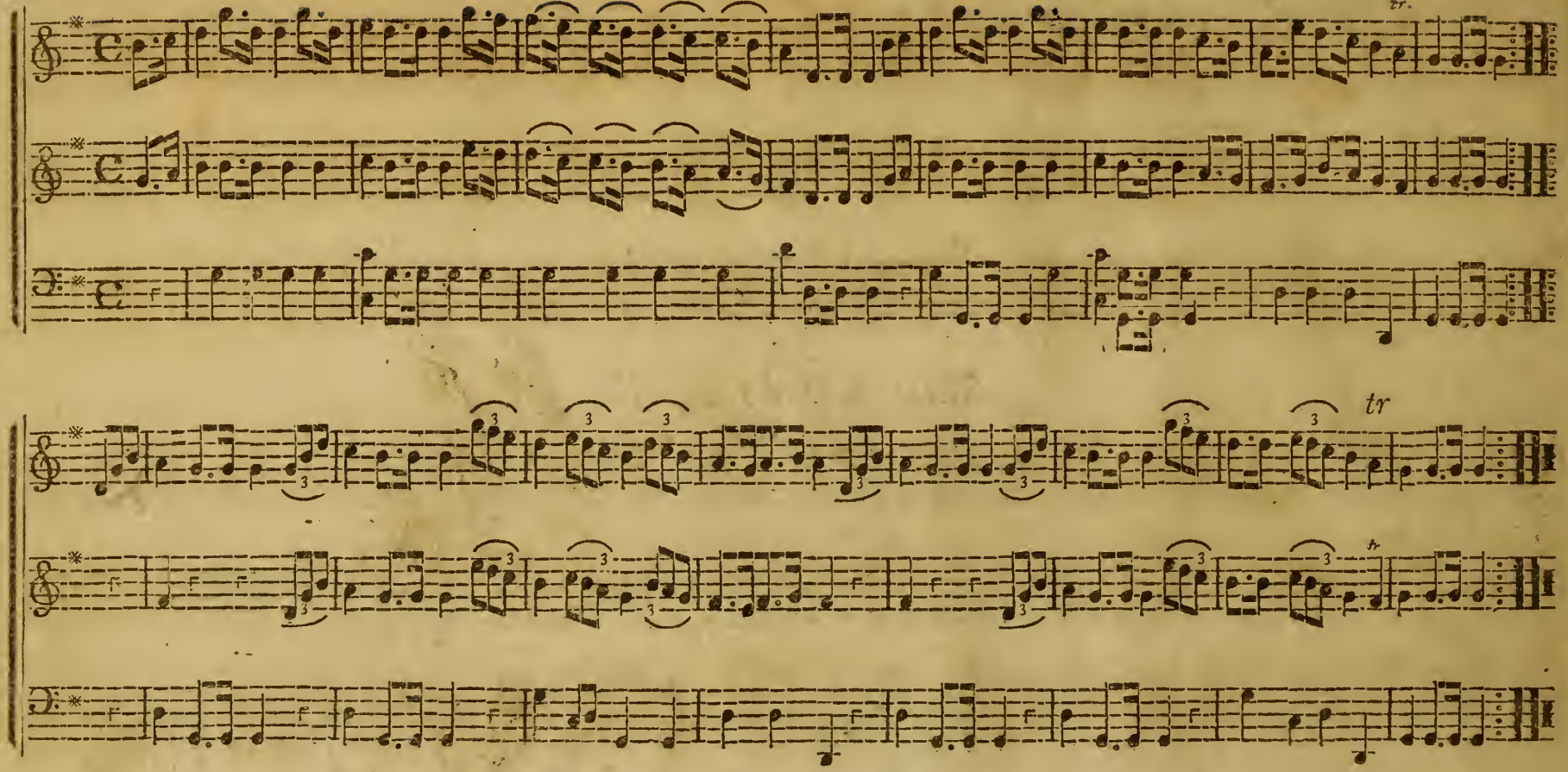




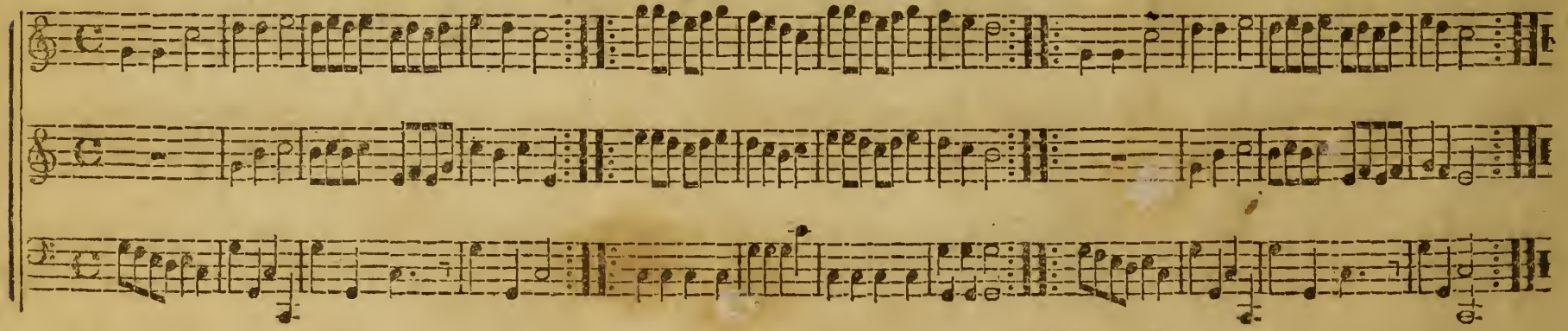
No. X. *Swiss Guard's March.*

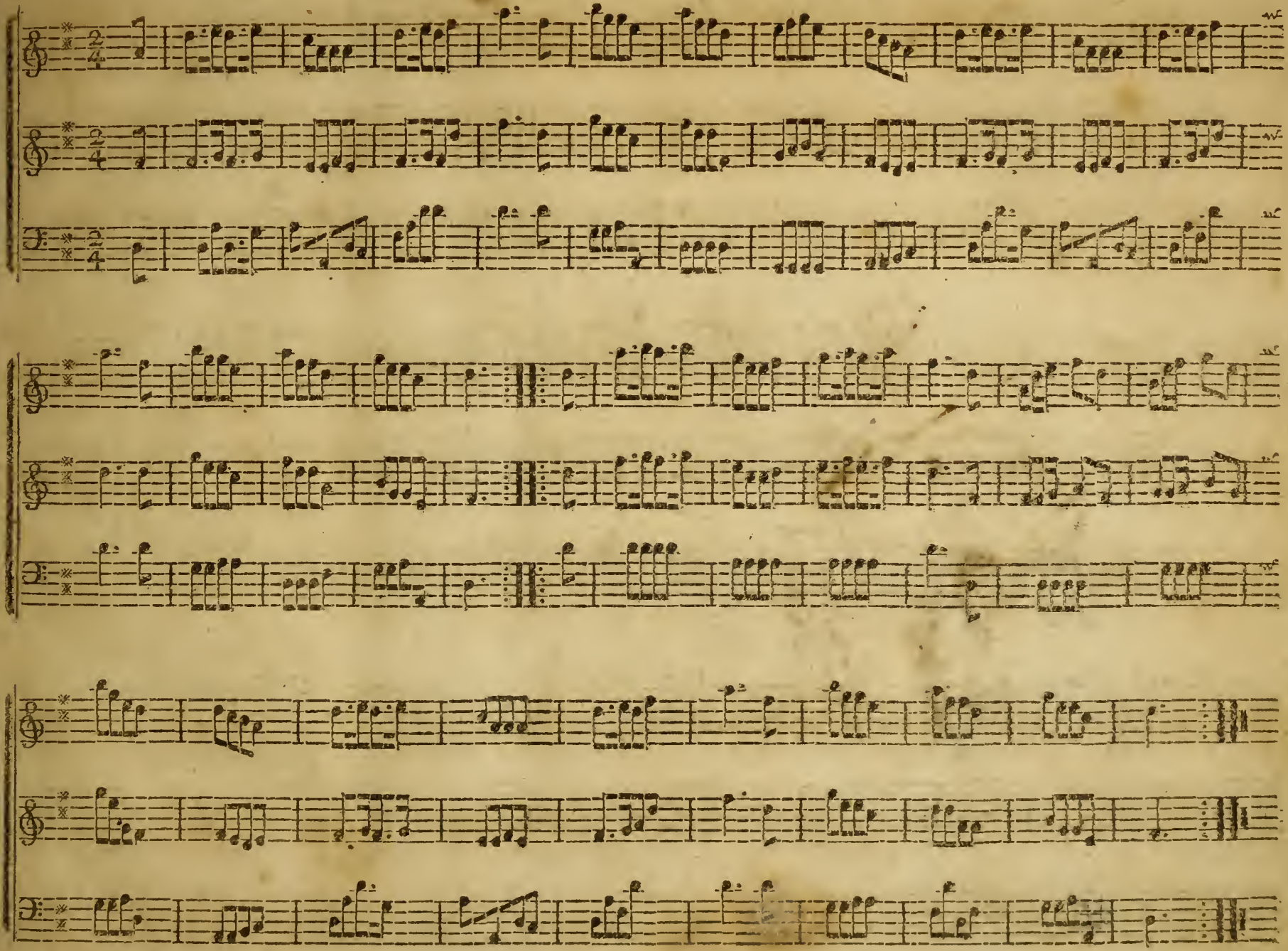


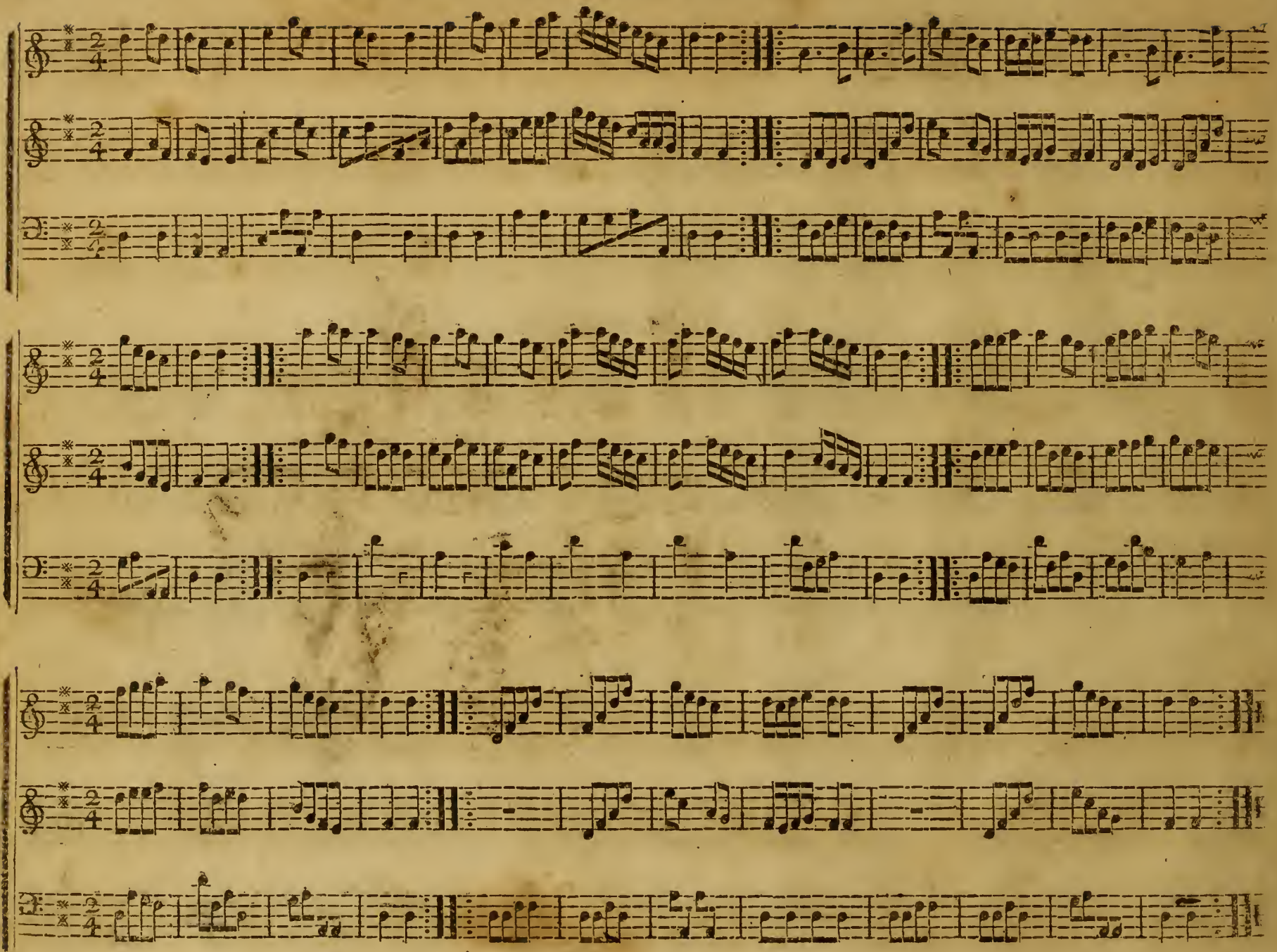
No. XI. *Durham March.*

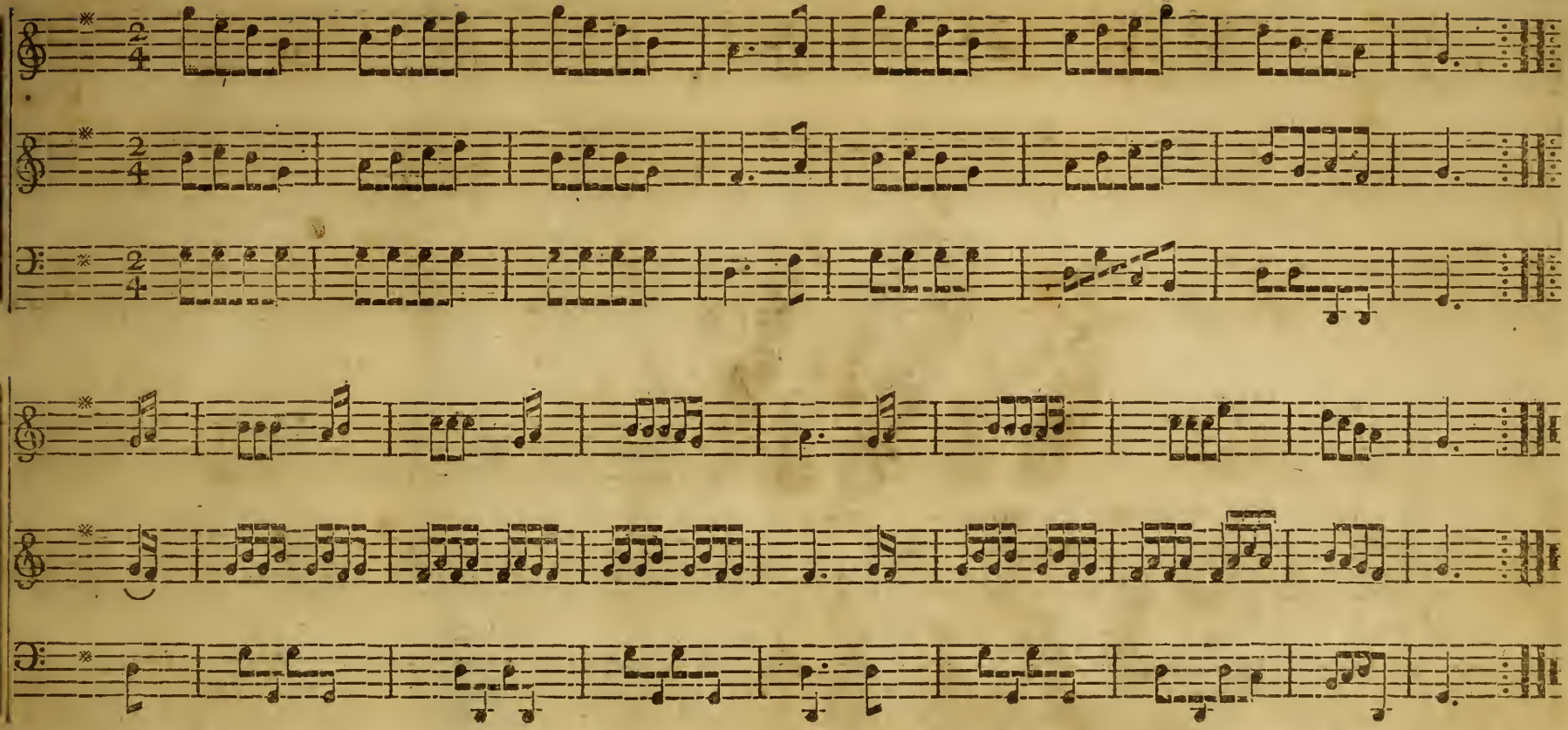


No. XII. *Quick March.*

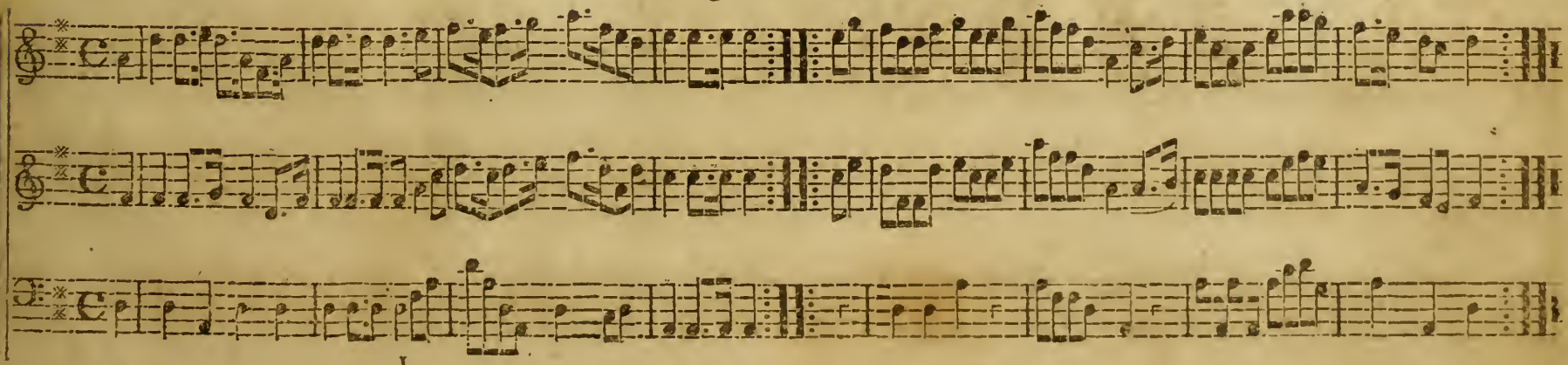




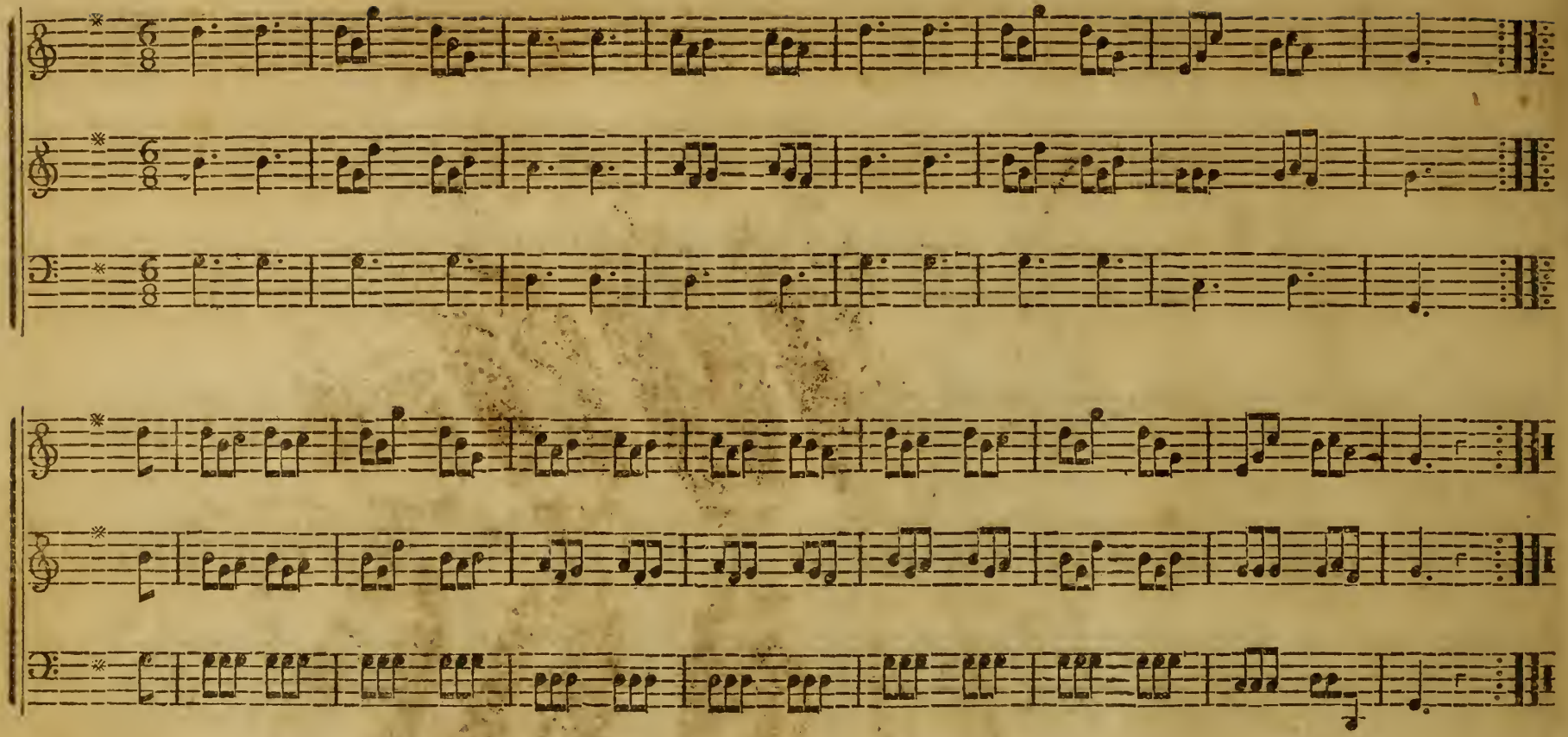




No. XVI. *Dog and Gun.*

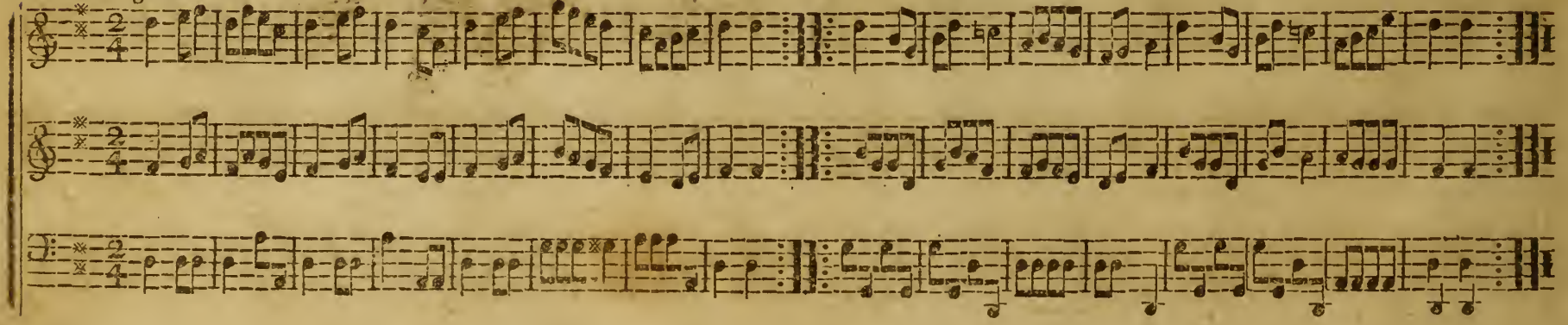


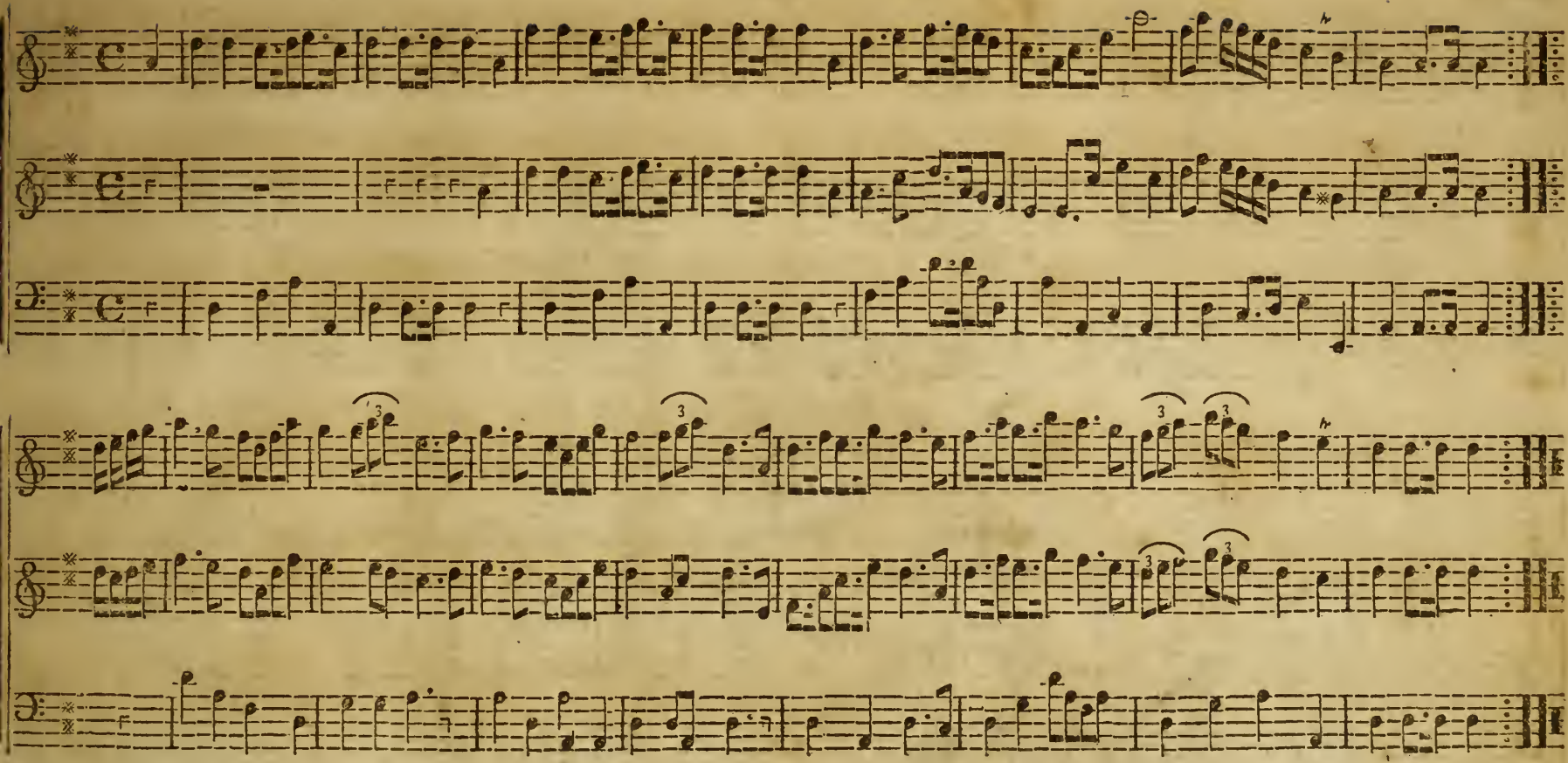
No. XVII. *O dear what can the Matter be?*



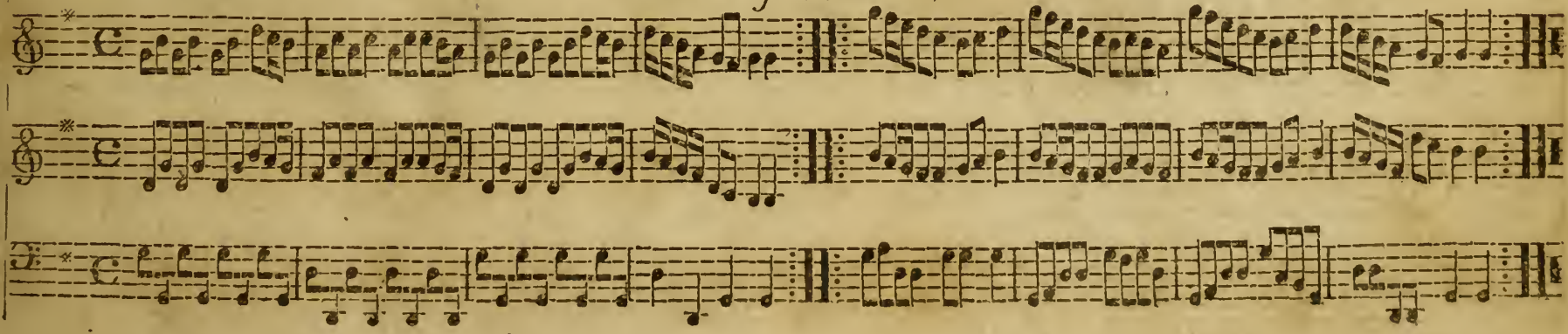
No. XVIII. *Yankey Doodle.*

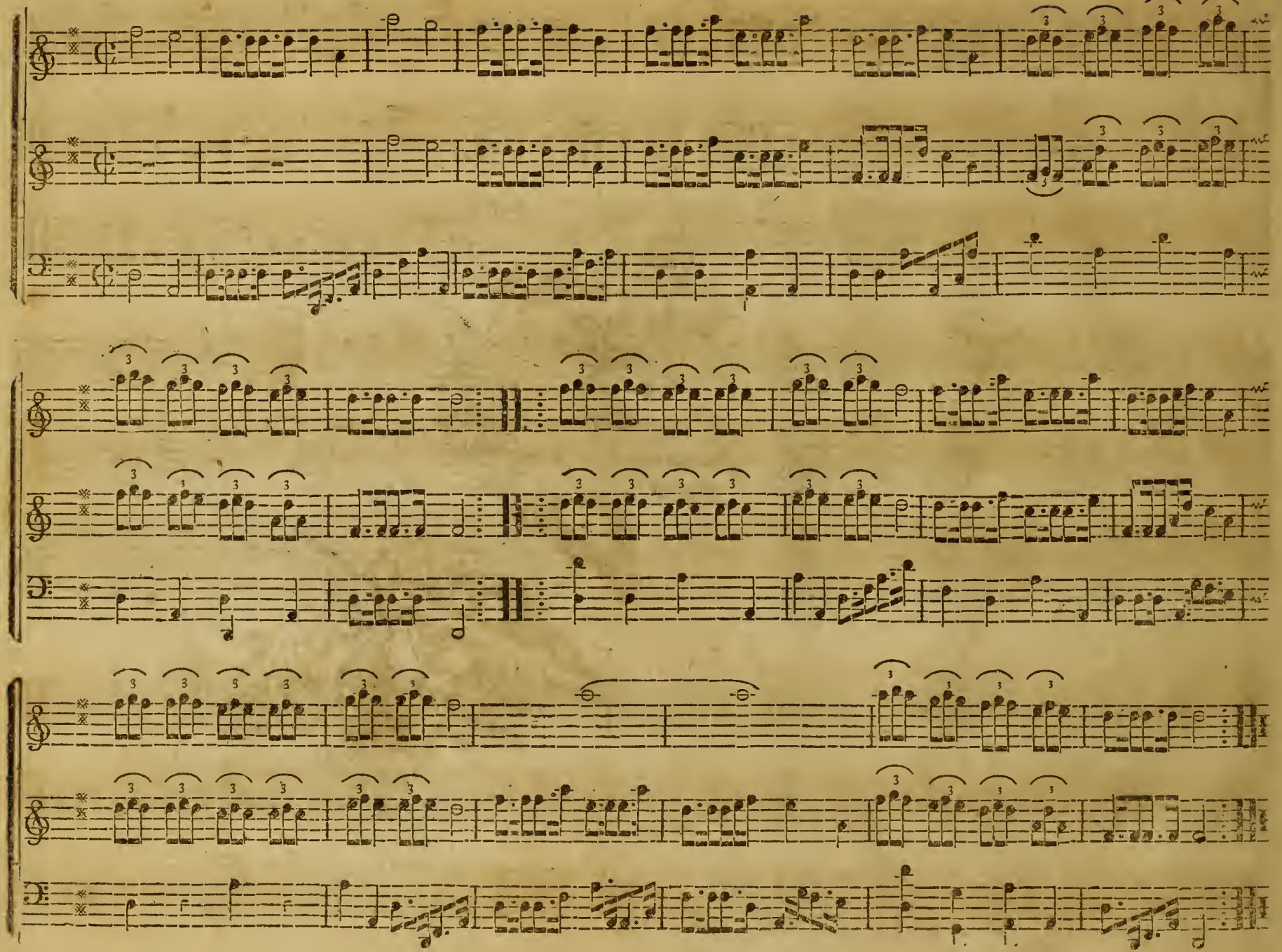
Allegro.

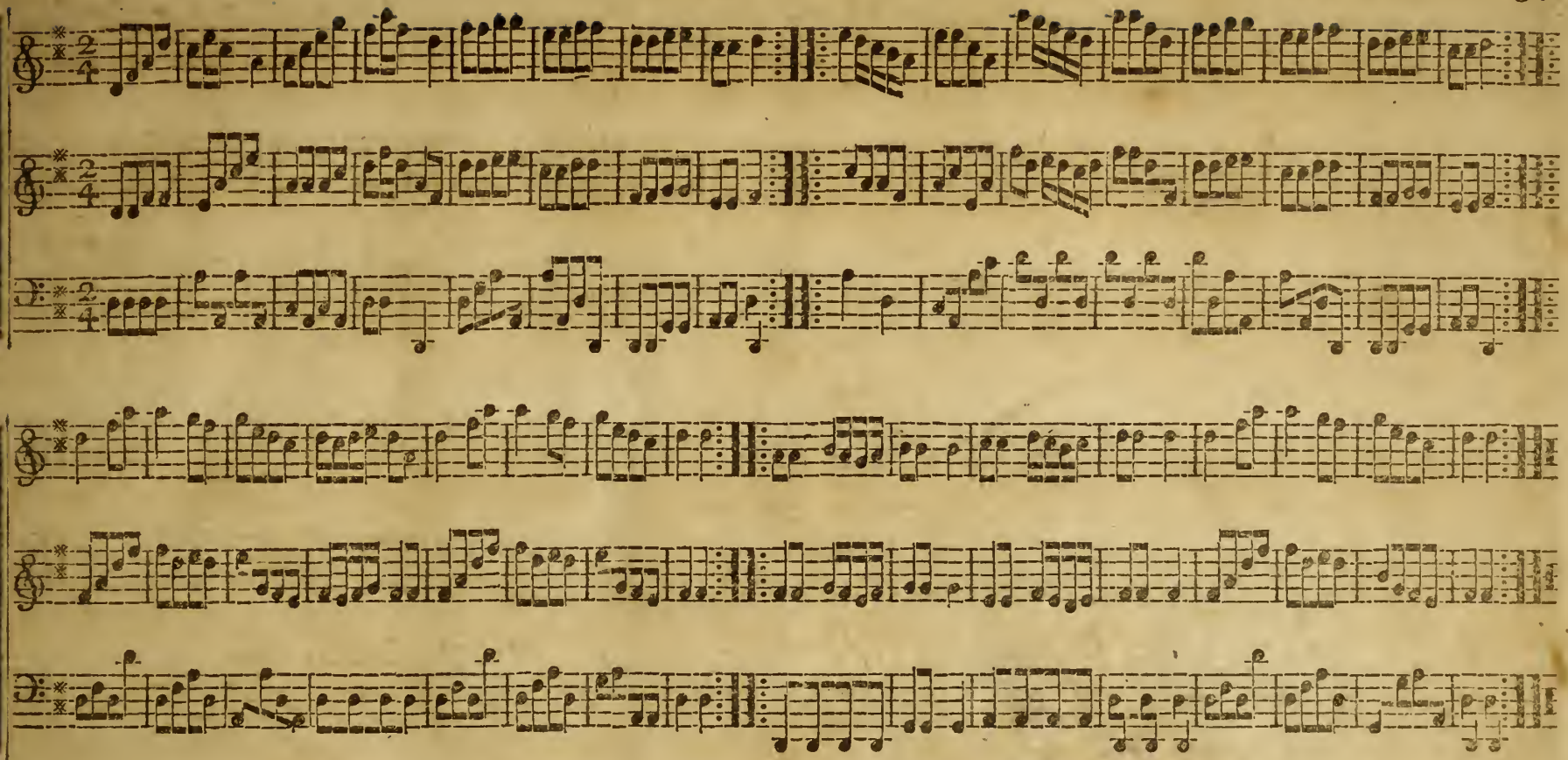




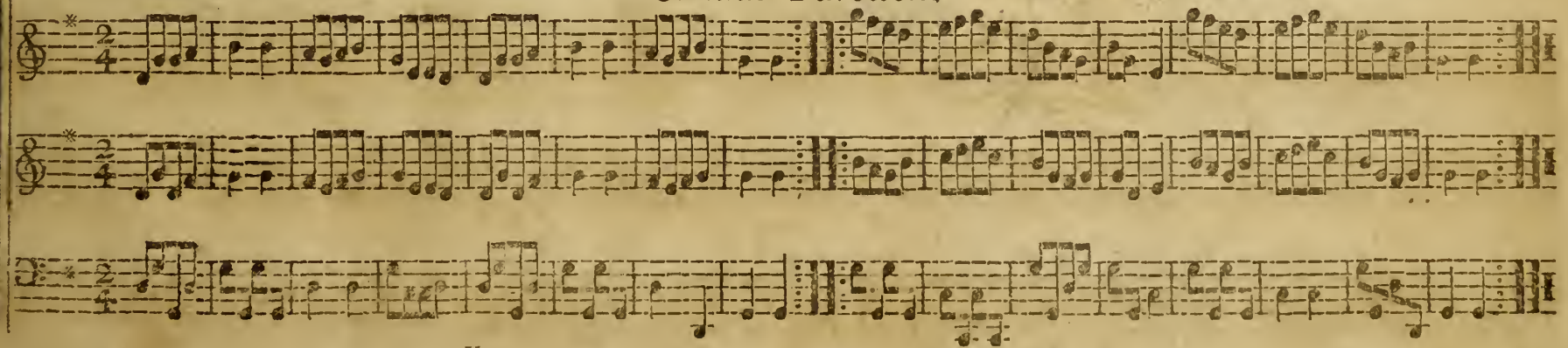
No. XX. *Rakes of London.*



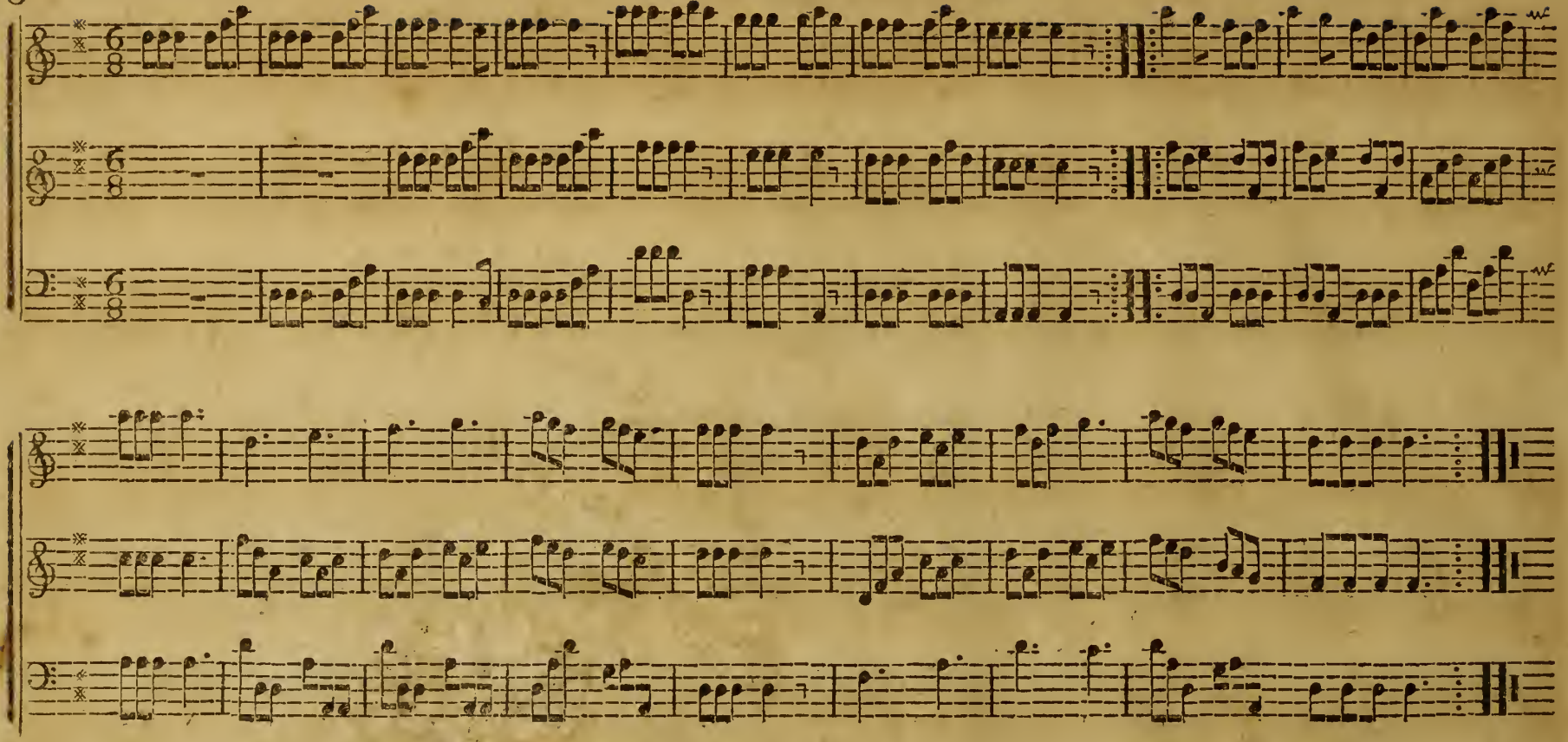




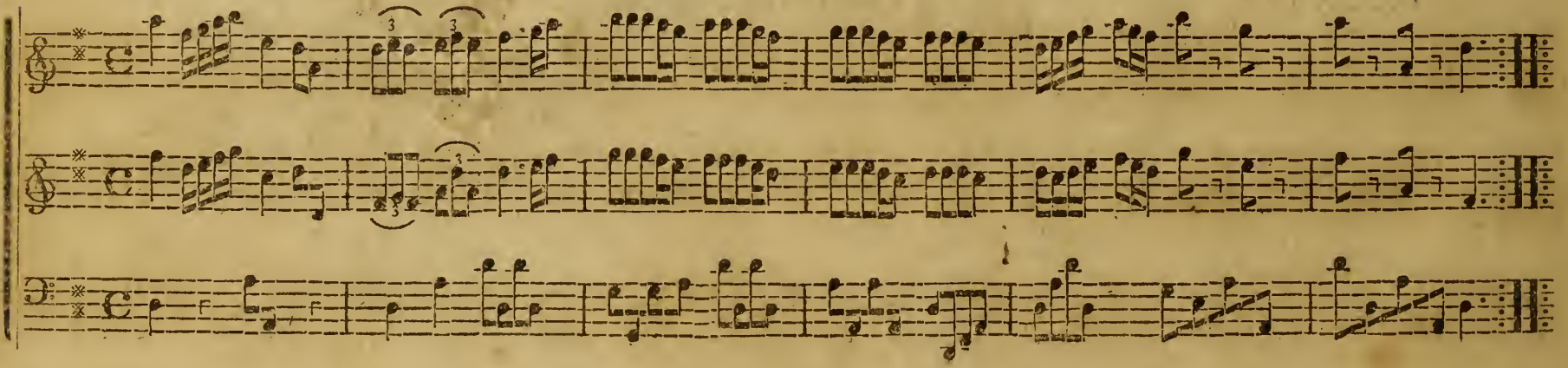
No. XXIII. *Canada Farewell.*

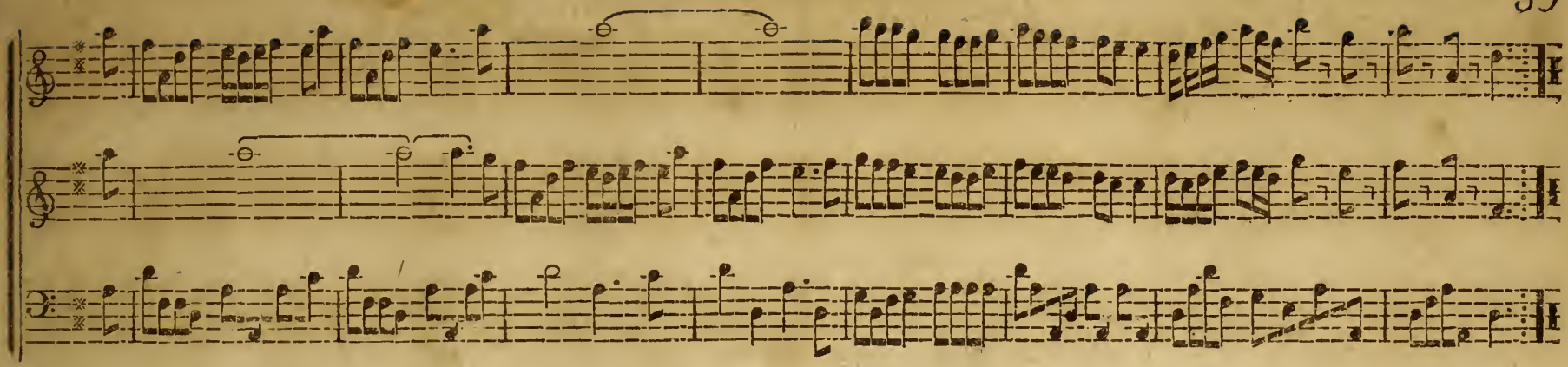


No. XXIV. *The Wood Cutters.*

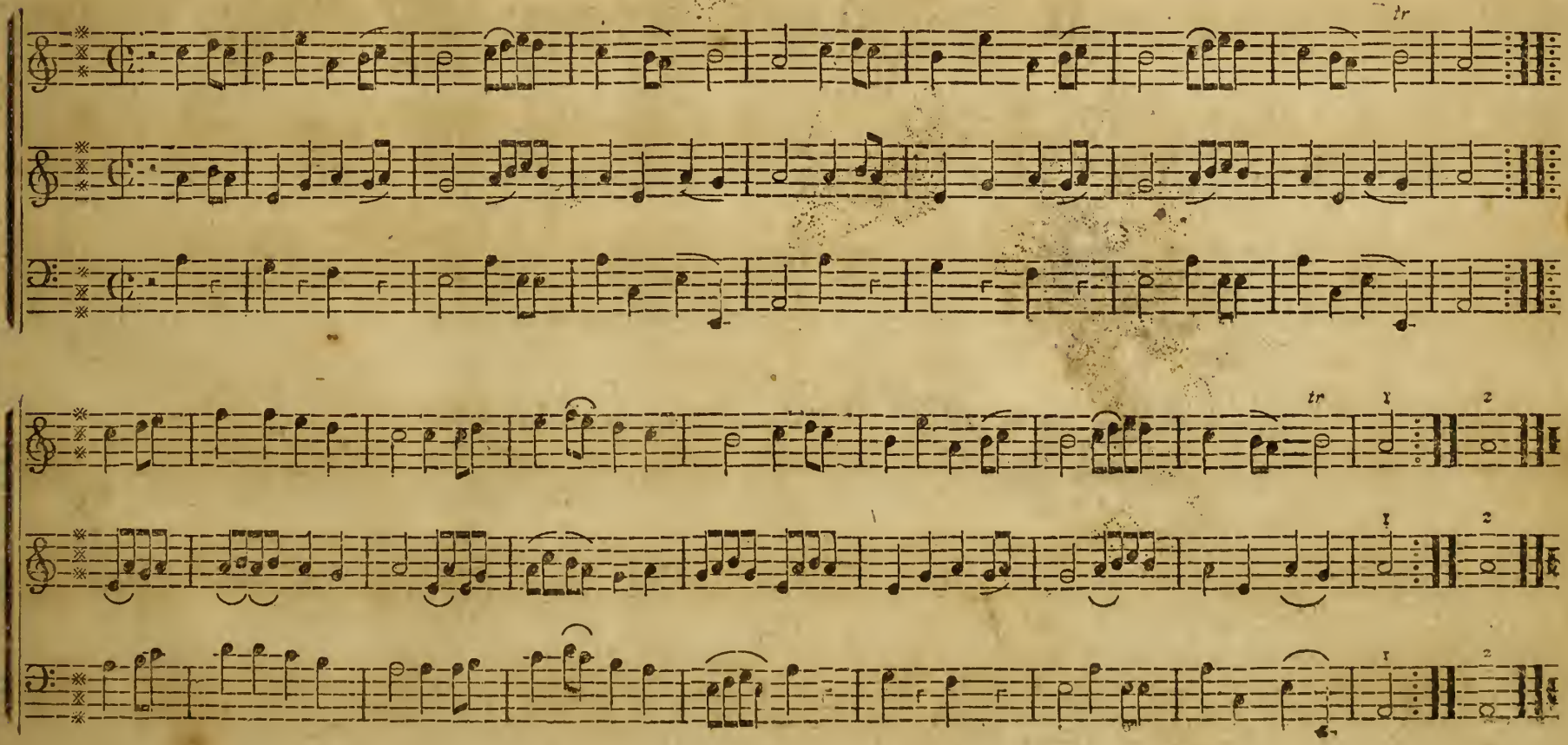


No. XXV. *Handel's Clarionett.*

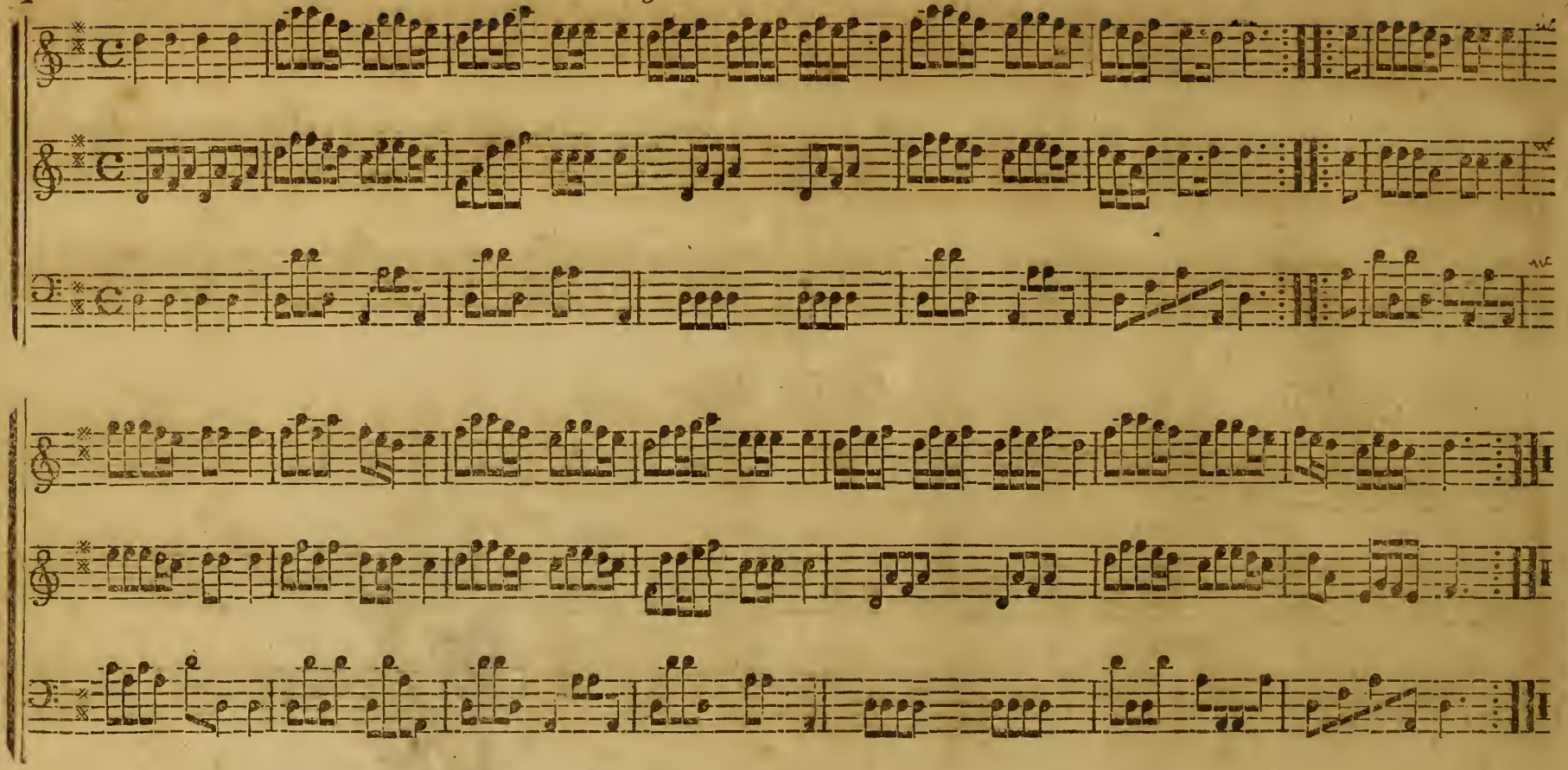




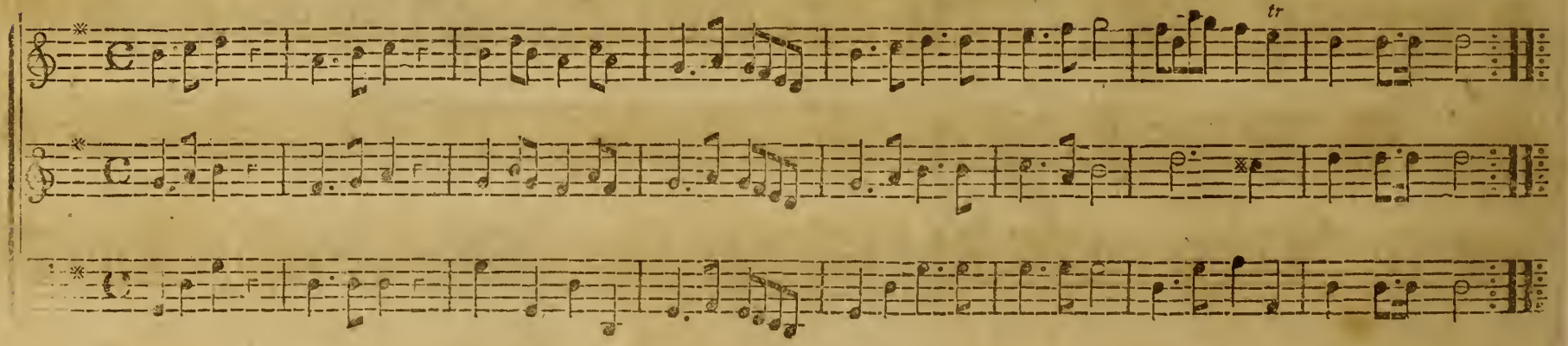
No. XXVI. *British Muse.*

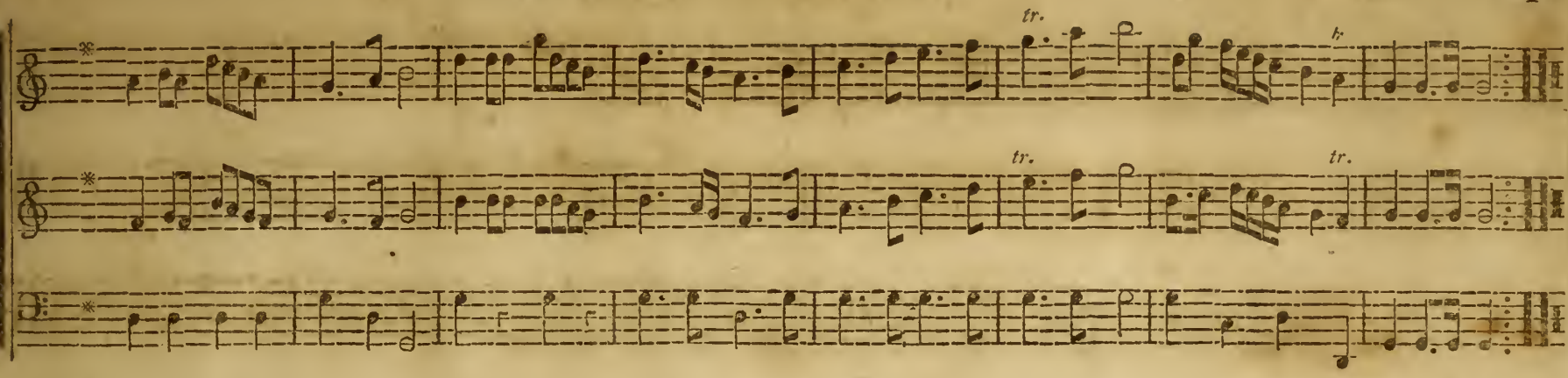


No. XXVII. *Duke of Holstein's March.*

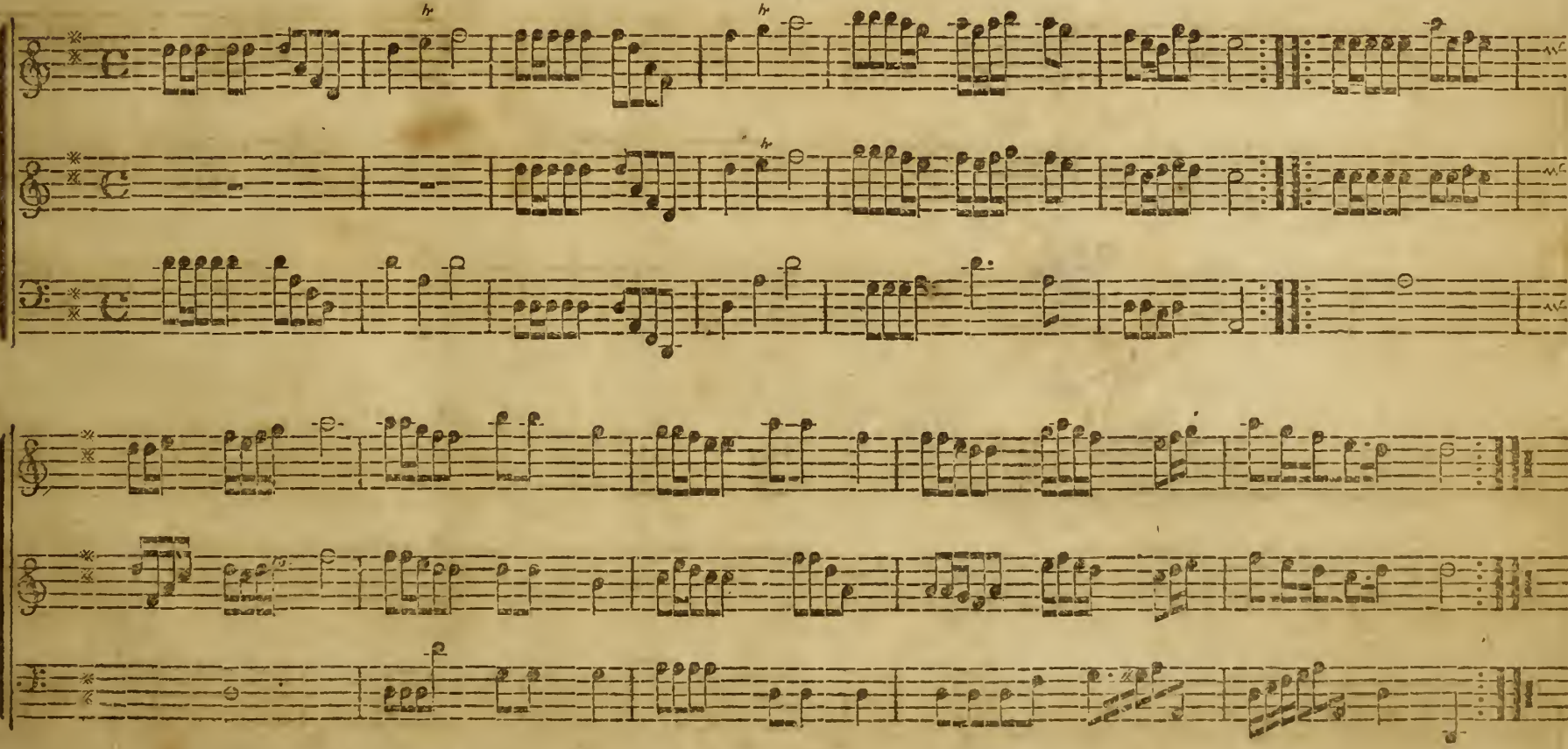


No. XXVIII. *March in the God of Love.*

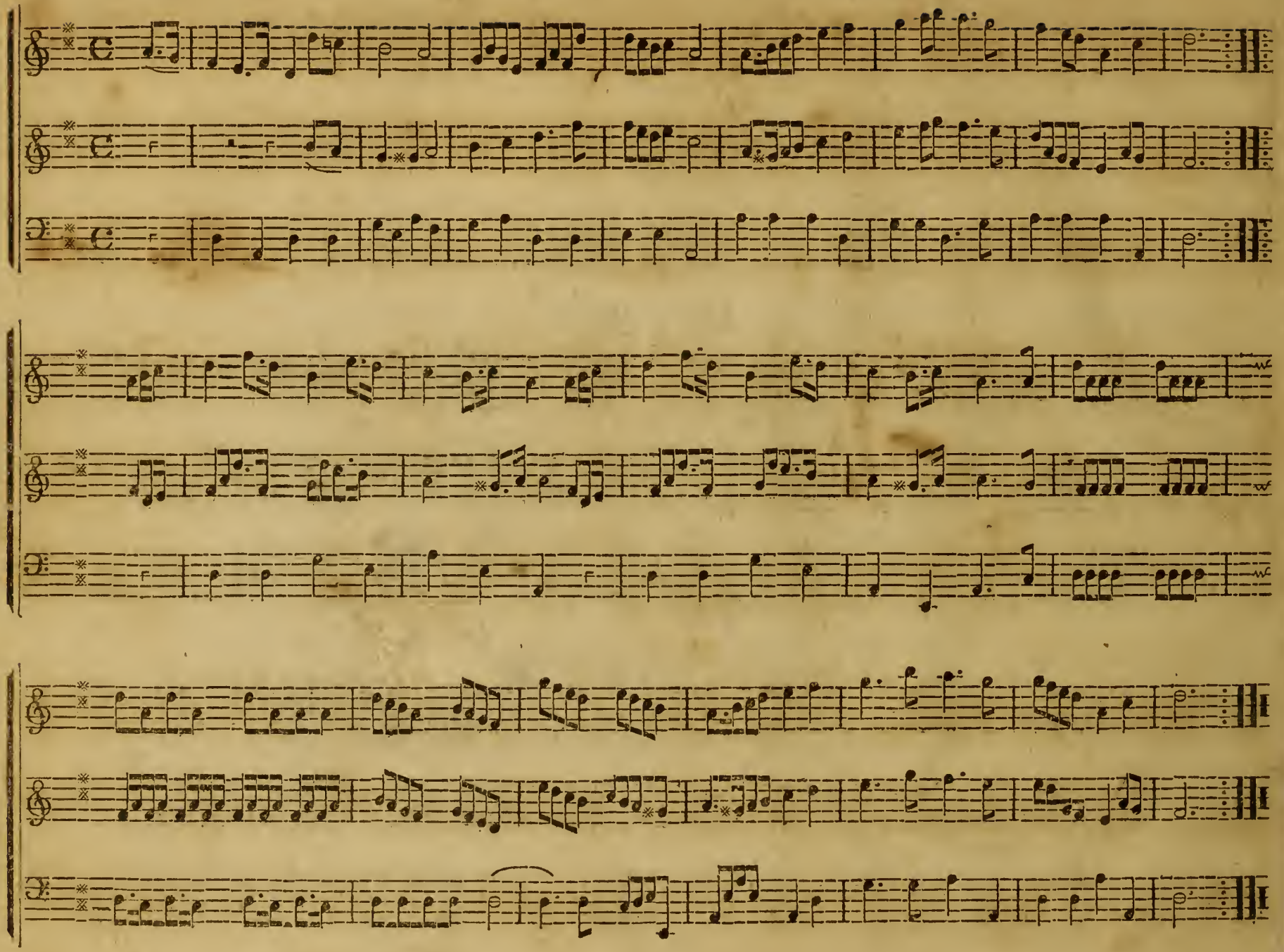


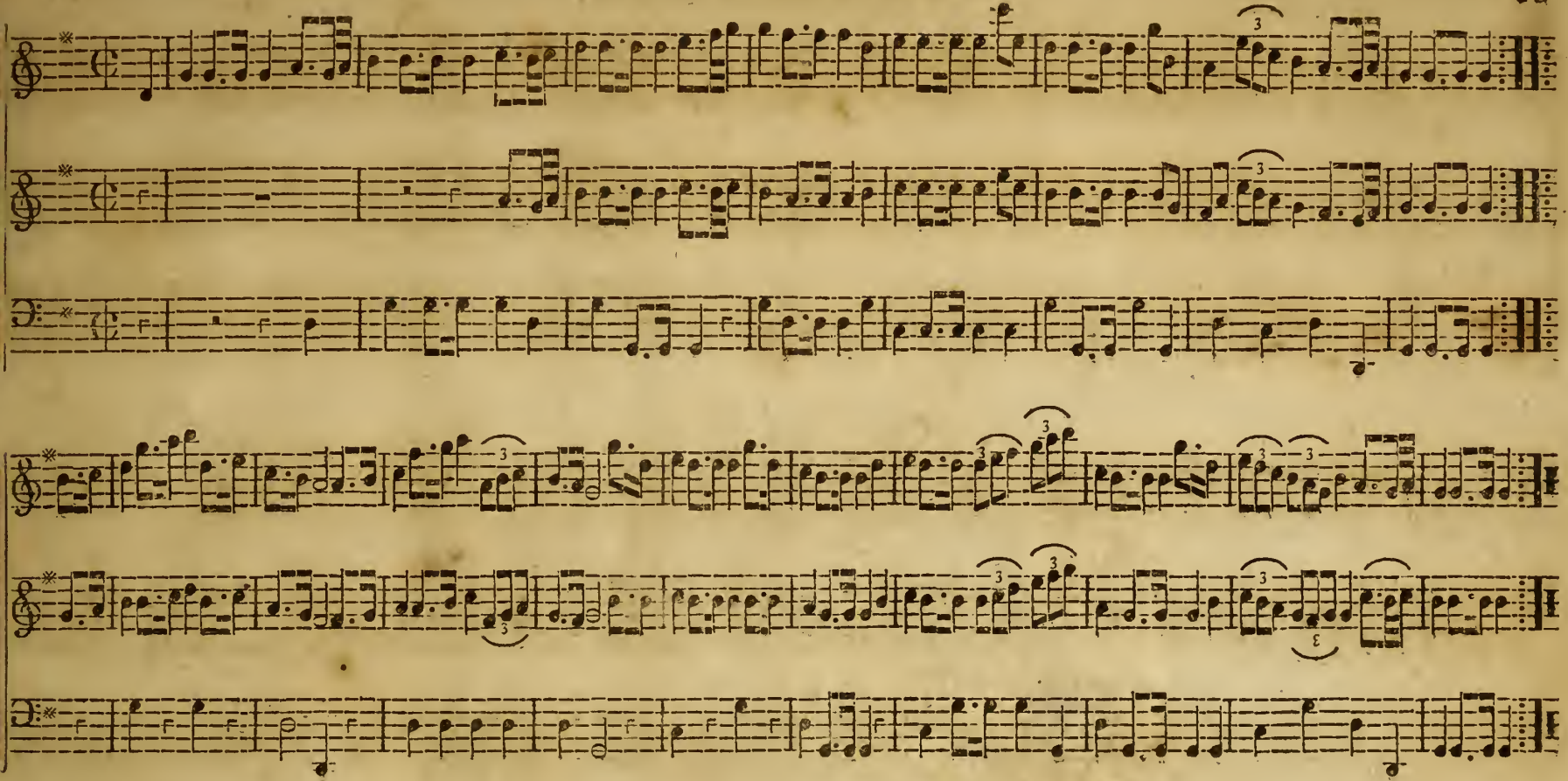


No. XXIX. *Love's March.*

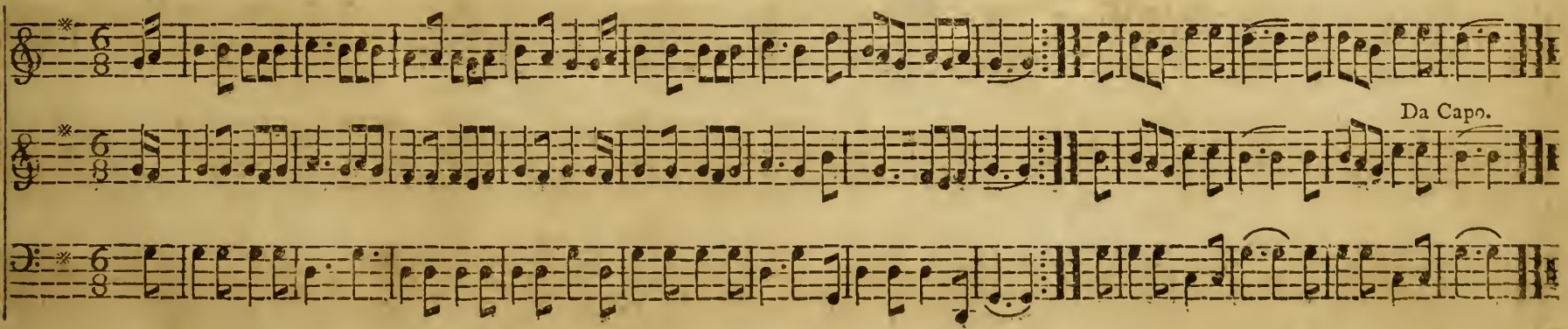


 No. XXX. *Gen. Wayne's March.*

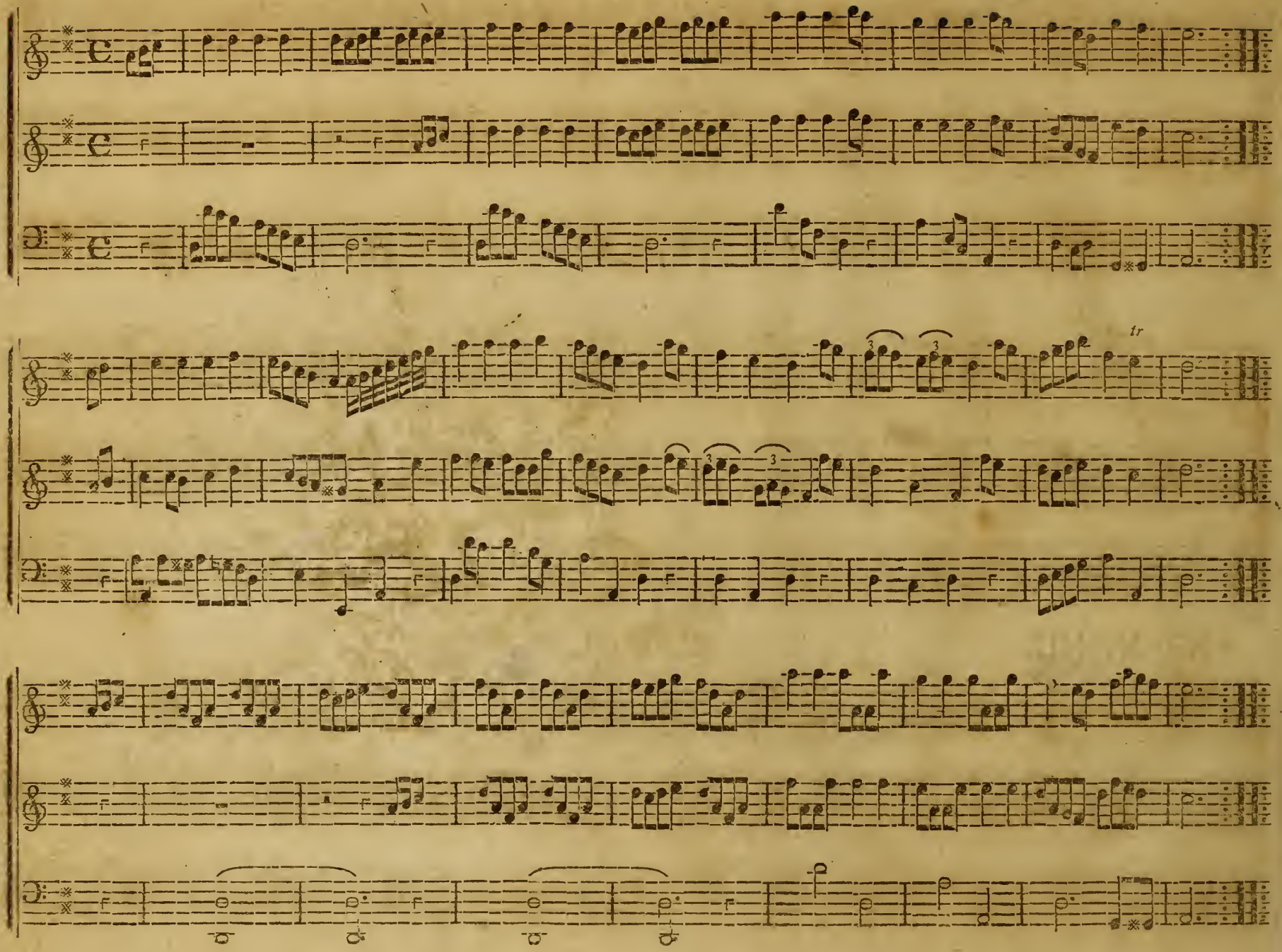


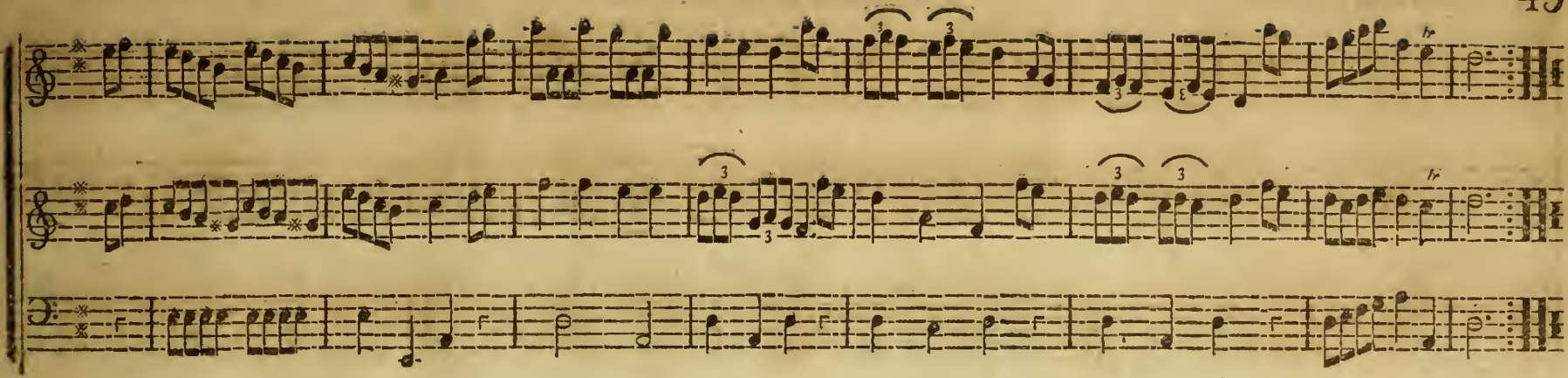


No. XXXII. *Malbrouk.*

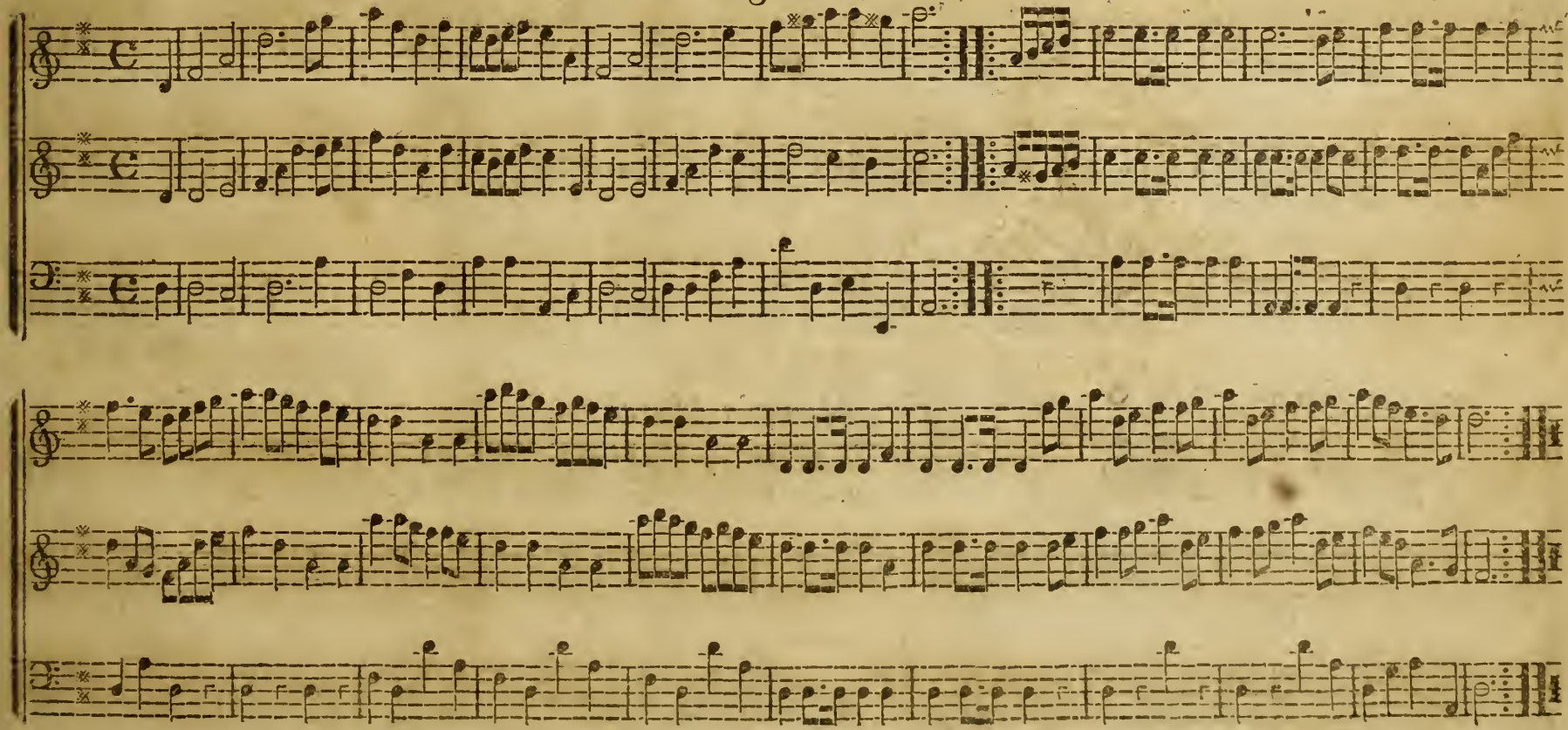


No. *XXXIII.* *Count Brown's March.*

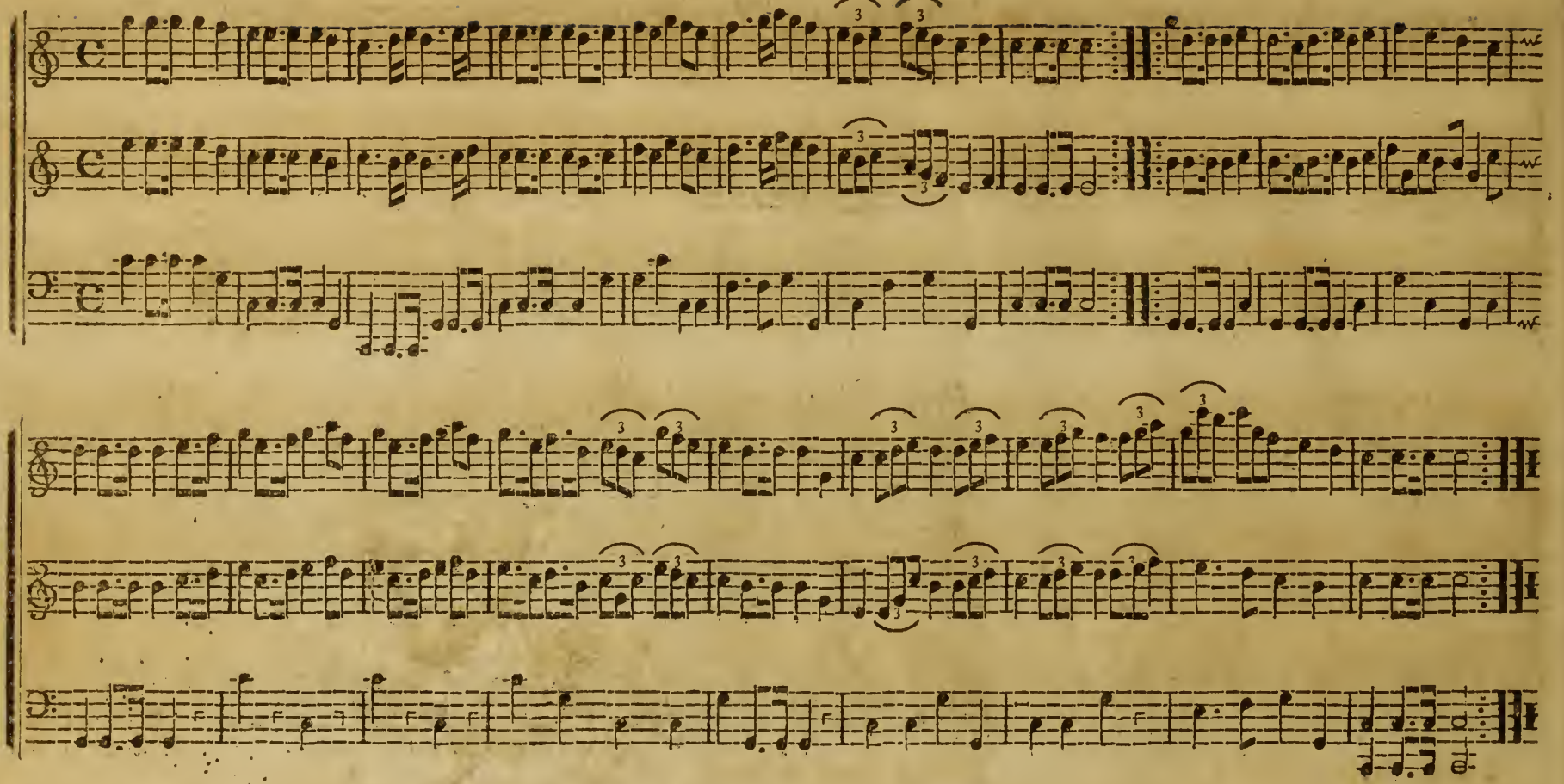




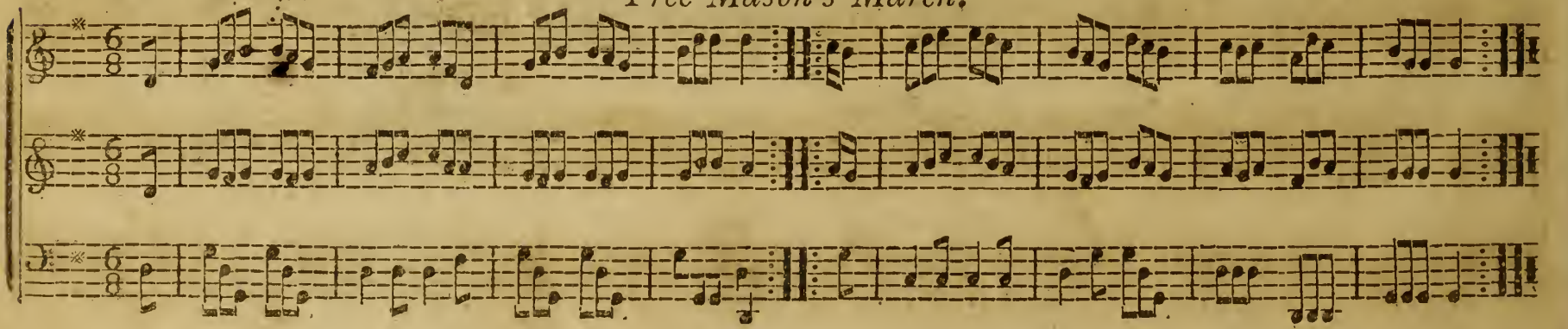
No. XXXIV. *Prince Eugene's March.*

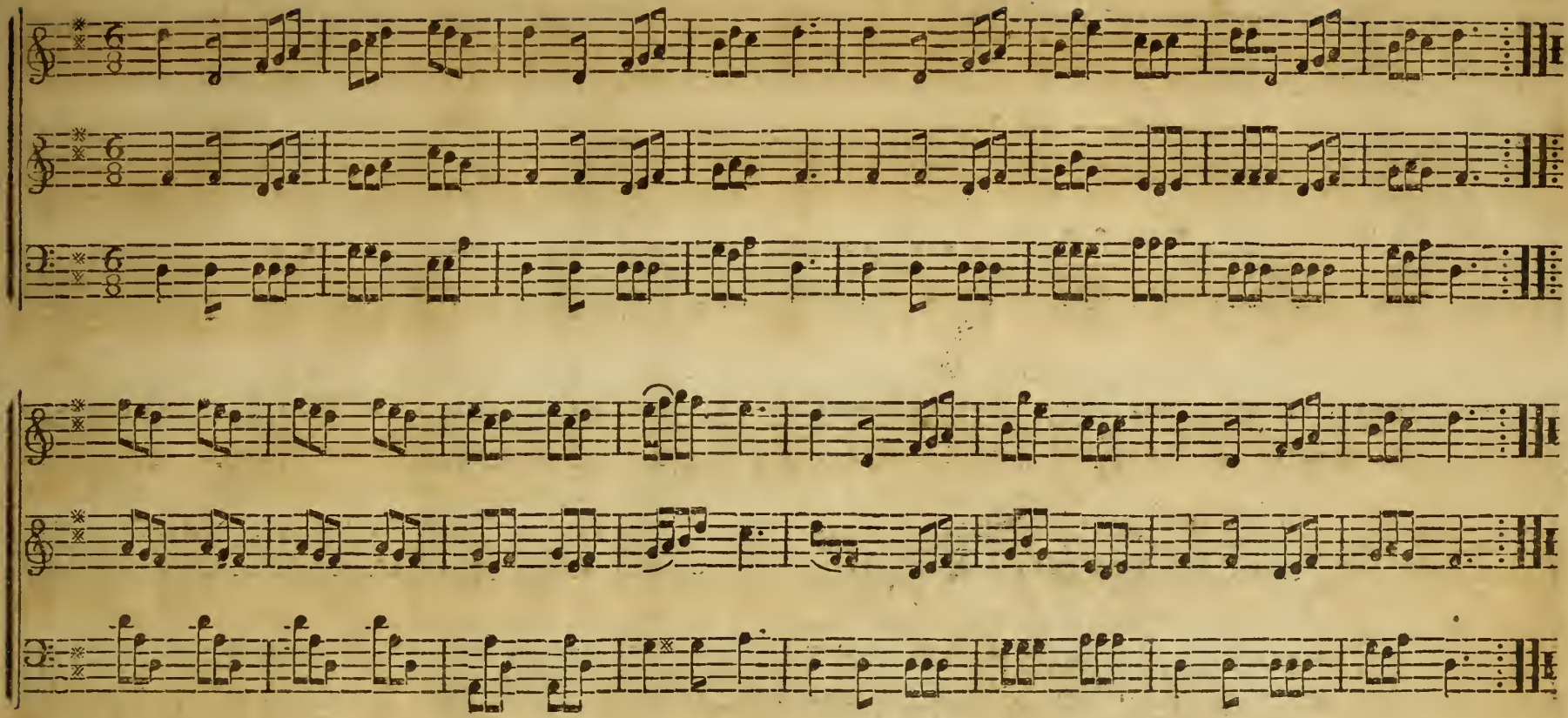


No. XXXV. *Suffolk March.*

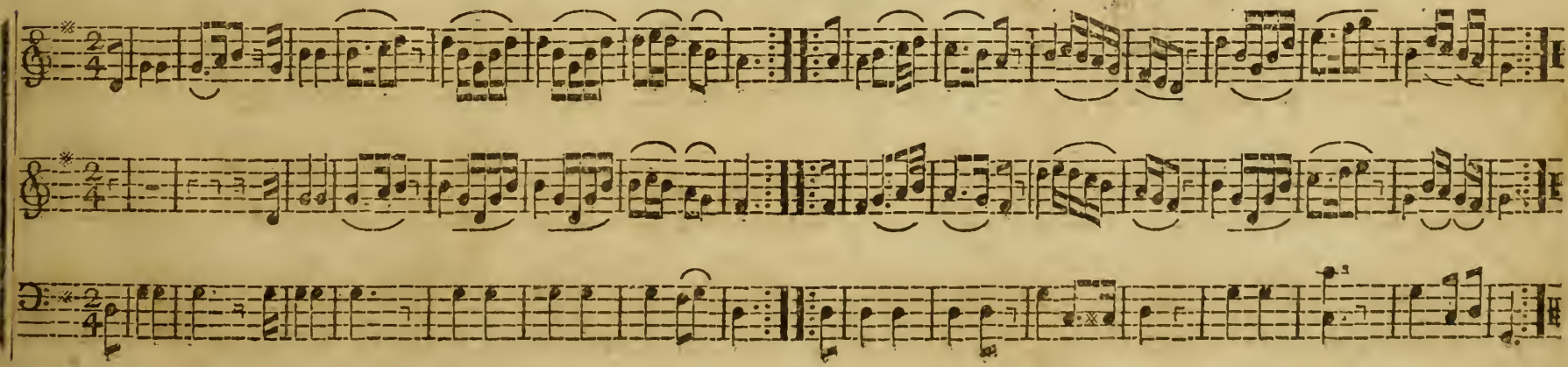


No. XXXVI. *Free Mason's March.*

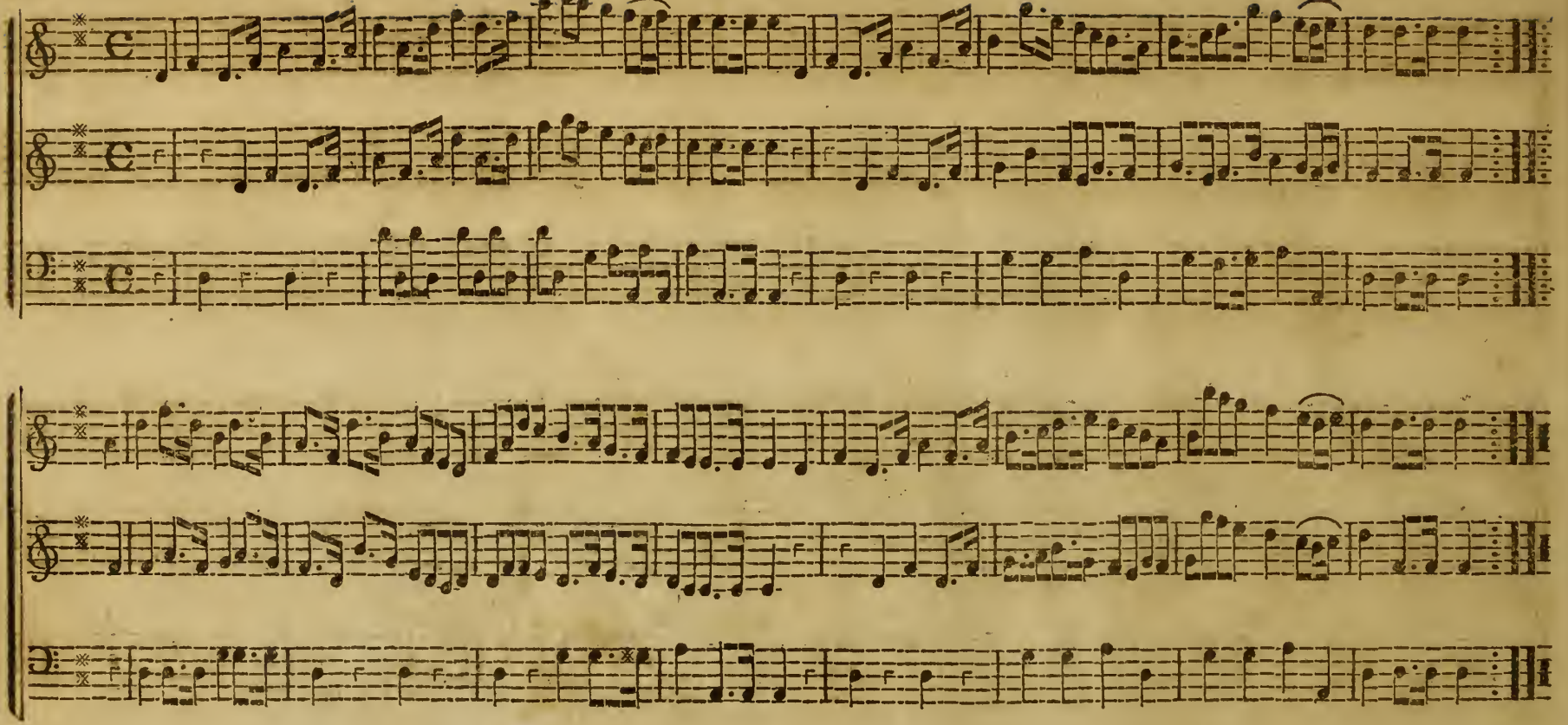




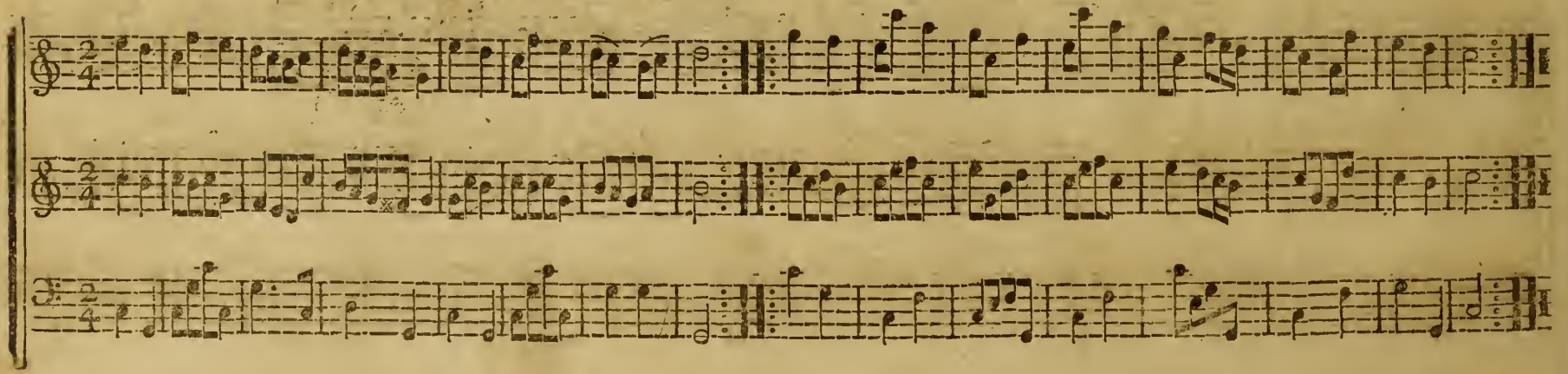
No. XXXVIII. *When first I Saw, &c.*

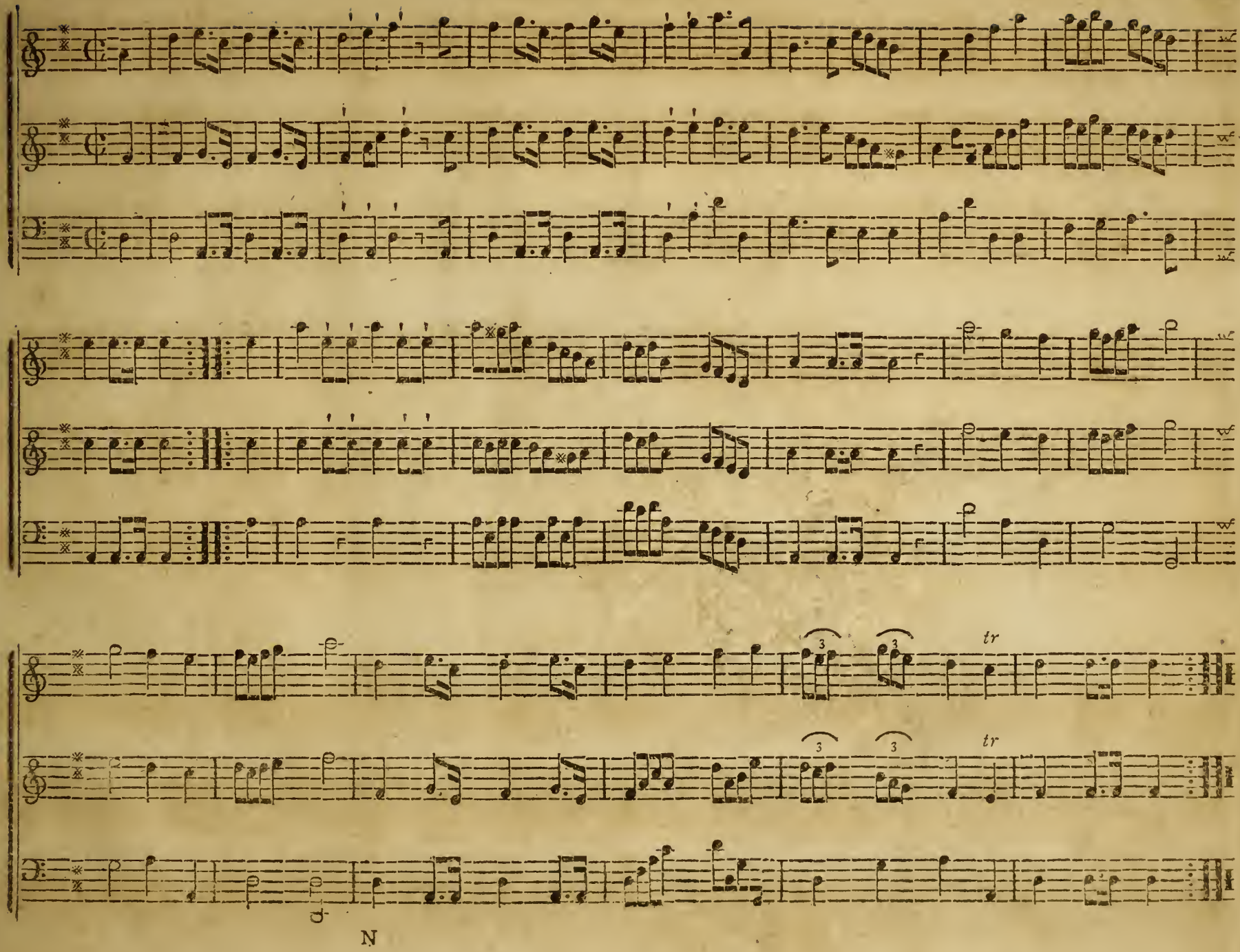


No. XXXIX. *Dorsetshire March.*



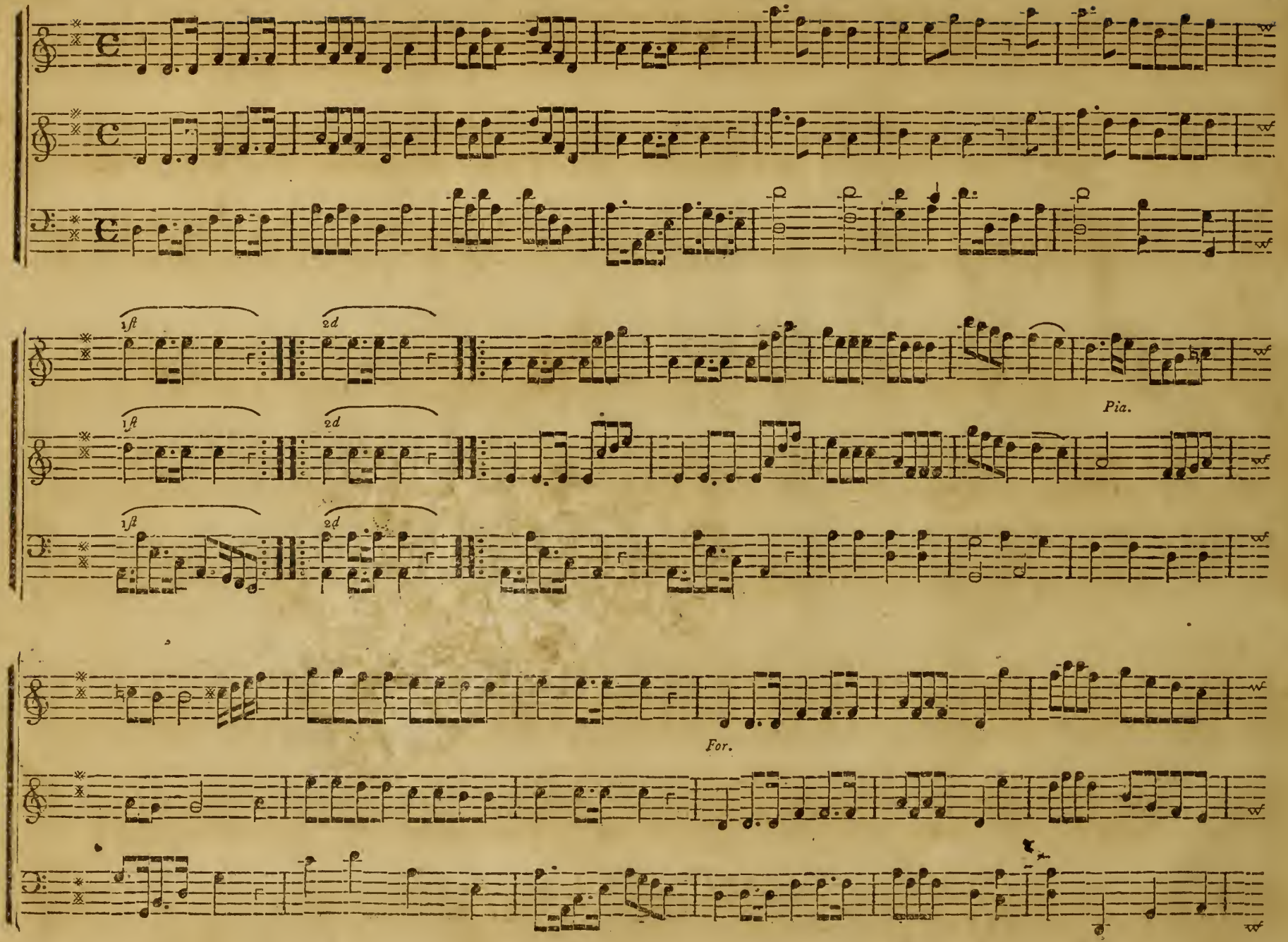
No. XL. *Felton's Gavot.*

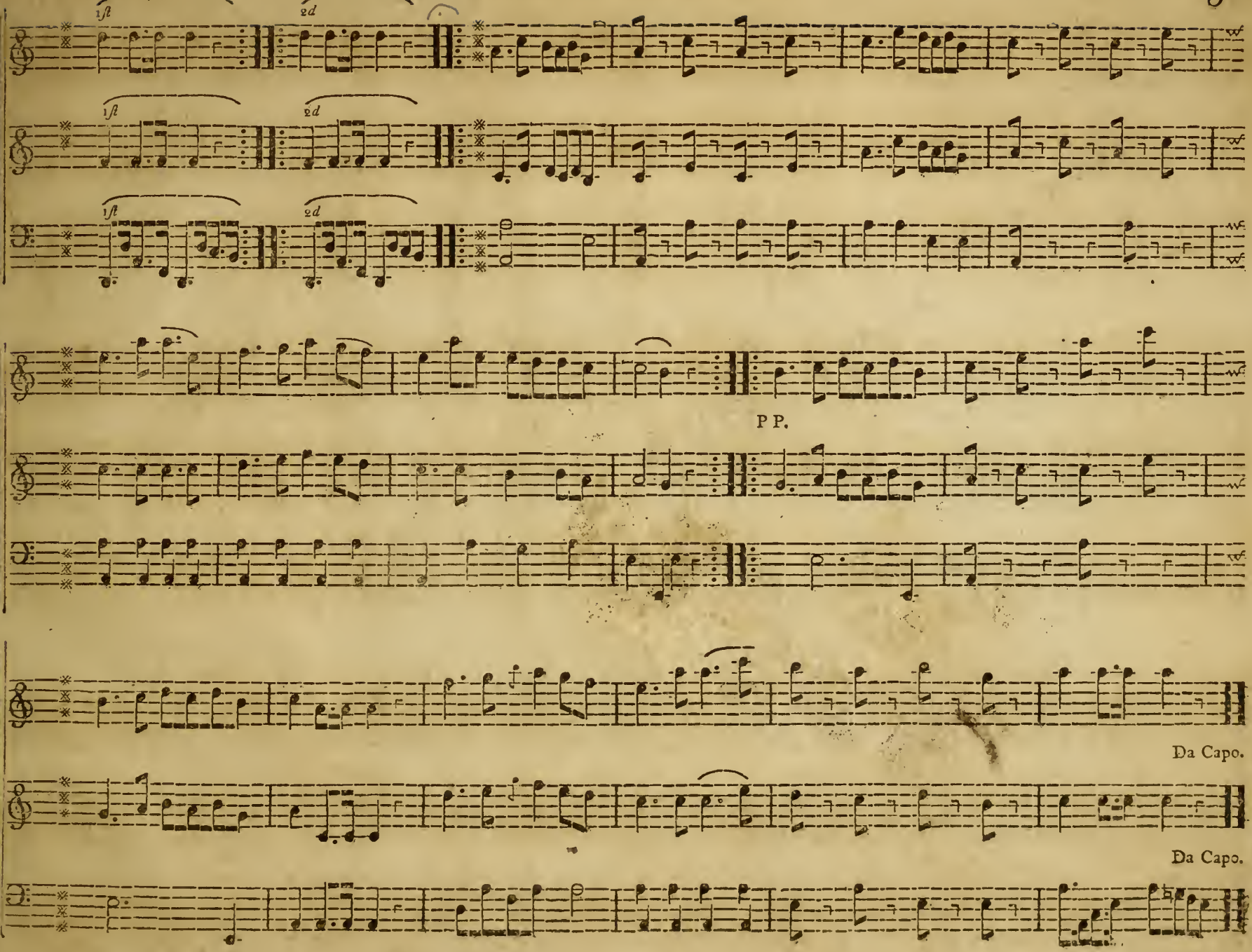




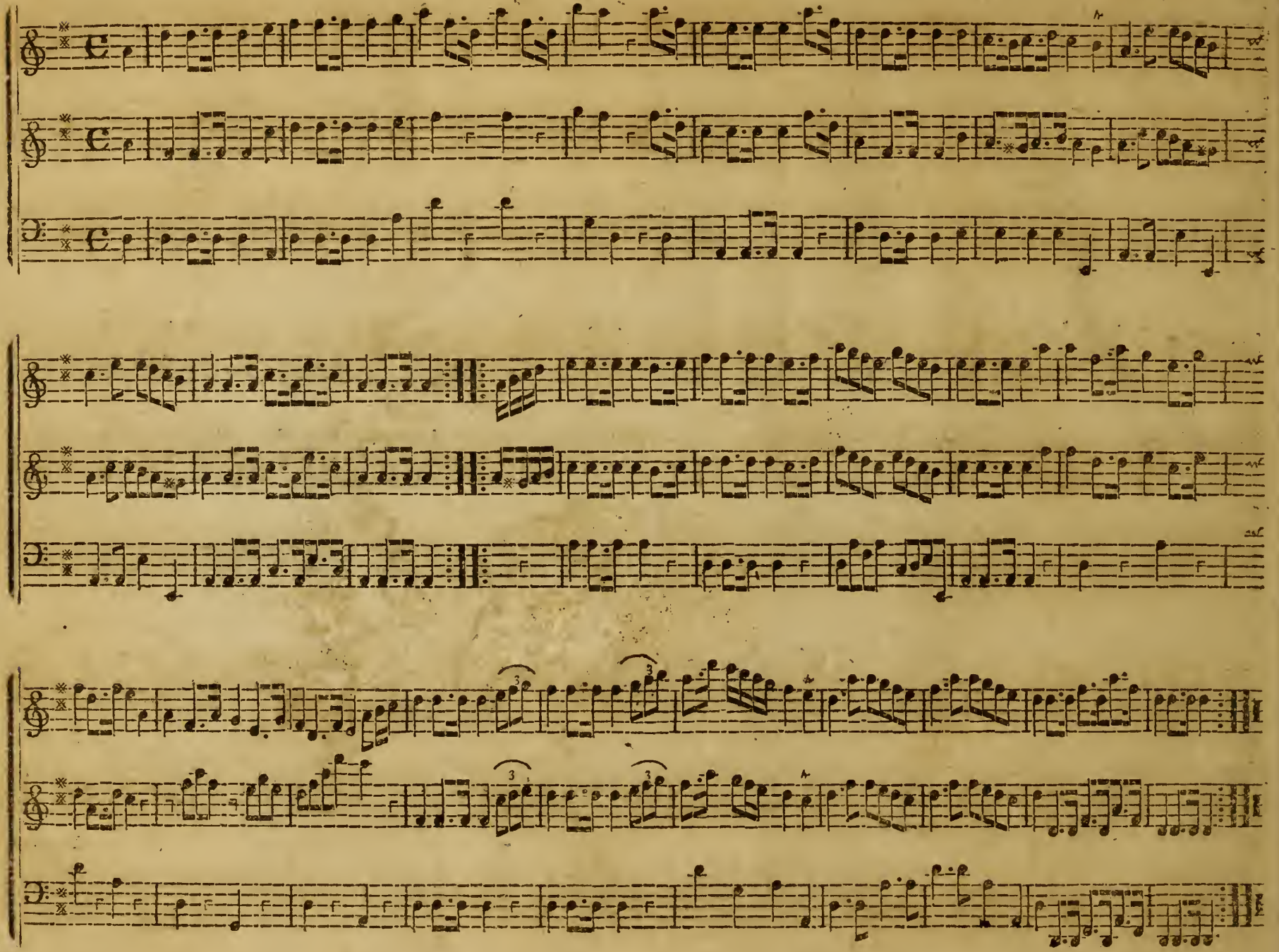
N

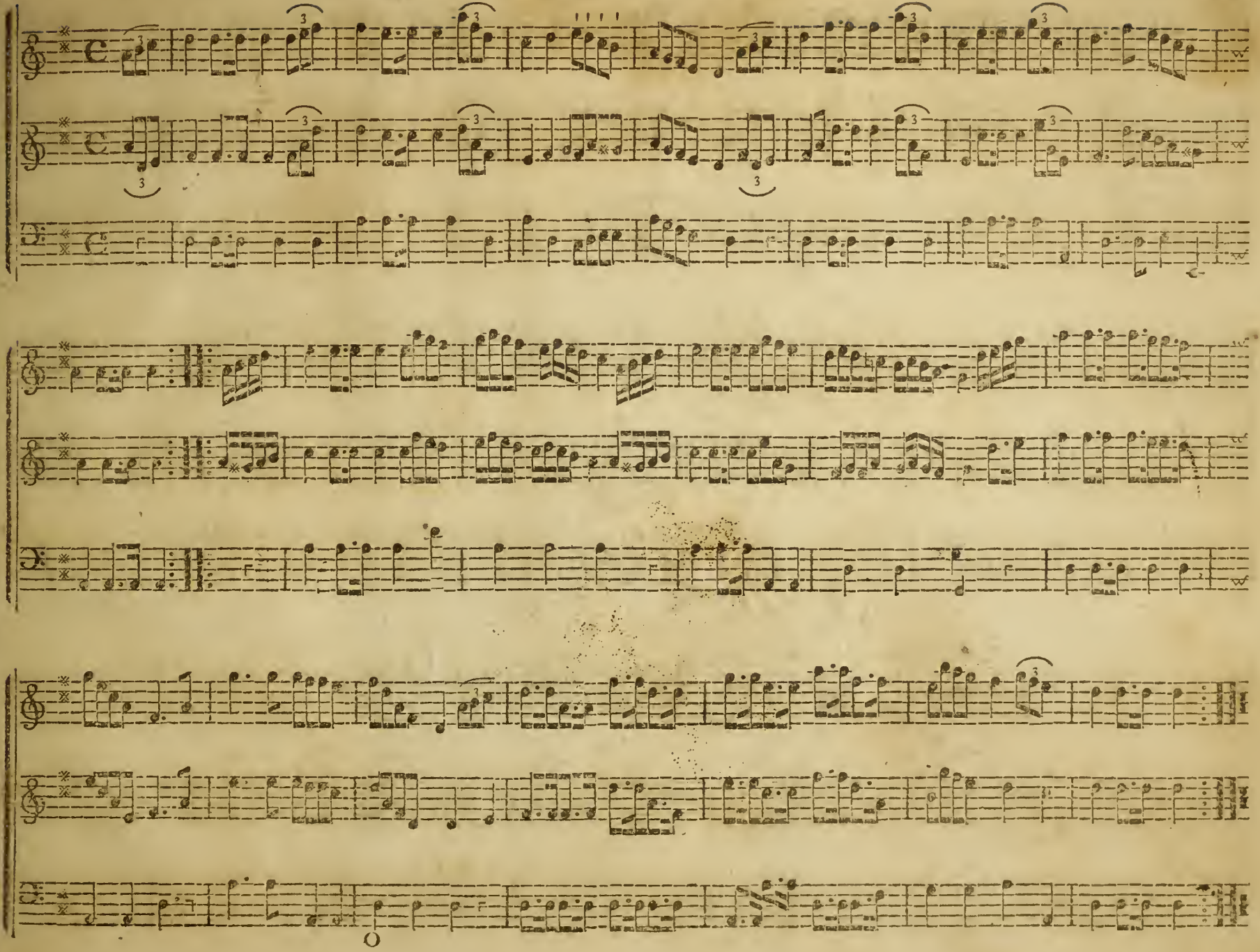
Duke of York's March.



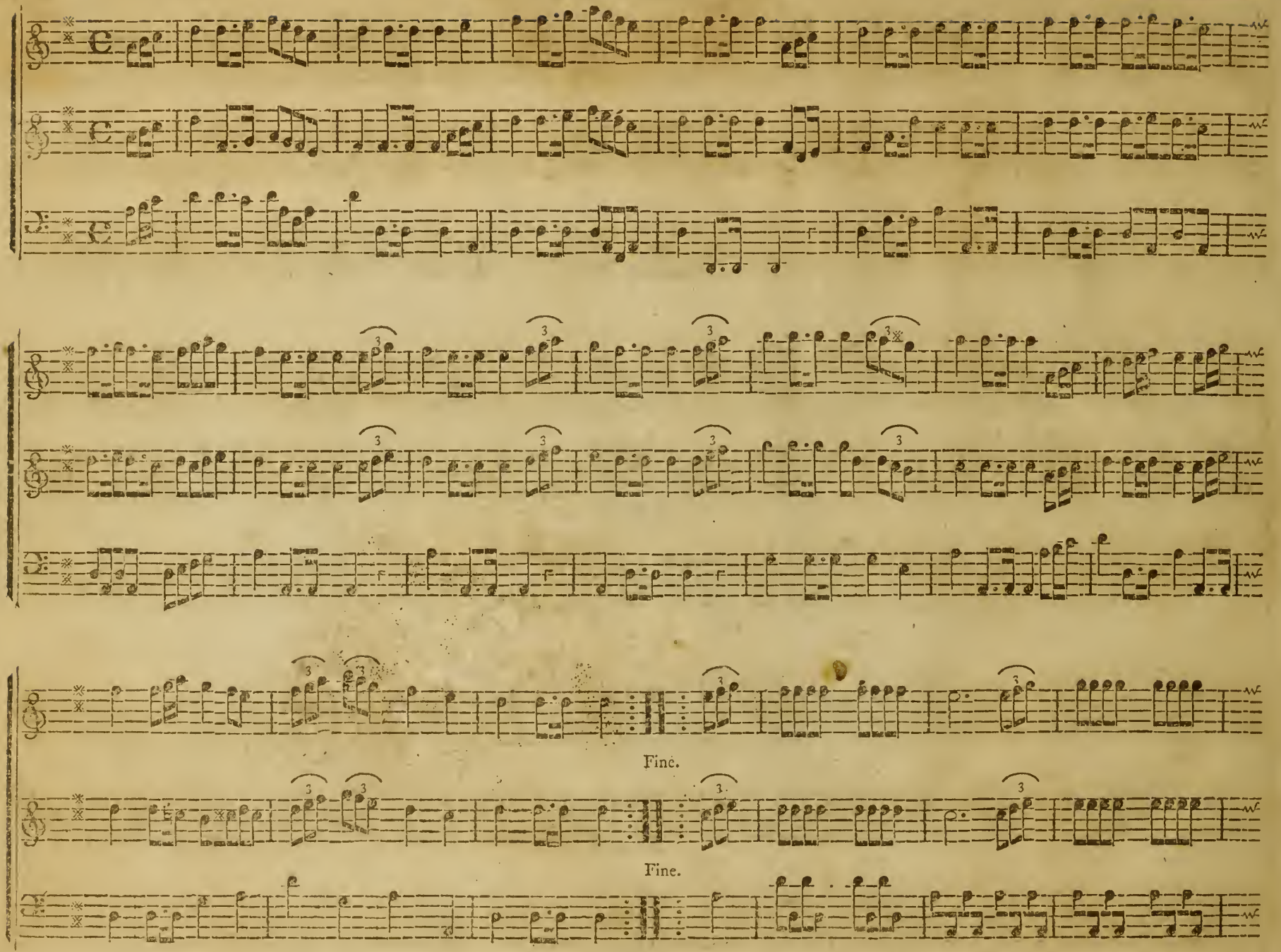

1st
2d
1st
2d
1st
2d
P P.
Da Capo.
Da Capo.

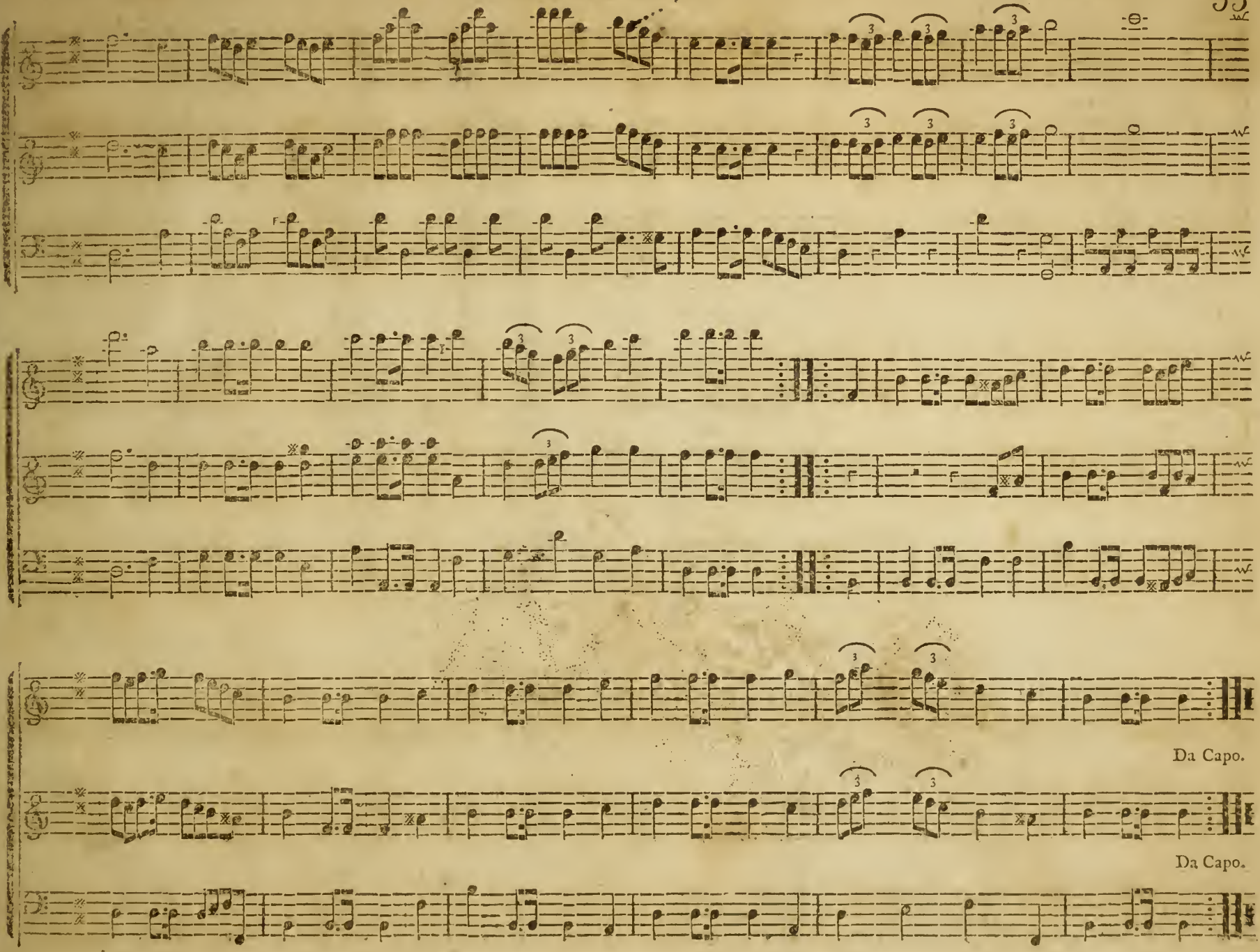
No. XLIII. *General Knox's March.*



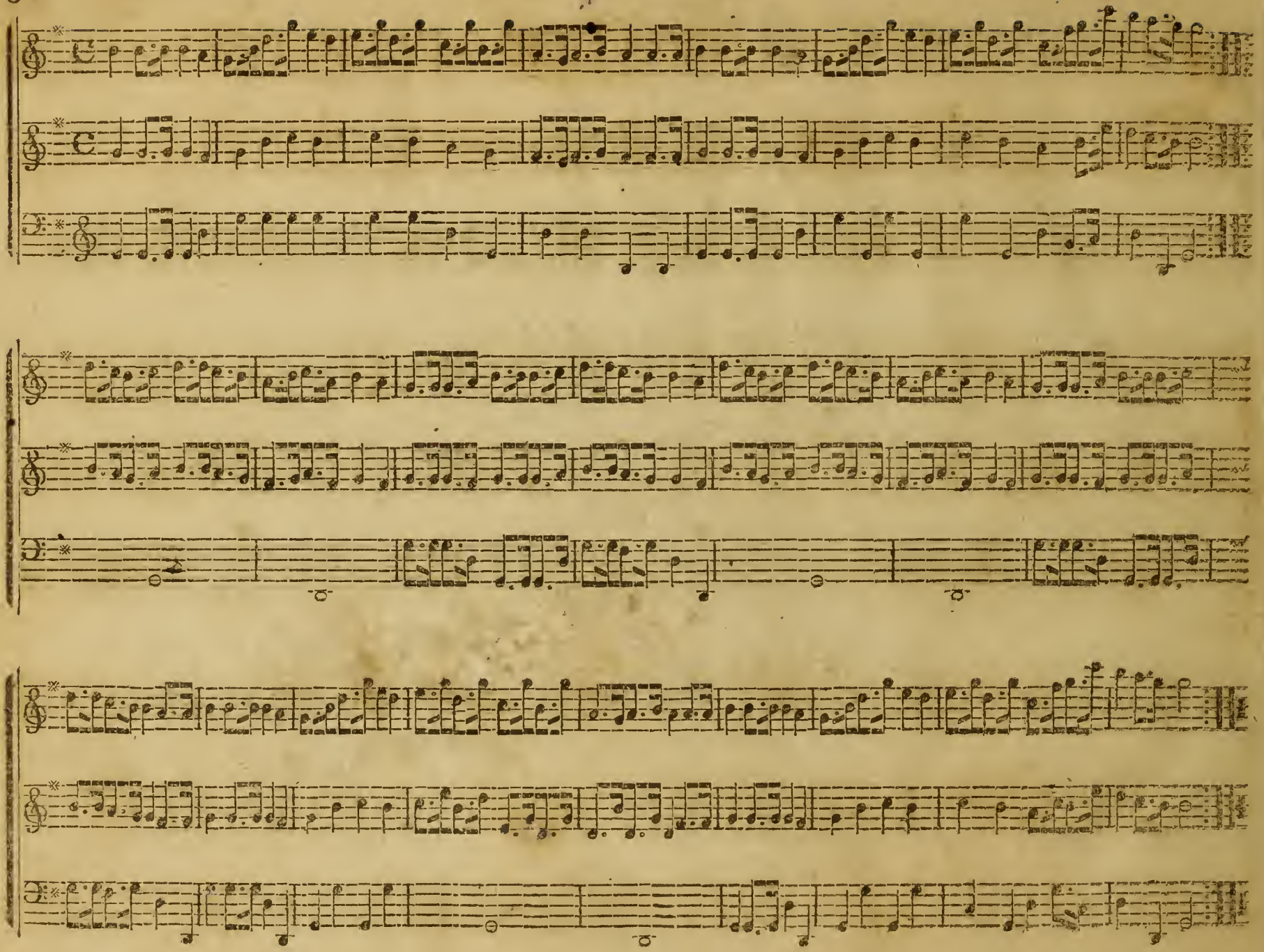


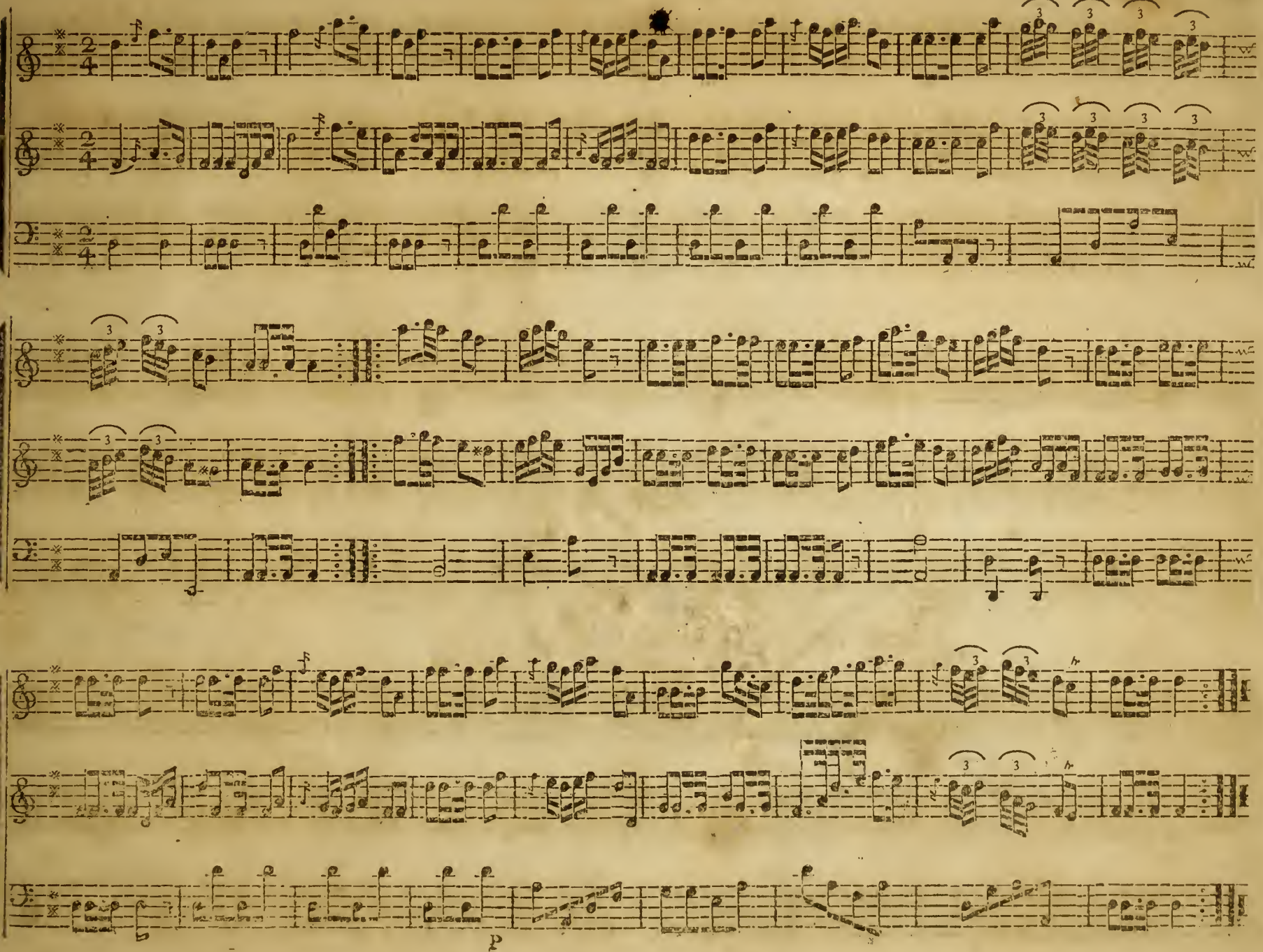
No. XLV. *Essex March.*



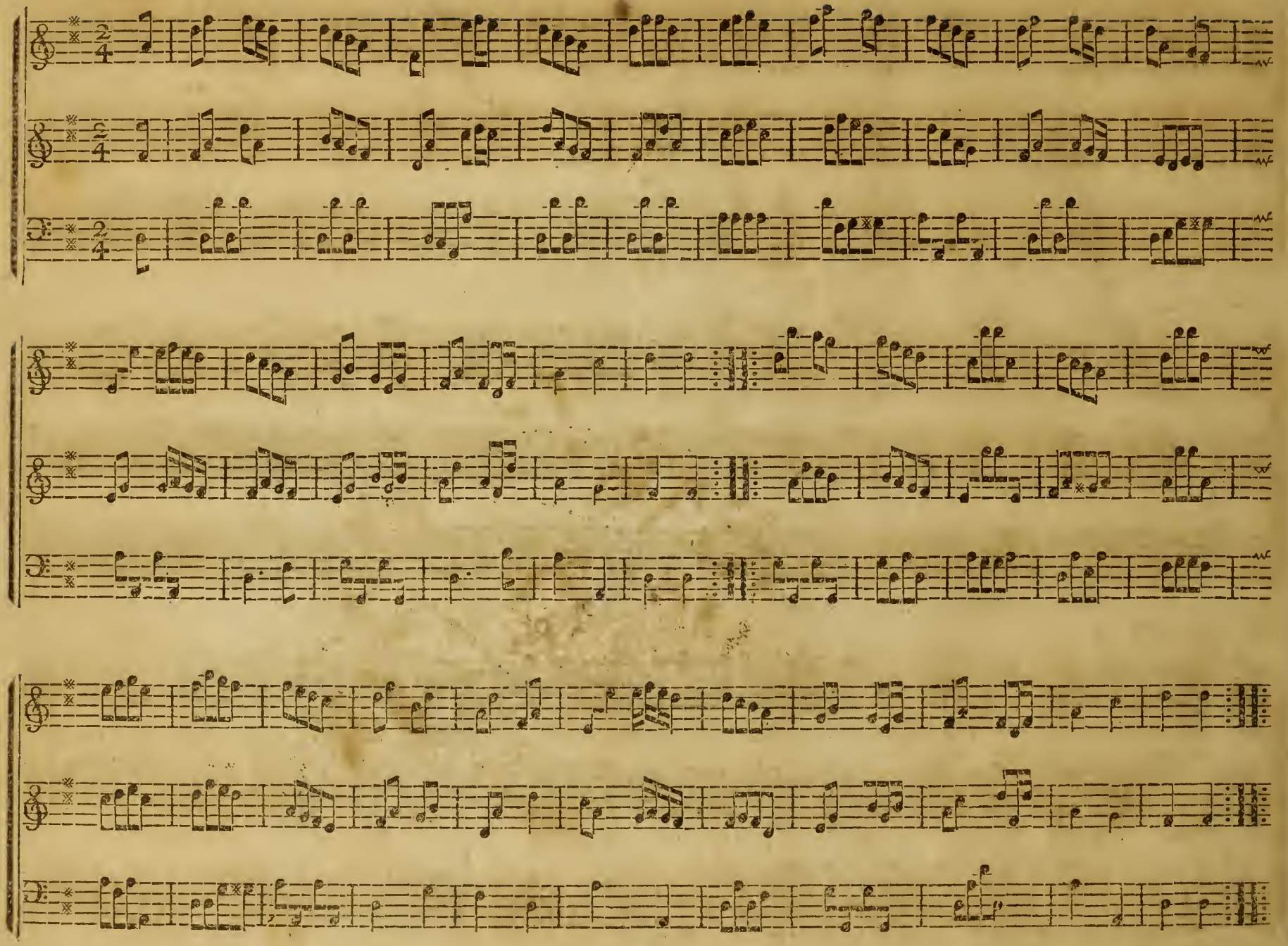

Da Capo.
Da Capo.

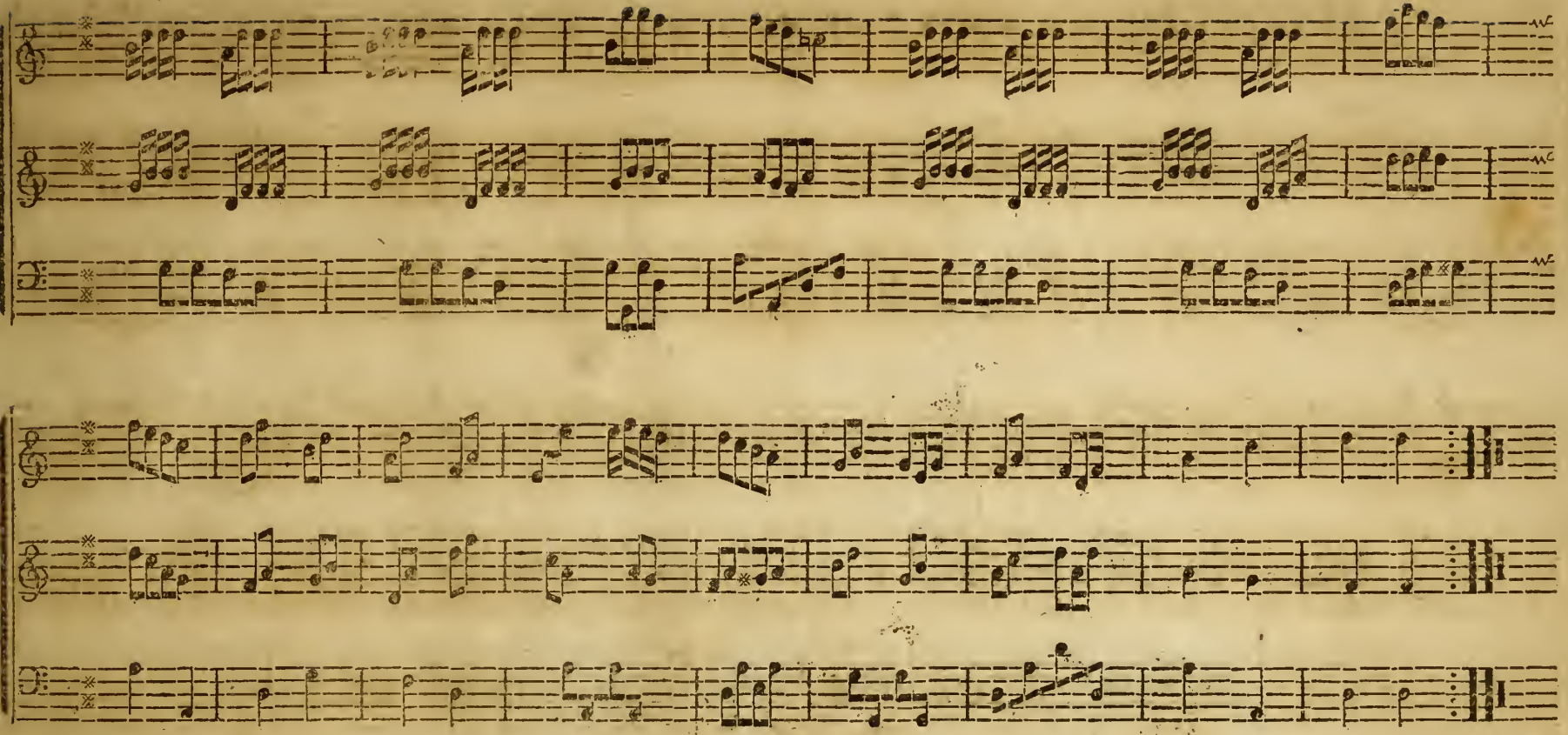
No. XLVI. *London March.*



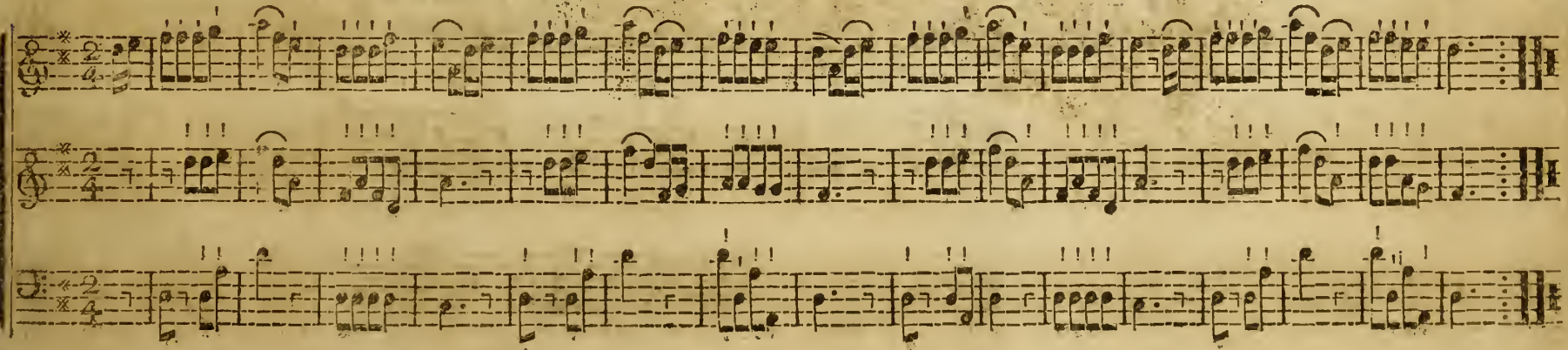


M Dickerson.

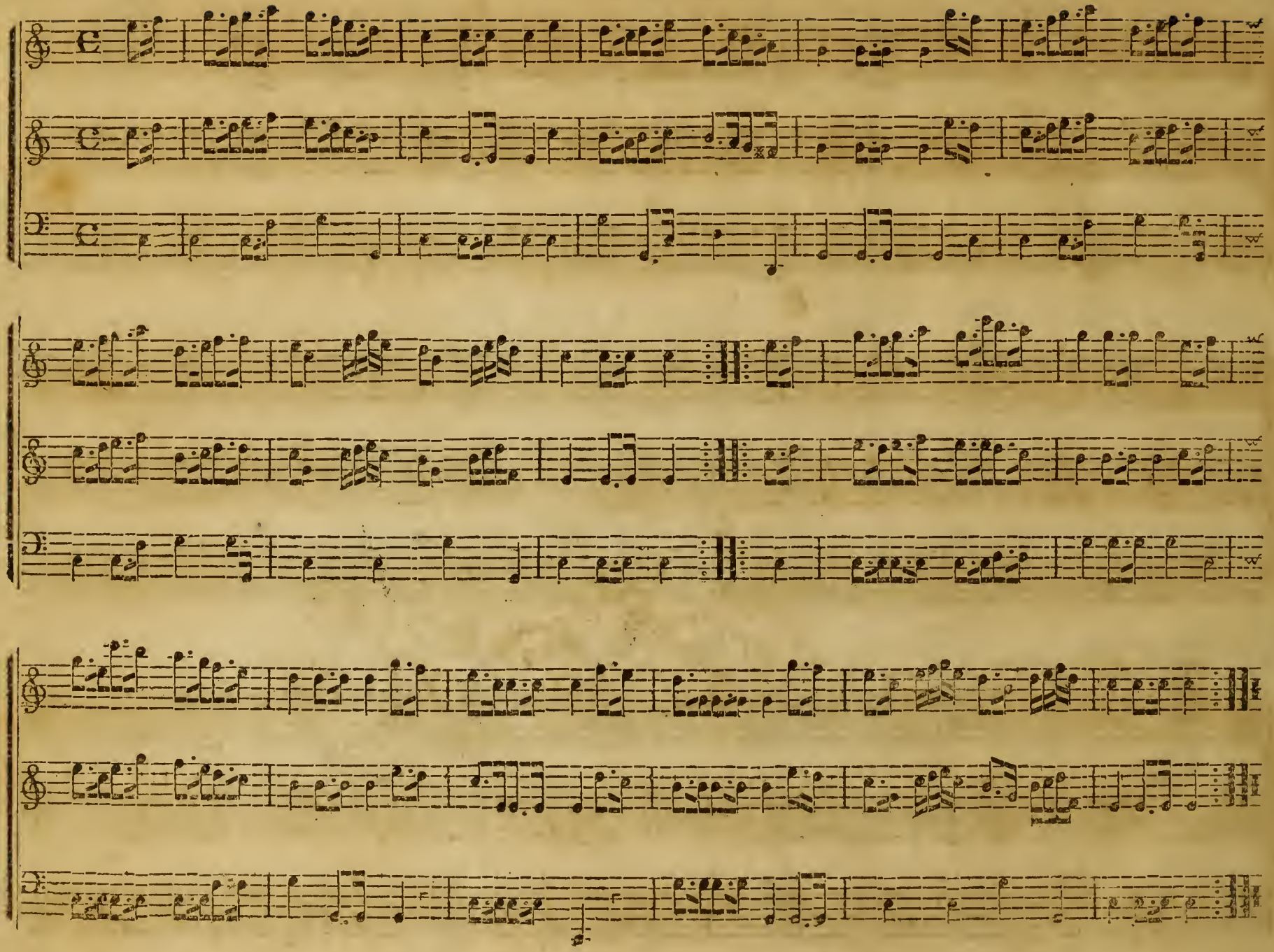


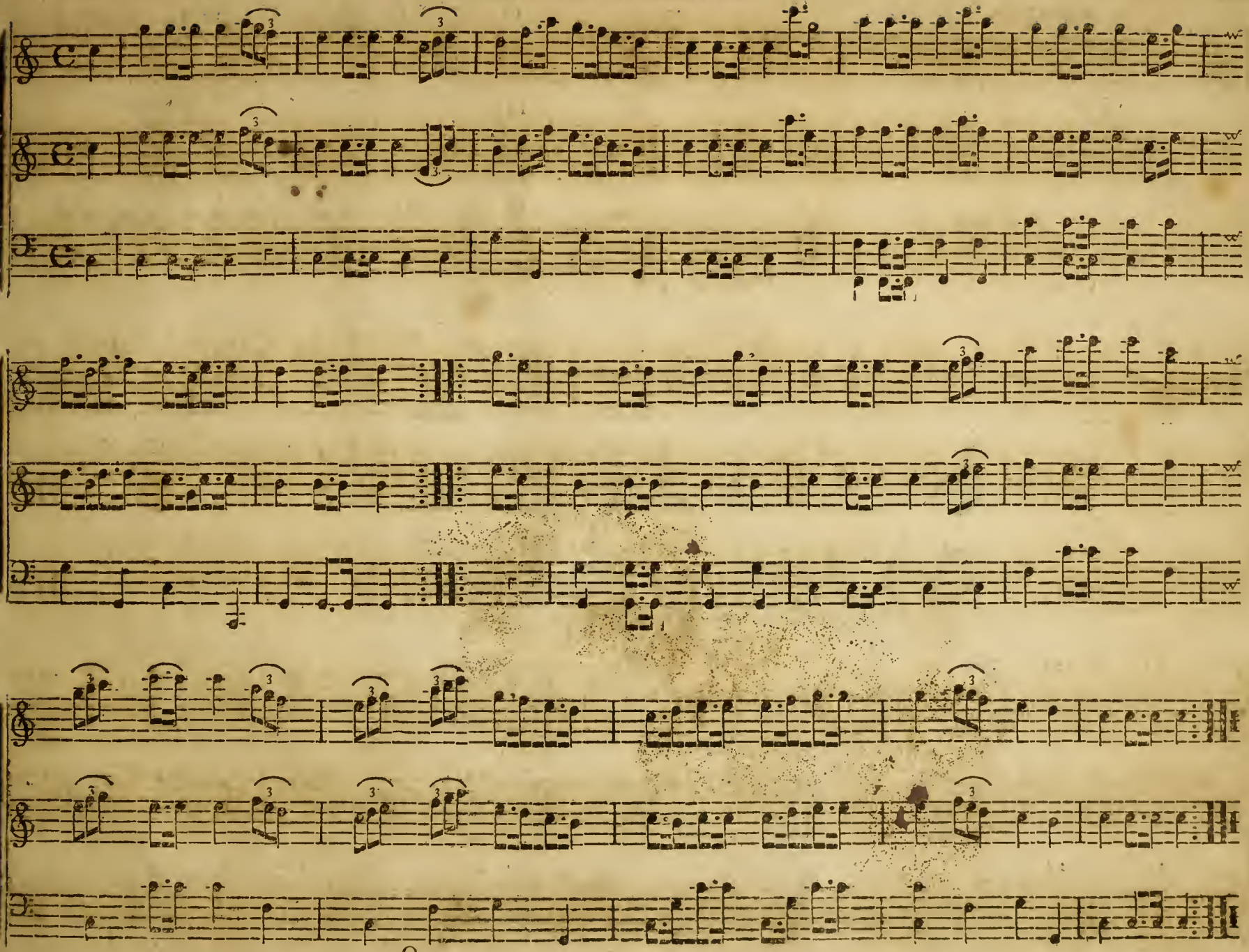


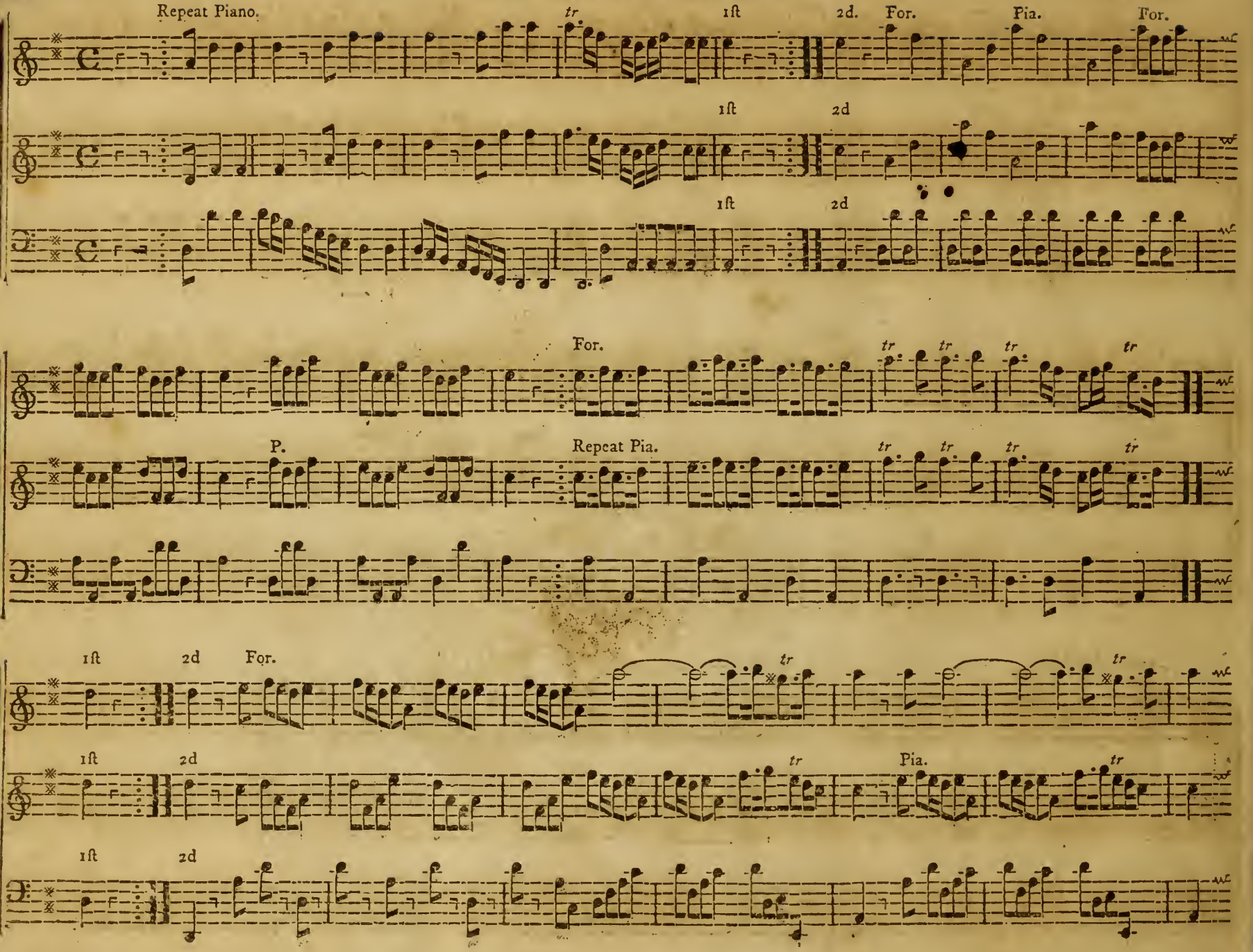
No. XLIX. *Favorite Air.*

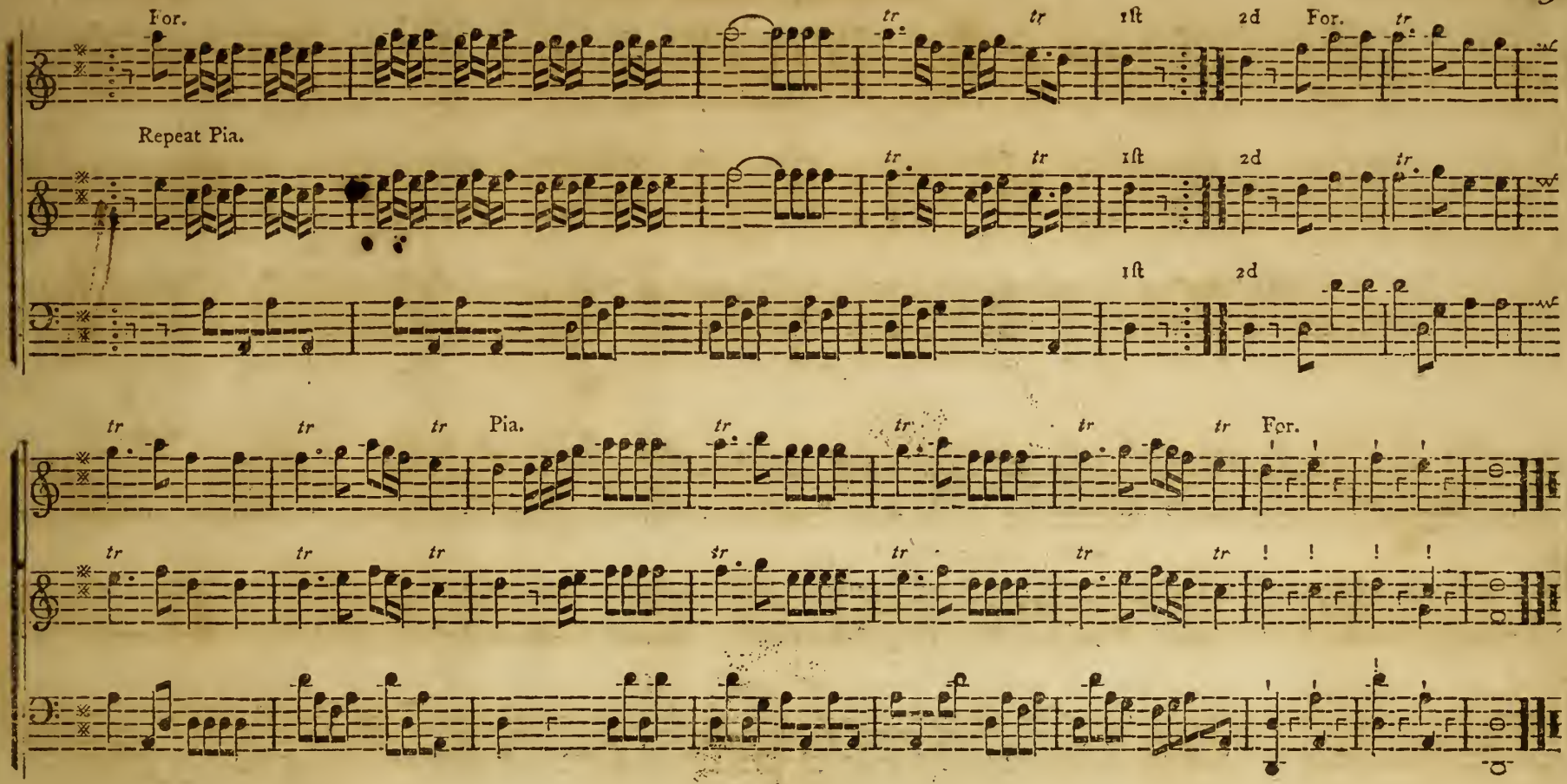


New German March.

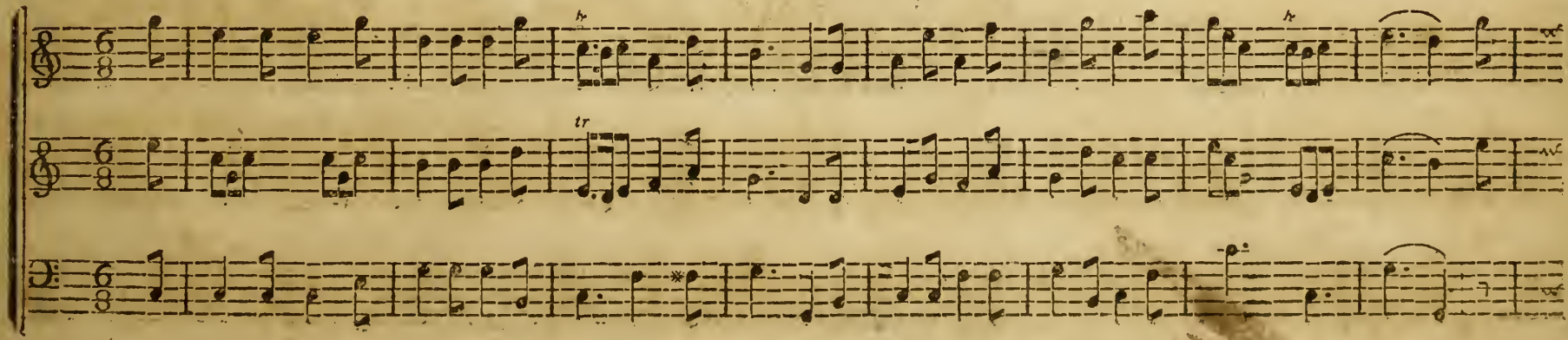


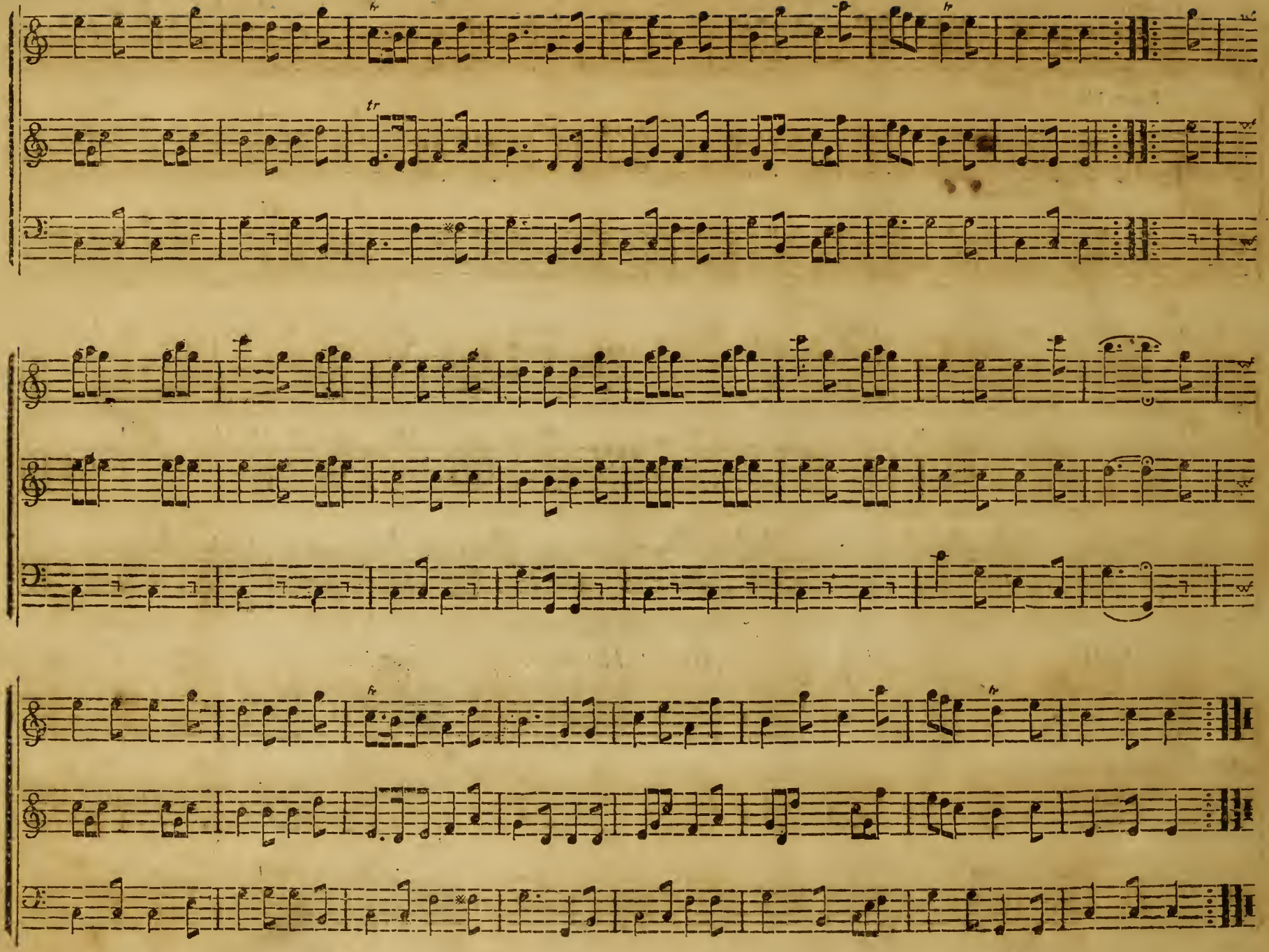


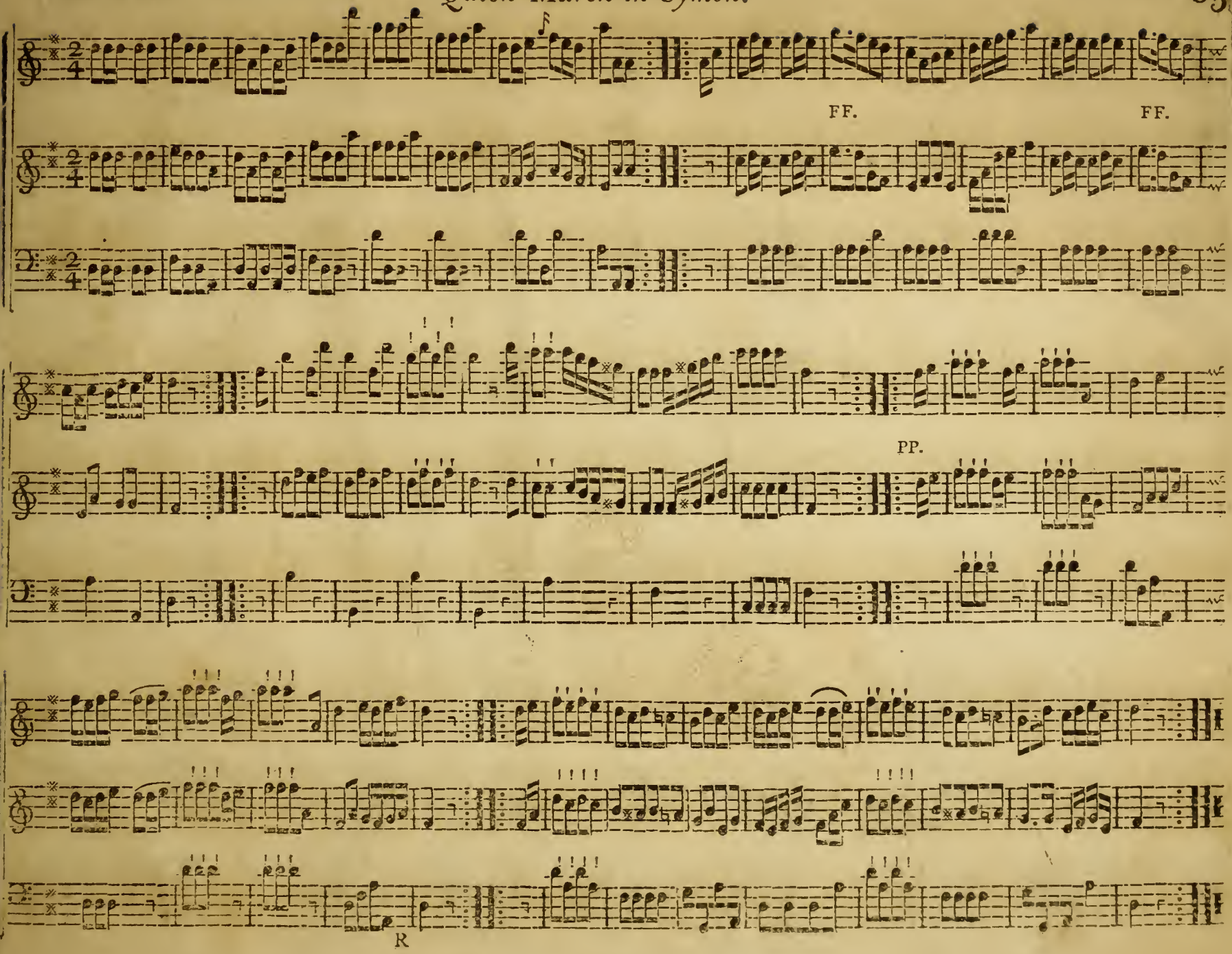

Repeat Piano.
tr
1ſt
2d.
For.
Pia.
For.
1ſt
2d
1ſt
2d
For.
tr
tr
tr
tr
P.
Repeat Pia.
tr
tr
tr
tr
1ſt
2d
For.
tr
tr
1ſt
2d
tr
Pia.
tr
1ſt
2d



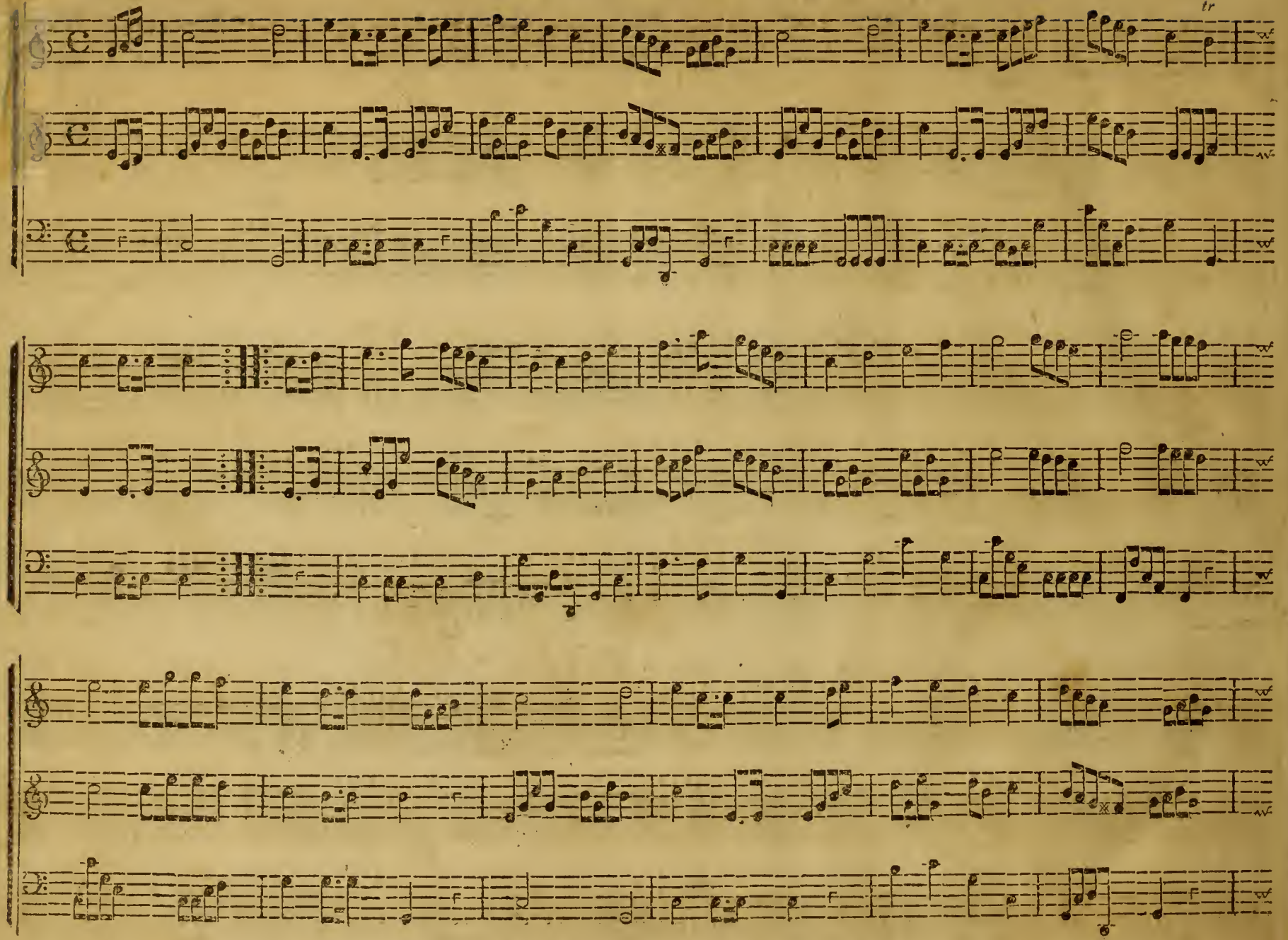
No. LIII. *Air in Rosina.*



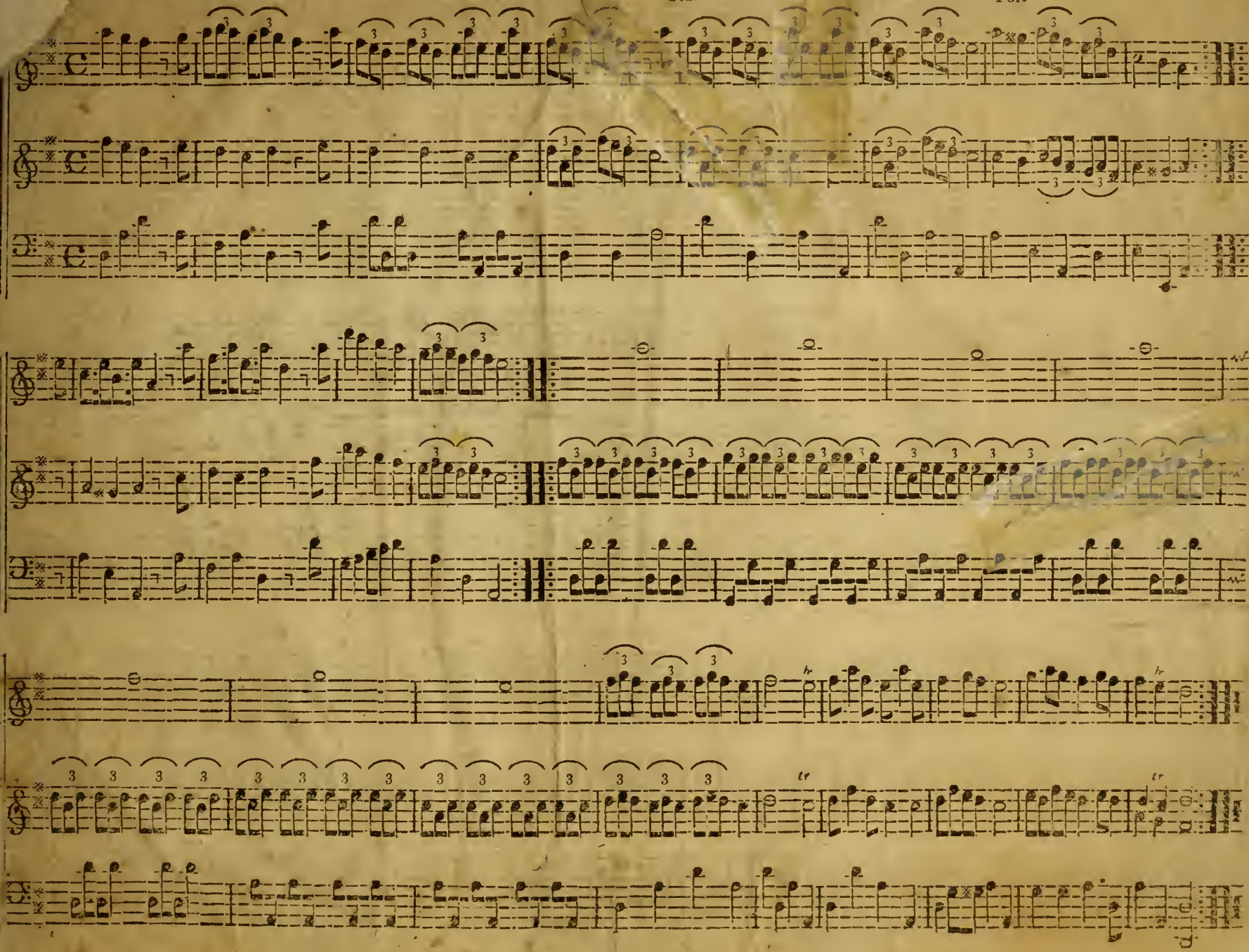
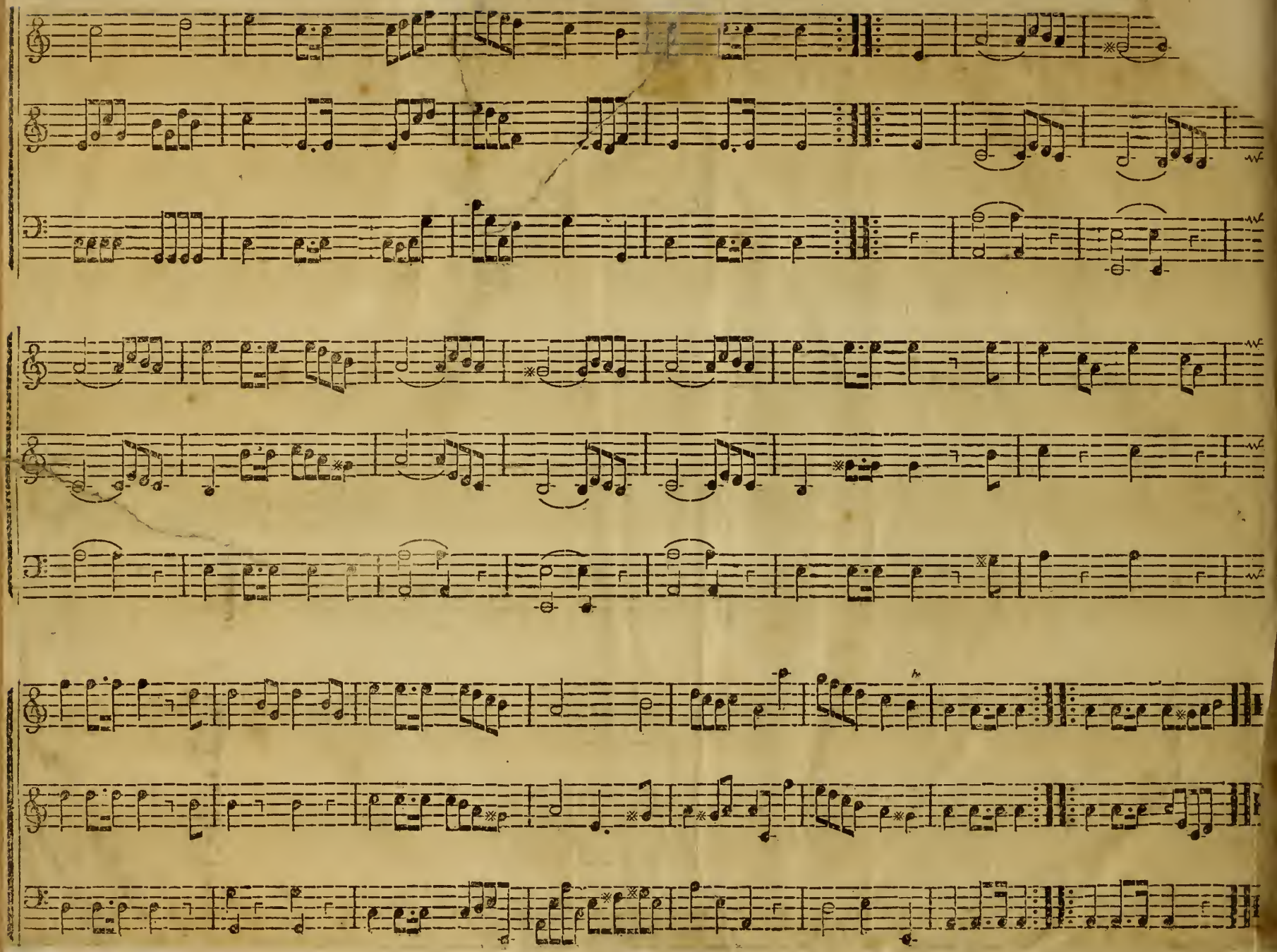



FF.
FF.
PP.
R

Col. Orne's March.



No. LVI.

Air.

Pia. For.