

## CHAP. IX.

## Harp-Way-Tuning Sharp.

Diagram of the harp strings:

So: Lo:

So. Lo:

So. Lo:

So. Lo.

So. Lo.

So. Lo.

So: Lo:

Term oper

Lla

The image shows a musical score for a three-part vocal arrangement (Soprano, Alto, Bass) on five staves. Each staff contains lyrics written below the notes. The vocal parts are labeled as follows:
 

- Soprano (So):** The first staff, starting with "y, h, b, a, r, a".
- Alto (Lo):** The second staff, starting with "y, h, s, o, a".
- Bass (Lo):** The third staff, starting with "f, k, h, y, h, k".
- Soprano (So):** The fourth staff, starting with "r, a, r, a, r, a".
- Alto (Lo):** The fifth staff, starting with "s, e, r, a".
- Soprano (So):** The sixth staff, starting with "f, a, l, a, s, a, s".
- Alto (Lo):** The seventh staff, starting with "f, a, l, a, s, a, s".
- Bass (Lo):** The eighth staff, starting with "f, a, l, a, s, a, s".
- Soprano (So):** The ninth staff, starting with "h, y, y, h, h, y, h, y".
- Alto (Lo):** The tenth staff, starting with "h, y, y, h, h, y, h, y".
- Bass (Lo):** The eleventh staff, starting with "k, k, f, n, k, n, a, s".
- Soprano (So):** The twelfth staff, starting with "k, n, y, k, e, e, f, h".
- Alto (Lo):** The thirteenth staff, starting with "e, f, h, e, e, f, h".
- Bass (Lo):** The fourteenth staff, starting with "e, f, h, e, e, f, h".
- Soprano (So):** The fifteenth staff, starting with "a, f, d, a, s, y, s, f".
- Alto (Lo):** The sixteenth staff, starting with "a, f, d, a, s, y, s, f".
- Bass (Lo):** The seventeenth staff, starting with "d, r, d, r, d, r, d".
- Soprano (So):** The eighteenth staff, starting with "r, a, r, a".
- Alto (Lo):** The nineteenth staff, starting with "s, a, r, a".
- Bass (Lo):** The twentieth staff, starting with "r, a, r, a".

## *Musick in General.*

261

503

Lo:

A handwritten musical score for a single voice part. The music is written on four staves, each consisting of five horizontal lines. The first three staves begin with a treble clef, while the fourth staff begins with a bass clef. The time signature is common time (indicated by a 'C'). The vocal line consists of eighth and sixteenth note patterns. Below the staves, the lyrics are written in two columns. The left column contains lyrics in English: 'O'er the rampart we fly', 'Oh say can you see', 'by the dawn's early light', 'Our饱, our brave men'. The right column contains lyrics in German: 'die starke, die siegbringende', 'ob wir noch siegen', 'wir siegen noch', 'die siegbringende'. The handwriting is cursive and expressive.

80:

10

A musical score page featuring four staves of handwritten musical notation. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm. Below each staff, lyrics are written in German, including words like "d", "h", "f", "e", "s", "a", "r", and "g". The music is divided into measures by vertical bar lines.

**So:**

Lo:

**So:**

Lo:

A handwritten musical score for 'The Star-Spangled Banner' on four staves. The first staff has lyrics in English: 'O say can you see'. The second staff has lyrics in German: 'Siehe da sie sie'. The third staff has lyrics in English: 'By the dawn's early light'. The fourth staff has lyrics in German: 'Am Morgen des Frühlichts'. The score includes various musical markings such as dynamic signs (e.g.,  $\text{f}$ ,  $\text{ff}$ ,  $\text{p}$ ,  $\text{pp}$ ) and rests.

*Turn over.*

The image shows a musical score for a three-part setting (Soprano, Alto, Bass) on five-line staves. The vocal parts are written in a cursive, handwritten style. The lyrics are in English and include words like "greatest", "refresh", "affection", "gather", "as", "ak", "an", "ah", "ay", and "aa". The music consists of several measures of notes and rests, with some notes having vertical stems extending downwards. The vocal parts are labeled "So:", "Lo:", and "do:" at various points.



*Here Ends all the Directions for the Practick Part.*

C H A P. X.

Three Reasons, why the Author has set so Few Viol-Lessons.

2d.

3d

The Conclusion of the Work; with some Divine Considerations

**B**ut whereas I have not *Amplified This Viol Part*, with such  
*Store of Lessons*, as I did the *Lute Part*; take *These several Reasons* for It.

First, There is no such need in the General; because there are Great  
Store of Viol-Lessons to be had (almost) every where; and but Few  
for the Late; and Those Generally Corrupted in the Pricking, &c.

Secondly, These (Here Set) are Fully Sufficient, both to Explain my Rules, and also to make an Exact, Able, and Good Hand fit for any Undertaking; without the Help of any other.

Thirdly, and Lastly, If ( by what I have Here Publish'd ) I shall find a *Further Encouragement*, by Its being well Accepted; I do intend ( God willing ) to put forth another Piece, in which shall be Store of *Viol-Lessons*, of all sorts of *Forms*, and *Shapes*; Suited to the Five Best of the *Viol-Tunings*, now in use, viz. *Viol-major*; *Harp-Way-Sharp*; *Harp-Way-Flat*; *High-Way-Sharp*; and *High-Way-Flat*. These being Chiefly Set for your Profit; Those will be more for your Pleasure.

I will therefore Now Conclude This Work, as I First began It, viz  
with some Divine Considerations, and give some Hints or Glances,  
Worthy your High Regard; manifesting thereby, the Great Excel-  
lency of Musick, in Reference to the Contemplating Part Thereof;  
in which you will find there are 3 Great Mysteries lye couch'd, yet  
made Clearly Discernable, by the Practick Part.

The