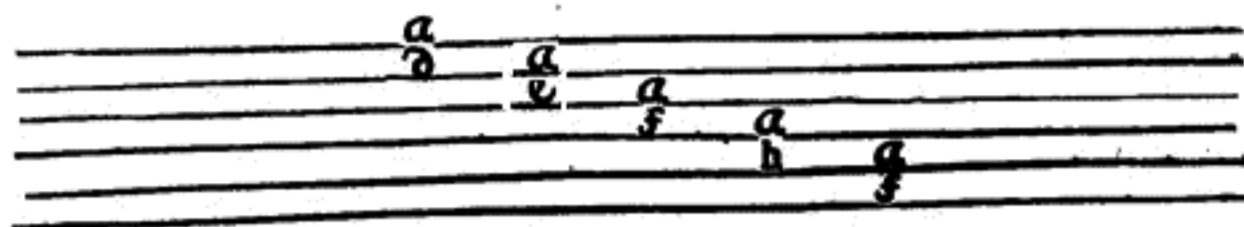


CHAP. IX.

Harp-Way-Tuning Sharp.



Musical notation system with notes and clef, including labels So: and Lo:

Musical notation system with notes and clef, including labels So: and Lo:

Musical notation system with notes and clef, including labels So: and Lo:

Musical notation system with notes and clef, including labels So: and Lo:

Musical notation system with notes and clef, including labels So: and Lo:

Turn over

So:

Lo:

So:

Lo:

So:

Lo:

So:

Lo:

Turn over.

Musical notation for the first system, including a treble clef, a key signature of one flat, and a 3/4 time signature. The melody consists of eighth and quarter notes with various accidentals.

Lo:

 Musical notation for the second system, starting with a bass clef and a 3/4 time signature. The melody is written in a lower register.

So:

 Musical notation for the third system, starting with a treble clef and a 3/4 time signature. The melody continues with eighth and quarter notes.

Lo:

 Musical notation for the fourth system, starting with a bass clef and a 3/4 time signature. The melody is written in a lower register.

Musical notation for the fifth system, starting with a treble clef and a 3/4 time signature. The melody includes some slurs and accents.

Musical notation for the sixth system, starting with a treble clef and a 3/4 time signature. The melody continues with eighth and quarter notes.

Musical notation for the seventh system, starting with a treble clef and a 3/4 time signature. The melody includes some slurs and accents.

Musical notation for the eighth system, starting with a treble clef and a 3/4 time signature. The melody includes some slurs and accents.

Turn over.

Drag.

Those 4 Graces in the 2 last Barrs, are for the Organ Shake with the Bow.

Here Ends all the Directions for the Practick Part.

CHAP. X.

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

1st.

2d.

3d.

BUT 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 Lute; 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-way; 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.

The Conclusion of the Work; with some Divine Considerations

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 Excellency 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