

THE
Compleat Tutor
For the

PASTORAL or NEW BAGPIPE
Containing

All the necessary Instructions for such as are
desirous to play that Instrument, and attain
the true knowledge of all the Principles thereof;
never before published wrote by Mr. J. Speeghegan.
To which is Added
A Collection of some famous New Light Songs, &c.
Curiously Adapted to that Instrument.

Printed for & sold by John Simpson
at the Bagpiper's Shop in Sweetings Alley
opposite y^e Great Door of the Royal Exchange

London

Where may be had Bagpipes, & Books of Instructions
for any Single Instrument

PREFACE

The Bagpipe being at this Time brought to such Perfection as now renders it able to perform y^e same Number of Notes with y^e Flute or Shantrey, I thought it might be acceptable to the Curious to set forth this small Treatise, and I hope my Labour will not be intirely unworthy their Notice, having taken the same with a View of explaining all the Difficulties which deter a great many from attempting it, and prevents any Improvement to be made in the Musick of this Instrument. —

I have known some young Gentlemen, who had not only a fine Taste for all sorts of Musick, but also a fine Genius to have a great Desire to play the Bagpipe, yet have been hindered from what their Inclinations so urged them to, by their Instruments wanting a Scale or Gamut to learn by, which all other Musical Instruments of any Value have.

My principal Design in this Treatise is by a Scale or Gamut to shew the Manner of making all y^e Notes that appertain to this Instrument, Natural, Flat & Sharp, with the Way of adjusting them exactly, whereby a Man may thoroughly understand y^e Principles of this Instrument, I have also explain'd all y^e Shakes & other Graces particularly adjoined to this Instrument, by perfectly understanding these Rules & Scales, Strife of good Geniuses who are desirous to play this Instrument may be able to improve the Musick of it very much beyond what at present it is. —

Shantrey my self this Treatise will not be unacceptable to y^e Professors of this ancient pastoral Musick or to y^e Masters of y^e Instrument, of whom I am assured has of late invented a Way of raising two Keys to y^e Shantrey or Pipe whereon y^e Notes of Musick are made, which perform a Note more than any other Pipe or Shantrey, and make some Flat and Sharp Notes with great Exactness. But since I have not met with any Pipe of that kind, I hope it will satisfy them them that I have made this Scale so as to explain the Manner of making all the Flats and Sharps, In the pendant of any Keys. —



A Treatise on the Bagpipe

Of the Situation of the Body, and placing y^e Hands
As to placing the Hands which is the principal
thing first to be learn'd. It must be observ'd that the
lower hole of the Chanter cannot be turn'd to y^e little
finger, as the Flute, therefore the lower hand must
be plac'd with the Fingers so far in on the holes of y^e
Instrument as will be convenient for the little
finger to reach the lower hole.

The placing this Instrument to the Body so as to
give Wind to it whereby the sound is perform'd. I
have have Describ'd to describe the Knowledge of
that being so easily had, however since this Instru-
ment may by the Scale now made to learn it by, be
some more universal, not only in this but other
Nations. I shall herein describe it with the greatest
Exactness I am capable of.

The Bellows has always a Strap or Belt fast-
en'd to it, which is to be buckled round y^e Body, keeping
the Bellows on one side convenient for y^e Arm to blow
it with, but it must be observ'd that the hand the
Learner acquaints himself to hold on the lower
Part of y^e Chanter, that is y^e Arm he must blow with
holding y^e Bag under y^e other Arm and the Drums
over y^e Arm with which he blows, or y^e sitting, on
his Knee. There is a Ribbon always fasten'd to one
End of y^e Bellows which is to be turn'd over the
Elbow and Thumt, there is likewise a small Pipe
tyed to the Bag, the stop of which is to be fix'd
into the Mouth of the Bellows in order to convey y^e
Wind into y^e Chanter & Drums. All this being done
the Learner must observe to make y^e Motions of y^e
Arm he blows with as equal & steady as possible.
The

The Manner of Tuning as follows.

The Bags or longest Drone must be first. Then
sounding Altmore to the Tenor or lesser Drone it
may be sever'd inward or outward till y^e sound of it
is equal to A. then sounding the Bags or longest
Pipe it may be sever'd in the same Manner till y^e
sound of it is an exact Octave to y^e rest which may
readily be perceiv'd by y^e sound of each Pipe a-
greeing so as if they were one & the same Note.
Being thus Master of tuning & winding this Instru-
ment, he may proceed to the Scale or Tannut of all
the Notes as are hereafter set down.

The diagram shows three staves of musical notation, each with a treble clef and a common time signature. The notes are arranged in a scale from C to D. The first staff is labeled 'D', the second 'E', and the third 'F'. Below the staves, the letters A, B, C, and D are written, corresponding to the notes on the staves. The notes are represented by circles on the lines of the staves, indicating the fingerings for each note.

An Explication of the first Scale.

In this scale the first thing to be observ'd is the Notes of Musick plac'd on five parallel Lines as may be seen in the upper Part of the Scale, and distinguish'd by the proper Name of each Note. Secondly there is a Table which shews how to write each Note: this has Eight parallel Lines which represent the Eight notes of the Chanters. On these eight Lines may be seen a Number of Black and White Dots to signify such notes as are to be scrit or kept open, the Black signifying the notes that are to be scrit, the white such as are to be open. The high Notes or what are call'd pinch'd Notes on the Flute begin in *F*re which must be writ by closing y^e Arm somewhat more than in sounding y^e other Notes. The first Note to be made on this Instrument is *C*, which is done by having all the holes perfectly scrit which in the Table may be seen by observing so many black Dots, on the Lines representing the eight holes of the Chanter, the next is *D* which is writ in the Table with a white Dot on the lowest Line to signify that the lower Finger is to be writ. The Learner must take Notice where there is one or more white Dots either in the upper or lower Part of the Table he must have so many Fingers writ. The Lines of the Table will direct him what Fingers to raise or keep down of either of his hands, the upper Lines & Dots to signify the upper hand and y^e lower Lines the lower hand.

Of the Flats and Sharps.

A Sharp is a sounding of a Natural Note to half a Note higher, a Flat is likewise a sounding a Natural Note to half a Note lower. So that the greater Part of the Notes being thus divided into half Notes they are commonly call'd Flats & Sharps. the former whereof are usually mark'd thus ♭. the other thus ♯. For the easier explaining of which I have made the whole Scale of the Gamut ascending. wherein all these half Notes are set down with a Staff as in the first Scale to shew what Fingers to raise or keep stop'd. In this Scale it must be observ'd that over D Sharp. the Note E. is mark'd flat. to signify that they are both perform'd in one and the same Manner, likewise likewise flat is perform'd in the same Manner with G Sharp and it must be notice'd in the Scale. that over G Sharp in the Place of A. there is a Mark thus ♭ to signify that A flat is the same with G Sharp.


Of the Cadences or Shakes.

A Shake is an Agitation or Mixture of two Sounds together which is perform'd by a quick Motion of the Finger, and is commonly mark'd thus (tr) over the Note on which the Shake is to be made. the first Shake on this Instrument is made on E. which is done by a quick beating of the first Finger of the lower hand and holding the middle Finger stop'd and all the Fingers of the upper hand. All the rest of the Shakes are done by a quick Motion of each Finger as they gradually ascend or descend.

After having explain'd the Manner of making all the Notes and Shakes. It's now requisite I should say something of the Ornaments that are absolutely necessary to the well playing this Instrument and particularly adapted to it. they are call'd curving Notes, which is the properest English could be given 'em, the sound of them almost plainly expressing the Word

The first and chiefest Curt is perform'd by the little Finger of the lower hand on the Character which is done by a doubling the little finger on the lower hole, this Double is done by a moving the finger to and fro on the lower hole it performs the sound of two Quavers which when a Master is Master of doing and playing a few Times he will be able to give several Graces hereunto.

The following Example shews how this first Curt is prick'd in Musick.



This Example is not to be put in Practice till the Learner is able to play some familiar Tunes & understands the Difference of Time which is hereafter explain'd.

The Notes, their Names, Number and Proportions. Semibreve, Minum, Crotchet, Quaver, Semiquaver.

The Semibreve is counted the Master Note in Musick which in Time is equal to two Minims, two Crotchets to a Minum, two Quavers to a Crotchet, two Semiquavers to a Quaver. There are three Notes more, which are call'd a Large, Long, and Breve, but as they are seldom met with, I have not set them down.

Of Prick Notes, and Pauses in Musick. A Prick is always plac'd on the right side of all Notes thus ♫. for the prolonging the sound of the Note to half as much more as it is, for the Prick which is plac'd after the Minum which before now but the Proportion of two Crotchets, is by the Addition of the Prick, made equal to three Crotchets in one continued sound.

A Pause or Pause in Musick is an artificial Omission of the sound proportion'd to a certain Measure of Time by Motion of the hand or Foot.

Wherein

Whereby the Quantity of Notes & Rests are directed by an equal Measure, and is commonly mark'd as in the following Example

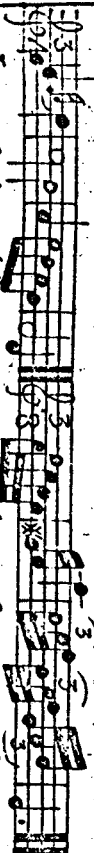


In this Example may be observ'd that under each Rest the Note is set down to signify, that if Rest is equal to the Time of such a Note as is set under it.

Of eyed Notes

Eyed Notes are so made by a short drawn cross the Ends of the Staff of two or more Crotchets, two eyed Crotchets are equal to one Cretchet, and double eyed that is with two strokes drawn cross their Stails is equal but to a Quaver, and triple eyed equal but to a Semiquaver. three Crotchets single eyed are equal to three Quavers, if two of them be double eyed they are equal to two Quavers, these eyed Crotchets according to the Number of Lines drawn cross their Stails are to be play'd slower or quicker.

For Example



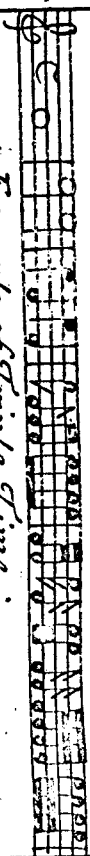
It may be observ'd that the three Crotchets in the first Bar of the foregoing Example must be play'd in the same time as in pronouncing the Words, One, Two, Three. The Minum in the 2^d Bar to be held as long in sound as will answer the Time of two Crotchets, and the four eyed Crotchets in the third Bar to be play'd as quick as will answer the Time of two Crotchets only. In the other Example which is mark'd 3. it may be observ'd that every Bar is to be play'd in the same Time with the first. In the 3^d Bar of the latter Example there are nine Crotchets double eyed. So each Eye there are three Crotchets with a Dash thus *over* each, this Dash is commonly call'd a Slur, and is to signify that every three of those Crotchets in the 3^d Bar is to be play'd as quick as possible as to make the three one sound and are equal to three Quavers. For the better understanding of which I shall now

see

set down the Moods of Time. There are two sorts of Time. Viz.) Common and Triple. Common Time is mark'd thus C. and may be play'd slow, or thus Q. to show a somewhat faster Motion or thus P. to denote a brisK Movement. Triple Time is mark'd thus 3/2 to signify a grave Movement or thus 3/4 which Mark is usually prefix'd to slow Airs, or thus 3 which Mark serves for Minuets. or thus 4 for Jiggs.

Example of Common Time.

Somewhat Minum, Crotchets, Quavers, Semiquavers.



Example of Triple Time.

Minum, Crotchets, Quavers, Semiquavers.



An Example of other Curtas on the Lyre.



The two first Quavers in the first Bar is perform'd by rubbing down the fingers of the lower hand cross the lower hand keeping all the upper holes perfectly stop'd in the second and third Bar likewise. The last Curtis which is mark'd with slurs, is perform'd by sounding the Note D: by a sudden Pat of the lower finger of the upper hand then flourishing the other Notes as quick as possible which performs two Quavers, and are called Curtas on the Bagpipe.

A Scotch Measure

Musical score for 'A Scotch Measure' consisting of ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are several measures with rests and some measures with slurs. The piece concludes with a double bar line.

A Charming Tune to a Fiddle

Musical score for 'A Charming Tune to a Fiddle' consisting of ten staves of music. The notation includes treble clefs, a key signature of one flat (Bb), and a common time signature (C). The music is characterized by a rhythmic pattern of eighth and sixteenth notes. It includes a section labeled 'Tweed Side' with a 3/4 time signature. There are also sections with first and second endings, indicated by '1' and '2' above the notes. The piece ends with a double bar line.

The Mamma

Musical score for 'The Mamma'. The score consists of ten staves of music. The first staff is the vocal line, starting with a treble clef and a 2/4 time signature. The second staff is the piano accompaniment, starting with a bass clef and a 4/4 time signature. The tempo is marked 'Allegretto' and the meter is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

And Red Lyon Stormy

Musical score for 'And Red Lyon Stormy'. This section continues from the previous one and consists of ten staves of music. It features a vocal line and a piano accompaniment. The tempo is marked 'And' and the meter is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings.

The Mayor

Musical score for 'The Mayor'. The score consists of ten staves of music. The first staff is the vocal line, starting with a treble clef and a 6/8 time signature. The second staff is the piano accompaniment, starting with a bass clef and a 6/8 time signature. The tempo is marked 'Allegretto' and the meter is 6/8. The score includes various musical notations such as notes, rests, and dynamic markings.

Ranunculus Fanny

A musical score for the piece 'Ranunculus Fanny'. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and repeat dots.

A Highland Rant.

A musical score for the piece 'A Highland Rant'. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and repeat dots.

New York a Stormy Night

A musical score for the piece 'New York a Stormy Night'. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and repeat dots.

The Lads of Lovingsone.

A musical score for the piece 'The Lads of Lovingsone'. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and repeat dots.

Highland Lads.

A musical score for the piece 'Highland Lads'. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and repeat dots.

16 *A Bagpipe Concerto called the Battle of Agincourt,
or the Football March.*

Musical score for 'A Bagpipe Concerto called the Battle of Agincourt, or the Football March'. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style characteristic of bagpipe tunes. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are several measures marked with numbers 1 through 6, indicating specific points in the piece. The piece concludes with a double bar line and the initials 'D.V.' at the bottom right of the final staff.

17 *Can Love be controuled.*

Musical score for 'Can Love be controuled.'. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a more melodic style than the previous piece. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are several measures marked with numbers 1 through 6, indicating specific points in the piece. The piece concludes with a double bar line and the initials 'D.V.' at the bottom right of the final staff.

A Scotch Air.

Musical score for 'A Scotch Air' consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* and *f*. The piece is written in a single system.

= A Olat & Wm D (O'Neil)

Blab not what you ought to smother.

Musical score for 'Blab not what you ought to smother.' consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff* and *f*. The piece is written in a single system.

By Men beloved

Dan Vray

Blind Paddy's Fancy

Musical score for 'Blind Paddy's Fancy' consisting of ten staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

New Mile End Fair

Musical score for 'New Mile End Fair' consisting of ten staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

eb?

With curly Horn

The first system of music consists of ten staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a style characteristic of 19th-century orchestral scores, with frequent use of slurs, ties, and dynamic markings. A prominent marking 'Ado' (Ad libitum) appears on the fourth staff. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests and fermatas. The bottom staff concludes with a double bar line and the letters 'D.C.' (Da Capo).

Let me wander

The second system of music also consists of ten staves. It begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The tempo and mood are indicated by the instruction 'Allegretto' written in a cursive hand. The notation is similar to the first system, featuring complex rhythmic patterns and expressive markings. The system concludes with a double bar line.

a Monkey or Keys Stompie

This musical score consists of ten staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The music is written in a style characteristic of early 20th-century sheet music. The first staff begins with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line.

The King's Stead.

St. J. A. Raven's 188

Six and Sevens

This musical score consists of ten staves of music. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The music is written in a style characteristic of early 20th-century sheet music. The first staff begins with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line.

Waltz 'Tair

Light: Burr

A musical score for a piece titled "Light: Burr". It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings. The music is written in a single system across the ten staves.

Adorned by Mr. Lawrence.

Drunken Peasant

A musical score for a piece titled "Drunken Peasant". It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings. The music is written in a single system across the ten staves.

Middle Row Charleston

Portsmouth Harbour

A
DICTIONARY

Explaining such Greek, Latin, Italian and French words as generally occur in

Musick

A
A Due Tracato, at Pleasure.
Adagio. A slow Movement.
Affettuoso. very tenderly.
Allegro or Allegro brisk or quick, correctly if the Word be repeated twice.
Andante from the Verb Andare to go, signifies especially in show-music Basses that all the Notes must be played equally and distinctly.

B
Basso Continuo, the Shammock Bass, the Organ Harpsichord or Symoniac, Chamber-stre.
C
Cantata, or Cantone, a spiritual Song. the first Greek.
Contra, as Contrabasso Violino, with and without Violins.
Canzonetta, A Song in general.

D
Da Capo, begin again and end with the first strain.
E
Echo or Echo in Imitation of a natural Voice, this Word is sometimes used instead of Piano.
F or Forte, loud or strong &c.
Fortsissimo, very loud.
Fugato, or Fugato, is when some of the Parts begin a certain Time, and the other Parts begin some time after, that imitating the first, and pursuing the same Tune throughout all the Parts.

G
Giga, Giga or Giga, a Song.
Grave, a slow Movement.
L
Largo, very slow.
Larghetto, not so slow as Largo.
Lento, or Lento, very slow.

M
Men signifies less, as Men Allegro, not so quick as Allegro.
Non not, as non troppo presto, not too quick. Non troppo Largo &c.

O
Ottava, or Ottava, an Ottava or an Interval of eight Notes, Organ, signified properly an Organ, but when it is written over any Tune of Musick, then it signifies the Show-music Bass.
P
P or Pia, or Piano, soft.
Pianissimo, very soft.
Pialegro, more, as Pia Allegro, more brisk than Allegro.
Poco significa less, as Poco Largo, not so slow as Largo.
Presto, fast or quick.
Prestissimo, very quick.

R
Ritornello, a short Symphony, which either begins before the Song, or continues in the middle, or also after the Song is ended.
S
Sine without, as senza Violino, without Violins.
Solo, alone, as Violino solo, Violino alone, Piano solo, Flute alone, &c.
Staccato, in a manner and distance.

T
Tactus, signifies let it be divided, that is, all or all together.
V
Vivace, is set over a Piece of Musick when all the Parts play in the Manner of Chorus.
Vivace, Vivacissimo, or Vivacissimo, with Joy, and spirit.
Vivace, or Vivace, born over, or told, while, born over, quick, or without Loss of time.



A Catalogue of New Music to be had where this is sold

- A Curious Collection of selected & new Compos'd by
M^{rs} G. Granon, Weidman, Haffel, Lini, and other Eminent
Masters, to which are added two choice Sonatas of Sig^r Brown, & the
favourite Concerto of Sig^r Highfall set for a German Flute, or 2 Violins
and a Bass. Extremely useful for young Practitioners in Concert. . . 3. 0
 - Twelve Sonatas or Solos for a German Flute, with a thorough
Bass for the Harpsicord or Violoncello. Compos'd
by M^r Lewis Granon. Opera Prima 6. 0
 - Six Sonatas for two German Flutes and a Bass, compos'd
by M^r Lewis Granon. Opera Secunda. 5. 0
 - Six Grand Concerts for Violins &c. in 7 Parts, compos'd by
Sig^r Giuseppe St. Martin of London 10. 0
 - Six Solos for a German Flute or Violin, with a thorough
Bass for the Harpsicord or Violoncello by Ditto. 5. 0
 - Six Sonatas for two German Flutes, or two Violins and
a Bass by Ditto. 5. 0
 - Six Sonatas in 3 Parts for a German Flute, a Violin,
and a thorough Bass for the Harpsicord or Violoncello.
Compos'd in a familiar, genteel style, by M^r Spurr. 4. 0
 - Six Sonatas for two Violins and a Bass. Compos'd by
Sig^r Lamugnani. 5. 0
 - Six Sonatas for two Violins and a Bass. Compos'd
by Sig^r Gio Battista St. Martin. Principal Composer in
Milan 5. 0
- NB. These two sets of Sonatas are quite different from
one another and are esteem'd to be compos'd in as fine a
taste as any yet publish'd.
- Two Collections of all the most favourite Old and New
Jetch tunes most of them with variations, entirely on the
Jetch taste, set for the German Flute, Violin, or Harpsi-
cord the first Book new Engros'd the size of the second,
with the Addition of several new Jives. Also a new set of
tunes compos'd in the Jetch taste for the Tragedy of
Machbeth. Dedicated to his Royal Highness the Prince of
Wales, by M^r James Oswald. Each Book. 4. 0
- Six Sonatas for two German Flutes, compos'd on purpose
for the Improvement of the Hand, in a taste natural to the
Instrument by Sig^r Alberto Germanan. 3. 0
- Twelve Jetch, and new Irish Jives, all with Vari-
tions, set for the German Flute, Violin or Harpsicord
by M^r Burk Shumoth 3. 0
- Six Sonatas for two German Flutes, or two Violins
compos'd in an easy stile for young Practitioners, by
M^r Diefel. 3. 0



- Geminiani's Celebrated Minuet set with Vari-
ations for the Harpsicord 2. 6
 - Twelve Solos for a German Flute and a Bass, com-
pos'd by Sig^r Gortorici. 6. 0
 - Twelve Duets for a German Flute and a Violin
by Ditto 3. 0
 - Six Sonatas for 2 Violins & a Bass, by Ditto 5. 0
 - Handel's Water Music for the Harpsicord. 0. 6
 - Haffel's favourite Concerto, with Barberini's Minuet,
set for the Harpsicord. 0. 6
- The Delightful Pocket Companion, containing a
choice Collection of the newest and most favourite
Italian, English and Jetch tunes, properly adapted
for one and two German Flutes. By M^{rs} J. Handel,
Haffel, J. H. Howard, Lampe, &c. very useful for young
Practitioners, having greater variety in them, than any
Books of the sort ever publish'd in 6 Books. Price of each. 1. 6

Or neatly Bound, Gilt and Letter'd in one Volume. 10. 6

The Hunting Notes of the French Horn, after a perfect
new Method, which renders the Instrument quite easy to
every Capacity, so as to be attain'd in one quarter of the
time usually allotted, also admitts Quantities of the Notes,
to their due Proportion, so which is added a Collection of
favourite Duets with the Celebrated hunting Song. Call'd
the Furry Horn, for two French Horns, set by M^r Wench. 1. 6

A Collection of Minuets, Jiggs &c. set for One and two
Common Flutes. 0. 6

The Complete Tutor for the Violin. 1. 0

Ditto for the German Flute. 1. 0

Ditto for the Common Flute. 1. 0

Ditto for the Harpsicord or Spinnet. 1. 0

Ditto for the French Horn. 1. 0

Ditto for the Flanboy 1. 0

Ditto for the Bagpiper 1. 0

NB. These Books besides the Instructions, have Collec-
tions of the newest and most favourite Jives in them.

Property adapt'd to each Instrument.

A Diatonic Scale for the Notes on the Bassoon. 0. 6

The Musical Taste Book containing A Collection of the
most favourite Minuets, Mazurkas, Jiggs, Preludes, Graces,
Musets, Clobs, Hornpipes &c. Compos'd by 2 most Eminent
Masters for the Violin or Flanboy well fitted for young Practi-
tioners being the next Book to the Book of Instructions. 1. 6

Twelve English, and new Irish Jives all with Vari-
tions, set for the German Flute, Violin or Harpsicord, by
M^r Burk Shumoth. Book the second. 2. 0

Vocal Music

The Musical Century. Consisting of English Cantatas and Songs on various subjects and occasions. Adapted to several Characters and Mirth and Instruction. Set to Music by several eminent Compositors and Musick Masters. Set to Music by Mr. Henry Carey, being a very much improv'd and Enlarg'd Edition. Containing near 100 Folio Plates. To which is prefix'd the Author's Effigies. Engwoven by Mr. Fisher. Price 5. 0

Theſaurus Musicus. A Collection of the choicest and most favourite ſongs, Flute, and Low Part ſongs. Several of them never before printed. To which are added some choice Dialogues set to Musick by the most eminent Masters (Viz) Dr. Blow, Henry Purcell, Dr. Lupton, Handel, Dr. Green, Mortley, Hicks, Dan, Purcell, Eccles, Weldon, Fryers, Long, Haydon, Leveridge, Lampe, Carey, &c. the whole Revised Carefully, corrected and figured by a Judicious Master in 2 Vols. Price of each 5. 0

NB. These Volumes of Songs are the best most correct & cheapest Books of the sort ever published and are extremely useful in all Musical Societies there are 80 Plates in each Vol. **Calliope, Or English Harmony.** A Collection of two hundred of the most celebrated English and Scotch songs and Cantatas neatly Engraved on Copper Embellish'd with Designs adapted to the subject of each song. set to Musick by the most eminent Masters in the most correct Manner for the Voice, Violin, German, or Common Flute, with a thorough Bass for the Harpsichord. Proper for all Masters, Scholars and Lovers of Musick, beautifully printed on a superfine Royal Paper: on each side in Odeavo. which renders the Undertaking more convenient and cheaper than any thing of the kind ever published. Price neatly bound, full and Letter'd. 10. 6

Canzonella ad Aric. seveny Italian Ballads. set by Mr. Deſſa. 10. 6

Twelve songs set to Musick in the Scotch style. By Mr. James Oswald. 3. 0

The Amphion. 12 English songs, set to Musick by the most eminent Masters in 3 Books. Price of each 1. 0

Calliope for the 2 which compleats the Work. 1. 6

An English Cantata call'd Sylvia. the Morning fresh and serene. and other songs sung at Ranelagh by Mr. Beard. set to Musick by Mr. M. C. Peeling. 1. 6

An Introduction to singing, after so easy a Method that Persons of the meanest Capacities may in a short time learn to sing in several Languages and Instruments. By Mr. Peter Pyrlleau. Organist of Christ Church, Wittall Field. To which is added a Choice Collection of Sonas for One and two Voices by the most eminent Masters of the Age. 1. 6

NB. Also Variety of the newest Sonatas, Jolos Sonatas, Songs All sorts of Musical Instruments, Roman Strings, Rits for Flutes and Bassoons, Rital Papers, Rital for Bots for Whistles and Retsle. Many may be had Money for Old Instruments and Musical Books.

