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Studi e Testi

Testi, 2

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LUIGI
BOCCHERINI

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FRANCESCO GEMINIANI

THE ART OF PLAYING
ON THE VIOLIN

IL MANOSCRITTO DI LUCCA

A CURA DI
ENRICO CARERI

· LIBRERIA MUSICALE ITALIANA ·

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Il Centro Studi Luigi Boccherini, nato nel 2005 dall'esperienza del Comitato Nazionale per le celebrazioni del bicentenario boccheriniano, promuove per statuto una ricerca a tutto campo sul contributo che la Repubblica di Lucca, direttamente o indirettamente, dette alla cultura musicale del Settecento europeo. In ottemperanza a tale esplicito impegno, il 3 novembre del 2007 il Centro Studi acquisì questo testimone manoscritto del trattato *The Art of Playing the Violin* di Francesco Geminiani, del quale si presenta ora al pubblico un'edizione in facsimile.

Al momento dell'acquisto, il manoscritto versava in condizioni non ottimali, e il Centro Studi volle subito farsi carico del suo restauro. Una volta portata a compimento l'operazione, il manoscritto fu interamente scansionato dalla ditta Mediaus, che provide poi a caricarne le riproduzioni sul sito del Centro Studi, dove sono tuttora disponibili *open source* all'indirizzo <https://www.luigiboccherini.it/sfogliabili/francis_geminiani/>. Come sanno tuttavia molto bene gli addetti ai lavori, un conto è la riproduzione anastatica di un manoscritto, che si limita a fotografarne il contenuto, un conto ben diverso è la sua edizione in facsimile, che ne restituisce interamente la condizione materiale. Ma non è questo l'unico scopo della presente edizione.

L'opportunità che il Centro Studi Luigi Boccherini facesse proprio il manoscritto fu segnalata a suo tempo da Enrico Careri, i cui fondamentali studi su Geminiani sono noti e apprezzati in tutto il mondo. A questa preziosa fonte Careri, che è membro del Comitato Scientifico del Centro Studi fin dalla sua fondazione, ha dedicato anni di ricerche, formulando ipotesi che nel tempo si sono andate precisando – com'è naturale che sia, quando si ha a che fare con le sfuggenti ed enigmatiche testimonianze del passato. In questa pubblicazione i lettori troveranno l'esito ultimo di tali ricerche e di tali riflessioni: esito che l'autore non ha voluto sottrarre ai percorsi di verifica richiesti da una collana scientifica, e che viene messo ora a disposizione della comunità musicologica e di tutti coloro che nutrono interesse per la storia della trattatistica musicale.

La tradizione testuale di quella vera e propria pietra miliare della didattica violinistica che fu il trattato di Geminiani si arricchisce così di una fonte imprescindibile, alla cui valorizzazione il Centro Studi Luigi Boccherini, sempre animato dall'obiettivo di rendere i frutti della ricerca musicologica un patrimonio condiviso di cultura e di cittadinanza, è ben lieto di aver contribuito.

Marco Mangani
Presidente del Centro Studi Luigi Boccherini

The Centro Studi Luigi Boccherini was founded in 2005 on the experience of the National Committee for Boccherini's bicentenary celebrations: it promotes extensively the research on the direct and indirect role that the Republic of Lucca held in European 18th century musical culture. In compliance with this commitment, the Centro Studi acquired on 3 November 2007 the manuscript source of Francesco Geminiani's *The Art of Playing the Violin*, here presented to the public in a facsimile edition.

At the time of the acquisition, the manuscript was not in good conditions, hence the Centro Studi decided to provide to its restoration and successively it was digitalised by Mediaus, in order to upload the reproductions on the website. The manuscript is an open source, still available to the general public at <https://www.luigiboccherini.it/sfogliabili/francis_geminiani/>. However, as scholars are well aware of, the anastatic edition of a manuscript is but a mere photograph of the content, whereas the facsimile edition provides the complete physical layout and structure. But this is not the only aim of the present edition.

The Centro Studi Luigi Boccherini seized the opportunity of acquiring the manuscript thanks to Enrico Careri, whose fundamental research on Geminiani is widely known and appreciated. Member of the scientific committee since its foundation, Careri has dedicated many years to studying this invaluable source, suggesting several hypotheses and looking for answers in the puzzling and vague documents of the past. The readers will find here the final step of his research and reasoning: the author submits his research to the screening demanded in a scientific publication, the results being now available for the academic community and accessible for whoever is interested in the history of music treatises.

The textual tradition of Geminiani's treatise representing a true milestone in violin teaching methods and didactic works is enriched by this invaluable source: we have contributed to the research with great satisfaction, as the Centro Studi Luigi Boccherini is constantly driven by the idea that the musicological research becomes a shared cultural and civic heritage.

Marco Mangani
President of the Centro Studi Luigi Boccherini

INTRODUZIONE

Il manoscritto qui riprodotto in facsimile è una redazione parzialmente incompleta del trattato più noto e importante di Francesco Geminiani (1687–1762), *The Art of Playing on the Violin* (1751), e di alcune parti di *A Treatise of Good Taste in the Art of Musick* (1749). Rimasto per due secoli e mezzo in mani private è stato acquistato nel 2007 dal Centro Studi Luigi Boccherini di Lucca, dove tuttora è conservato. Ritenuto inizialmente un autografo,¹ è stato poi oggetto di nuovi studi che hanno evidenziato alcune incongruenze che in un primo momento hanno portato a credere si trattasse piuttosto di una libera trascrizione realizzata forse da un allievo di Geminiani per proprio uso personale oppure di una copia più tarda. La data 1750 riportata sul frontespizio ed alcune varianti presenti nel testo rendono difficile ricostruire con certezza la storia del manoscritto e ci obbligano oggi a maggior prudenza. Di certo — autografo o copia che sia — esso rappresenta un documento di notevolissimo interesse musicologico, non fosse altro che per le domande che pone allo studioso. Peter Walls, esperto di trattatistica musicale barocca, lo ha definito «a puzzling manuscript» e in effetti mette a dura prova qualsiasi tentativo di ricostruzione filologica.²

L'importanza del trattato è ben nota agli studiosi ed è pertanto sufficiente rinviare il lettore alla pubblicazione più aggiornata e completa sull'argomento, ossia all'introduzione della recentissima (2021) edizione critica curata da Peter Walls per l'*Opera Omnia Geminiani* edita da Ut-Orpheus.³ Già nel testo introduttivo dei primi due trattati (*Rules for Playing in a True Taste* e *A Treatise of Good Taste in the Art of Musick*, d'ora in avanti rispettivamente Taste 1 e Taste 2) Walls aveva escluso l'ipotesi che il manoscritto (d'ora in avanti MS) fosse un autografo del maestro lucchese, ritenendolo piuttosto una trascrizione dell'edizione a stampa (d'ora in avanti APV).⁴ Non offriva tuttavia una spiega-

zione plausibile alla datazione — MS precede di un anno APV — né ad altre varianti del tutto incomprensibili se si ipotizza una data posteriore al 1751. E tuttavia le sue obiezioni — poco circostanziate in verità — mi hanno indotto ad affrontare nuovamente lo studio del trattato partendo però da una prospettiva diversa, ossia dall'ipotesi che il manoscritto non sia autografo e che le somiglianze rinvenute confrontando la grafia di MS con quella dell'unico autografo non musicale di Geminiani (una lettera del 1747) e con la partitura autografa dell'*Inchanted Forrest* fossero state un abbaglio.⁵

Se la genesi del manoscritto è tutt'altro che chiara, oscuro pure è il tragitto che l'ha portato fino a noi, salvo naturalmente l'ultima tappa della sua scoperta. Fino al 2007 se ne ignorava del tutto l'esistenza, non ce n'era traccia in repertori e cataloghi né riferimenti nelle fonti coeve e nella letteratura critica. Nel 2007 il suo ultimo proprietario, un certo Tim Mountain, mi contattò da Londra per chiedermi un attestato che ne certificasse l'autenticità. Temendo intendesse venderlo all'asta e finisse di nuovo in mani private lo feci acquistare dal Centro Studi Luigi Boccherini di Lucca, che dopo averlo fatto opportunamente restaurare lo rese subito disponibile sul proprio sito. Il manoscritto apparteneva alla famiglia Mountain da molte generazioni. Un suo non meglio identificato antenato era buon dilettante di violino e potrebbe averlo acquistato da un rigattiere per pochi soldi, ma troppo vaghe sono le informazioni fornite da Mountain e ciò impedisce di sapere chi l'ha custodito prima di lui e di seguire a ritroso una traccia che poteva rivelarsi utile.

Il manoscritto si compone di 53 pagine numerate in alto a destra, di cui due sono vuote (ff. 2 e 22), che comprendono frontespizio, prefazione e parte teorica con la spiegazione degli esercizi (ff. 3–15), prefazione di Taste 2 (ff. 15–18) e parte musicale (ff. 19–53); ad esse si aggiungono 14 pagine contenenti tre composizioni per diversi organici e un breve frammento. Le diverse sezioni del testo presentano i seguenti formati:

testo	ff. 1–18	23,5 x 29 (h)
	ff. 19–20	30 x 24,3 (h)
	ff. 21–53	23,5 x 29 (h)
appendice	ff. 1–2	29,5 x 24 (h)
	ff. 3–6	30 x 24,2 (h)

1 ENRICO CARERI, «Un manoscritto ritrovato di Francesco Geminiani, *The Art of Playing on the Violin (1750)*», «Studi Musicali», XXXVII/2 (2008), pp. 387–407.

2 Comunicazione privata del 9 gennaio 2021.

3 FRANCESCO GEMINIANI, *The Art of Playing on the Violin* Op. 9, (1751), «Geminiani Opera Omnia», vol. 13, a cura di Peter Walls, Ut-Orpheus, Bologna 2021. Su Geminiani e sulla sua opera teorica si veda anche ENRICO CARERI, *Francesco Geminiani (1687–1762)*, Oxford, Clarendon Press, 1993 (traduzione italiana: Lucca, LIM, 1999) e il volume miscelaneo *Geminiani Studies*, a cura di Christopher Hogwood, Ut-Orpheus, Bologna 2013, in particolare i saggi di PETER WALLS, «*The Road to Emulation*»: Geminiani's *Elliptical Instructions*, pp. 233–256; e ROBIN STOWELL, *The Contribution of Geminiani's The Art of Playing on the Violin to "The, improved state of the Violin in England"*, pp. 257–300.

4 FRANCESCO GEMINIANI, *Rules for Playing in a True Taste* Op. 8, *A Treatise of Good Taste in the Art of Musick*, «Geminiani Opera Omnia», vol. 12, a cura di Peter Walls, Ut-Orpheus, Bologna 2012, p. XII.

5 La lettera è conservata al British Museum (GB-Lbl, Add. Ms. 21520) ed è riprodotta in CARERI, *Geminiani*, cit., Clarendon Press, tra pp. 114 e 115, e LIM, pp. 325–27.

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ff. 7-8	29,5 x 24,2 (h)	Song 2	nn	6-8
ff. 9-12	30 x 24,2 (h)	Sonata 3	nn	22-25
ff. 13-14	29,5 x 20,5 (h)	frammento	nn	

La tavola 1 riassume il contenuto del testo con i necessari riferimenti a APV e Taste 2 (*ex* in minuscolo è la spiegazione del relativo *Ex* musicale):

MS	TAVOLA 1 f.	APV	TASTE 2
frontespizio	1	nn	
prefazione	3	[1]	
ex 1	3-7	[1-3]	
ex 2	7	[3-4]	
ex 3	7	[4]	
ex 4	8	[4]	
ex 5	8	[4]	
ex 6	8	[4]	
ex 7	8-9	[4]	
ex 8	9	[5] (ex 13)	
ex 9	9	[5] (ex 15)	
ex 10	9-10	[6] (ex 16)	
ex 11	10-13	[6-8] (ex 18)	
ex 12	13	[8] (ex 19)	
ex 13	14	[8] (ex 20)	
ex 14	14	[8] (ex 21)	
ex 15	14	[9] (ex 22)	
ex 16	14	[9] (ex 23)	
ex 17	14-15	[9] (ex 24)	
prefazione a Taste 2	15-16		[1]
<i>Explanation of the Acciaccature</i>	17-18		[4]
Ex 1 e 2 di Taste 2	19, 20		[5, 6]
Ex 1a	21	1	
Ex 1 b-e	23-25	1	
Ex 2	26-27	2	
Ex 3	28	3	
Ex 4	28-29	3-4	
Ex 5	29	4	
Ex 6	30	4	
Ex 7	31-32	5	
Ex 8	33	18 (Ex 13)	
Ex 9	34-37	20 (Ex 15)	
Ex 10	37-40	22-23 (Ex.16)	
Ex 11	41	26 (Ex 18)	
Ex 12	42	26 (Ex 19)	
Ex 13	43-44	27 (Ex 20)	
Ex 14	45-46	28-29 (Ex 21)	
Ex 15	47-49	30-31 (Ex 22)	
Ex 16	50-51	32 (Ex 23)	
Ex 17	51-53	33 (Ex 24)	
Song 1	nn		2-5

Vediamo innanzitutto i frontespizi (v. Figg. 1 e 2).

Anche solo a colpo d'occhio risulta evidente un rapporto di derivazione tra le due fonti e se si vuol dar credito alle rispettive date — 1750 e 1751 — si è portati a credere che MS “prepari” la stampa di APV, ipotesi apparentemente confermata dalla firma del compositore riportata nella prefazione di MS, così simile a quella già citata della lettera del 1747 (v. Figg. 3 e 4): se la firma è autentica lo è certamente anche la data e quindi MS dovrebbe precedere di un anno APV. La grafia pulita da “professionista” — come si può vedere sfogliando le prime pagine — potrebbe inoltre indicare una “copia per la stampa”, non già una prima stesura né una copia di studio.

L'ipotesi tuttavia non sembra reggere a una serie di incongruenze che osserveremo più avanti. Il confronto tra i due frontespizi offre diversi spunti di riflessione:

MS

The Art of / Playing on the / Violin. / Containing / All the Rules necessary to attain to a / Perfection on that Instrument, with great / variety of Compositions, including also / A Treatise on Good Taste / in the Art of Musick / Dedicated / To His Royal Highness Frederick Prince of Wales / by / Francis Geminiani. / 1750.

APV

The Art of / Playing on the / Violin / Containing / All the Rules necessary to attain to / a Perfection on that Instrument, with / great variety of Compositions, which / will also be very useful to those who study the Violoncello, Harpsichord &c. / Composed by / F. Geminiani / Opera IX / London MDCCLI / Printed for the Author by J: Johnson opposite Bow Church in Cheapside

Fino alla parola *Compositions* i frontespizi coincidono, sono presenti solo lievi modifiche nella disposizione delle parole sulle righe (*to a / Perfection* diventa in APV *to / a Perfection*). Dopo *Compositions* in MS sono indicati l'inserimento di Taste 2, la dedica al Principe di Galles e la data 1750, mentre APV specifica che il trattato è utile anche a chi studia il violoncello e il cembalo e riporta il numero d'opera (IX), la data (1751) e il fatto non secondario che la pubblicazione è a spese dell'autore. Il riferimento alla *great variety of Compositions* va tenuta bene a mente perché in MS le dodici composizioni di APV sono assenti. Un ultimo dettaglio importante è l'indicazione del nome, *F. Geminiani* in APV e *Francis Geminiani* in MS: in nessuna delle opere a stampa del compositore il nome è anglicizzato, *Francis* compare solo in questo manoscritto e in alcuni articoli apparsi sui giornali che ne annunciavano la pubblicazione.

Veniamo ora alla prefazione e alla spiegazione degli *examples*. Il confronto parola per parola tra MS e APV rivela innanzitutto l'utilizzo piuttosto frequente ma non sistematico delle minuscole in luogo delle maiuscole, così ad esempio «and in executing every Piece with Exactness, Propriety, and Delicacy of Expression according to the true Intention of Musick» diventa in MS «and

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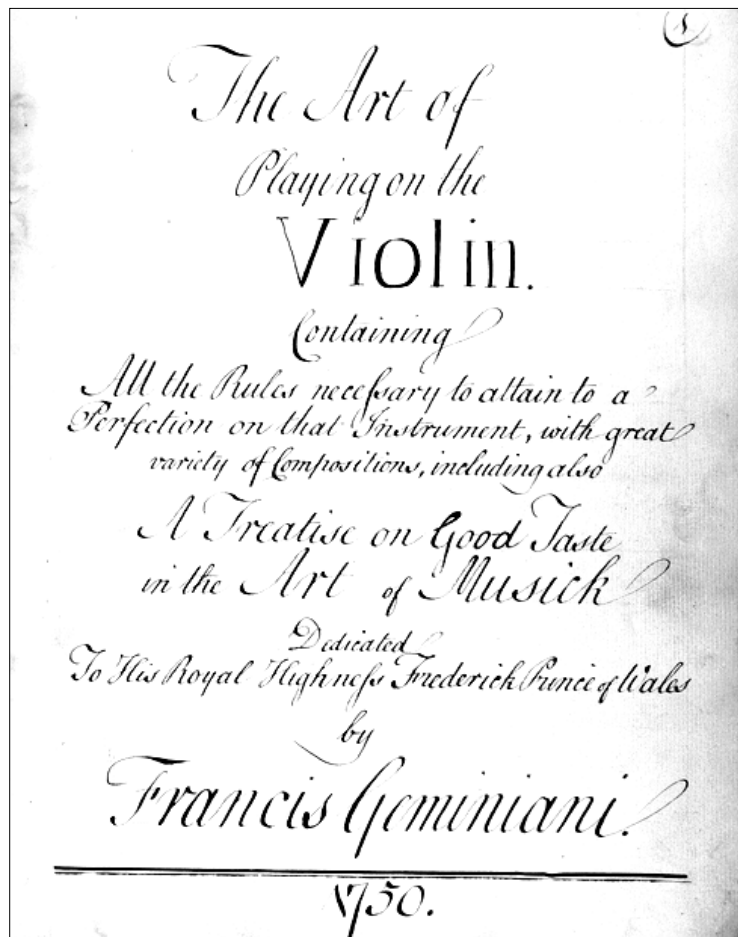


Fig. 1. Frontespizio di MS

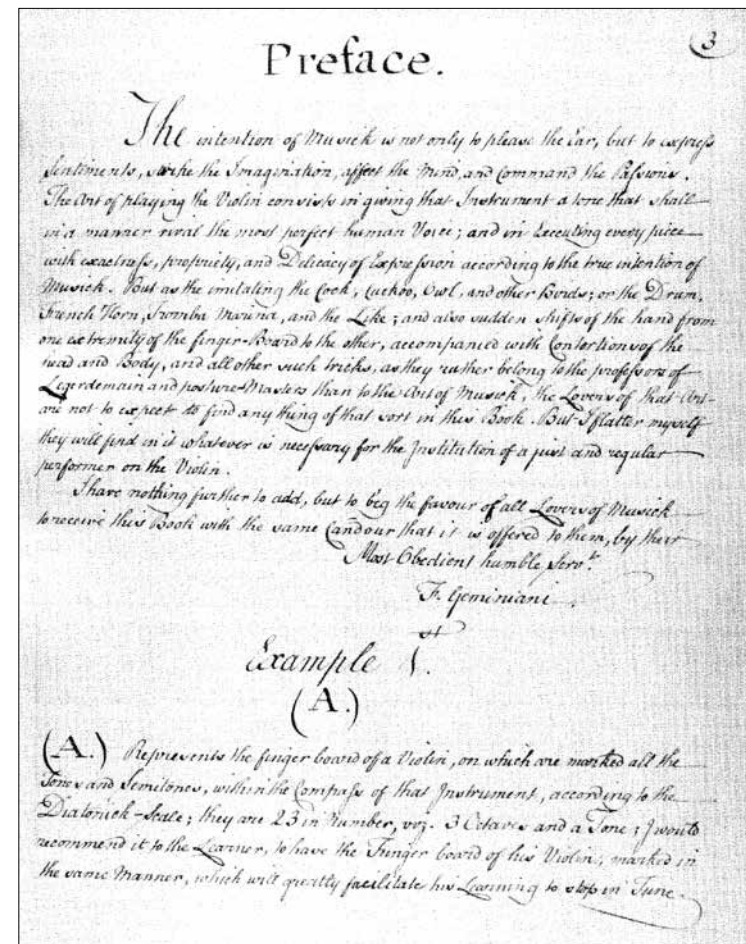


Fig. 3. Prefazione di MS (f. 3)

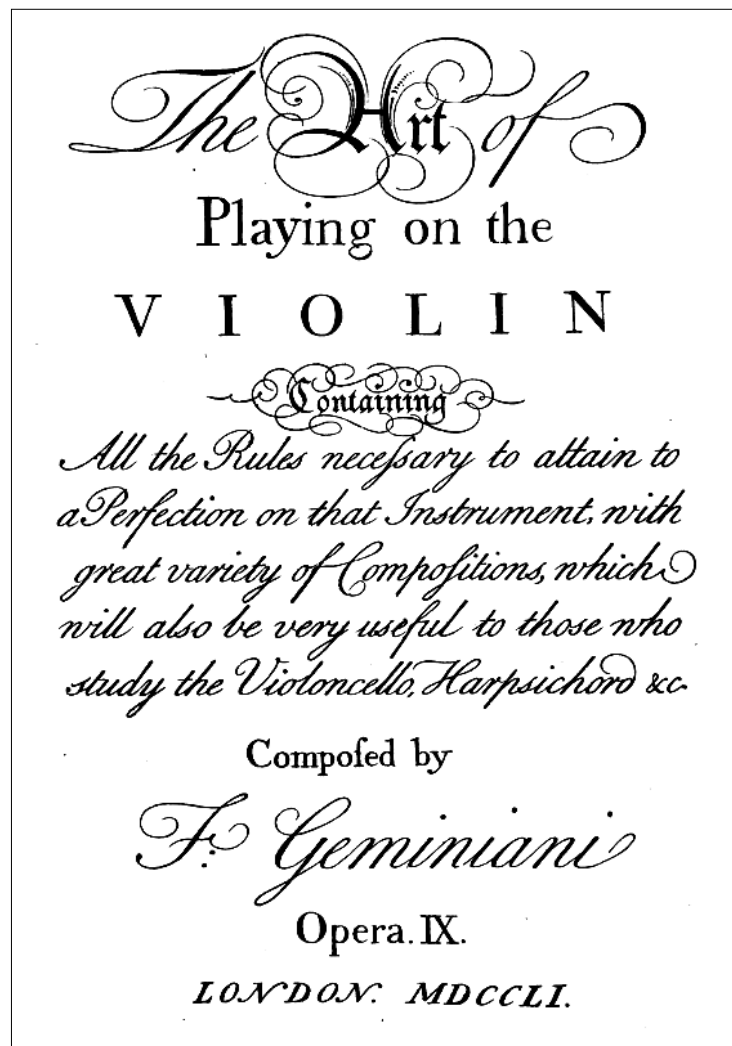
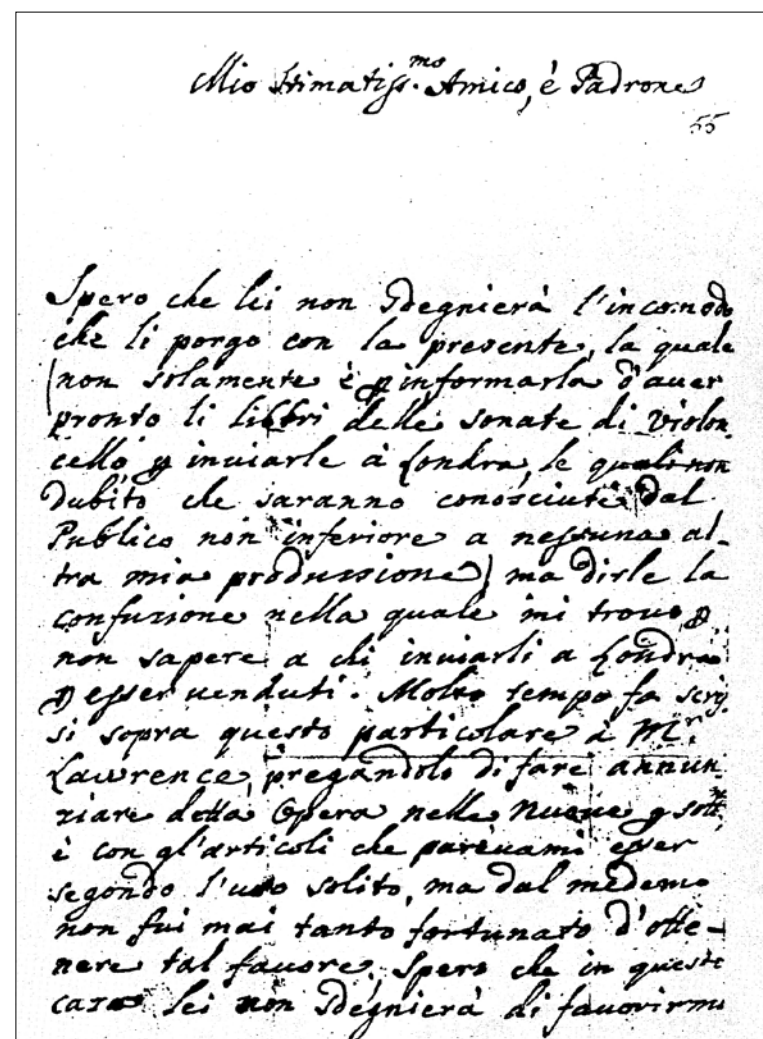


Fig. 2. Frontespizio di APV



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in farmi sapere il suo parere sopra questo particolare, essendo mi di gran conseguenza, et in caso che uolere permettere d'inuiare a lei detti libri, o uero a qualunque altra persona di sua conoscenza & procurarmene la uendita, ciò farò con gran piacere, mentre mi pare esser troppo tardi di parlar di sotto. Li miei gran Concerti sono di già intagliati, ma non stampati, non sapendo il tempo de sotto che ci sono, desidererei poterli dar fuori se fuere possibile, auanti l'incasso sia pagato. Se mai lei mi conoscesse capace in questo Paese di potersi seruire in qualunque cosa, la prego comandarmi, e pregandola di favorirmi subito d'una pronta risposta, cordialmente mi raccomando.

Di. 1777.
à la Haye li 10. Jan. 1747

Suo
Sincero Amico, & seruo
F. Geminiani

Dopo auere scritto la presente, è scoperto d'essere stato rubato dal mio intagliatore quattro libri de nuovi soli, e mi uien detto che uno di essi è stato uenduto ad un Inglese, et è gran timore che sia capitato in mano di Walsh, la qual cosa, se ciò fuere, mi potrebbe esser di gran pregiudizio, e di ciò la prego di darmi auiso di questo, se li fuere possibile di saperlo. Mero scordato di dire che le medesime sonate di Violoncello se è trasportate al Violino, e di già sono intagliate, e stampate.

To
Mr. Kalloway
the upper end of, Bethel
groenens Street near
Lucy Park Gate
London

Fig. 4. Lettera autografa di Geminiani (GB-Lbl, Add. Ms. 21520)

in executing every piece with exactness, propriety, and Delicacy of Expression according to the true intention of Musick». Se il manoscritto non fosse così problematico poteva ritenersi un dettaglio irrilevante o utile solo a un linguista, ma in questo caso è del tutto evidente che ogni pur minimo particolare può essere utile a risolvere il caso. L'italiano non consente se non in casi eccezionali l'utilizzo delle maiuscole all'interno della frase, l'inglese del '700 le prevedeva come ancora oggi il tedesco, quindi i casi sono due: 1) il manoscritto è effettivamente autografo e riporta gli errori "italiani" dell'autore, ossia le minuscole in luogo delle maiuscole; 2) il manoscritto è la trascrizione di un testo "scorretto", ossia privo di maiuscole, realizzata utilizzando non APV, dove le maiuscole ci sono, ma presumibilmente l'originale. Ciò spiega la data 1750, perché APV non era ancora andato in stampa ma quasi certamente esisteva già in forma manoscritta. Si tenga presente che Geminiani si trasferì a Londra nel 1714 e ci rimase poi tutta la vita e che certamente si serviva di collaboratori madrelingua inglesi per correggere i testi delle sue opere a stampa.

Alla fine del primo paragrafo manca la seguente frase: «This Book will also be of Use to Performers on the Violoncello, and in some Sort to those who begin to study the Art of Composition». L'ipotesi di una copia realizzata da un allievo per proprio uso personale, ossia per esercitarsi al violino, può spiegare questa omissione perché trascriverla non avrebbe avuto per lui alcuna utilità, ma non si deve escludere — in questo caso come negli altri che vedremo — che il testo che trascriveva ne fosse già privo e che APV sia il risultato successivo di modifiche e integrazioni di un manoscritto poi andato perduto. Diverso è il caso del secondo paragrafo di APV, che pure è assente: «After the several Examples, I have added twelve Pieces in different Stiles for a Violin and Violoncello with a thorough Bass for the Harpsichord». Le dodici composizioni di APV, pur indicate nel frontespizio, non sono comprese nel testo, e ciò appare quanto mai strano se si considera che tutti i trattati di Geminiani affidano alle note più che alle parole i loro contenuti.

Infine, sempre a proposito della prefazione, non si può non accennare al nome dell'autore che in MS è sciolto in *Francesco Geminiani* in una grafia non identica ma molto simile a quella riportata nella lettera del 1747. È una tessera del mosaico piuttosto importante che per il momento non sarà presa in considerazione perché il margine d'incertezza è sufficientemente ampio da impedire risposte certe. Meglio affidarsi a più solide evidenze di contenuto che consentano di formulare ipotesi che spieghino — sarà possibile — tutte le apparenti incongruenze.

Alla prefazione seguono dodici pagine introduttive con la spiegazione degli *examples*, la prefazione di Taste 2, l'*Explanation of the Acciacature* (con i due *examples*) e finalmente la parte propriamente musicale, priva però delle dodici composizioni di APV. Molte sono le varianti rispetto all'edizione a stampa e molte le parti mancanti. Indichiamo di seguito solo le principali:

- ex 1 A: manca la frase «and in every Octave of the Diatonick Scale there are five Tones and two of the greater Semitones».
- ex 1 C: il secondo paragrafo («Under the notes of the first Order you will find their Names, and over the same Notes Figures denoting the Fingers with which they are to be stopped, and the Strings on which they are stopped») è formulato

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diversamente («Over the several Orders you will find figures denoting the fingers with which they are stopped, and over those figures others shewing the Strings which they are stopped»).

ex 1 C: manca il terzo paragrafo («It must be observed that between the two black Notes is the greater Semitone, and between the others is the Tone»), il quinto («From the first Order you are to begin to play») e il sesto («It is necessary to place the Fingers exactly upon the Marks that belong to the Notes; for on this depends the stopping perfectly in Tune»).

ex 1 C: all'inizio del settimo paragrafo «After having practiced in the first Order [...]» in luogo di «After having been practiced in the first Order [...]».

ex 1 E: manca integralmente il secondo paragrafo con la spiegazione di diesis, bemolli e bequadri.

ex 2: «In this Example there are 10 Scales» in luogo di «In this Example there are 13 Scales»

ex 3: «Contains 2 Scales» in luogo di «Contains 4 Scales»

ex 4: «In this Example are contained 9 Scales transposed», come pure in APV ma poi in MS ce ne sono solo tre, e manca la frase successiva («I have used the same Method of marking the Flats in the first eight Scales, and the Sharp in the ninth Scale, as in the former Example»).

ex 7: manca la terza frase («I must here remind you to let the Fingers rest as firm as possible on the String, in the Manner already mentioned»).

ex 7: nella frase finale APV rimanda all'esempio 24, MS lascia lo spazio vuoto («all that is contained in the [spazio vuoto] Example»).

ex 7: MS contiene una frase che in APV è riportata diversamente negli esempi ottavo e nono: «In bowing, employ the Wrist much, the Arm but little, and the Shoulder not at all, [keeping] the fingers as firm as possible on the Strings; and draw the Bow down and up, or up and down alternately, taking care not to follow that wretched Rule of Drawing the Bow down at the first Note of every Bar».

ex 8 e seguenti: gli esempi 8, 9, 10, 11, 12, 14 e 17 di APV non sono presenti in MS. L'esempio 13 di APV diventa in MS il numero 8 e cambia poi la numerazione dei successivi (v. tavola 1).

ex 8 (=13 di APV): «This Movement is to be executed» in luogo di «This Movement ought to be executed».

ex 8 (=13 di APV): APV rimanda all'esempio 18, MS lascia lo spazio vuoto («what is contained in the Example»).

ex 11 (=18 di APV): lievi varianti nel terzo, settimo e tredicesimo abbellimento (ad esempio nel terzo «Love, Pleasure, Affection» invece di «Love, Affection, Pleasure»).

ex. 14 (=21 di APV): «Here are composed 4 Variations» invece di «Here are composed 18 Variations».

ex. 16 (=23 di APV): «This contains a Composition» invece di «This contains two Compositions».

ex. 17 (=24 di APV): nel secondo paragrafo «marking Time» invece di «marking the Time».

ex. 17: manca il N.B. di APV con la traduzione inglese dei termini *buono, mediocre, cattivo* etc.

A questo punto APV procede con gli esercizi, mentre MS inserisce la prefazione di Taste 2 e l'*Explanation of the Acciaccature*, che però è preceduta dal passaggio forse più importante ai fini della ricostruzione filologica del testo, cinque righe tra parentesi che sembrano indicare inequivocabilmente che il manoscritto non è autografo:

(After this preface follows the Introduction, which is word for word the same in the 11th and 12th Examples of his Art of Playing on the Violin, therefore we shall proceed to the Explanation of the Acciaccature for the Harpsichord, as that immediately follows, without taking any further Notice of the Introduction to a good Taste, as that is entirely set forth in the [spazio vuoto] Page.)

In altre parole: dopo la prefazione (di Taste 2) segue l'introduzione che però è identica agli *examples* 11 e 12 del suo trattato per violino già trascritti prima, quindi *passiamo* direttamente alla *Explanation of the Acciaccature for the Harpsichord*. Ciò sembra escludere che sia Geminiani a rivolgersi al lettore, altrimenti avrebbe scritto «the 11th and 12th Examples of my Art of Playing on the Violin». Ma a chi è destinata la precisazione? All'editore non avrebbe senso, non è necessario spiegare le ragioni peraltro ovvie per cui non sono ripetuti gli esempi 11 e 12. A se stesso? E perché mai? Risulta chiaro fin d'ora che individuare il destinatario significa risolvere il problema.

Veniamo alla parte propriamente musicale, sempre riportando solo le varianti più significative e importanti:

- Ex 8, 9, 10, 11, 12, 14 e 17 di APV assenti in MS.
- Ex 2: solo le prime dieci scale delle tredici di APV.
- Ex 3: solo le scale 1 e 4 delle quattro di APV.
- Ex 4: solo le scale 4, 5 e 9 delle nove di APV (e di quanto indicato in ex 4: «In this Example are contained 9 Scales transposed»).
- Ex 5: solo le scale 1 e 3 delle quattro di APV (e di quanto indicato in ex 5: «In this there are four Diatonick Scales transposed»).
- Ex 6: solo le scale 1, 3 e 4 delle sei di APV (e di quanto indicato in ex 6: «This Example contains 6 Scales»).
- Ex 7: le prime cinque scale coincidono, la 6 è diversa, le scale 7, 8 e 9 sono in APV rispettivamente la 11, 13 e 14. Ne mancano cinque sebbene in ex 7 siano indicate 14 («This contains 14 Scales»).
- Ex 10 (=16 di APV): senza la parte del continuo.
- Ex 11 (=18 di APV): gli abbellimenti sono indicati in inglese (in APV in italiano).
- Ex 12 (=19 di APV): manca il numero 14.
- Ex 13 (=20 di APV): *buono, mediocre, cattivo* etc tradotti in inglese.
- Ex 14 (=21 di APV): solo sette esercizi su diciannove.
- Ex 16 (=23 di APV): solo primi cinque sistemi.

Infine, come più volte accennato, mancano completamente le dodici composizioni che in APV costituiscono il punto d'arrivo fondamentale del trattato, perché è in quei brani che il violinista può esercitare quanto appreso nelle regole e negli esercizi precedenti, soprattutto per quanto concerne la realizzazione e

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il significato espressivo degli abbellimenti. La «great variety of Compositions» è indicata a chiari lettere sul frontespizio, come in APV, e non si può escludere che originalmente fossero parte del testo. E tuttavia le numerose altre omissioni e imprecisioni portano a dubitare che l'estensore del manoscritto si sia preoccupato di rispettare quanto annunciato nel titolo e ciò potrebbe significare che il destinatario fosse egli stesso. È probabile inoltre che il trattato non fosse inizialmente rilegato e che le composizioni fossero utilizzate separatamente sul leggio.

Al momento attuale e fino a quando non verranno alla luce nuovi elementi (ad esempio l'identificazione dell'ultimo frammento del manoscritto) gli scenari possibili sono tre:

1. [ms APV completo] → MS (1750) → APV (1751)
2. [ms APV incompleto] → MS (1750) → APV (1751)
3. - - APV (1751) → MS [dopo il 1751]

Nel primo caso MS si basa su una versione manoscritta completa del trattato andata poi perduta da cui sono omesse diverse sezioni introduttive, molti esempi e tutte le composizioni. È l'ipotesi più plausibile perché rende conto di tutte le varianti e della data. L'autore potrebbe essere un allievo di Geminiani che trascrive ciò che ritiene utile per i propri studi e omette il resto (ad esempio la spiegazione di diesis e bemolli), correggendo alcuni errori e riformulando addirittura un'intera frase.

Nel secondo caso è invece la trascrizione di una versione incompleta pure perduta e le parti mancanti non sono "omissioni" ma porzioni di testo previste ma ancora non scritte. È un'ipotesi che non si può escludere ma appare poco probabile, anche perché l'autore del manoscritto utilizza Taste 2 operando una selezione analoga dei brani da trascrivere. Se fosse certo che la mano è di Geminiani il manoscritto documenterebbe uno stadio di sviluppo avanzato del trattato a circa un anno dalla pubblicazione.

La terza ipotesi, sostenuta da Peter Walls e Rudolf Rasch,⁶ è quella più facile per togliersi il problema di turno: si considera inattendibile la data 1750 senza offrire però una spiegazione e tutto il resto è risolto, il MS diventa un collage di brani copiati da APV e Taste 2 molti anni dopo la stampa di entrambi, quindi una fonte di interesse musicologico limitato. A sostegno di questa ipotesi, secondo Walls, soprattutto il frammento finale che sarebbe stilisticamente databile agli anni '70 o '80 del diciottesimo secolo:

Prompted by the 1750 date, Enrico Careri has argued that this manuscript might be an autograph prepared as printer's copy for *The Art of Playing on the Violin*. This cannot, however, be the case. The hand, including the 'signature' below the 'Preface', differs from verified examples of Geminiani's writing. The manuscript begins as a version of *The Art of Playing on the Violin* but also incorporates material from *A Treatise of Good Taste*. Before the music Examples I-VII, XIII, XV-XVI, and XVIII-XXIV, there are inserted (with the pages in landscape format) three settings for voice, two violins (or flutes), viola and basso continuo and one sonata for two violins and

basso continuo, all taken from *A Treatise of Good Taste*. This section of the manuscript ends with a Minuet for two violins in the same handwriting which is certainly not by Geminiani and which, from a stylistic perspective, looks likely to have been written in the 1770s or 1780s.

Most strikingly, the manuscript has a note separating 'The Preface to the Treatise on Good Taste' from the 'Explanation of the Acciaccature for the Harpsichord' that cannot possibly have been written by Geminiani [...].⁷

Walls non spiega perché il minuetto sarebbe stilisticamente databile agli anni '70 o '80 né per quale ragione *is certainly not by Geminiani*. Che poi l'esempio 10 sia privo del basso non aggiunge sostanza alla tesi. La frase tra parentesi è certamente un ottimo argomento per mettere in dubbio il carattere autografo del manoscritto, ma non spiega la data indicata sul frontespizio. Per quali ragioni l'autore avrebbe dovuto predatare il manoscritto? Personalmente non ne trovo una valida e nessuna infatti è stata mai formulata, né da Walls né da altri. Che abbia trascritto Taste 2 (1749) e APV (1751) negli anni '70 o '80 datando il manoscritto tra i due (1750) è francamente illogico, né ha alcun senso pensare all'opera fraudolenta di un falsario, il quale oltre alla grafia settecentesca avrebbe falsificato pure ingegnossime varianti.

Nessuna delle tre ipotesi può essere esclusa, ma la prima è l'unica che risolve tutte le apparenti incongruenze. Se immaginiamo infatti che l'autore sia un allievo di Geminiani al quale il maestro ha chiesto di copiare per studio alcune parti di Taste 2 e il trattato per violino ancora manoscritto ma completo, si spieghino data, omissioni e correzioni. Un violinista alle prime armi che conosce già i primi rudimenti di teoria musicale non copia il secondo paragrafo dell'*example 1 E* con la spiegazione di diesis, bemolli e bequadri, ed è verosimile che — da madrelingua inglese — corregga alcuni errori e traduca i termini italiani.

Ma ancora più convincente e suggestiva — sempre a sostegno della prima ipotesi — è la lettura suggerita da Michael Talbot.⁸ Come risulta dal frontespizio il manoscritto è dedicato a *Frederick Prince of Wales*, ma la dedica è assente poi in APV — pubblicato il 26 dicembre 1751, come annuncia quello stesso giorno il *General Advertiser*⁹ — forse perché Frederick nel frattempo era venuto a mancare (31 marzo 1751) e non era più possibile ottenere da lui un contributo per le spese di stampa, oppure perché già prima non intendeva sovvenzionare la pubblicazione del trattato. Il destinatario di MS — secondo Talbot — potrebbe ben essere il principe di Galles, per lui Geminiani copia o fa copiare un testo che lo convinca a sostenere il progetto. Allora tutto finalmente torna, la data 1750, le parti mancanti (non è necessario che il testo sia completo, è sufficiente una bozza che ne illustri il contenuto, come oggi una sceneggiatura redatta al solo scopo di convincere un produttore), ma soprattutto il passaggio tra

⁷ Walls, introduzione a APV, op. cit., p. 20.

⁸ Comunicazioni private del 5 e 6 febbraio 2021.

⁹ *The General Advertiser*, 26 dicembre 1751: «This Day is Published, The Art of Playing on the VIOLIN, by FRANCIS GEMINIANI; containing not only the first Rudiments thereof proper for Beginners, but also all the Rules necessary to attain Perfection therein, with Examples to every Rule, so that any Person who hath a Genius for Musick, may with a little Application, arrive at the greatest Mastery on that Instrument, by the Help of this Book alone, without any other Assistance».

⁶ Rispettivamente curatore del trattato e General Editor di *Opera Omnia Geminiani*, con i quali nel gennaio 2020 chi scrive ha avuto un fitto carteggio sull'argomento.

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parentesi: il copista — su indicazione di Geminiani — spiega al principe le ragioni per cui dopo la prefazione di Taste 2 si passa direttamente alla *Explanation of the Acciaccature* omettendo l'introduzione che è identica agli esempi 11 e 12 riportati prima. E si comprendono gli spazi vuoti in luogo dei numeri della pagine e lo stesso frontespizio, lavoro inutile in una copia di studio, utilissimo invece per convincere Frederick. Secondo Peter Walls una prima tiratura di APV ebbe luogo prima della morte del principe, ma la sostanza non cambia, Frederick in questo caso avrebbe posto semplicemente un rifiuto, anche perché nel 1749 aveva già sovvenzionato Taste 2 di cui risulta dedicatario.¹⁰

Alcuni brevi cenni alla grafia. Il confronto con l'unico autografo non musicale di Geminiani, la già citata lettera del 1747, porta a queste conclusioni: 1) non c'è incompatibilità tra le due grafie, dunque non si può escludere che appartengano alla stessa mano 2) MS presenta una grafia più pulita e ordinata e sembra opera di un professionista, ma nulla esclude che Geminiani stesso si sia sforzato di scrivere in "bella"; 3) ci sono evidenti similitudini ma altrettante differenze dovute forse alla diversa tipologia dei testi. L'esame della grafia musicale conferma quanto detto. Il confronto con l'autografo dell'*Inchanted Forrest*, pubblicato in appendice nell'edizione critica che io stesso ho curato per l'*Opera Omnia Geminiani*,¹¹ porta infatti alle stesse conclusioni: le grafie non sono incompatibili, tutt'altro, e si è tentati di attribuire le differenze all'intento del compositore di rendere le note il più possibile chiare e intelleggibili al destinatario, chiunque esso sia, un editore, un allievo, un dilettante, un collezionista, un nobile protettore oppure se stesso. Ma un esame attento impone prudenza, cautela, perché i tratti comuni alle due grafie non sono sufficienti a stabilire con certezza la mano (v. fig. 5 e 6):



Fig. 5. MS, frammento finale

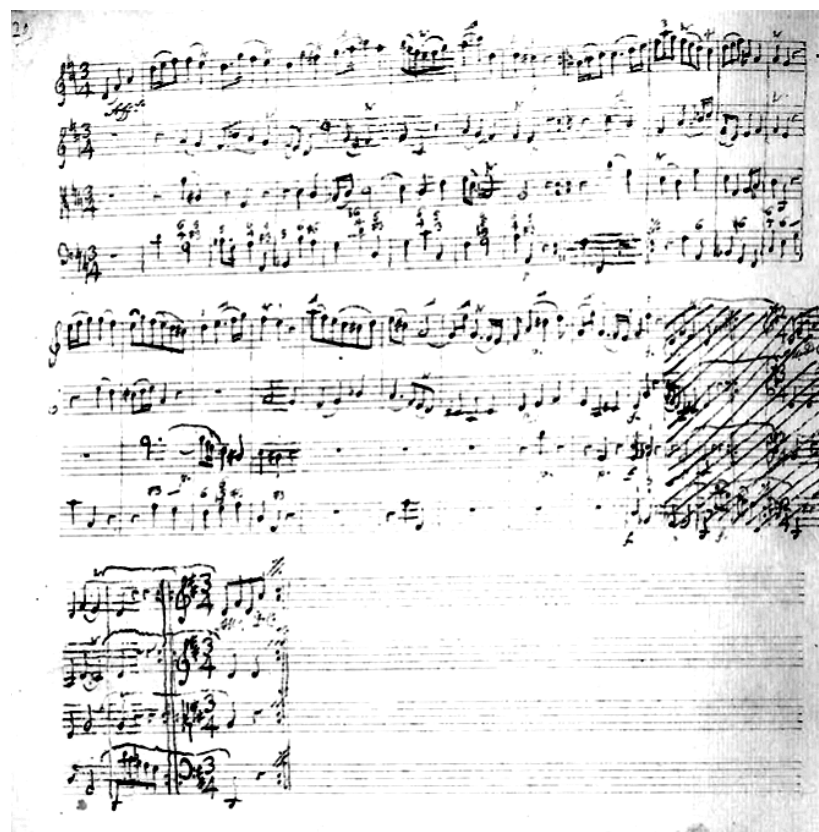


Fig. 6. *Inchanted Forrest*, f. 167v, bb. 358-381

L'identità della mano rimane dunque incerta, ma che sia di Geminiani, di un suo allievo o d'un copista, ciò che muta è solo la prospettiva di lettura musicologica, non certo il valore del manoscritto. Nel primo caso — se fosse davvero autografo — documenta una fase avanzata di redazione del trattato che ne precede la pubblicazione, negli altri è ulteriore testimonianza della sua ampia diffusione e del suo utilizzo nella pratica musicale del tempo. Nell'ipotesi che abbiamo ritenuto più probabile — la bella copia incompleta destinata al principe di Galles — il manoscritto di Lucca è una rara e preziosa traccia di una prassi che all'epoca forse non era affatto insolita. Il nome del dedicatario sul frontespizio era una sorta di logo ante litteram di quello che oggi è l'ente patrocinante o lo sponsor, che prima di concedere il proprio contributo voleva farsi giustamente un'idea del contenuto dell'opera. Il rifiuto o forse la morte del principe rese libero poi Geminiani di dare al trattato la forma e i contenuti che oggi conosciamo.¹²

Per quanto concerne infine la filigrana, essa corrisponde a quella descritta da Jens Peter Larsen nel suo tipo F delle fonti handeliane,¹³ dove sono presenti un giglio e uno stemma: al di sotto dello stemma compare la sigla LVG, mentre altrove si riscontra la sigla JW. La prima sigla corrisponde al fabbricante olandese Lubertus van Gerrevink, mentre la seconda è la contromarca del fabbricante inglese James Whatman.¹⁴ Larsen ipotizza che le fonti handeliane redatte su questa carta siano tutte posteriori al 1760,

¹⁰ "The Fondren Library of Rice University in Houston, Texas, holds a copy of *The Art of Playing on the Violin* with a signature 'George Howell 1750', suggesting that the original owner acquired this before 25 March 1751 (the official end of 1750 O. S.). A receipt signed by Geminiani on 17 June 1751 for the sale of music books through William Manwaring in Dublin is likely (on the evidence of the prices listed) to have included copies of *The Art of Playing on the Violin*. A photocopy of this receipt is held by The British Library as MUS RP 6931 (3)." (Walls, introduzione a APV, op. cit., nota 1, p. 11).

¹¹ FRANCESCO GEMINIANI, *The Enchanted Forest*, edizione critica a cura di E. Careri, *Geminiani Opera Omnia*, 9, Ut Orpheus, Bologna, 2016.

¹² Ringrazio gli amici filologi, paleografi e musicologi per il loro prezioso aiuto, in particolare Michael Talbot che (forse) ha risolto il mistero, Marco Bizzarini che ci è andato molto vicino, Rudolf Rasch, Peter Walls, Maddalena Signorini, Giovanni Indelli, Maria Careri e Ilaria Monticelli.

¹³ JENS PETER LARSEN, *Handel's Messiah: Origins, Composition, Sources*, Einar Munksgaard, Copenhagen 1957, pp. 276-84: 279.

¹⁴ L'associazione tra le due sigle è un fenomeno ben noto, e discusso dallo stesso Larsen, *ivi*, p. 278.

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e ripete, con William Algernon Churchill, che «la carta bianca fine iniziò ad essere prodotta in [Inghilterra] su scala abbastanza ampia nella seconda metà del XVIII secolo, quando James Whatman fondò la sua famosa cartiera a Maidstone». ¹⁵ L'ampio studio di Thomas Balston, tuttavia, chiarisce che la famiglia Whatman fabbricò carta «nel periodo 1740–94». ¹⁶ Inoltre, lo stesso Balston stabilisce che la prima contromarca di Whatman, attestata dal 1747, era “I W”, mentre «appare probabile che a partire dal 1750 circa sia stata sostituita da “J W”». ¹⁷ In altre parole, neppure la filigrana offre elementi che rendano insostenibile l'ipotesi di una datazione del MS al 1751.

¹⁵ «Fine white paper began to be made in [England] on a fairly large scale in the second half of the 18th century, when James Whatman established his famous mill at Maidstone»: WILLIAM ALGERNON CHURCHILL, *Watermarks in Paper in Holland, England, France, etc. in the XVII and XVIII Centuries and their Interconnection*, Menno Hertzberger & Co., Amsterdam 1935, p. 40.

¹⁶ THOMAS BALSTON, *James Whatman, Father & Son*, Methuen & Co., London 1957, p. 156.

¹⁷ «It seems probable that from about 1750 it was superseded by “JW”»: *ivi*, p. 157. Questa nuova contromarca, che corrisponde alla fig. 2 di Baltson, è graficamente identica a quella che compare in MS.

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The manuscript presented in facsimile edition preserves an incomplete version of Francesco Geminiani's (1687–1762) most important and renowned treatise, *The Art of Playing on the Violin* (1751), and some excerpts of *A Treatise of Good Taste in the Art of Musick* (1749). Held in private hands for 250 years, the manuscript was acquired in 2007 by the Centro Studio Luigi Boccherini in Lucca and is still preserved there today. At first, it was thought to be an autograph,¹ but new studies shed light on several incongruences that led scholars to consider it either a personal transcription of one of Geminiani's pupil for private use or even a late copy. The exact reconstruction of its history is complicated, because of the date indicated on the title page (1750) and a few variants in the text, thus suggesting at present a wiser caution. Whether autograph or copy, the manuscript is surely a document of great musicological interest, arousing much debate among scholars. Peter Walls, an expert on Baroque music treatises, defined it “a puzzling manuscript”: in fact, it challenges any attempt of philological reconstruction.²

The value of the treatise is well known to the scholars and the reader can easily consult the updated and complete publication on the argument, i.e. the introduction to the critical edition by Peter Walls of the *Opera Omnia Geminiani*, published in 2021 by Ut Orpheus.³ In the introduction of the first two treatises (*Rules for Playing in a True Taste* and *A Treatise of Good Taste in the Art of Musick*, hereafter Taste 1 and Taste 2), Walls discarded the idea that the manuscript (hereafter MS) was Geminiani's autograph, and believed it to be rather a transcription of the printed edition (hereafter APV).⁴ However, he didn't give a plausible explanation of the date – MS dating one year earlier than APV – nor of the variants not congruent with the dating post-1751. Anyhow, his objections convinced me to “reopen the case” starting from

a different perspective based on the idea that the manuscript is not an autograph and that the similarities between MS's writing, Geminiani's letter dated 1747 (the only non-musical autograph) and the autograph score of the *Inchanted Forrest* were a blunder.⁵

If the origin of the manuscript is unclear, the history of its transmission is also mysterious, until its recent discovery. Until 2007, nobody was aware of its existence, nor mentioned in any catalogue, repertoire, contemporary source or musicological essay. In 2007, its latest owner Tim Mountain contacted me from London, asking for a certificate of authenticity. To prevent the owner from selling it to an auction or private sale, I asked the Centro Studi Luigi Boccherini to acquire the manuscript that was duly restored and became accessible on the official website of the centre. The manuscript had belonged to the Mountain family for several generations: as far as we know, an ancestor, amateur violin player, could have bought it for nothing from an antique shop. However, further information is lacking and it is impossible to trace back the previous owners.

The manuscript comprises 53 pages numbered in the top right corner: two blank pages (ff. 2 and 22), the title page, the preface and the theory part including the description of the exercises (ff. 3–15), the preface to Taste 2 (ff. 15–18) and the music (ff. 19–53). In addition, there are 14 pages including three pieces for different ensembles and a short fragment. The text presents different formats and dimensions:

text	ff.1–18	23,5 x 29 (ht)
	ff. 19–20	30 x 24,3 (ht)
	ff. 21–53	23,5 x 29 (ht)
appendix	ff. 1–2	29,5 x 24 (ht)
	ff. 3–6	30 x 24,2 (ht)
	ff. 7–8	29,5 x 24,2 (ht)
	ff. 9–12	30 x 24,2 (ht)
	ff. 13–14	29,5 x 20,5 (ht)

Table 1 summarizes the content of the text and the references to APV and Taste 2 (*ex* in small letters refers to the description of the relative musical *Ex*):

	TABLE 1			
	MS	f.	APV	TASTE 2
title page		1	nn	

¹ ENRICO CARERI, “Un manoscritto ritrovato di Francesco Geminiani, *The Art of Playing on the Violin (1750)*”, «Studi Musicali», XXXVII/2 (2008), pp. 387–407.

² Private correspondence dated 9 January, 2021.

³ FRANCESCO GEMINIANI, *The Art of Playing on the Violin* Op. 9, (1751), «Geminiani Opera Omnia», vol. 13, edited by Peter Walls, Ut-Orpheus, Bologna 2021. On Geminiani and his theoretical works, see also ENRICO CARERI, *Francesco Geminiani (1687–1762)*, Oxford, Clarendon Press, 1993 (Italian translation: Lucca, LIM, 1999) and the collective volume *Geminiani Studies*, edited by Christopher Hogwood, Ut-Orpheus, Bologna 2013, particularly the essays by PETER WALLS, “*The Road to Emulation*”: *Geminiani's Elliptical Instructions*, pp. 233–256; and ROBIN STOWELL, *The Contribution of Geminiani's The Art of Playing on the Violin to “The improved state of the Violin in England”*, pp. 257–300.

⁴ FRANCESCO GEMINIANI, *Rules for Playing in a True Taste* Op. 8, *A Treatise of Good Taste in the Art of Musick*, «Geminiani Opera Omnia», vol. 12, edited by Peter Walls, Ut-Orpheus, Bologna 2012, p. XII.

⁵ The letter is held in the British Museum (GB-Lbl, Add. Ms. 21520) and published in CARERI, *Geminiani*, cit., Clarendon Press, pp. 114 and 115, and LIM, pp. 325–27.

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preface	3	[1]	
ex 1	3-7	[1-3]	
ex 2	7	[3-4]	
ex 3	7	[4]	
ex 4	8	[4]	
ex 5	8	[4]	
ex 6	8	[4]	
ex 7	8-9	[4]	
ex 8	9	[5] (ex 13)	
ex 9	9	[5] (ex 15)	
ex 10	9-10	[6] (ex 16)	
ex 11	10-13	[6-8] (ex 18)	
ex 12	13	[8] (ex 19)	
ex 13	14	[8] (ex 20)	
ex 14	14	[8] (ex 21)	
ex 15	14	[9] (ex 22)	
ex 16	14	[9] (ex 23)	
ex 17	14-15	[9] (ex 24)	
preface to Taste 2	15-16		[1]
<i>Explanation of the Acciaccature</i>	17-18		[4]
Ex 1 e 2 di Taste 2	19, 20		[5, 6]
Ex 1a	21	1	
Ex 1 b-e	23-25	1	
Ex 2	26-27	2	
Ex 3	28	3	
Ex 4	28-29	3-4	
Ex 5	29	4	
Ex 6	30	4	
Ex 7	31-32	5	
Ex 8	33	18 (Ex 13)	
Ex 9	34-37	20 (Ex 15)	
Ex 10	37-40	22-23 (Ex.16)	
Ex 11	41	26 (Ex 18)	
Ex 12	42	26 (Ex 19)	
Ex 13	43-44	27 (Ex 20)	
Ex 14	45-46	28-29 (Ex 21)	
Ex 15	47-49	30-31 (Ex 22)	
Ex 16	50-51	32 (Ex 23)	
Ex 17	51-53	33 (Ex 24)	
Song 1	nn		2-5
Song 2	nn		6-8
Sonata 3	nn		22-25
Fragment	nn		

Here below the two title pages for a close comparison (see Images 1 and 2).

Even at first sight, the two sources appear to be clearly related: if we give credit to the relative dates 1750 and 1751, we are led to believe that MS prepares the print of APV. This theory seems to be corroborated by the composer's signature marked in MS' preface and very similar to the signature of the abovementioned letter dated 1747 (see Images 3 and 4). If the signature is authentic,

also the date is certainly correct, therefore MS precedes APV by one year. Moreover, the clean professional writing – as one may observe by browsing through the first pages – could indicate a “copy for the print”, rather than a first draft or a personal copy for study.

However, this theory seems to clash with several incongruences that we will discuss further. The comparison of the two title pages reveals interesting clues:

MS

The Art of / Playing on the / Violin. / Containing / All the Rules necessary to attain to a / Perfection on that Instrument, with great / variety of Compositions, including also / A Treatise on Good Taste / in the Art of Musick / Dedicated / To His Royal Highness Frederick Prince of Wales / by / Francis Geminiani. / 1750.

APV

The Art of / Playing on the / Violin / Containing / All the Rules necessary to attain to / a Perfection on that Instrument, with / great variety of Compositions, which / will also be very useful to those who study the Violoncello, Harpsichord &c. / Composed by / F. Geminiani / Opera IX / London MDCCLI / Printed for the Author by J: Johnson opposite Bow Church in Cheapside

The title pages coincide up to the word “Compositions”, although there are slight alterations in the line breaks (*to a / Perfection* becomes *to / a Perfection* in APV). In MS the word “Compositions” is followed by the inclusion of Taste 2, the dedication to the Prince of Wales and the 1750 date, whereas APV underlines that the treatise is useful also for cello and harpsichord students, reports the opus number (IX), the date (1751) and, importantly, that the publication is at the author's own expense. The reference to the *great variety of Compositions* is also important to recall, because the 12 compositions included in APV are not present in MS. Another important detail is the indication of the name, i.e. *F. Geminiani* in APV and *Francis Geminiani* in MS: in none of the composer's printed works is the name ever anglicized, *Francis* appearing only in this manuscript and in a few scattered articles announcing its publication.

Let us now review the preface and the explanation of the *examples*. The word-by-word comparison between MS and APV shows the rather frequent use of the small letters instead of the capital letters: for example «and in executing every Piece with Exactness, Propriety, and Delicacy of Expression according to the true Intention of Musick» becomes in MS «and in executing every piece with exactness, propriety, and Delicacy of Expression according to the true intention of Musick». This would be an irrelevant detail or useful only to a linguist, but in fact even the most insignificant detail could help solve the case of this problematic manuscript. In Italian the use of capitalization within a sentence was and still is exceptional, whereas in 18th century English (as in German today) it was a common rule, hence there are only two possibilities:

- either the manuscript is actually an autograph and carries the “Italian” mistakes of the author, i.e. the small letters instead of the capital letters;

INTRODUCTION

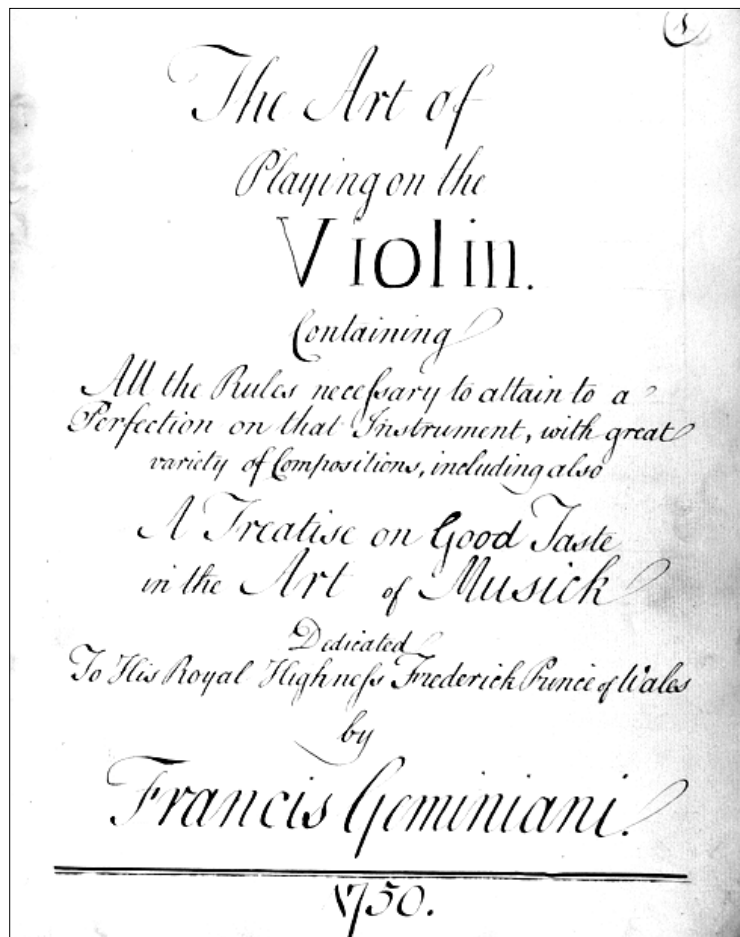


Fig. 1. Frontespice of MS

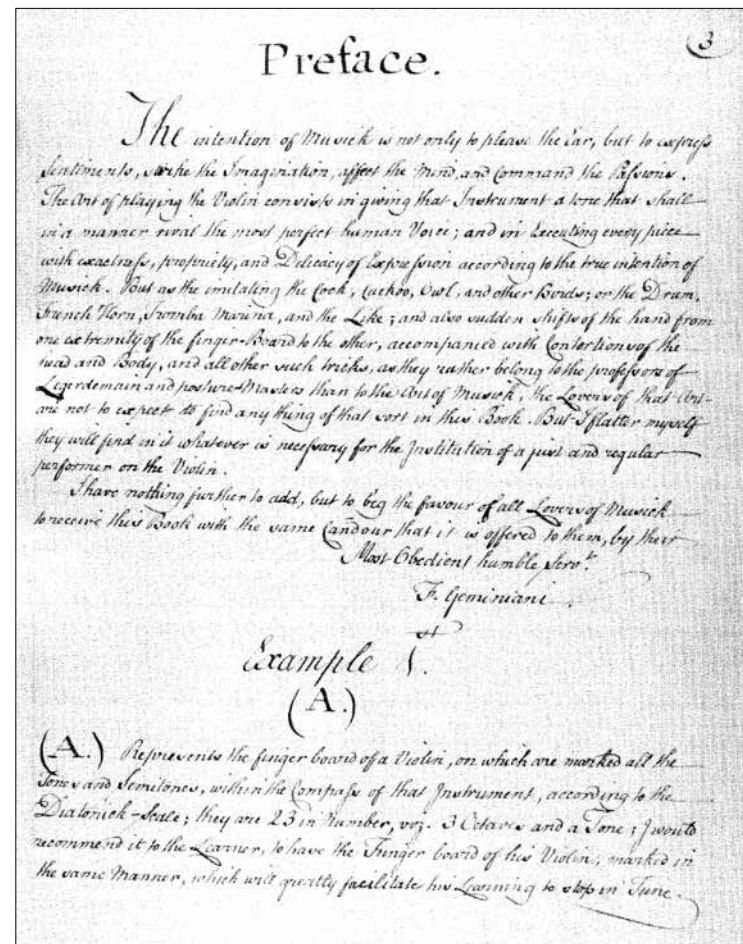


Fig. 3. Preface of MS (f. 3)

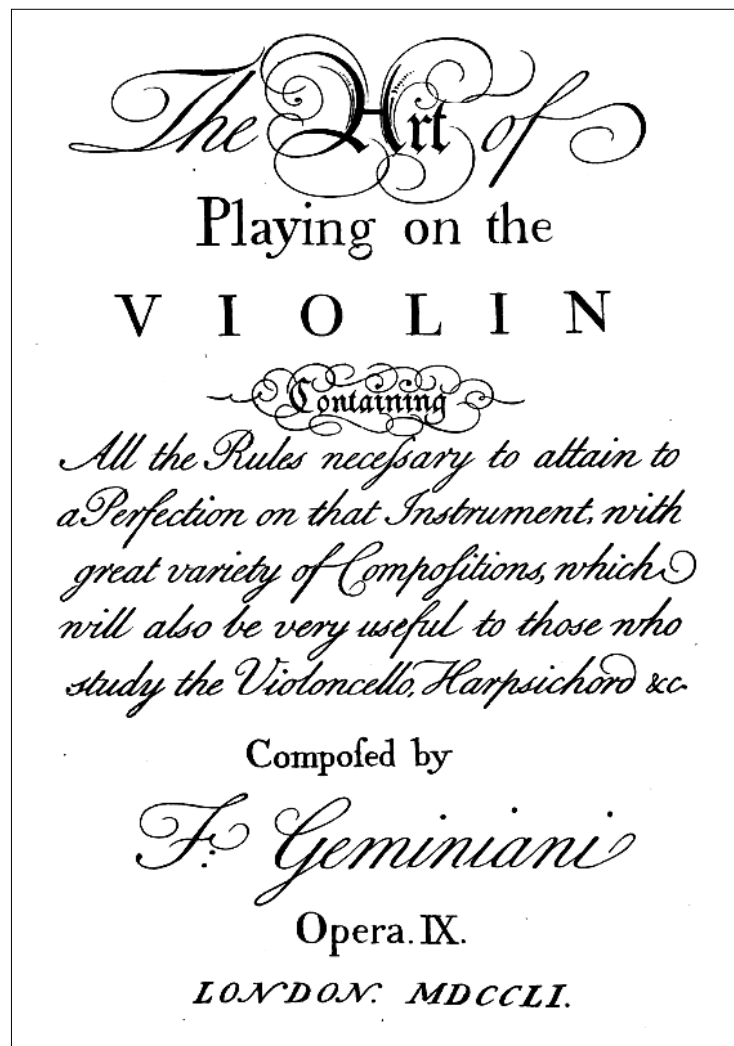
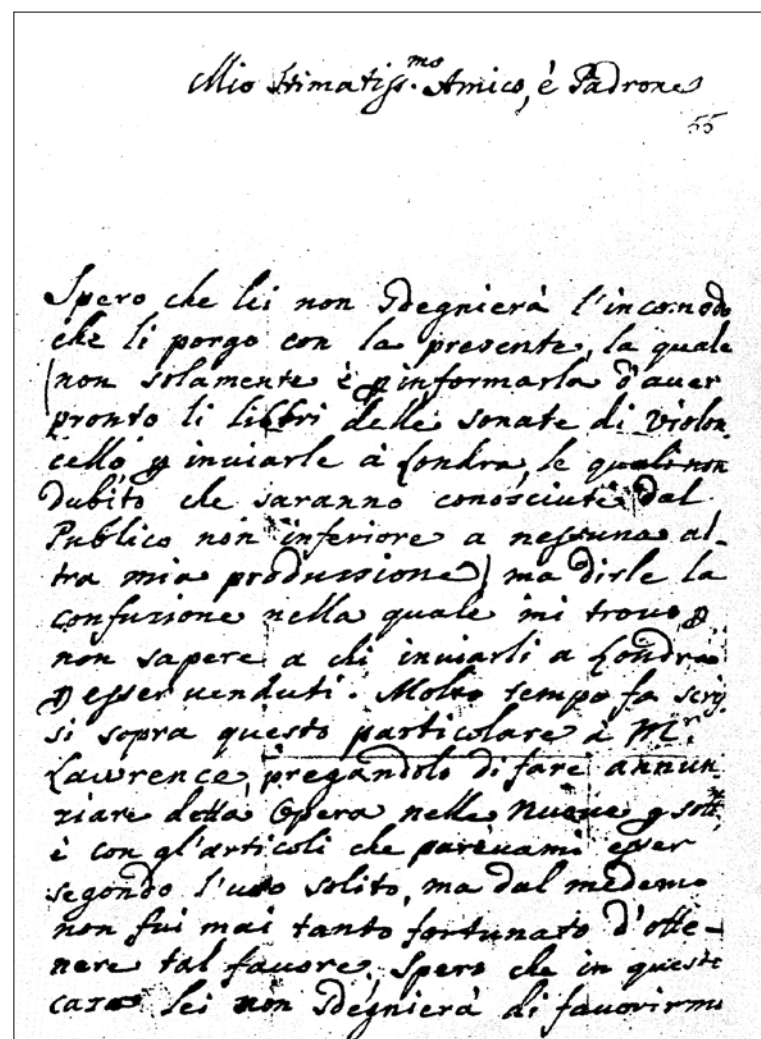


Fig. 2. Frontespice of APV



INTRODUCTION

in farmi sapere il suo parere sopra questo particolare, essendo io di gran conseguenza, et in caso che uolere permettere d'inuiare a lei detti libri, o uero a qualunque altra persona di sua conoscenza & procurarmene la uendita, ciò farò con gran piacere, mentre mi pare esser troppo tardi di parlar di sotto. Li miei gran Concerti sono di già intagliati, ma non stampati, non sapendo il tempo de sotto che ci sono, desidererei poterli dar fuori se fosse possibile, avanti l'iuuerno sia pagato. Se mai lei mi conoscesse capace in questo Paese di potersi seruire in qualunque cosa, la prego comandarmi, e pregandola di favorirmi subito d'una pronta risposta, cordialmente mi raccomando.

Di. 1777.

à la Haye li 10. Jan. 1747

Suo
Sincero Amico, & seruo
F. Geminiani

Dopo auere scritto la presente, è scoperto d'essere stato rubato dal mio intagliatore quattro libri de nuovi soli, e mi uien detto che uno di essi è stato uenduto ad un Inglese, et è gran timore che sia capitato in mano di Walsh, la qual cosa, se ciò fosse, mi potrebbe esser di gran pregiudizio, e di ciò la prego di darmi auiso di questo, se li fosse possibile di saperlo. Mero scordato di dire che le medesime sonate di Violoncello se è trasportate al Violino, e di già sono intagliate, e stampate.

To
Mr. Kalloway
the upper end of, Bethel
groenens Street near
Lucy Park Gate
London

Fig. 4. Geminiani's autograph letter (GB-Lbl, Add. Ms. 21520)

- or the manuscript is the transcription of an “erroneous” text, without capitalization, based not on APV (where text is capitalized), but presumably on the original.

The latter explains the 1750 date, because APV had not been published yet, but certainly existed already in a manuscript version. In fact, Geminiani moved to London in 1714 and stayed in the city for the rest of his life: surely he worked with English mother tongue proof-readers to correct his works before publishing.

At the end of the first paragraph, the following sentence is missing: «This Book will also be of Use to Performers on the Violoncello, and in some Sort to those who begin to study the Art of Composition». One could explain this omission if it were a student making a copy for his personal use to practice the violin, because copying that sentence would be useless for him. But one cannot exclude that the original text was already lacking this sentence and that APV is the result of several alterations and integrations of a manuscript that later went lost. The second paragraph of APV is also lacking, however this case is different: «After the several Examples, I have added twelve Pieces in different Stiles for a Violin and Violoncello with a thorough Bass for the Harpsichord». APV's twelve compositions, also mentioned in the title page, are not included in the text: this omission appears to be quite odd, considering that all of Geminiani's treatises assign to music more than to words its content.

Concerning the preface, it is also worth mentioning that the author's name in MS is written in full as *Francesco Geminiani*, in a handwriting very similar, though not identical, to the handwriting of the 1747 letter. It represents an important piece of the puzzle, however it will not be taken into account because insufficient to give reliable answers.

The preface is followed by twelve introductory pages presenting the explanation of the *examples*, the preface to Taste 2, the *Explanation of the Acciacature* (with two *examples*) and finally the music, but without the twelve compositions included in APV. There are many variants compared to the printed edition and many parts are lacking. The main differences are indicated here below:

- ex 1 A: the sentence «and in every Octave of the Diatonick Scale there are five Tones and two of the greater Semitones» is lacking.
- ex 1 C: the second paragraph («Under the notes of the first Order you will find their Names, and over the same Notes Figures denoting the Fingers with which they are to be stopped, and the Strings on which they are stopped») is formulated differently («Over the several Orders you will find figures denoting the fingers with which they are stopped, and over those figures others shewing the Strings which they are stopped»).
- ex 1 C: the third paragraph («It must be observed that between the two black Notes is the greater Semitone, and between the others is the Tone»), as well as the fifth («From the first Order you are to begin to play») and the sixth («It is necessary to place the Fingers exactly upon the Marks that belong to the Notes; for on this depends the stopping perfectly in Tune») are lacking.

INTRODUCTION

ex 1 C: the opening of the seventh paragraph «After having practiced in the first Order [...]» instead of «After having been practiced in the first Order [...]».

ex 1 E: the second paragraph explaining the sharps, flats and natural signs is completely lacking.

ex 2: «In this Example there are 10 Scales» instead of «In this Example there are 13 Scales»

ex 3: «Contains 2 Scales» instead of «Contains 4 Scales»

ex 4: «In this Example are contained 9 Scales transposed», same as in APV, but in MS there are only three scales and the following sentence is lacking: («I have used the same Method of marking the Flats in the first eight Scales, and the Sharp in the ninth Scale, as in the former Example»).

ex 7: the third sentence is lacking («I must here remind you to let the Fingers rest as firm as possible on the String, in the Manner already mentioned».

ex 7: the final sentence in APV refers to example 24, whereas in MS there is an blank space («all that is contained in the [blank space] Example».

ex 7: MS presents a sentence that APV reports differently in examples 8 and 9: «In bowing, employ the Wrist much, the Arm but little, and the Shoulder not at all, [keeping] the fingers as firm as possible on the Strings; and draw the Bow down and up, or up and down alternately, taking care not to follow that wretched Rule of Drawing the Bow down at the first Note of every Bar».

ex 8 and following: examples 8, 9, 10, 11, 12, 14 e 17 in APV are lacking in MS. Example 13 in APV becomes example 8 in MS and the numbering of the following examples changes (see Table 1).

ex 8 (=13 in APV): «This Movement is to be executed» instead of «This Movement ought to be executed».

ex 8 (=13 in APV): APV refers to example 18, MS leaves a blank space («what is contained in the Example».

ex 11 (=18 in APV): slight variants in the third, seventh and thirteenth ornamentation (for example, in the third «Love, Pleasure, Affection» instead of «Love, Affection, Pleasure»).

ex. 14 (=21 in APV): «Here are composed 4 Variations» instead of «Here are composed 18 Variations».

ex. 16 (=23 in APV): «This contains a Composition» instead of «This contains two Compositions».

ex. 17 (=24 in APV): in the second paragraph «marking Time» instead of «marking the Time».

ex. 17: the *N.B.* in APV and the English translation of the terms *buono, mediocre, cattivo* and so on is missing in MS.

At this point APV presents the exercises, whereas MS inserts the preface to Taste 2 and the *Explanation of the Acciaccature*, the latter being preceded by five lines in brackets that could be crucial for the philological reconstruction and unequivocally show that the manuscript is not autograph:

(After this preface follows the Introduction, which is word for word the same in the 11th and 12th Examples of his Art of Playing on the Violin, therefore we shall procede to the Explanation of the Acciaccature for the Harpsichord, as that immediately follows, without taking any further Notice of

the Introduction to a good Taste, as that is entirely set forth in the [blank space] Page.)

In other terms: the preface to Taste 2 is followed by the Introduction that is identical to *examples* 11 and 12 of *his* violin treatise previously transcribed, then *we pass* directly to the *Explanation of the Acciaccature for the Harpsichord*. One can reasonably exclude that Geminiani himself addresses the readers, otherwise he would have written «the 11th and 12th Examples of my Art of Playing on the Violin». Whom is this clarification addressed to? Surely not to the publisher: it would be unnecessary to explain the obvious reasons of not repeating examples 11 and 12. To himself? For which reason? To find the addressee would lead to the solution of the dilemma.

As per the music part, the most significant variants are listed here below:

- Ex 8, 9, 10, 11, 12, 14 e 17 in APV are lacking in MS.
- Ex 2: there are only 10 of the 13 scales present in APV.
- Ex 3: there are only scales 1 and 4 of the four present in APV.
- Ex 4: there are only scales 4, 5 and 9 of the nine present in APV (and contrarily to the indication in ex. 4: «In this Example are contained 9 Scales transposed»).
- Ex 5: : there are only scales 1 and 3 of the four present in APV (and contrarily to the indication in ex 5: «In this there are four Diatonick Scales transposed»).
- Ex 6: there are only scales 1, 3 and 4 of the six present in APV (and contrarily to the indication in ex 6: «This Example contains 6 Scales»).
- Ex 7: the first five scales coincide, the sixth one differs, scales 7, 8 and 9 in APV are scales 11, 13 and 14 in MS respectively. But there are five scales missing despite ex 7 indicates all 14 («This contains 14 Scales»).
- Ex 10 (=16 in APV): continuo part is missing.
- Ex 11 (=18 in APV): the ornaments are indicated in English (in APV they are in Italian).
- Ex 12 (=19 in APV): number 14 is missing.
- Ex 13 (=20 in APV): *buono, mediocre, cattivo* and so on are translated in English.
- Ex 14 (=21 in APV): only seven out of nineteen exercises.
- Ex 16 (=23 in APV): only the first five systems.

As already mentioned, MS lacks the twelve compositions that in APV represent the apex of the treatise, being the pieces with which the violinist can practice what he has previously learned in the rules and exercises, especially as per the realization and the expression of the ornamentations. The «great variety of Compositions» is clearly highlighted on the title page, as in APV, hence one cannot exclude they were part of the original text. However, based on the many other omissions and imprecisions, one doubts that the compiler of the manuscript worried about respecting the title page and this could signify he was compiling it for himself. Moreover, it is plausible that initially the treatise was not bound and the compositions sat separately on the music stand.

At present, and until new evidences are not brought to light (such as identifying the last fragment of the manuscript), there are three possible scenarios:

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1. [complete APV ms] → MS (1750) → APV (1751)
2. [incomplete APV ms] → MS (1750) → APV (1751)
3. - - APV (1751) → MS [post 1751]

In the first case, MS is based on a complete manuscript version of the treatise, that later went lost, and from which several introductory sections were omitted, as well as many examples and all the compositions. It is the most plausible scenario that takes into account all the variants and the date. The compiler could be one of Geminiani's student copying what he considers useful for his own studies, omitting the rest (such as the explanation of the sharps and flats), correcting the mistakes and rephrasing a whole sentence.

In the second case, MS is the transcription of an incomplete version, also lost, and the missing parts are not omissions, but sections yet to be written and compiled. One cannot exclude this scenario, although less plausible, also because the compiler uses Taste 2 and similarly selects certain pieces. If it were for sure Geminiani's hand, the manuscript would then document an advanced progress of the treatise one year before its publication.

The third scenario, supported by Peter Walls and Rudolf Rasch,⁶ is the easiest option to solve the question: the 1750 date is considered unreliable (although with no explanation), MS is considered a compilation of pieces copied from APV and Taste 2 several years after their publication, hence a source of scarce scientific interest. To corroborate this theory, Walls examines the style of the final fragment that may be dated in the 1770s or 1780s:

Prompted by the 1750 date, Enrico Careri has argued that this manuscript might be an autograph prepared as printer's copy for *The Art of Playing on the Violin*. This cannot, however, be the case. The hand, including the 'signature' below the 'Preface', differs from verified examples of Geminiani's writing. The manuscript begins as a version of *The Art of Playing on the Violin* but also incorporates material from *A Treatise of Good Taste*. Before the music Examples I-VII, XIII, X, V-XVI, and XVIII-XXIV, there are inserted (with the pages in landscape format) three settings for voice, two violins (or flutes), viola and basso continuo and one sonata for two violins and basso continuo, all taken from *A Treatise of Good Taste*. This section of the manuscript ends with a Minuet for two violins in the same handwriting which is certainly not by Geminiani and which, from a stylistic perspective, looks likely to have been written in the 1770s or 1780s.

Most strikingly, the manuscript has a note separating 'The Preface to the Treatise on Good Taste' from the 'Explanation of the Acciaccature for the Harpsichord' that cannot possibly have been written by Geminiani [...].⁷

Walls does not explain why the minuetto would be stylistically ascribable to the 1770s or 1780s, nor why it "is certainly not by Geminiani". Moreover, the fact that Example 10 lacks the continuo part does not substantiate his theory. The sentence in brackets

is a good argument to question the manuscript being an autograph, but it does not explain the date on the title page. Why would the author pre-date the manuscript? I do not have a solid answer to this question, neither Walls nor other scholars. It is unreasonable to imagine the author transcribing Taste 2 (1749) and APV (1751) in the 1770s or 1780s but then dating the manuscript in 1750, exactly between the two sources; nor to imagine the compiler of the manuscript forging not only the 18th century handwriting but also ingenious variants.

None of the three scenarios can be excluded, but the first one is the only one solving all the incongruences. Actually, Geminiani could have asked to one of his students to copy for pedagogical purpose parts of Taste 2 and the violin treatise, yet completed but still manuscript: hence, this would explain the date, the omissions, the corrections. A beginner violinist, having the knowledge of the rudiments of musical theory, would not copy the second paragraph of *Example 1E* explaining the sharps, flats and natural signs; and it is likely that an English student would correct the misspellings and translate the Italian terms.

However, in support of the first scenario, Michael Talbot's⁸ thesis is even more convincing and fascinating. As formulated in the title page, the manuscript is dedicated to *Frederick Prince of Wales*, but not APV, published on 26 December 1751, as announced that same day by the *General Advertiser*.⁹ The reason is still unclear: probably because in the meantime Frederick passed away (on 31 March 1751) and could not contribute anymore to the publishing expenses, or did not intend to in the first place. According to Talbot, MS could be addressed to the Prince of Wales: Geminiani could have copied the text or had a copy prepared to convince him to support the project. Finally, all would be simple to explain: the 1750 date, the missing parts (no need to present a complete text, but just a selection to illustrate the content, just as today a scenario is presented to a producer). Above all, the passage in brackets would make sense: following Geminiani's instructions, the copyist explained to the Prince why Taste 2's preface is followed directly by the *Explanation of the Acciaccature*, and skips the introduction that is identical to Examples 11 and 12 previously written out. This also explains the blank spaces instead of the page numbers and the title page, useless in a copy for pedagogical purpose, but strategic to convince Frederick. According to Peter Walls, APV's initial print run was launched before the Prince's death, but the matter does not change: Frederick would have simply refused to fund it, also because in 1749 he had already funded Taste 2 that is dedicated to him.¹⁰

⁸ Private correspondence dated 5 and 6 February, 2021.

⁹ *The General Advertiser*, 26 December 1751: «This Day is Published, The Art of Playing on the VIOLIN, by FRANCIS GEMINIANI; containing not only the first Rudiments thereof proper for Beginners, but also all the Rules necessary to attain Perfection therein, with Examples to every Rule, so that any Person who hath a Genius for Musick, may with a little Application, arrive at the greatest Mastery on that Instrument, by the Help of this Book alone, without any other Assistance».

¹⁰ "The Fondren Library of Rice University in Houston, Texas, holds a copy of *The Art of Playing on the Violin* with a signature 'George Howell 1750', suggesting that the original owner acquired this before 25 March 1751 (the official end of 1750 O. S.). A receipt signed by Geminiani on 17 June 1751 for the sale of music books through William Manwaring in Dublin is likely (on the evidence of the prices listed) to have included copies of *The Art*

⁶ Walls and Rasch are editor of the treatise and General Editor of *Opera Omnia Geminiani* respectively: in January 2020, we had an intense correspondence on the argument.

⁷ Walls, Introduction to APV, op. cit., p. 20.

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Let us now discuss briefly the handwriting. The cross-examination with Geminiani's 1747 letter, the only non-musical autograph, leads to the following conclusions: 1) the two handwritings are not incompatible, therefore one cannot exclude that they are of the same hand; 2) MS shows a more clear and neat writing, likely a professional hand, but one cannot exclude Geminiani made the effort to make a fair copy; 3) there are similarities as much as differences probably due to the different type of texts. The examination of the music writing leads to the same conclusions, as confirmed by the autograph of the *Inchanted Forrest*, published in the appendix of the critical edition curated by the author for the *Opera Omnia Geminiani*.¹¹ The writings are not incompatible, on the contrary the differences could be ascribed to the composer's intention to make the score clear and intelligible for whoever the receiver was: the publisher, a student, an amateur, a collector, a noble patron or even the author himself. However, caution is required as the common traits of the two writings are not sufficient to ascertain they belong to the same hand (see Images 5 and 6).

The identity of the compiler remains uncertain, however – whether it was Geminiani, one of his student or a copyist – the musicological reading may change, but surely not MS' undoubted value. If it were really an autograph, the manuscript documents either a late redaction of the treatise preceding its publication (first scenario) or its wide circulation and usage in the musical practice of the time (second and third scenario). If one considers the more probable theory – i.e. the incomplete fair copy addressed to the Prince of Wales – the Lucca manuscript is a rare and valuable trace of a common practice of the time. The name of the dedicatee on the title page could be considered a sort of logo of what today would be the sponsor or the funding organization, who wishes to examine the content of the work before granting its support. The Prince's refusal or his death allowed Geminiani to shape the treatise as known today.¹²

As per the watermark, it corresponds to the F type of Handel's sources described by Jens Peter Larsen,¹³ combining a lily and a crest: below the crest, either the initials LVG or JW occur. The first initials stand for the Dutch paper manufacturer Lubertus van Gerrevink, whereas the second refer to the English manufacturer James Whatman.¹⁴ Larsen dates all the Handel sources written on this paper post-1760 and, in agreement with William Algernon Churchill, states that «fine white paper began to be made in [England] on a fairly large scale in the second half of the 18th century, when James Whatman established his famous mill

of *Playing on the Violin*. A photocopy of this receipt is held by The British Library as MUS RP 6931 (3).” (Walls, Introduction to APV, op. cit, footnote 1, p. 11).

¹¹ FRANCESCO GEMINIANI, *The Enchanted Forest*, critical edition ed. by E. Careri, *Geminiani Opera Omnia*, 9, Ut Orpheus, Bologna, 2016.

¹² For their precious contribution, I am grateful to my fellow colleagues, musicologists, philologists and palaeographers, particularly to Michael Talbot, who probably solved the puzzle, and to Marco Bizzarini, who was very close to solve it, but also to Rudolf Rasch, Peter Walls, Maddalena Signorini, Giovanni Indelli, Maria Careri and Ilaria Monticelli.

¹³ JENS PETER LARSEN, *Handel's Messiah: Origins, Composition, Sources*, Einar Munksgaard, Copenhagen 1957, pp. 276–84: 279.

¹⁴ The connection between the two symbols is a common practice, as discussed by Larsen, *ivi*, p. 278.



Fig. 5. MS, final fragment

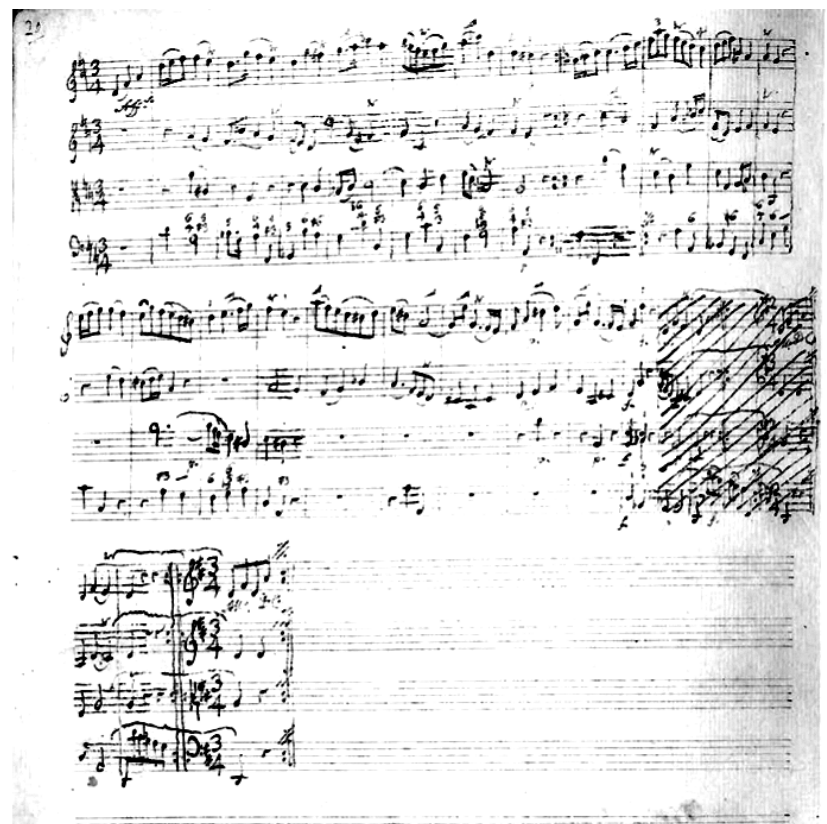


Fig. 6. *Inchanted Forrest*, f. 167v, bb. 358–381

at Maidstone».¹⁵ However, Thomas Balston's study reveals that the Whatman's manufactured paper «during the period 1740–94».¹⁶ Balston also shows that Whatman's first watermark, dated around 1747, was “I W”, and «it seems probable that from about 1750 it was superseded by “JW”».¹⁷ In other terms, not even the watermark corroborates the theory of MS' 1751 dating.

¹⁵ WILLIAM ALGERNON CHURCHILL, *Watermarks in Paper in Holland, England, France, etc. in the XVII and XVIII Centuries and their Interconnection*, Menno Hertzberger & Co., Amsterdam 1935, p. 40.

¹⁶ THOMAS BALSTON, *James Whatman, Father & Son*, Methuen & Co., London 1957, p. 156.

¹⁷ *Ivi*, p. 157. This new watermark, corresponding to Balston's Image n.2 is graphically identical to the one in MS.

15

The Art of
Playing on the
VIOLIN.

Containing

All the Rules necessary to attain to a
Perfection on that Instrument, with great
variety of Compositions, including also

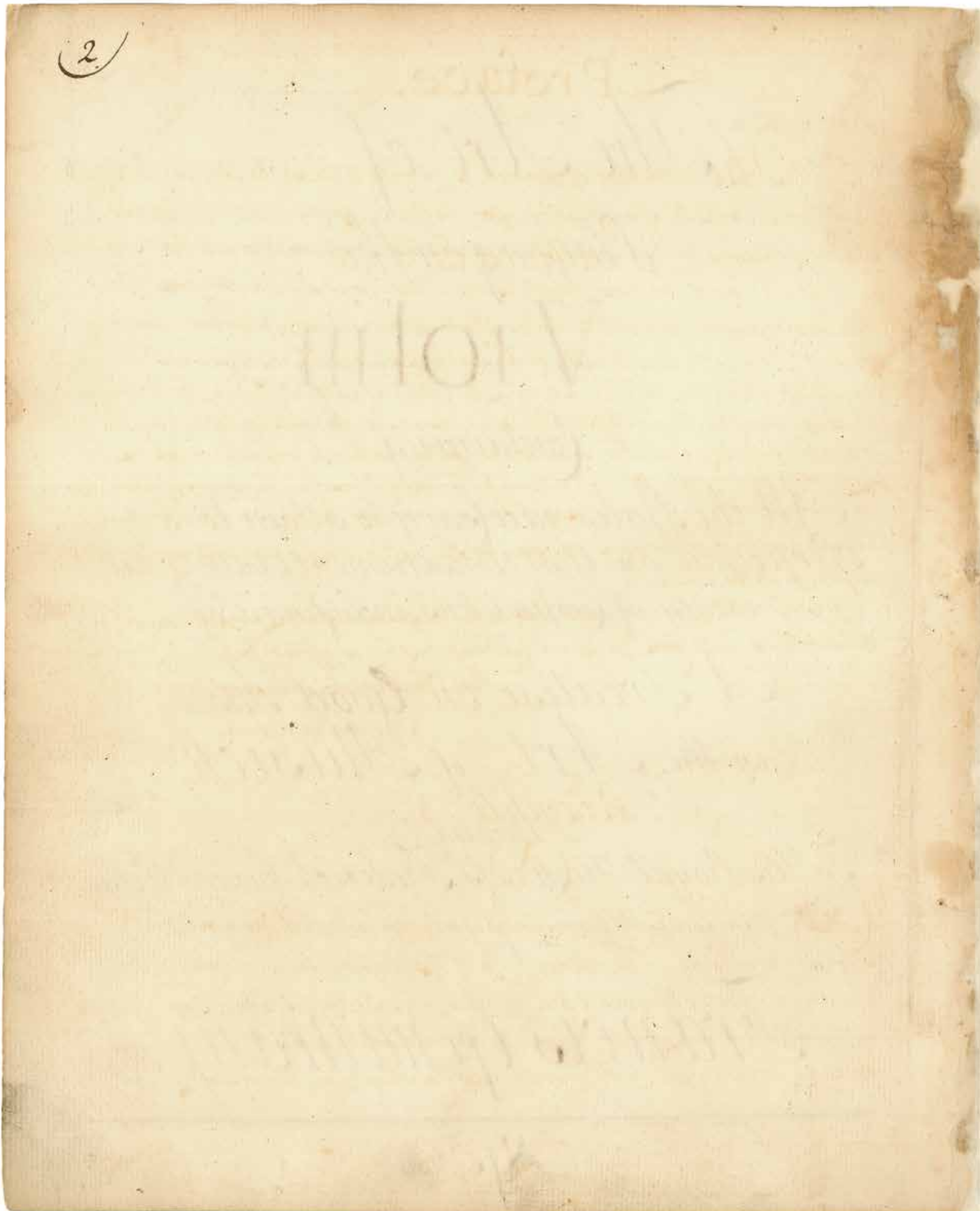
A Treatise on Good Taste
in the Art of Musick

Dedicated
To His Royal Highness Frederick Prince of Wales

by

Francis Geminiani.

1750.



Preface.

3

The intention of Musick is not only to please the Ear, but to express Sentiments, strike the Imagination, affect the Mind, and command the Passions. The Art of playing the Violin consists in giving that Instrument a tone that shall in a manner rival the most perfect human Voice; and in executing every piece with exactness, propriety, and Delicacy of Expression according to the true intention of Musick. But as the imitating the Cuckoo, Owl, and other Birds; or the Drum, French Horn, Tromba Marina, and the Like; and also sudden shifts of the hand from one extremity of the finger-Board to the other, accompanied with Contortion of the head and Body, and all other such tricks, as they rather belong to the professors of Legerdemain and posture-Masters than to the Art of Musick, the Lovers of that Art are not to expect to find any thing of that sort in this Book. But I flatter myself they will find in it whatever is necessary for the institution of a just and regular performer on the Violin.

I have nothing further to add, but to beg the favour of all Lovers of Musick to receive this Book with the same Candour that it is offered to them, by their
Most Obedient humble Serv^t.

J. Geminiani.

Example 1.

(A.)

(A.) Represents the finger board of a Violin, on which are marked all the Tones and Semitones, within the Compass of that Instrument, according to the Diatonic Scale; they are 23 in Number, viz. 3 Octaves and a Tone; I would recommend it to the Learner, to have the Finger board of his Violin, marked in the same Manner, which will greatly facilitate his Learning to stop in Tune.

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(B.)

(B.) Shows a method of acquiring the true position of the hand, which is this: to place the first finger on the first string upon F; the second on the second string upon C; the third on the third string upon G; and the fourth finger upon the fourth string upon D. This must be done without raising any of the fingers till all four have been set down; but after that, they are to be raised but a little Distance from the string they touched; and by so doing the position is perfect.

The Violin must be rested just below the Collar-bone, turning the right hand side of the Violin a little Downwards so that there may be no necessity of raising the Bow very high, when the fourth string is to be struck.

Observe also, that the head of the Violin must be nearly Horizontal with that part which rests against the Breast, that the hand may be shifted with facility and without any Danger of dropping the instrument.

The Tone of the Violin principally Depends upon the right Management of the Bow. The Bow is to be held at a small Distance from the Nut, between the Thumb and fingers, the hair being turned inward against the back or outside of the Thumb, in which position it is to be held free and easy, and not stiff. The Motion is to proceed from the joints of the Wrist and Elbow in playing quick Notes, and very little or not at all from the joint of the shoulder; but in playing long Notes, where the Bow is drawn from one end to the other, the joint of the shoulder is also a little employed. The Bow must always be drawn parallel with the Bridge, (which can't be done if it is held stiff) and must be pressed upon the strings with the fore-finger only, and not with the whole weight of the hand. The best performers are least sparing of their Bow; and make use of the whole of it, from the point to that part of it under, and even beyond their fingers. In an up bow the hand is bent a little downwards from the joint of the Wrist, when the Nut of the Bow

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approaches the strings, and the Wrist is immediately straightned, or the hand rather a little bent back or upward, as soon as the Bow is began to be drawn down again.

One of the principal Beauties of the Violin is the swelling or increasing and softening the Sound; which is done by pressing the Bow upon the Strings with the Fore-finger more or less. In playing all long Notes the Sound should be begun soft, and gradually swelled till the Middle, and from thence gradually softened till the End. And lastly, particular Care must be taken to draw the Bow smooth from one End to the other without any Interruption or stopping in the Middle. For on this principally, and keeping it always parallel with the Bridge, and pressing it only with the fore-finger upon the strings with Discretion, depends the fine tone of the Instrument.

(C.)

(C.) shews the 7 Orders. What I mean by an Order is a certain Number of Notes which are to be played without transposing the hand. The first Order contains 17 Notes and the other six Orders contain no more than Sixteen.

Over the several Orders you will find figures denoting the fingers with which they are stoped and over those figures others shewing the Strings on which they are stoped.

This Mark (o) denotes an open String.

After having practised sufficiently in the first Order, you must pass on to the second, and then to the third; in which Care is to be taken that the Thumb always remain further back than the fore finger; and the more you advance in the other Orders the Thumb must be at a greater Distance till it remains almost hid under the Neck of the Violin.

It is a constant Rule to keep the fingers as firm as possible, and not to raise them till there is a Necessity of doing it to place them some where else; and the Observance of this Rule will very much facilitate the playing double Stop.

The fingering, indeed, requires an earnest Application, and therefore it would be most prudent to undertake it without the Use of the Bow, which you should not

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 meddle with till you come to the 17 Example, in which will be found the necessary and proper Method of using it.

It cannot be supposed but that this practice without the Bow is disagreeable, since it gives no Satisfaction to the Ear; but the Benefit which, in time, will arise from it, will be a Recompence more than adequate to the Disgust it may give.

(D.)

(D.) Shews the Different ways of stopping the same Note, and discovers at the same time, that transposition of the hand consists in passing from one Order to another.

As for Example.

If a Note ought to be stopped by the fourth finger on any string whatsoever, in the first Order, & the same Note be stopped by the third finger, it will pass into the second Order; & if by the second finger into the third; & consequently by stopping it with the first, it enters into the fourth Order.

On the contrary, if the first finger stopping any Note whatsoever falls under the fourth Order; by stopping the same Note with the second finger it passes into the third; by stopping the same with the third, into the second; and finally by stopping the same with the fourth finger it enters into the first.

This is sufficient to shew what Transposition of the hand is; I have only now to recommend a good Execution of the whole, both in rising and falling; and great Care in conducting the hand, as also in the placing the fingers exactly on the Marks. With all these the practitioner must by Degrees acquire Quickness.

(E.)

(E.) contains several Different Scales, with the Transpositions of the hands, which ought to be made both in rising and falling. It must here be observed, that in Drawing back the hand from the 5.th A. and 3.^d Order to go to the first, the Thumb cannot, for Want of Time, be replaced in its natural position; but it is necessary it should be replaced at the second Note.

Example 2.

In this Example there are 10 Scales, composed of the Diatonic and Chromatick Genus. Many may, perhaps, imagine that these Scales are merely Chromatick, as they may not know that the Chromatick Scale must be composed only of the greater and lesser Semitones; and that the Octave also must be divided into 12 Semitones, that is, seven of the greater and 5 of the Lesser; but the present 10 Scales being composed of Tones and the greater and lesser Semitones, and the Octave containing 2 Tones, 5 of the greater Semitones and 3 of the Lesser, I call them mixed.

Take Notice that the Sign (ma) signifies Major, and the Sign (mi) Minor.

The position of the fingers marked in the first Scale (which is that commonly practised) is a faulty one; for two Notes cannot be stopped successively by the same Finger without Difficulty, especially in quick Time.

Example 3.

Contains 2 Scales of the Diatonic Genus transposed; and here, not to burthen the memory of the Beginner, all the Flats instead of being marked at the beginning of the staff, are marked immediately before the Notes which they belong to; but their true Situation may be seen at the end of the Staff.

8)

Example 4.th

In this Example are contained 9 Scales transposed, and composed of the Diatonic and Chromatick Genera. 'Tis necessary in this Example to be very exact in observing the Distance between One Note and another, as also the position of the Fingers, and the transposition of the hand. The position of the fingers in the last Scale is extremely faulty & is set down merely by way of Caution to the Learner to avoid it. The Scales in this Example begin at the Mark (♭) and are to be practised backward as well as forward.

Example 5.th

In this there are four Diatonic Scales transposed, & with different transpositions of the hand. Let it be Observed that after You have practised them in Ascending they should be practised also back again.

Example 6.th

This Example contains 6 Scales composed both of the Diatonic and Chromatick transposed. Observe when the Sign (♯) comes before C, your finger must be put upon D; and when the same Sign is before F, the Finger must be upon G.

Example 7.th

This contains 14 Scales, composed of all the Intervals which belong to the Diatonic Genus. In which are Variety of transpositions of the hand. These Scales should be executed with the Bow, & it will be therefore necessary to practice for some Days all that is contained in the Example, in Order not to Confound the Execution of the fingers with that of the Bow. In bowing, employ the Wrist much, the Arm but Little, and the Shoulder not at all, keeping the fingers

95

as firm as possible on the Strings; and draw the Bow down and up, or up and down alternately; taking care not to follow that wretched Rule of Drawing the Bow down at the first Note of Every Bar.

Example 8.th

This Movement is to be executed in such a Manner as to resemble an affecting Discourse, and cannot be justly performed without having first well comprehended and often practised what is contained in the Example.

Example 9.th

This contains the 7 Orders already mentioned, which proceed One after another without concluding or making any Cadence; Here also is introduced the Chromatick (b), and the Chromatic (#). The Sign (o) signifies the last Note of the Order, and the Sign (1) the first Note of the succeeding Order, upon which the hand is to be transposed.

I am sensible that the Modulation of these Orders is somewhat harsh, but however very useful; for a good professor of the Violin is oblig'd to execute with propriety and Justice, every Composition that is laid before him; but he who has never play'd any other Musick than the agreeable and Common Modulation, when he comes to play at sight what is directly opposite to it, must be very much at a Loss.

Example 10.th

This Example shews in how many Different Manners of bowing you may play two, three, four, five, and six Notes. As for instance, 2 Notes may be play'd in four Different Manners, 3 Notes in Eight, 4 in 16, 5 in 32, and 6 in 64. It must be observed that the Example marked with the Letter A is of 2 Notes, B 3, C 4, D 5, and E 6. The Letter (q) denotes that the Bow is to be drawn Downwards; and the Letter (s) that it must be drawn upwards. The Learner should be indefatigable in practising this Example till he has made himself a perfect Master of the Art of Bowing. For it

10)

is to be held as a ^{Principle} certain, that he who does not possess, in a perfect Degree, the Art of —
Bowling, will never be able to render the Melody agreeable nor arrive at a facility in the
Execution.

Example 11th

contains all the Ornaments of Expression, necessary
to the playing in a good Taste.

What is commonly called good taste in singing and playing, has been
thought for some Years past to destroy the true Melody, and the Intention of their
Composers. It is supposed by many that a real good taste cannot possibly be
acquired by any Rules of Art; it being a peculiar Gift of Nature indulged only to
those who have naturally a good Ear; and as most flatter themselves to have this
perfection, hence it happens that he who sings or plays, thinks of nothing so
much as to make continually some favourite passages or Graces, believing by
this means he shall be thought to be a good performer, not perceiving that playing
in a good Taste doth not consist of frequent passages, but in expressing with
Strength and delicacy the intention of the Composer. This Expression is what every
one should endeavour to acquire and it may be easily obtained by every Person, who
is not fond of his own opinion, and doth not obstinately resist the force of true
Evidence. I would not however have it supposed that I deny the powerful Effects of
a good Ear; as I have found in several instances how great its force is; I only
assert that certain rules of Art are necessary for a moderate Genius and may
improve and perfect a good One. To the End therefore that those who are Lovers of
Musick may with more ease and Certainty arrive at perfection, I recommend the
Study and practice of the following ornaments of Expression which are fourteen in
Number, namely,

1. A Plain Shake (tr)
2. A turned Shake (x)
3. A Superior Apogiatura
4. An inferior Apogiatura (y)
5. Holding the Note (-)
6. Staccato (1)
7. Swelling the Sound (v)
8. Diminishing the Sound (v)
9. Piano (Pia.)

10th Forte (For.) 11th Anticipation (A) 12th Separation (S) 13th A Beat (B) 11
 14th A Close Shake (um) From the following Explanation we may
 comprehend the Nature of each Element in particular.

(First) Of the Plain Shake.

The Plain Shake is proper for quick movements; and it may be made upon any Note, observing after it to pass immediately to the ensuing note.

(Second) Of the Turned Shake.

The Turned Shake being made quick and long is fit to express Gaiety; but if you make it short and continue the length of the note plain and soft, it may then express some of the more tender passions.

(Third) Of the Superior Apogiatura.

The Superior Apogiatura is supposed to express Love, Pleasure, Affection &c. It should be made pretty long, giving it more than half the length or time of the note it belongs to, observing to swell the Sound by Degrees, and towards the end to force the bow a little; if it be made short it will lose much of the aforesaid Qualities; but will always have a pleasing Effect, and it may be added to any Note you will.

(Fourth) Of the Inferior Apogiatura.

The Inferior Apogiatura has the same qualities with the preceding, except that it is much more confined, as it can only be made when the Melody rises the Interval of a Second or third, observing to make a Beat on the following Note.

(Fifth) Of Holding the Note.

It is necessary to use this often; for were we to make beats and Shakes continually, without sometimes suffering the pure Note to be heard, the Melody would be too much Diversified.

(Sixth) Of the Staccato.

This expresses rest, taking breath, or changing a Word; and for this Reason Singers should be Carefull to take Breath in a place where it may not interrupt the Sense.

12)

(Seventh and Eighth) Of Swelling and falling the Sound.

These two Elements may be used after each other; they produce great beauty and variety in the melody, and employed alternately, they are proper for any expression or Measure.

(Ninth and Tenth) Of Piano and Forte.

They are both extremely necessary to express the intention of the Melody; and as all good Musick should be composed in imitation of a Discourse, these two ornaments are designed to produce the same effects that an orator does by raising and falling his Voice.

(Eleventh) Of Anticipation.

Anticipation was invented, with a view to vary the Melody, without altering its intention: When it is made with a beat or a shake, and swelling the sound it will have a greater effect, especially if you observe to make use of it when the Melody raises or Descends the interval of a Second.

(Twelfth) Of the Separation.

The Separation is only ^{designed} to give a variety to the melody, and takes place most properly when the Note rises a Second or third; as also when it descends a Second and then it will not be a miss to add a beat, and to swell the note, and then make the Apogistica to the following note. By this tenderness is expressed.

(Thirteenth) Of the Beat.

This is proper to express several passions; as for example, if it be performed with Strength, and continued long, it expresses Anger, Fury, Resolution &c. If it be played less strong and shorter, it expresses, Mirth, Satisfaction &c. But if you play it quite soft and swell the Note, it may then denote horror, fear, lamentation &c. By making it short and swelling the Note gently, it may express Affection and Pleasure.

(Fourteenth) Of the Close Shake. 13

This cannot possibly be explained by notes like the former Examples; To perform it, you must press the finger strongly upon the string of the instrument, and move the Wrist in and out slowly and equally, when it is long continued swelling the sound by Degrees, drawing the Bow near to the Bridge, and ending it very strong it may express majesty, Dignity &c. But making it shorter, lower, and softer, it may denote Affliction, Fear &c. And when it is made on short notes, it only contributes to make their sound more agreeable, and for that reason should be made use of as often as possible.

Men of purblind understandings and half Ideas, may perhaps ask, is it possible to give meaning and Expression to Wood and Wire; and to bestow upon them the power of raising and soothing the passions of rational Beings? But whenever I hear such a question put; whether for the sake of information or to convey ridicule, I shall make no difficulty to answer in the Affirmative, and, without searching over deeply into the Cause, shall think it sufficient to appeal to the Effect; Even in Common Speech a different Tone gives the same Word a different meaning; and with regard to musical Performances, Experience has shown that the Imagination of the hearer is in general so much at the disposal of the Master, that by the help of Variations, Movements, Intervals and Modulation, he may almost stamp what impression on the Mind he pleases.

These extraordinary Emotions are indeed more easily excited when accompanied with words and I would advise besides, as well the Composer as the Performer, who is ambitious to inspire his Audience, to be first inspired himself, which he cannot fail to be if he chooses a Work of Genius, if he makes himself thoroughly acquainted with all its beauties, and if, while his Imagination is warm and glowing, he pours the same exalted Spirit into his own performance.

Example 12th.

In this is shown how a single Note (in slow Time) may be executed with different Ornaments of Expression.

14)

Example 13th

This Example shows the manner of bowing proper to the Minium, Cratchet, Quaver and Semiquaver, both in slow and quick Time; For it is not sufficient alone to give them their true duration, but also the Expression proper to each of these Notes. By not considering this, it often happens that many good Compositions are spoiled by those who attempt to execute them?

You must observe that this Sign (▲) denotes the swelling of the Sound; this (-) that the Notes are to be played plain, and the Bow not to be taken off the Strings; and this (') a Staccato where the bow is taken off the Strings at every Note.

Example 14th

In this are shown several different ways of playing Arpeggios or Chords composed of 3 or 4 Sounds. There are composed 4 Variations on the Chords in N^o. 1. by which the Learner will see in what Art the executing the Arpeggio consists.

Example 15th

In this are contained all the double Stops between the Unison and the Octave, and these again are repeated many times with Different positions of the fingers; so that in any Order whatsoever where any of them is found you may know how to play it. Those who with quickness and exactness shall execute this Example, will find themselves far advanced in the Art of playing Double Stops.

Example 16th

This contains a Composition of Scales of double stops, which is thrice repeated with different transpositions of the hand, in order to remove all pain and difficulty in the practice. It must be observed that after having shifted the hand you must persevere what follows in the same order, till the following Number points out a New transposition.

Example 17th

From this Example the Art of Bowing will easily be acquired, and also that of playing in time. The Letter (g) denotes the Bow is to be drawn downwards; the

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Letter (s) that it must be drawn upward. The Sign (S:) signifies a repetition.

You must above all things observe to draw the Bow down and up alternately. The Bow must always be drawn straight on the Strings, and never be raised from them in playing Semiquavers. This practice of the Bow should be continued without attempting any thing else, untill the Learner is so far Master of it, as to be out of all Danger of Forgetting it.

Before I conclude the Article of Bowing, I must caution the Learner against marking Time with his Bow; for if he once accustoms himself to it, he will hardly ever leave it of; and it has a most Disagreeable Effect, and frequently destroys the Design of the Composer, as for Example, when the last Note in one Bar is joined to the first Note of the next by a Ligature, these Notes are to be played exactly in the same Manner, as if they were but One, and if you mark the beginning of the Bar with your Bow, you destroy the Beauty of the Syncopation. So in playing Divisions, if by your manner of Bowing, you lay a particular stress on the Note at the beginning of every Bar, so as to render it predominant over the rest you alter and spoil the true Air of the piece, and except were the Composer intended it, and were it always marked, there are very few instances in which it is not very disagreeable.

Preface to the Treatise on Good Taste.

Two Composers of Musick have appeared in the World; who in the Different kinds of Melody have raised my Admiration; viz. David Perzic and Gio. Battista Lulli; of these which stands highest in reputation, or deserves to stand highest, is none of my Business to pronounce: But when I consider that Perzic was foremost in point of Time, that till then Melody was intirely rude and barbarous, and that he found means at once to civilize and improve it with all the ~~native~~ Native Gallantry of the Scottish Nation, I am inclinable

16)

to give him the preference.

But Melody, tho' pleasing to all, seldom communicates the highest Degree of pleasure; and it was owing to this Reflection, that I lately have undertaken to improve the Melody of Rizzio into Harmony, by converting some of his ^{*}Airs into two, three and four parts; and by making such additions and Accompaniments to others as should give them all the Variety and fullness required in a Concert.

How far I have succeeded in this attempt, those who are the most conversant in the Art are the fittest to judge; But how Difficult it was to succeed in it, Nobody can judge better than myself; not to destroy the Simplicity and beauty, required some Discretion; but to add new parts on the same principals, and to create harmony without Violating the intention of the Melody, required an equal mixture of Imagination and Judgment.

The Subject of the last work that I made publick, was four favourite Airs, either English, Scotch or Irish, which I diversified with a great variety of movements, as well with regard to the Melody as harmony and Modulation, which not only those who aspire to the Art of composing, but such as would be good performers on the Violin, Violoncello, Flute and Harpsichord, ought to be thoroughly acquainted with.

The ingenious will discover, at the first View, that the present work is wholly unlike both in Style and Manner; But then I hope they will discover also, that for the same reason it is likely to be so much the more usefull; and so much the more entertaining in the performance.

I do not pretend to be the Inventor of either; other Composers of the highest Class have been adversturers in the same Voyage; and none with more success than the celebrated **Corelli** as may be seen in his fifth Composition upon the Aria della Folia di Spagna.

I have had the pleasure of Discovering with him myself upon this Subject, and heard him acknowledge the Satisfaction he took in composing it, and the Value he set upon it.

* See Page the

(After this preface follows the Introduction, which is word for word the same as the 11th and 12th Examples of his Art of playing on the Violin, therefore we shall proceed to the Explanation of the Acciacatura for the Harpsichord, as that immediately follows, without taking any further Notice of the Introduction to a good Taste, as that is entirely set forth in the Page.)

Explanation of the Acciacatura for the Harpsichord.

The Acciacatura is a Composition of such Chords as are Dissonant with respect to the fundamental Laws of Harmony: and yet when disposed in their proper place produce that very Effect which it might be expected they would destroy.

No performer therefore, should flatter himself that he is able to accompany well, till he is master of this Delicate and admirable Secret, which has been in use above 100 Years; and in which a great many Examples may be found in the book which I have composed for that Instrument.

The Example which follows, has in it however something peculiar, as it serves to specify a Signature called Tatto, which has a very great and singular Effect in harmony, and which is performed by touching the Key lightly, and quitting it with such a Spring as if it was fire.

Thus I have collected and explained all the ingredients of a good Taste, and nothing remains but to caution the performer against concluding, that a

18)

more mechanical Application of them, will answer the great purpose of establishing a Character amongst the Judicious; in all Arts and Sciences something must be left to the good sense of the professor, for as the Soul informs the body, so every rule and every principal must be enforced by the knowledge and Skill of him who puts it in practice.

Lastly, as the Chief End I have in View is to contribute as far as my abilities will permit, to the perfection of an Art that I love, and to rescue the Character of a Musician from the Disgrace and Contempt which the follies of Ignorant Pretenders have brought upon it; I hope no acknowledged Master will lend his Countenance to the misconstruction which those Pretenders may think their Interest to pass upon it.

To say all in few Words, the road to Emulation is both open and wide; the most Effectual Method of triumphing over an Author is to excell him; and he manifests his Affection to a Science most, who contributes most to its Advancement.

When I came first to London, which was 34 Years ago, I found Musick in so thriving a State, that I had all the reason imaginable to suppose, the growth would be suitable to the Excellency of the Soil. But I have lived to be most miserably disappointed; for tho' it cannot be said there was any Want of Encouragement, that Encouragement was ill bestowed. The hand was more considered than the head; the performance than the Composition; and hence it followed that instead of labouring to Cultivate a taste, which seemed to be all that was wanting, the Publick was content to nourish insipidity.

Architecture, at that Time, on the contrary was in a very deplorable State, and yet in the same interval, it has risen to its Meridian under the protection of a most noble and intelligent Lord; and under a * Patronage yet more illustrious and sublime, I have strong reasons to flatter myself of seeing Musick do the Same.

Finis.

* His Royal Highness Frederick Prince of Wales.

Examples of the Acciaccatura as Passages of Melody Appoggiature and Facts for the Harpsicord; Observe, those Notes with this Mark

are to be played with one Stroke of the Fingers or by touching the Cords successively from the Lowest Note upward.

The musical score is written on three systems of staves. The first system consists of a treble staff with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music with notes and accidentals, some marked with a 'c' (acciaccatura). Below the treble staff is a middle staff with chordal figures, and below that is a bass staff with figured bass notation. The second system continues with similar notation, including a 'Comb. of Chords' label. The third system also follows this pattern, with various musical notations and figured bass. The manuscript shows signs of age and damage, particularly on the left side.

Example 2.

20)

The first system of handwritten musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The middle staff is in bass clef and contains a bass line with notes and rests. The bottom staff is also in bass clef and contains a bass line with notes and rests, including some chordal figures. There are some handwritten annotations below the bottom staff, including a '7/2' and a '6/4'.

The second system of handwritten musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The middle staff is in bass clef and contains a bass line with notes and rests. The bottom staff is also in bass clef and contains a bass line with notes and rests, including some chordal figures. There are some handwritten annotations below the bottom staff, including a '#6', a '6', a '7', a '#6', a '#6/4', a '6', and a '#4'.

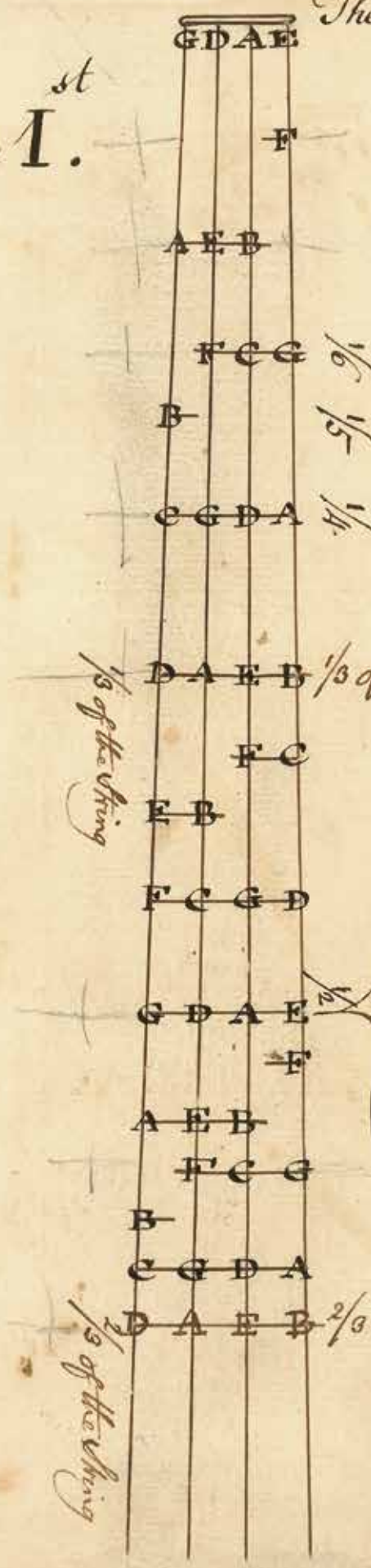
The third system of handwritten musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The middle staff is in bass clef and contains a bass line with notes and rests. The bottom staff is also in bass clef and contains a bass line with notes and rests, including some chordal figures. There are some handwritten annotations below the bottom staff, including a '6', a '6', a '#6', a '47', a '4', a '5', a '6', and a '5'.

A.

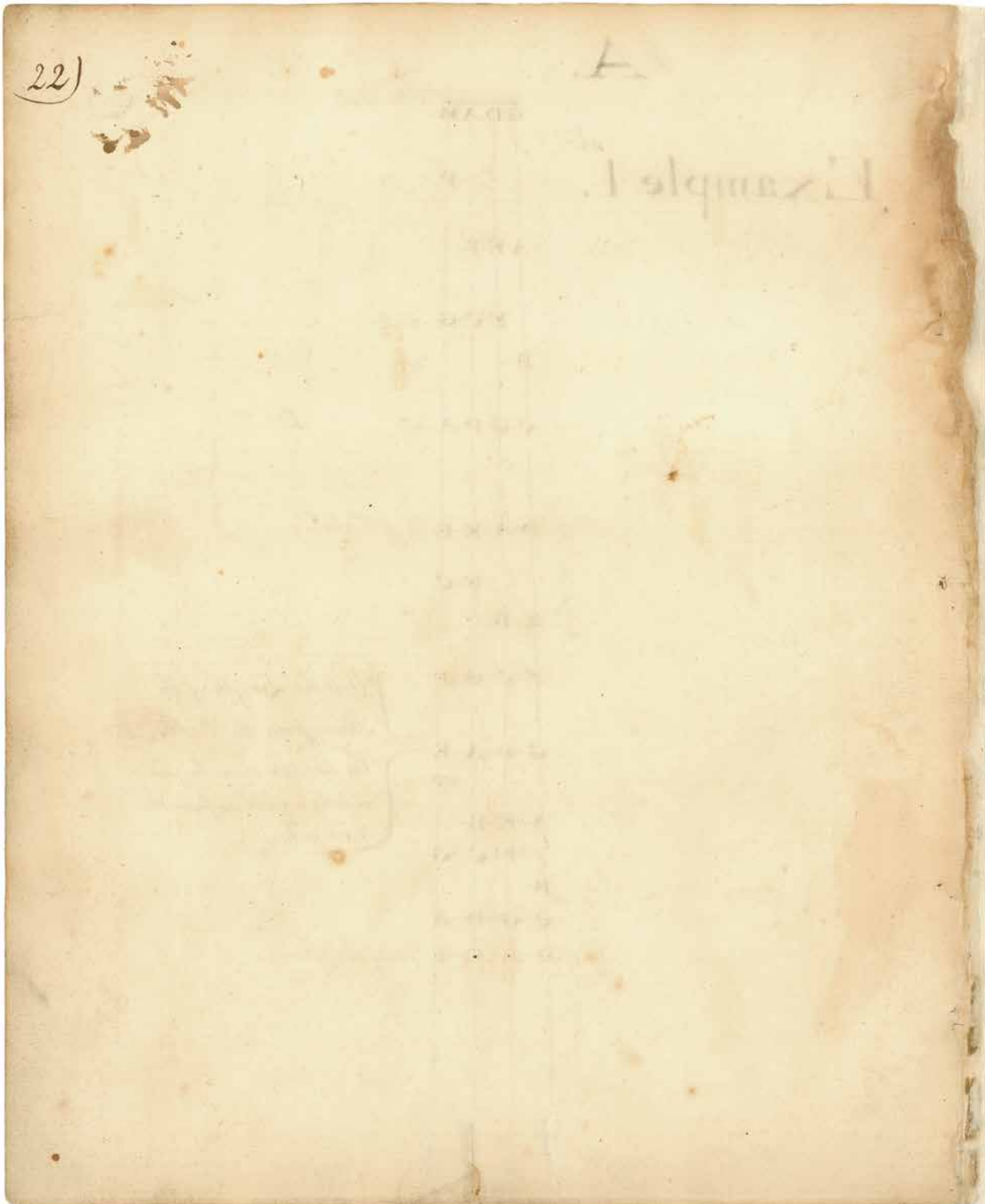
The Nut.

(21)

Example 1.st



Note the Length of the String from the Nut to the Bridge must be just as long again as from the Nut to here.



(23)

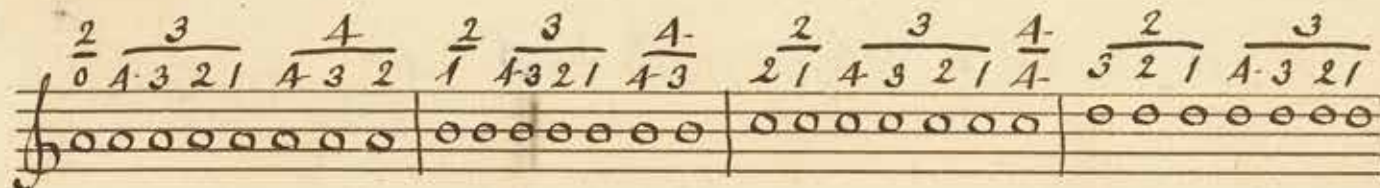
The page contains seven systems of musical notation for guitar, each consisting of a single staff with a treble clef. The exercises are numbered 1 through 7. System 1 is labeled 'B.' and includes a chord diagram for F major (F, C, G, D) and a first ending marked '1. C.'. Systems 2 through 7 contain various patterns of sixteenth notes, often grouped in pairs or fours, with first and second endings indicated by '1.' and '2.' above the notes. Fingering numbers (1-4) are written above the notes to indicate finger placement. The notation is handwritten in dark ink on aged, slightly stained paper.

24)

D. $\frac{4}{2}$ 1 3 2 1 $\frac{4}{3}$ 2 1 0 4 3 2 1 $\frac{3}{1}$ 4 3 2 1 $\frac{3}{2}$ 1 4 3 2 1 $\frac{3}{3}$ 2 1 4 3 2 1 $\frac{3}{3}$ 2 1 4 3 2 1



$\frac{2}{0}$ 4 3 2 1 $\frac{3}{4}$ 3 2 1 $\frac{4}{1}$ 4 3 2 1 $\frac{4}{4}$ 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1



$\frac{1}{0}$ 4 3 2 1 $\frac{2}{4}$ 3 2 1 $\frac{3}{1}$ 4 3 2 1 $\frac{3}{4}$ 3 2 1 4 3 2 1 4 3 2 1



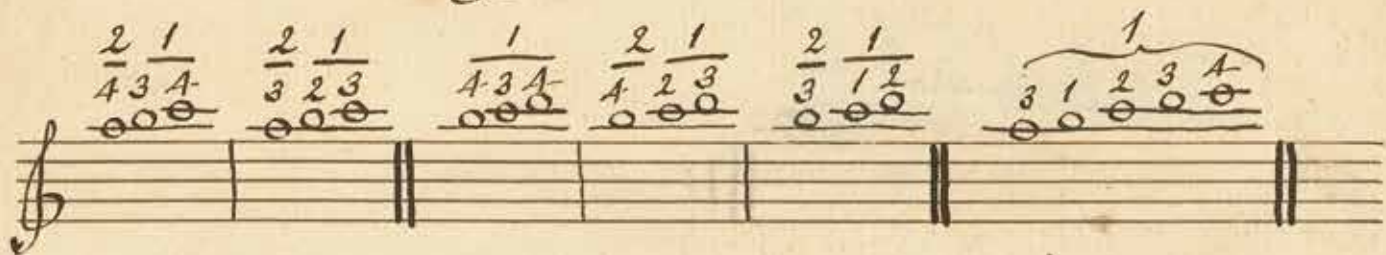
$\frac{1}{4}$ 3 2 1 $\frac{2}{4}$ 3 2 1 $\frac{1}{4}$ 3 2 1 $\frac{2}{4}$ 3 2 1 $\frac{1}{4}$ 3 2 1 $\frac{1}{4}$ 3 2 1



$\frac{1}{4}$ 3 $\frac{1}{4}$ 3 0 E. 4 3 2 1 2 3 1 2 1 2 1 2 1 2 3



$\frac{2}{4}$ 3 4 $\frac{2}{3}$ 2 3 $\frac{1}{4}$ 3 4 $\frac{2}{4}$ 2 3 $\frac{2}{3}$ 1 2 $\frac{1}{3}$ 1 2 3 4



25

Handwritten musical notation on a single staff, consisting of five measures. Each measure contains a sequence of notes with fingerings (1-4) and slurs. The notes are arranged in a way that suggests a specific fingering pattern for each measure. The first measure has a slur over notes 4, 3, 4 with fingerings 1, 2, 1. The second measure has a slur over notes 2, 1, 2, 3, 4 with fingerings 1, 2, 3, 4. The third measure has a slur over notes 2, 3, 2, 3, 4 with fingerings 1, 2, 3, 4. The fourth measure has a slur over notes 3, 4, 1, 2, 3, 4 with fingerings 2, 1. The fifth measure has a slur over notes 3, 4, 1, 2, 3, 4 with fingerings 1.

Handwritten musical notation on a single staff, consisting of five measures. Each measure contains a sequence of notes with fingerings (1-4) and slurs. The first measure has a slur over notes 3, 2, 3, 2, 3, 4 with fingerings 1. The second measure has a slur over notes 1, 2, 3, 2, 3, 4 with fingerings 1. The third measure has a slur over notes 3, 4, 2, 3, 4 with fingerings 1. The fourth measure has a slur over notes 4, 1, 2, 3, 4 with fingerings 1. The fifth measure has a slur over notes 2, 3, 2, 3, 4 with fingerings 1.

Handwritten musical notation on a single staff, consisting of five measures. Each measure contains a sequence of notes with fingerings (1-4) and slurs. The first measure has a slur over notes 3, 4, 1, 2, 3, 4 with fingerings 1. The second measure has a slur over notes 2, 3, 1, 2, 3, 4 with fingerings 1. The third measure has a slur over notes 4, 3, 4, 2, 3, 4 with fingerings 1. The fourth measure has a slur over notes 4, 3, 4, 3 with fingerings 1. The fifth measure has a slur over notes 2, 3, 2, 1, 2, 1 with fingerings 1. The notes are arranged in a way that suggests a specific fingering pattern for each measure.

Handwritten musical notation on a single staff, consisting of two measures. The first measure has a slur over notes 4, 3, 4, 3, 2, 3, 2, 1, 2, 1 with fingerings 1. The second measure has a slur over notes 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3, 2, 3 with fingerings 4, 3, 2, 1. The notes are arranged in a way that suggests a specific fingering pattern for each measure.

Two empty musical staves, each consisting of five lines, positioned at the bottom of the page.

26 Exam. 2^o

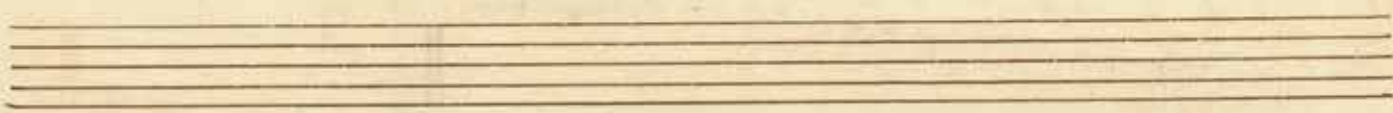
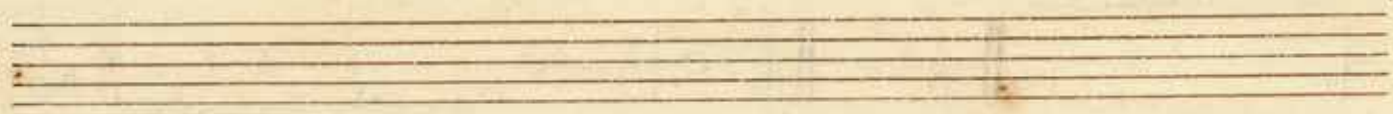
The image shows a handwritten musical score on aged paper, titled "Exam. 2^o" and numbered "26". It contains six exercises, each on a single staff with a treble clef and a key signature of one sharp (F#).
Exercise 1: Features a vocal line with lyrics "ma mi" and a piano accompaniment. Fingerings are indicated by numbers 1-4 above notes. The melody includes slurs and accents.
Exercise 2: A piano exercise with a melodic line and a bass line of chords. It includes a 4-measure slur and a 3-measure slur.
Exercise 3: A piano exercise with a melodic line and a bass line of chords. It includes a 4-measure slur and a 4-measure slur.
Exercise 4: A piano exercise with a melodic line and a bass line of chords. It includes a 4-measure slur and a 3-measure slur.
Exercise 5: A piano exercise with a melodic line and a bass line of chords. It includes a 4-measure slur and a 3-measure slur.
Exercise 6: A piano exercise with a melodic line and a bass line of chords. It includes a 4-measure slur and a 3-measure slur.

7. (27)

8.

9.

10.



20) Exam. 3.

1.

2.

Exam. 4.

2.

(29)

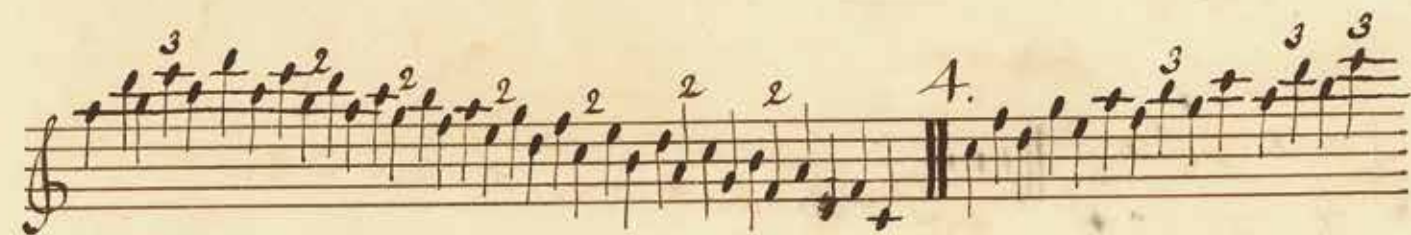
3.

30

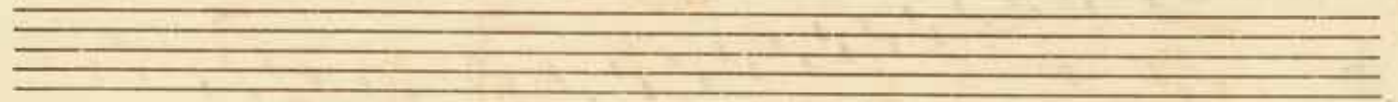
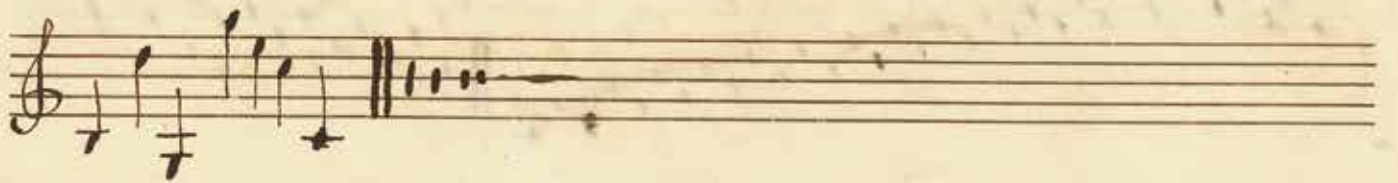
Examp. 6.^h

Exam. 7.th

(31)



32



Example 8th

(33)

Affettuoso.

34

Example 9. ^h

Transp.^a

5 7 6 6 7 6 4 6 #6

#6 #3 4 #3 #7 4 2 #3 4 #3 2 #3

Piano.

6 #6 6 #4 #6 #6 6 #6

Transp.^a

5 6 5 #7 4 2 5 6 5 #7 4 2 5 b7 4 4 b9

6 #4 6 #6 6 6

36

A / 1 Trans.

A / Trans.

Trans.

A / Trans.

37

Handwritten musical notation for the first system. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a bass line. Above the bass line, there are several chordal figures with numbers: 6, 4, 6, 4, 6, 4, 6, 4.

Handwritten musical notation for the second system, continuing the melodic and bass lines from the first system.

Exam. 10.

A

Handwritten musical notation for section A. It begins with a treble clef and a common time signature. The tempo marking "grave" is written below the first staff.

B.

Handwritten musical notation for section B. It begins with a treble clef and a 3/4 time signature. The tempo marking "And." is written below the first staff.

Handwritten musical notation for the final system, featuring a treble clef staff with a melodic line and a bass clef staff with a bass line.

(38)

D.

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top left, the number '38' is circled. Below it, the letter 'D.' indicates the key signature. The music is written on a treble clef staff with a 3/8 time signature. The notation is dense and rhythmic, featuring many beamed eighth and sixteenth notes. The score is organized into four systems, each consisting of two staves. The first three systems are filled with complex musical notation, while the fourth system ends with a double bar line and a fermata. Below the fourth system, there are three more systems of empty staves.



40



Exam. 11th

(41)

1. *tr*
Plain Shake?

2. *tr*
Turn'd Shake?

3. *tr*
Sup^r. App^r?

4. *tr*
Inf^r. app^r?

5. *tr*
Hold the Note?

Ditto

6. *tr*
Staccato.

7. 8. *tr*
Swell. & fall.
the sound.

9. 10. *tr*
Pia. For. Pia. For.

11. *tr*
Anticipⁿ?

Ditto.

12. *tr*
Separatⁿ?

Ditto.

13. *tr*
Beat?

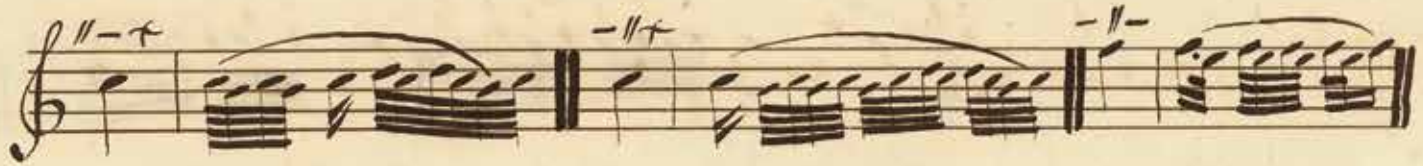
14. *tr*
Close Shake?

N.B. The close Shake is marked like the fourteenth example,
but cannot, like the rest, be explained by Notes.



(42)

Exam. 12.th



Adagio, o Andante. **Examp. 13.** 43

Good. Midling. Good. Bad.

Particularly Bad. Bad. Good. Very good.

Particularly Bad. Good. Very good.

Particularly Bad. Particularly Bad.

Particular.



AA

Allegro o Presto.

Good. Middling. Bad. Good.

Very good. Good. Very good.

Very Bad. Good.

Bad. Good. Very Good.

Very Good.

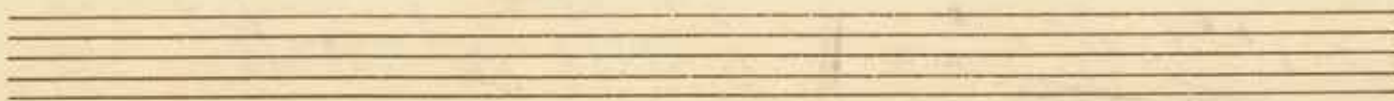
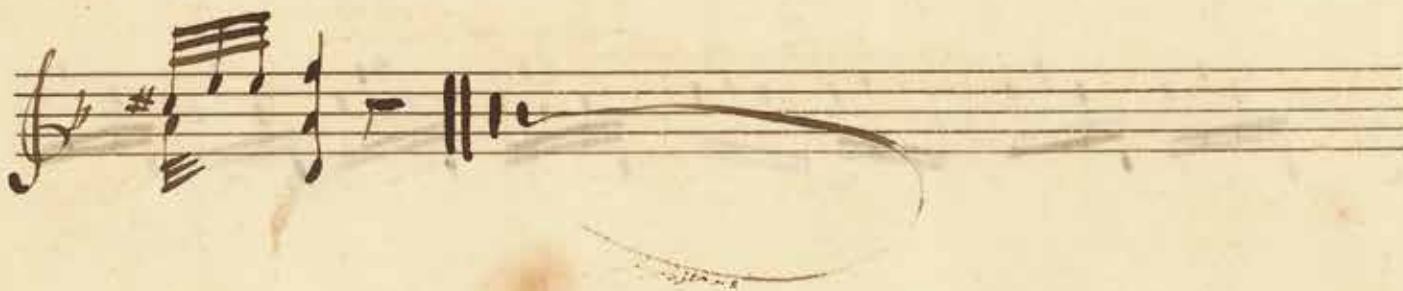
(45)



Example 14.th



461



Example. 15.

47

The musical score consists of six systems of notation. Each system includes a treble clef staff with notes and rests, and a line of rhythmic notation below it. The notation includes various note values (e.g., quarter, eighth, sixteenth notes), rests, and fingerings (numbers 1, 2, 3). The rhythmic notation uses numbers and fractions to indicate specific rhythmic patterns. The first system has a '3' above it, the second has a '1', the third has a '2', and the fourth has a '3'. The fifth system has a '1' above it. The sixth system is labeled '4.' at the beginning. The paper shows signs of age, including water damage on the left side.

48

Handwritten musical notation on a single staff. The notation consists of a series of circles representing notes, with various rhythmic values written below them. Above the staff, there are several groups of numbers (1, 2, 3) with horizontal lines above them, likely indicating fingerings or specific rhythmic patterns. The notes are arranged in a sequence that suggests a melodic line.

Handwritten musical notation on a single staff, marked with a large '5.' at the beginning. It features a series of notes with rhythmic values below them. Above the staff, there are groups of numbers (3, 2, 1, 3, 2, 1) with horizontal lines above them. The notation includes some notes with asterisks, possibly indicating specific performance instructions or corrections.

Handwritten musical notation on a single staff. It shows a sequence of notes with rhythmic values below them. Above the staff, there are groups of numbers (2, 3, 2, 3, 2, 3, 2, 3, 2) with horizontal lines above them. The notation includes a double bar line and some notes with asterisks.

Handwritten musical notation on a single staff. It features a sequence of notes with rhythmic values below them. Above the staff, there are groups of numbers (1, 2, 1, 2, 1, 2, 1, 2, 1, 2) with horizontal lines above them. The notation includes a double bar line and some notes with asterisks.

Handwritten musical notation on a single staff. It shows a sequence of notes with rhythmic values below them. Above the staff, there are groups of numbers (3, 2, 1, 4, 3, 2, 1, 3, 2, 1, 3, 2, 1, 3, 2, 1, 4, 3, 2, 1) with horizontal lines above them. The notation includes a double bar line and some notes with asterisks.

Handwritten musical notation on a single staff, marked with a large '6.' at the beginning. It features a sequence of notes with rhythmic values below them. Above the staff, there are groups of numbers (3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 3, 2, 4, 3) with horizontal lines above them. The notation includes a double bar line and some notes with asterisks.

49

2 3 2 3 1 2 3 2 2 3 1 2
 3 2 4 3 2 4 3 2 4 3 2 1 4 3 2 1 3 2 4 3 2 4 3 2 4 3 2

3 1 4 2 1 3 2 1 4 2 1 2 3 2 1 4 2 3 3 2 1 4 2 1 3 2 1

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 3
 4 3 2 1 3 2 4 3 2 4 3 1 4 3 2 4 3 2 4 3 4 3 2 1 4 3 2

2 2 1 3 2 1 2 2 1 3 2 2 3 2 1 3 2 2 1 3 2 3

4 1
2

3 2 3 2 3 1 2 1 2 1 1 2 1 2
 4 2 4 3 4 3 4 3 0 4 3 4 3 0 4 3 3 3 4 1 4 3 4 3

3 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1

2 1 3 1 2 1 3 2 2 1 2 1 2 1 2 1 2 1 2 1 2 1

3 2 1 4 4 4 4 3 2 1 4 4 4 3 2 1 4 4 4 4

4 0 1 1 1 3 0 0 0 1 1 1 0 0 0 1 1 1 1 1

4 4
0 0

1 1

50

Exam. 16.

The image shows a handwritten musical score on aged paper, titled "Exam. 16." in the upper right. The score is written on six staves, each beginning with a treble clef and a common time signature (C). The music is a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation includes numerous accidentals (sharps and naturals) and fingerings (numbers 1, 2, 3, 4) placed above the notes. There are also some markings below the staves, possibly indicating fingerings or other performance instructions. The paper shows signs of age, with some staining and discoloration, particularly on the right side.

(51)

Handwritten musical notation on two staves. The first staff contains a melodic line with notes and rests, with a '42' above the first measure and a '3/1' below the last measure. The second staff contains a bass line with notes and rests, with a '3/1' below the first measure. The piece ends with a double bar line and a decorative flourish.

Exam. 17.th

Handwritten musical notation for 'Exam. 17th' on three staves. The first staff is a single melodic line with notes and rests, with a '9' below the first measure and a '9' below the last measure. The second and third staves contain dense rhythmic patterns, likely sixteenth or thirty-second notes, with a '9' above the first measure of each staff. The piece ends with a double bar line and the word 'Volti' written in cursive.

52

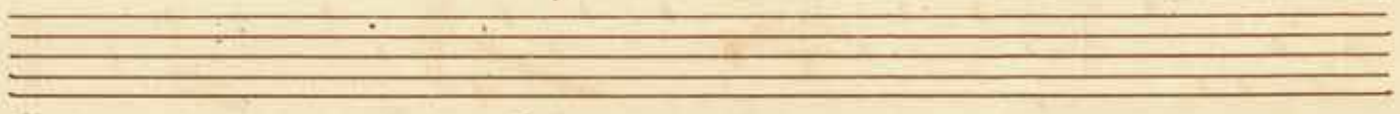
A handwritten musical score consisting of six staves of music. The notation is in a single system, likely for a single melodic line. The music is written in a style characteristic of the 18th or 19th century, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) and fermatas throughout the piece. The paper is aged and shows some staining, particularly on the right side.

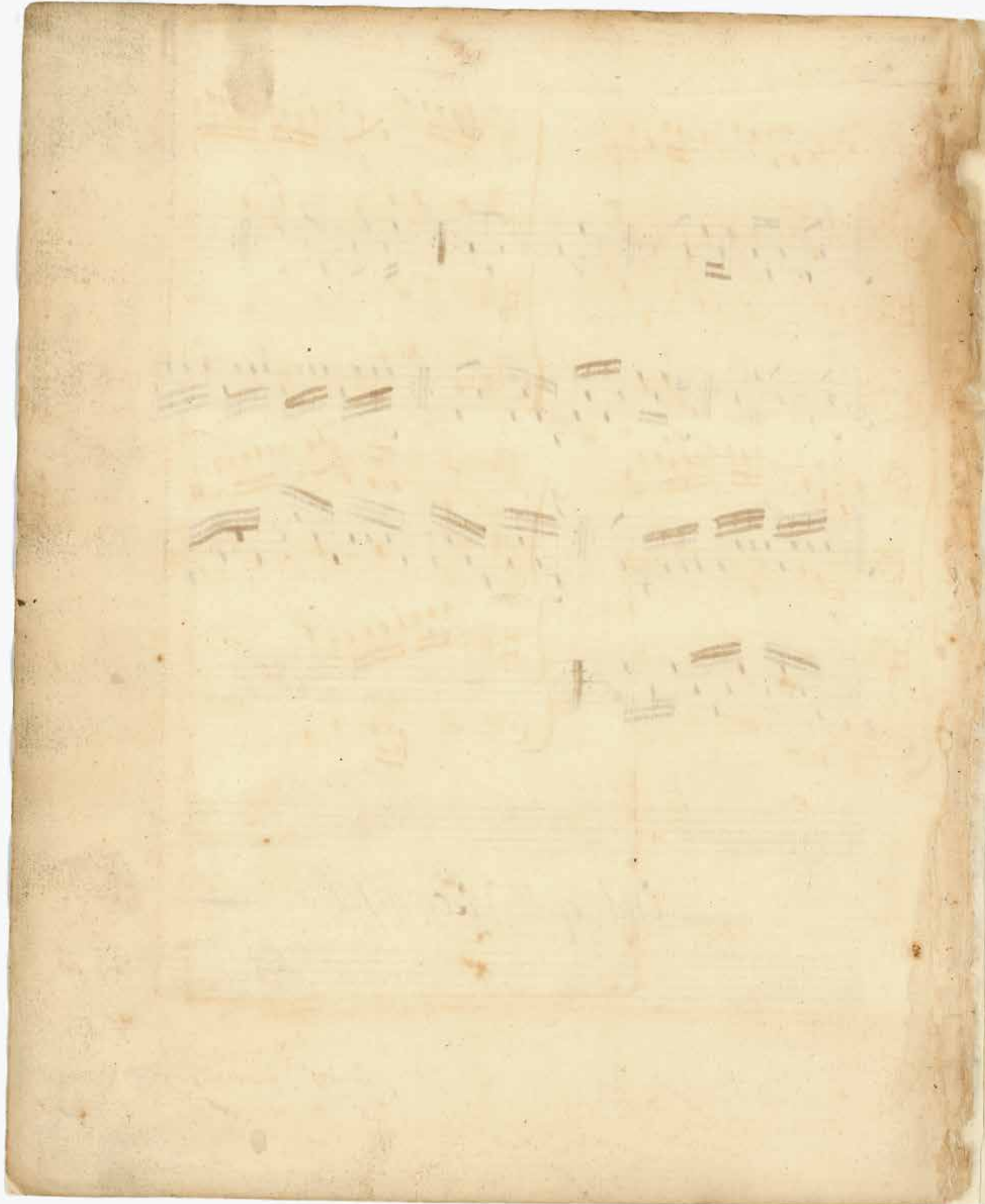
63

Handwritten musical notation on four staves. The notation is in a single system, likely for a single melodic line. It features various rhythmic values, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) interspersed throughout the piece. The paper shows signs of age, with some staining and discoloration.



End of the Examples.





The Lass of Peaty's Mill

Song 1st

Accompanied by 2 Violins 2 German Flutes Tenor and Thorough Bass.

Andante.

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is written in bass clef with the same key signature and time signature. The score includes several performance markings: *Andante.* at the beginning, *Stad.* (Staccato) above the first vocal phrase, *For.* (Forte) above the second vocal phrase, *Violo. Pia.* (Violino Piano) above the first piano phrase, *Fl.* (Flute) above the second piano phrase, *Pia.* (Piano) below the first piano phrase, *For.* (Forte) above the second piano phrase, and *Solo* markings at the end of both the vocal and piano lines. The piano accompaniment includes chordal figures such as *5*6*, *6*, *6 6 7 7*, and *6 6 6*. The score is written on aged, yellowed paper with some staining and a small mark at the bottom center.

The image shows a handwritten musical score on aged paper, consisting of six systems of staves. The music is written in G major (one sharp) and 6/8 time. The first system includes a treble clef staff with a key signature change to G major and a common time signature, and a bass clef staff with a 6/8 time signature. The second system continues with similar notation. The third system features a treble clef staff with a key signature change to G major and a common time signature, and a bass clef staff with a 6/8 time signature. The fourth system includes a treble clef staff with a key signature change to G major and a common time signature, and a bass clef staff with a 6/8 time signature. The fifth system features a treble clef staff with a key signature change to G major and a common time signature, and a bass clef staff with a 6/8 time signature. The sixth system includes a treble clef staff with a key signature change to G major and a common time signature, and a bass clef staff with a 6/8 time signature. The score is marked with various dynamics and performance instructions, including 'Solo. Pia.', 'Tutti.', and 'Solo.'. The notation includes various rhythmic values, accidentals, and articulation marks.

The Lass of Peaty's Mill, so bon-my blyth and
gay, In spight of all my Skill Hath stole my Heart a-way. When teding of the Flay bare headed

Viol. Fl. Pia. Pia.

5 6 6 6 5 6 6 6 5 6 6 6 5 6 6

6 5 6 6 6 5 6 6 6 5 6 6 6 5 6 6

6 5 6 9 8 6 4 5 3 6 6 6 9 8

Handwritten musical score for a piece titled "The Lass of Peaty's Mill". The score is written on aged paper and includes a vocal line with lyrics, a violin part (Viol.), a flute part (Fl.), and a piano accompaniment (Pia.). The lyrics are: "The Lass of Peaty's Mill, so bon-my blyth and gay, In spight of all my Skill Hath stole my Heart a-way. When teding of the Flay bare headed". The piano part includes figured bass notation (e.g., 5 6 6 6 5 6 6 6 5 6 6 6 5 6 6 and 6 5 6 6 6 5 6 6 6 5 6 6 6 5 6 6).

in
on the Green Love 'midst her Locks did Play and wanton'd in her Len:
Len

6 *6* *6* *6 4 5 3* *1st* *2nd*

Viol. *Viol.*

6 4 #7 4 2 *5* *6 5*

Handwritten musical score for Violin and Piano. The score is written on three staves. The top staff is for the Violin (Viol.), the middle staff is for the Violin (Viol.), and the bottom staff is for the Piano (P.). The music is in G major (one sharp) and 3/4 time. The score includes dynamic markings such as *mf*, *fz.*, and *3.*. The piece concludes with a double bar line and a repeat sign. The bottom staff contains several empty staves below the main score.

5

The Night-hen Silent Sable wore &c.

Song 2.^a

Handwritten musical score for 'The Night-hen Silent Sable wore &c.' (Song 2.^a). The score is written on a system of six staves. The top two staves are for the vocal line, and the bottom four staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and ornaments. There are several dynamic markings: *h* (hairpins), *P.* (Piano), *F.* (Forte), *For.* (Forzando), and *For.* (Forzando). There are also performance instructions like *Pia.* (Piano) and *For.* (Forzando) written below the notes. The score ends with a double bar line and a fermata.

6

Handwritten musical score for the first system. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes figured bass notation (e.g., 46, 6, #6, #3, 6 #6, 6, 6 1 #3, 6 6, 6 6) and various musical notations such as notes, rests, and accidentals.

ff. Tutti Più?

Handwritten musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "The Night her silent sable wore and gloomy were the skies Of". The piano part includes dynamic markings like *ff. Più.* and *Più.* and various musical notations.

ff. The Night her silent sable wore and gloomy were the skies Of

ff. Più.

Più.

9

For.

glittering Stars appear'd no more, than those in Nelly's Eyes

When at her Father's Gate I

knock'd where I had often been

She shrowded only in her Smock a rose and let me in.

Handwritten musical score on aged paper. The score is organized into five systems, each containing four staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. The lyrics "For." and "Pia." are written below the notes. Numerical figures (6, 6 5, 6 7, #6) are present below the notes in the lower systems. The paper shows signs of age, including a large dark stain on the right side and some foxing.

9

The Last Time I Came o'er the Moor

Sonata 3.^o

Handwritten musical score for 'The Last Time I Came o'er the Moor', Sonata 3.^o. The score is written on aged paper and consists of six systems of music. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The music is in a minor key, indicated by a single flat (B-flat) in the key signature. The time signature is common time (C). The notation includes various note values, rests, and ornaments. There are several first and second endings marked with '1.^a' and '2.^a'. The bass line contains numerous figured bass notations, such as '6', '6 5 4 4 3', '6 5 4 3', '6 9 8 5 7 6', '6 6 5 4 3', '6 6', '6 9 8 7 6', '6 8 7 6', '6 4 6', '6', '6', '6 5', '6 6', '6 4 3', and '6 5'. There is a large dark ink blot in the lower right quadrant of the page, partially obscuring the notation. At the bottom of the page, there are two empty staves and a circled number '10'.

Handwritten musical score for Violoncello and Violino. The score is written on five systems of staves. The first system includes a treble clef staff with a melodic line and a bass clef staff with a more rhythmic accompaniment. The second system continues the piece, with a change in tempo to 'Allegro' and dynamic markings such as 'tutti' and 'Violon.' (Violino). The third system shows further development of the themes, with various fingerings and articulations indicated. The fourth and fifth systems continue the piece, maintaining the 'Allegro' tempo and 'tutti' dynamic. The score concludes with a double bar line and a fermata over the final notes. The paper shows signs of age, with some staining and a small mark at the bottom center.

11

A handwritten musical score for piano, consisting of six systems of staves. Each system has a treble and bass clef staff. The notation includes notes, rests, and various fingerings. Fingerings are indicated by numbers 1-5 above or below notes. Some notes have a '+' sign above them. There are also some markings like 'h' above notes. The score is written in a cursive, historical style.

12

The first system of the handwritten musical score consists of three staves. The top staff is in treble clef and contains a melodic line with numerous slurs and ornaments (marked with 'h'). The middle staff is also in treble clef and features a more rhythmic, possibly vocal or instrumental line with various note values and rests. The bottom staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and repeat signs.

The second system of the handwritten musical score consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle and bottom staves form a grand staff (treble and bass clefs) with a piano accompaniment. The notation includes various note values, slurs, and dynamic markings. The system ends with a double bar line and repeat signs.

Four empty musical staves, consisting of two grand staves (treble and bass clefs) and two single treble clef staves, arranged vertically. They are completely blank, indicating that the music for this section has not been written on this page.

A page of handwritten musical notation on aged, yellowed paper. The score consists of six staves of music, arranged in two systems of three staves each. The notation is in dark ink and includes various musical symbols such as notes, rests, beams, and slurs. The paper shows signs of wear, including a large brown stain on the right side and some foxing. At the top right of the first staff, there are handwritten annotations: "1^o" and "2^o". The music appears to be a single melodic line, possibly for a violin or flute. The bottom half of the page contains three empty staves.

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