Apollo's Banquet,

Newly REVIV'D:

Containing New and Eaſie Inſtructions for the

TREBLE-VIOLIN.

WITH

Variety of the Beſt and Choiceſt *Ayres*, *Tunes*, *Jiggs*, *Minuets*, *Sarabrands*, *Chacones* and *Cybells*, that have been Perform'd at both THEATRES, and other Publick Places.

To which are added,

The Neweſt **French Dances**, now in uſe at Court, and in Dancing-Schools.

Several of the Tunes being in the Compaſs of the *FLUTE*.

(*The Eighth Edition:*) entirely New.

LONDON, Printed by *W. Pearſon*, for *Henry Playford*, at his Shop in the *Temple*-Change *Fleet*-ſtreet; where the Book of *Scotch-Tunes*, as alſo the Two Books of *Pills*, with the Country *Dancing Maſter*, are to be had. 1701.

TO THE

READER.

AS the following Book retains nothing almoſt that belong'd to the former Impreſſions except the Title, ſo it will not be improper to prepoſſeſs the Reader in its favour, on Account of the Advantages which are Apparant from it. His Pocket probably may have been overcharg'd before, from the great Prices which Engraver's put upon their Works; but this deſign is wholly intended for Publick Advantage, as well as Eaſe, it being done in the New Ty'd Character, which ſo deſervedly has found a favourable Reception in the World. To add to its Recommendation, beſides the Excellence and choich of the Compoſures that adorn it this contains Six times more than the New Engraven Books, which are done for the Violin, *tho' it bears no higher a Price than their ſingle ones, which are Sold for one Shilling Sixpence: And ſince I have been ever deſirous of being ſerviceable to the Publick, I ſhall continue my Endeavours to go forward with ſo Laudable a deſign, provided I meet with a ſuitable Encouragement from thoſe who are inclinable to Things of this Nature. I have nothing farther to add in Commendation of what is now referr'd to the Readers Peruſal; but that ſuch care has been taken in this Collection, as to render any thing farther needleſs to be ſaid in its Behalf: I ſhall therefore leave it to its own Merit, which is ſufficient to defend it; and conclude with this Advertiſement to the Publick, That the World may expect two ſmall Collections of the ſame Nature from me every Year, which ſhall be ſold for Six-pence each, if this meets with the ſucceſs that ſuch undertakings deſerve.*

H. P.

A Catalogue of other Books that is fitted for this Inſtrument, is inſerted in the Page before the Tunes.

INSTRUCTIONS
FOR THE
VIOLIN.

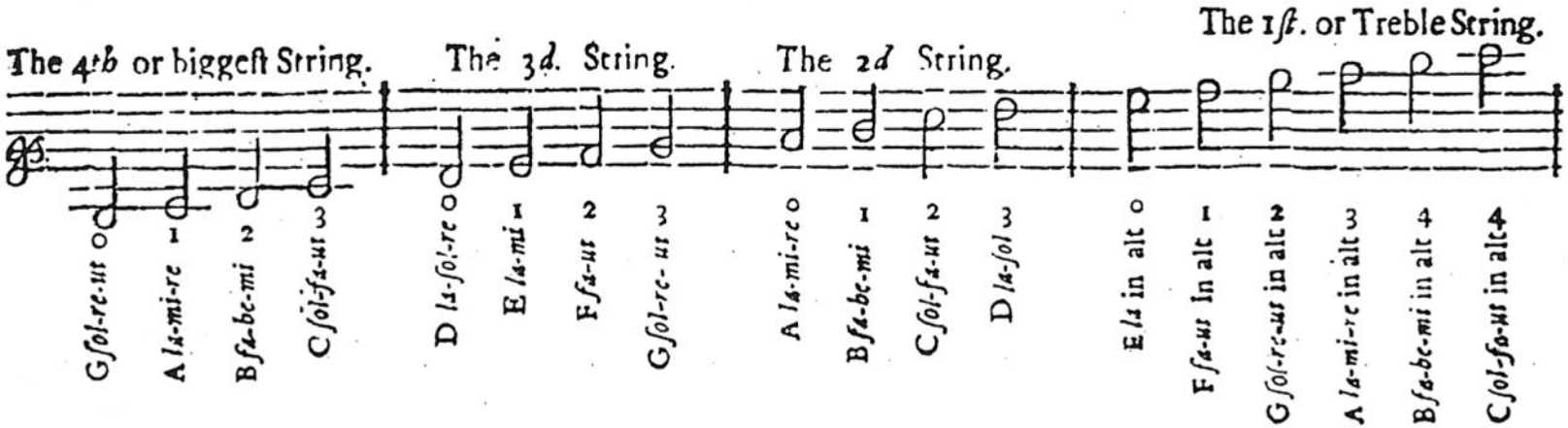
THe firſt thing I ſhall Treat of, is the uſe of the *Scale*, and there you find Five conſtant Lines, where every Note either ſtand upon or between thoſe Lines; but theſe Five Lines not containing the whole numoer of the Notes in the *Scale*, is help'd by drawing a Line or two, either above or below them, ſo that by their different ſtanding and often playing over, you muſt learn to diſtinguiſh one from the other, there not being two that ſtands a like, but keeps gradually riſing from the loweſt Note call'd *Gſolreut*, to the higheſt Note call'd *Cfaut* in *Alt*; the Character or *Cliff* you find ſet before a Tune, if it ſtands upon the ſecond Line, counting from the loweſt, ſignifies that all ſuch Leſſons are to be play'd upon the *Violin*; whereas the Baſs and other Inſtruments carries other *Cliffs*, and ſtands upon ſome other Line, *Note*, that every Eighth Note bears the ſame Denomination, and is of the ſame Quality and ſound, ſo that there is but Seven Notes in all *Muſick*, which are *G A. B. C. D E. F.* and of theſe ſome are *Flat*, and ſome *Sharp*, and ſome are *Perfect*, to Wit *C* and *F* are *Flat*, *B* and *E* are *Sharp G A* and *D* are *Perfect*, that is neither *Flat* nor *Sharp*, but are lyable to be made either *Flat* or *Sharp*, but of this you will find more in the Table of *Flats* and *Sharps*.

Thus the Practitioner by carefully obſerving the following Rules and Directions, may with much eaſe in in a very ſhort time learn to play readily on the *VIOLIN*, to which purpoſe you muſt firſt perſue the the *Scale* of the *Gamut*, and apply your ſelf to the getting of the proper Names of the Notes by heart; takeing notice at the ſame time on what Line or Space every reſpective Note ſtands, that you may be able to know and diſtinguiſh it even at firſt ſight in any other place.

The

Inſtructions for the Violin.

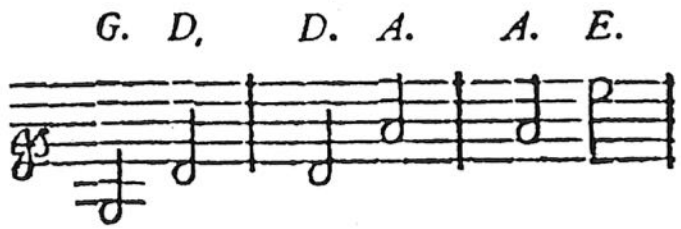
The Scale of the GAMUT.



Of Tuneing the Violin.

Then haveing made your ſelf Maſter of the *Gamut*, which is the moſt difficult task, you may proceed to Tune your *Violin* after this manner: Firſt ſcrew up your biggeſt String pretty ſtreight, and it will ſound *Gamut*, or rather *Gſolreut*, then ſcrew up the third String full Five Notes higher, and it will ſound *Dlaſolre*, the ſecond String muſt in like manner be Five Notes higher than the third, and that ſound will be *Alamire*, laſtly the firſt or Treble String muſt be Five Notes higher then the former, and it will ſound *Ela* in alt; you may diſcern this more clearly in the Example, but your Ear will allways be your ſureſt guide.

Example.



Di-

Inſtructions for the Violin.

Directions for the Holding of the Violin *and Playing off, every* Note.

Hold your *Violin* ſomwhat above half an Inch from its Head, or Nut, and keep it cloſe between the Root of you Thumb and forefinger, then begin to play off the Notes of the *Gamut*, as the following Rules direct.

The 4th. or biggeſt String has 4 Notes. The firſt Note is *Gſolreut*, and muſt be ſtruck open, *Alamire* muſt be ſtopt with the forefinger above an Inch from the Nut, *Befabemi* with the ſecond finger near an Inch above the firſt, and *Cſolfaut* with the third finger a quarter of an Inch from the ſecond.

The 3d. String has 4 Notes. *Dlaſolre* is to be ſtruck open, *Elami* with the forefinger ſtopt above an Inch from the Nut; *Ffaut* with the ſecond finger almoſt cloſe to the firſt, and *Gſolreut* with the third finger above half an Inch from the former.

The 2d. String has 4 Notes. *Alamire* is to be ſtruck open, *Befabemi* with your forefinger ſtopt about an Inch from the Nut, *Cſolfaut* with your ſecond finger very near the firſt, and *Dlaſolre* with your third finger almoſt an Inch from the former.

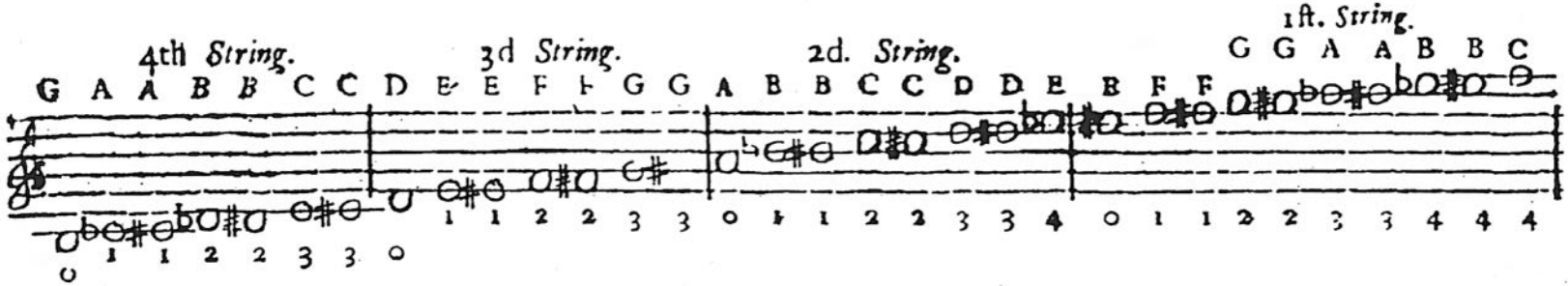
The 1ſt. or Treble String has 6 Notes, which for diſtinction ſake, are call'd Notes in Alt. *Ela* muſt be ſtruck open, *Ffaut* with the fore finger ſtopt cloſe to the Nut, *Gſalreut* with the ſecond finger an Inch from the firſt, *Alamire* with the third finger about an Inch from the ſecond, *Befabemi* with the fourth finger about half an Inch from the third, *Cſolfaut* with the ſame fourth finger ſtretch'd forth a quarter of an Inch more forward then it was before, which may be done more conveniently by eaſing your hand at the Neck of your *Violin*. Beiure allways to obſerve that your firſt Note of every String muſt be ſtruck with a down Bow.

Of the Gamut, *with* Flats *and* Sharps.

Note that when a ♭ or a ♯ ſtands at the beginning of a Leſſon it ſignifies that the Note belonging to that Line or Space ſhall be *Flat* or *Sharp* throughout the Leſſon. In regard that moſt Notes of the *Gamut* are devided into half Notes diſtinguiſh'd by the names of *Flats* and *Sharps*, the former being uſually mark'd thus (♭) and the other thus (♯) the Learner is deſir'd to take a view of the whole *Scale* here, repreſented both *Flat* and *Sharp*, and to obſerve what fingers are requir'd to ſtop them; where a Cypher (o) is plac'd

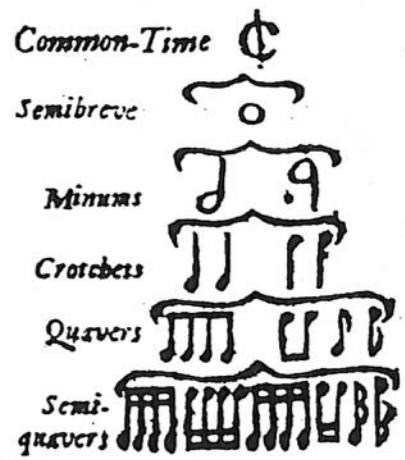
un-

under any Notes, they muſt be ſtruck open. The Figure (1) denotes the fore finger ſtopt, the Figure (2) the ſecond Finger, the Figure (3) the third, the Figure (4) the little Finger; where you meet with one Figure twice, it ſignifies the ſame Finger a little farwarder: Note that G ♯ and *A* ♭ bears the ſame ſound, ſo likewiſe does *D* ♯ and *E* ♭ only with this Diſtinction that *D* ♯ muſt be ſtopt with the 3*d* Finger, and *E* ♭ with the little Finger. In Tunes which have *Flats* perfix'd at the beginning, where you meet with a *Sharp* in the ſame ſpace or line, it takes off the Flat and makes it Natural: So likewiſe in *Sharp* Tunes, the Flats happning in the ſame Space or Line, takes off the *Sharp*.



Of Time or the Length of Notes.

There are two ſorts of Time, *viz*, *Common* and *Triple*, to all Tunes in *Common Time*, you'll find a large (C) perfixt on the middle of the five Lines, which denotes a very ſlow motion, and with a ſtroke through thus (¢) denotes ſomewhat faſter motion, or thus (𝅵) for brisk and light *Ayres*; as for the length of the Notes, where you meet with a *Semibreve* it muſt be held as long in playing as you can diſtinctly tell four, 1, 2, 3. 4. A *Minum* muſt held as long as you can count two, 1, 2. And a *Crotchet* one, 1. So that two *Minums* make one *Semibreve*, four *Crotchets* are as long as two *Minums*, 8 *Quavers* are Equivolent to four *Crotchets*, and Sixteen *Semiquavers* are the ſame with eight *Quavers*, as plainly appears from the Example.

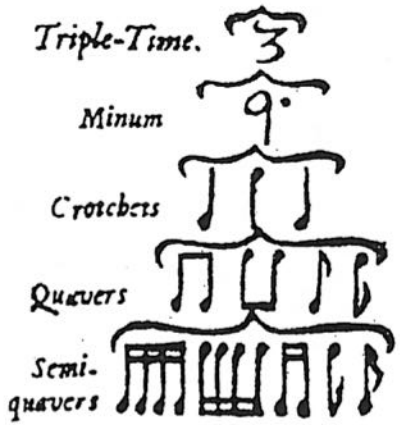


Of

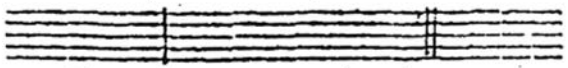
Inſtructions for the Violin.

Of Triple Time.

Triple Time conſiſts of one prickt *Minum*, or three *Crotchets*, or 6 *Quavers*, or 12 *Semiquavers*, enclos'd within one Barr, as in *Common Time* 1 *Semibreve*, or 2 *Minums*, or 4 *Crotchets*, or 8 *Quavers*, or 16 *Semiquavers*, are uſually comprehended within the ſame Space. A Barr is a ſtroak down acroſs the five Lines, and a double Bar is two ſtroaks to certifie that a ſtrain ends there, and that every Strain muſt be play'd twice over.



Example.



Single Barr. *Double Barr.*

The peculiar marks for *Triple Time* thus ($\frac{3}{2}$), or (3), or ($\frac{6}{4}$) the firſt for a Grave movement, the ſecond ſlaw, and the third faſt being propereſt for *Jiggs* and *Ba.pies*; where ever you meet with a Dot, or Prick following any Note, it ſignifies that ſuch a Note muſt be held half as long again as the proper Time of the Note it ſelf, wheather it be *Semibreve*, *Minum*, *Crotchet* or *Quaver*.

Of the uſual GRACES.

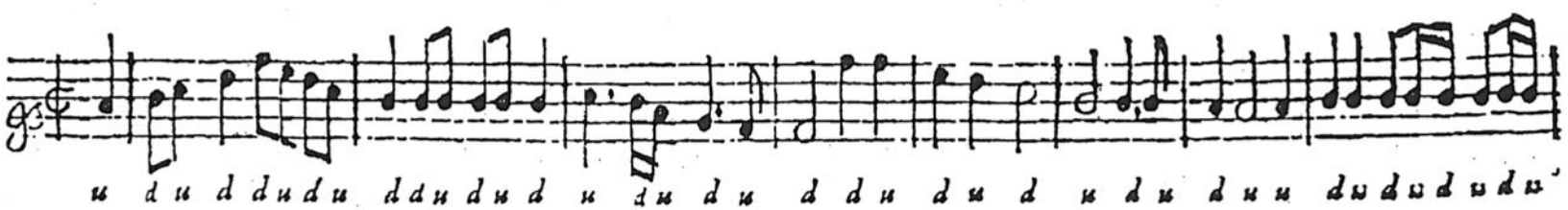
They are three in number *Viz.* a *Shake*, a *Beat* and a *Slur*, a *Shake* is mark'd thus (=) and to perform it you muſt firſt touch the Note or half Note above that which you are to play, and then ſhake off the Finger with which you ſtopt the ſaid higher Note, as long as its Time will allow, but always let the Proper Note be diſtinctly heard at laſt; for inſtance in Shakeing *F-fa-ut*, the Grace is deriv'd from *G ſol-re-ut*, and muſt be held out a little and then ſhake off. A *Beat* mark'd thus (*) proceeds from the Note, or half Note next below, by touching the ſaid Note a little, and then Beating down that Finger which is to ſtop the Proper Note, thus if you would Grace *B fa-be mi*, you muſt firſt touch *A-la-mi re* open, and then Beat down *B fa-be mi* with your fore Finger. A *Slur* is mark'd thus ⁀ or thus ⁀ ſo that when two or three, or more Notes are included within its compaſs, it ſhews that they muſt all be play'd in the drawing of one Bow.

The

Inſtructions for the Violin.

The Method of Bowing in Common Time.

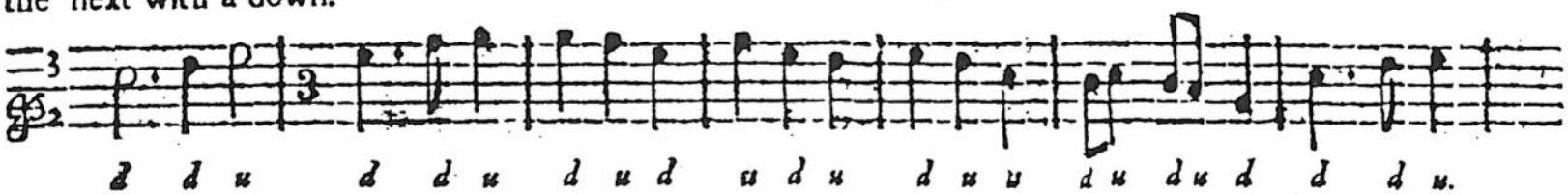
The different opinions of Maſters concearning this point, renders it extreamly difficult to lay down any certain Rules for this purpoſe, never the leſs for the Encouragement of learners it may not be improper to produce ſome few that have been Generally receiv'd. When ſoever you find an odd Note at the beginning of a Tune, ſet apart from the reſt, before to play that with an up Bow, and draw the next down, if you meet with an equal number of Notes in a Barr, play the firſt down and the next up, and ſo proceed. But if the number be odd, as three, five ſeven, or more Notes, then you muſt either play two Notes up or two Notes down, or you may ſlur two Notes in one Bow. As for Example, if you meet with two *Quavers*, a *Crotchet*, or four *Quavers* in a Barr, Play the firſt 2 *Quavers* with one down ſluring, or elſe Play them down and up which brings the *Crotchet* down, then you muſt neceſſarily take off your Bow, to bring the next down, becauſe the firſt of an even number of *Quavers* muſt be with a down. The laſt Note of a Barr coming after a Long Note ought to be Play'd with an up, any Barr haveing an even number of Notes muſt be Play'd down and up, as you'll ſee by the Exam^r



The Method of Bowing in Triple Time.

If the firſt Note in the Barr has a Prick, whether *Minum* or *Crotchet*, it will be beſt to play it with a down Bow, there generally following a *Crotchet* or *Quaver* after the Prickt Note, and may be ſtruck with a down likewiſe, as you'll ſee in the example ; but if the Leſſon run much on either 3 even *Minums*, or *Crotchets*, then 'twill be ſmoother to play 'em down and up ; when you meet with either an even number of *Quavers*, or a Prick't Note that immediately follows 3 *Crotchets*, then play one down and two up. In *Hornpipes* and *Jiggs*, you cannot keep that due order of your Bow as in other Tunes, only you are to bring the firſt Note of each Barr, as often as you can with a down, ſtill taking care to bring any even number of *Quavers* with a down Bow, Note, that in *Jiggs* which conſiſt moſt of Prickt *Crotchets*, you are not there to follow the

former Rule, only in Tunes of 3 *Crotchets* in a Barr, in which time, when you meet with a Barr that conſiſts of four *Quavers* and a *Crotchet* which will come down, then you muſt take off your Bow and bring the next with a down.



This Collection being Carefully Corrected by Mr. Teenoe *Muſick-Maſter, if any Perſon deſires to be farther Inſtructed in it may hear of him at my Shop in the* Temple-Change.

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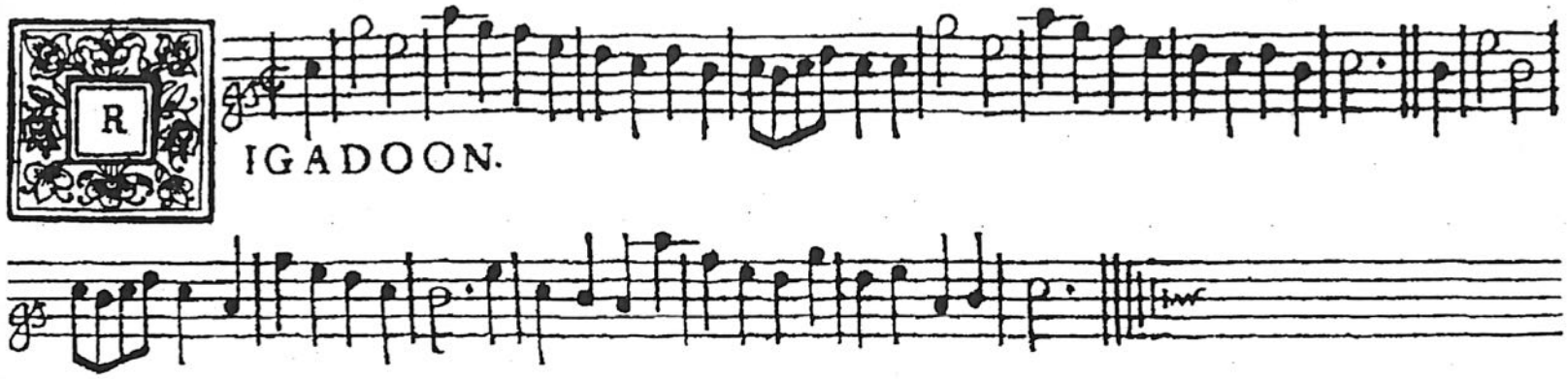
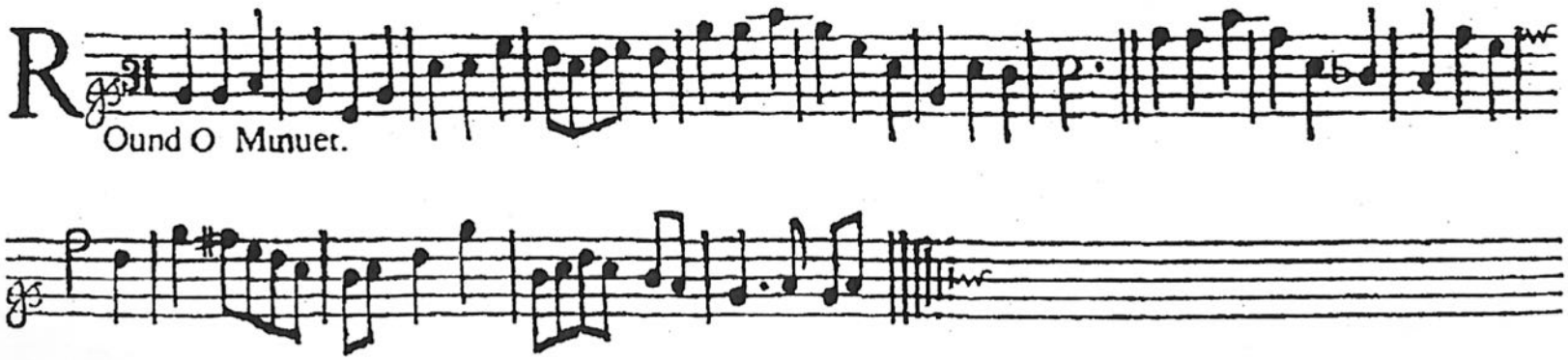
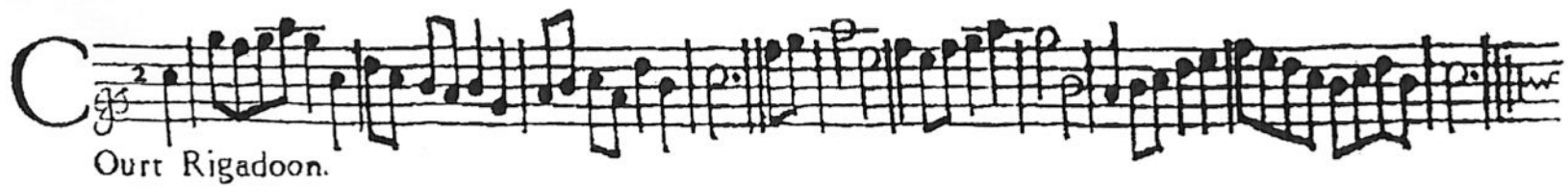
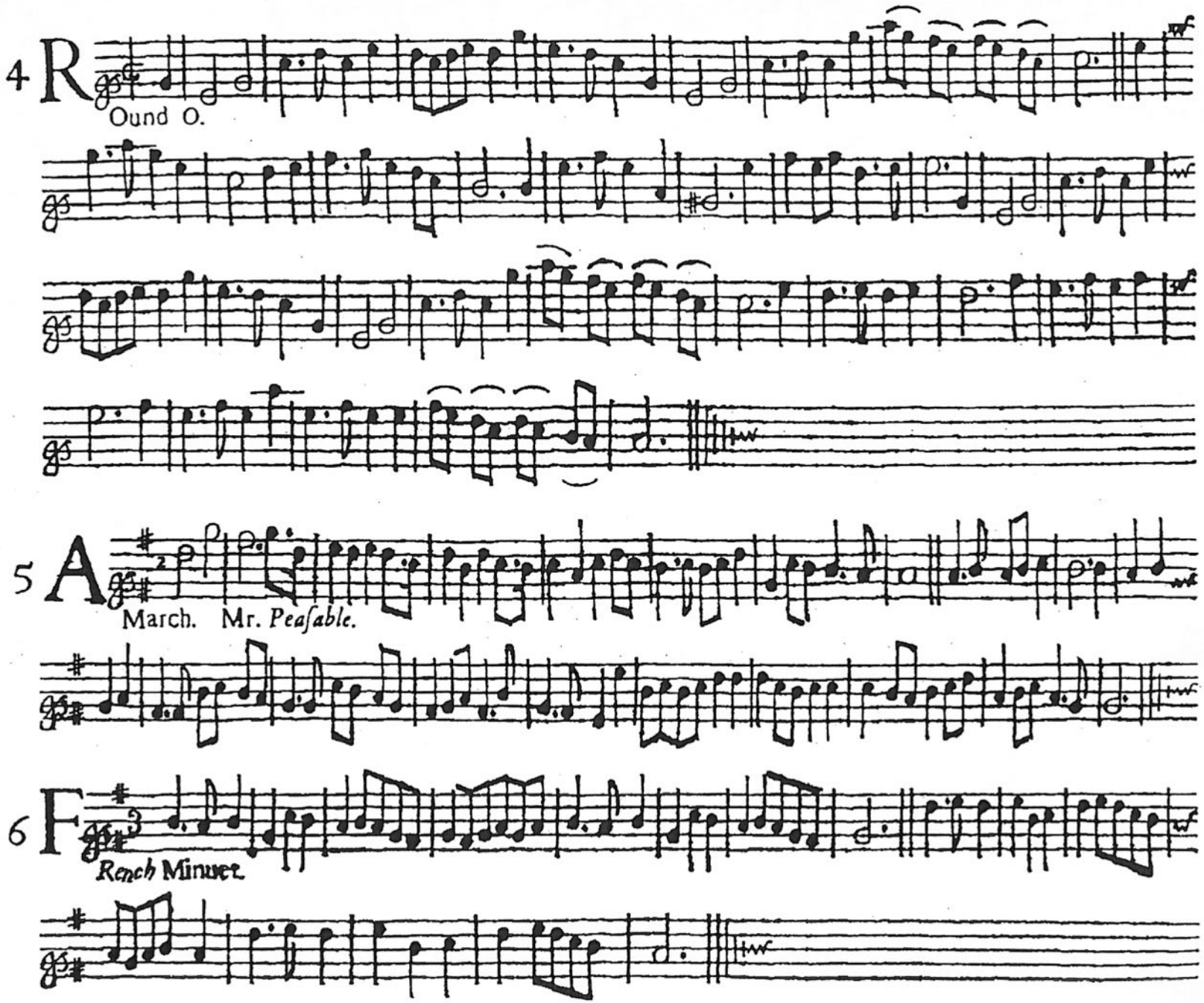
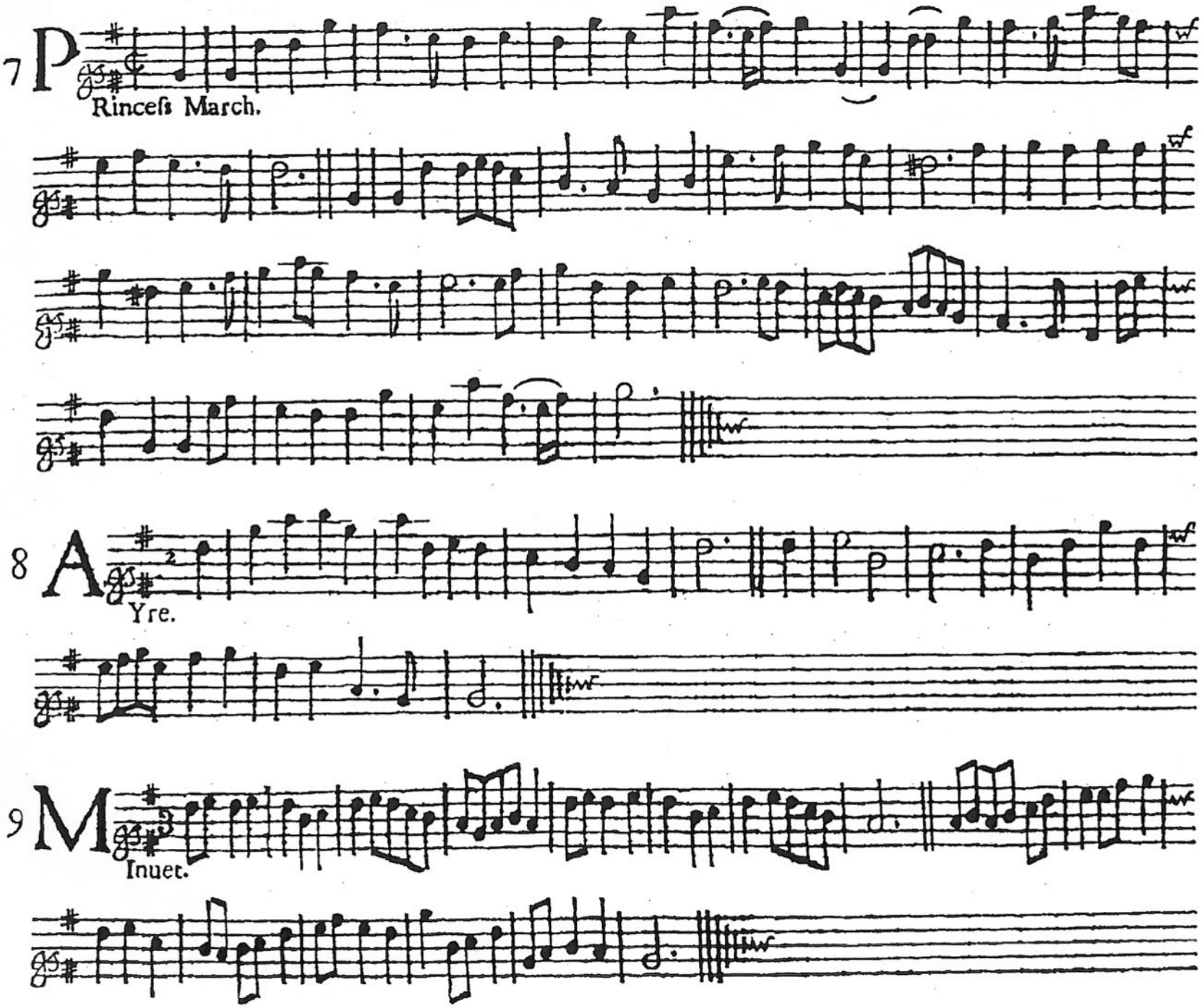
1 

2 

3 

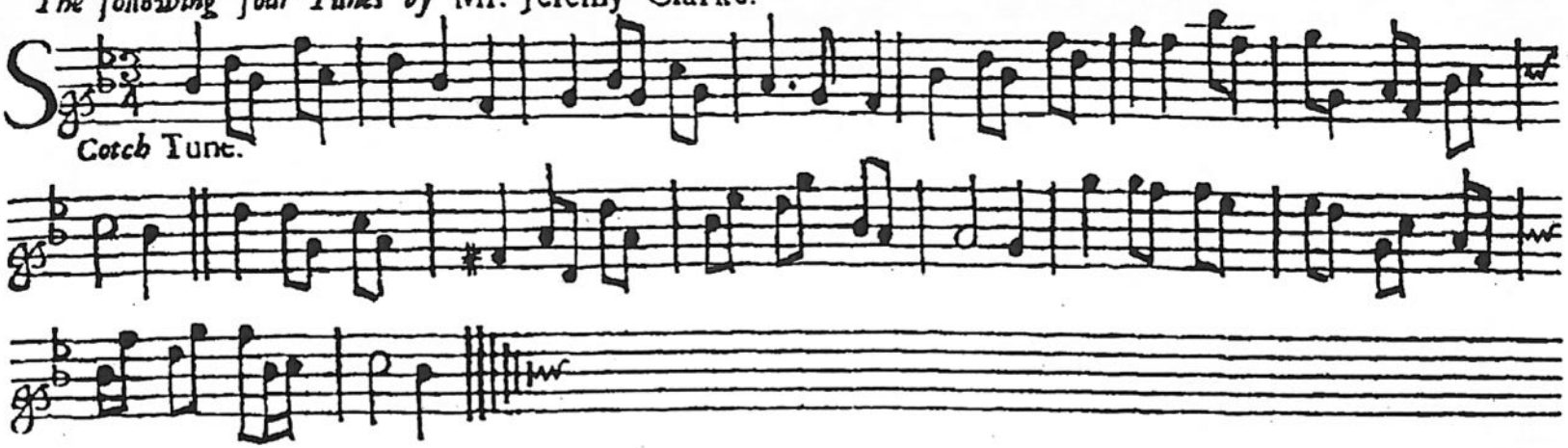

4 R
Ound O.
5 A
March. Mr. Peaſable.
6 F
Reach Minuet


7 P
Rinceſs March.
8 A
Yre.
9 M
Inuet.

The following four Tunes by Mr. Jeremy Clarke.

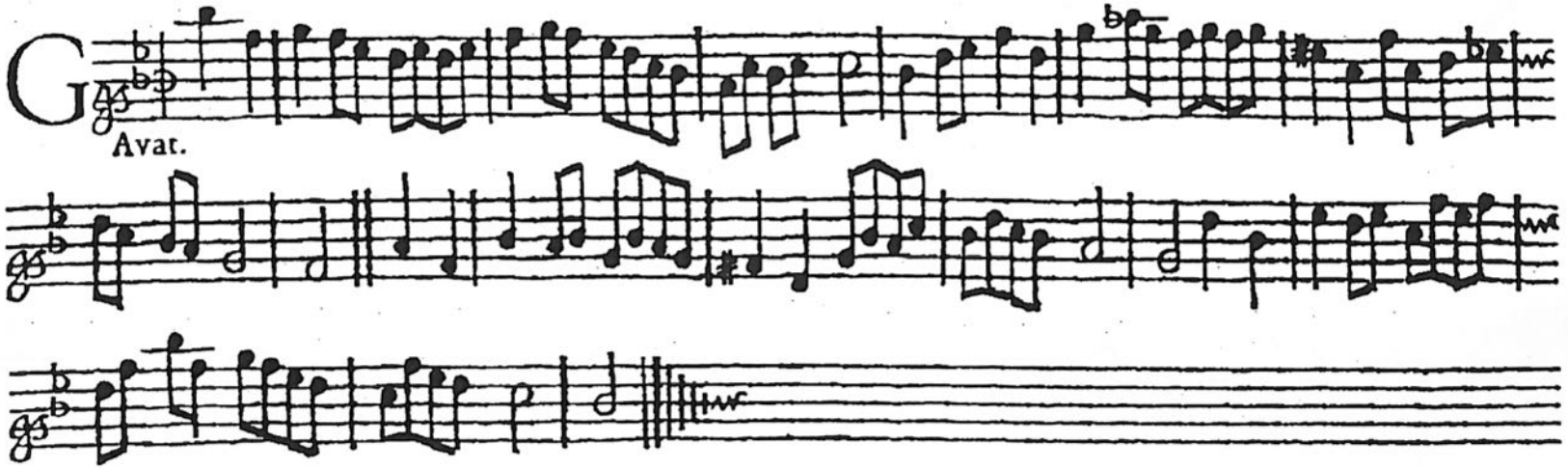
10 S

Catch Tune.



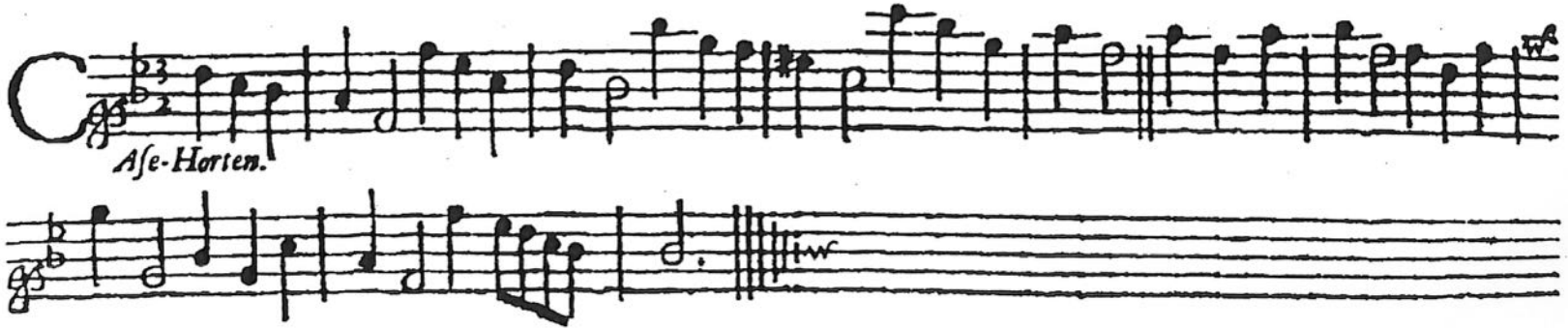
11 G

Avat.

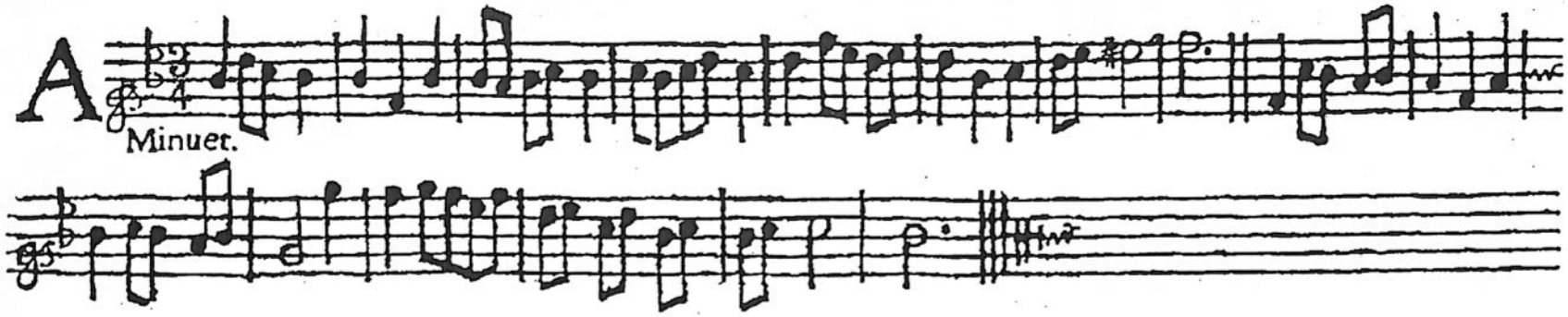


12 C

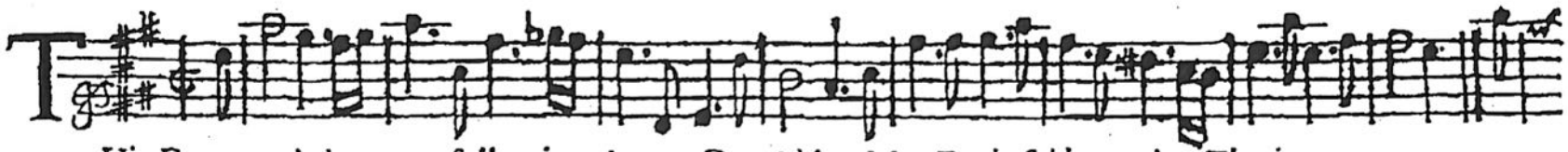
Ase-Horten.



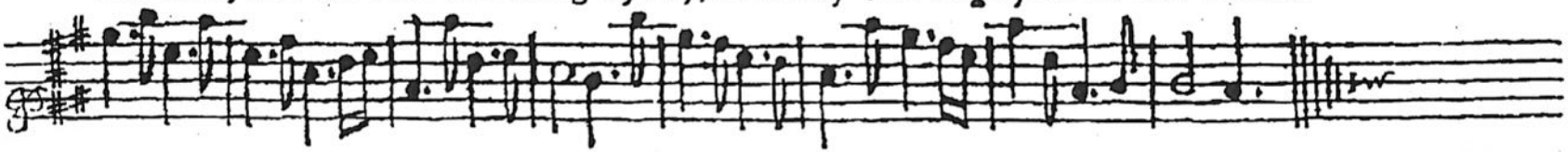
13 A Minuet.



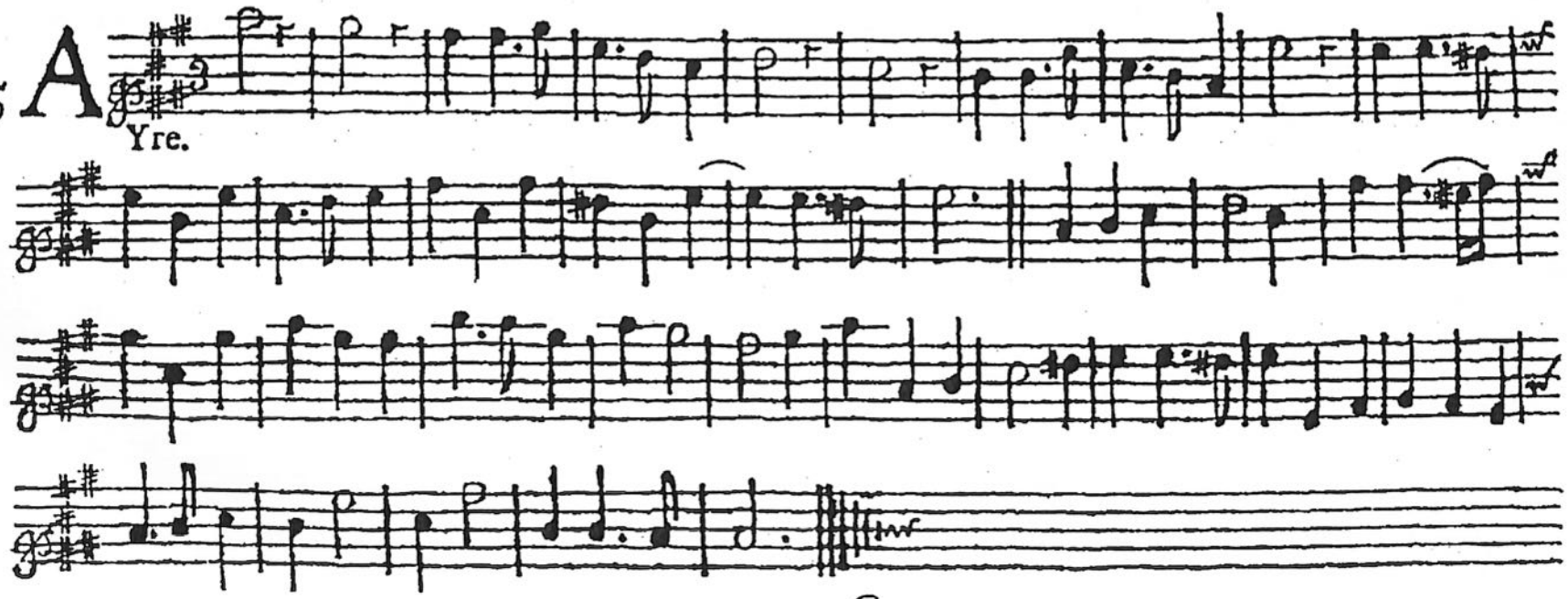
14 T



His Entry and the two following Ayres, Danc'd by Mr. *Eaglesfield* at the *Theatre.*

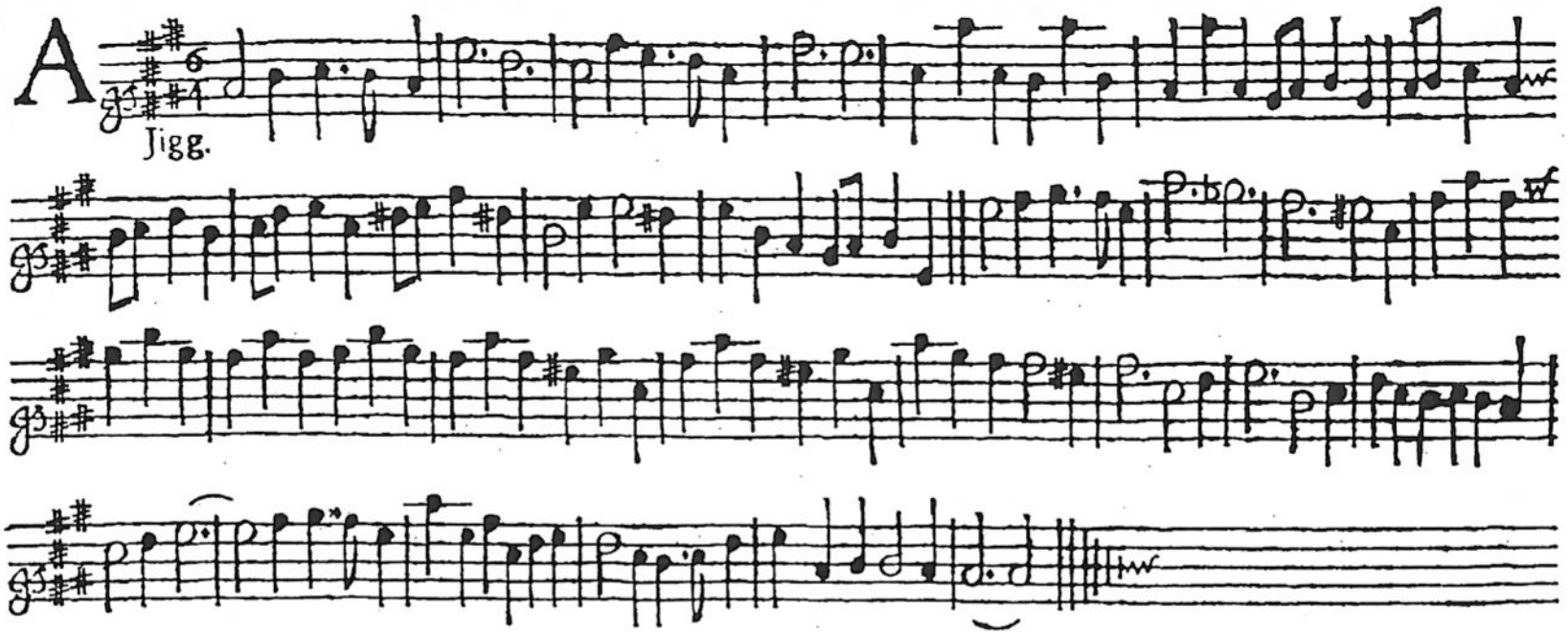


15 A Yre.



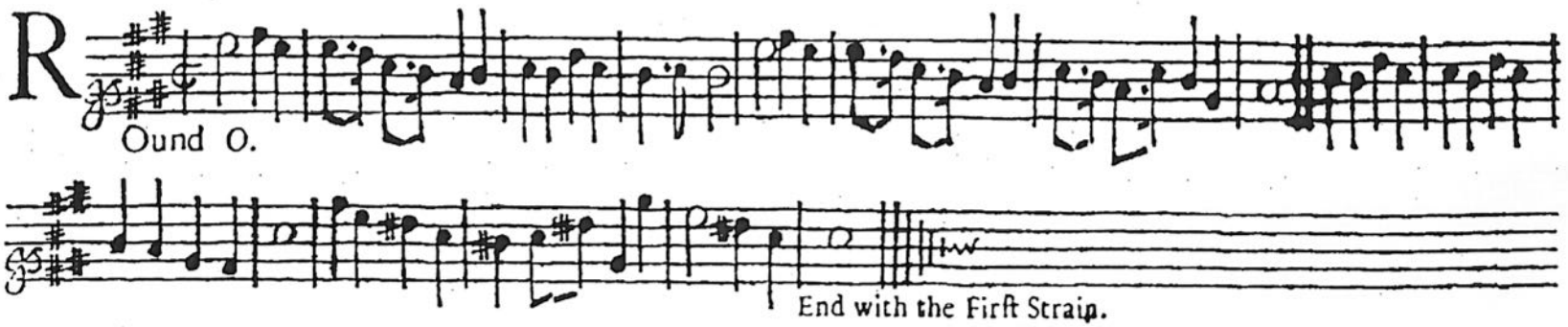
16 A

Jigg.



17 R

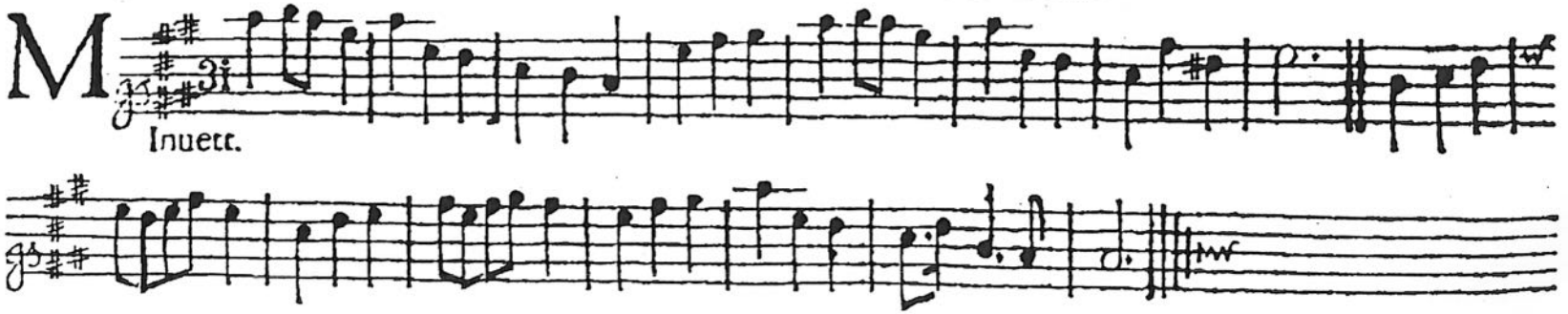
Ound O.



End with the Firſt Strain.

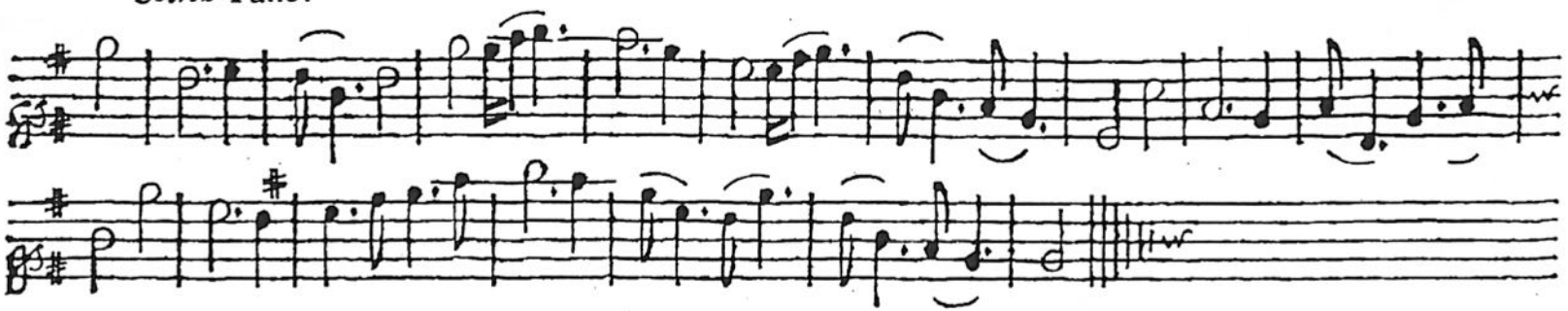
18 M

Inuett.



19 A

Scotch Tune.

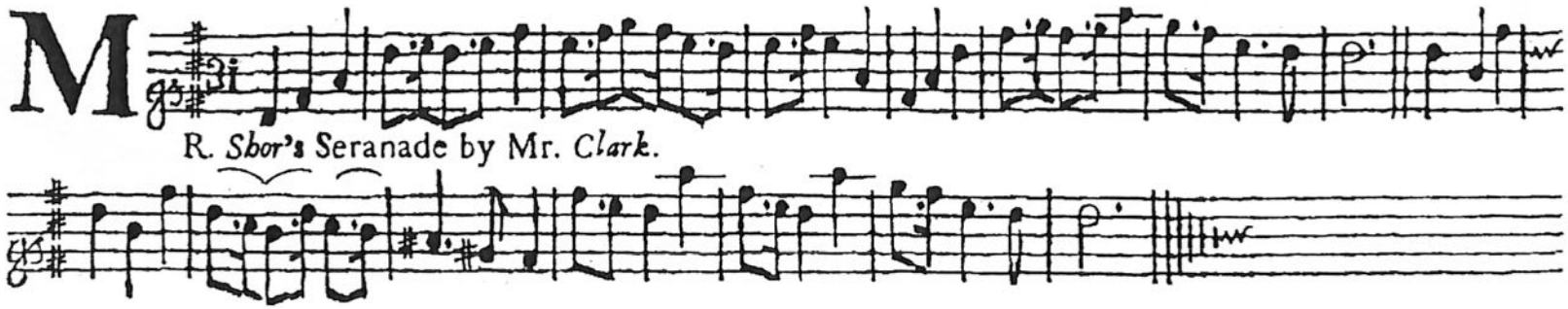


20 A

Scotch Tune in *Meaſure for Meaſure.*

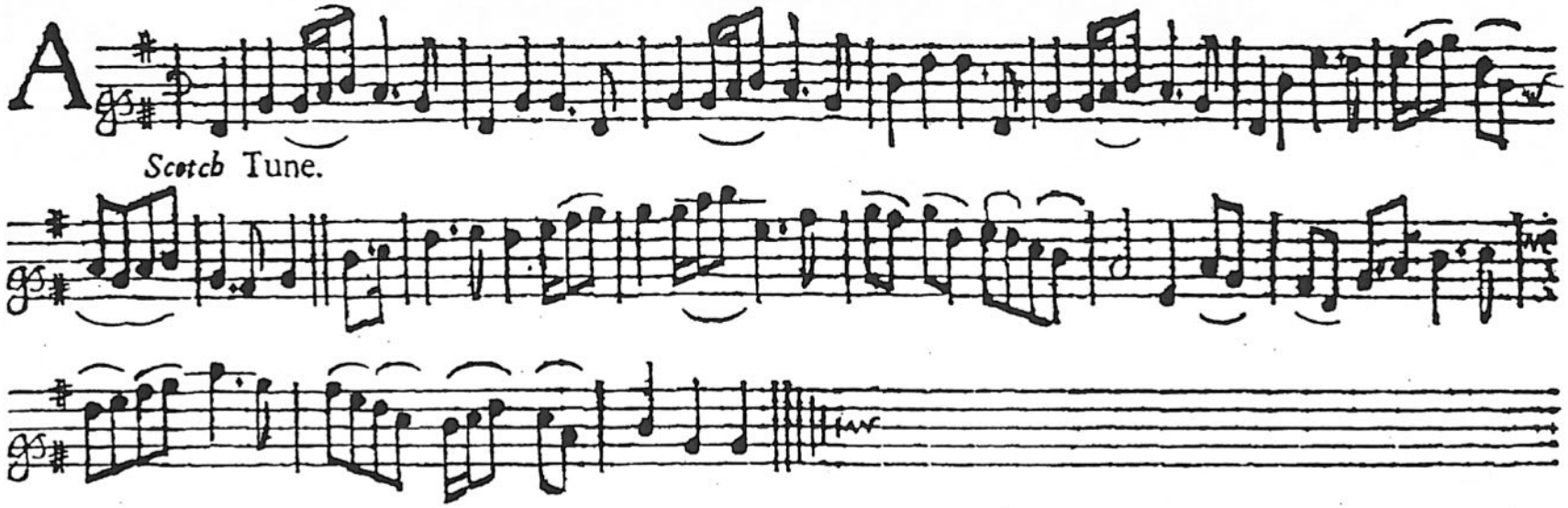
21 M

R. *Shor's* Seranade by Mr. *Clark.*



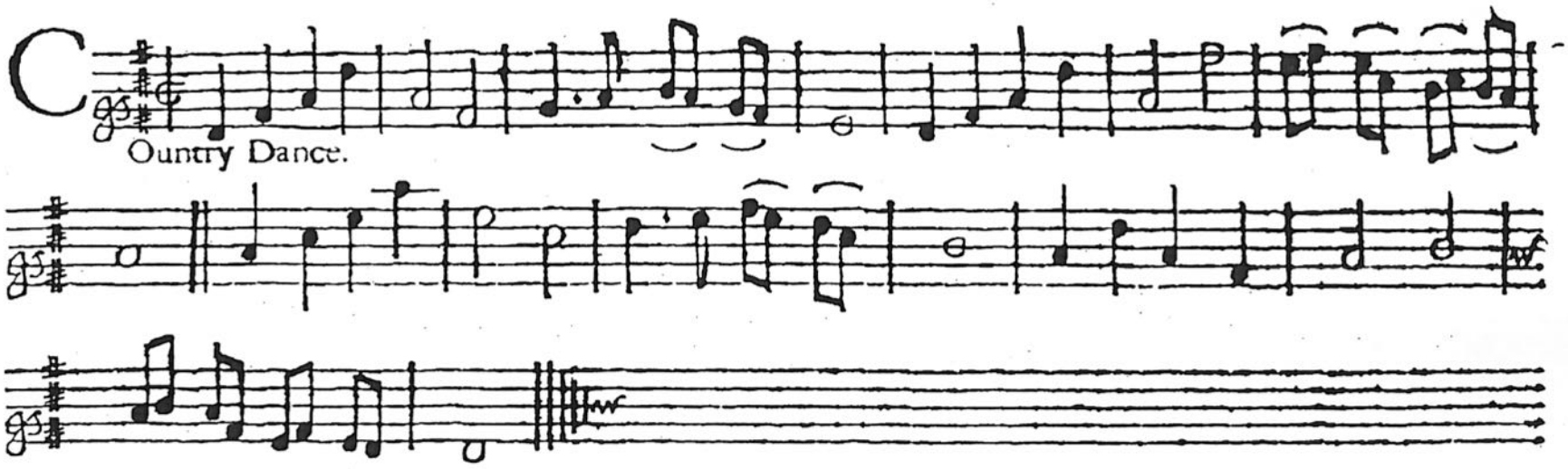
22 A

Scotch Tune.



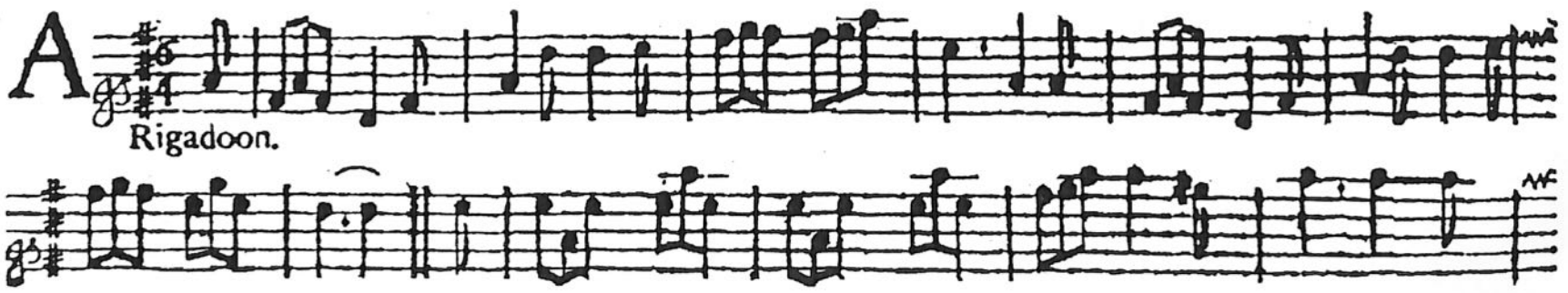
23 C

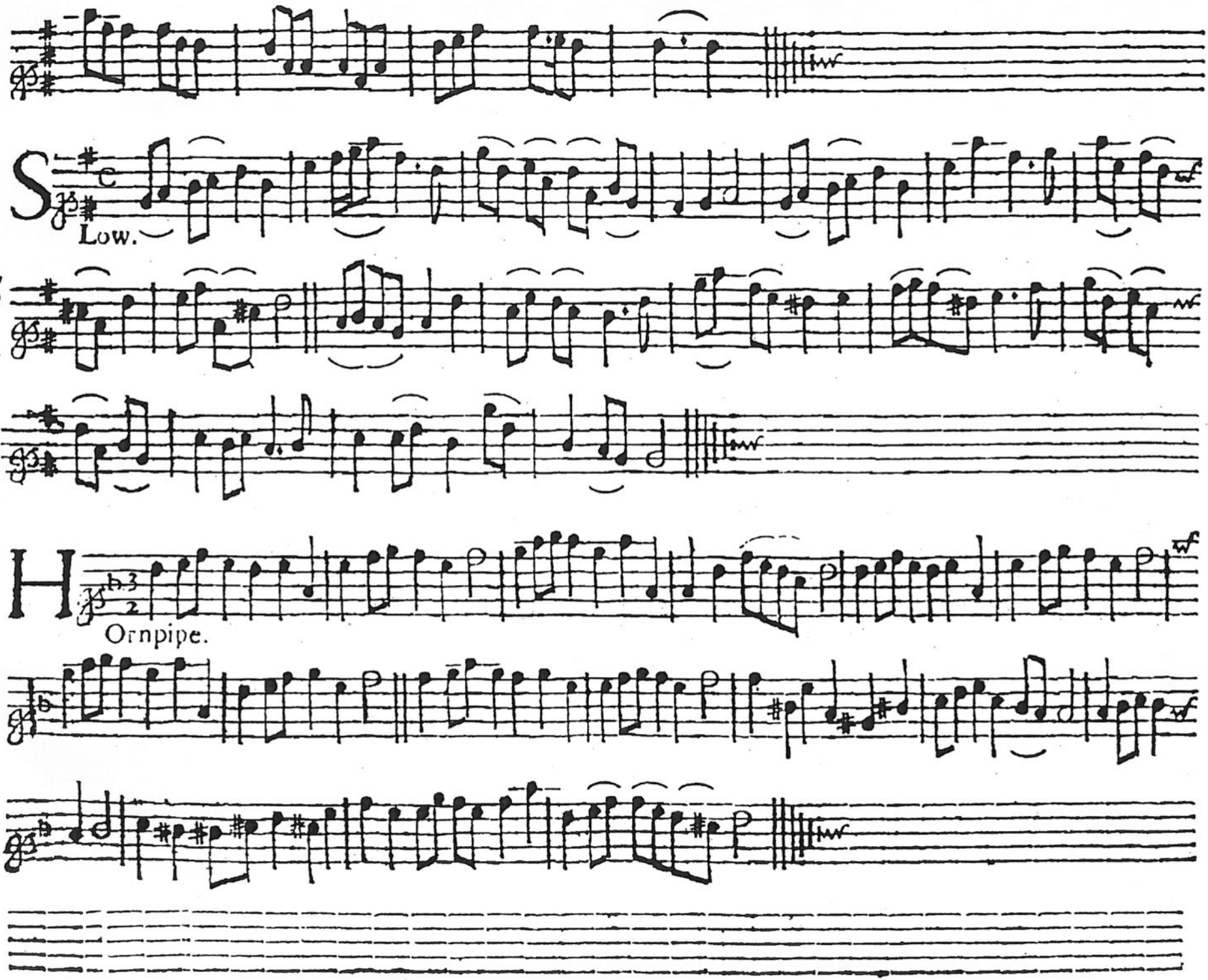
Ountry Dance.

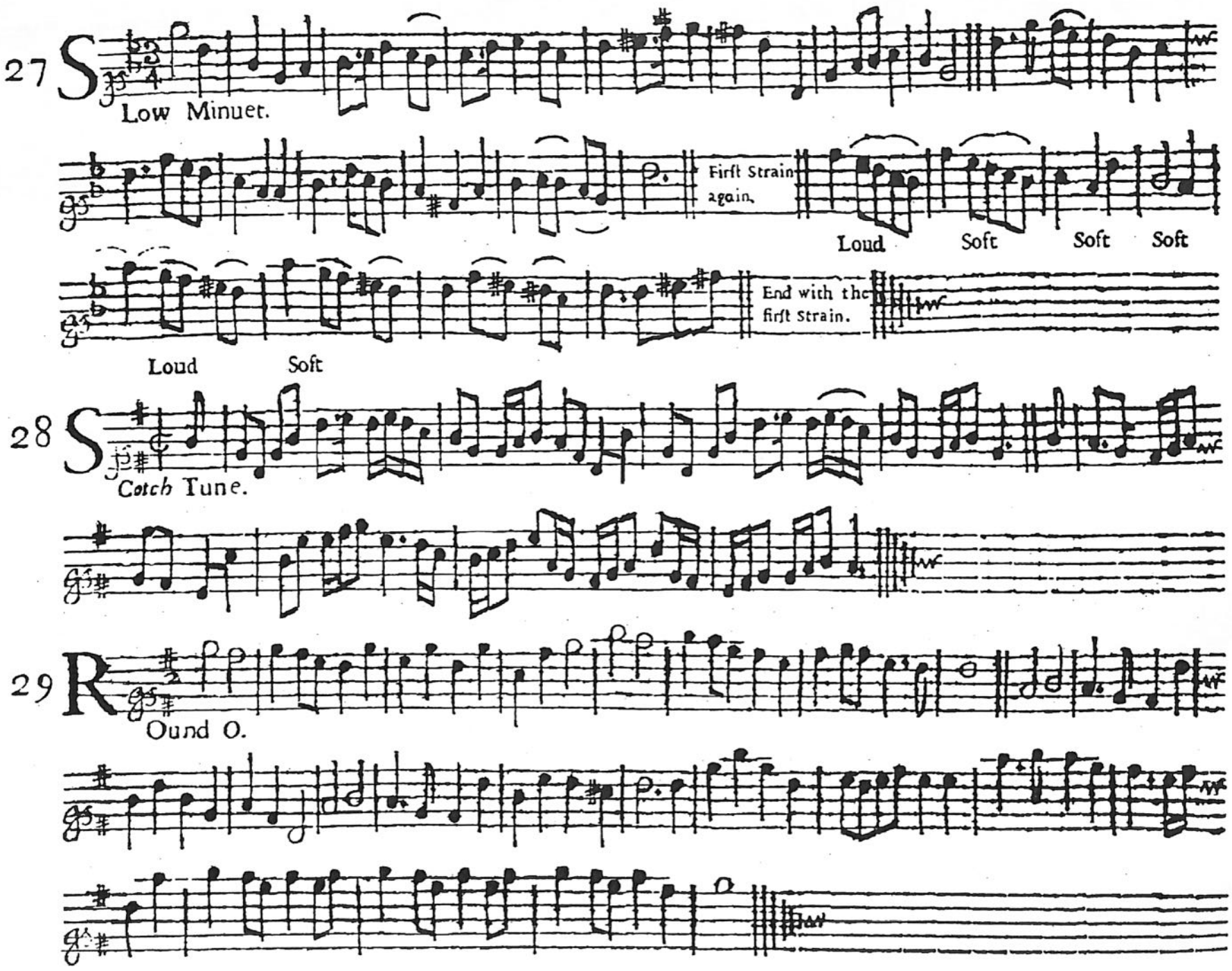


24 A

Rigadoon.




S
Low.
25
H
Ornpipe.
26


27
Low Minuet.
First Strain again.
Loud
Soft
Soft
Soft
End with the first Strain.
Loud
Soft
28
Catch Tune.
29
Ound O.

30 M

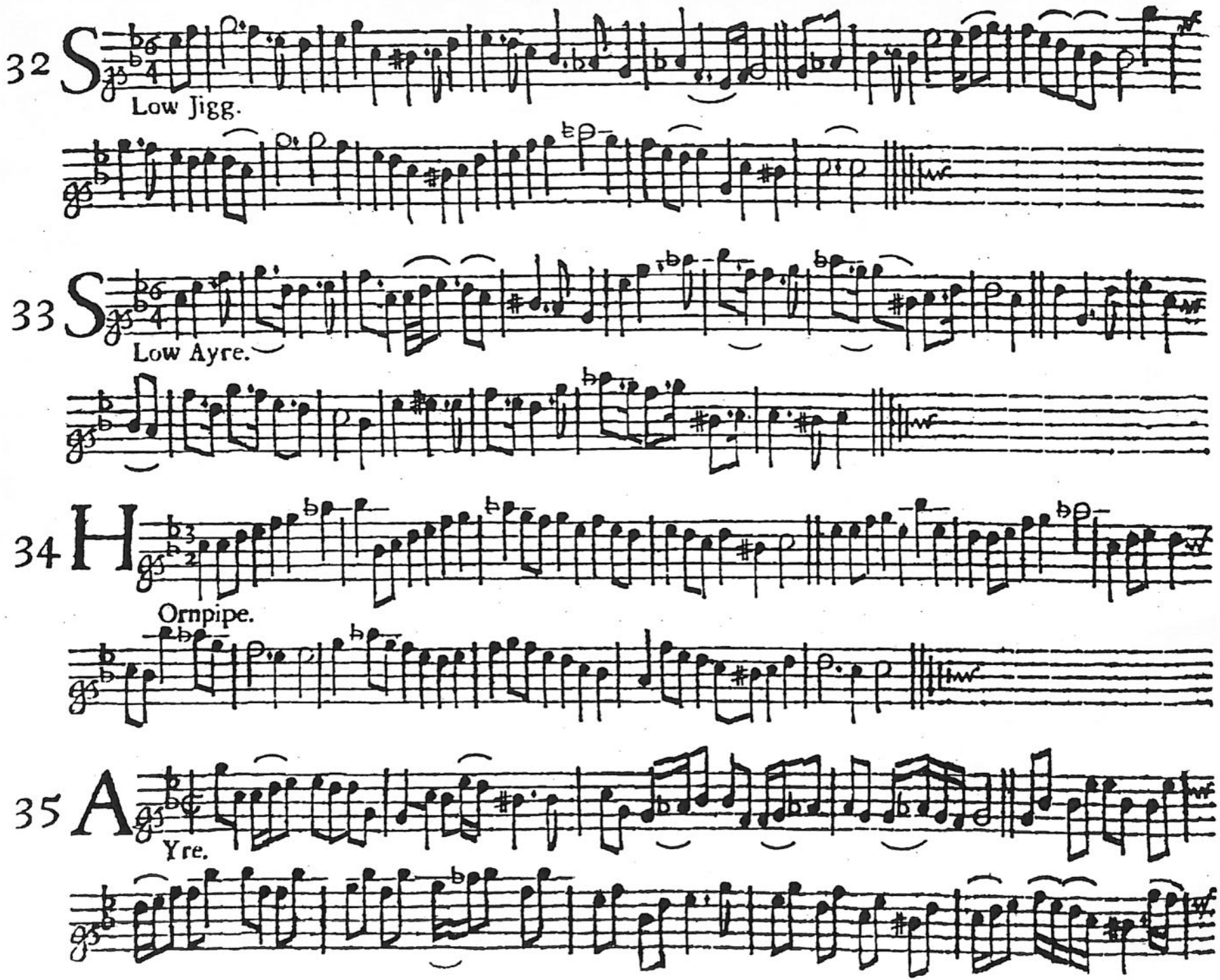
Inuet.

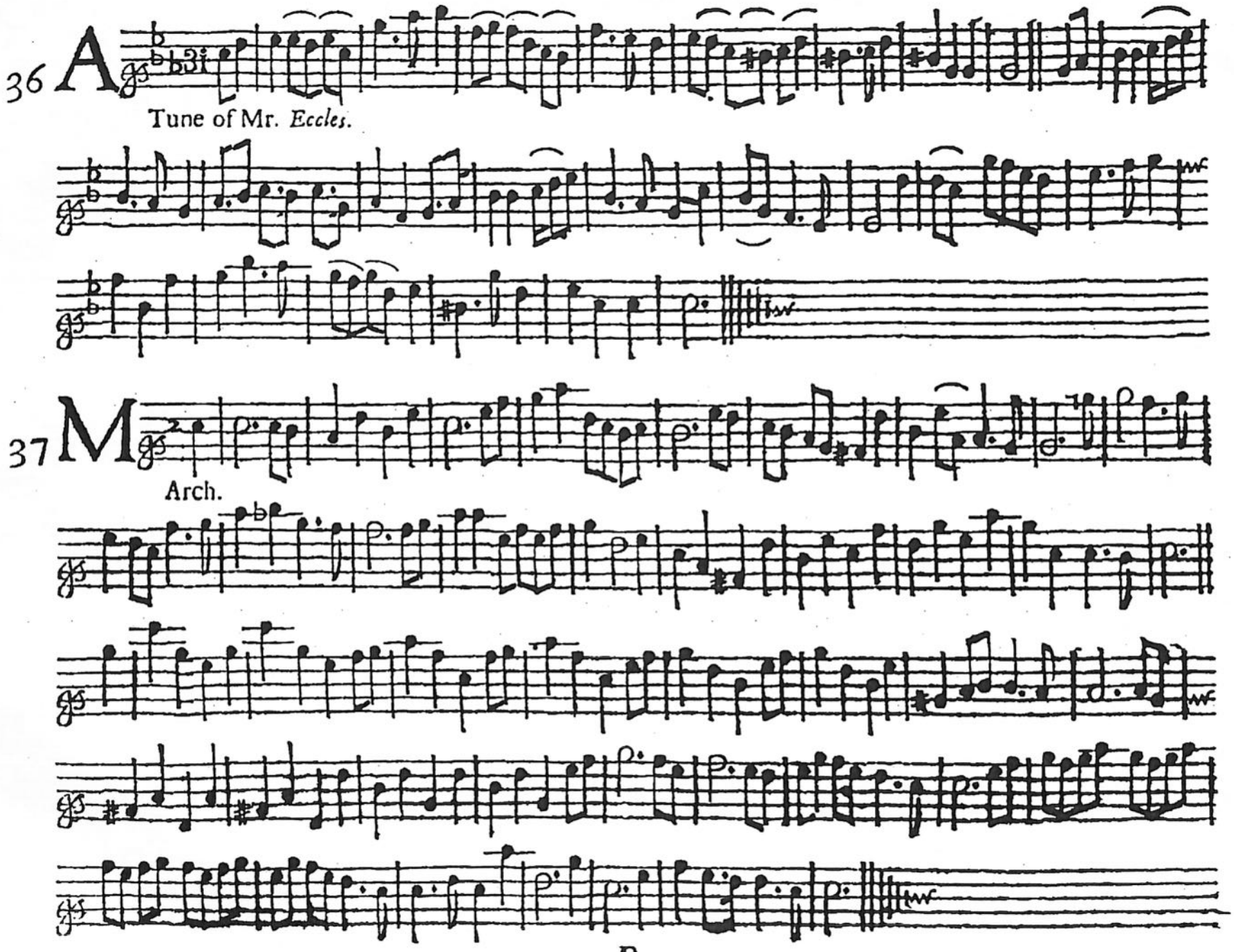
First Strain again.

End with the first ſtrain.

31 H

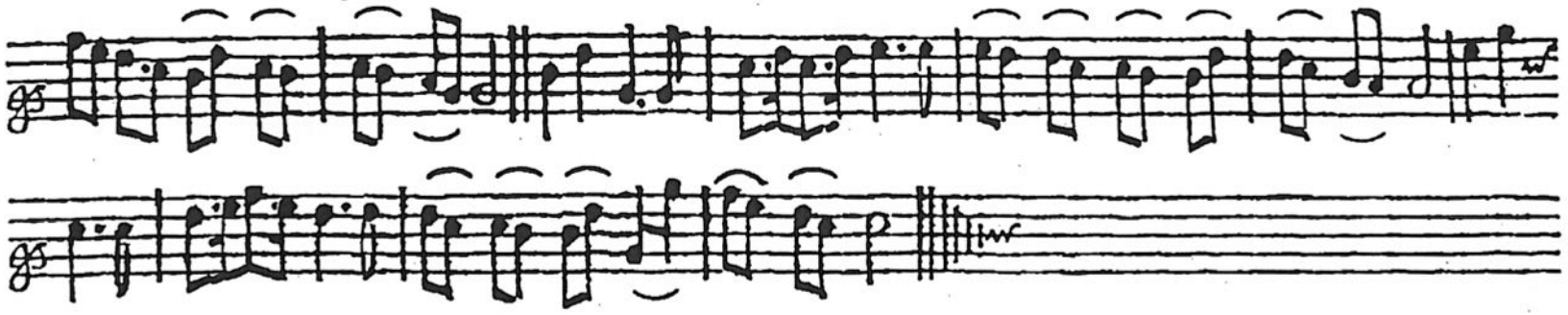
Ornpipe.


32 S
Low Jigg.
33 S
Low Ayre.
34 H
Ornpipe.
35 A
Yre.


36 A
Tune of Mr. Eccles.
37 M
Arch.

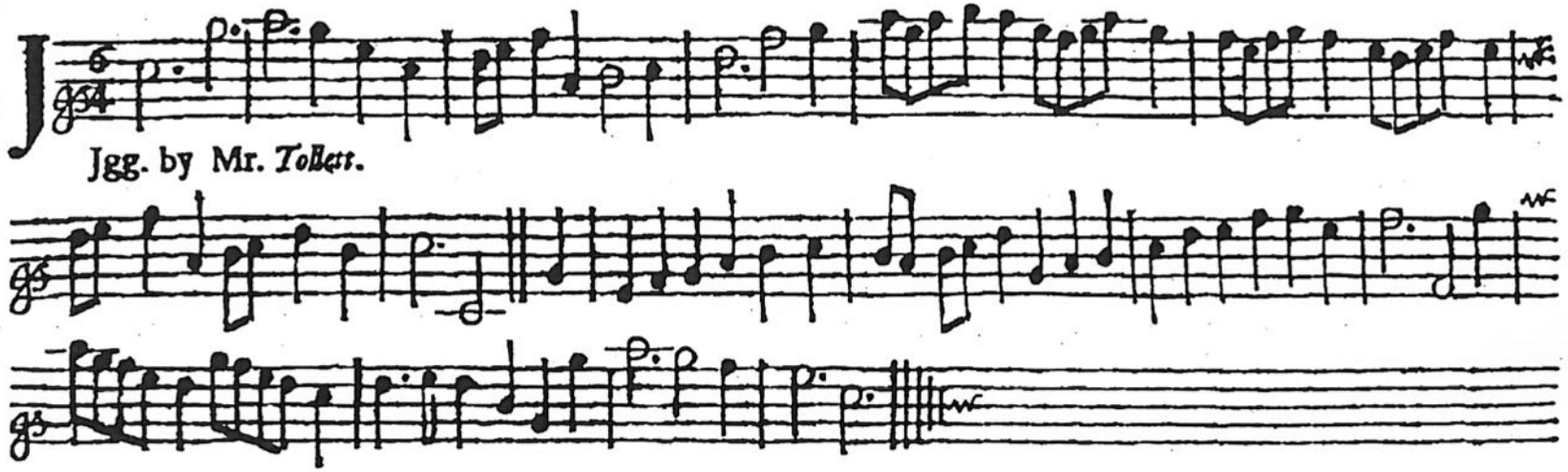
38 A

Scotch Tune by Mr. *Clark.*



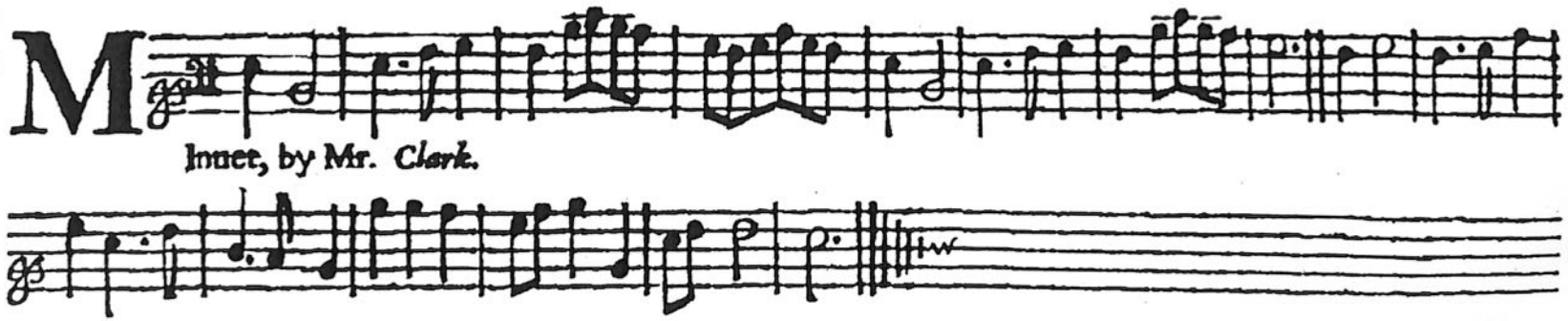
39 J

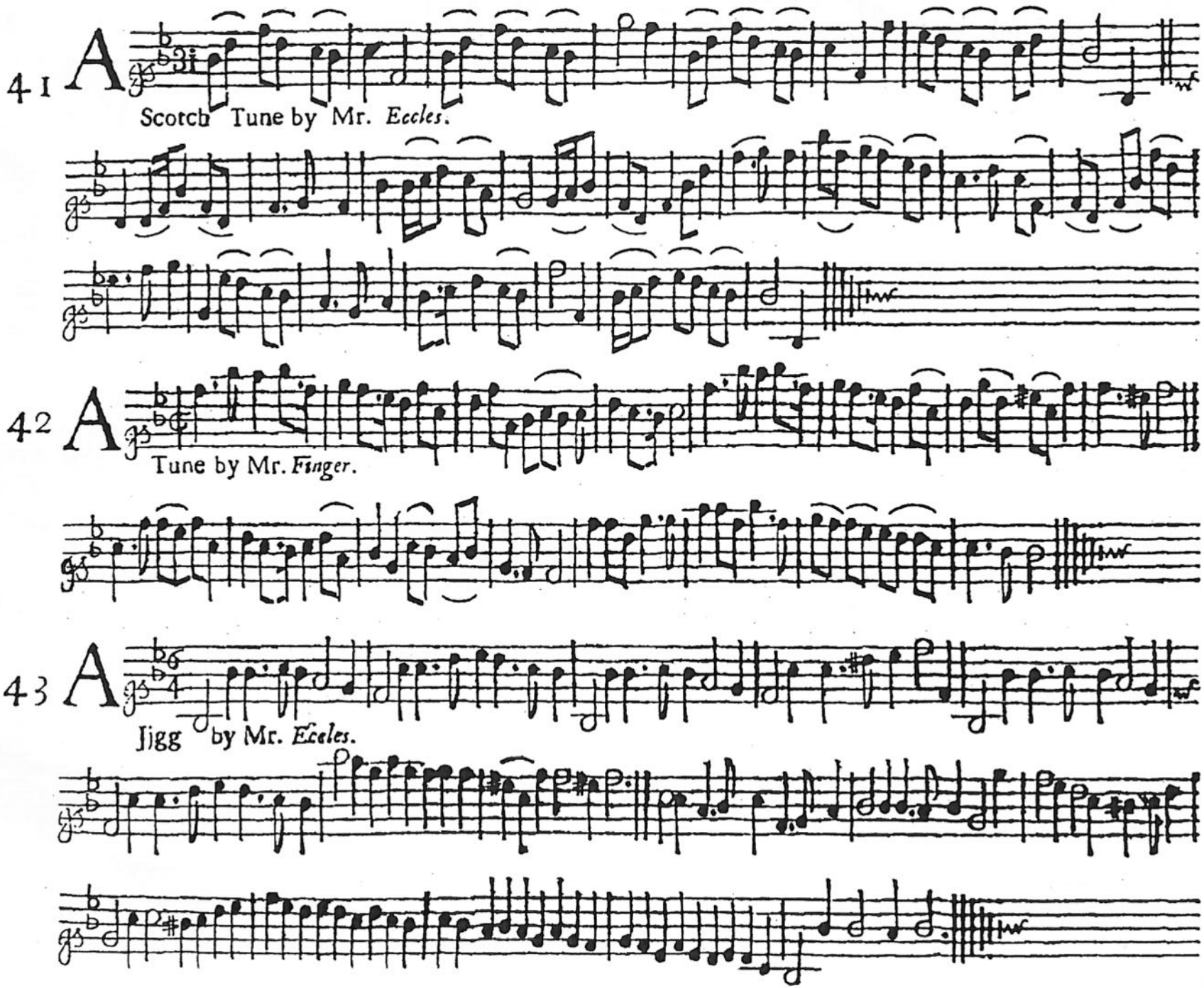
Jgg. by Mr. *Tollet.*

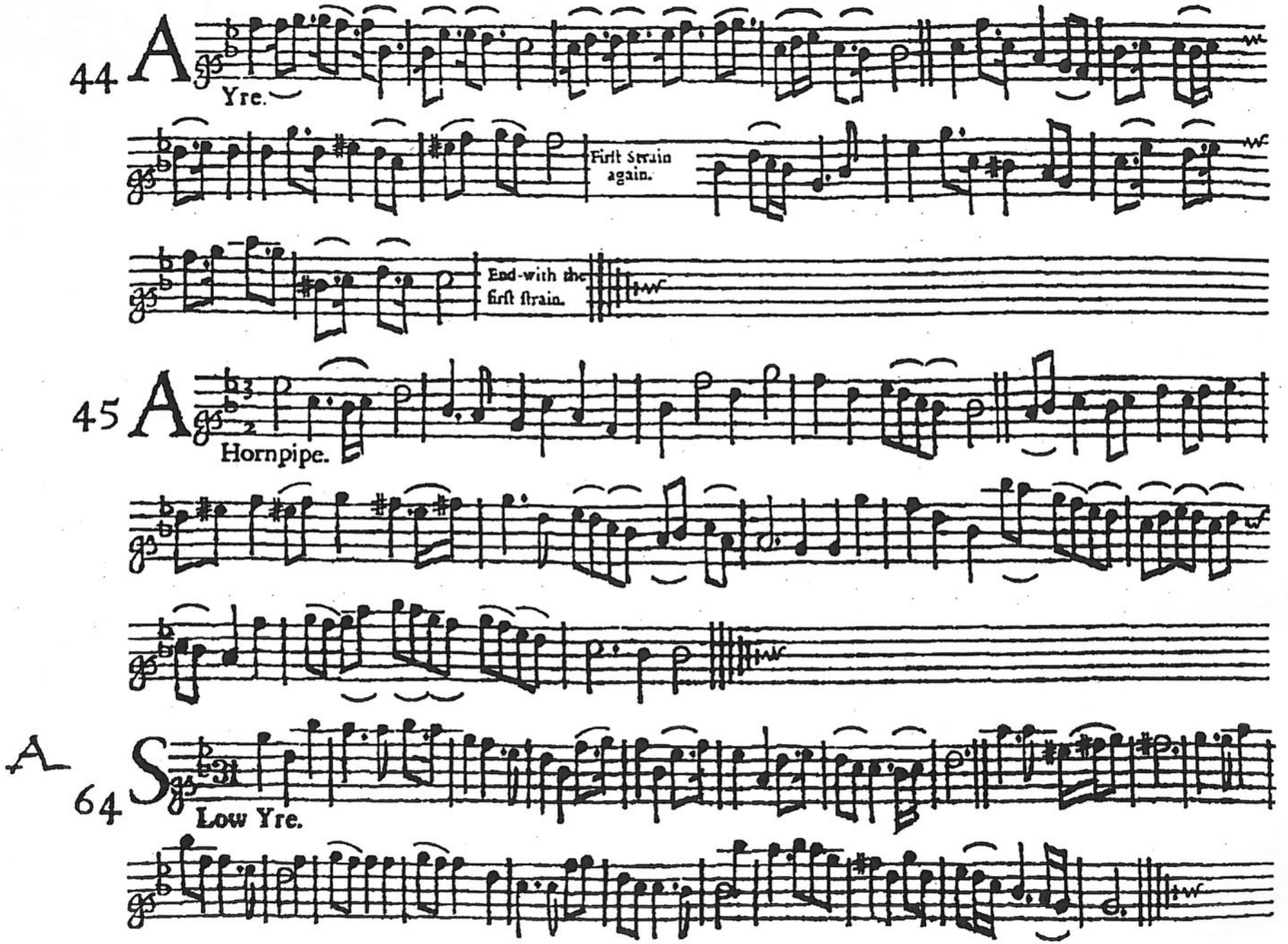


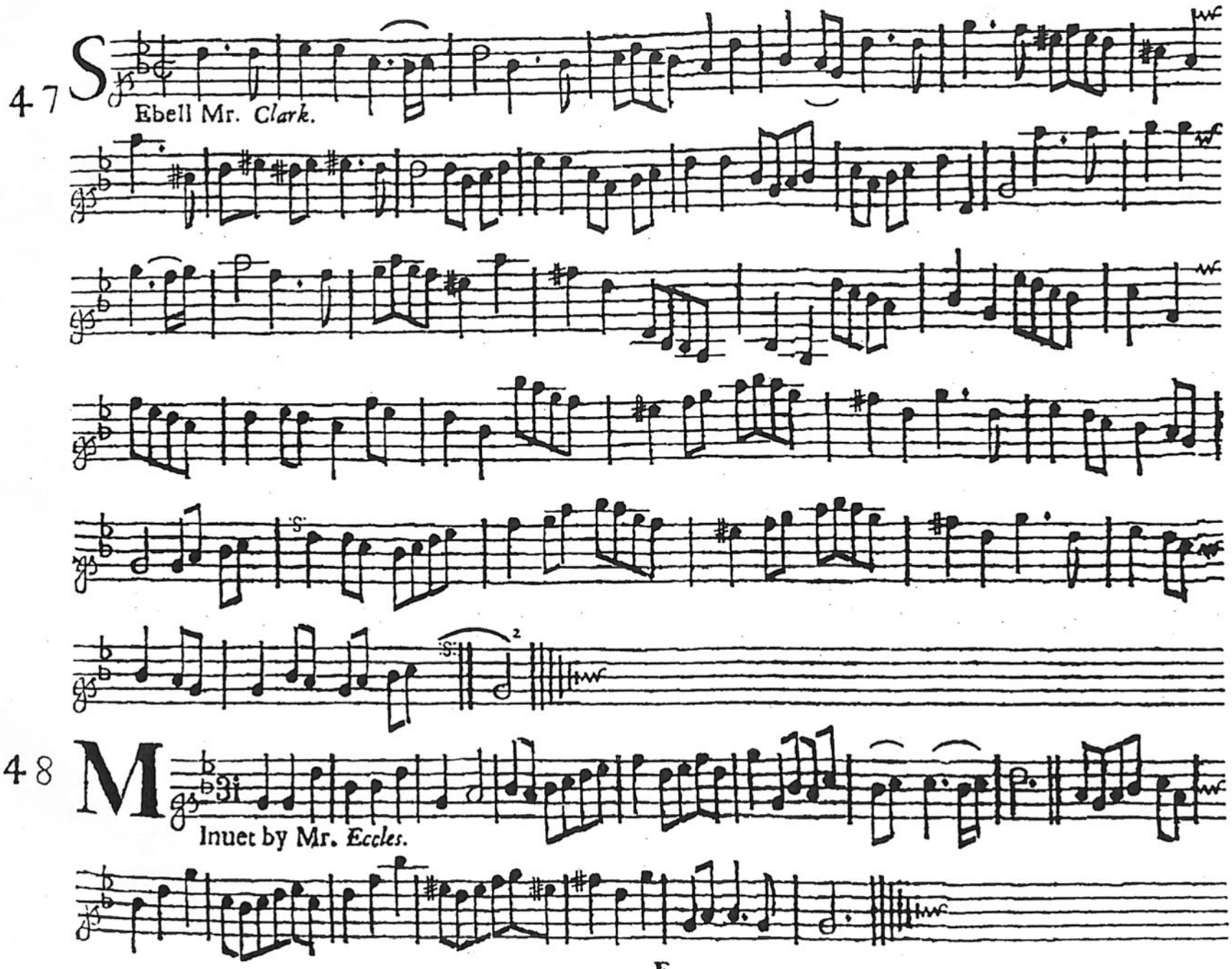
40 M

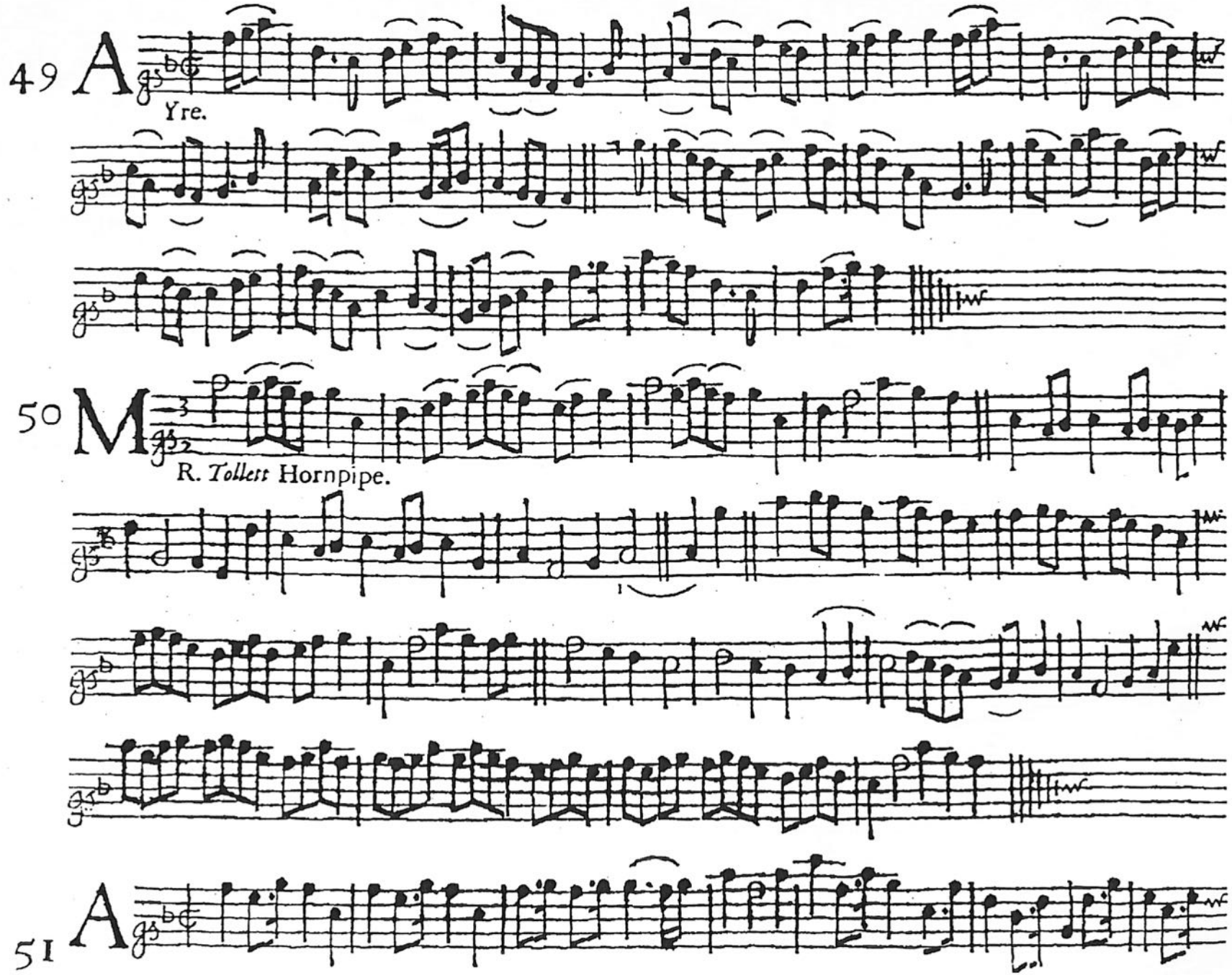
Inuet, by Mr. *Clark.*

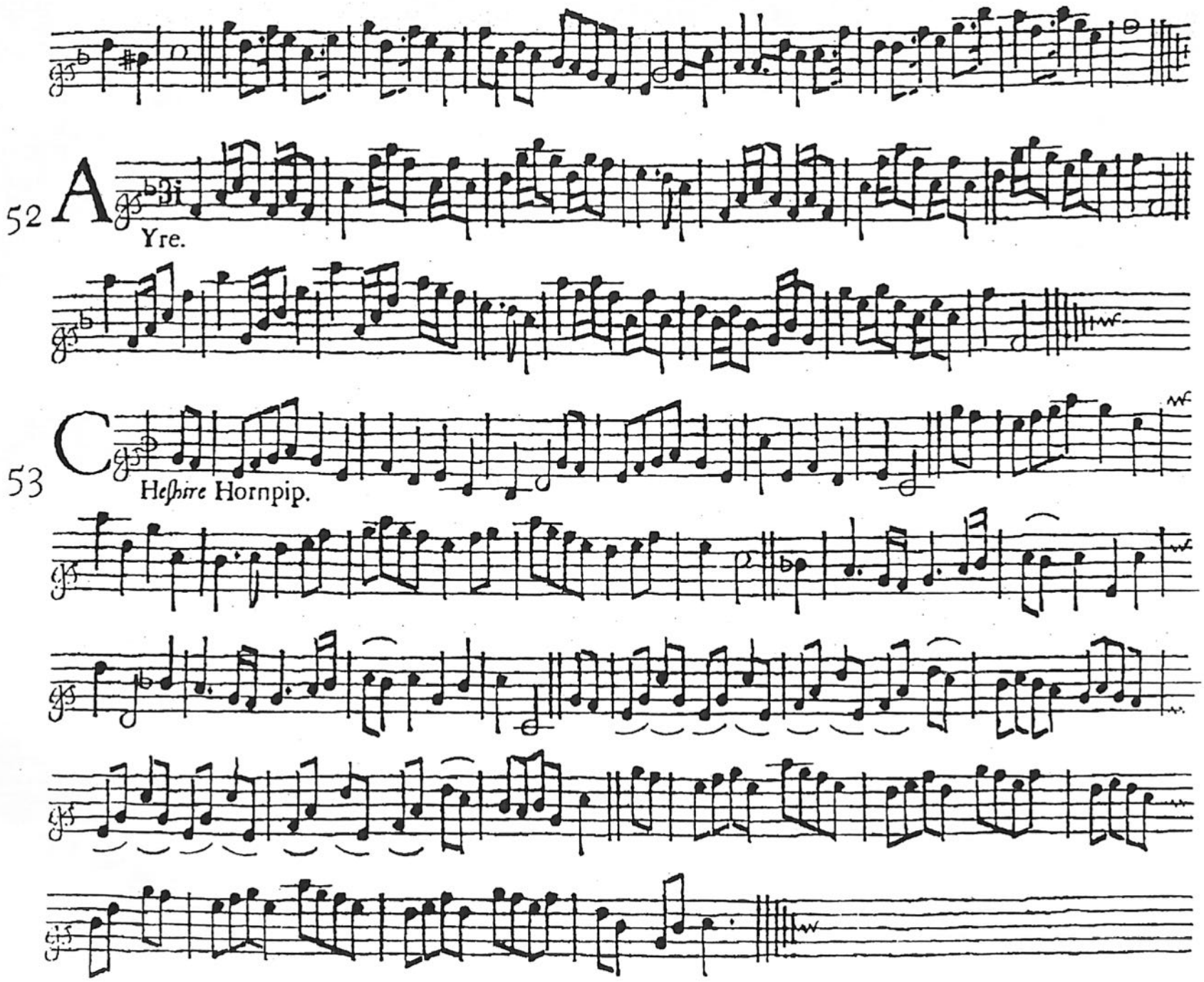


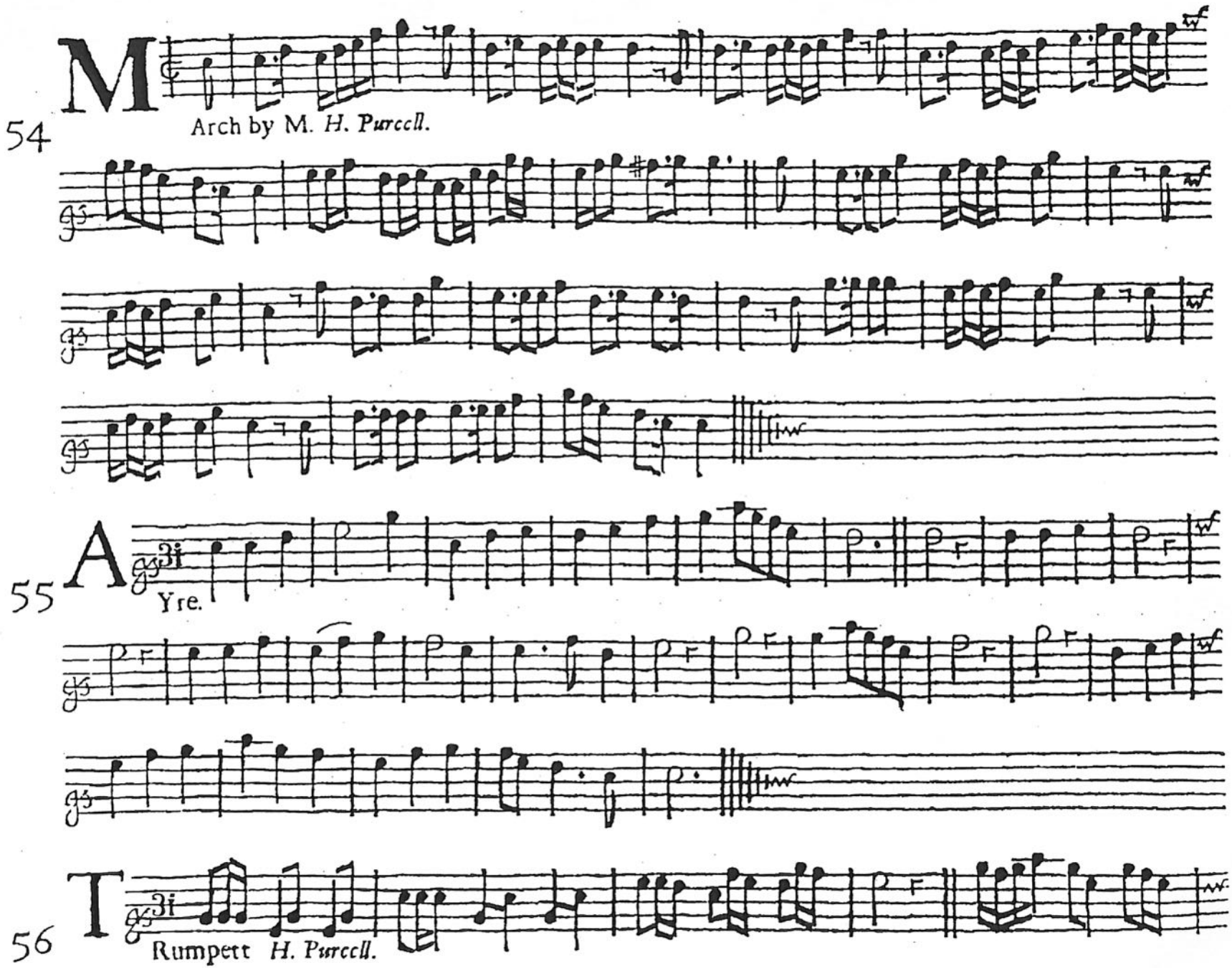

41 A
Scotch Tune by Mr. Eccles.
42 A
Tune by Mr. Finger.
43 A
Jigg by Mr. Eceles.

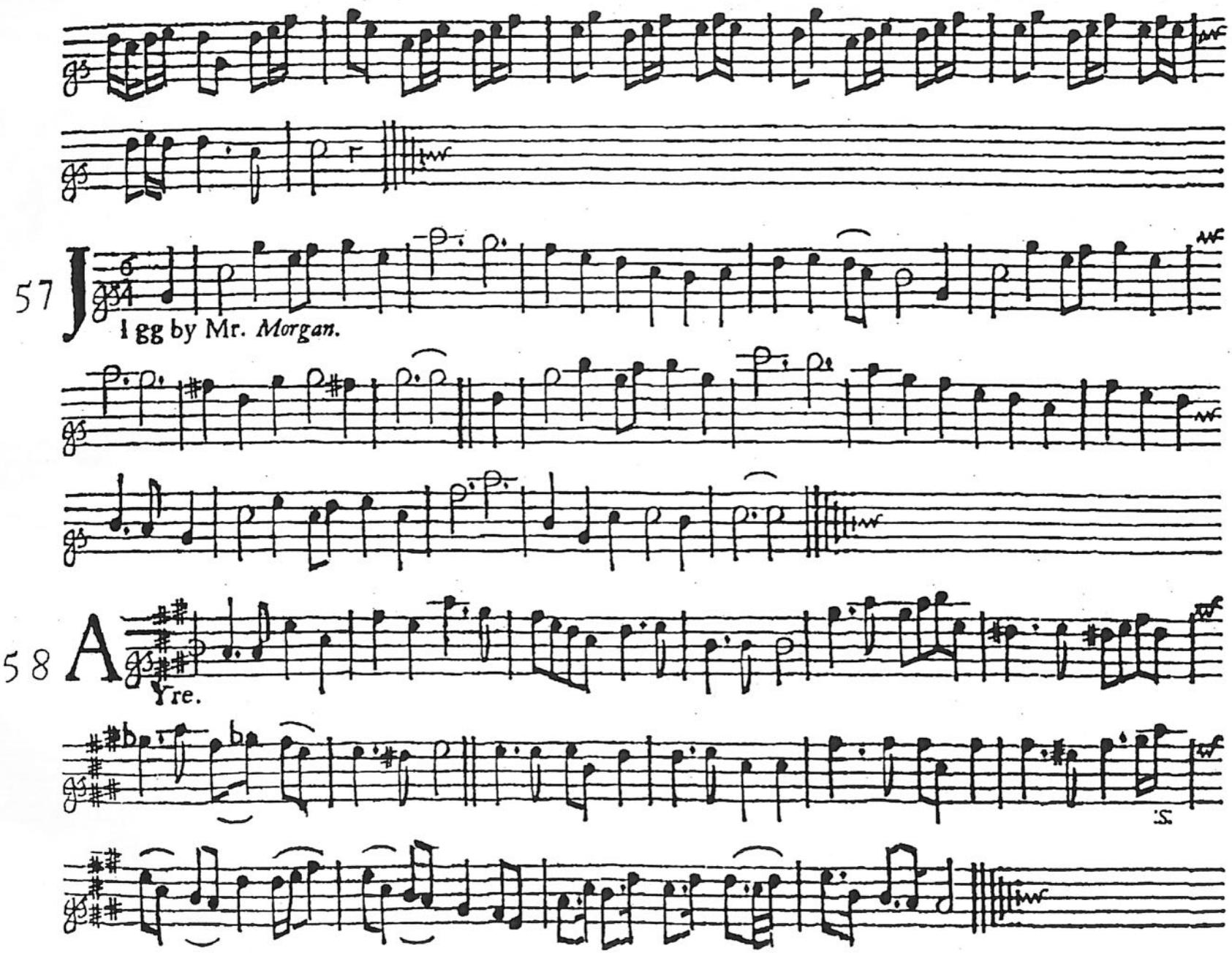

44
A
Yre.
First Strain
again.
End with the
first strain.
45
A
Hornpipe.
A
64
S
Low Yre.


47
Ebell Mr. Clark.
48
Inuet by Mr. Eccles.


49
A
Yre.
50
M
R. *Tollett* Hornpipe.
51
A

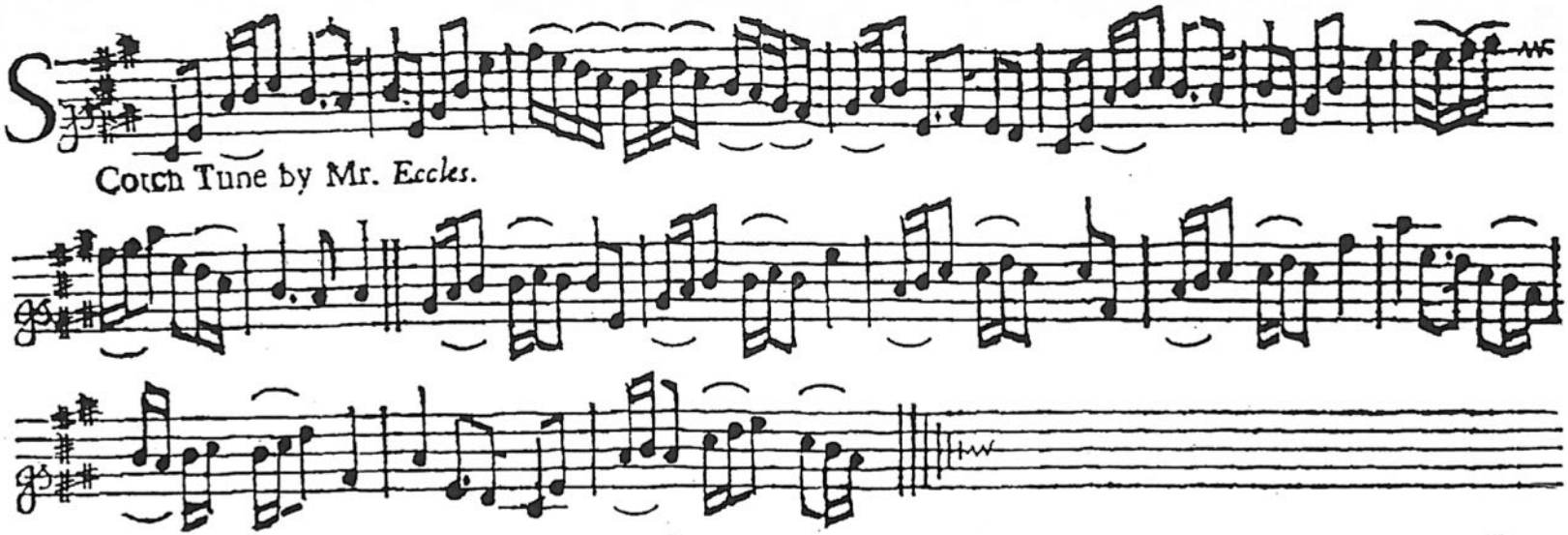

52
A
Yre.
53
C
Heſhire Hornpip.


54
M
Arch by M. H. Purcell.
55
A
Yre.
56
T
Rumpett H. Purcell.


57
Jigg by Mr. Morgan.
58
A
Tre.

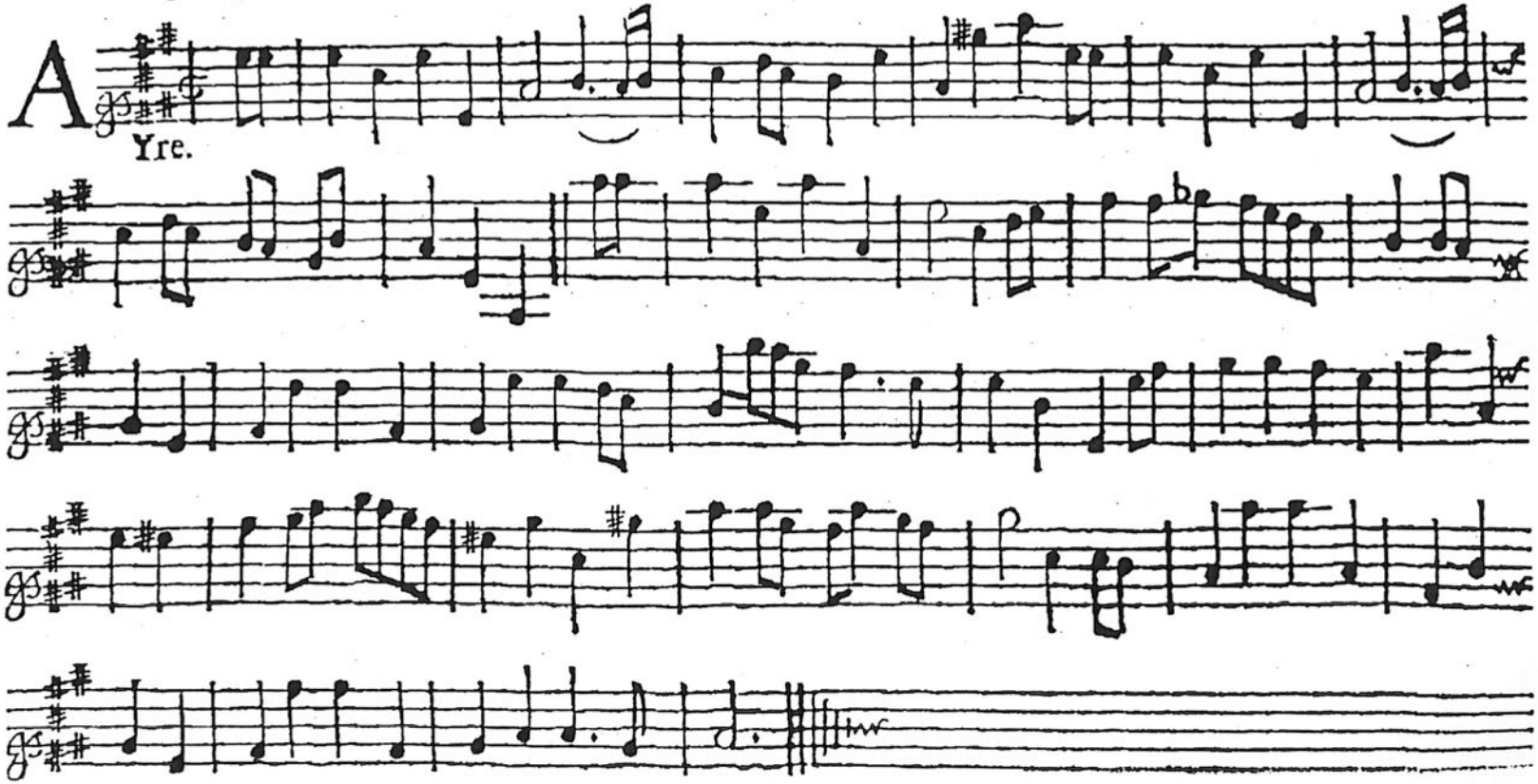
59 S

Cotch Tune by Mr. *Eccles.*



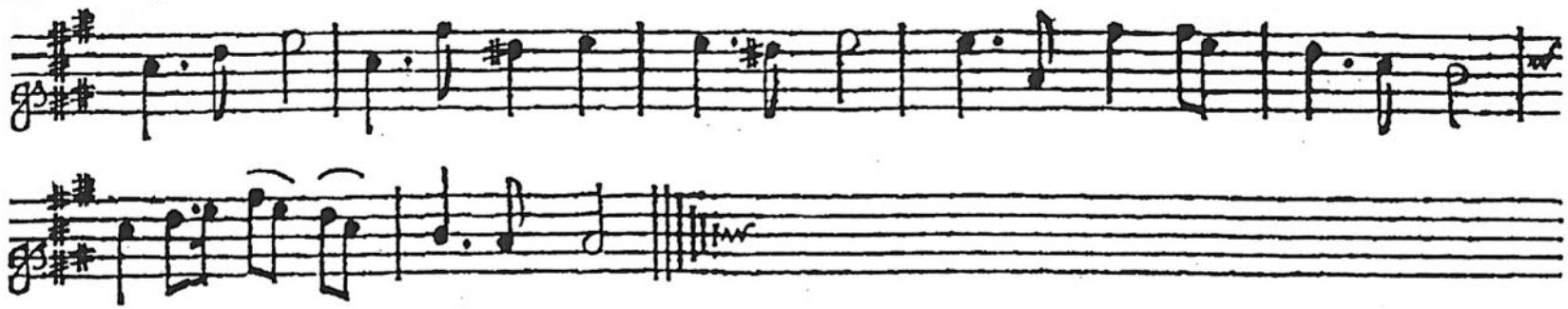
60 A

Yre.



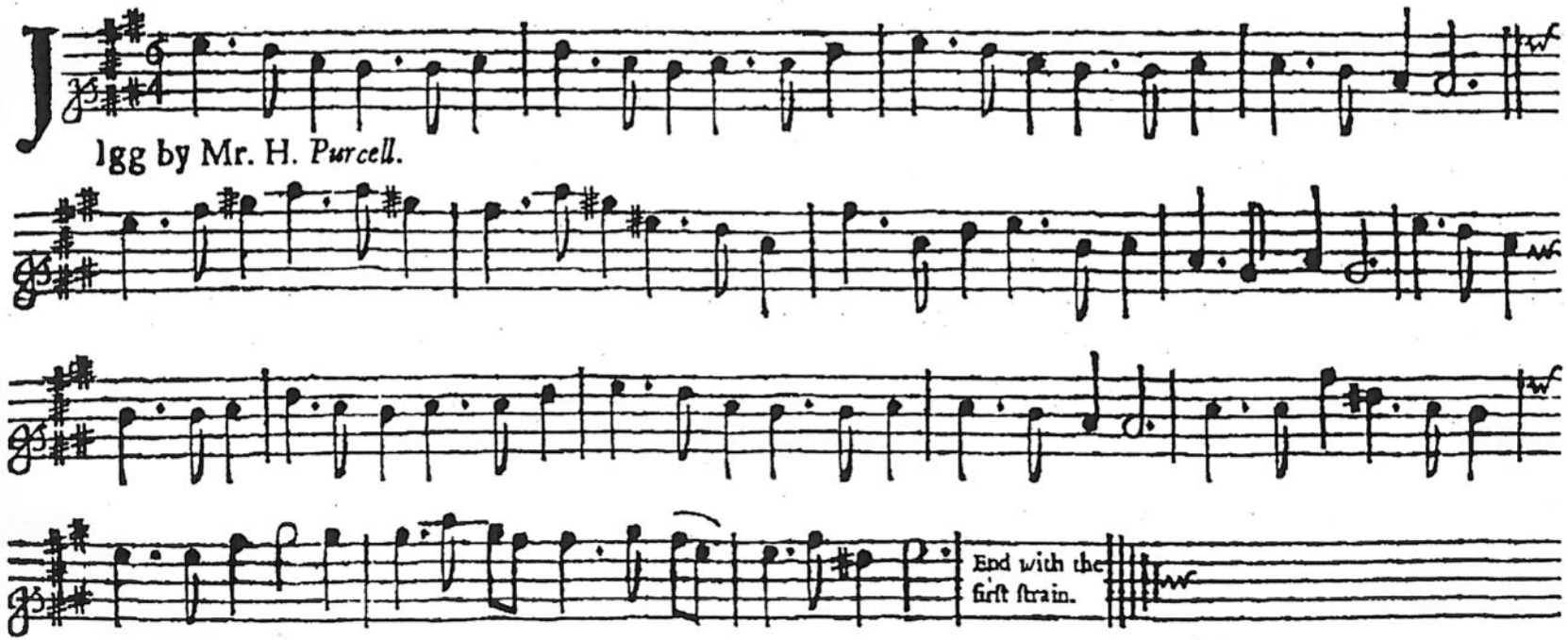
61 S

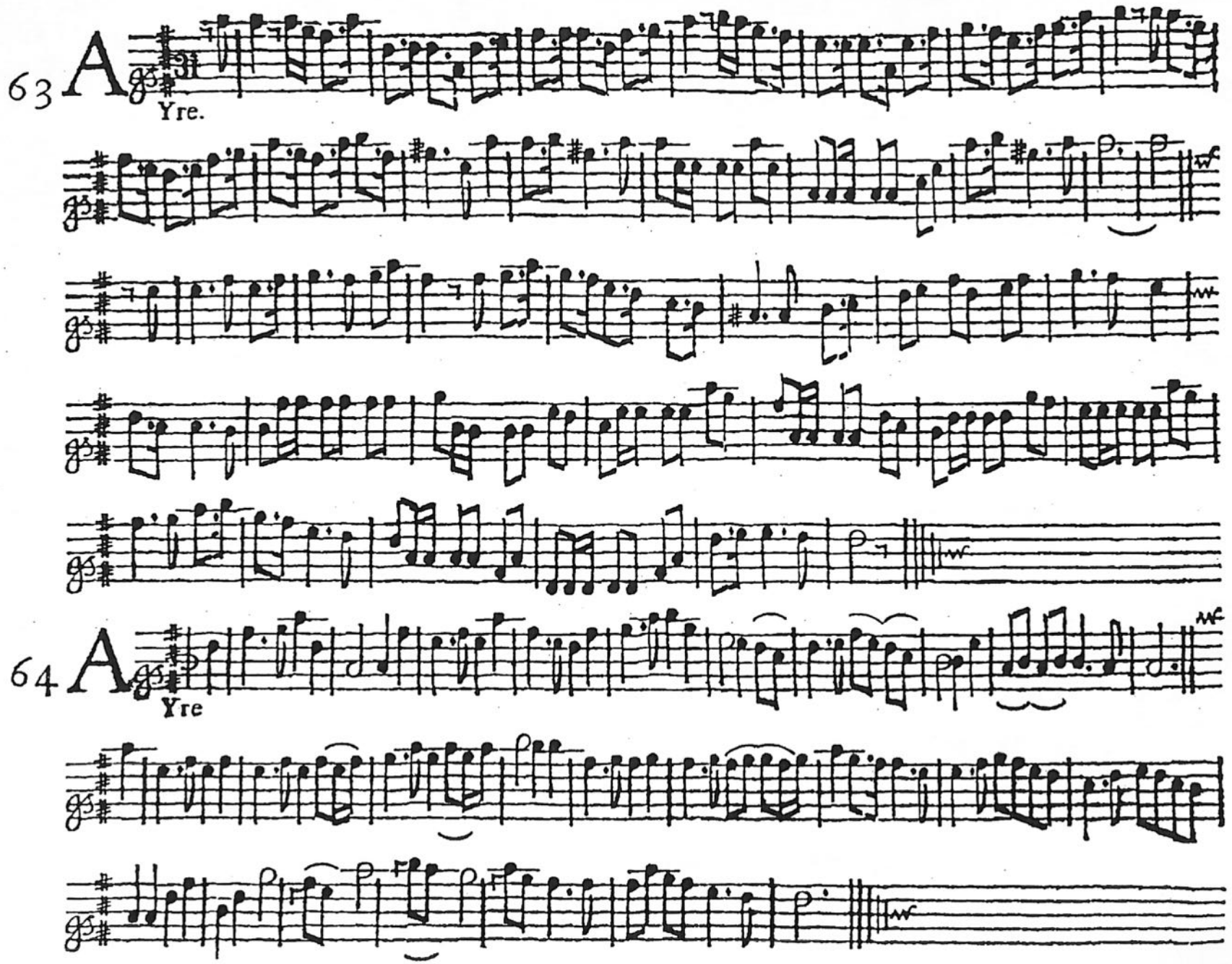
Ong Tune in the *Pillgirm.*



62 J

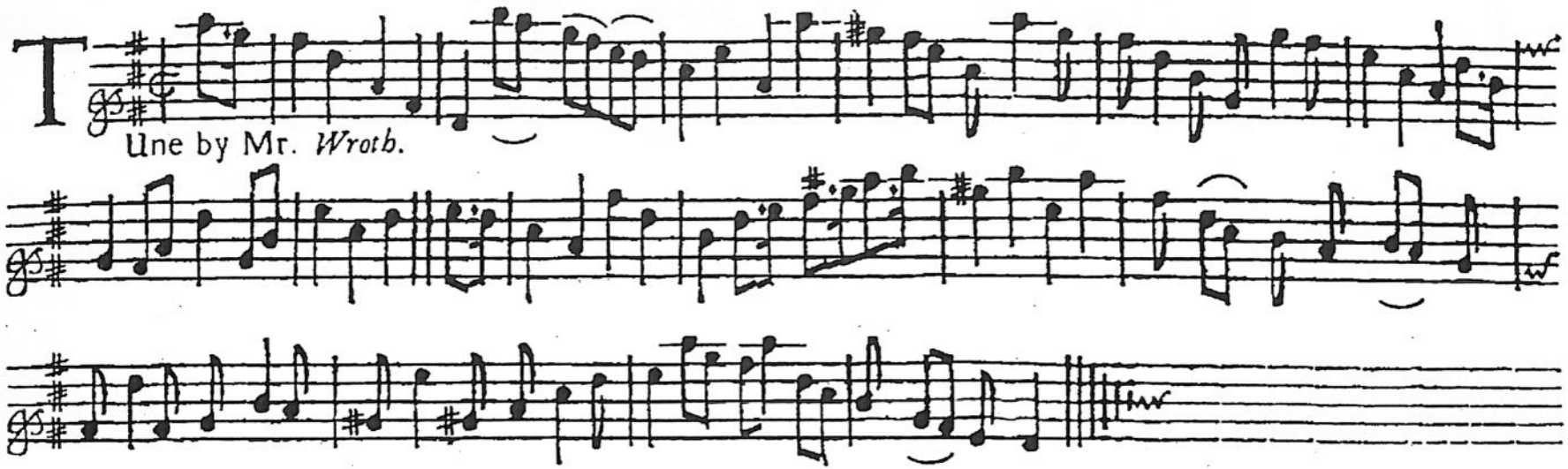
Igg by Mr. H. *Purcell.*




63
A
Yre.
64
A
Yre

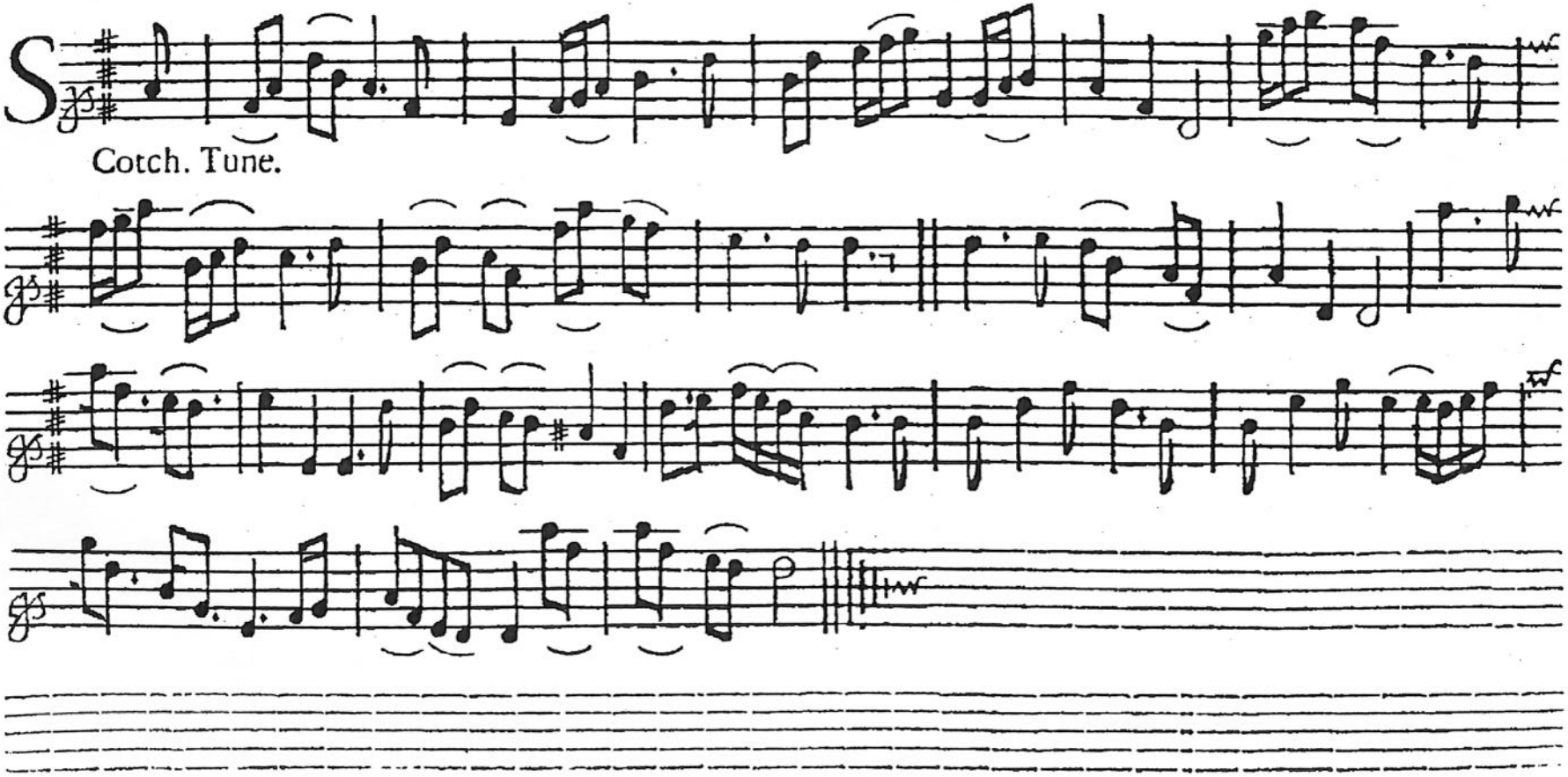
65 T

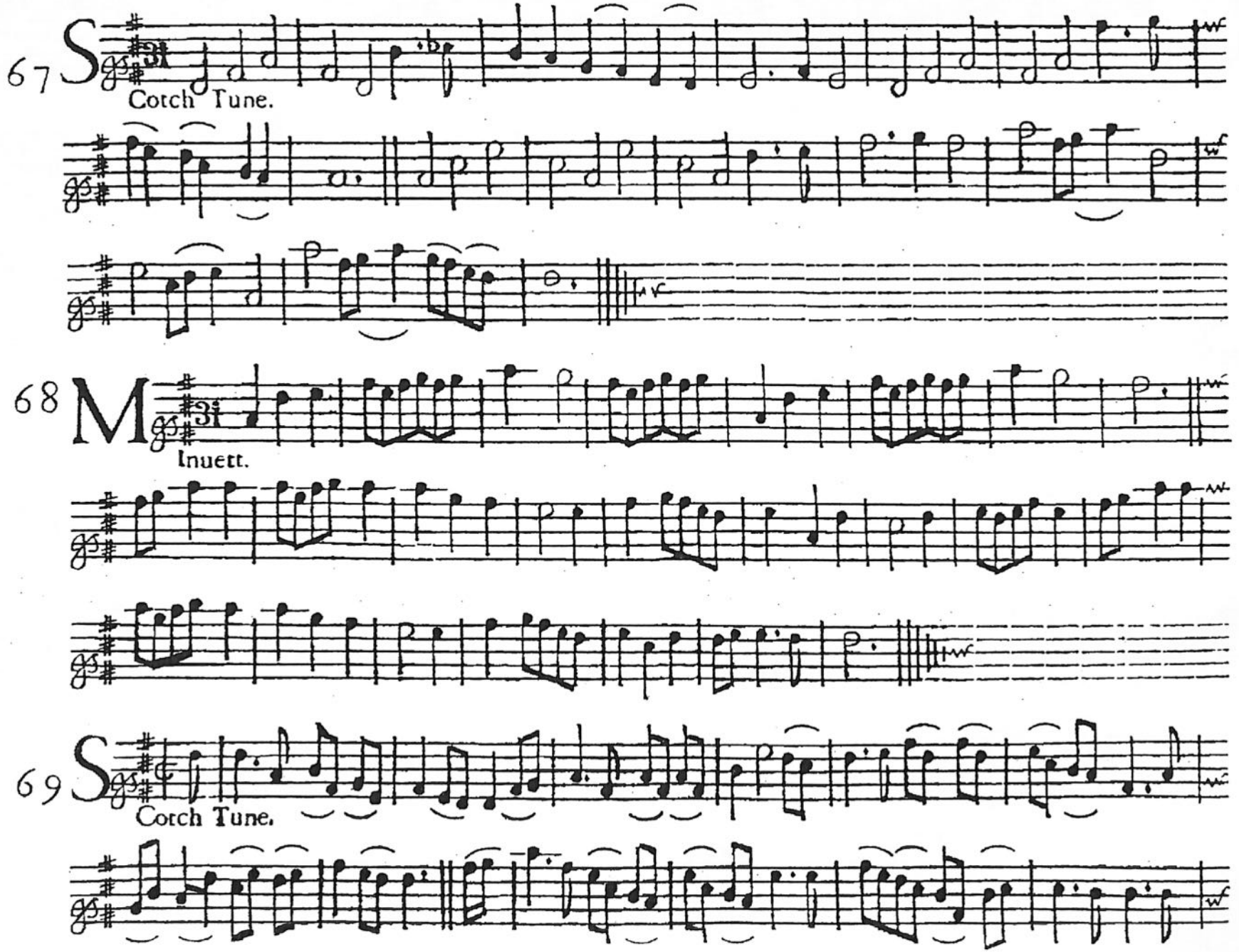
Une by Mr. *Wroth.*

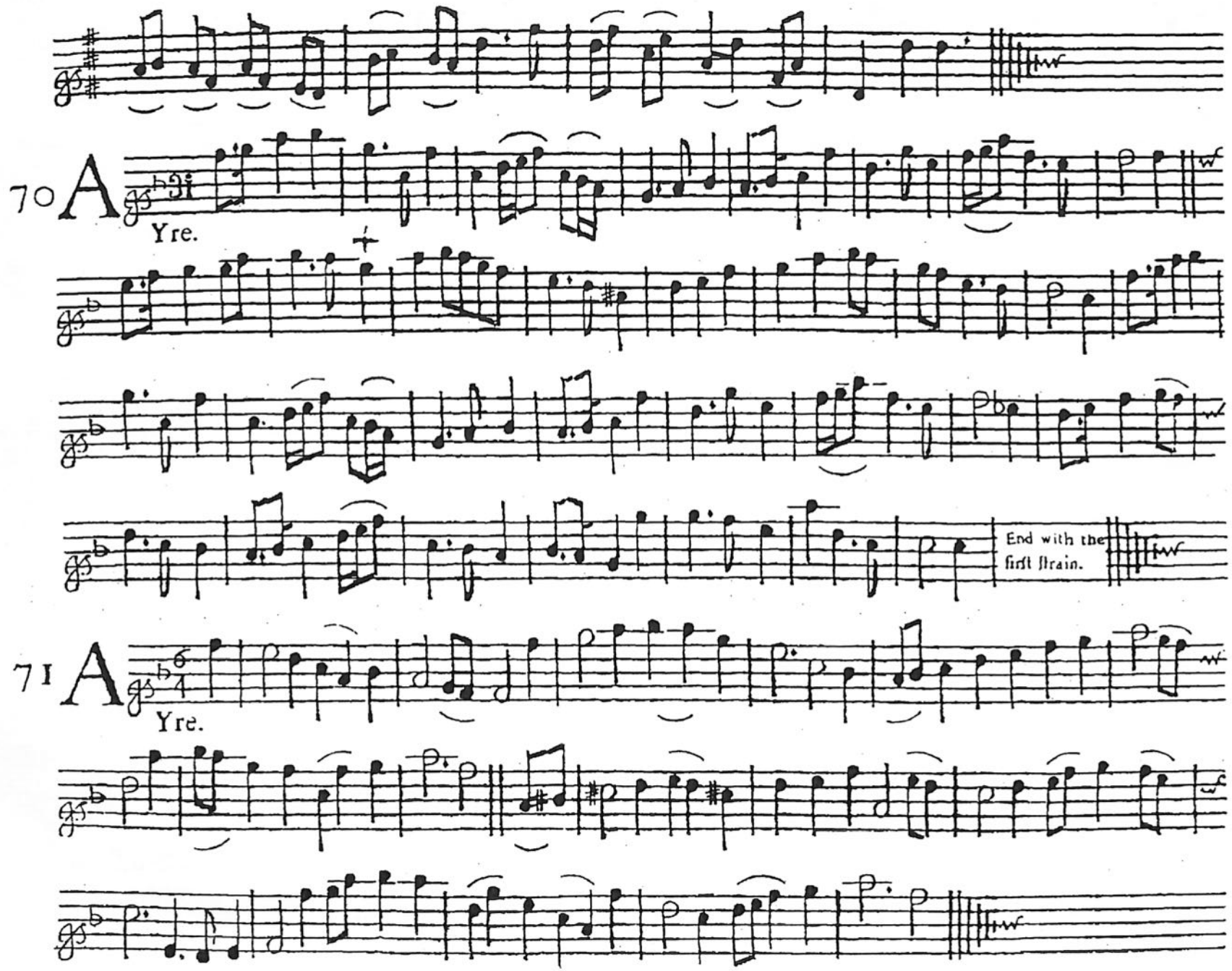


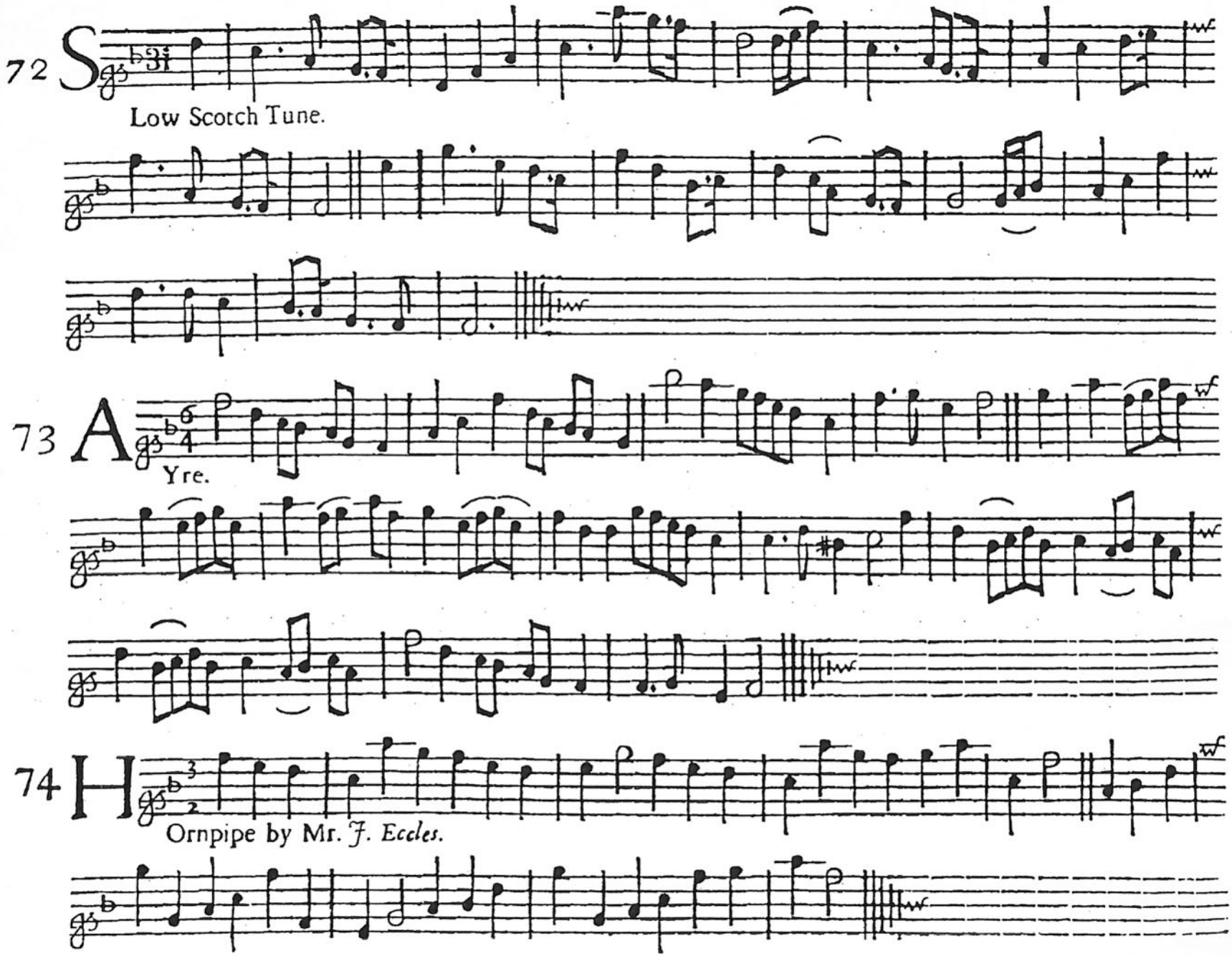
66 S

Cotch. Tune.



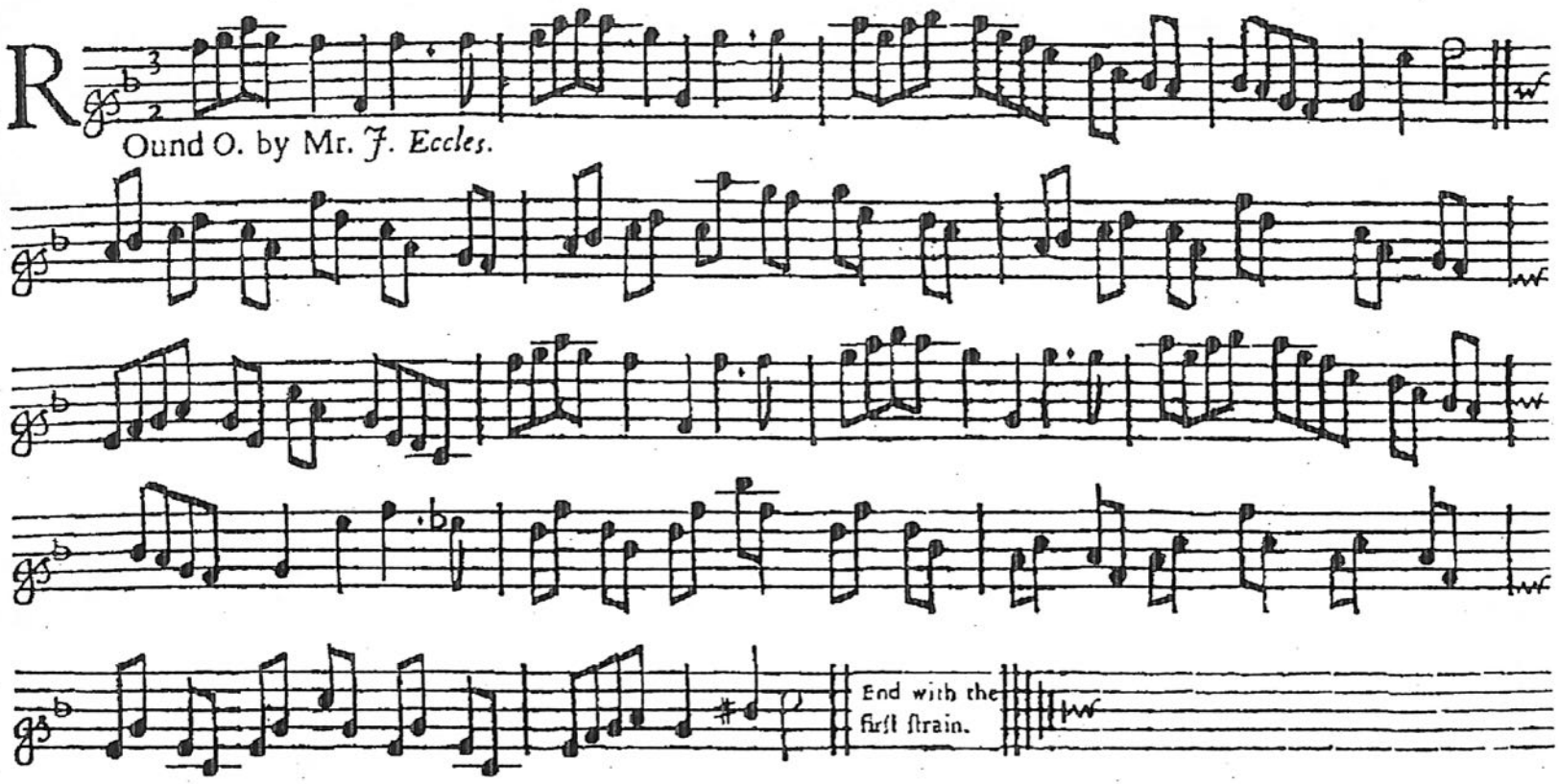

67
Cotch Tune.
68
Inuett.
69
Cotch Tune.


70 A
Yre.
End with the
firſt ſtrain.
71 A
Yre.


72 S
Low Scotch Tune.
73 A
Yre.
74 H
Ornpipe by Mr. J. Eccles.

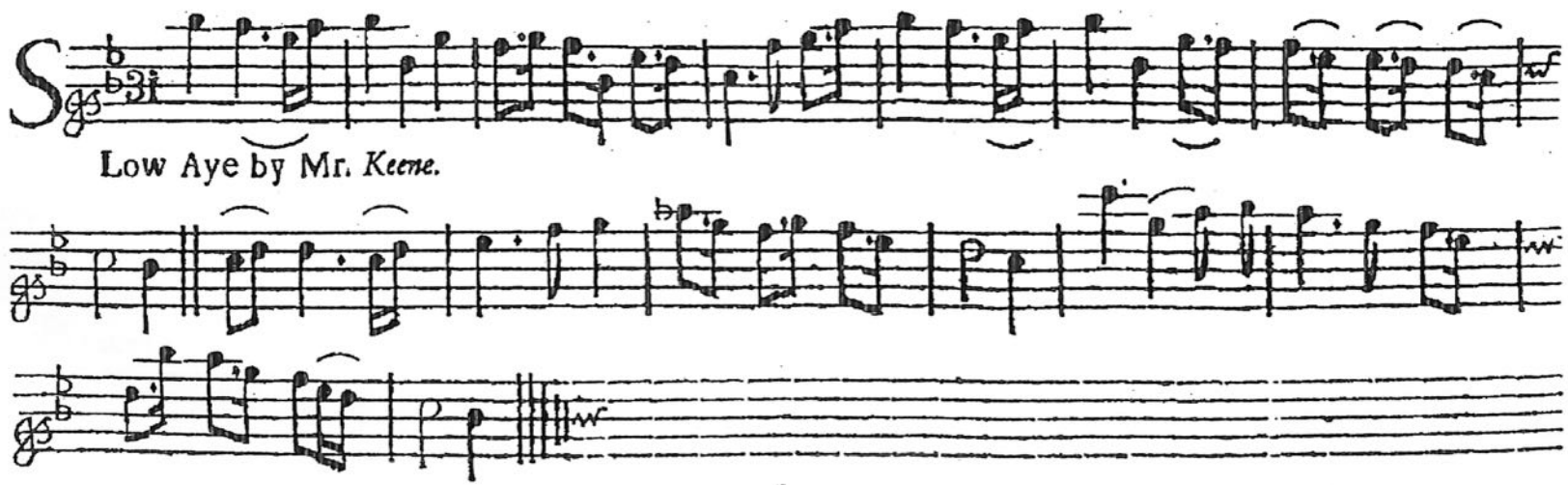
75 R

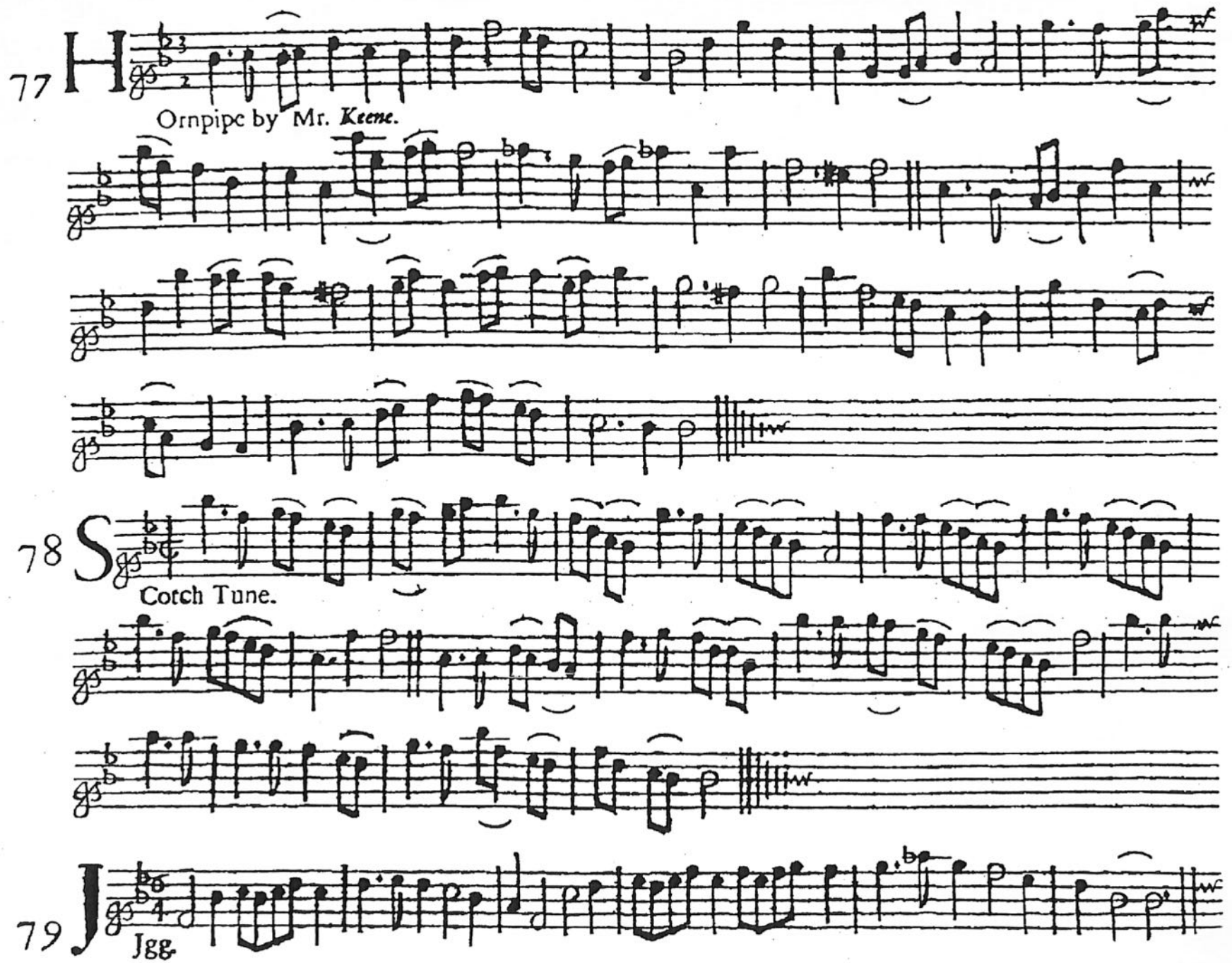
Ound O. by Mr. *J. Eccles.*

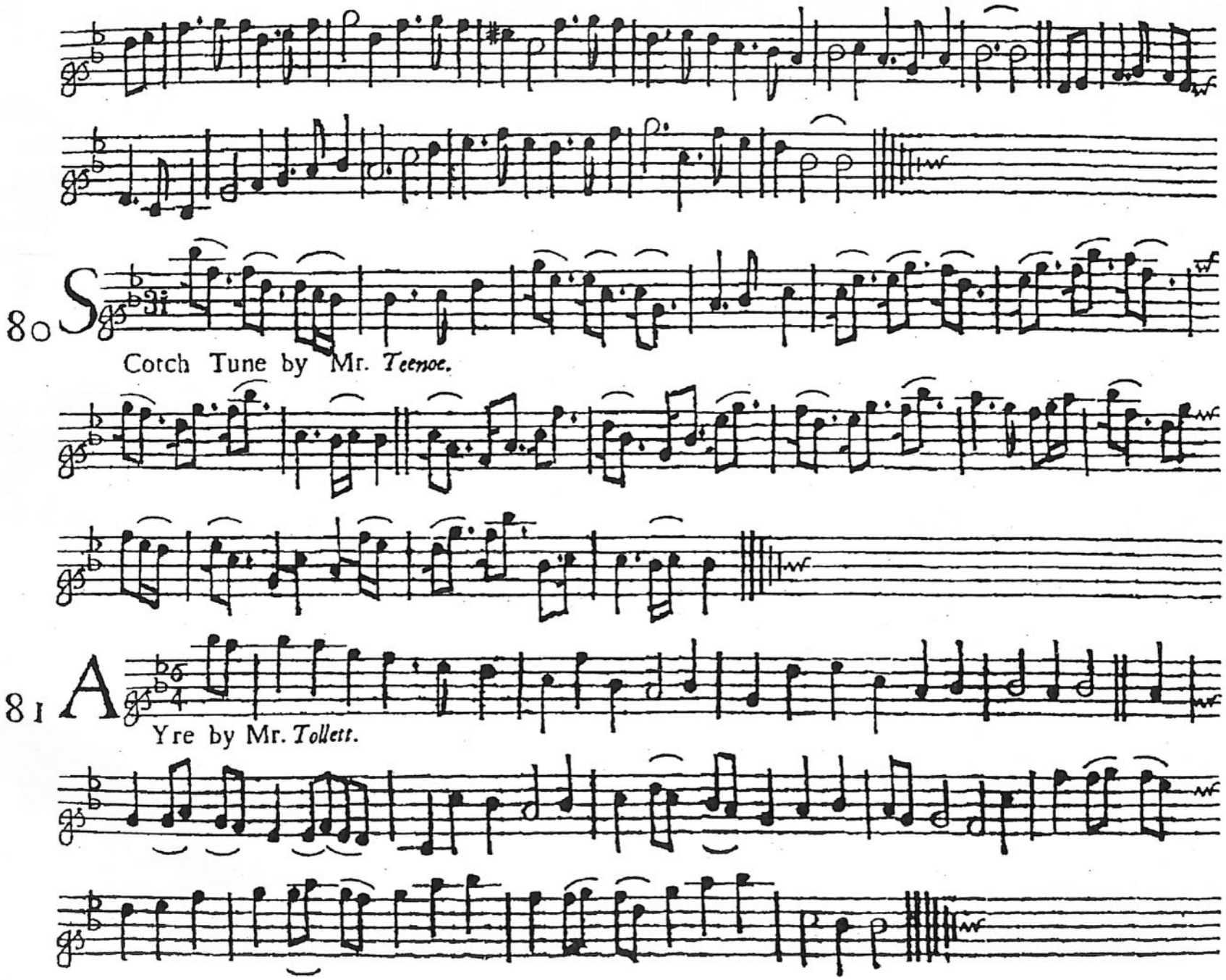


76 S

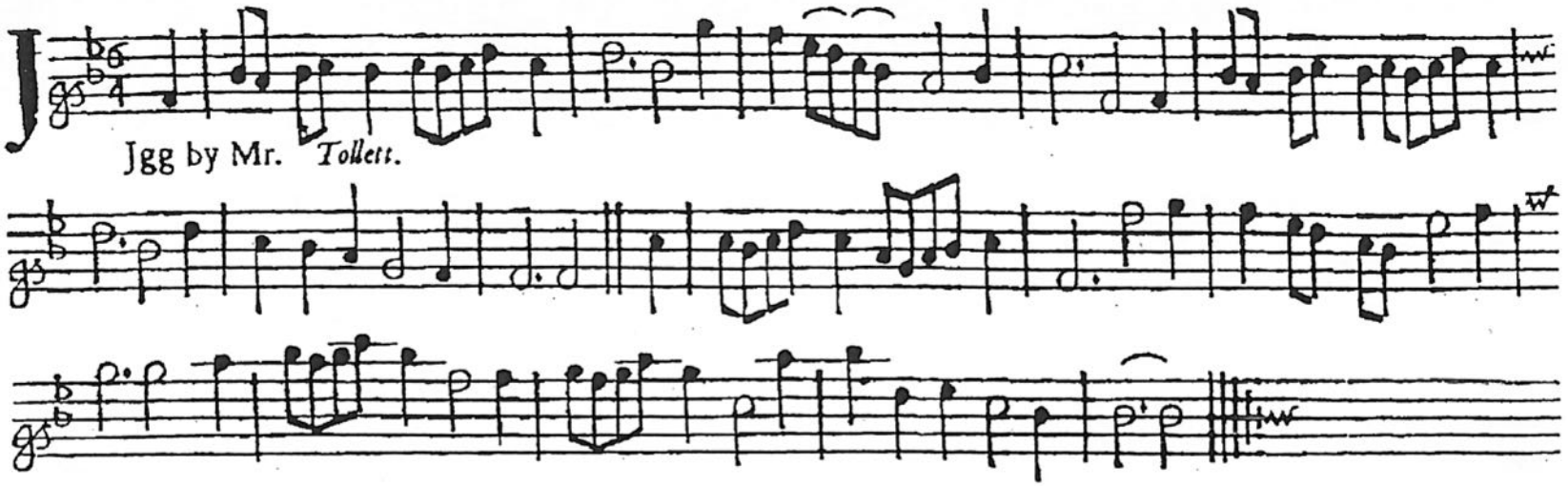
Low Aye by Mr. *Keene.*




77
H
Ornpipe by Mr. Keene.
78
S
Cotch Tune.
79
J
Jgg.

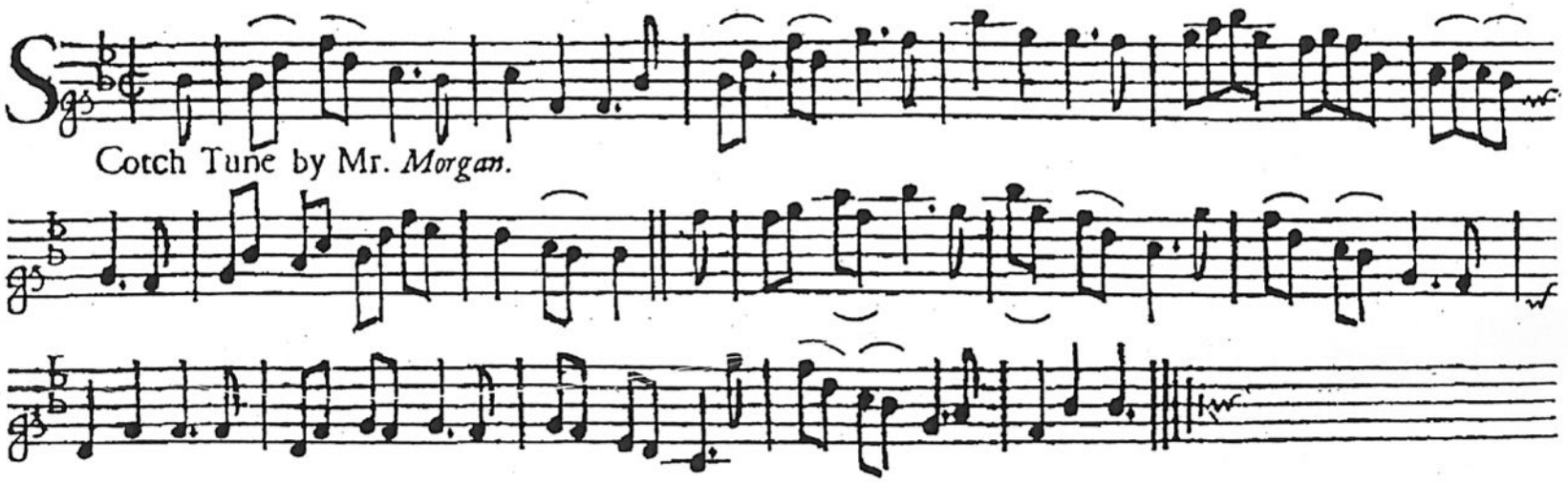

80
Corch Tune by Mr. Teenoe.
81
Yre by Mr. Tollett.

82



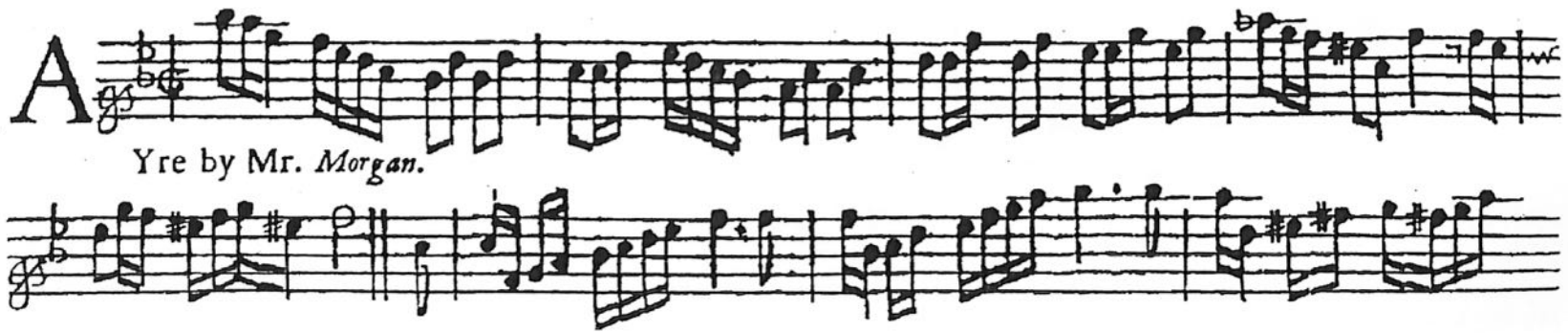
Jgg by Mr. *Tollett.*

83

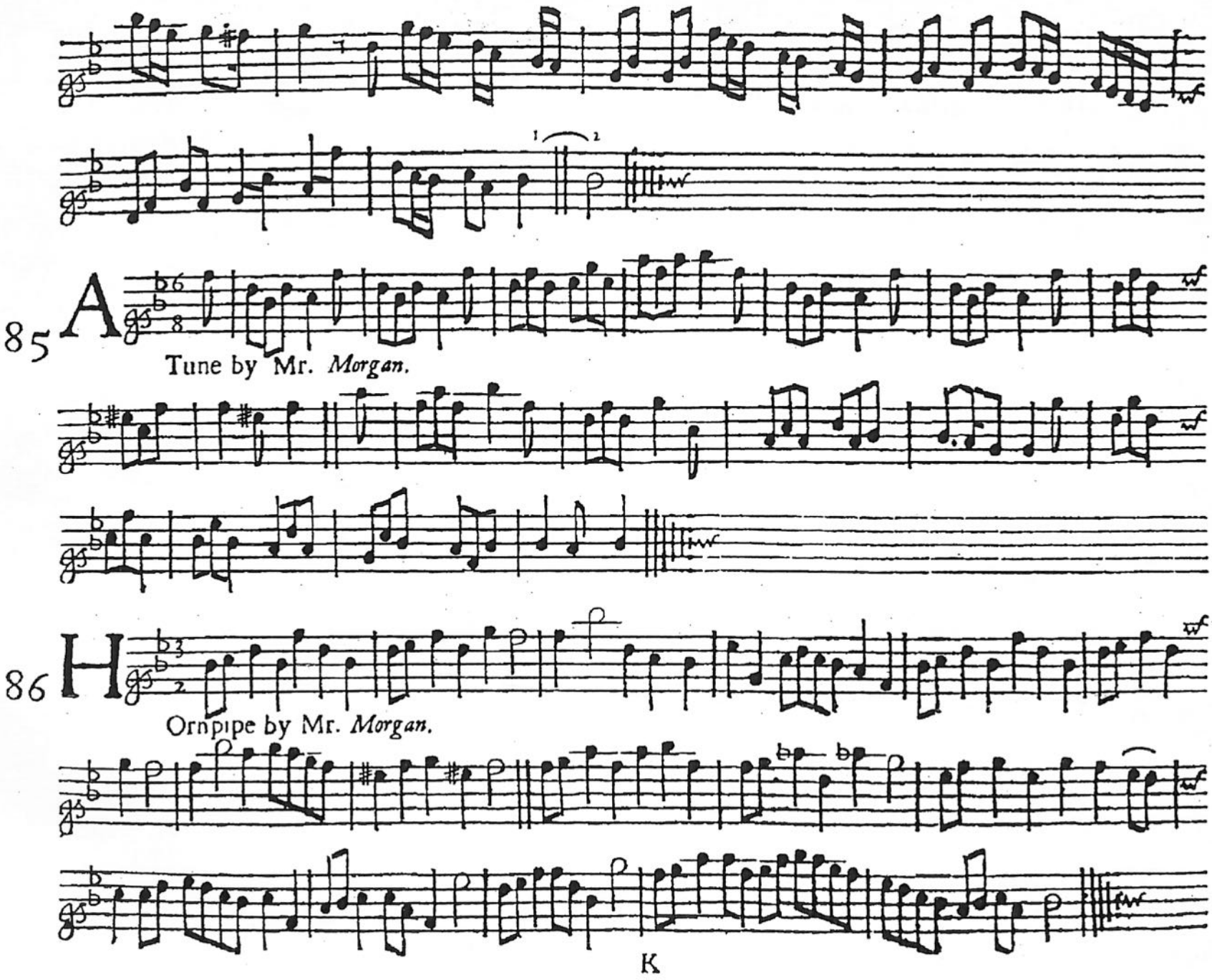


Cotch Tune by Mr. *Morgan.*

84

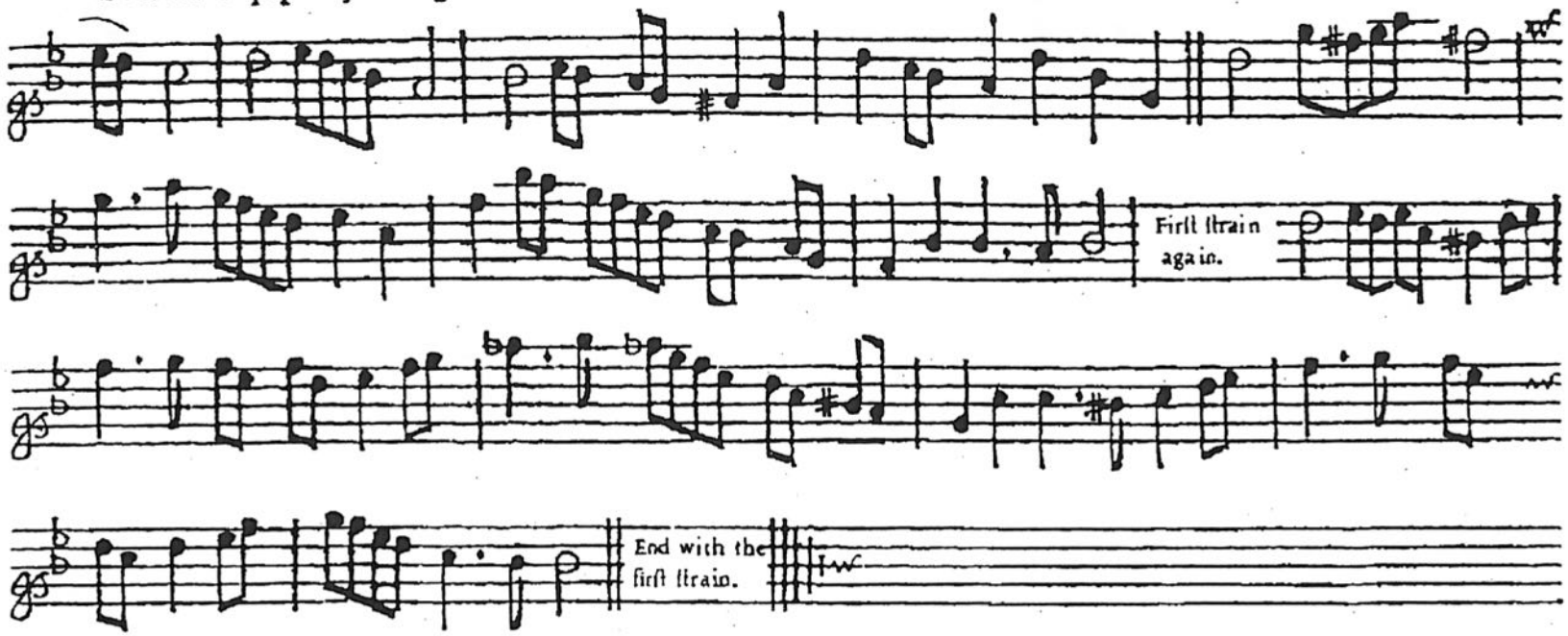


Yre by Mr. *Morgan.*


85
A
Tune by Mr. *Morgan.*
86
H
Ornpipe by Mr. *Morgan.*
K

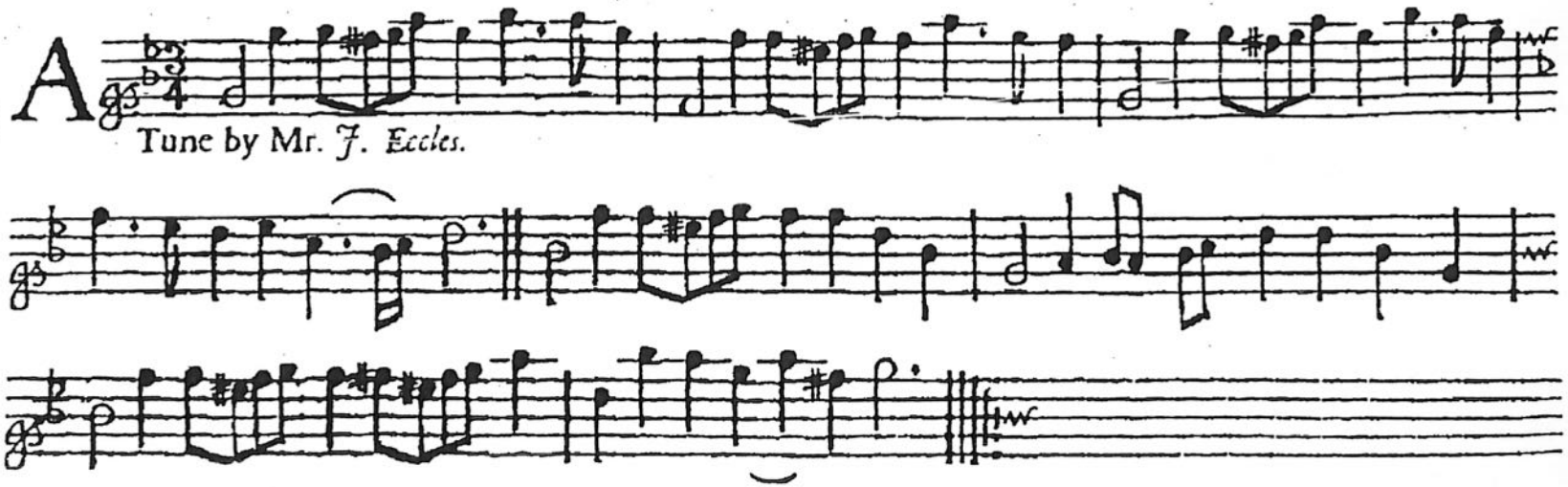
87 S

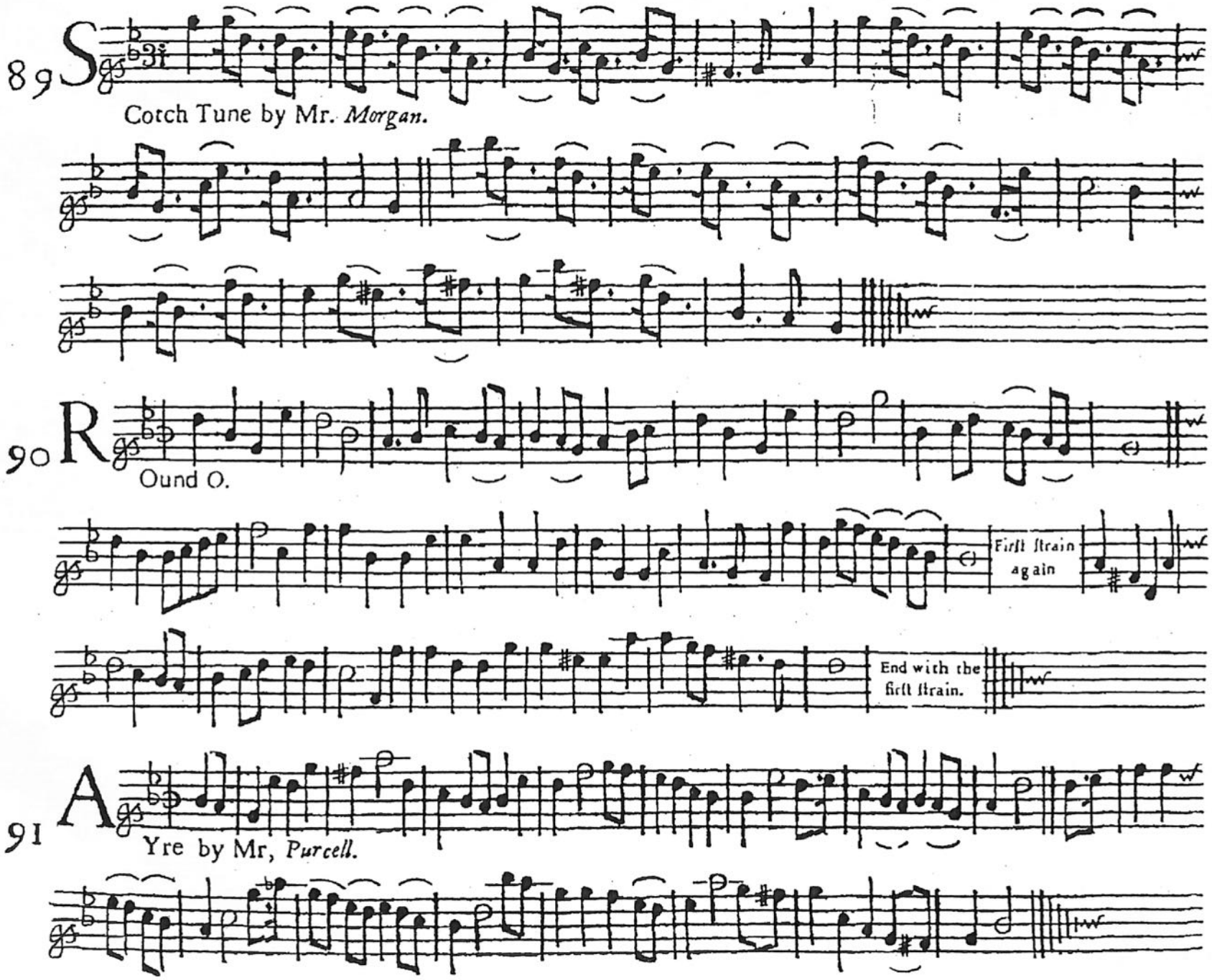
Low Hornpipe by Mr. *J. Eccles.*



88 A

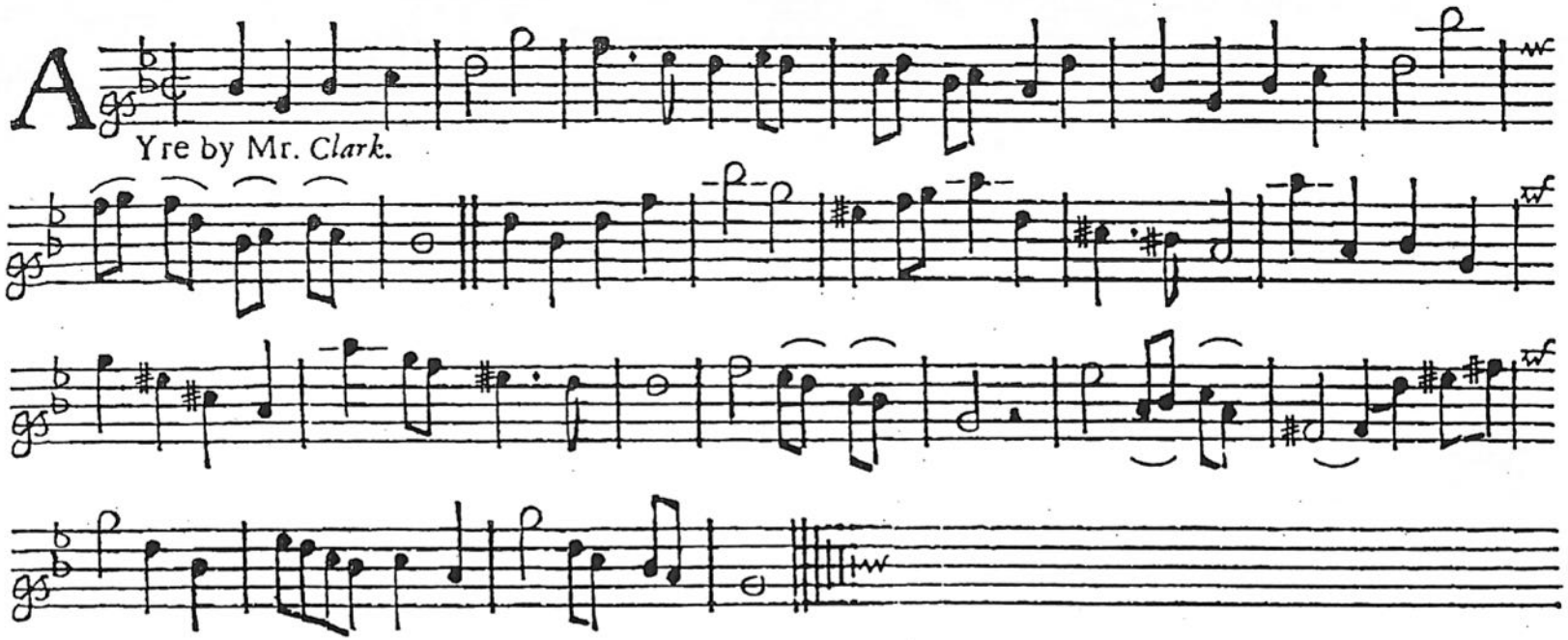
Tune by Mr. *J. Eccles.*




89 S
Cotch Tune by Mr. Morgan.
90 R
Ound O.
First ſtrain again
End with the firſt ſtrain.
91 A
Yre by Mr, Purcell.

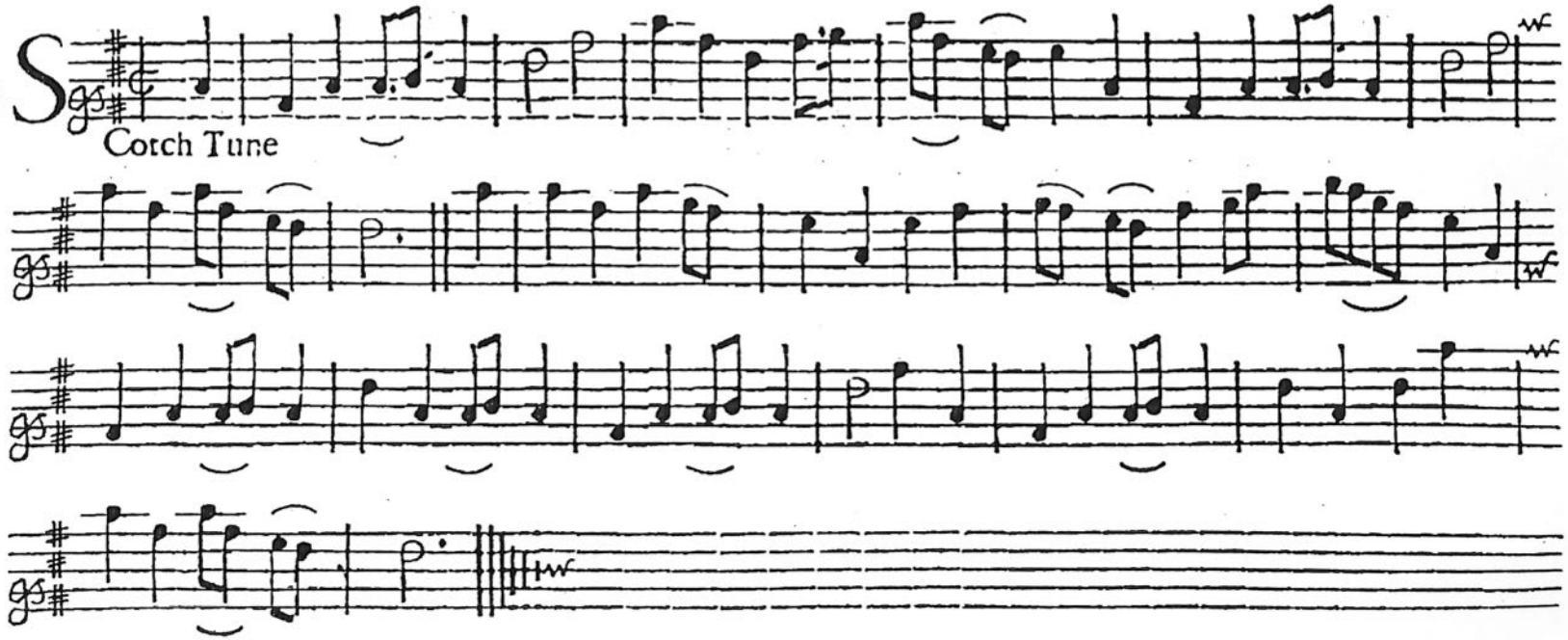
92 A

Yre by Mr. *Clark.*

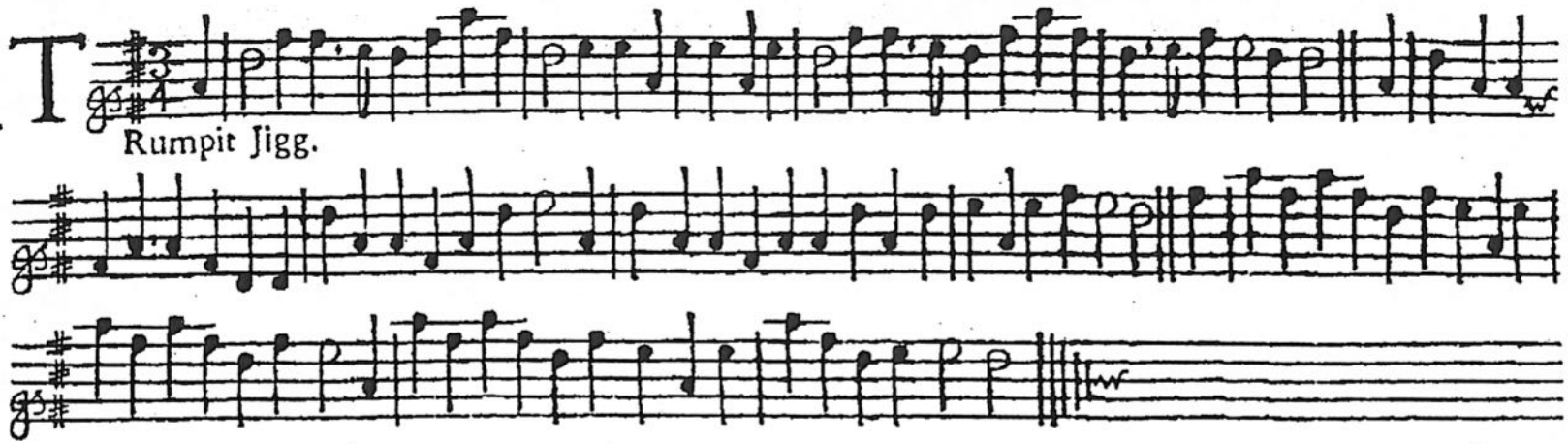


93 S

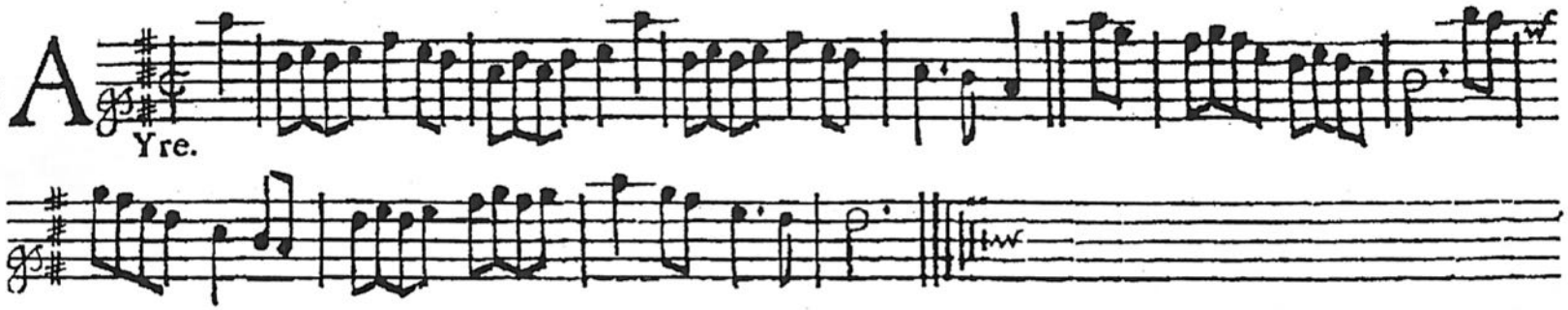
Corch Tune



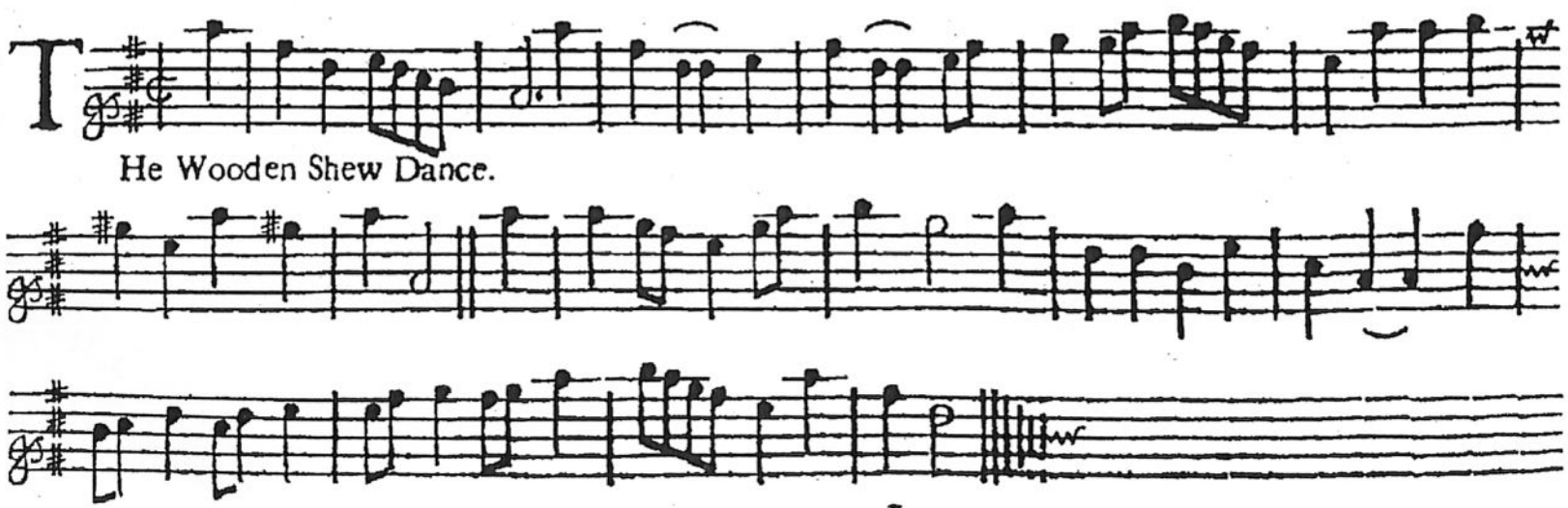
94 Rumpit Jigg.

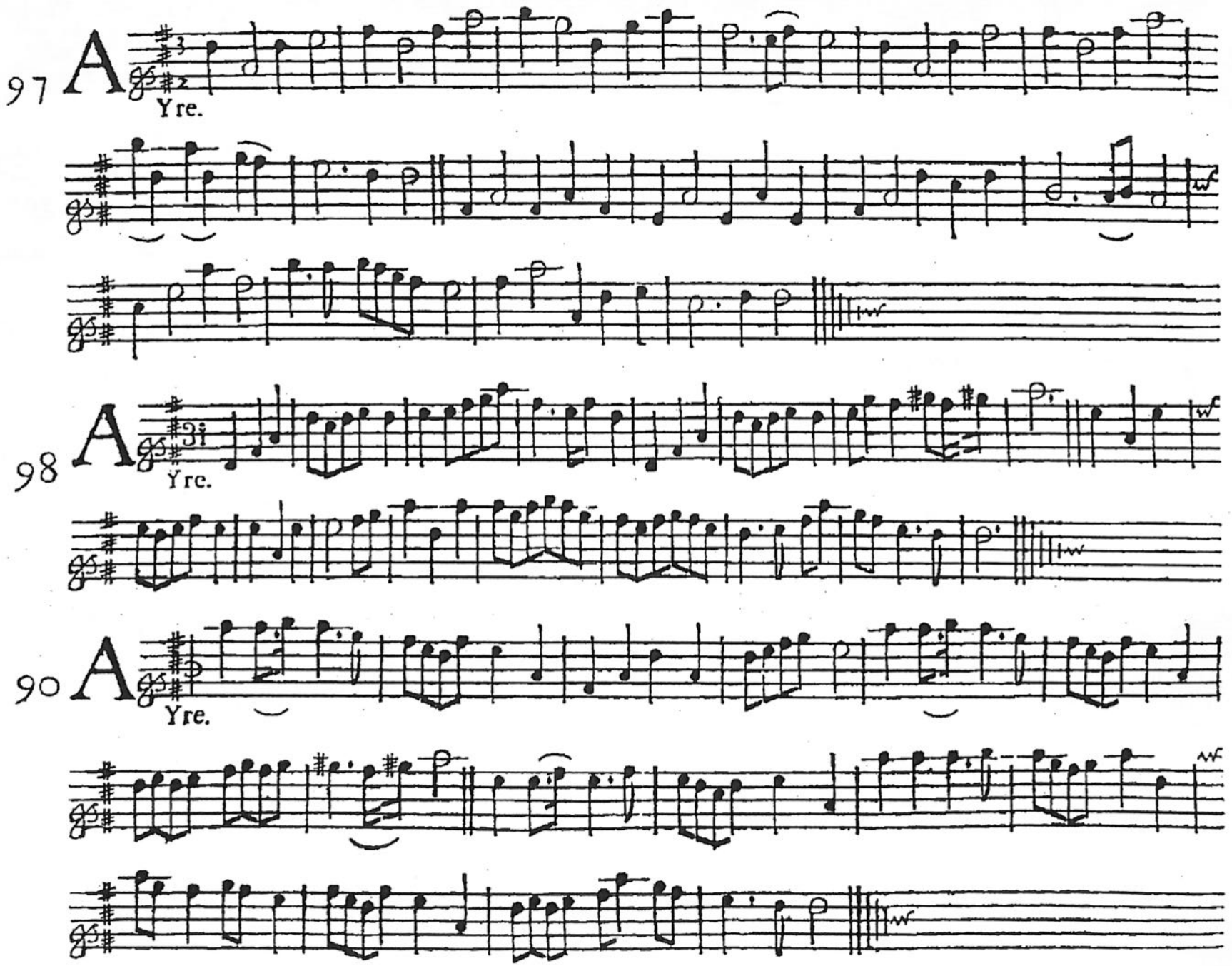


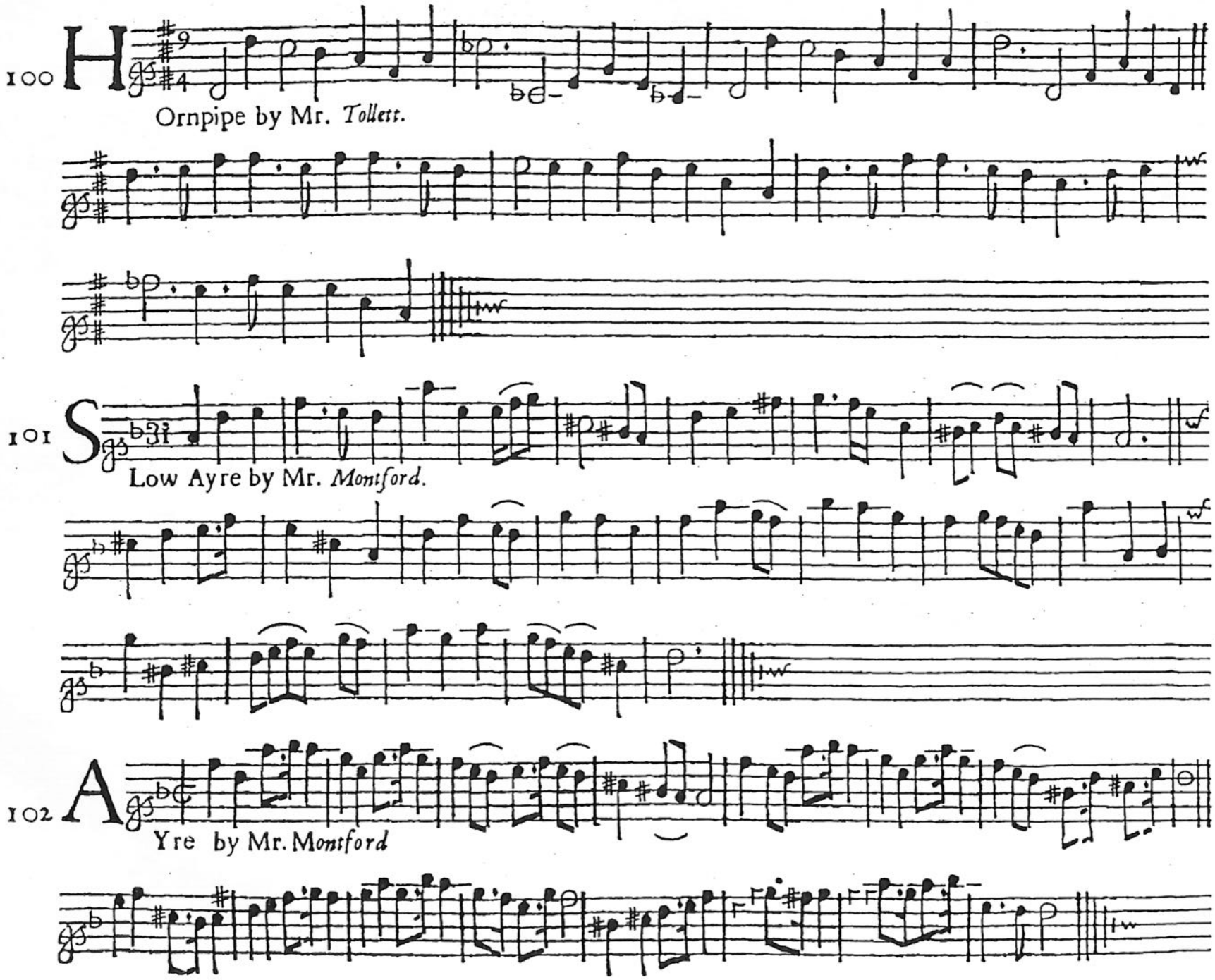
95 Yre.



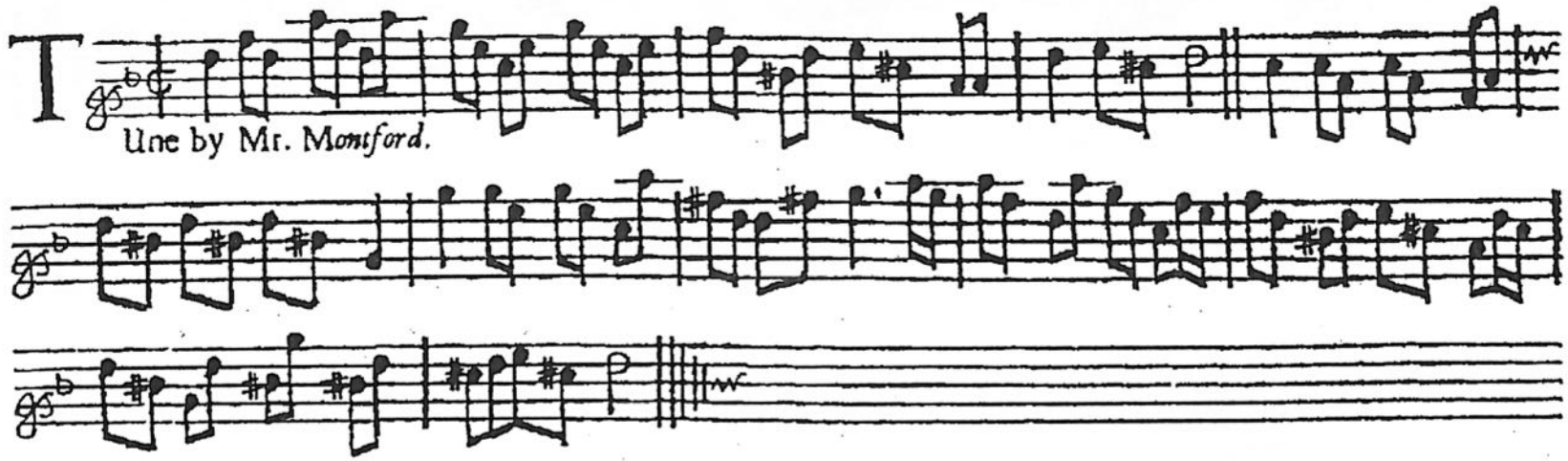
96 He Wooden Shew Dance.




97
A
Yre.
98
A
Yre.
90
A
Yre.

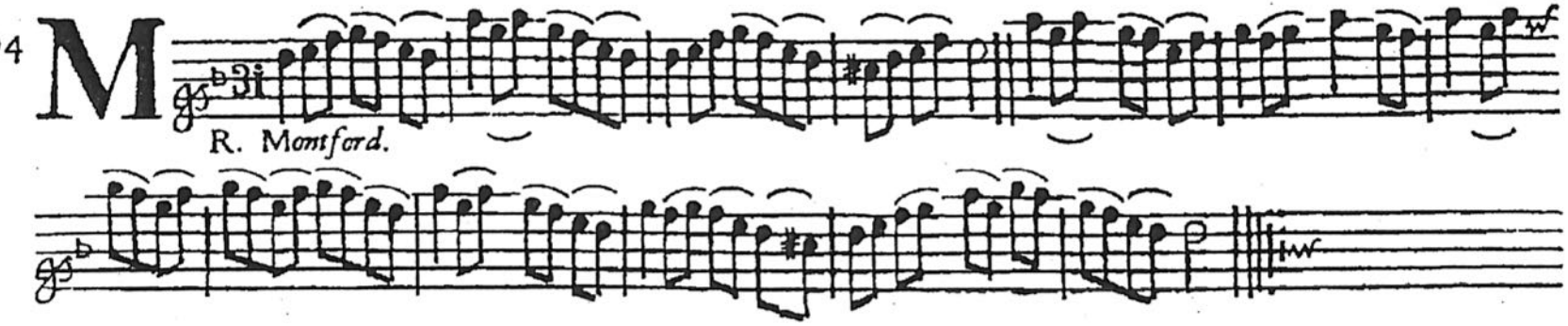

100
Ornpipe by Mr. *Tollett.*
101
Low Ayre by Mr. *Montford.*
102
Yre by Mr. *Montford*

103



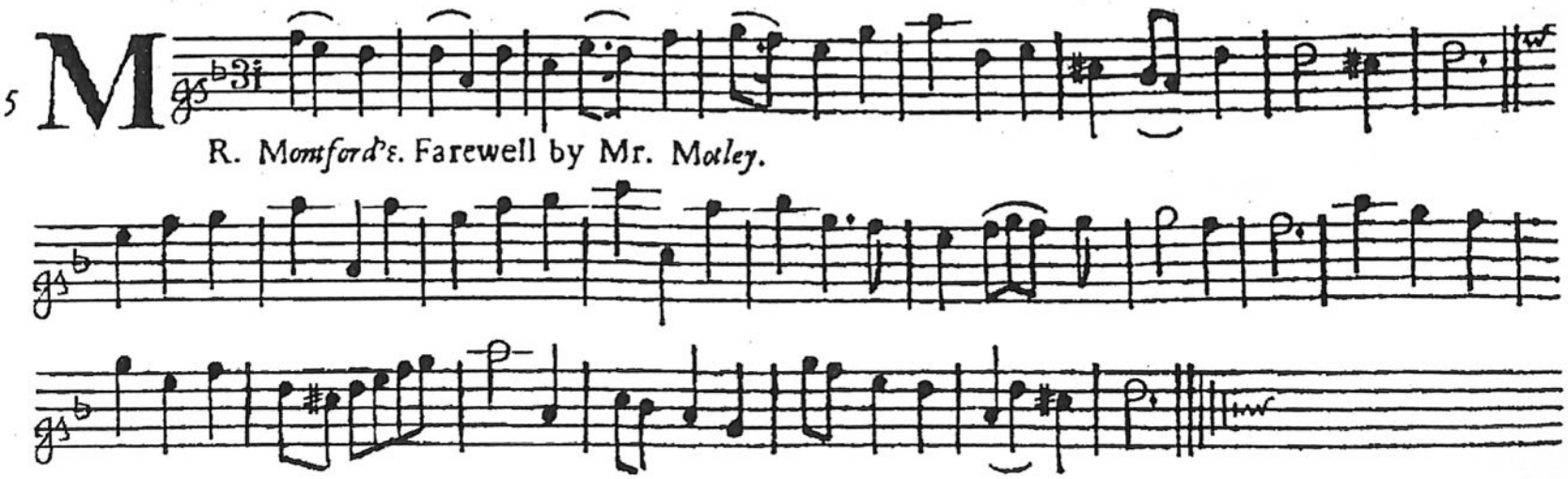
Une by Mr. Montford.

104

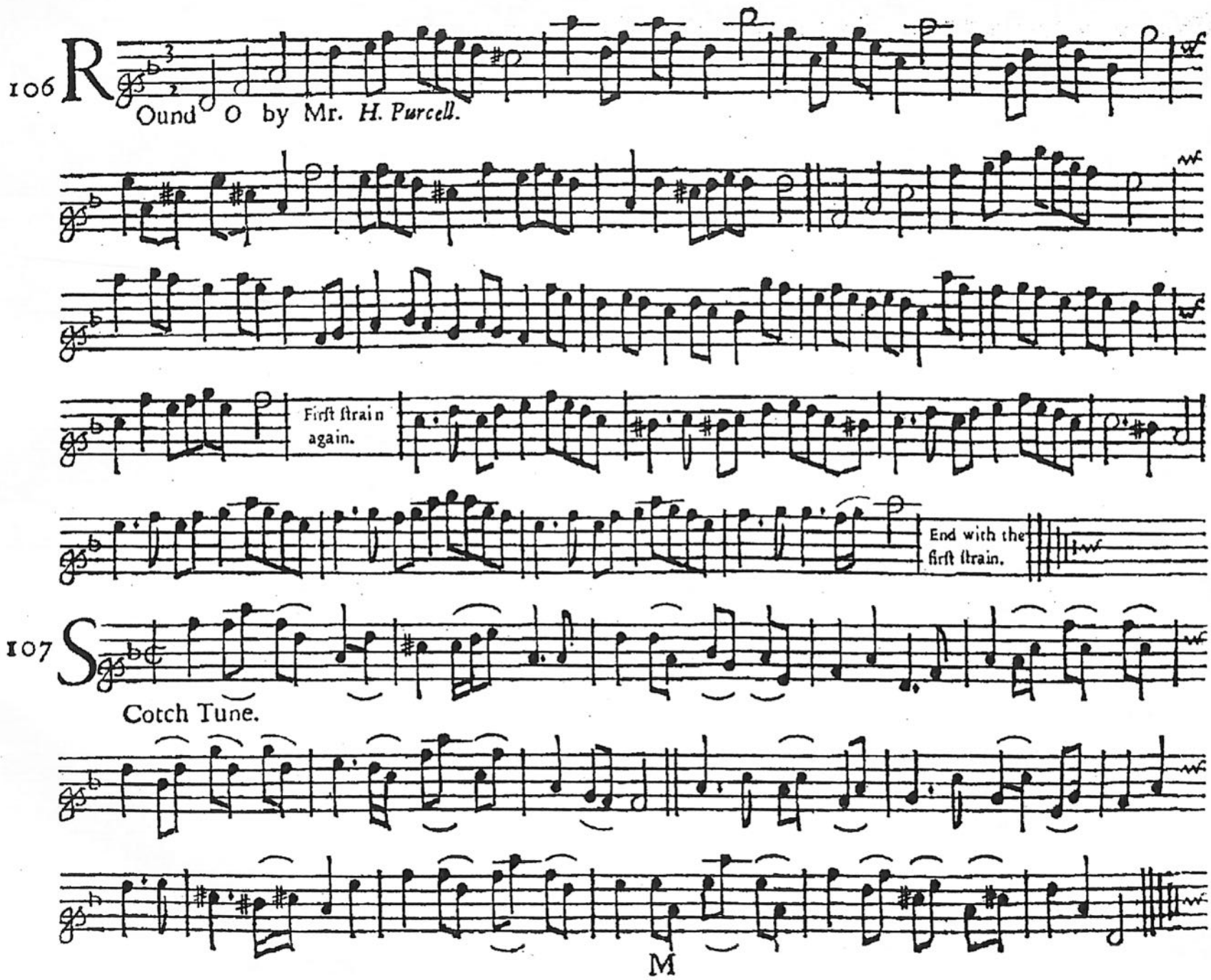


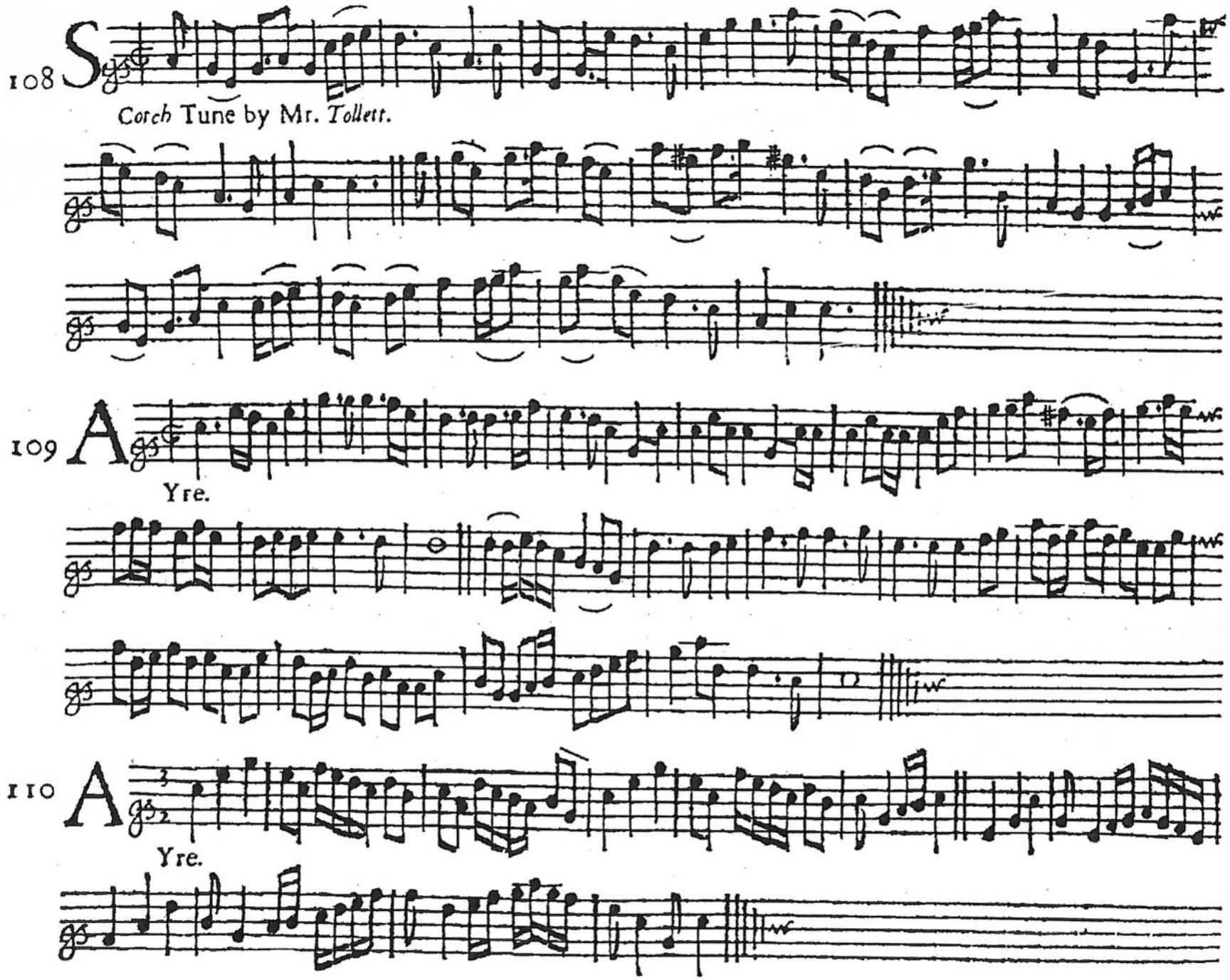
R. Montford.

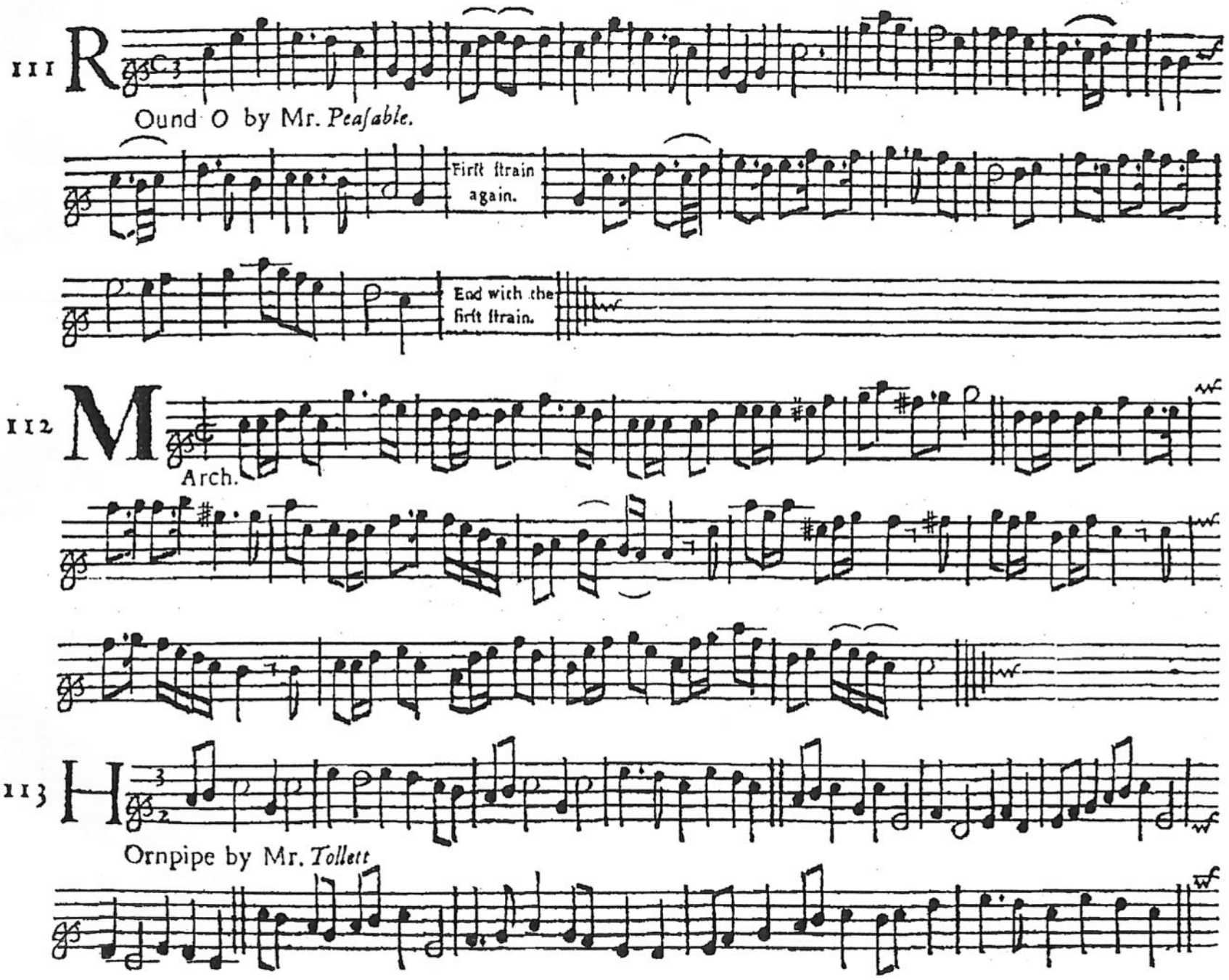
105

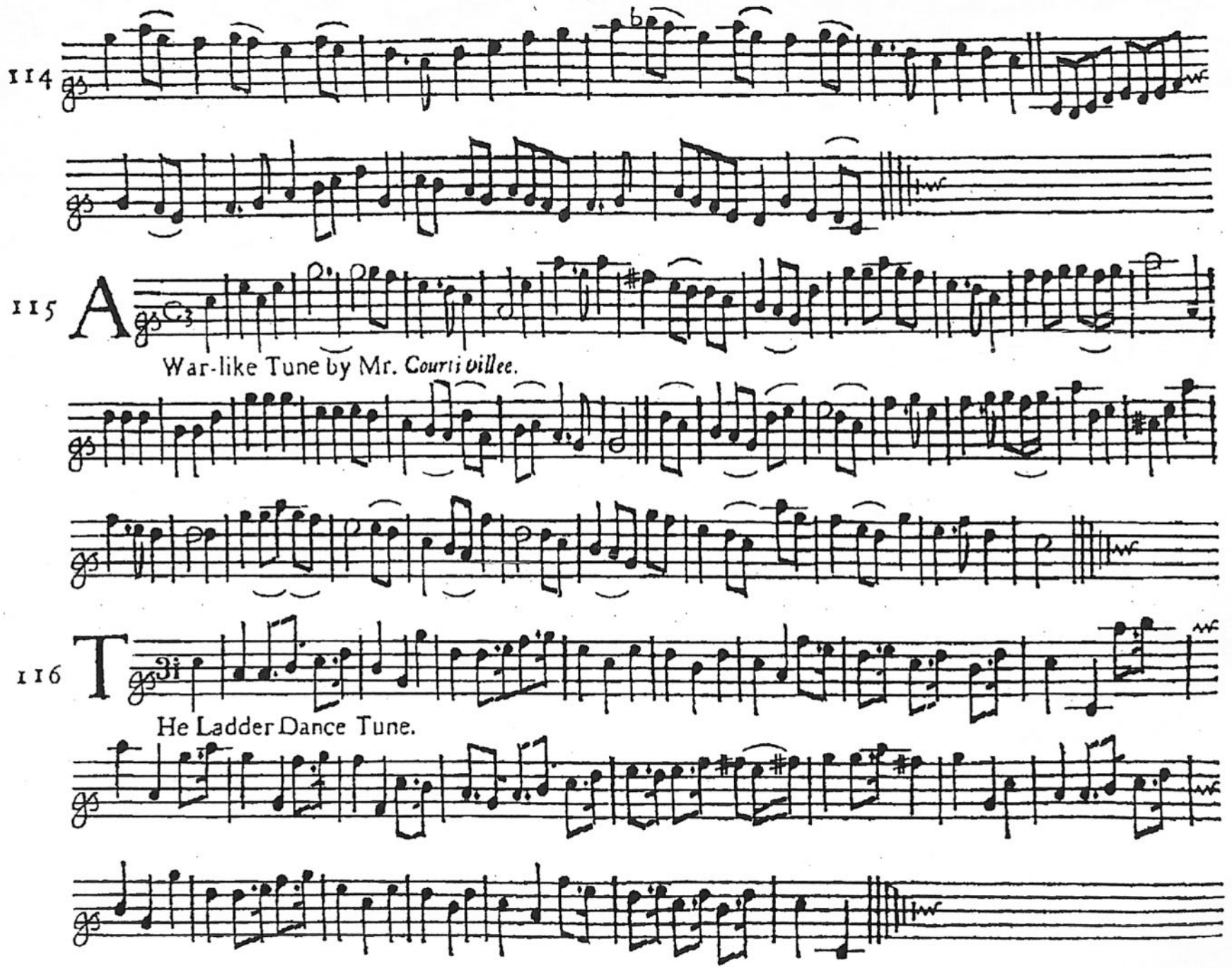


R. Montford's Farewell by Mr. Motley.

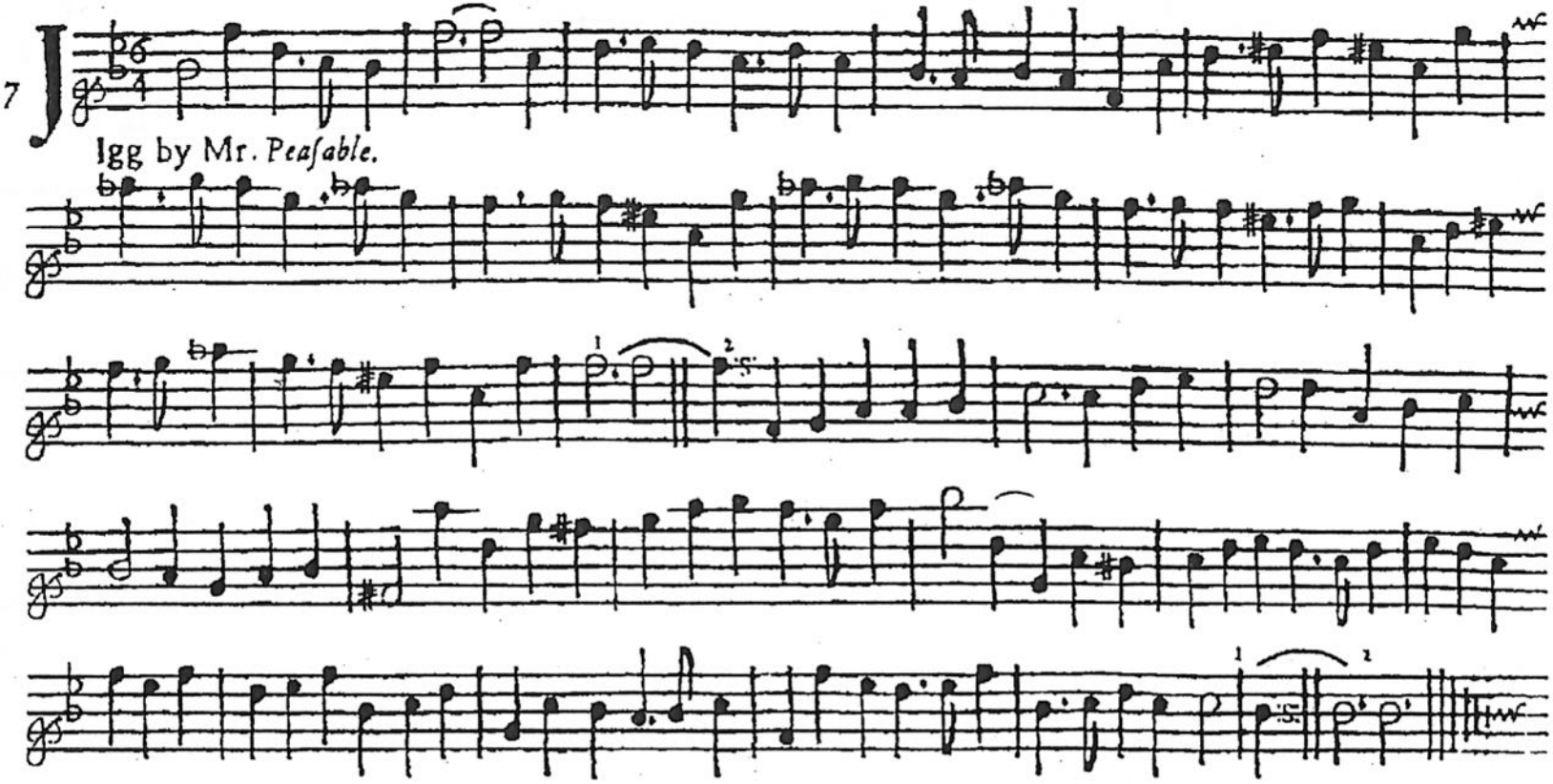

106
Ound O by Mr. H. Purcell.
First ſtrain again.
End with the firſt ſtrain.
107
Cotch Tune.


108
Corch Tune by Mr. Tollett.
109
Yre.
110
Yre.

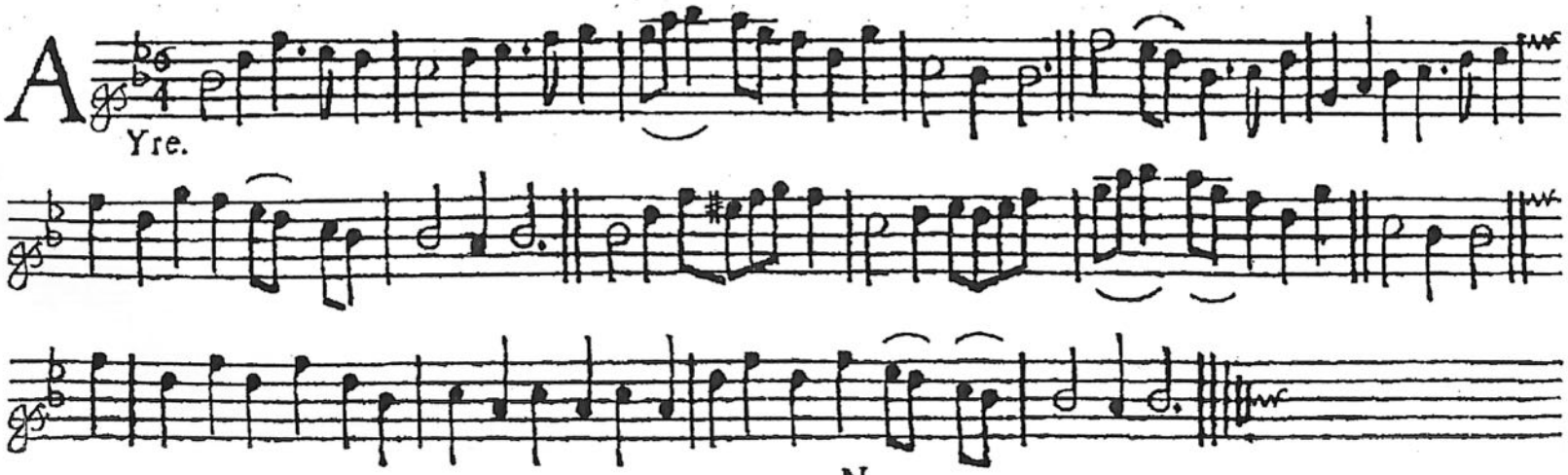

111
Ound O by Mr. Peaſable.
Firſt ſtrain again.
End with the firſt ſtrain.
112
Arch.
113
Ornpipe by Mr. Tollett

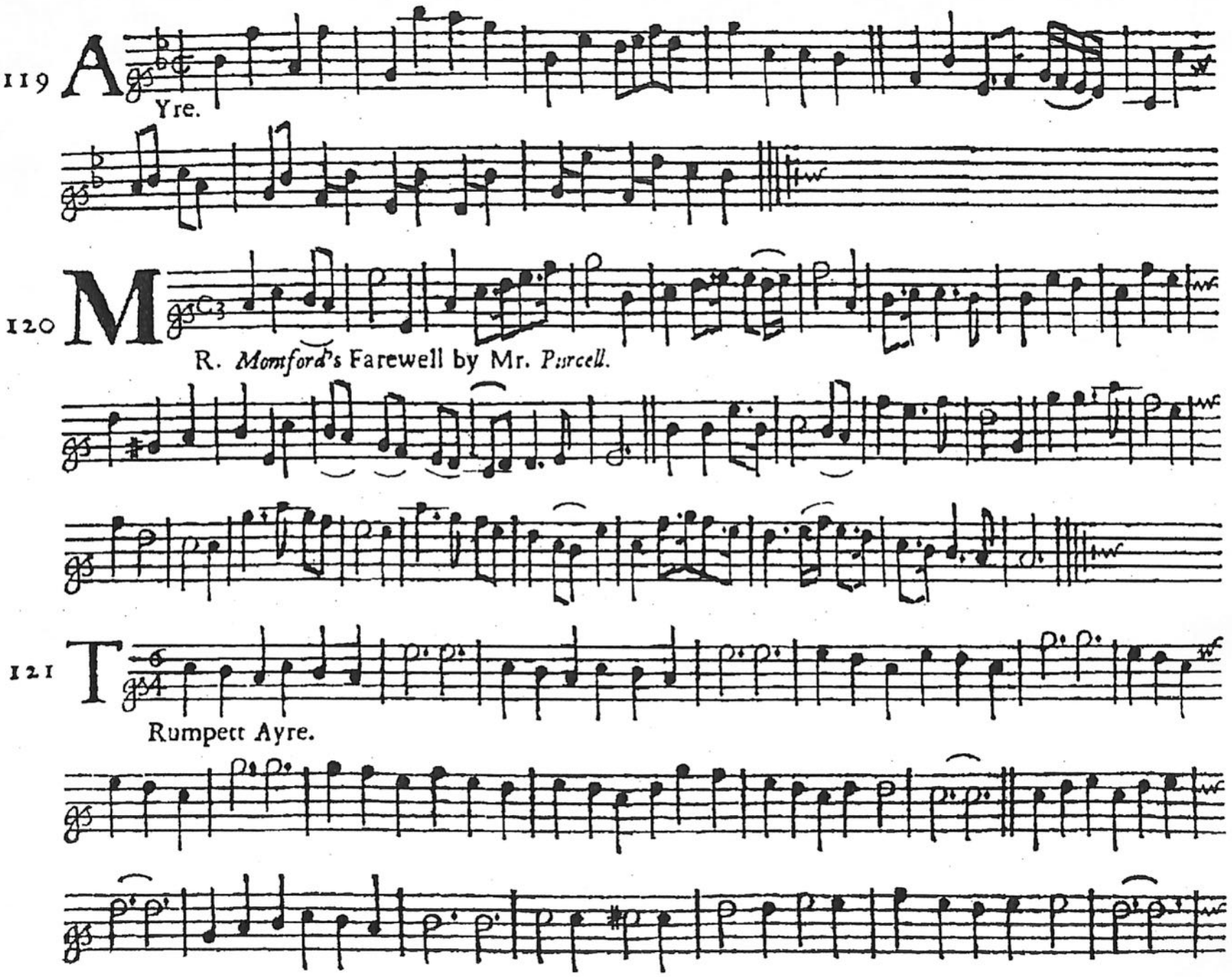

114
115
A
War-like Tune by Mr. Courtivillee.
116
T
He Ladder Dance Tune.

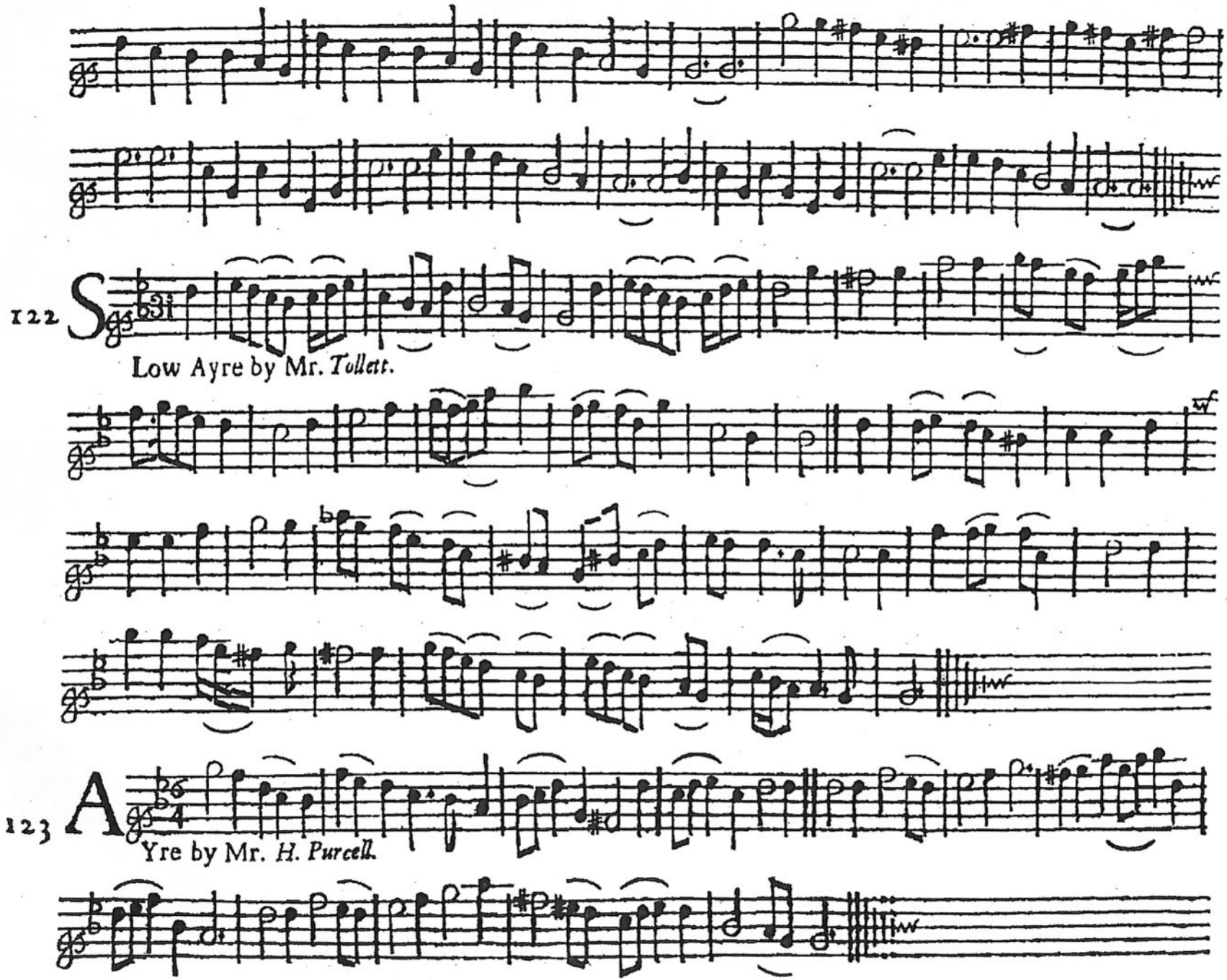
117 Igg by Mr. *Peasable.*

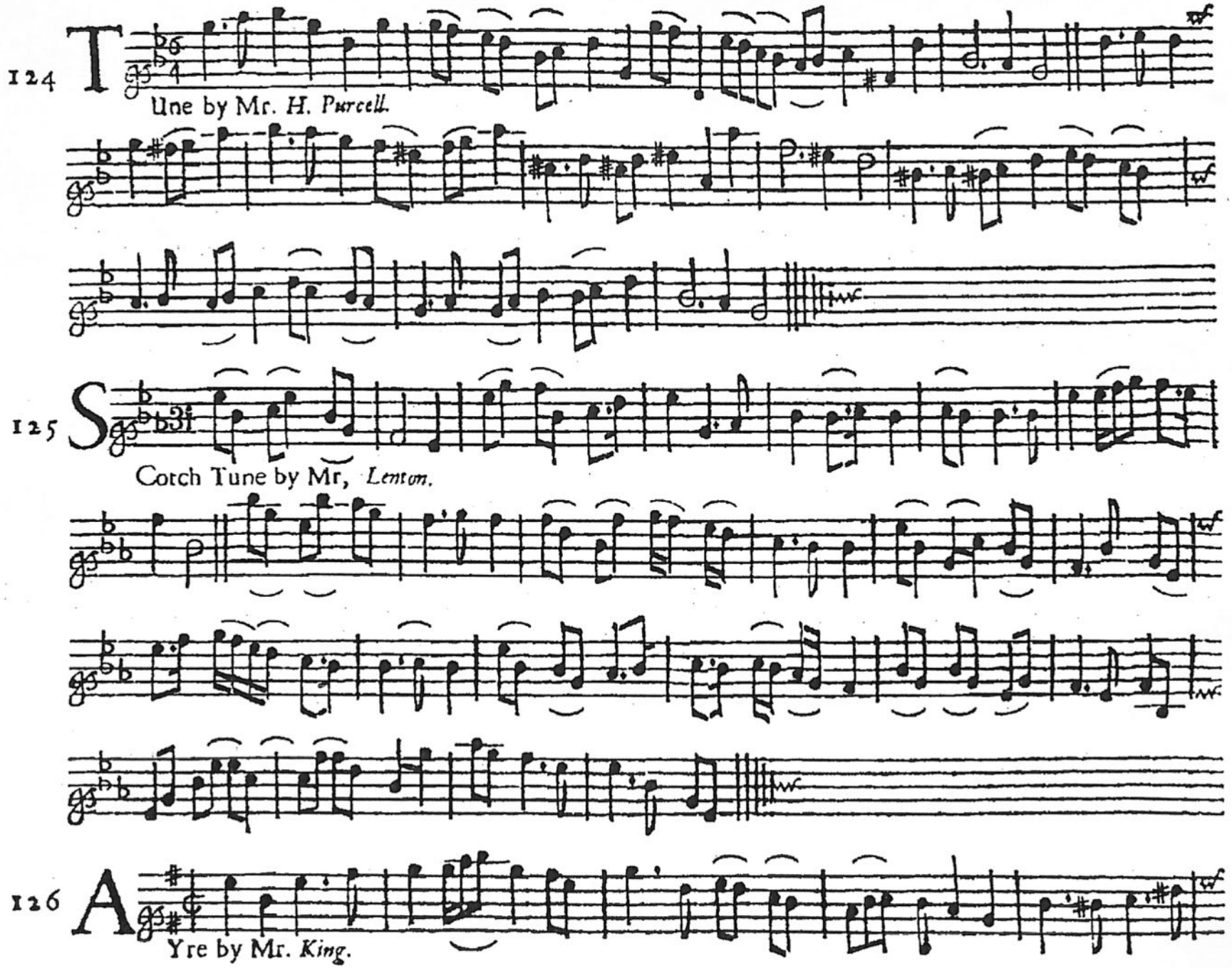


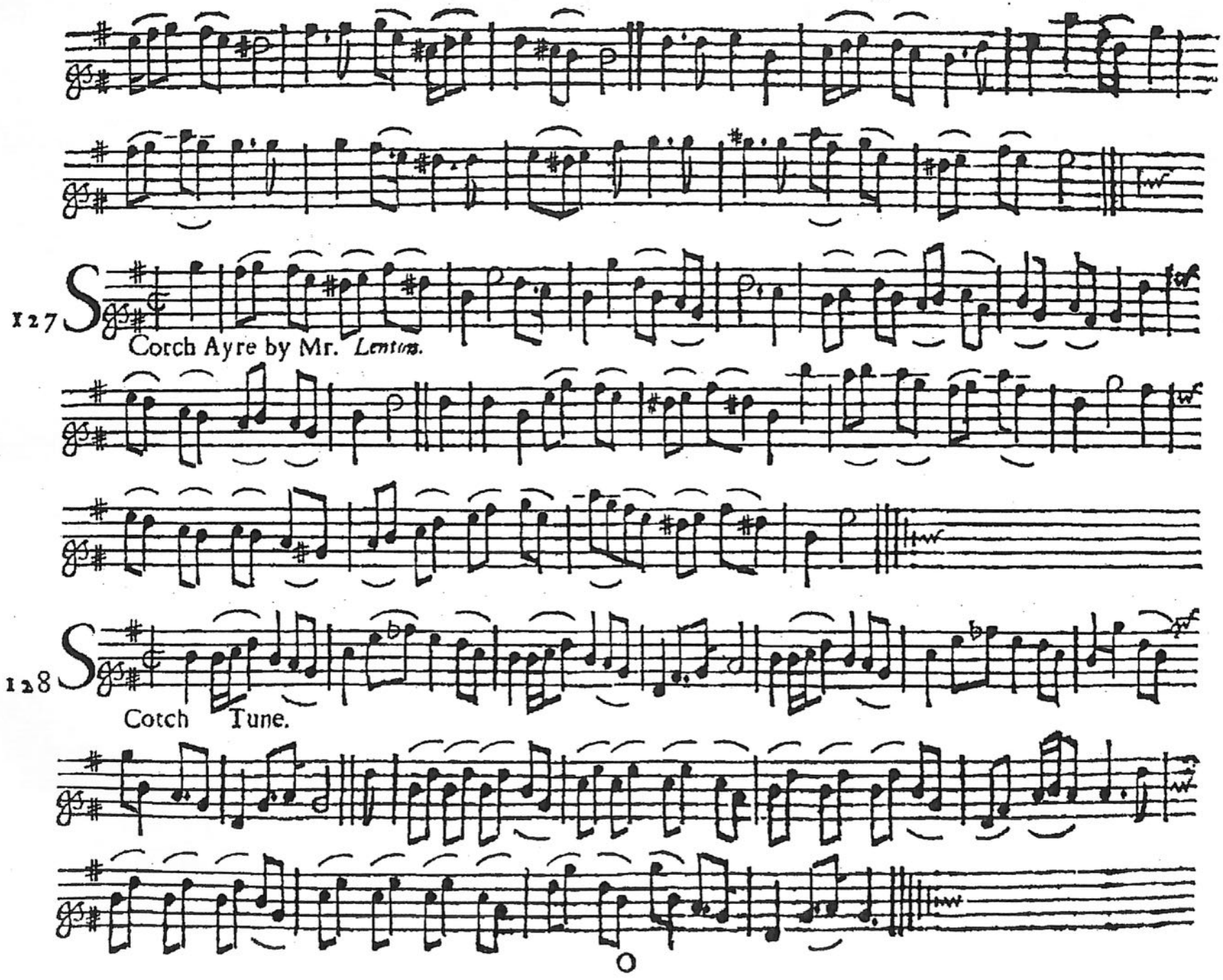
118 Yre.

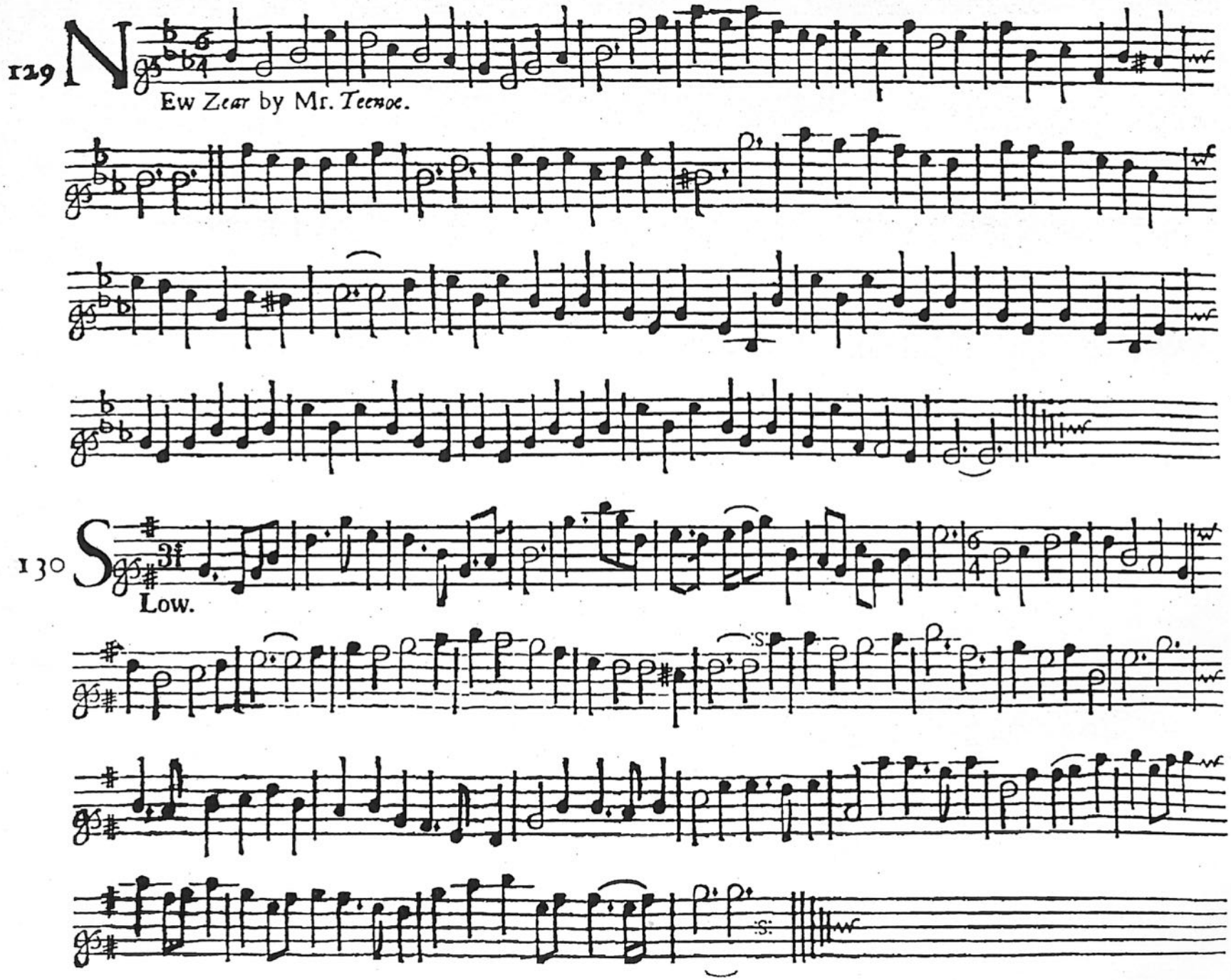



119
A
Yre.
120
M
R. Momford's Farewell by Mr. Purcell.
121
T
Rumpett Ayre.

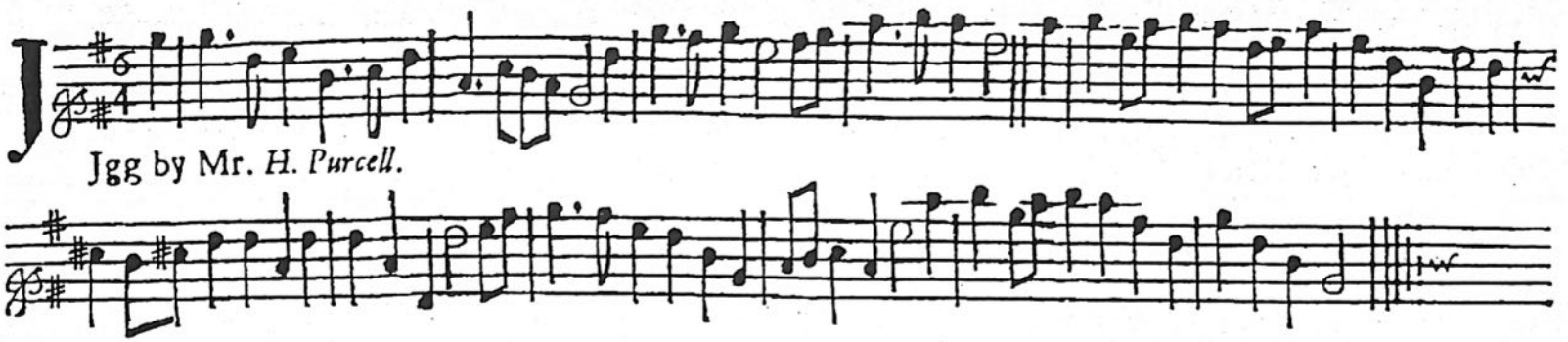

122
Low Ayre by Mr. Tollett.
123
Yre by Mr. H. Purcell.


124
Une by Mr. H. Purcell.
125
Cotch Tune by Mr, Lenton.
126
Yre by Mr. King.

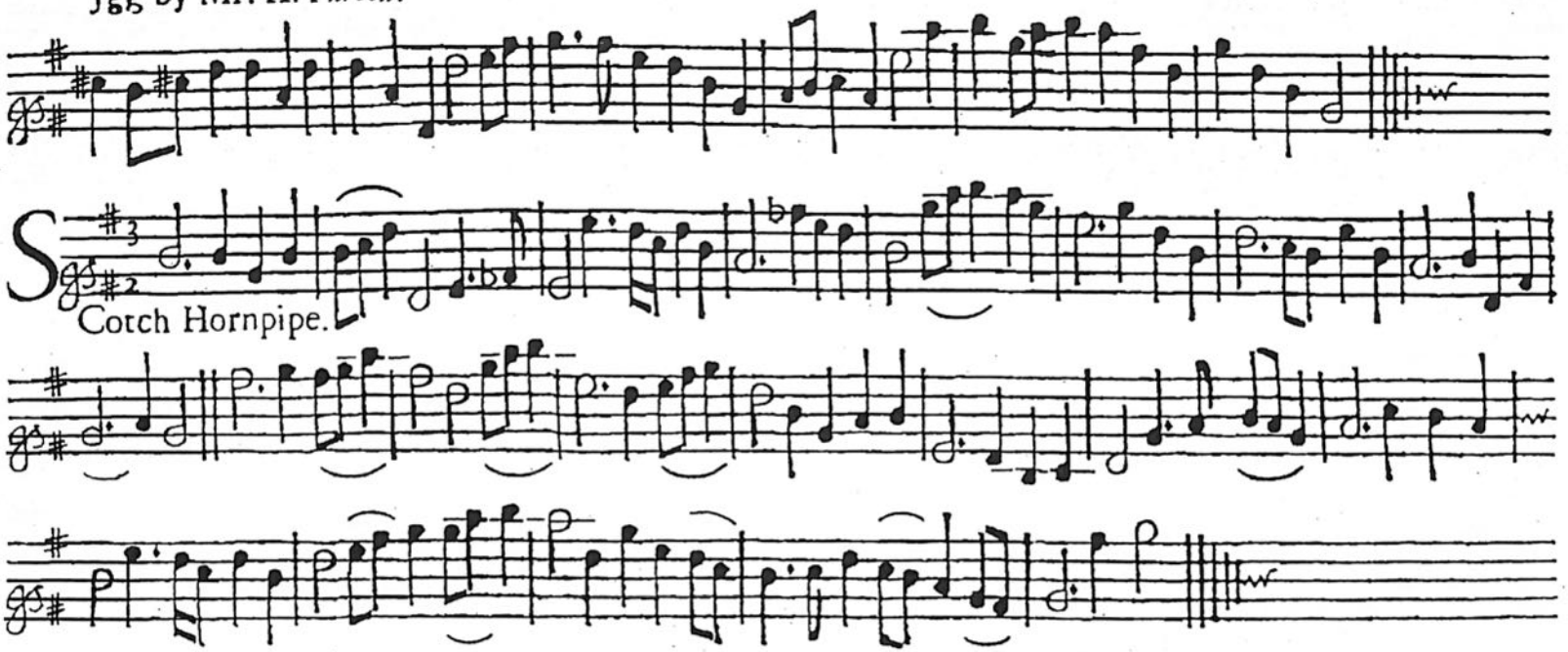

127
Corch Ayre by Mr. Lenton.
128
Cotch Tune.


129 N
Ew Zear by Mr. Teenoe.
130 S
Low.

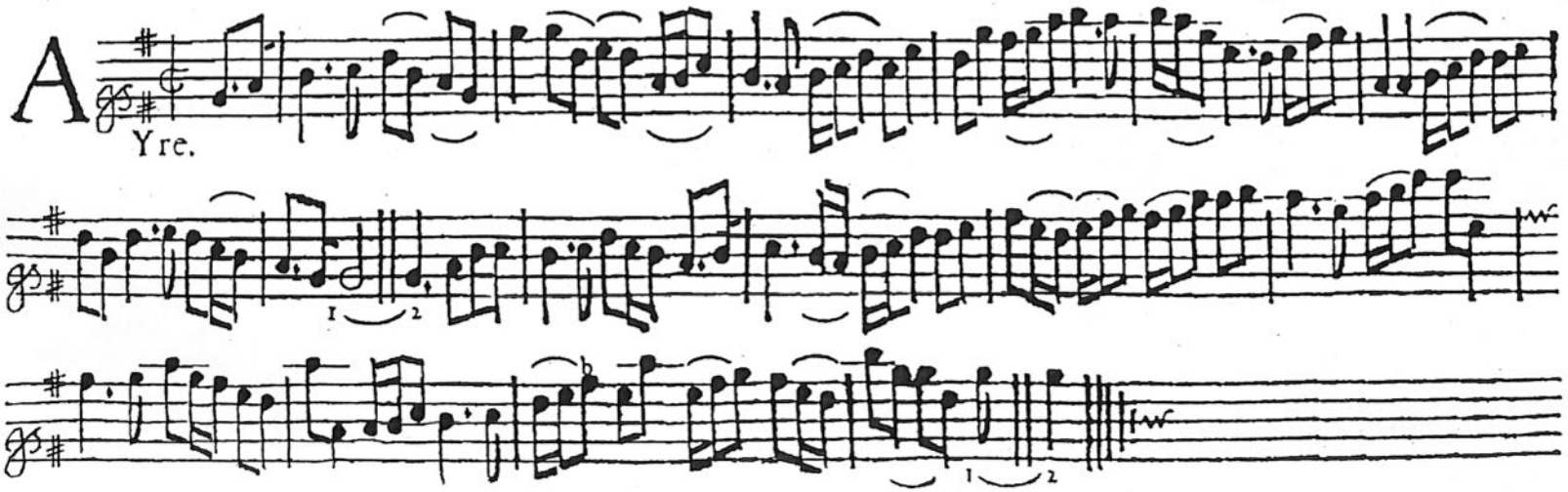
131 Jgg by Mr. *H. Purcell.*

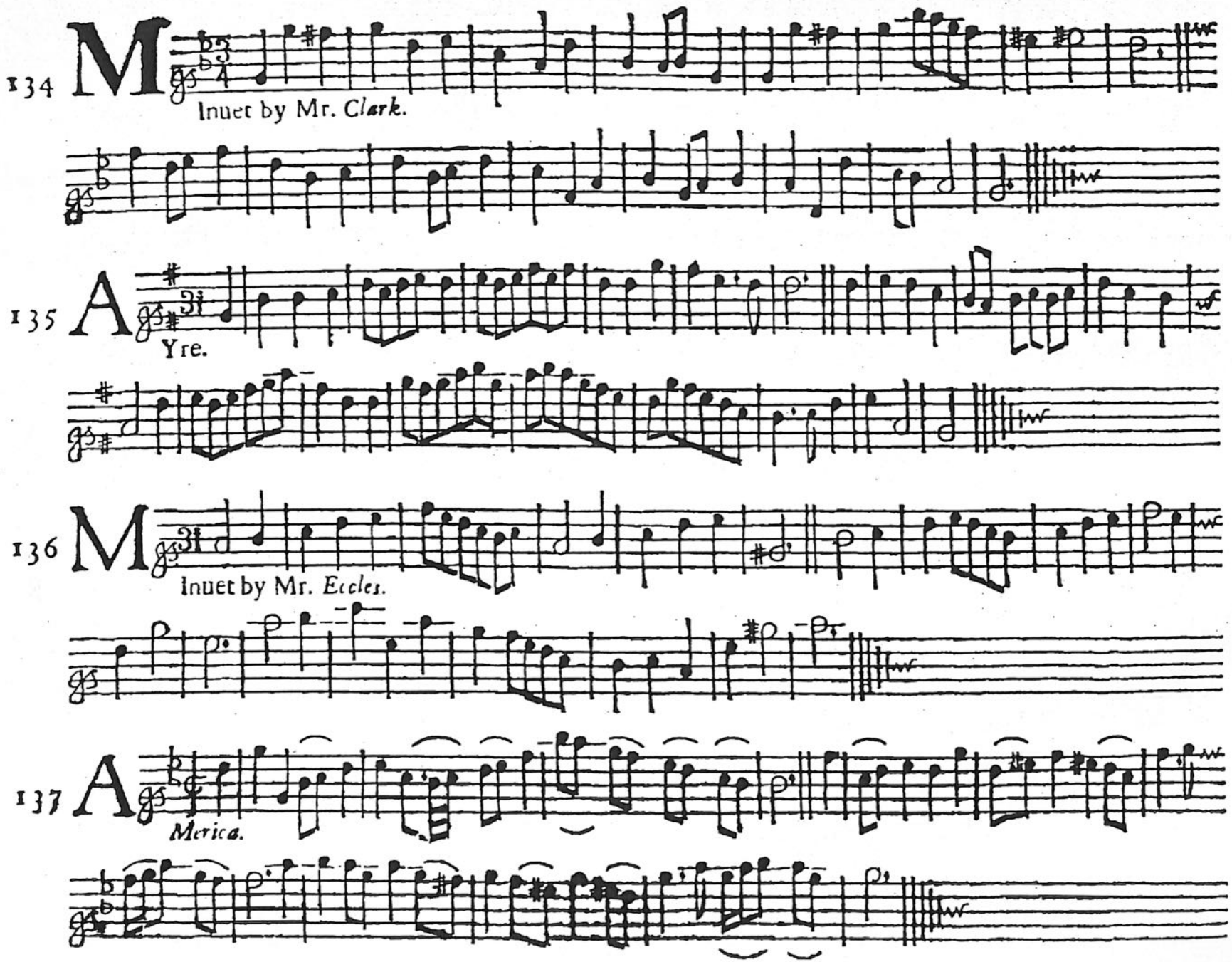


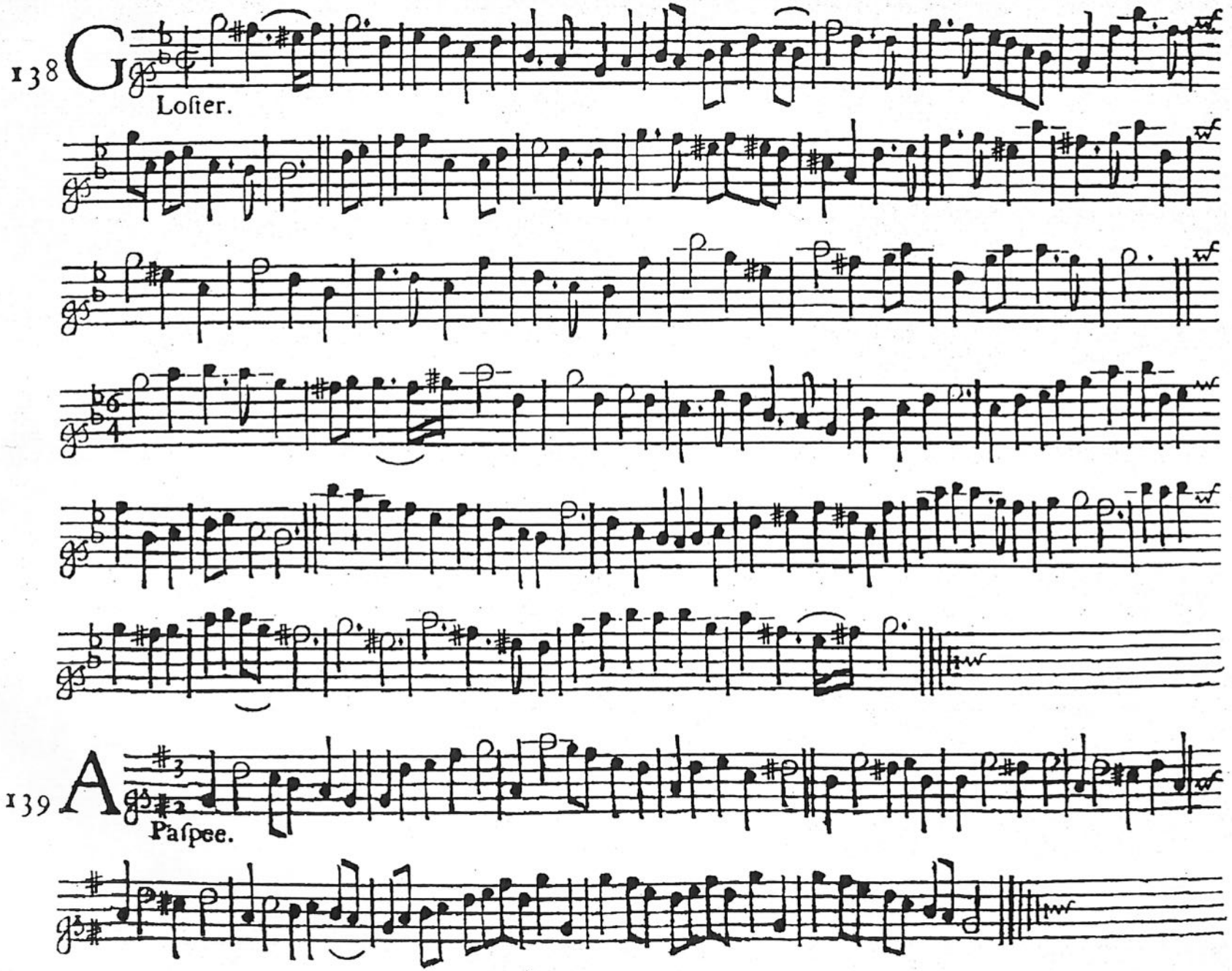
132 Cotch Hornpipe.

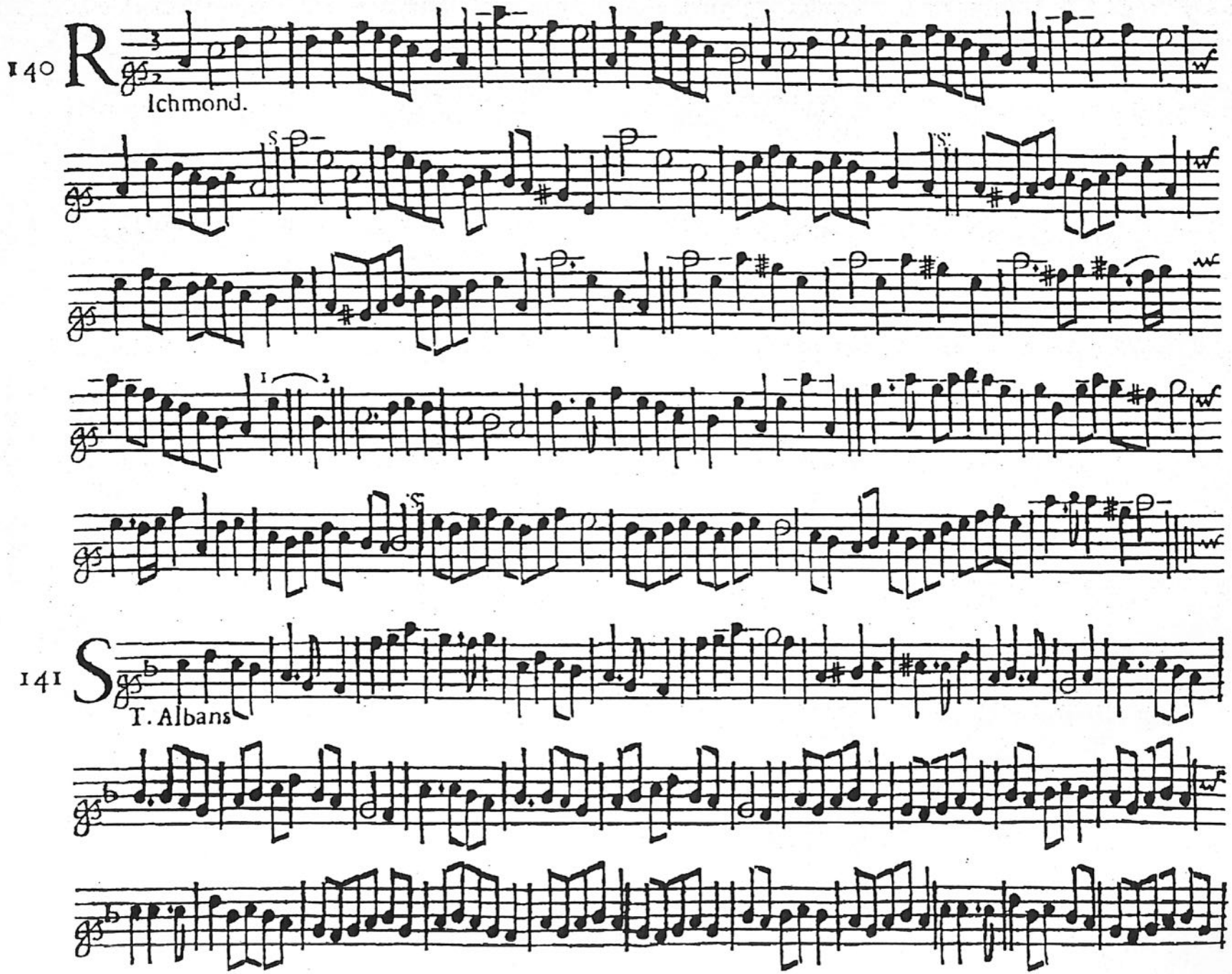


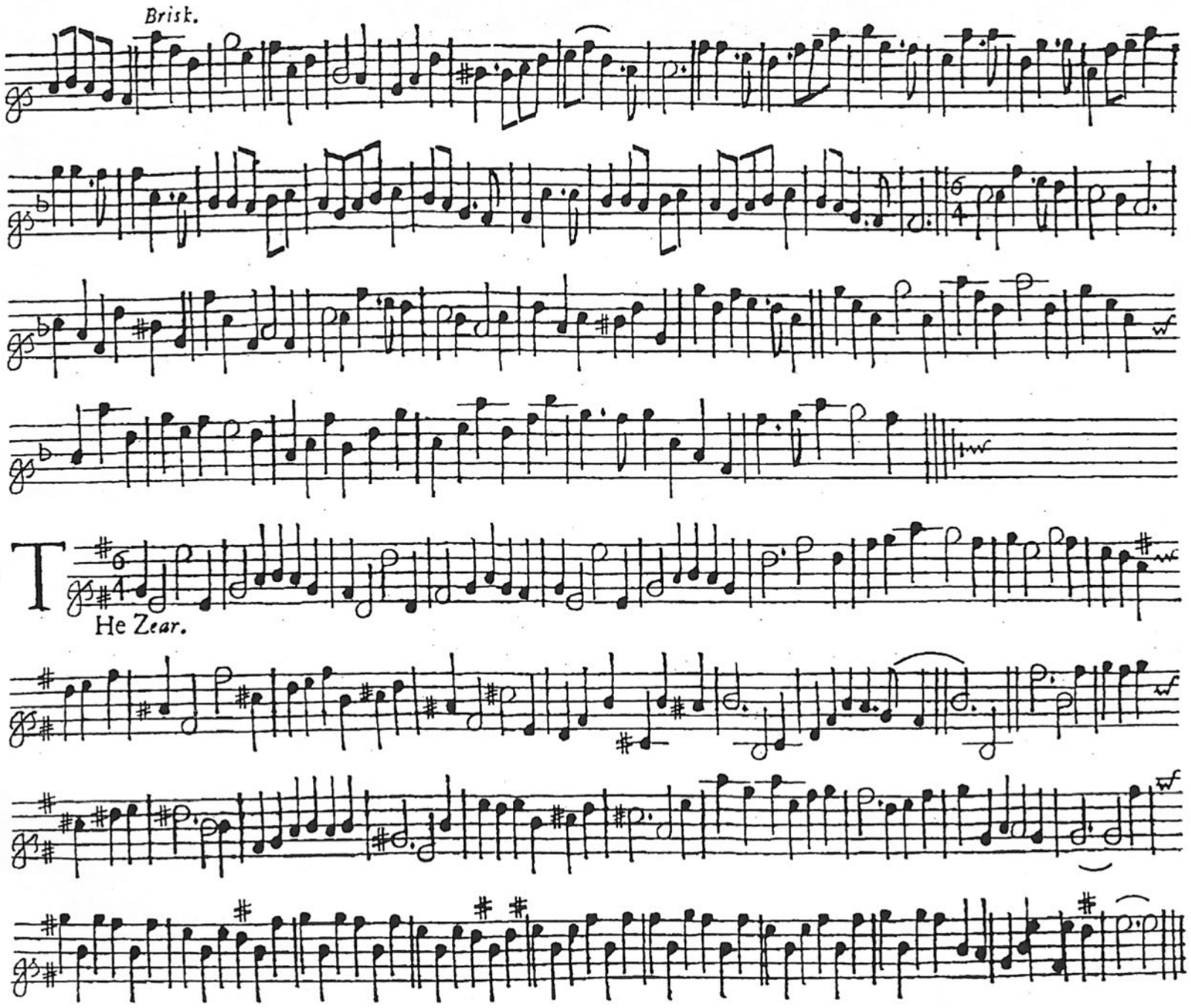
133 Yre.

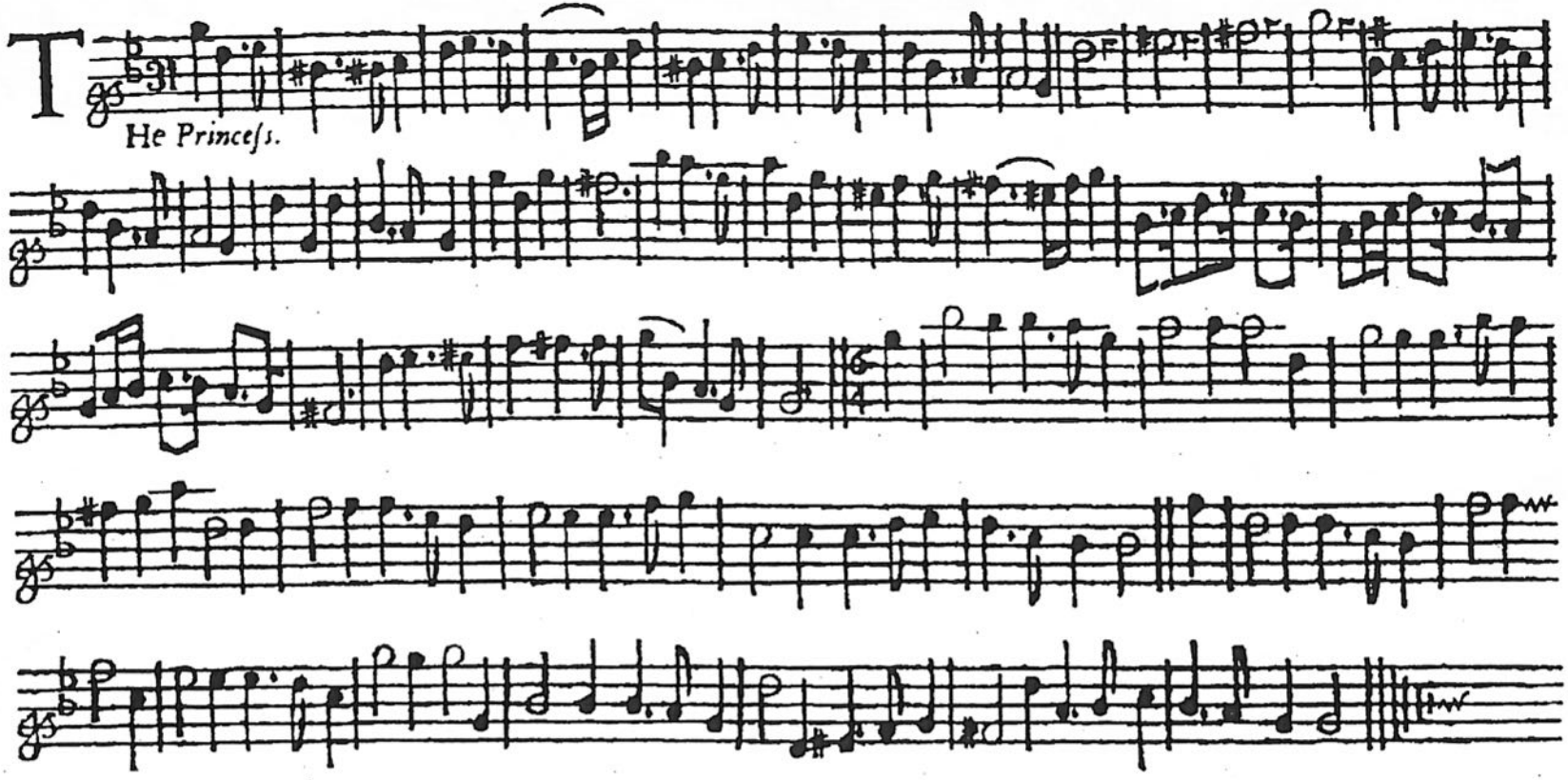



134 M
Inuet by Mr. Clark.
135 A
Yre.
136 M
Inuet by Mr. Eccles.
137 A
Merica.

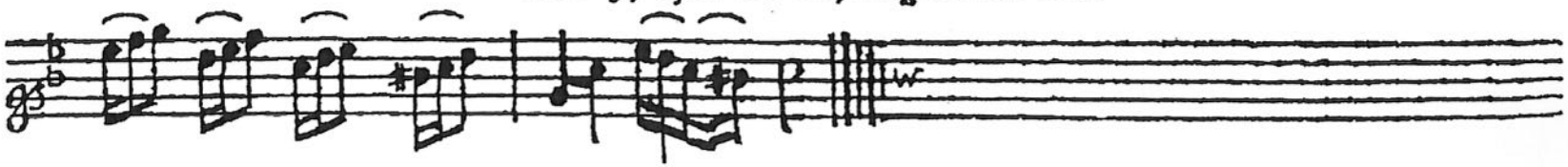

138 G
Loſter.
139 A
Paſpee.


140
R
Ichmond.
141
S
T. Albans


Brisk.
142
THe Zear.



FINIS.

Tune 47, *Bar. the* 11th. *bring inn this Line.*

Tune 35 *after Bar* 10, *bring inn this Line.*