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HAROLD REEVES,
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LONDON, ENGLAND.

Bass viol Book

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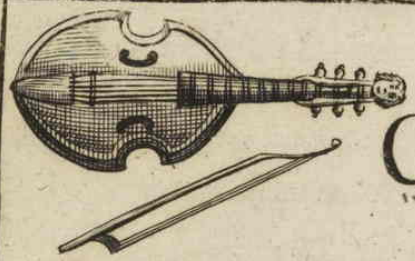
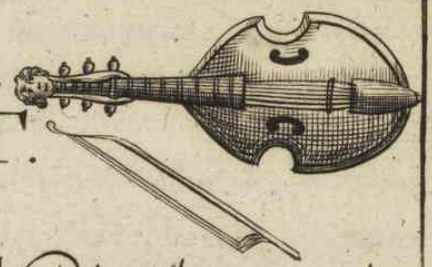


THE COMPLEAT VIOLIST.



or

An Introduction to ye Art of Playing on ye Bass Viol wherein the necessary Rules & Directions are laid down in a plain & familiar Method.

WITH

A Collection of the Psalm Tunes set to the VIOL, as they are now in use in the Churches where there are Organs.

To which

Are added some select Aires & Tunes, set according to ye divers manners of Playing by the G sol re ut Cliff, the C sol fa ut Cliff, & ye Fa ut Cliff. Also several lessons, viz. Almans, Sarabands, Courants, Iiggs &c. Compos'd for that Instrument by ye late famous Master Mr. Benjamin Hely.

LONDON

Printed for & Sould by I: Hare Musicall Instrument maker at ye Golden Viol: in St. Paules Church-Yard, and alt his Shop in Freemans-Yard in Cornhill near the Royall-Exchainge: also sould by B: Norman Instrument maker at ye Bass Viol in St. Paul's Alley.

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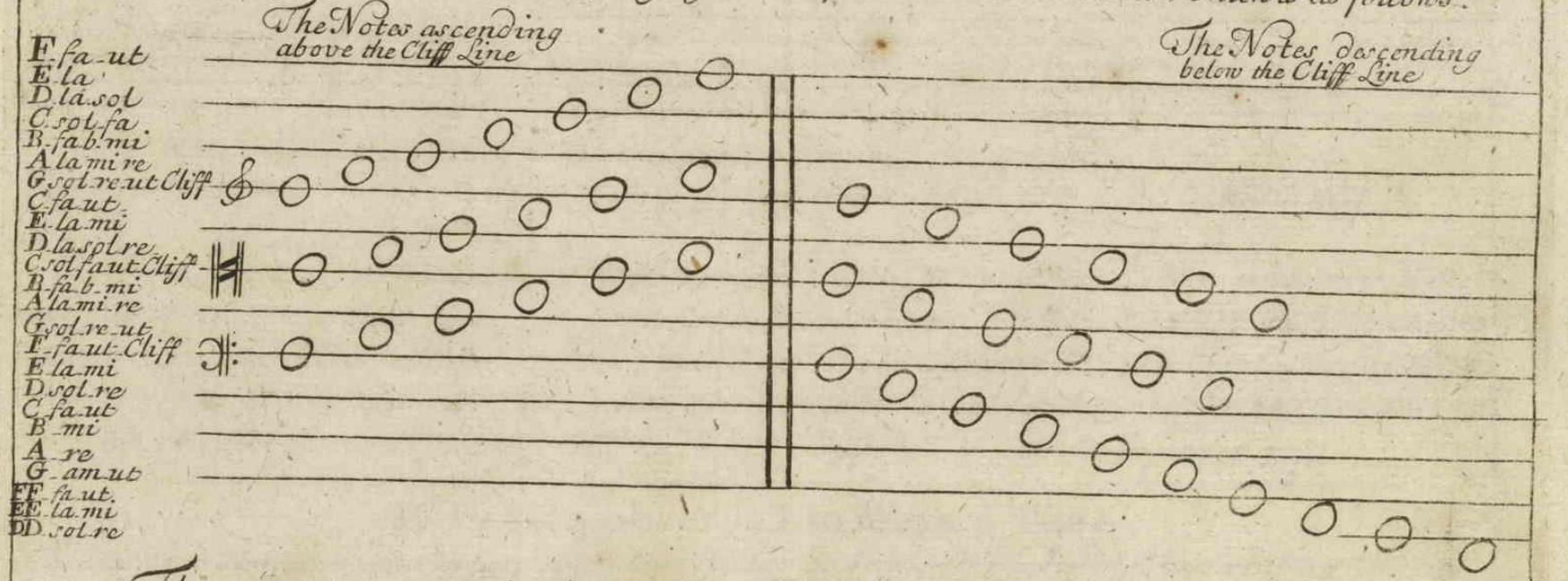
There having been lately made much Inquiry after a Book with Directions and Lessons for ye Viol, I Lighted on a Discourse which to me seems very plain and pertinent to the purpose; and therefore I doubt not but that it may be in some measure serviceable to the Publick; as Containing all ye necessary Rules, and ye true method to be observed in order to play well on that Instrument.

First Learn the GAMUT perfectly by Heart upwards & downwards, which is as follows:



Then acquaint your self with the Cliffs or Cliff you intend to play by, & when you have observed upon what Line it stands; you are to count your notes that are above the Cliff-line according to the order of that Part of ye Gamut you would make use of; by applying one word of the Gamut to ye Line, ye next above it to ye space, the next above that to the Line, and ye next to the space; still counting on till you come to the Note you desire to know. In like manner the Notes that are below the Cliff-line are to be counted by the Line & the space till you come to the Note desired.

If you would play by ye G sol re ut Cliff you must place ye Gamut on the Viol after the Manner you see it set in this Table where the six Lines represent the six strings of the Viol; the seven Lines drawn orethwart represent ye seven frets.

D la sol		~~E la~~	~~F fa ut~~		~~G sol re ut~~		~~A la mi re~~
A la mi re		~~B fa b mi~~	~~C sol fa~~				
E la mi	F fa ut		~~G sol re ut~~				
C sol fa ut		~~D la sol re~~					
G sol re ut		~~A la mi re~~		~~B fa b mi~~			
D sol re		~~E la mi~~	~~F fa ut~~				

The first

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by ye Cso

Table which

Pla. sol. re

Pla. mi. re

Pla. mi

Fa. ut

Fa. ut

Sol. re

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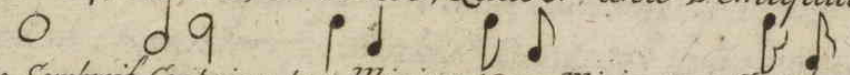
The first of ye long Lines is to represent ye Treble or small string, ye second Line ye second string, & ye rest follow in Order.

This is proper for the Treble Viol, or to play Airs or Tunes of songs on the Viol: But if you would play by ye Csolfaut Cliff or the Ffaut Cliff then you must place the GAMUT on the Viol according to ye following Table, which needs no Explanation; it being so much like the former

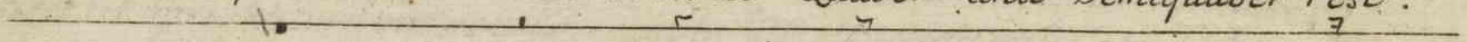
D la sol re		E la mi	F fa ut		G sol re ut		A la mi re	
A la mi re		B fa b mi	C sol fa ut					
E la mi	Fa ut		G sol re ut					
C fa ut		D sol re						
G am ut		A re		B me				
DD sol re		EE la mi	FF fa ut					

The Notes or Characters for the understanding of Time are these Viz^t.
Sembrief, Minim, Crotchet, Quaver and Semiquaver; which are to be Counted thus:



One Sembreif Contains two Minims, & one Minim two Crotchets. One Crotchet likewise Contains two Quavers, & one Quaver Contains two Semiquavers. Observe also, that a Dot or Prick put by any Note Makes that Note half as much more in Value then it was before. Thus a dot by a Sembreif makes it Contain three Minims, a Dot by a Minim makes it three Crotchets. & so of y^e rest. There are also Certain Pauses or Rests to be observed in Musick. wch are these that follow & are in Value as Notes.

The Sembrief rest, Minim rest, Crotchet Quaver and Semiquaver rest.



Rules to be observed in Keeping Time.

All Musick is Measured either by Comōn or plain Time, or by Triple Time; At y^e begin̄ing of every piece of Musick is set y^e Character that is to direct you in Keeping Time. The Characters for Comōn Time are these C ¢ ϕ ϕ & are all measured by ye Sembreif in an equal Measure of two Crotchets down & two up, wth ye Hand or Foot. And ye Bars or Single Lines drawn ore thwart ye Lines in Musick, are a great help to ye Performer; But when you meet wth double Bars these shew that you are at ye end of the part or Strain, which is to be play'd twice & then to proceed. The first of these Characters of Comōn Time denotes a very Grave or Slow Movement, & y^e Second a more Brisk or quicker Movement. The Third & Fourth Signifie y^e same thing, & are call'd the Mood retorted; y^e Movement being as quick again as y^e first Movement. Triple Time has always one of these Characters at y^e begin̄ing of y^e Musick, which is to be Measur'd by it Viz $\frac{3}{1}$ $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{6}{4}$ $\frac{6}{8}$ $\frac{12}{8}$. Thus $\frac{3}{1}$ and $\frac{3}{4}$ is two Crotchets down, & one up: $\frac{3}{2}$ is two Minims down, & one up: $\frac{3}{8}$ is three Quavers in a Bar, two down, & one up: $\frac{6}{4}$ is three Crotchets down three up: $\frac{6}{8}$ is three Quavers down, & three up: $\frac{12}{8}$ is six Quavers down & six up: When y^e Figure is dash'd thro' thus' $\frac{3}{2}$ $\frac{3}{4}$ it shews it must be a swifter Movement.

Flat
has a Flat
a Note high
or spaces y
a Flat or Sh
of ye Lines
you may m
that those N
Firefall thu
Dhave set C
of better Lu
Humour. To
Strings ar
between y
Viol first s
of ye Viol inc
Shold you
from strait
Thumb & F
Bowing
first of all
of ye Psalm
Sal faut C
of Benjamin
Grace, I shal

Of the other Characters used in Musick.

Flats are markt thus ♭ & Sharps thus ♯ If a Flat or Sharp stand before any Note, ye Note that has a Flat set before it, is half a Note Lower: A Sharp before a Note makes ye Note it Stands before, half a Note higher. If a Flat or Sharp be set at ye Beginning of any piece of Musick, you are to observe what Line or spaces ye Flats or Sharps Stand on, & play all ye Notes that are on those Lines or Spaces as if there Stood a Flat or Sharp by every one of ye Said Notes. There is also this Character ⌐ call'd a Direct, set at ye end of ye Lines to shew where ye first Note of ye following Line stands; & this :S: Call'd a Repeat. Somtimes you may meet with two or three Notes ty'd together with such a stroke as this ⌒ or this ⌒ which shews that those Notes are to be Expressed with one drawing of ye Bow. Shakes are Markt thus ∿ Beats thus ∿ Forefall thus / Backfall thus \ Shake & Turn thus ∿ Other things you'l find out by your Own practice. I have set Characters for Shakes & Beats to ye ffollowing Lessons, according to my Fancy; but if Persons of better Judgement doe not approve of them as proper, I must Entreat them to doe it after their Own Humour. To tune ye Viol you must observe That between ye First & Second, & between ye Second & third Strings are Four Notes distance & between ye Third & Fourth, but three Notes distance. Likewise between ye Fourth & Fifth, & between ye Fifth & Sixth, is Four Notes distance. As for holding the Viol, first sit upright, turn out your Toes & hold ye Viol resting on ye Calves of your Leggs; ye Head of ye Viol inclining to your Left Shoulder. Then put ye Thumb of your Left Hand on ye Neck of ye Viol, & hold your Fingers over ye Strings bent, ready to Stop where you have Occasion. Hold your Right Arm strait, & make use of your Wrist in putting ye Bow forward or Backward. Hold your Bow with the Thumb & Forefinger, & with ye Middle Finger against ye Hair to Streng then your Stroke. The General Rules of Boweing are to begin with a forward Bow, all even Numbers & prickt Notes & to draw backward ye first of all odd Numbers. This Book being Chiefly designed for young Practitioners I have First set ye Psalm Tunes now in use set by ye G sol re ut Cliff, with some new Aires. Then other new Aires by ye C sol fa ut Cliff & likewise by ye F faut Cliff as also several Lessons Composd for ye Viol by ye late noted Master M. Benjamin Hely. If this small Essay meet with a favorable acceptance among ye ingenious Lovers of this Noble Science, I shall be encouraged to present them with greater Variety of Compositions for ye Viol of ye like Nature.

Canterb

Winds

St. Dau

York

Southwel

Litchfeild

19 Psalm

Martyrs

Canterbury

Windsor

St. Davids

York

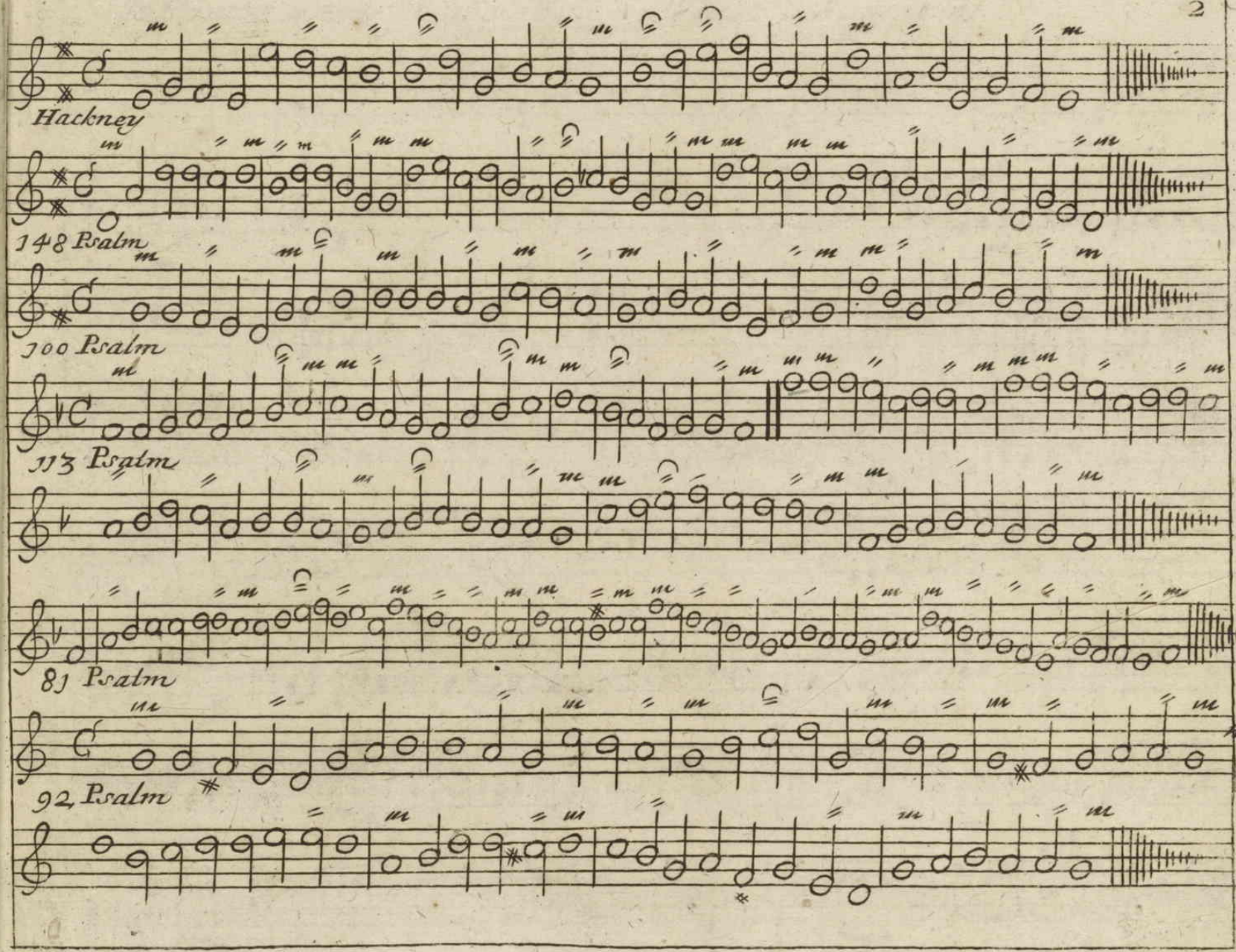
Southwell

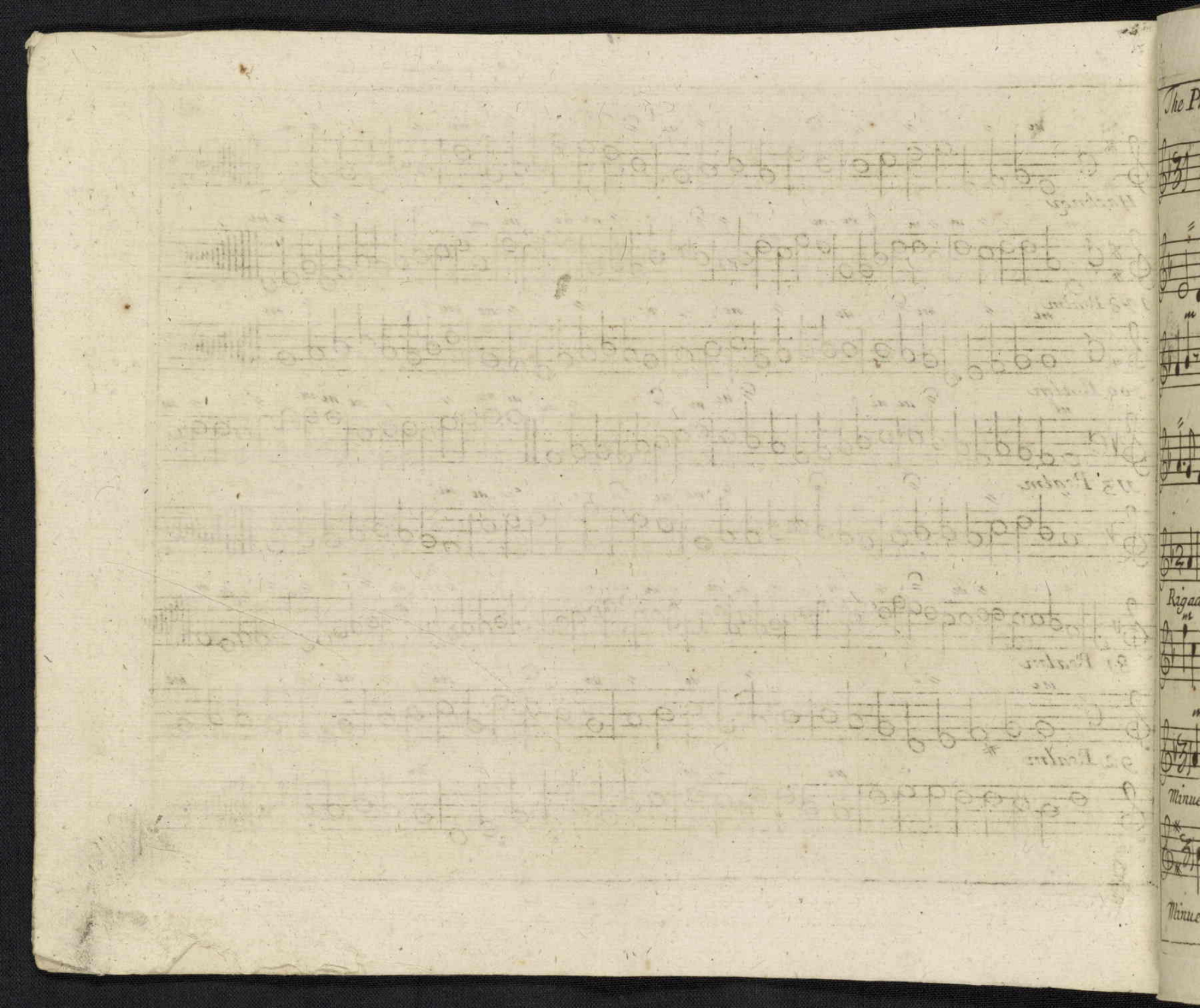
Litchfeild

119 Psalm

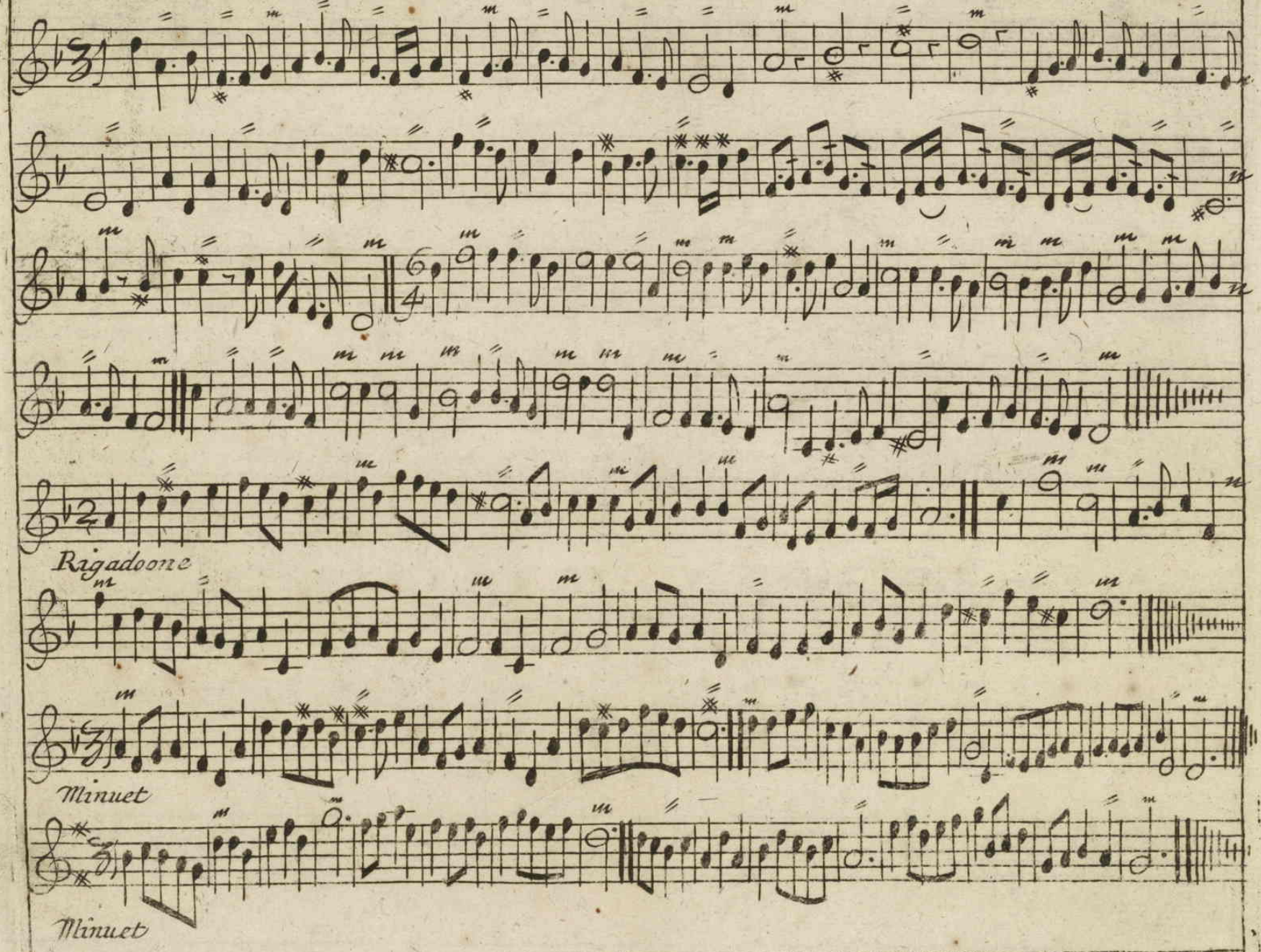
Martyrs.

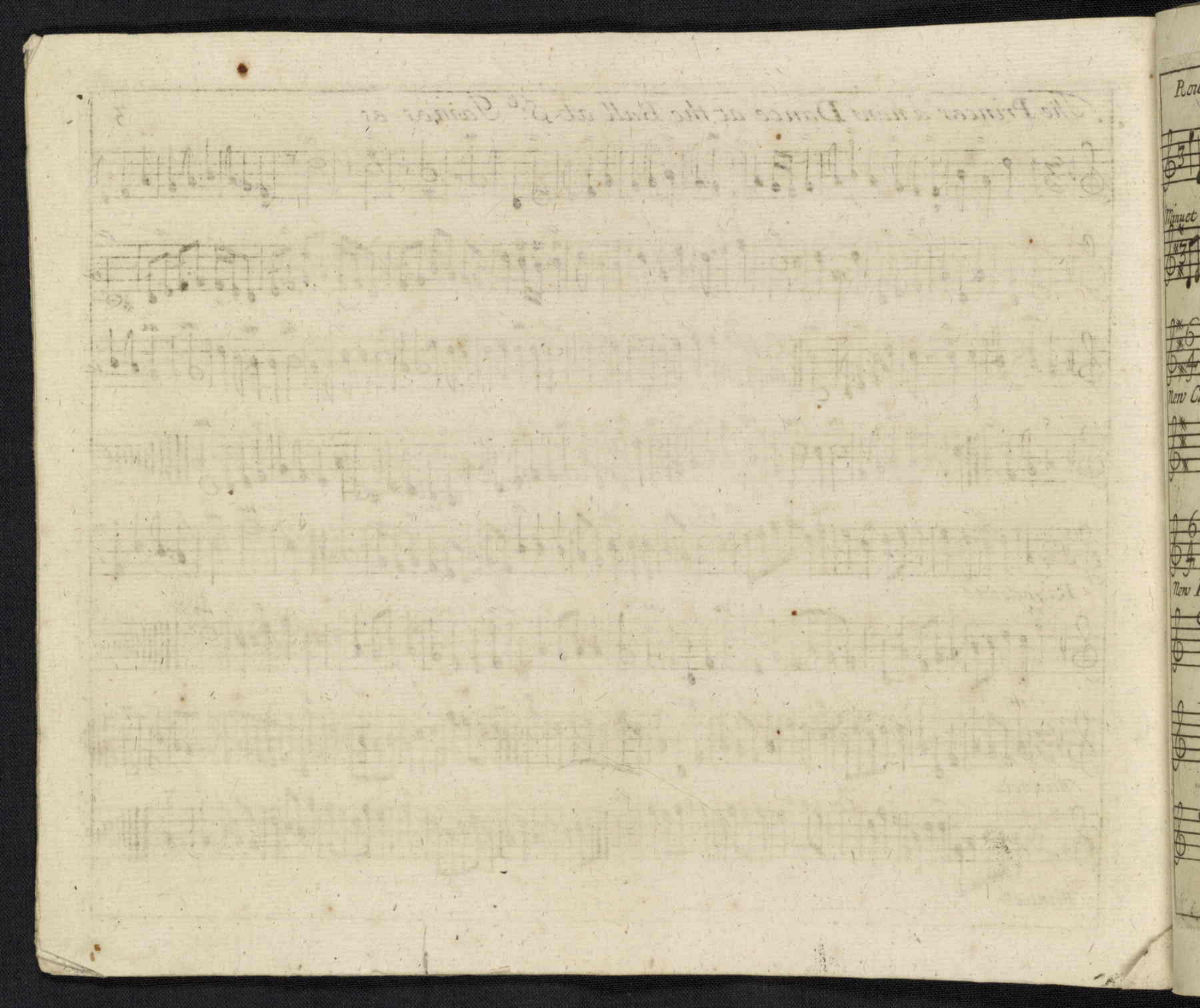
Hackney
Psalm
Psalm
Psalm
Psalm
Psalm


Hackney
148 Psalm
100 Psalm
113 Psalm
81 Psalm
92 Psalm



The Princes a new Dance at the Ball at St. James-es





Round O Minuet

Minuet

New Canaries

New Rigadoon

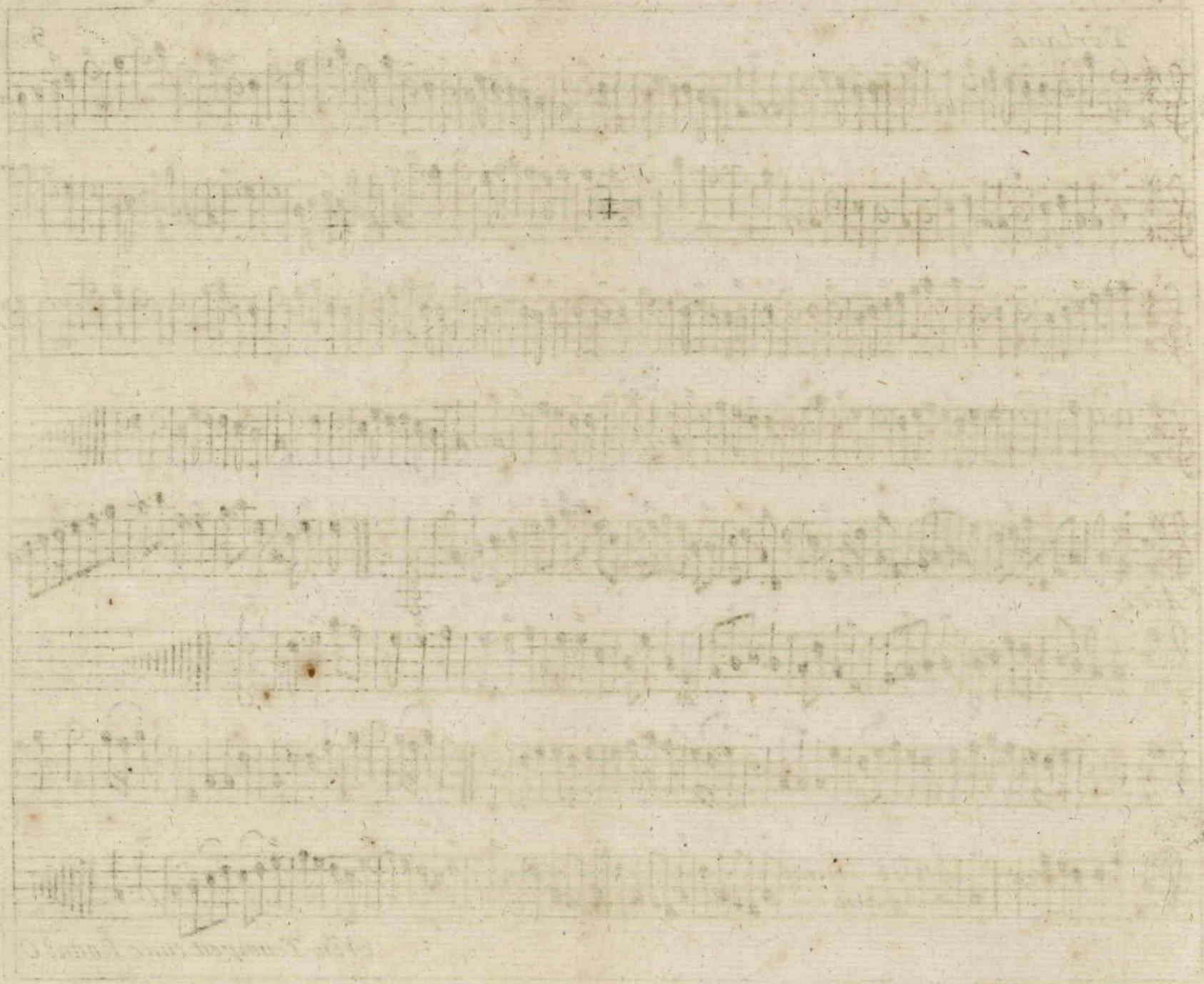
End with ye first strine

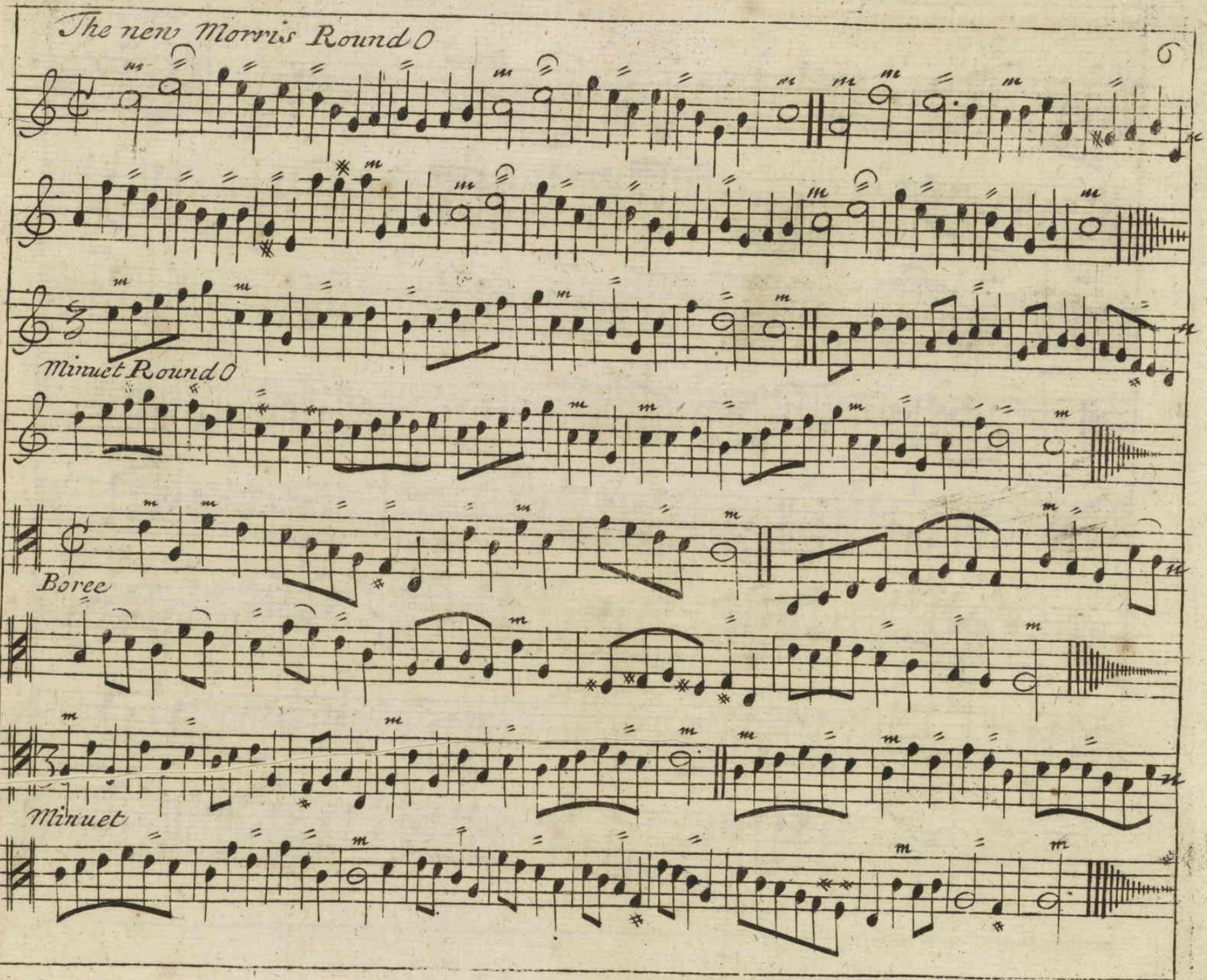
Forlane

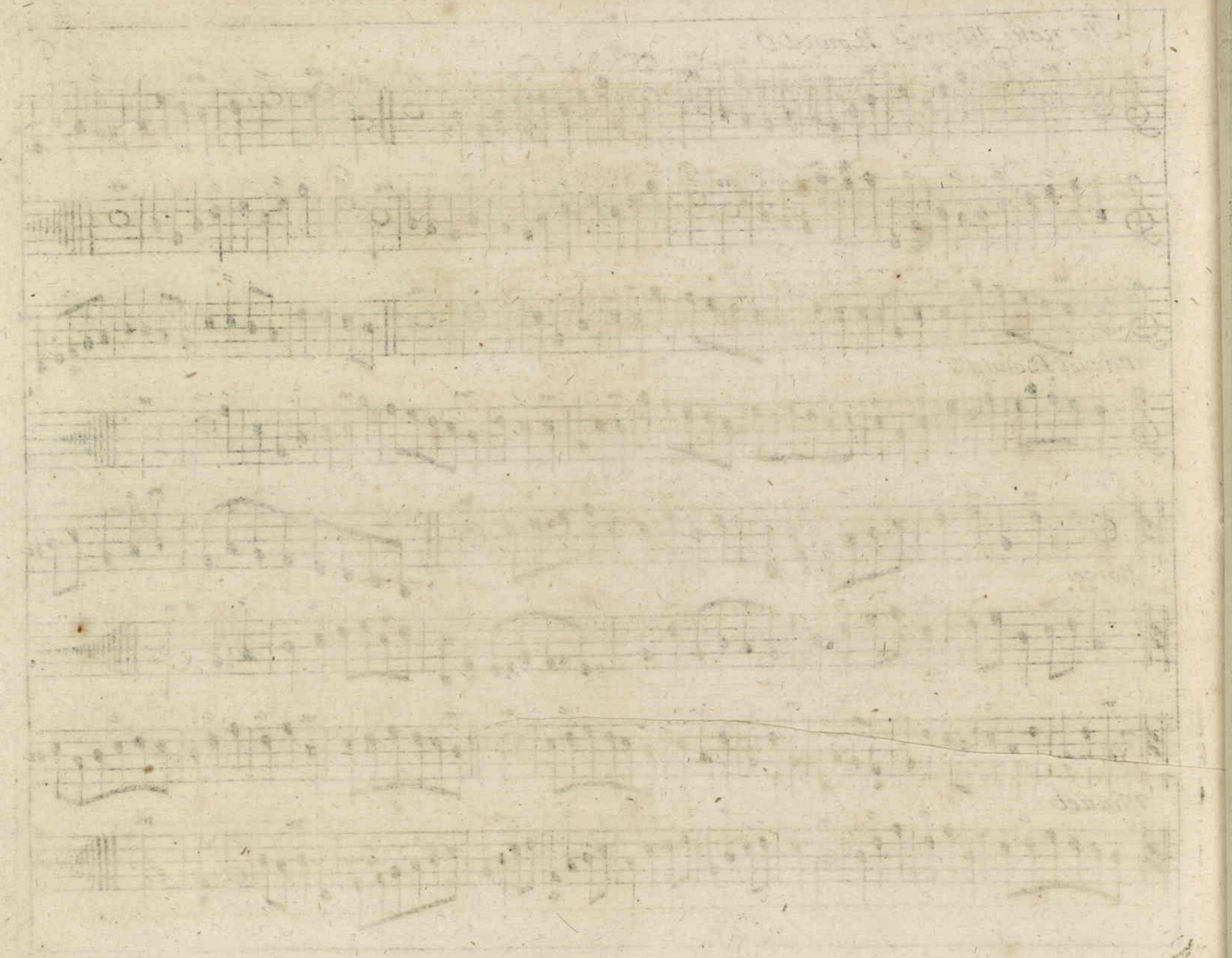
Aire

first Straun again

New Trumpett tune Round O




The new Morris Round O
Minuet Round O
Boree
Minuet



Jigg

Ayre slow time

Ayre

Ayre

Allmande

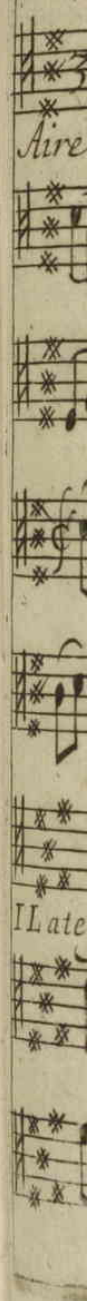
Ayre

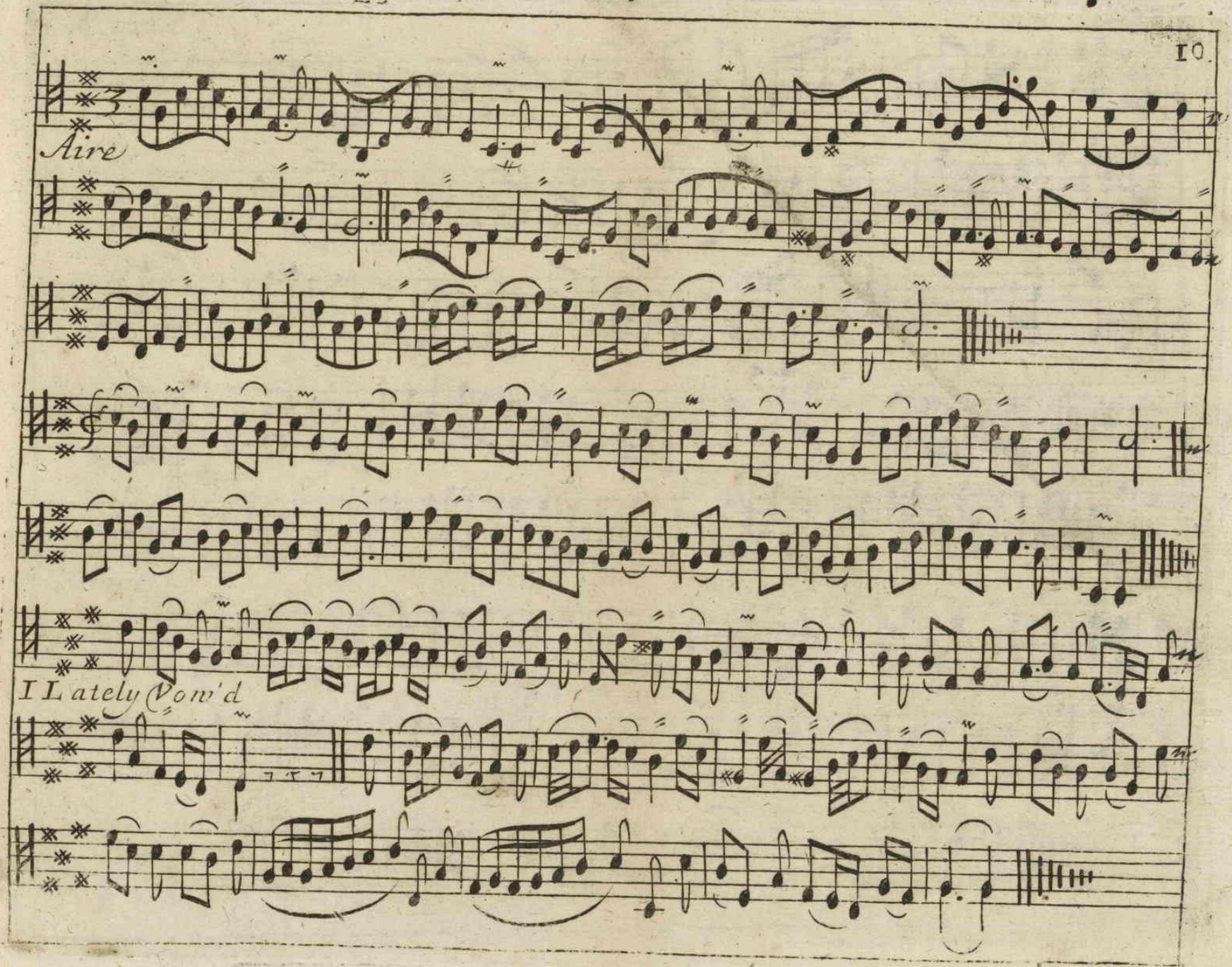
Ligg.

Minuet

Scotch tune

Minuet


Aire
ILate


Aire
I Lately Vow'd

Almand

Courant

Saraband

Jigg

Hornpipe

Almand

Mr. B. Hely

Courant

Saraband

Jigg

Almand

Mr. B. Hely

Courant

Saraband

Jigg