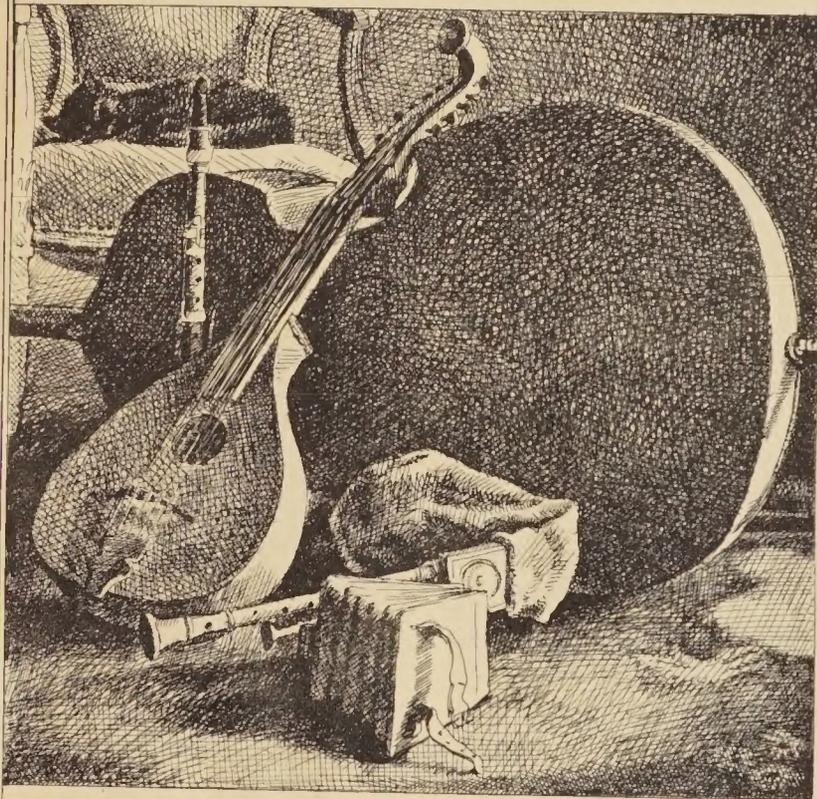


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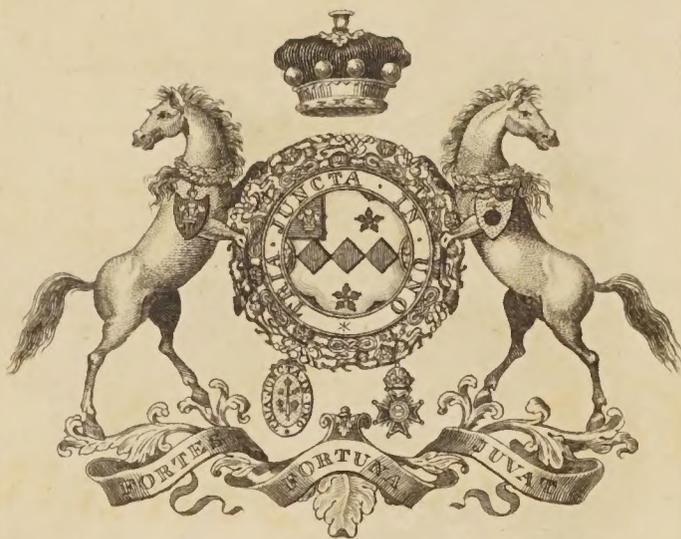
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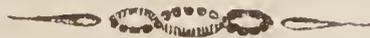
# INDEX TO THE MUSIC.

---

	PAGE.
All's well, (a favourite duett)	69
Away with melancholy, (duett)	69
Aridh na'm Baddan,	73
Banks of Banna,	69
Bonnie Dundee,	74
Ca' the ewes to the knowes,	73
Diatonic Scale,	45
Drink to me only, (duett)	69
Example First—in semibreves,	54
Example Second—in minims,	56
Example Third—in crotchets,	57
From night till morn, (duett)	70
Fare thee well, (duett)	75
God save the King,	60
Gramachree Molly,	73
Gloomy winter's now awa',	74
How sweet in the woodlands, (duett)	70
Hy'd n nos, or Poor Mary Ann,	71
In my cottage near a wood,	64
Katherine Ogie, or Highland Mary,	74
Lavinia. By Arion,	72
Lochiel's awa' to France,	74
My lodging is on the cold ground,	72
Notes, with their respective rests,	64
Preludes First and Second,	58
Pleyel's German Hymn,	70

	PAGE.
Robin Adair, - - - - -	60
Roy's Wife, - - - - -	64
Scots wha ha'e wi' Wallace bled, - - - - -	52
The Lass of Patie's Mill, - - - - -	65
Taste Life's glad moments, - - - - -	70
The yellow-hair'd Laddie, - - - - -	71
The Birks of Invermay, - - - - -	71
The Braes of Ballandine, - - - - -	72
The maid that tends the goats, - - - - -	73
The Braes of Yarrow, - - - - -	75
Turn gentle hermit of the dale, - - - - -	75
The Canadian Boat Song, (duett) - - - - -	75
Twine weel the plaiden, - - - - -	76
The Portuguese Hymn, - - - - -	76
The Sicilian Mariner's Hymn, (duett) - - - - -	76
The old hundred Psalm, - - - - -	76
The Chromatic Scale, - - - - -	77
Time Table, - - - - -	53
Viva tutti, (a favourite duett) - - - - -	70
Ye banks and braes o' bonny Doon, - - - - -	63

# PREFACE.



THE phenomena of sound have engaged my attention since the very dawn of my youth; and my natural inclination to the science of Music prompted me to apply myself to that study, so soon as circumstances enabled me to procure a musical instrument.

I MADE my first essay on the oaten-reed, with holes in it, answering to the notes of the Octave. I afterwards provided myself with the shank-bone of a sheep, and having fashioned it into a chanter, and inserted my oaten-reed, cut short, in the top, I played several tunes on that rural instrument. All this I did in imitation of other boys, and not from any inventive powers of my own. I find that the ancients used this bone for a similar purpose, under the name of *Tibia*, the osteological term for it at this day. The Gauls called it *an Cnaimh-feadain*, *i. e.* the chanter-bone, which proves it to have been employed by them as such, till art furnished them with the means of imitating it in wood, in which state it appears to have been used by the Arcadian shepherds. When the bag and drones were invented by some subsequent improver, it was called the *Tibia Utricularis*, or Bag-Pipe.\*

\* DOCTOR BURNEY, the celebrated Musical Historiographer, is of opinion that the Organ is founded on the Bag-Pipes, and the pipes of Pan united, which is a very natural conjecture, and which shews the antiquity of these two simple instruments, and, I may say also, their excellence. They have been handed down to us from very early times, and are still in high repute amongst us, whilst hundreds of others are lost, even to the very name. When the ancients talked of the God Pan, they meant nature; and Pan's *Syringa*, *Fistulae Panis*, pipes of Pan, or, what they are now denominated, the Pandean Pipes, might be called Nature's Pipes, from their simplicity in point of construction, and the ease with which they can be played, requiring only to be blown into by the mouth, which any body can do intuitively. "The instrument consists of a range of pipes bound together, side by side, and gradually lessening with respect to each other in length and diameter. The longest pipe is about six inches, and the shortest about two inches in length. In performance, it is held in the hand, and the pipes are blown into by the mouth, at the upper ends." Some inform us that Marsyas, others that Silenus, was the first that joined pipes, of different lengths, together, with wax; but Virgil attributes the invention to Pan, 'The God of Shepherds,' or, as it was then understood, the representative of nature. It is from the *Fistulae Panis* I caught the idea of the formation of the Musical Instrument of which I mean to treat in the following pages, which is one of the simplest and sublimest in nature.

My third attempt was made on the common whistle, but its shrill sounds soon determined me to lay it aside for ever.

THE melancholy tremulous tones of the Jews' Harp\* soothed my ear, and engaged my attention for some time; but when I became rich enough to buy a military Fife, which I did from a pedlar who strolled about the country, I made a present of the Jews' Harp to one of my school-fellows.

HAVING had no instructions for playing my new instrument, owing to my being situated at a great distance from military quarters, and consequently from tuition of this kind, I felt a considerable degree of difficulty in making myself master of its stops. However, after some waste of wind, and fruitless attempts, I could not only make it speak, but also play all the tunes I then knew upon it.

THE transition from the Fife to the German Flute was so short and easy, that I acquired a sufficient knowledge of it in the course of a few weeks after I had the ability of purchasing one of those soft-sounding instruments.

I REMEMBER having, one day, accidentally touched a bottomless quart bottle with my stick, and of being quite delighted with the vibratory softness of its sound, which resembled that of a bell, but much softer and sweeter in its swells. I continued to amuse and charm my own ear with this one-toned instrument of percussion for some time, till, to my great grief and disappointment, it broke in my hand, close to the neck, which

\* "THE form, size, and character of this insignificant instrument are well known; but, contemptible as it may seem to those who are acquainted with superior instruments, it is the only one practised by the ingenious and simple inhabitants of St. Kilda, and forms the constant accompaniment to the performance of their Lyric poetry." The author has often heard the Jews' Harp, or *Tromp de Bearn*, played in different parts of the United Kingdom, with very good effect; and, at one time, a gentleman played upon a couple of these instruments with so much life and spirit, that a person could not refrain from dancing to it.

rendered it useless for ever. The impression which the pleasing sounds of this sonorous substance made on my youthful mind will be indelible.

THE cheerful tones of the Violin arrested my attention next. Being presented with one of these instruments by an indulgent parent, who observed my natural turn for music, and having discovered, after some trouble, that it was tuned by quints,\* or fifths, I screwed up the strings to their proper tension, and after a good deal of application and perseverance, I taught myself to play all manner of tunes upon it. I learned my notes from a servant who lived with my grand-father, in one lesson, some years after; and this is all the tuition I ever received in the noble science of music.

THE soul-inspiring sounds of the Great Highland Bag-Pipe induced me to become piper. I could already play tolerably well on the *Tibia*, or chanter, which is, in fact, the fundamental part of this warlike musical instrument. With a little practice, I acquired the art of winding, tuning, and playing piobaireachds, reels, strathspeys, marches, and quicksteps upon it.

THE Violoncello, Piano-Forte, Flageolet, and, in short, every instrument of sound which chance threw in my way, occupied my mind by turns, but no tone which reached my ear pleased that organ so much as that of the broken bottle, to which I have already alluded, till I had an opportunity of hearing the Musical Glasses played by my much-respected and ever-to-be-lamented friend, the late Mr William Brooke, of London, whose memory I shall ever most tenderly cherish, on account of the goodness of his heart, and for the friendliness of his disposition. He was the best amateur performer on the Musical Glasses of his day. His taste was refined, and his execution easy and dexterous. I listened to the brilliant sounds which emanated from his scientific fingers with a mixture of admiration and delight, and longed to follow his example, in playing

\* THE author, recollecting the trouble he experienced in tuning his Violin, and the torture his ears endured before he could do it to perfection, has invented a new mathematical instrument for tuning the Violin, which he calls the *Quinta*, by which a child may do it, being tuned by unisons; for every ear is a judge of unisons, though not of fifths, or greater harmonical intervals.

the Glasses, which he, with his usual indulgence, allowed me to do, and I have thus been, early in life, initiated in this lovely branch of the musical art.\*

SOUND being, according to philosophers, the material object of music, and having got possession of an instrument which yielded the sweetest sounds in the world, I turned my thoughts towards its improvement, and the result of my experiments was most satisfactory. I got a fresh set of Glasses blown, which required neither water nor any other tuning medium, and which, consequently, remained in tune perpetually. I arranged them in a new manner—got them neatly fixed in a handsome case—invented the sound-board—discovered the shake, the thrill, and several other beauties and graces, till then unknown by performers on the Musical Glasses—and having, as it were, produced a new instrument, I felt myself entitled to give it a new name; and I have, accordingly, called it the *Angelica*, because every lover of sweet sounds agreed with me in opinion, that it was a degree towards the music of angels, and because, in comparison with any other instrument in the world, its sounds were indeed most heavenly.

BEING diffident to appear too soon in the character of an improver,

\* I HAVE frequently since made up sets out of rummers, ale, and wine glasses, at inns where I happened to be quartered, and tuned them with water. I generally placed a piece of lath, or a stick, on each side of their stalks, and bound them fast with a piece of twine; this, with the weight of the water in the Glasses, kept them steady while I played them. I cannot help mentioning here a ludicrous circumstance which happened at the period of the threatened invasion by Buonaparte. As I was amusing myself one night between eleven and twelve o'clock at an inn in a garrison town, I happened to commence with the bugle sounds, "Turn out the whole." All of a sudden I heard a rush; people running down stairs as if the house were on fire. The friend who was supping with me and myself ran out to see what was the matter, where we found men, women, and children, some dressed, and some not, expressing the utmost terror, which appeared strongly depicted in their countenances. What, in the name of heaven, is the cause of all this turn out? said I to "mine host," who stood trembling in his shirt and red night cap.—What is the cause, Sir! replied he—the cause is obvious enough. Did not you hear the castle bugles sound?—Depend on it the enemy is on our coast, and Lord have mercy on our souls—we shall be bombarded, and perhaps launched into eternity, before we have time to say our prayers! I now, for the first time, suspected that I was myself the innocent cause of this false alarm, and apologized accordingly; but I could not account for this wonderful effect of the Glasses, until I taught my friend to play the bugle sounds, and until I took post outside the parlour door, when, to my great surprise, they resembled the bugle horn when sounded at a distance in the stillness of night.

I resisted the earnest solicitations of my friends for several years, but was at last prevailed on by a worthy gentleman, whom I highly respect, to allow the *Angelica* to be manufactured for the use of the public. I had by me, in manuscript, a Preceptor, which I drew up for the guidance of a few particular friends, who were initiates in the study of my new instrument; and, having been urged by them to print it, I prefixed a Treatise on the subject, and this again led to a short Sketch of the History of Music,\* which I have given in the Introduction, for the benefit of the rising generation. I was thus induced to publish a work, of which I might, without hesitation, assume the honour, if the whole of its materials had been the fruit of my own invention, but in which I can boast very little more merit than that of having developed, elucidated, and perhaps, in some respects, improved the ideas of others.

A GENTLEMAN, who is in possession of an *Angelica*, addressed me lately, by letter, thus:—"I am improving much on my new instrument, and, by the time you come to town, I hope to be enabled to convince you that your friendly instructions have not been altogether neglected. No price could purchase my *Angelica*. It is to me a never-failing source of delight, even to ecstasy. I am glad to hear you have seriously begun your treatise on this seraphic instrument. A preceptor is very much wanted. 'The subject is new, and it would be a great loss to the musical world should you go 'to that undiscovered country, from whose bourne no traveller returns,' without leaving your numerous discoveries in this branch of the noble science of sounds behind you."

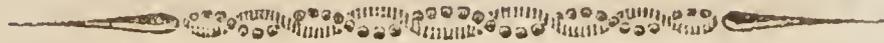
EVERY person of a musical disposition talks in raptures of the Glasses, and very deservedly so. The thrilling softness of the tone produced from glass is inimitable by any other substance; and the *Angelica* will be found "to yield music sweeter and softer in its nature than any other instrument yet known—that music, which the heart acknowledges sooner than any other that chance or ingenuity have hitherto produced. It is,

\* THE generality of people being unacquainted with the history of this divine science, the author has the pleasure of introducing a short essay on that subject; and he recommends his readers to peruse the works of Sir John Hawkins and Doctor Burney, who have written at large on this art, and who are the only musical historians of note our country ever produced.

indeed, incapable of that whimsical subdivision to which the taste of modern composers, that sworn enemy to harmony and real music, leads, which serves no end but to exhibit the wonderful executions of a favourite performer, and to overwhelm his hearers with stupid admiration. This is not music; and, upon these occasions, though I acknowledge the difficulty of doing what I see done, I lament that the honest man has taken so much pains to so little purpose." The *Angelica* is not capable of this, at least not in so exquisite a degree, as the Piano-Forte, Violin, and some others. Yet, if the true and original intent of music is not to astonish, but to please—if that succession, or combination of sounds, which most readily and pleasingly seizes the heart, through the ears, is the best, I have not a moment's hesitation in setting it down the first of all musical instruments. There is but one which will, in any degree, bear the comparison, or rather they are the same instrument—I mean Dr Franklin's *Armonica*; but I am inclined to think, that the *Angelica* has some superiority over it;\* and this I shall endeavour to prove when I come to discuss the comparative merits of the different kinds of Musical Glasses. In the meantime, I hasten to introduce my new instrument to the reader, by a short sketch of the history of Music, according to my promise in the preceding page of my exordium.

\* THE crescendo, or gradual increase in strength, and the diminuendo, or gradual decrease in strength, cannot be executed so well on Dr Franklin's instrument as upon mine, for this reason, a person has not the same command over the Glasses in motion, as he would have if they were permanently fixed. In the latter case, their clear and mellifluous tones can be swelled or diminished by stronger or weaker pressures of the finger, whereas, in the former, the rapidity of the motion which turns the glass precludes the possibility of introducing these graces, but more of this hereafter.

# INTRODUCTION.



IN treating of a musical instrument, it may not, perhaps, be improper to say something on the subject of Music itself, which has been honoured at all times, and in all places, as one of the seven liberal arts. It is both an art and a science. “The principles on which it is founded, and the rules by which it is conducted, constitute a science. The same maxims, when applied to practice, form an art.”

MUSIC is a science of sounds, whose end is pleasure. Malcolm defines it a science, that teaches how sounds, under certain measures of time and tune, may be produced, and so ordered and disposed as, either in consonance or succession, or both, they may raise agreeable sensations.

“SOUND is generated by the vibrations of elastic bodies, which communicate the like vibrations to the air, and these again the like to our organs of hearing. This is evident, because sounding bodies communicate tremors to other bodies, at a distance from them.”

THE word Music comes to us immediately from the Latin word *Musica*. Some think that it is derived from a Greek word of the same sound, from which the Romans borrowed theirs, for they were indebted to the Greeks for much of their learning. Others go farther back, and tell us, that *Musa* comes from a Hebrew word, which signifies art, or discipline. Hence *Musa* and *Musica* anciently signified learning in general, or any kind of science. In this sense we find it frequently used in the works of old philosophers.

OF all human arts, Music has the greatest claim to the honour of anti-

quity. We scarce need advance any authority for this assertion ; for, in all ages, the human mind required some powerful charm to support it under the anxiety and cares to which it was subject, and the goodness of our blessed Creator has manifested itself in this wonderful relief against the unavoidable troubles annexed to our state of being here below.

“ O surely melody from heaven was sent,  
 “ To cheer the soul, when tir'd with human strife,  
 “ To soothe the wayward heart with sorrow rent,  
 “ And soften down the rugged road of life.”

VOCAL Music was certainly the first kind. Man had not only the various tones of his own voice to make his observations on, before any other art or instrument was found, but being daily entertained by the various natural strains of the feathered race, he could not but observe them, and from thence take occasion to improve his own voice, and the modulations of sound of which it was capable. Of the many ancient writers who agree in this conjecture, we shall only mention Lucretius, who says,

“ At liquidas avium voces imitarier ore,  
 “ Ante fuit multo quam levia carmina cantu  
 “ Concelebrare Homines possent aurisque juvare.”

THE first invention of wind instruments he ascribes to the observation of the wind blowing in hollow reeds.

WE might here add another testimony of the antiquity of this art, from the Holy Bible, which says, that Jubal, the sixth from Adam, was “ the father of such as handled the harp and organ.”

RESPECTING other kinds of instruments, there were so many occasions for cords and strings, that men could not be long in observing their various sounds, which might have given rise to stringed instruments. And for pulsatile ones, such as drums and cymbals, they might have originated from a person observing the hollow noise of concave bodies.

MUCH has been written about the origin, antiquity, and power of Music. Plutarch, in his treatise on this subject, says, that one ascribes its

invention to Amphion, (the son of Jupiter and Antiaopa,) who was taught by his father, and that another attributes it to Apollo; and, to prove it, alleges, that all the ancient statues of that god hold musical instruments in their hands. He adduces many examples to prove the natural influence Music has on the mind of man; and, since he makes no less than a god the inventor of it, and the gods certainly existed before men, it is certain he means to prove, by tradition, that it is the most ancient, as well as the most noble, of all sciences.

QUINTILIAN and Timogenes are of the same opinion; and say, that the tradition of its antiquity is sufficiently proved by the ancient poets, who represent musicians at the tables of kings, singing the praises of the gods and the heroes.

HOMER shews us how far Music was advanced in his days, and the tradition of its yet greater antiquity, when he says it was a part of his heroe's education.

THE opinion of the divine origin and antiquity of Music is also proved by the fables of the muses, so prevalent among the poets, and by the disputes among the Greek writers, concerning the first authors of it—some for Orpheus, others for Amphion, and many for Apollo, &c.

As the best of the philosophers owned the providence of the gods, and their particular love and benevolence to mankind, so they also believed that Music was, from the beginning, a peculiar gift and favour of heaven. It is, then, no wonder that they considered it as necessary to assist the mind in exalting and extolling the virtues of the gods and good men.

“IT deserves attention, that the ancients were duly sensible of the merit and importance of this divine art, not only as a symbol of that universal order and symmetry which prevails throughout the whole frame of material and intelligent nature, but as productive of the most momentous effects both in moral and political life.”

MUSIC has been in the highest esteem in all ages, and among all classes

of people; nor could authors express their opinions of it sufficiently sublime, except by inculcating that it was used in heaven as one of the principal entertainments of the gods, and the souls of the blessed.

“ MUSIC, all pow’rful o’er the human mind,  
 “ Can still each mental storm, each tumult calm ;  
 “ Soothe anxious care on sleepless couch reclin’d,  
 “ And e’en fierce anger’s furious rage disarm.”

“ OUR natures are so delighted with Music, and we have so great an inclination to this kind of pleasure, that even infants at the breast are soothed and lulled to rest by it.”

PYTHAGORAS is said to have had an absolute command of the human passions, turning them as he pleased by this art. It is related, that meeting a young man who, in great fury, was running to burn his rival’s house, Pythagoras allayed his temper, and averted him from his design by the sole power of Music.

TIMOTHEUS, by a certain strain, or modulation, fired Alexander’s temper to that degree, that, forgetting himself, in a warlike rage, he killed one of the company, and, by a change of the Music, was softened again, even to a bitter repentance of what he had done.

“ TIMOTHEUS, plac’d on high,  
 “ Amid the tuneful quire,  
 “ With flying fingers touch’d the lyre ;  
 “ The trembling notes ascend the sky,  
 “ And heavenly joys inspire.

PLUTARCH speaks of one Antigenides, a Tibicen, or Piper, who, by some warlike strain, had transported Alexander’s mind so far, that he fell on some of the company.

THE modern Tibicens still possess a similar influence over the minds of our Highland regiments, who, when they hear the inspiring sounds

of the Great Highland Bag-Pipe, and see the foe, think of nothing but victory or death!

IT is said that Terpander quelled a sedition at Sparta by means of Music.

THALES being called from Crete, by advice of the Oracle, to Sparta, cured a raging pestilence by the same means; and the cure of diseases by Music is talked of by many authors with a great degree of confidence.

AULUS GELLIUS tells us it was a common tradition that those who were troubled with the sciatica, when their pain was most acute, were eased by certain gentle modulations of Music, performed upon the *Tibia* :\* and says likewise he had read, in Theophrastus, that, by certain artful modulations of the same kind of instrument, the bites of serpents have been cured.

HOMER places a musician over Clytemnestra during the absence of Agamemnon, as a guard on her chastity; and, till he was sent away, her seducer Ægisthus had no power over her affections.

“ AT first, with worthy shame, and decent pride,  
 “ The royal dame his lawless suit deni'd,  
 “ For virtue's image yet possess'd her mind,  
 “ Taught by a master of the tuneful kind.  
 “ Atrides, parting for the Trojan war,  
 “ Consign'd the youthful consort to his care;  
 “ True to his charge, the bard preserv'd her long,  
 “ In honour's limits such the pow'r of song.”

A VIRTUOUS woman is said to have diverted the wicked designs of two

\* The shin-bone was convertible into a Flute, as well as into a Pipe: The Grecians used it as such, and those who performed on it were called *Tibicens*, from *Tibia*, the name of the bone; but, in order to distinguish the Pipe from the Flute, the former was denominated the *Tibia Utricularis*, and the latter merely the *Tibia*. There is now in the British Museum a beautiful statue of a Tibicen, in alabaster, gorgeously appareled, playing on his Flute, which appears to have a mouth-piece for the purpose of conveying the breath into the tube.

rakes who assaulted her, by ordering a piece of Music to be performed in the Spondean mode.

It is recorded that Amphion, by the power of his heavenly Music, drew stones to the building of the walls of Thebes ;\* and that Orpheus had, by dint of the harmonious tones of his lyre, moved the wild beasts, trees, and stones, to dance after him.

“ Thus Orpheus sung, and thus the beasts obey’d,  
“ Mov’d in such order to the tunes he play’d.”

Who has not heard that this famous musician went to the shades below after his wife, who was dead, and so enchanted Proserpine (spouse to his infernal majesty) with his Music, that she consented he should carry her back, with a proviso he never turned to look on her in his way, which he could not refrain from doing, and so lost her.

A LEARNED writer reports, that, in Calabria, and other parts of Italy, there is a poisonous spider, called the *Tarantula*, by which such as are bitten fall into a frenzy, or madness and laughter. Music is the speedy cure for this immoderate passion ; and the natives have solemn songs, tunes, and dances composed for the occasion.

ARION charmed the dolphins with the sublime sounds of his lyre ; and, when he was cast into the sea by the infamous crew who seized his treasures, it is said that they bore him safely on their backs to *terra firma*.

THE story goes thus :—“ Arion, the son of Cyclos, was born at Methymna. He was a skilful musician, and a famous dithyrambic poet, if not the inventor of the Cyclian chorus. He flourished in the reign of Periander, tyrant of Corinth, at whose court residing sometime, he had a desire to visit Italy and Sicily, where, acquiring wealth by his profes-

\* BURNEY endeavours to explain these fabulous stories, which, in my opinion, is a very futile attempt. All that a compiler has to do, is to introduce these historical passages, and allow his readers to construe them as they please. The admirers of the marvellous prefer them as they are, and the expounders of miracles and parables feel disappointed at being thus anticipated.

sion, he sailed from Tarentum in a Corinthian vessel. When at sea, the crew agreed to throw Arion overboard, in order to share his money. Perceiving it in vain to resist, after using all his eloquence to no purpose, he produced the money, desiring leave only to play one tune before leaving the ship, in hopes the harmony of his Music might divert them from their purpose; but this proving ineffectual, he played a farewell air, called *Lex Orthia*, and, with a garland on his head, and a harp in his hand, plunged into the sea, where a dolphin, charmed with the melody, received him on his back, and bore him safe to Tænaraus, whence he directly proceeded to Corinth, and related the story to Periander, who believed it to be a fiction, till the arrival of the sailors. They being asked news of Arion, said, they left him well at Tarentum, upon which Periander, convinced of their guilt, ordered them to be crucified."

DAVID drove away the evil spirit from Saul when he played upon his Harp, and this he did repeatedly, as we learn from holy writ.

" Music the fiercest grief can charm, "  
 " And fate's severest rage disarm ;  
 " Music can soften pain to ease,  
 " And make despair and madness cease—  
 " Our joys below it can improve,  
 " And antedate the bliss above."

MUSIC is not only a remedy for madness, but is of itself so excellent a department of the human mind, that when the rest of the intellects are affected by that dreadful malady, the Musical Powers remain unmolested; and those who will take the trouble of visiting the receptacles of the unfortunate beings who labour under this severe dispensation of providence, will find the assertion verified. The Musical maniac will sing and play as correct as ever, though quite incoherent in his ideas of other matters.

Innumerable instances of the powers of Music might be quoted from history—scriptural, profane, traditional, and fabulous; but enough has been adduced to prove its excellence, and the high estimation in which it was held, by all nations, since the beginning of the world.

“ HAIL, sacred art ! descended from above,  
 “ To crown our mortal joys ; of thee we learn  
 “ How happy souls communicate their raptures,  
 “ For thou’rt the language of the blest in heaven !”

THE first and chiefest use of Music is for the service and praise of God, whose gift it is. Can any thing shew the excellence of an art more than that it ever was, and still is, reckoned useful and necessary in the worship of our great Creator.

THE Israelites raised their voices in a song of praise, accompanied with Timbrels, to God, for their deliverance at the Red Sea, from which we can reasonably conjecture, it was an art well known, and of established reputation, long before that time.

WE find that the Gentiles, in like manner, had their Bands of Music at the worshipping of their idols, as we find by Daniel’s description of the golden image which Nebuchadnezzar the king had set up.\*

WHEN David came to his kingdom, he did not think the practice of Music beneath him, especially the religious use of it ; for we find that, when the ark was brought from Kirjath-jearim, he and all Israel played before God, with all their might, and with Singing, and with Psalteries, and with Timbrels, and with Cymbals, and with Trumpets ; and the ark being set up in the city of David, a solemn service was instituted for the public worship and praise of God—singers, and players on all manner of Musical Instruments, to minister before the ark of the Lord continually, to record and to thank, and to praise the Lord God of Israel. These seem to have been divided into three choirs, and over them were appointed three *Coragi*, or Masters—Asaph, Heman, and Jeduthon, both to instruct them, and to preside in the service ; but King David himself was the chief Musician and Poet of Israel.

\* THE Cornet, Flute, Harp, Sackbut, Psaltery, and all kinds of Music, *i. e.* all kinds of Music then known, were employed at the dedication of this immense image, which clearly proves, that Music was an indispensable appendage of that important ceremony. According to Josephus, there were two hundred thousand Musicians employed at the dedication of King Solomon’s Temple at Jerusalem.

IN Saint John's Vision, the elders are represented with Harps in their hands; and, though this is only describing things in heaven easiest for our conception, yet we must suppose it to be a comparison to the best manner of worshipping God among men, with respect at least to the means of composing and raising our minds, or keeping out other ideas in fitting us for retaining religious thoughts.

LET us next consider the esteem and use of Music among the ancient Greeks and Romans. They reckoned one who had no ear or genius for Music stupid—that his frame was disordered—and that the elements of his composition were at war among themselves—and so high an opinion had they of this art, that they thought no industry of man could attain it; and hence they believed this faculty to be an inspiration from the gods.

THE use of Music in the temples, and solemn service to their gods, is past all question. Plato, in his dialogues concerning the laws, gives this account of the Sacred Music:—"That every song consist of pious words that we pray to God to whom we sacrifice; that the poets, who know that prayers are petitions or requests to the gods, take good heed they do not ask ill instead of good."

THE use of Music in war will easily be allowed to have been by public authority. It was not used merely as a signal, but for inspiring courage, raising their minds to the ambition of great actions, and freeing them from base and cowardly fear.

IT was employed for this purpose, as far back as we can trace in the annals of history. The Hebrews had their rams' horns at the siege of Jericho. The ancient Greeks had their Tibicens and Trumpeters to incite courage and valour. A great deal is said in history about the vociferous Music\* of these people, which was undoubtedly used at their

\* "LUCIAN relates, that a young Flute-player, named Harmonides, at his first appearance in the Olympic games, began a solo with so violent a blast, on purpose to surprise and elevate the audience, that he breathed his last breath into his Flute, and died on the spot. And the Trumpet-players, at these public exhibitions, expressed an excess of joy, when they found their exertions had neither rent their cheeks, nor burst their blood-vessels." Dr Burney, in his History of Music, has given us copies of ancient drawings, representing performers on wind instruments, with bandages around their cheeks, to prevent them from rending in the act of playing at these gymnastics.

gymnastic exercises and onsets in battle; and, as we cannot suppose, for a moment, that the *Tibia*, or Chanter, alone could have had this inspiring effect, we must take for granted that they had the whole Bag-Pipe, as represented in a very ancient piece of Grecian sculpture, to be seen at Rome, as exhibited on the reverse of one of Nero's coins, and as now used by the Highlanders of Scotland.

THE Romans, the Gauls, the Macedonians, and other martial nations, had their Pipes, Trumpets, Drums, and Cymbals, to stir them on to glory; and, in our own time, we never see a corps, even of Volunteers or Yeomanry Cavalry, without a Band—Trumpets, Bugles, or Fifes and Drums.

EMPERORS, kings, princes, nobles,\* and philosophers, practised this sublime art, as we learn from ancient history; nor do we want instances of a similar nature among the moderns. Alfred was a most skilful Harper. Henry the Eighth was not only a performer, but also a composer of Music. James the First, of Scotland, immortalized himself with his Musical compositions, many of which are still extant. Edward the Sixth was a composer of Music. Mary Queen of Scots was a most accomplished Musician. Queen Elizabeth was a proficient in the art, and often recreated herself, by playing on the Polyphant and Virginal. James the Sixth, of Scotland, and first of England, granted his letters patent to the Musicians of London for a corporation, which shews the great regard that monarch had for the profession.

KING GEORGE the Second was the patron and liberal supporter of the immortal Handel, who enriched the world with his sublime compositions. Nor was his late majesty, King George the Third, (whom we now mourn in our hearts,) behind his predecessors in the love and promotion of this science, which he understood theoretically and practically. But this subject is inexhaustible, and my limits bid me bring it to a close. I have en-

\* The late Earl of Kelly possessed a strength of hand on the Violin, and a genius for composition, with which few professors are gifted. The late Earl of Eglington was likewise a composer of Music, and a tolerably good performer on the Violin. I could enumerate the names of many other amateurs of fashion, but the limits which I have prescribed for this short work will not allow me.

deavoured to point out, in as concise a manner as possible, the definition, invention, antiquity, excellence, and various uses of this first of all sciences; and I have now only to add, gentle reader, that Music is the language of nature—that the whole of the brute creation are delighted with it, the ass only excepted; and, if you have no more taste for sweet sounds than the long-eared *personage* above mentioned, I can very conveniently excuse you from accompanying me any farther on this occasion; for

“ THE man that hath no Music in himself,  
 “ Nor is not moved with concord of sweet sounds,\*  
 “ Is fit for treasons, stratagems, and spoils;  
 “ The motives of his spirit are dull as night,  
 “ And his affections dark as Erebus.  
 “ Let no such man be trusted !”

\* THE moderns are not, certainly, so susceptible to the “concord of sweet sounds” as the ancients were. What can this be owing to? Perhaps our Musicians have not that command over the human passions which Orpheus and Timotheus possessed. Had they better instruments of sound than we have? Had they greater practice? Or did they enjoy more encouragement than our professors do? I suspect not. The wonderful effects produced by the Music of the ancients, then, must be ascribed to the simplicity of their instruments, and o their close adherence to nature, in all their Lyrical compositions. The subject of their verses was generally interesting—their style was smooth, highly poetical, and fraught with good sense—their Music was an echo of that sense. No wonder, then, that the union of sense and sound penetrated the hearts of their hearers, and elicited from them those rapturous applauses universally bestowed on their Lyrist. Some contend that they were unacquainted with counterpoint—that their voices and instruments held on invariably in melodious unison. Be that as it may, the effect was complete. Harmony, and a brilliant execution, seem to be the order of the day at present. Sweet melody, which reaches and softens the heart, is quite neglected, and almost banished from our orchestras, so much so, that if Amphion were to have a temporary resurrection, he would be apt to say, “What is the meaning of all this noise!”



A

# TREATISE

ON

# THE ANGELICA.



WE are naturally curious to know the date of an invention, the inventor's name, his country, his circumstances; in short, we wish to know all about him; but this is a satisfaction we seldom enjoy. The real inventor does not always get the merit of the deed. His poverty, his modesty, and sometimes the envy of others, tend to keep him in the back-ground,

“ Un-known, un-noticed, and by all forgot.”

HE pines away on the bed of sickness; he has a strong presentiment of his approaching dissolution; he communicates his valuable discovery to a friend, in order that his indigent family may reap the fruit of his inventive powers, some time or other; he dies; his false friend claims the meed of praise, the reward of merit, and thus future generations are grossly imposed on. A Columbus discovers a new world; an Americus gives a name to it; that name is recognized by geographers, and transmitted to posterity; and, of course, the merit of this very important discovery is solely attributed to the latter, though he has neither right nor title to it. Nichomachus informs us, that, when Orpheus was killed, his Lyre was cast into the sea, and thrown up at Antissa, a city of Lesbos,

where the fishers finding it, gave it to Tespander, who carried it into Egypt, and called himself the inventor !

BREATHES there a man whose soul does not burn with the liveliest indignation at the very idea of the illustrious dead being thus shamefully deprived of their well-earned fame, and of their just claims to immortality ! Justice is no where to be found amongst us ! The day, however, will come, when all these secrets shall be brought to light, which is one of the pleasures reserved for us in futurity.

\* \* \* \* \*

SINCE, therefore, we cannot trace back the history of a particular invention with any degree of certainty, or discover the real inventor's name, that his memory may be venerated, and his bust crowned with evergreens, we must be contented with an account of its improvements, and the names of those eminent men who have been the means of effecting them ; and this, by the way, deserves no small portion of our praise and gratitude, for to improve an invention, which is generally at first, rather defective in its frame and construction, requires a peculiar talent, a great depth of thought, and a considerable degree of perseverance.

So much for inventions and improvements in general. Now for a description of the improvements on the *Angelica*, or Musical Glasses without water, mentioned in the title-page of this little work, in particular. I have, in vain, endeavoured to trace the origin of this sweet instrument to a particular country, or its invention to a particular person. This I heartily regret, as the greatest merit is due to this heaven-inspired musician, whoever he was, and whatever age and nation he lived in.

THE first mention made of the Musical Glasses is in an old English book. The author, after describing various other amusements, “ enjoins his pupil to choose half-a-dozen Glasses, such as are used in drinking—to fill each of them with water, in proportion to the gravity or acuteness of the sound which he intended it should produce ; and, having thus adjusted them one to another, he might entertain the company with a church-tune ; and this was done by drawing a wet finger round the edge

of the Glass. These seem to be the elements, or first approaches, to Music, by Glasses; and these, perhaps, were the hints which Mr Puckeridge, of the United States of America, afterwards improved." This gentleman was a native of Ireland, and the second person on record, as far as I can learn, who thought of playing tunes formed of these sweet sounds. "He collected a number of Glasses, of different sizes, fixed them near each other on a table, and tuned them, by putting into them water, more or less, as each note required. The tones were brought out, as already mentioned, by pressing his fingers around their brims." He was the first who brought them to any degree of perfection; but, unfortunately, he and his instrument were burnt in a fire, which consumed the house he lived in. This was, as may be supposed, a serious loss to the lovers of sweet sounds, and it would have been, certainly, much greater, had not a Mr E. Delaval, of Pennsylvania, a most ingenious man, and a member of the Royal Society, made up a set, in imitation of Mr Puckeridge's, and with a better choice and form of Glasses. The celebrated Doctor Benjamin Franklin having seen and heard this instrument, he was charmed with the sweetness of its tones, and the Music produced from it. This induced the Doctor to dispose the Glasses in a more convenient form, by bringing them together in a narrower compass, so as to admit of a greater number of tones, and all within reach of hand, to a person sitting before them, which he accomplished, after various intermediate trials. The Glasses were fixed on a horizontal iron spindle, (made to turn on brass gudgeons at each end,) one within another, running to a point towards the left of the instrument. It was set in motion by the performer's foot, on the principle of the spinning-wheel, or Turner's Lath, and played with the fingers touching the different Glasses on the side as they revolved. When it was finished, he called it the *Armonica*, from a Greek word, which signifies to adapt one thing to another. An ingenious friend of mine, whose name I do not feel myself at liberty to mention, has greatly improved the *Armonica*; but, as it is different in point of construction from my *Angelica*, I shall, for the present, drop its subject, and pursue the history of the Musical Glasses.

DOCTOR CULLEN, of Dublin, seems to have been the next person who endeavoured to improve this lovely instrument. "He made up a set, consisting of thirty-five Glasses, of different sizes, answering to so many

distinct sounds. They were exactly of the form of a cocoa-nut, when the usual quantity of the top is cut off; or, the sugar-bowls, made of cocoa-nut shells, so much in use, will give a precise idea of the figure. They were blown with plain long stalks, which were fitted to wooden feet, screwed on a board at proper distances, and in such a manner that the circular tops of all were in the same horizontal plane, at the distance of about an inch asunder. Of these thirty-five Glasses, ten only were allotted for semitones. There remained, therefore, twenty-five for the Diatonic scale. His lowest note corresponded to G in the bass clef; hence it extended up to the Octave, above C in alt. For uniformity's sake, he chose those Glasses that gradually and regularly diminished in size, as they ascended in tone, forming a conical figure towards the left of the instrument. This, however, was not absolutely necessary, as the tone of the Glass does not entirely depend upon its size, but, in a great measure, on the proportion of its different parts to one another; hence the Glass corresponding to one note, may be smaller than a Glass answering to a note three or four tones higher. However, when it is practicable, they should always be chosen of the same thickness, and gradually diminishing as they ascend, both on account of the elegance of appearance, and that an equality in point of loudness may be preserved; for every Musician knows an instrument may be liable to great inequality in point of strength, though perfectly in tune. This must have a very bad effect; and, therefore, we find performers on the Violin, and other instruments of that kind, very solicitous about the proportional thickness of their strings."

HAVING now recorded the names of all those who attempted to improve the Musical Glasses, at least all those who came within my knowledge, I shall presently proceed to review their different instruments, and point out their imperfections in an impartial manner.

WITH respect to the antiquity of this sweetest of all instruments, and the particular era or reign in which it was invented, I am sorry to say I cannot give the reader any satisfactory information upon that head; and even some of its improvers may have eluded my vigilance in the research. I have perused Doctor Burney's History of Music, and I do not recollect his having once mentioned the Musical Glasses, which proves them to be

of a modern origin. Indeed, the invention of Glass itself is but of a recent date. Tradition says, that a crew of ship-wrecked seamen landed under a tremendous high chalk-cliff, where they were under the necessity of remaining till the ebbing of the tide enabled them to make their escape. That, in the meantime, they kindled a fire, which they fed with dry sea-weed, and which they increased to a very great degree, in order to dry their clothes, and guard themselves from the nipping effects of a cold frosty morning. That they were all surprised with the appearance of a stream of liquid fire issuing from the pile, which soon congealed, and seemed to assume the colour and consistence of ice. So says tradition, and it would be a difficult task to contradict it; for certainly the flint inseparable from chalk, reduced to sand, and the kelp produced from sea-weed, with the agency of an intense fire, might have produced the phenomenon in question, and furnish the hint which led to the invention of that useful article we call Glass.

“THE practice of Music itself being universal in all ages, and all nations, it would be absurd to attribute the invention of the art to any one man. It must have suffered a regular progression through infancy, childhood, and youth, before it could have arrived at maturity. The first attempt must have been rude and artless. Perhaps the first Flute was a reed of the lake.” The same remark holds good with respect to the subject of this treatise. When I was a boy, I remember having seen a person drawing his wet finger round the edge of a wine glass, and making it sound. I tried the experiment, and succeeded; but it did not occur to me then, that various Glasses might have been arranged so as to admit of a tune being played on them. We can easily suppose that several persons, in different countries, might have found out that Glasses would yield a fine musical tone, on being gently touched round the rim with a wet finger; but the first person who conceived the idea of playing a tune on several Glasses, arranged as already mentioned, is alone entitled to our admiration and gratitude; and I have, once more, most heartily to regret, that we cannot discover the name of their inventor, by groping for it in the chaos of times past.

WE shall now turn our attention towards the Musical Glasses, alluded

to in the above-mentioned old English book. This certainly was the infantine state of the instrument; for we find it consisted of half-a-dozen tumblers only, answering to so many notes of the natural scale. The Glasses being tuned with water, and their number so limited, that very few tunes could be played upon them, the ill-fated Mr Puckeridge would have seen the necessity of extending their scale a little farther; but how many Glasses he added to the original instrument, and whether they were tuned according to the Diatonic or Chromatic genera, I have not been able to discover. The tuning with water, however, rendered the instrument very defective; for, as the muffle is to a bell, so is water to a Musical Glass. It checks and smothers vibration. It is subject to evaporation,\* which renders the tones of the Glasses acute, and which, consequently, puts the instrument out of tune. It is liable to decomposition, which obliges the performer to renew it often, as it becomes foul, slimy, and unfavourable to friction, the generator of sound. It sparkles in the Glass during the performance, wets the case, and the player's palms. In short, I condemn and abolish the aquatic system of tuning altogether.

It appears that Mr Delaval's instrument was made in imitation of Mr Puckeridge's, and that the only improvement he effected, was his having chosen better Glasses than his predecessor. I cannot ascertain the exact number he used, or whether he introduced flats and sharps; but this is of no consequence, as he could have easily tuned them with water. With regard to Dr Franklin's Glasses, he was obliged to tune them without water, as their horizontal position would not admit of their retaining it. He was, therefore, under the necessity of grinding them down on the la-

\* "WATER, when pure, is a very fluid salt, volatile, and void of all savour or taste; and it seems to consist of small, smooth, hard, porous, spherical particles, of equal diameters, and of equal specific gravities. Their smoothness accounts for their sliding easily over one another's surfaces. Their sphericity keeps them also from touching one another in more points than one; and, by both these, their friction in sliding over one another is rendered the least possible. Their hardness accounts for the incompressibility of water, when it is free from the intermixture of air. The porosity of water is so very great, that there is at least forty times as much space as matter in it." It is evaporable when exposed to the action of the air, which renders it very unsuitable for tuning the Glasses. The improver, in course of his experiments, endeavoured to substitute a glutinous substance for water, but he found it would shackle the vibration of the Glass, which induced him to follow up his point, and supersede the necessity of using any tuning medium at all.

pidary stone, to the tone required. If the Glass was too thick, and produced an acute tone, he cut it round the bowl with his machine, till it was sufficiently grave to answer his purpose. And, if it happened to be rather flat, he ground-down the edge, and reduced the depth, which rendered it sharp enough for the note he wanted. Then, indeed, the Doctor found the real tone of Glass, which vibrates sweeter than any other substance in the world; but still the *Armonica* had its imperfections. The same motion would not answer for the small and the large Glasses, and the foot got tired in moving the machinery. However, these defects are now partly remedied by the gentleman I have already alluded to, who has introduced a plurality of spindles, set the machinery in motion with clock-work, and reduced the whole of the Glasses, tones and semitones, to the scale and keys of the Piano-Forte.\*

WE are now come down to Dr Cullen's instrument, which seems to be the only one in common use at present. I object to it, for several reasons. It is tuned with water, which I have already exploded, because it smothers sound—the Glasses are badly shaped, and please neither the eye nor the ear—the long plain stalks are liable to become loose, and turn round in their sockets, which renders playing them impossible—the Glasses being arranged on two parallel lines in alternate notes zig-zag, flats and sharps beginning on the right, and ending on the left, in the form of a cone, are so jumbled together, that even an experienced performer is sometimes at a loss where to look out for the note he wants. How, then, is a beginner to proceed with such a complicated instrument? It is evident, therefore, that a further improvement on the Musical Glasses is absolutely necessary; and I flatter myself, that I have succeeded in this particular, as I shall endeavour to demonstrate in the following pages.

\* As to matters of convenience, the *Armonica* is exceedingly apt to be out of order. The Glasses frequently break, plainly on account of the great strain upon them, where they join the spindle, and are with much difficulty renewed; whereas, with respect to the *Angelica*, the loss of a Glass is nothing. Add to all this, that the *Armonica*, in point of original expence, is about ten times as high as the other. I apprehend it possesses no one advantage, except that the performer may sit at it; whereas, with the *Angelica*, it is convenient, if not necessary, to stand. But he must be a lazy Musician indeed, that gives himself much concern about that; and, if he will sit at this instrument, he may, though at the expence of much ease in point of execution.

THE Musical Glasses composing the *Angelica*, are blown in the hemispherical shape, with stalks and bottoms, by which they are fixed equidistantly, with buttons, in the case, in such a manner, that they never become loose, turn round, nor move in their places. The diameter, depth, thickness, proportions, and other local circumstances, are considered, and a scale drawn out with such mathematical exactness, that the Glasses intended to represent the different notes of the Gamut seldom fail to answer in the places assigned them in the instrument.\* But, in case they should happen to be too flat or too sharp, owing to the negligence of the glass-blower, the manufacturer has a machine, by which he can grind them down to any given pitch. The Glasses being thus correctly tuned without water, beautifully shaped, and gradually and regularly diminishing in size, as they ascend in tone, in order that they may please the eye with their elegant appearance, my next care was to have them marked numerically and alphabetically, pursuant to their being arranged in the case. The Diatonic set, consisting of fifteen notes, is formed in the following manner:—Two parallel lines are drawn on the bottom of the case—the lowest Glass is fixed on the back line, on the left of the instrument, so as to correspond to the right hand of the performer—the next Glass, and other four, move up in rotation towards the left, and the remaining Glasses double up in succession to the right of the player again, in the front, so that the lowest and highest notes are brought together on the left of the instrument. By this simple formation, a person can see all at once how the notes ascend and descend. There is no fiddling across the two rows of Glasses, as the tones follow each other Diatonically, like the white keys of the Piano-Forte.

THE lowest note hitherto was placed upon the back line of the instrument, answering to the left of the player; and my reason for beginning on the left of the *Angelica* is, because most performers are right-handed,

\* My largest Glass, in the common set, is  $5\frac{1}{2}$  inches diameter, and the smallest two inches. They are blown pretty thick, in order to insure a full round body of sound, and the same thickness pervades the whole, that a relative equality, in point of loudness, may be preserved. Between these, there are fifteen sizes, differing from each other about a quarter of an inch in diameter. Thus constituted, they taper pretty regularly towards the right of the instrument, and then run to a point towards its left, exhibiting two cones placed invertedly, forming an oblong square.

and because I consider it expedient that the lowest or fundamental note, which is the first we touch in running up the scale in modulating the key of C major, should stand on the right, and, by this natural arrangement, the left of the player may be considered the middle of the instrument, if we can fancy the Glasses drawn up in rank entire, and then doubled up in front, for the conveniency of playing them. The six large ones placed on the back line, occupy as much space as the nine small ones in front, so that the two rows form an oblong square, which adds to the pleasing appearance of the instrument. By Dr Cullen's arrangement, the firsts and thirds were next each other, and, consequently, the performer's thumbs were eternally at war together; but, by my disposition of the Glasses, a note always intervenes, which precludes the possibility of contact. The contiguity of the bass and treble notes enables the tones to combine with a greater facility, than if they were placed at a distance from each other in the instrument, as has been hitherto the case. The sound-board, painted green, has fifteen round holes in it, answering the circular tops of the Glasses, and it conceals them from view, all except about half-an-inch of the rims. The names and numbers of the notes are also painted on this board, opposite their respective Glasses, which contrivance tends to facilitate the study of the instrument. The sound-board is calculated to go on and come off at pleasure. Its principal use is to confine the vibration of the Glasses to a certain extent, so as to prevent the confusion of sounds adverted to by one of my predecessors,\* who says, "To prevent the long-continued vibrations of the Glasses, which produces discord, or, at least, confusion, except the piece played be so slow, that the vibration of one Glass be nearly over before the other is heard, we shall lay pieces of sponge lightly between the Glasses, so as to allow them the proper extent of vibration. This, however, is an exceptionable method; and it is much better done by the touch of the performer's finger, which instantly stops the sound. The use of this may be learned by a very little practice." Both these methods are highly exceptionable. Placing the pieces of sponge between the Glasses is a slovenly way at the

\* THIS excess of sound was a great bar to the improvement of the Musical Glasses, and to the exclusion of water. A gentleman, who has lately managed to pick out a set of dry Glasses out of all the Glass shops in town, was so annoyed with these superfluous sounds, that he had recourse to the aquatic system of tuning, solely for the purpose of repressing them.

best, and does not produce, at any rate, the desired effect; and the stopping the vibration by the touch of the finger, cuts the note short, exactly the same as if a person were to clap his palm on the mouth of a musician in the act of singing.

THE case of the Diatonic *Angelica*, which is three feet by one, looks very pleasing to the eye. The elegant cases are made of rose-wood and mahogany, ornamented with brass lines, inlaid, and stand upon four gilded balls. The common cases are made of deal, japanned, in imitation of mahogany or rose-wood, with gold-leaf lines and black globular pedestals. The top goes on with slip hinges, in order that it may be taken off during the performance, lest it should come down upon the Glasses, or injure the hinges by falling behind. This contrivance likewise makes room for the Music Desk, which is received into two brass eyes in the rear of the instrument, placed there for that purpose. It has a lock and key, and carries safely under a person's arm, without any fear of breaking, as the Glasses are so tightly fixed, that nothing but the concussion occasioned by a fall can injure them. \*

IT may be remarked, that the number of Glasses forming the Diatonic set is too limited, being only two Octaves, or fifteen Glasses in number. In reply to which, I beg leave to say, that very few human voices extend beyond the compass of the Disdiapason, or double Octave, and that very few tunes require a wider range than fifteen notes. I play two or three hundred tunes upon this set, and I am of opinion, that all tunes are transposable and playable on the keys of C and A natural, except those with accidental flats and sharps, and others that have a minor part in them. I have introduced, at the end of the Preceptor, a few tunes in the key of A minor, which is also applicable to the Diatonic set, though it

\* To distinguish the Glasses more readily to the eye, the apparent parts of them outside are painted with various colours. The seven notes of the Octave, accordingly, exhibit the seven prismatic colours, viz. C red, D orange, F yellow, E green, G blue, A indigo, B purple, and C red again, so that the Glasses of each colour are always Octaves to each other. This adds considerably to the beautiful appearance of the instrument, and does away with the idea of drinking Glasses, without interfering with the tones. It also supersedes the necessity of washing the Glasses often, as the colours do not shew the dust so much as the white transparent Glasses do, which never fails to offend the eye.

does not comprise so many tunes as the other natural key. The diagram, or scale of the ancients, seldom went beyond the compound Octave, which contained all the variety they considered possible or needful. The mathematicians compute that we may make seven hundred and twenty changes or varieties with six notes, without ever repeating the same twice; and that of the notes of each Octave, we may make forty thousand, three hundred, and twenty different tunes, or songs. This being the case, what is the utility of our modern endless scales? When we consider that there are no more than seven notes in Music altogether, we clearly see that a multiplicity of Octaves are only repetitions of the same tones. \*

My Chromatic set of Glasses is constructed in the following manner:— Four parallel lines are drawn on the bottom of the case, which is three feet by two. The first line from the front, and the third line rearward, are occupied by the natural notes, and the second and fourth by the semitones, like the finger Organ and Piano-Forte. As the names and numbers of the notes are to be marked on the sound-board, I need not trouble my reader with any further description of the instrument, especially as it is of the same compass with the Diatonic set.

It is worthy of remark, that the four elements were employed in the construction of the *Angelica*. Earth furnished flint and sand. Water produced sea-weed, of which the kelp is made. Fire incorporated these ingredients, and air gave the Glasses their shape.

ALL the lovers of Music agree in opinion, that the swelling of the note upon the ear, and then letting it die away like the sounds of the Æolian Lyre, is the greatest beauty and perfection hitherto discovered in that

\* THIS is what the ancients called the perfect system, as comprising fifteen perfect notes; and with this they excited and commanded the human passions, as beautifully described by the poet.

“ The passions, oft to hear her shell,  
 “ Crowded round her magic cell,  
 “ Exulting, trembling, raging, fainting,  
 “ Possess’d beyond the Muse’s thinking.”

noble science. The *Angelica* claims our attention, in this respect, before all other Musical instruments. It is capable of producing different gradations of sound, which constitute a most charming variety—it diffuses its soft silvery sounds throughout the whole house—it first touches the ear, as if it were at a distance, then dwells on that organ, as if it were at hand—and finally dies away, as if it were retiring from us, as described by the poet in the motto which I have selected for this Treatise.

“SOFT through the dell the pleasing sounds retire,  
 “Or burst majestic in the varied swell,  
 “Now breathe melodious, as the Grecian Lyre,  
 “Or on the ear in sinking cadence dwell.”

AN accomplished player on the *Angelica* will be able to manifest the highest degree of refinement and delicacy, and shew that slow and solemn sounds please the ear, and touch the heart, sooner than the rapid transitions of a performer on the Violin or Piano-Forte, which are more calculated to astonish than delight us. Church Music answers extremely well for this instrument. It is peculiarly adapted for Italian Music, especially that of the soft and plaintive kind. The slow Scottish tunes, Irish and Welch melodies, and pathetic Highland airs, are also admirably fitted for it; and, when these tunes are played with pathos, grace, and execution, the heart that does not feel their beautiful effect has no Music in its composition. This is not the only instrument adapted to slow Music: The Organ, Oboe, and some others, have a similar constitution, and an attempt to play fast tunes on them appears unnatural. The Musical Glasses are so little known in Great Britain and Ireland, that few people have had an opportunity of hearing the fine, rich, mellifluous tones produced from them. An itinerant player is sometimes heard at a fair—his instrument is badly tuned with water—he plays without either taste or judgment, and, consequently, makes very little impression on his audience. An amateur here and there has a set, half filled with water, with flats and sharps, which he cannot tune with correctness, so they go on the shelf. Their high price had been another reason why they were hitherto so little known; and, if a Glass by accident had been broken, the whole set was spoiled. The manufacturer of the *Angelica*, being fully aware of this circumstance, has contrived a method by which he can

judge the tone of the Glass in the event of an accident happening ; and he can send the note required to any part of the kingdom.

ENOUGH has been said on the subject of the Musical Glasses and their improvers. We shall now proceed to give some account of their performers. In all my peregrinations, I never met but one professional player on the Glasses, (though I heard of several who performed about the country,) and that was the late celebrated Mr Cartwright. I heard him repeatedly with pleasure, and benefited much by his example. When I was in the habit of attending his exhibitions, he was apparently about sixty years of age. His general appearance was respectable, and his silvery hairs might have graced a patriarch. His countenance was fresh and open, and he possessed the elegant manners of a polished gentleman. In making pauses on certain notes, he would raise his fine large blue eyes to heaven, as if he were invoking the powers of Music to aid him. I shall never forget the impression his venerable figure, bending gracefully over the instrument, made on my mind. His Musical talents were transcendent ; his sets of tunes were good ; and he executed them with such delicacy and feeling, that a lady who attended his performance once fainted in my presence. When he played, one might have heard a pin drop on the floor. Such was the attention his superior talents excited.

— “ IN air the trembling Music floats,  
 “ And on the winds triumphant swell the notes,  
 “ So soft, though high, so loud, and yet so clear,  
 “ E’en list’ning angels lean’d from heav’n to hear.”

MR CARTWRIGHT did not introduce any bass. He attended to melody only. Indeed, all those who have hitherto written on this subject have been of opinion, that very little bass was requisite, owing probably to their want of proper dampers, as already mentioned. I have tried running basses and thorough basses with success. Duets, such as “ All’s well,” “ How sweet in the woodlands,” “ Drink to me only,” and many more of these well-known airs, answer beautifully for it ; and, with a very little dexterity, chords of three and four notes may be introduced, the same as is done by performers on the Harp. All the notes in the Octave, the second and seventh excepted, are concords. The thirds, fourths, fifths,

sixths, and the Octave of the fundamental note, may be introduced, according to the rules of harmony and the taste of the performer, in imitation of the examples given in the following Preceptor. I have thus, in compliance with the wishes of my friends, allowed the *Angelica* to be manufactured for the use of the public; and have, at the same time, permitted these few pages to proceed to the press, with all their imperfections. The attempt, being in a manner entirely new, is the only apology I can offer for this circumstance. I hope some abler hand will take it up, and improve both the treatise and instrument.

I do not intend taking out a patent, and securing to myself the exclusive right of the improvement, which is often done, to the prejudice of the public. A patentee generally charges such a high price for his invention or improvement, that the public, in general, cannot avail themselves of it. I wish to be useful to my country at all times; and, if I have succeeded, on this occasion, in adding to the innocent and rational amusements of my fair country-women, I shall feel myself fully compensated for any little trouble I have had in improving the instrument, and in the compilation of this little treatise on its subject.

I ADVERTED, a few pages back, to the *Æolian Lyre*, the sounds of which are considered as the nearest approach to the Glasses; and it must be allowed, that there is a great deal of similarity between them.

“ Ah me! what hand can touch the string so fine,  
 “ Who up the lofty Diapason roll  
 “ Such sweet, such sad, such solemn airs divine,  
 “ Then let them down again into the soul?  
 “ Now rising love they fann’d, now pleasing dole  
 “ They breath’d, in tender musings through the heart,  
 “ And now a graver sacred strain they stole,  
 “ As when seraphic hands an hymn impart  
 “ Wild warbling nature, all above the reach of art.”

WILD warbling nature indeed! It may be called nature’s own instrument. Its tones are most exquisite. I always wish to follow nature; and the *Æolian Lyre*, as improved by Sir John Hawkins, has afforded me a good example, in swelling and softening the notes of the *Angelica*, by

stronger or weaker pressures of the fingers, and in continuing them to any length I please, round the circular brims of the Glasses. I shall give a further description of this little instrument in the Introduction to my Preceptor, which I have drawn up in the form of a familiar dialogue between a musical gentleman and a young lady, being convinced that this mode of procedure is particularly well calculated to convey instruction to every class of persons.

THE *Angelica* is equally adapted to harmony and melody, and is possessed of infinite sweetness. It has all the excellencies of the tone of a bell, without its defects—it is loud, and has a sufficient body—it is capable of being swelled and continued at pleasure, and of producing all the gradations of sound between *Pianissimo*, *Mezzo-Piano*, *Piano*, *Forte*, *Mezzo-Forte*, *Fortissimo*. In short, it is a perfect instrument, and admits of more taste, judgment, and feeling, than any other in the world; and, when once tuned according to the proper rules of temperament, it will remain so forever, either at the North Pole, or in the tropical climates. Another advantage is its durability. Keep it free from harm, and it will endure for ever, as the friction on the Glass is so very slight, that there is no possibility of its wearing out that permanent substance in a thousand years.



# INTRODUCTION

TO

## THE PRECEPTOR.

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### DIALOGUE FIRST.

#### ARION AND LAVINIA.

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LAVINIA.

How soothing are these sounds! Hark! how they swell on the enchanted ear; and now they seem to retire, softly undulating on the wings of the passing gale. 'They're gone! A pause in Music, they say, is considered a beauty; but methinks I could listen for ever to the divine swells and dying falls of that sweet little instrument. Hark! again the breeze awakes, and sweeps across the strings. How melodious is that tone! I feel a thrill all over me—my nerves vibrate in unison with it—I have often heard the heart-cheering sounds of the Pedal-Harp—the brilliant tones of the Piano-Forte—the exhilarating notes of the Violin—the soft-sighing sounds of the German Flute—and the full rich deep tones of the Violoncello; but, in my humble opinion, Arion, the wild irregular Music of that Æolian Lyre,\* surpasses them all in grandeur and sublimity.

\* "THE Æolian Lyre, or, as some term it, the Æolian Harp, is a musical instrument which derives its name from Æolus, the god of the winds. The construction is perfectly simple, consisting of little more than a number of cat-gut strings, distended in parallel lines, over a box of wood. This instrument, placed in a proper direction to receive a current of air, produces, by the tremulous motion given by the wind to the strings, a soft, murmuring, and pleasing combination of sounds, neither directly resembling those of a stringed nor of a pneumatic instrument, but partaking of both."

## ARION.

I AM extremely glad, my dear Lavinia, to have been the humble means of introducing to your notice an instrument which, though simple in its construction, is capable of producing sounds, which please every person of a refined taste and feeling with their “divine swells and dying falls,” as you very poetically describe them; and few people, except those who have had the misfortune of being born with *oyster-shells*, instead of ears, can help enjoying them. This instrument is my constant companion. I can listen to it daily with renewed pleasure. At the close of the day, it lulls my weary spirits to soft repose. When the rosy morn breaks through the chambers of the ruddy east, it rouses me early from my couch of drowsiness, and exalts my mind far above the cares and anxieties of this perishable world.

## LAVINIA.

PRAY let us listen. The western breeze begins to blow—the strings begin to vibrate—O what charming melancholy gradations of sound!—what murmuring harmony!—hark! again how very grand is that swell, and now how ghostly and shrill—’tis quite appalling, and reminds me of our immortal Ossian’s description of the souls of the heroes of other times, howling on the wings of the passing blast. But listen, O listen, to that!—’tis a soul-soothing sound! It must be so, Arion. The *Æolian Lyre* is the finest instrument in the world.

## ARION.

PARDON me, my dear Lavi, for differing in opinion with you upon this occasion. There is an instrument in the world which you have not yet seen, far superior to it. These sublime sounds, which you so justly admire, are somewhat similar to those of the Musical instrument to which I have just now alluded, but here the comparison rests. It will delight a refined imagination, even to ecstasy and rapture; and, from this specimen of your exquisite feeling, I am fully convinced its sublime tones will insinuate themselves into the inmost recesses of your soul, and inspire you with a spirit of poetry, which will enable you to converse with your friends in blank verse the rest of your life.

LAVINIA.

I AM not very sure of that. Fond as I am of the melody of sweet sounds, I feel a difficulty in believing it would have that enchanting effect upon my spirits. But where, pray, is this incomparable Musical instrument to be found, that I may see, hear, and judge for myself?

ARION.

AT No. 1, Mary Street, Fitzroy Square, London; and, since you are so very incredulous, I shall write, by this day's post, to Mr John Tait, the manufacturer of these instruments, to send one of them hither, without delay, that you may see, hear, and judge for yourself, according to your wish.

LAVINIA.

WHAT, pray, is the name of it?

ARION.

IT is called the *Angelica*, because the Music it produces is superior to that of all other earthly instruments; and, consequently, a step towards the Music of angels.

LAVINIA.

You believe, then, that instruments of sound are used by angels?

ARION.

YES, indeed, I do.

— “ How often, from the steep  
 “ Of echoing hill, or thicket, have we heard  
 “ Celestial voices to the midnight air,  
 “ Sole or responsive each to other's note,  
 “ Singing their great Creator? Oft in bands,  
 “ While they keep watch, or nightly rounding walk,  
 “ With heavenly touch of *instrumental* sounds,  
 “ In full harmonic number join'd their songs,  
 “ Divide the night, and raise our thoughts to heav'n.”

So says Milton; and should you feel disposed to doubt his word, I shall away to the library, and overwhelm you with passages from ancients and moderns to the same effect.

LAVINIA.

You may save yourself that trouble, my good Sir; I am not so great a sceptic as you take me to be. Music is the only science which presumptuous man ever ventured to place in paradise; and I hope there is no harm in believing that the holy angels and the spirits of good men enjoy it in the highest perfection there. But what is the shape or figure of this angelic instrument of yours? Is it a wind instrument—a stringed instrument—an instrument of percussion, or one of the pulsatile kind?

ARION.

It is neither. I believe we must class it with instruments of friction; because the tones are produced by the circular touch of the fingers round the rims of the tumblers. The figure is an oblong square, placed on four globular feet, calculated to stand on the side-board, or go under your Mamma's Piano-Forte when you have done with it. It is composed of Musical Glasses, very correctly tuned without water: but, as you are to see it in a few days, I shall suspend my description of it for the present, being conscious of my want of words to do justice to so sublime a subject.

LAVINIA.

If you mean the Musical Glasses, I have heard of them before, though I never had the pleasure of hearing them played. My favourite author, Goldsmith, talks of "high life, taste, Shakespeare, and the musical glasses," in his incomparable Novel entitled the Vicar of Wakefield. A mention is also made of them in a Song, which my brother sings very well, and which you will hear this evening. Pray, do write to town for an *Angelica*; for I shall be impatient till I see it. You have raised my curiosity to the highest pitch by your flaming account of it. Have the goodness to order it down by the coach immediately. I must away to my toilette. We shall meet again at dinner. Till then, fare thee well.

## DIALOGUE SECOND.

## ARION AND LAVINIA.

LAVINIA.

Here is the *Angelica* just arrived ; and I declare a pretty portable piece of furniture it is. Let us open it. Good gracious! how pretty the glasses look! They exhibit all the colours of the rainbow! What a contrast between these two. O! do play a tune on it.

ARION.

I shall, with much pleasure. But first, you will be pleased to allow me to ring for a bason of water and a towel, that I may approach it with unpolluted hands. Now for a touch of the sublime and beautiful. Prepare your ear for a delicious repast.

LAVINIA.

O! beautiful ; what vibrating softness—what tremulous chords—what a clear body of sound. Why, Sir, you have robbed the heavens ; you have brought down the music of the spheres. Beware of the fate of poor Prometheus. When I shut my eyes, I cannot guess from whence these sublime sounds proceed, there is something so supernatural in them. Unrivalled *Angelica*! O what would I give for the art of playing like you on that celestial instrument. But I am interrupting you. Please to go on.

ARION.

This art is not to be bought, but acquired by perseverance and practice ; and, if you will take the trouble to attend to my instructions, I shall have much pleasure in making you mistress of it before I leave the country.

LAVINIA.

You are a good creature, Arion ; ever happy to make others so. Mamma says, I am to learn Music soon ; and perhaps the *Angelica* will interfere with the Piano-Forte. I am, however, equally indebted to you for your obliging offer of teaching me. Be so kind as play another tune.

ARION.

So far from interfering with your Musical studies, young Lady, this will be the best means in the world for promoting them. I shall teach you scientifically ; and the transition from the *Angelica* to the Piano-Forte, will be very short indeed : as the elements of Music are the same for all instruments.

LAVINIA.

Well, then, I will become your Pupil to-morrow. In the mean time, do, Sir, play me a tune.

ARION.

I obey. Here is love's own tune for you—"The Braes of Ballandine," a very old Scottish melody, and a great favourite of mine. It is one of those evergreens that bid fair for immortality.

LAVINIA.

Astonishing ! what a charming soft air ; it flows so natural ; and melts the soul to a pleasing pensive langour. What round clear sounds these glasses produce. How rich were those chords. The concords were so perfect. They coalesced and rang so harmoniously together. You have swelled them so gradually on my delighted ear, and then allowed them to die away, exactly like those of the *Æolian Lyre*. How delicious was the shake ; how enchanting was the cadence ; and how sweet the close. I begin to suspect, Sir, you have been studying magic—

" IN Padua far beyond the sea,"

as Sir Walter Scott says ; for in my opinion, nothing but sheer magic could produce so fine a tone from a flint-glass tumbler.

ARION.

No magic, I assure you, my dear. What our forefathers took for the black art was nothing more than a little knowledge of natural philosophy. Come, dip your finger in this bason, draw it gently round the rim of the glass, and you will find that you are as great a conjuror as your humble servant.

LAVINIA.

WONDERFUL! How do you account for the production of so pleasing and so delicate a sound from the edge of the glass by the mere touch of a wet finger?

ARION.

I'll tell you:—the water communicates a certain degree of roughness to the skin, as the rosin does to the bow of your brother's violin; and the elastic pressure of the finger on the brim of the glass creates vibration, which is the parent of sound; and this makes it speak like the violin string, when the bow is drawn across it.

LAVINIA.

I shall be most happy to take a lesson from you to-morrow morning, as I have already said; but can't I send to town for a book of instructions for the *Angelica*, and save you the trouble of writing me down the rudiments of music?

ARION.

WHY, no, Madam, you cannot. You must know, that I am myself the Improver of the Glasses, and that I have not yet published any instructions for playing them. I have, however, with me a Preceptor in manuscript, which I have drawn up for the direction of my friends and favourites, and you shall be very welcome to the use of it.

LAVINIA.

I AM very much obliged to you, Sir. But, pray tell me — the Musical Glasses being so very brilliant and beautiful in point of tone, I wonder much that they are not better known to the world.

ARION.

They were, hitherto, sold at a great price, and tuned with water, which spoiled their tone; and which rendered them so imperfect and so difficult to keep in order, that very few amateurs could take the trouble of tuning them. You perceive, I have removed the water from the glasses; which will enable them to remain in tune for ever. I have made several useful discoveries in this respect, which I shall have the pleasure of communicating to you on paper in due time. With regard to their being so little known, you will be pleased to observe, that the itinerant musicians, who occasionally exhibited them at fairs, kept the secret of performing to themselves, — in order, I suppose, to enhance the value of their minstrelsy, and to keep possession of the sole privilege of astonishing the natives in the course of their perambulations through the country.

LAVINIA.

I THINK, Sir, you ought to publish the Preceptor for your new Instrument, and secure yourself the lead in this department of the musical science; and who knows, but it may be the means of handing down your name to posterity.

ARION.

I AM very indifferent in that respect. I wish to make myself useful to my friends; and if I have succeeded in reducing this musical instrument to science, I shall at least have the satisfaction to think, that I have not lived in vain. Every thing must have a beginning; and we must not look for perfection all at once. As you and my other good friends are so very solicitous about this little work being printed, I shall send it to some publisher when I return to town. Should the book meet its share of public patronage, well and good; should it not, it will make excellent wadding for my fowling-piece next shooting season, and save your father the trouble of scolding me for tearing down Bell's Weekly Messenger, which he so carefully files up for a corner of reference in the library. When published, you will do me the honour of accepting a copy; and should it have no other merit, it may perhaps be the means of putting you in mind of the author when he is far, far away.

LAVINIA.

PERHAPS that will be unnecessary ; but I must away to my study, and read Ivanhoe, by the same invisible being who wrote the celebrated Scottish novels. O dear me, I would give the world to know who the author is.

ARION.

THOSE novels are universally ascribed to a worthy baronet of recent creation, though his modesty keeps him behind the curtain. I trust, however, he does not mean to serve us as Junius did ; and allow himself to be gathered to his fathers, without disclosing a secret which every body is desirous to know.

LAVINIA.

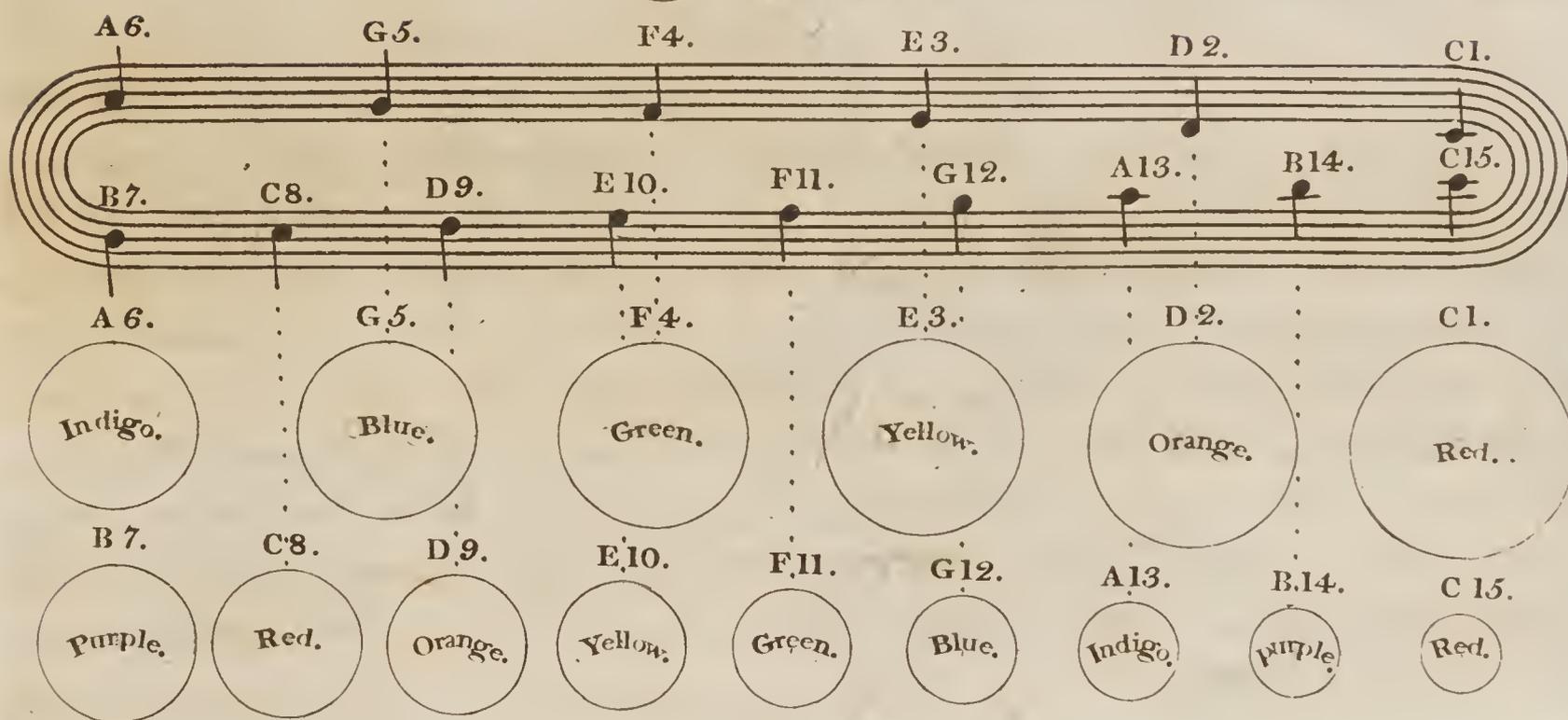
I understand whom you mean ; and if he is actually the identical personage, we must say, that nature has been unusually partial, in making the greatest poet of the age the greatest prose writer too. Good bye, for the present.



A  
P R E C E P T O R

FOR THE  
A N G E L I C A.

THE NATURAL SCALE  
FOR THE  
*Angelica*



DIALOGUE FIRST.

ARION AND LAVINIA.

ARION.

ABOVE is the natural, or diatonic scale, which I have drawn up for the *Angelica*; and underneath is a draught of the Instrument. They are so assimilated together, that you cannot help understanding them at sight.

You perceive the notes and glasses are marked alphabetically and numerically, every glass representing a note. The lowest or gravest note is C 1. The notes then ascend diatonically, doubling up in the form of a link, at A 6. in order to have the glasses more compact in the case. The highest or acutest glass, C 15, is, by this arrangement, brought under the lowest; so that, when you wish to run your notes up or down in the scale, you will always find these glasses on the left of the instrument, corresponding to your right hand.

LAVINIA.

I understand you perfectly in that respect; but what is the meaning of the diatonic scale?

ARION.

The ancients had three kinds of scales, or genera, of melody: namely, the diatonic, the chromatic, and the enharmonic. As I shall have occasion for the two first in this work, I will explain the whole to you forthwith:—the *diatonic* scale proceeds by tones and semitones; the *chromatic* by semitones; and the *enharmonic* by quarters of tones: but as the insensible elevations and fallings of the voice or instrument were so difficult, the moderns have laid it aside altogether. I do not mean to trouble you with the chromatic scale, until you are mistress of the diatonic; lest it should perplex your mind with its intricacy, and by the great number of glasses it requires.

LAVINIA.

You invariably call it scale; and see here, it is called gamut in mamma's piano-forte preceptor. Please to explain these words to me: for I am very fond of definitions.

ARION.

I will. Scale and gamut mean the same thing. The ancient Greeks called it the diagram; but the long terms which they used to represent their strings, being found to be very inconvenient, Guido Aretine, the mo-

modern improver, introduced alphabetical letters in their stead; and finding the scale of too small extent, added five more chords to it, which he termed notes. He laid them down on a staff or stave of five lines, and named them by Pope Gregory's seven letters. He afterwards changed the alphabetical letters for the following syllables, which he took out of the hymn in the vespers of Saint John the Baptist: Ut, Re, Mi, Fa, Sol, La. The seventh note, or Si, was subsequently added by Le Maire, a Frenchman. Gamma, or Greek G, being at the head of the ancient diagram; and *ut* being the first note in Guido's scale, he compounded the Greek gamma and the Latin *ut*, which made up *gammaut*, or, as it is now corrupted, gamut. I give the preference to the word scale; which we may define to be "a series of sounds, rising or falling towards acuteness or gravity, from any given pitch of tune, to the greatest distance that is practicable, through such intermediate degrees as make the succession most agreeable and perfect, and in which we have all the harmonical intervals most commodiously divided." The scale is also called the universal system; as including all the particular systems belonging to music.

## LAVINIA.

I do not exactly comprehend every word you say; but I take all for gospel; as I do Dr Drowsey's learned afternoon lectures;—which are so full of hard phrases, that before I find out the meaning of regeneration, and some other long winding terms, he is three pages a-head pronouncing similar cramp words. I remember one Sunday some years since, his having puzzled two captains in the militia, who were here on a visit with us. After half an hour's explanation of the 12th chapter of Hebrews, wherein "a cloud of witnesses" is mentioned, the profound Doctor proceeded to explain to us, that "a cloud" was a conglomeration of condensed substances.\* By the time I found the meaning of these words in my dictionary, which always forms a trio with my bible and common prayer book, the lecture was closed, and the congregation were awaking from their sleep.

\* A true bill. This renowned preacher said one day in a sermon, concerning salt having lost its savour, "It is a pity there is such a dreadful duty on so useful an article."

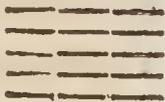
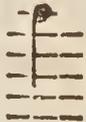
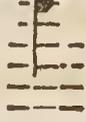
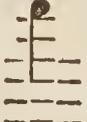
ARION.

I AM perfectly aware of the impropriety of using hard phrases, and I shall avoid it as far as the dignity of the science will permit me; and when I unavoidably make use of a technical word interrupt me, and I shall with much pleasure explain its meaning to you.

LAVINIA.

PLEASE, then, to explain the mysteries of the scale to me.

ARION.

I will. These five parallel horizontal lines drawn thus  across the paper, form the stave. This character  is called a note. The notes mark the musical sounds: that is, the elevations and fallings of the instrument, and the swiftmess and slowness of its motions. The word note implies the marks of gravity or acuteness to be given to each sound. Common fame ascribes to Guido, not only the notes, but also the lines, letters, cliffs, flats and sharps. The stave consists of five lines and four spaces, on which the notes are placed. In addition to these, we use auxiliaries, called ledger lines; for instance, these short lines drawn through the heads of C 1,  A 13,  and C 15, ; and through the necks of B 14,  and C 15,  are the ledger lines. Pope Gregory, considering that the second octave was in effect the same with the first, and that the order was the same in the upper and lower octave in the gamut, reduced them to seven letters; which was a great improvement. The eighth sound is certainly the same as the first, notwithstanding its relative acuteness. The interval from C 1 to C 8, is called the diapason, or octave; and if you will be pleased to listen to the sounds of these two notes, you will find that they are exactly the same,—just as if a male and a female voice were holding on the same note together; and, for a further elucidation of this subject, I shall sound C 1 and C 15 together. There,—you

perceive clearly they are in unison, though the fifteenth is considerably sharper, or smaller in the tone, than the fundamental note. There being, therefore, but seven notes in music altogether, namely, A, B, C, D, E, F, G, all scales are composed of these letters, which may be repeated as often as you please. I have begun my scale with C 1, and ended it with C 15, being an extent of two octaves. The first octave from C 1 to C 8, and the second from C 8 to C 15. Having now described the scale to you, I must get you to learn the names and numbers of the notes; and when you can tell me from memory, their situation on the lines and spaces of the stave, I shall give you another lesson. Good morning to you, madam.

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## DIALOGUE SECOND.

### ARION AND LAVINIA.

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LAVINIA.

I AM happy to inform you, Sir, that I am now mistress of the scale; and that I wish to be taught the art of fingering and playing the sweet *Angelica*.

ARION.

I AM glad to hear it, madam; 'tis a delightful task to teach an apt scholar. Take post in front of the instrument, and bend your form over it gracefully; thus. I recommend a standing position, as it gives the command of the glasses. To play with comfort, the surface of the instrument should be raised to the level of the elbows. This will save the back; and will enable the performer to use one, two, or three fingers of each hand, as occasion requires. Easy elegant attitudes please the eye; whilst the silvery sounds fill and delight the ear. You must bear in mind,

that Venus could not get on without her handmaids, the graces. Never turn your back on your friends, as our modern ladies do when they play the Piano-Forte. Face them with modest assurance; that they may see you, and hear your performance to perfection. Dip your fingers in this pure water,\* that they may catch the glasses, and bring out the tones smoothly. As rosin is to a violin bow, so is water to your fingers on this occasion. Let your joints play loosely, that they may produce the sounds readily and elegantly. The proper motion is to make the fingers follow the thumb; not the thumb follow the fingers in going round the rims of the glasses. The inward motion is more natural, and better calculated to produce sound than the outward; which besides exhibits an awkward representation of a person in the act of swimming. It is necessary, also, to preserve the circular motion very exact; as the least deviation from it produces very disagreeable sounds. There is a great delicacy to be observed in the manner of the friction, by which the sound is produced: for, if the touch be too gentle, it will not bring out the tone; and if too strong, the finger produces a jarring sound on the glass. It is likewise to be observed, that the smaller glasses are to be touched on the very top of the brim; and for that purpose, the palm of the hand must be parallel to the top of the glass: but in coming to the larger glasses, it is absolutely necessary to make the fingers touch the side, not the top, of the glass; and the larger the glass is, the more distant from the top must it be touched. Practice alone can determine this matter. When the skin of the finger gets contracted, by being repeatedly soaked in cold water, it will produce a grating sound; but this defect is to be remedied by touching the back of your other hand with the finger so affected, which will restore it to its original

\* The only inconveniency felt in playing this instrument, is the absolute necessity of dipping the fingers occasionally in water, to bring out its tones. I have tried india rubber, moistened leather, and divers other stuffs—such as silken, cotton, and linen webs of various texture: but for want of a proper elasticity, these means did not answer. Cork comes nearer the human touch than any other substance I know of: but it wants the nerve which guides the finger round the rim of the glass with taste and propriety.—That nerve which constitutes a complete sense, and which enables even a blind man to play with ease and correctness. I am, therefore, clearly of opinion, (and this opinion is founded upon actual experience) that nothing can be substituted equivalent to the bare finger; which feels, swells, sinks, prolongs, and shortens the note at pleasure, and produces that mellowness and equality of tone, which agency cannot accomplish.

smooth touch : and this is to be accounted for by the perspiration on the hand, which has the effect of softening the skin, and of improving its surface without spoiling the touch. Some recommend alum water, and others fine pounded chalk, for catching the glass. I object to these mediums, as they tend to sully the glasses. Pure cold water answers the purpose equally well, when the fingers are properly washed, and kept free from every substance of an oily nature. Place a small bason of water in front of the instrument ; and as the radical heat of your hands causes the evaporation of the moisture, dip your fingers in it occasionally ; and this you can do without being noticed by the company, and without splashing the glasses and case with the liquid. When the fingers are hot in fine summer weather, or after a hasty walk, which accelerates the circulation of the blood, and which produces the same effect, they must be immersed in cold water till they come to their natural temperature ; as heat electrifies glass, and occasions harsh scratching sounds,—which never fail to wound a delicate musical ear. In practising the scale, you will sound C 1 with your right hand, D 2 with your left, crossing your hands alternately with ease, grace, and dexterity ; ascending to C 15, you will then sound C 15 with your right, B 14 with your left, and descend the musical ladder the same way as you ascended it. Both hands are used ; by which means two different parts are sometimes played together. In playing, you will be frequently under the necessity of relieving one hand by the other, to prolong a certain sound, while the hand so relieved is held in readiness to go to some other part of the instrument. No decided rule can be laid down for fingering ; as each hand must be on the alert, to take the glass nearest to it at the time. Practice only will make you perfect in this particular. Persevere and conquer. You are just the proper figure for playing the *Angelica* ; and when you can execute a beautiful air on it with taste and elegance, you will be the admiration of all the beaux, and the envy of all the belles in the county.

## LAVINIA.

A LONG lecture, I declare, ended with a compliment. How am I to remember all these directions ? I feel exactly as I did a few years since,

when Monsieur L'Emigrant came to teach me French. He spouted his broad alphabet, and expatiated on the beauties of the language of the *grand nation*, the same as you do with respect to the excellence of your science of sounds.

Your crotchets, and your quavers,  
Your bars, and Lydian measures,  
Your graces, pauses, sharps, and flats,—  
To me are *hidden* treasures.

#### ARION.

You will know more about them by and by. As for my long lecture, 'tis only an echo of my Preceptor, which I mean to leave with you, for your guidance, while I remain in this part of the country. The study of every art is irksome at first; but we must crack the nut, before we can eat the kernel. I have endeavoured to reduce this science to its primitive simplicity; and I flatter myself, that my instructions are laid down in such an easy concise manner, that, with a little application, you will shortly play the *Angelica* as well as myself. I shall leave you and your instrument together. The south-west breeze is springing up, and this intervening cloud will enable me to pass my artificial fly on the poor trouts, for a natural one. Hey! for the river. A fair day to you, fair lady.

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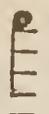
## DIALOGUE THIRD.

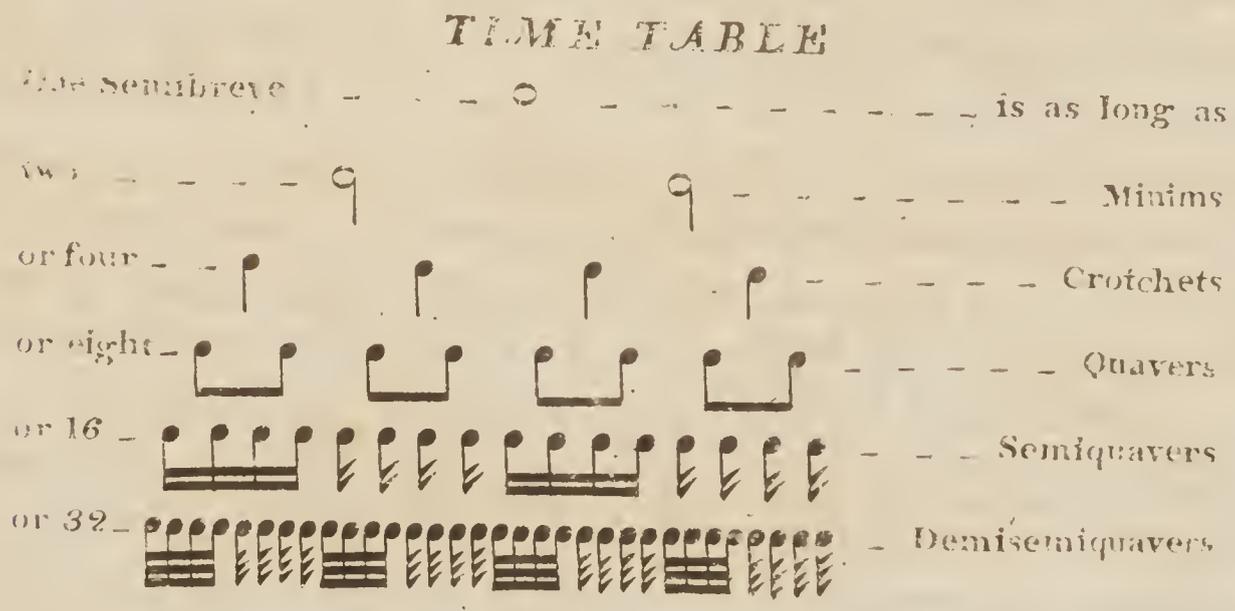
### ARION AND LAVINIA.

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#### ARION.

As you now understand the scale, know your notes by name and number, and play them with such readiness and celerity, I shall give you the

Time Table, which exhibits the different kinds of notes, and shews their respective lengths all at once. There are six different sorts of notes now in use, which are named and marked as follow :— a semibreve,  a minim,  a crotchet,  a quaver,  a semiquaver,  and a demisemi-quaver,  Each note is divisible into two, as appears by the following Table ; which is calculated to explain the proportion they bear to each other at sight.



I have to call your particular attention to Time ; which is one of the principal pillars of the musical art : without it, the whole fabric would soon fall to the ground. I begin with the semibreve ; which you see, is an open head or cypher : we may call it the master note, being the longest in use.—It is held on while you may leisurely tell 1, 2, 3, 4. The minim is distinguished from the semibreve by its tail ; and is to be spun



possession of house and farm so long that the law finds a difficulty in ejecting him. When you learn to play the Piano-forte, you will meet with the F, or bass cliff, which I would describe here, but I must stick

to my text. This perpendicular stroke  is called the bar; and serves

to divide the time in music. The double bar is marked thus , and serves to close the different parts, or measures of a tune; and when dotted

thus  on both sides, it indicates that the part is to be repeated.

The C, or semicircle placed next the cliff, denotes common time; or four crotchets in a bar, which are equivalent to a semibreve; and although the semibreve is the master note, the crotchet is the regulating one for marking time. You will, therefore, count 1, 2, 3, 4, while you play each of these notes; or beat time with your heel,—which, by the bye, is easier than counting: the latter being a process of the mind, or rather memory, a department of the mind, and consequently more difficult than the former,—which is merely an action of the body, impelled by the will; and this I shall illustrate to you by the following proposition: suppose you are returning homeward through the squares and streets of London, or some other great city, contemplating a thousand things, you are led on insensibly by the will, without once recollecting whither you bend your steps, and without any material bodily fatigue. Suppose again, you return over the same ground counting your steps, you will move on with much mental pain and fatigue, as your memory is on the stretch, and as all the faculties of the mind are obliged to assist the attention on the occasion. By the same rule, counting your crotchets wearies your mind much sooner than beating with the heel, which may be done mechanically. Our modern professors count one down, and one up, which bears too much on the pupil's memory; whereas, if you beat to every crotchet, or its value in quavers, semiquavers, or demisemiquavers, you will get on with ease and comfort; and have the advantage of the heel, which reports the Time to your ear, and which tends to keep you right in your reckoning. I do not speak at random. A young gentleman, a very near relation of

my own, who had for a considerable time been learning to play the violin, could not take a part in a duet, until I taught him this new mode of procedure; which enabled him to accompany me through all the intricacies of the tied notes, rests, and pauses, with ease and propriety. I recommend this plan in learning only: one beat in a bar may serve to direct the mind of a regular performer.

EXAMPLE 2<sup>nd</sup>. MINIMS.

E3. C1. G5. E3. C8. G5. E10. C8. G12. E10. C15. G12. E10. C8.

G12. E10. C8. G5. E10. C8. G5. E3. C8. G5. E3. C1. G5. E3. E3. C1.

THE second Example is played in the same time as the first, and you will of course beat two to every minim,—which is equal to four crotchets in the bar.

LAVINIA.

I understand you perfectly well. These sounds are so soft, so liquid, and so pleasing, that I never feel weary in playing them: on the contrary, my ears are so enchanted, and so rivetted to the instrument, that I cannot tear myself from it, even when the bell rings for dinner.

## ARION.

I AM heartily glad of it. The task becomes lighter in proportion to the attachment we feel for our studies. Here is another Example for you.

EXAMPLE 3<sup>rd</sup> CROTCHETS.

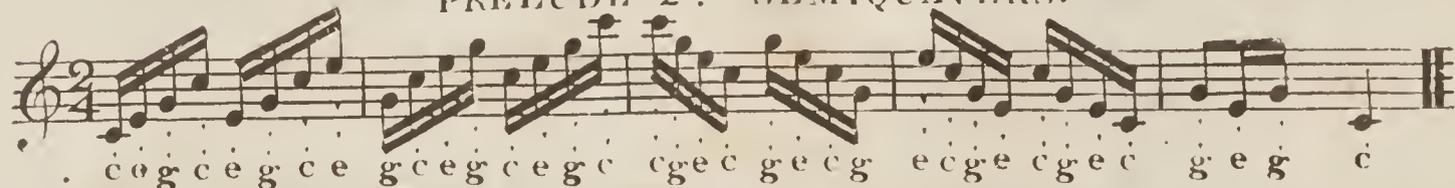
Ascending.

E. C. E. G. E. G. C. G. C. E. C. E. G. E. G. C.  
3. 1. 3. 5. 3. 5. 8. 5. 8. 10. 8. 10. 12. 10. 12. 15.

Descending.

C. G. E. G. E. C. E. C. G. C. G. E. F. D. G. C.  
15. 12. 10. 12. 10. 8. 10. 8. 5. 8. 5. 3. 4. 2. 5. 1.

THE  $\frac{3}{4}$  placed at the beginning of the above Example, indicate three fourths, or three crotchets in a bar. You know, that a crotchet is the fourth of a semibreve. This is a species of triple time. There are only two kinds of time; namely, common and triple. You will beat three times in the bar at your leisure; and when you come to the dotted minim, recollect that the dot adds to its value, and makes it equal to the three crotchets in the neighbouring bars. I shall now drop the figures, as you seem capable of proceeding without their assistance.

PRELUDES 1<sup>st</sup> QUAVERS.PRELUDE 2<sup>nd</sup> SEMIQUAVERS.

THESE Preludes will give you an idea of the tied notes, and will serve to modulate the key of C major. I would have you commit these to memory, and play one of them every time you perform in that mode; as there is nothing more unwelcome to a refined musical ear, than a tune un-introduced by a symphony, or something to prepare it for what is coming. The first prelude is composed mostly of quavers; and you perceive, that the two quavers are only the value of one crotchet. The second prelude is marked  $\frac{2}{4}$ , or two crotchets in a bar. This is another kind of common time, though you have only to beat twice in the bar. The foot invariably comes down with the first note, as appears by these figures placed above the notes.

I do not mean to overload your memory with the elementary parts of the science, as is generally done in works of this kind. I shall explain the various characters to you as they present themselves to our notice; in order that, by a certain association of ideas, they may take a fast hold of your memory, and adhere to it perpetually.

## LAVINIA.

My memory is certainly none of the best; and the artificial method

you recommend, is the only means I can resort to for securing the little knowledge I have imbibed in the course of my reading.

## ARION.

PARDON me, my dear girl, I did not mean to impugn your memory ; for I must do you the justice to say, that I never in all my travels met a female, so young in years, and so old in useful knowledge, as yourself. Your taste for polite literature is superior to that of many young gentlemen, who fancy themselves entitled to crow over all those that have the misfortune of being unacquainted with Greek and Latin ; and who, by the bye, forget how to spell their mother tongue. I meant to have said, that the elements of a science ought always to be explained to us as we go along, and not crammed into our heads undisgested as they are, according to modern custom. That faculty of the human mind, called memory, is most undoubtedly capable of much improvement by exertion ; but there is a medium in every thing : a bow may be over bent ; a strong man may be overpowered.

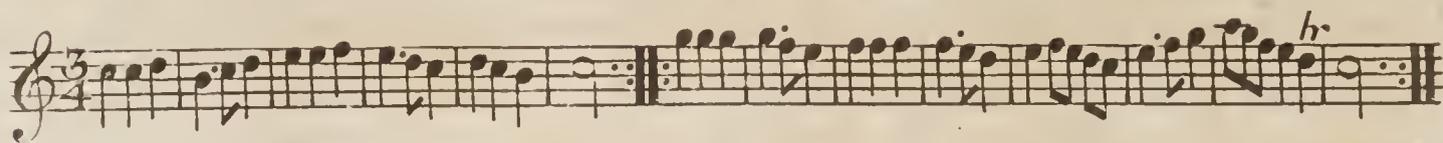
## LAVINIA.

You flatter me too much with regard to my taste for polite literature ; but I can see no reason why young ladies should not be as susceptible of mental improvement as young gentlemen. I own I am a little behind in the ornamental part of my education, owing to my residing so much in the country ; but I am determined to convince the world, that we rural nymphs do not pass the days of our youth solely in dressing dolls and chasing butterflies, as our town friends would have it : on the contrary, I trust we shall be able to convince them, that our time has been otherwise employed ; and as the gate that leads to the arts and sciences may be opened by an English key, I see no cause or just impediment why we should not excel in these particulars, as well as your Dandies, Exquisites, Jeremy Diddlers, or by whatever other appellation our modern bucks are known.

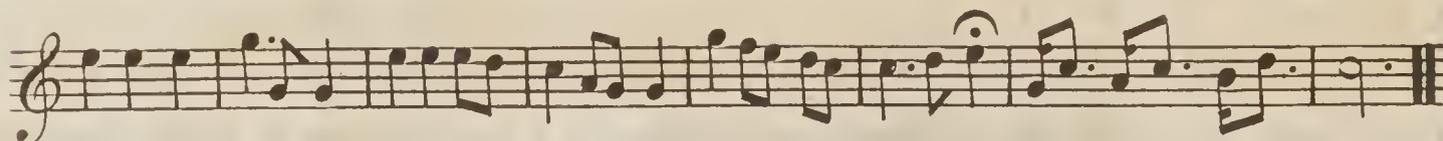
## ARION.

NOR I; and I admire you for it. For depend upon it, madam, the greater is the quantity of seed you sow in the spring, the more abundant shall be the crop you will reap in harvest. Excuse me;—I am going to retire to my room, to harmonize a few tunes for you; and after dinner, you will oblige me by pointing out the beauties of your sylvan scenery to me; for I am a great admirer of still life, landscapes, cattle, shady groves, and crystal fountains. Adieu, for the present.

## God save the King.



## Robin Adair.

**DIALOGUE FOURTH.**

## ARION AND LAVINIA.

## ARION.

WE shall now drop the letters as you seem to know your notes very well without them. The dot placed before a crotchet thus—

 makes it half as long again ; and by this means, these two notes make up the value of two crotchets between them, though the last is a quaver. The three notes tied together are called triplets ; and are to be played while you beat one, the same as a crotchet. When a dash is struck through the tail of a note thus  and a dot placed before the other, it shews that the dashed one is to be cut short, and its superfluous length transferred to its neighbour. In playing the shake marked thus  you will sound the note over which it is placed, and the next note ascending pretty rapidly ; and this will produce a most excellent shake.

LAVINIA.

MOST excellent, indeed. Pray, Sir, how do you account for this phenomenon ?

ARION.

THERE you are again, Mrs Inquisitive. Do you really suppose that I can account for every thing.

LAVINIA.

I do, indeed, and more especially so ; as I understand that the shake is a discovery of your own. Causes existed before effects ; and you must undoubtedly be perfectly aware of the cause that led to this wonderful co-operation of the sounds of two flint glasses.

ARION.

WELL, then, I will tell you : but first, I do not, by any means, blame you for your curiosity, as I consider it a most laudable thing in young people to ask questions of their friends, upon all occasions when circumstances happen to extend beyond their comprehension. The shake is occasioned by the alternate pulsations of these two continued sounds of D 9 and E 10, which vibrate, unite, and produce this curious effect ; and

this I shall exemplify by these two elastic cords, which you see I have stretched on the Canterbury,\* in this proportion

Now, please to observe, when I touch them at the same time with my thumb, that the short string vibrates quicker than the long one. Very well, D and E bear a similar proportion to each other; and when they are sounded together, the pulsation of the same glass returns a little sooner than that of the larger one; by which means, you hear them both beat distinctly;—and this accounts for the shake,† which is as perfect as any I can perform on my violin. Now, if these glasses were in unison, they would not produce the desired effect; as then, they would vibrate at the same time, and yield one smooth continued sound.

Scots wha hae wi' Wallace bled.



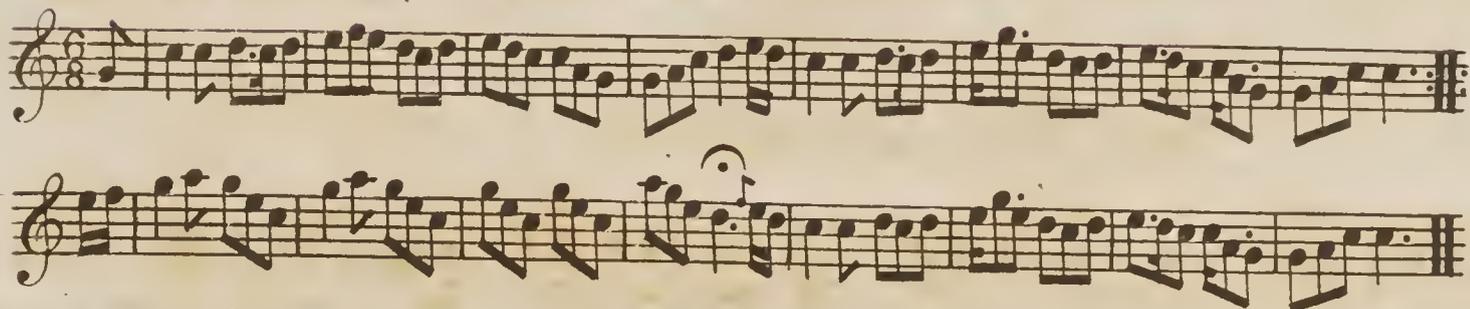
THIS eye-like mark,  placed over the note, is called the pause; and shews, that the note underneath is to be held longer than its proper time, according to the taste of the performer. The next peculiarity in this tune, is the appoggiatura, marked thus  before a note. It is meant

\* Music stand; but why so called, I know not.

† Since writing the above, I discovered several other adjoining notes, which yield this curious combination of sound. But, as the music is marked with the proper figure, I need not dwell any longer on that subject in this place.

only as a grace note, or leaning note ; and is to be touched slightly without being allowed to interfere with the original time of the tune. Whatever time is bestowed on it, is borrowed from the note before which it is placed.

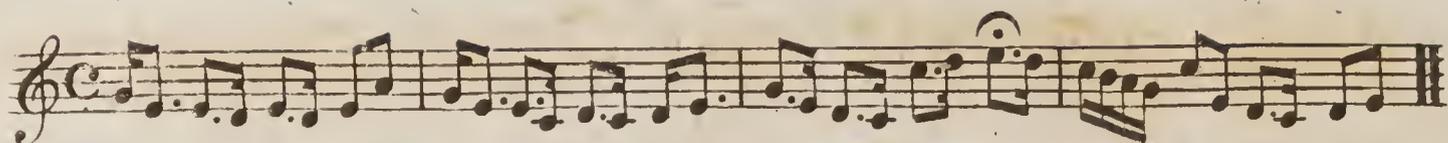
Ye banks & braes of bonnie Doon.



THIS tune is set in  $\frac{6}{8}^*$  or six quavers, being triple time. You will beat twice in the bar at your leisure : the first at C crotchet, and next at D quaver.

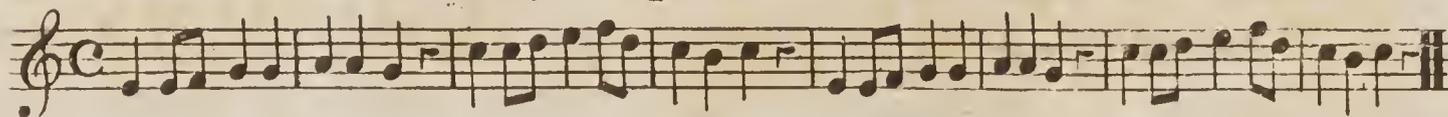
\* Musicians in general count six in this kind of bar : because it is marked six eighths or six quavers—a quaver being the eighth division of a semibreve. But this is exceedingly toilsome to the pupil. A military recruit with a common course ear learns to march to a tune of this kind, in a short time when he is told to step off with the left at the big tap of the drum ; and by taking two paces in the bar, a battalion, consisting of a thousand men, can march with such correctness, that even a demisemiquaver is not lost during the time they pass before a reviewing general.

## Roy's Wife.



D.C.

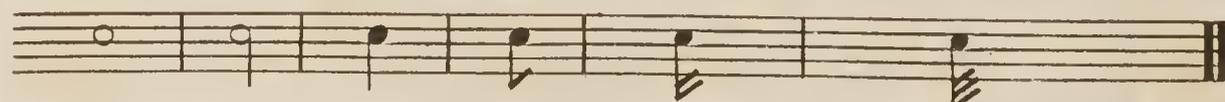
## In my Cottage near a Wood.



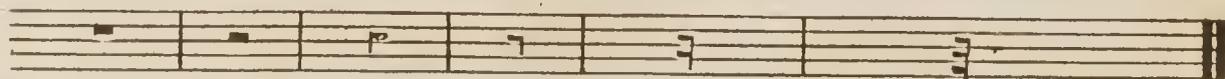
Da Capo means, *at the head* ; and shews, that you are to begin the air again, and end with the first strain. This mark  $\text{7}$  is called a rest ; and shews that the performer is to cease playing as long as the note which it represents would take sounding. There are rests to all the different notes, namely : —

## OF TIME

Figure length & relative value of Notes with their respective rests.

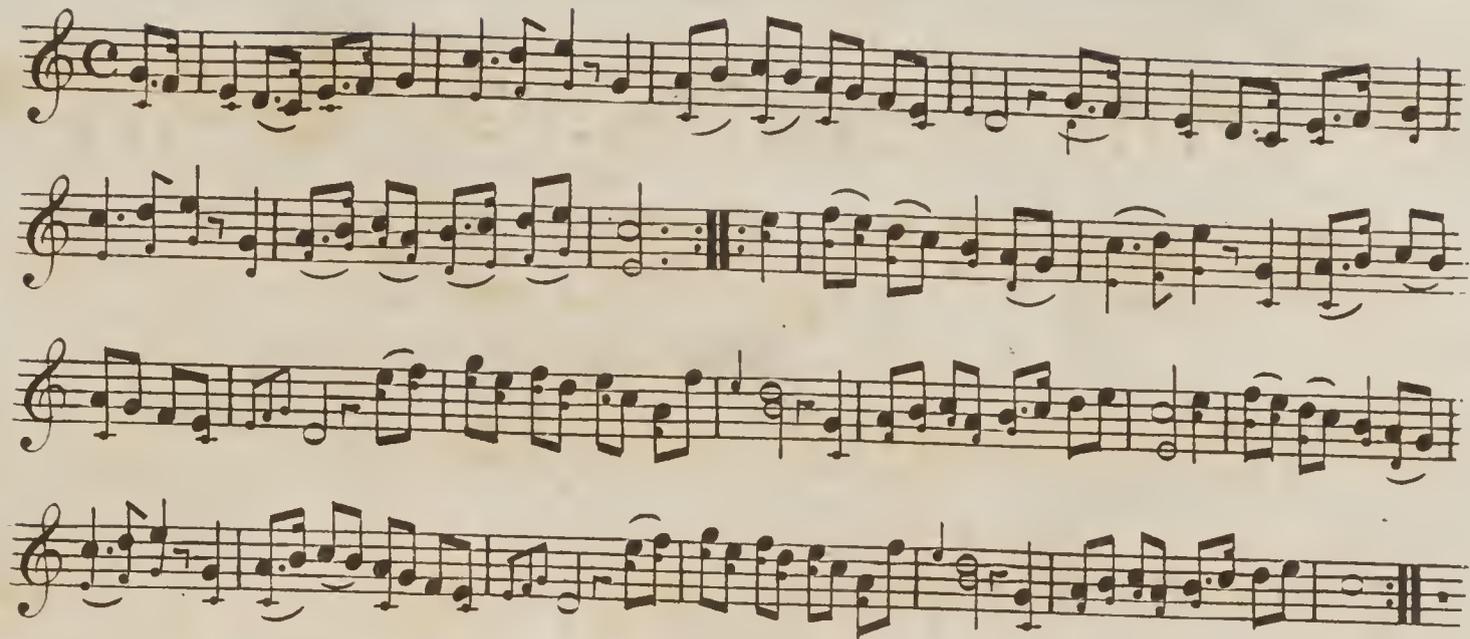


Semibreve Minim Crotchet Quaver Semiquaver Demisemiquaver



WE have had nothing hitherto but pure melody. Now for a dish of harmony.

## The Lass of Paties Mill.



## LAVINIA.

I ALWAYS understood, Sir, that melody and harmony were synonymous terms.

## ARION.

So did the great Dr Johnson, and so did two or three other philosophers, who were novices in this art. Melody and harmony are two different departments in music; though they sometimes mutually depend on one another. "Melody is the art of arranging several sounds in succession one to another, in a manner agreeable to the ear; and harmony is the art of pleasing that organ, by the union of several sounds which are heard at one and the same time."

Dr Benjamin Franklin says, that "melody and harmony are separately agreeable, and in union delightful;" and gives it as his opinion, that the reason why the Scottish tunes have lived so long, and will probably live forever, is merely this, that they are compositions of melody and harmony united; or rather, that their melody is harmony. There is a paradox for you.

THE celebrated Doctor Beattie erred, also, in his opinion of a certain department of the musical science. A piobrach, or pipe tune, says the doctor, opens with a slow march going into battle; then goes on with rapidity and irregularity, with notes huddled together according to the taste of the performer, representing the hurry and bustle of the combatants; and closes, with a slow and solemn measure, descriptive of wailings over the dead.

THIS shews a great want of information on the part of the doctor, relative to the music of his mother country. In fact, a piobrach is nothing more or less than a rondeau. It begins with the air, or *urlar*, as *Clann na'n Gàel*\* call it, then runs into variations with their doublings. The

\* *Clann na'n Gàel*, the descendants of the Gauls; or, literally translated, the children of the Gauls. The Highlanders of Scotland are very tenacious of this appellative; and pride themselves greatly upon being at this moment one of the most ancient nations on the face of the earth. *Gaeltachd*, the land of the Gauls, (*Morven*, or the great Hills, as the Highlands were previously denominated by Ossian) was colonized a considerable time before the Roman invasion by Julius Cæsar; and they kept possession of their hills since, without ever yielding to a *foreign* foe. They still uphold the music, language, and dress of their mother country; and these carry along with them most powerful associations of the warlike character of their ancestors,—who gave the Romans, “masters of the world,” as they were styled, more trouble and annoyance than any other people they had to cope with. For, while *Clann na'n Gàel* were holding the Roman legions at bay in their rock-skirted glens, “where no slave ever trod,” the Gauls themselves were pressing hard on Rome; which induced the emperor to recal his British invading army, never again to return to our shores, after possessing England and the lowlands of Scotland four hundred years. But “nations and empires have their rise, and fall, flourish, and decay;” and I fear much that *Gaeltachd*, under the permission of divine providence, is fast approaching towards its final doom. The present depopulating system, adopted by certain landed proprietors of that hapless country, of burning their defenceless tenantry out of house and home, and subjecting them to “the pelting of the pitiless storm,” in order to make room for great sheep farmers, will oblige these miserable wretches to emigrate to friendlier shores, or beg their bread in that country for which they repeatedly shed their dearest, their best blood. O monstrous! O execrable!—Gracious Heaven! is this a civilized country? Have we no laws to eject our tenants? Have we no military force to support the civil power? Fire, the most destructive of all the elements, employed for such a purpose! Do we live to see hundreds of our fellow-creatures thus, men, women and children,—

Without a house wherein to lay their head,

Without a shed to furnish them a bed;—

under the dreadful necessity of wandering on the face of the earth, losing their national pride, their warlike spirit, and even their very name. When Britain's drums shall beat to arms, the bleating of sheep will be heard on the Grampian mountains, instead of the war-inspiring sounds of the bag-pipe. Where shall Britain then find men to fight her battles? They are gone on the mountain; they are lost in the valley. The sons of *Morven*, the descendants of the warlike Gauls, shall soon be no more.

subject is again introduced—other variations follow—the air is reiterated—then succeed the *creanluth* and *creanluth mach*—variations generally composed of semiquavers and demsemiquavers, which require a close finger and brilliant execution,—and finally, like the *roudeau*, ends with the first strain. The same time pervades the whole piece; and, in point of regularity, no composition can exceed it. Had the worthy doctor ventured back into the gloomy regions of time upon the uncertain wings of blind conjecture, and attempted to describe the music of the primitive inhabitants of the earth, we might perhaps feel disposed to pardon him for having fallen into so gross an error;—but when a person sits down and misrepresents the national music of a brave and ancient people,—who beat the Romans back from their hills in the days of yore, and who have invariably since, down to the bloody field of Waterloo, fought and conquered the foes of their king and country, under the inspiration of this warlike music,—I say, there is little excuse for his ignorance, and still less for his presumption.

PHILOSOPHERS are seldom musicians, and musicians are not always men of letters; hence follows the want of clearness we so often meet with in musical works. It were, therefore, to be wished, that men of learning would engage men of musical talents, well practised in the art, to assist them in unfolding ideas which they cannot discover with sufficient perspicuity. But I beg your pardon, my dear madam, I have been digressing.

LAVINIA.

You have indeed, Sir; and I think you have been rather too severe on the illustrious dead.

ARION.

THE dead! child, why, authors of celebrity never die. They live for ever in their works; and every thing they write is taken for gospel, as you do Dr Drowsy's lectures: but to our subject. The above beautiful Scotch song is slightly harmonized, to form your taste in this particular; and when these concords are played with judgment, they will scarcely

yield to a middling bass. This curved dash,  drawn over the notes,

is called the slur ; and shews, that they are to be played smoothly, as if one sound were running into another. You will have a little difficulty at first in playing these double notes, which I have placed on one stave, to prevent confusion, but this will come more easy to you by and by.

HERE are twelve pretty tunes for you to practise ; and when you shall have got through these, I will transpose a few more for you. I only regret, that the limits of my book will not admit of many more being inserted ; as I am a general lover of music, and as I would wish to give you specimens of the choice airs of different countries of the world. There are, however, collections of pretty tunes to be had in the music-shops, arranged in these keys, for the double flageolet and harmonicon ; and I mean to send them to you when I go to town.

#### LAVINIA.

You are very good, Sir ; and as papa often said, your purse is at the service of every body. You will find me very grateful. In the mean time, have the kindness to play these tunes once over to me, that I may attempt to perform them in the proper time, and with taste,\* as you often recommend me to do.

#### ARION.

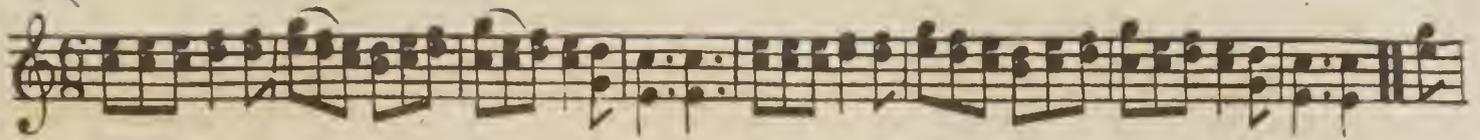
I WILL. Excuse my bad voice.

“ Drink to me only with thine eyes,  
 “ And I will pledge with mine ;  
 “ Or leave a kiss within the cup,  
 “ And I'll not look for wine.”

\* The highest degree of refinement and delicacy may be manifested by a person of musical taste on this instrument. No musical tone can possibly be finer, nor consequently susceptible of juster concords than those which it produces. It makes a most excellent accompaniment for a fine female voice.

Drink to me only.

a Duet.



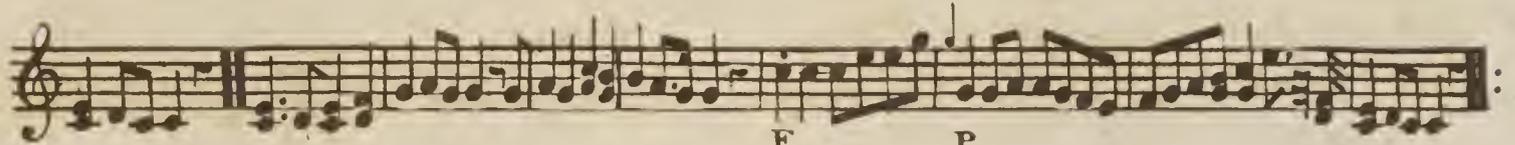
The Banks of Banna.



*P* Larghetto.

*F*

*P*



All's Well.

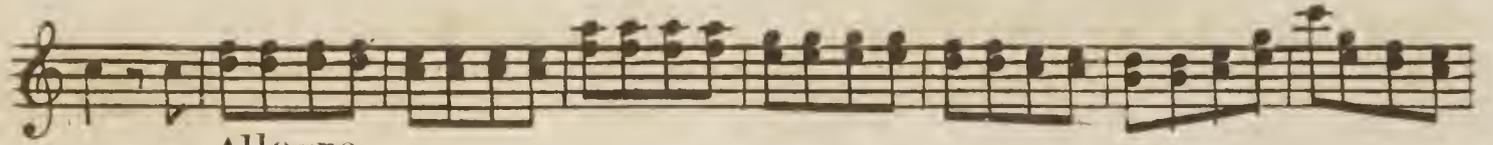
*F*

*P*

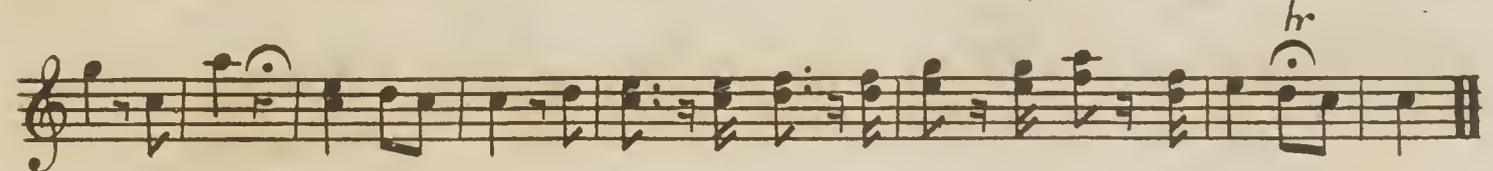
a favourite Duet.



Adagio.

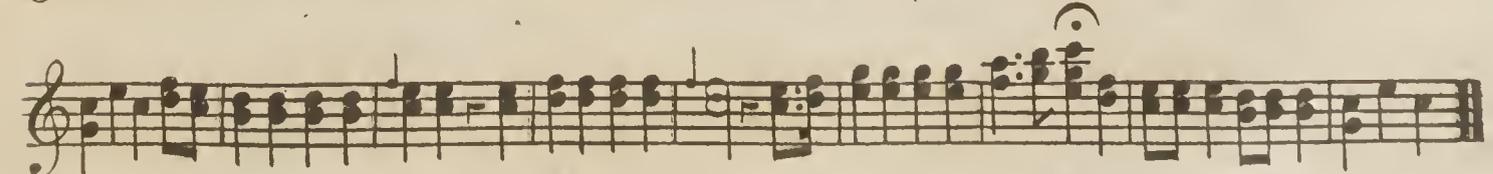


Allegro.



Away with Melancholy.

a Duet



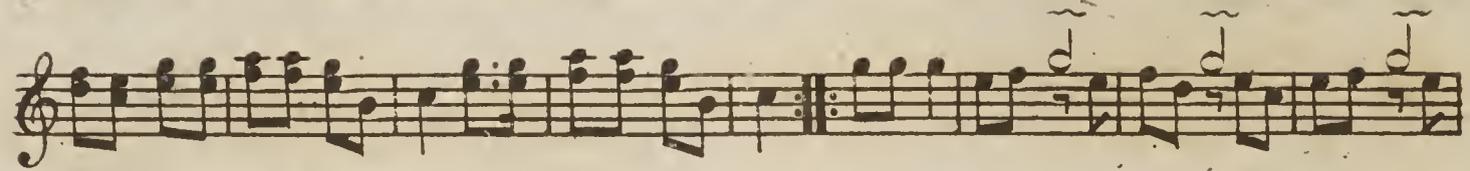
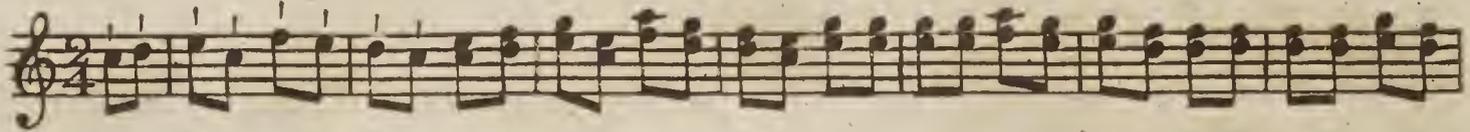
*P.* stands for *Piano* soft, and *F.* for *Forte* loud. *Larghetto*, means a slow movement, but not so slow as *Largo*. *Adagio*, a slow movement. *Allegro*, life and spirit.

From night till morn I take my glass.

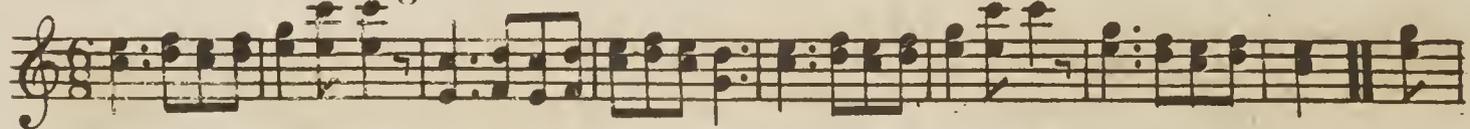


Viva tutti.

D.C.



Taste life's glad moments.



How sweet in the woodlands.

D.C.



German Hymn.



Andante.

We shall call this mark ~ the trill: It is performed by a quivering motion of the finger round the rim of the Glass over which it is placed.  
Andante, signifies that all the notes, must be played equal and distinctly.

## Hyd n Nos, or Poor Mary Ann.

Musical notation for the first piece, consisting of two staves. The first staff is a treble clef with a 2/4 time signature. The second staff is a bass clef. A trill (tr) is indicated above the final note of the second staff.

## The Yellow-hair'd Laddie.

Musical notation for the second piece, consisting of two staves. The first staff is a treble clef with a 2/4 time signature. The second staff is a bass clef. The piece includes first and second endings, marked '1st time.' and '2nd time.' with repeat signs. Trills (tr) are indicated above notes in the second ending of both staves.

## The Birks of Invermay..

Musical notation for the third piece, consisting of ten staves. The first staff is a treble clef with a 2/4 time signature. The second staff is a bass clef. The piece includes first and second endings, marked '1st time.' and '2nd time.' with repeat signs. Trills (tr) are indicated above notes in several staves. Crescendos and diminuendos are marked with wedge-shaped symbols above the notes.

This  is called the Crescendo, or gradual increase in strength, and this  the dim. inuendo or gradual decrease in strength.

The Braes of Ballandine.

Slow & Tenderly.

My Lodging is on the cold ground.

Lavinia.

a Pastoral.

Arion.

Slow with tenderness.

Ca' the Ewes to the Knowes.

Very Slow.

*hr*

The Maid that tends the Goats.

Slow with Expression.

*hr*

Gramachree Molly.

*hr*

Aridh na'm baddan.

a Highland Pastoral.

Slow.

*hr*

Lochiel's awa to France.

a Highland Melody.

Slow.

Musical notation for the first piece, consisting of three staves. The first staff begins with the tempo marking 'Slow.' and includes a fermata over the final note. The second and third staves continue the melody with various rhythmic patterns and a final fermata.

Kathrine Ogie, or Highland Mary

Plaintive.

Musical notation for the second piece, consisting of three staves. The first staff begins with the tempo marking 'Plaintive.' and includes a fermata over the final note. The second and third staves continue the melody with various rhythmic patterns and a final fermata.

Bonnie Dundee.

Slow.

Musical notation for the third piece, consisting of three staves. The first staff begins with the tempo marking 'Slow.' and includes a fermata over the final note. The second and third staves continue the melody with various rhythmic patterns and a final fermata.

Gloomy Winter's now awa.

Slow.

Musical notation for the fourth piece, consisting of three staves. The first staff begins with the tempo marking 'Slow.' and includes a fermata over the final note. The second and third staves continue the melody with various rhythmic patterns and a final fermata.

The Braes of Yarrow.

Musical notation for 'The Braes of Yarrow' consisting of four staves of music in C major, 6/8 time. The melody is written on a treble clef. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests. There are three 'hr' markings above the notes in the first, second, and third staves, indicating a half rest.

Turn Gentle Hermit of the Dale by Captain Dan: Menzies.

Musical notation for 'Turn Gentle Hermit of the Dale' consisting of two staves of music in C major, 6/8 time. The melody is written on a treble clef. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests. There are three 'hr' markings above the notes in the first and second staves, indicating a half rest.

Fare thee well \*

D. M.

Musical notation for 'Fare thee well' consisting of three staves of music in C major, 6/8 time. The melody is written on a treble clef. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests. There are two 'hr' markings above the notes in the second and third staves, indicating a half rest.

The Canadian Boat Song.

Musical notation for 'The Canadian Boat Song' consisting of three staves of music in C major, 6/8 time. The melody is written on a treble clef. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some rests. There is one 'hr' marking above the notes in the second staff, indicating a half rest. The letter 'F' is written at the end of the third staff.

\* I have founded this tune on the old Song of "All nid noddin, nid nid noddin" and Mr. Cramer seems to have drawn his materials for Rousseaus Dream from the same source.

Three staves of musical notation in treble clef and common time. The first staff contains the first line of music, the second staff the second line, and the third staff the third line. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

The Portuguese Hymn.

Two staves of musical notation in treble clef and common time. The first staff contains the first line of music, and the second staff contains the second line. The music is characterized by a steady eighth-note rhythm with some dynamic markings like 'p' and 'f'.

The Sicilian Mariner's Hymn.

Four staves of musical notation in treble clef and 2/4 time. The first staff contains the first line of music, the second staff the second line, the third staff the third line, and the fourth staff the fourth line. The music features a consistent eighth-note pattern with some dynamic markings.

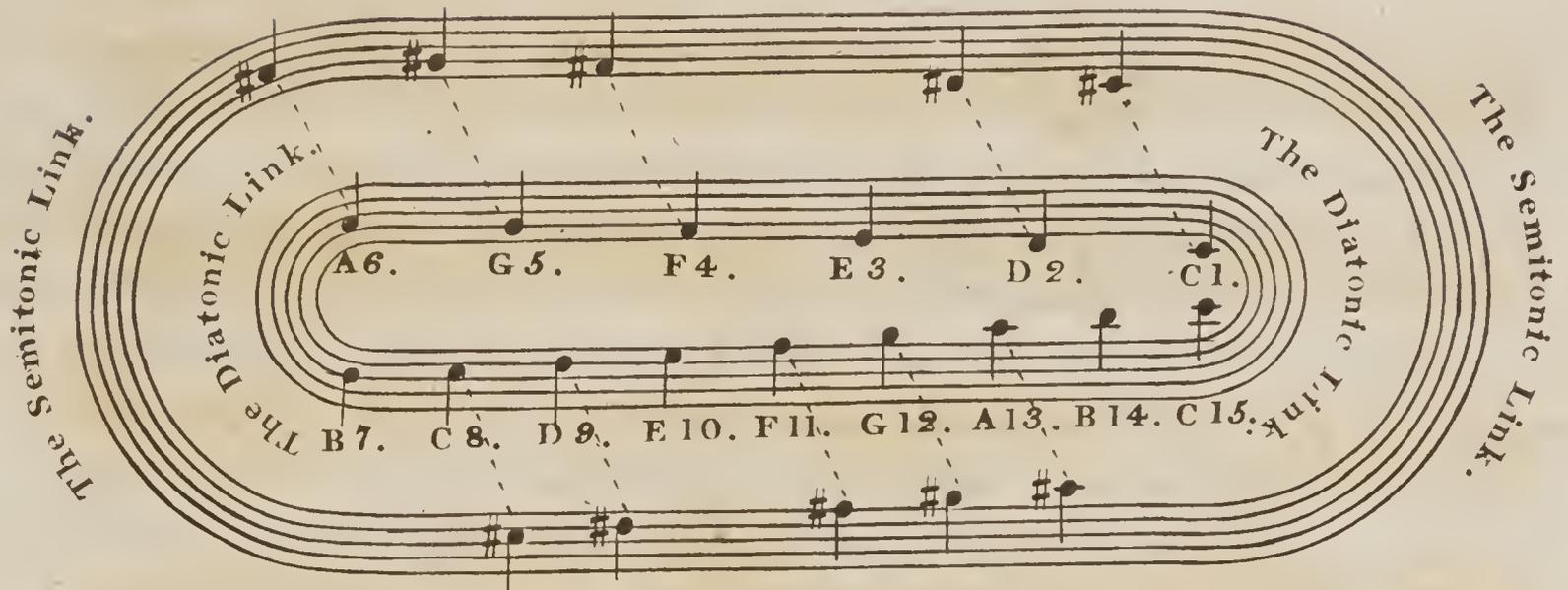
The Old 100 Psalm.

Two staves of musical notation in treble clef and common time. The first staff contains the first line of music, and the second staff contains the second line. The music is primarily composed of chords and rests, with some melodic lines.

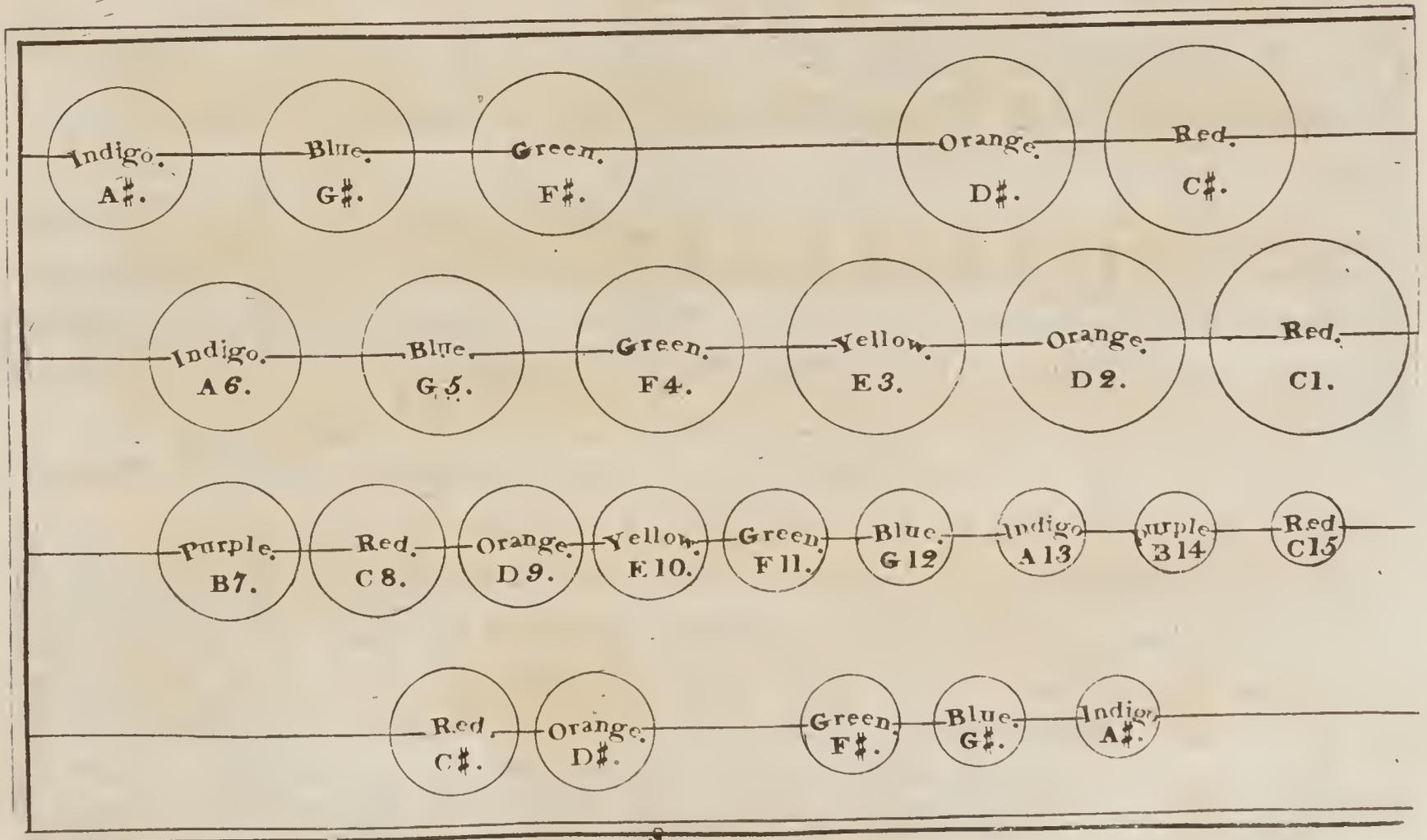
# APPENDIX.

## THE CHROMATIC SCALE,

### FOR THE *Angelica*



DRAUGHT OF THE CHROMATIC ANGELICA.



## DIALOGUE FIFTH.

### ARION AND LAVINIA.

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#### ARION.

ON the preceding page is the Chromatic Scale,\* which I promised you; and underneath is a draught of the Instrument.† This grand set of glasses will take in all the tunes that come in your way — flat, sharp, natural, minor, and major. You will be pleased to observe, that my instructions for playing the diatonic set, are equally applicable to the chromatic set.

THIS character \* is called a sharp — this  $\flat$  a flat — and this  $\natural$  a natural. In the above scale, the sharps in ascending are flats in descending, though the notes on the semitonic link are all marked sharp.

A sharp makes a note half a tone higher, a flat half a tone lower, and a natural placed before a note, restores it to its primitive tone.

A tune in the sharp or flat key has either of these two first characters placed near the cliff on the lines and spaces of the stave; and all the notes in the tune so marked, as well as their octaves, are governed by these, till any of them happen to be contradicted by a natural: but please to

\* Since this little work went to press, I improved my Chromatic Scale; and the reader will find so by referring to page 29.

† The manufacturer of the Angelica can easily introduce additional octaves, if any one wishes it. He can also pitch the lowest note deep or high, according to the taste of the amateur, or professor: for, whatever the dimensions of low C are, the succeeding glasses can always be blown in the same ratio; and even, if a person should want the instrument to commence with a semitone, it can easily be done—for the diatonic scale may proceed from a flat, a sharp, or a natural note. This instrument requires to be blown in tune with the nicest degree of delicacy, which the laws of temperament will possibly admit; and it possesses this important advantage over all others, that being once correctly tuned, it never again wants tuning.

recollect, that this contradiction operates in that bar only ; the next bar is influenced by the original marks, placed at the commencement of the tune. When an air is marked with neither of these flats or sharps, it is understood to be in one of the natural keys of A or C. I have given you a specimen of the tunes applicable to the key of A natural ;\*—which will take in a great number of beautiful airs, and which will constitute a pleasing variety.

I believe I have now introduced to your notice all the musical characters necessary for the *Angelica* ; but, I must own to you, that although I have been amusing myself for these many years by practising on this lovely instrument, I do not consider myself yet within hail of mediocrity as a performer on it. I do not, however, despair of making a further progress in this respect, and of discovering several latent beauties in the instrument ; but this I can communicate to you by letter, from time to time, as the circumstances shall occur ; and should the *Treatise and Preceptor* live to go through a second edition, I can insert these particulars in their proper places.

I left a few of the airs in single notes, to give you an opportunity of exercising your talents for counterpoint, and of introducing the concords you like best. All the notes of the octave accord with C, the fundamental note, the second and seventh excepted ; which you perceive are discords—listen—there. The same may be remarked with regard to A 6, the dominant note of the other natural key. You may use the third as often as you please — the octave now and then — the fourth and sixth occasionally ; but take care you do not take the fifth twice running, lest it should cloy your ear with its sweetness. You must not put too much sugar in your music, as one of the ancient philosophers used to say. Even a discord may be now and then permitted to come in, as it prepares the ear for a new draught of exquisite pleasure. Perhaps the world may say, that I have been too diffuse in the praises of my favourite instrument ;

\* There are two species of keys : one of the major, and one of the minor mode ; all the keys in which we employ sharps or flats being deduced from the natural keys of C major and A minor ; of which, indeed, the other keys are only transpositions.

but when the good people of the globe hear and judge for themselves, as you have had an opportunity of doing, I am persuaded they will unite in our opinion. I am now near a close; and I have once more to remind you of the two Ts—Time,\* and Taste. Attend to these indispensables, and you will please all the world. I beg your acceptance of this duetino, to which I have taken the liberty of prefixing your name. It is expressive of my feelings on the eve of leaving the country. I am called away by Mr Blackamoor—a gentleman more remarkable for his severity to those placed under him in office, than any thing else. Fare thee well.

## LAVINIA.

FAREWELL, Sir. I accept your tune with pleasure; and feel highly flattered by this last mark of your attention. Accept my most hearty thanks for your musical instructions. I wish you a good journey, and a happy sight of your friends in town.

\* The word Time, as applied to music, is not by any means clearly understood. A tune may be played either fast or slow, and be still in the same time. Time here, implies measure; as every bar consists of the same number of notes, or their value in others, resembling the feet in poetry. When a person, therefore, talks of quick or slow Time, he evidently means velocity; for a tune may be played slow, slowish, or quick, and still be written in the same measure:—so many notes in a bar. The proper way, then, of distinguishing it, is by triple and common time; or, more properly speaking, measure. Every tune has its natural degree of swiftness; and if it is played slower or quicker than its genius admits, the composition is abused. For instance, many people play reels now-a-days with such rapidity, that the music is spoiled, and the dancing rendered quite difficult and unnatural. Upon the whole, Taste has to regulate the measure; and consequently Time and Taste are the distinguishing properties of a good performer on any instrument. An attempt has been made to regulate the motion of the tune, by Italian words translated into English—such as *allegro*, *allegretto*, *andante*, *grazioso*, &c. &c. but the pupil can never strike into the proper and natural swiftness or slowness of a tune, without hearing others perform; and by that means, acquire a knowledge of the different degrees of velocity attached to various kinds of measure.

FINIS.











