

Example XVIII.

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

What is commonly call'd good Taste in fingering and playing, has been thought for some Years past to destroy the true Melody, and the Intention of their Composers. It is supposed by many that a real good Taste cannot possibly be acquired by any Rules of Art; it being a peculiar Gift of Nature, indulg'd only to those who have naturally a good Ear: And as most flatter themselves to have this Perfection, hence it happens that he who sings or plays, thinks of nothing so much as to make continually some favourite Passages or Graces, believing that by this Means he shall be thought to be a good Performer, not perceiving that playing in good Taste doth not consist of frequent Passages, but in expressing with Strength and Delicacy the Intention of the Composer. This Expression is what every one should endeavour to acquire, and it may be easily obtained by any Person, who is not too fond of his own Opinion, and doth not obstinately resist the Force of true Evidence. I would not however have it supposed that I deny the powerful Effects of a good Ear; as I have found in several Instances how great its Force is: I only assert that certain Rules of Art are necessary for a moderate Genius, and may improve and perfect a good one. To the End therefore that those who are Lovers of Musick may with more Ease and Certainty arrive at Perfection, I recommend the Study and Practice of the following Ornaments of Expression, which are fourteen in Number; namely,

1st A plain Shake (*tr*) 2^d A Turn'd Shake (*+*) 3^d A superior Apogiatura (*♪*)
 4th An inferior Apogiatura (*♪*) 5th Holding the Note (*-*) 6th Staccato (*|*) 7th Swelling the Sound (*↗*) 8th Diminishing the Sound (*↘*) 9th Piano (*p.*) 10th Forte (*f.*)
 11th th. Anticipation (*♪*) 12th Separation (*♪*) 13th A Beat (*//*) 14th A close Shake (*~*)
 From the following Explanation we may comprehend the Nature of each Element in particular.

(First) Of the PLAIN SHAKE. (Trill)

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



(Second) Of the TURNED SHAKE.

The turn'd Shake being made quick and long is fit to express Gaiety; but if you make it short, and continue the Length of the Note plain and soft, it may then express some of the more tender Passions.



(Third) Of the Superior APOGIATURA.

The Superior Apogiatura is supposed to express Love, Affection, Pleasure, &c. It should be made pretty long, giving it more than half the Length or Time of the Note it belongs to, observing to swell the Sound by Degrees, and towards the End to force the Bow a little: If it be made short, it will lose much of the aforefaid Qualities; but will always have a pleasing Effect, and it may be added to any Note you will.



(Fourth) Of the Inferior APOGIATURA.

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



(Fifth) Of Holding a NOTE.

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



(Sixth) Of the STACCATO.

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



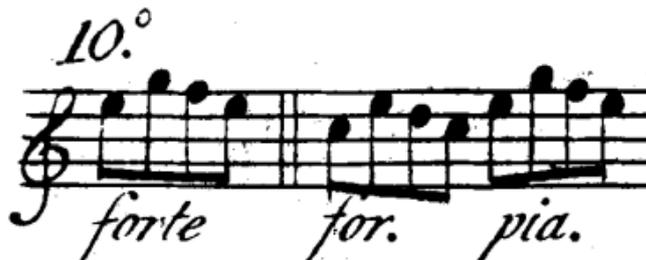
(7th and 8th) Of SWELLING and SOFTENING the SOUND. (Messa di Voce)

These two Elements may be used after each other; they produce great Beauty and Variety in the Melody, and employ'd alternately, they are proper for any Expression or Measure.



(9th and 10th) Of PIANO and FORTE.

They are both extremely necessary to express the Intention of the Melody; and as all good Musick should be composed in Imitation of a Discourse, these two Ornaments are designed to produce the same Effects that an Orator does by raising and falling his Voice.



(Eleventh) Of ANTICIPATION.

Anticipation was invented, with a View to vary the Melody, without altering its Intention: When it is made with a Beat or a Shake, and swelling the Sound, it will have a greater Effect, especially if you observe to make use of it when the Melody rises or descends the Interval of a Second.



(Twelfth) Of the SEPARATION.

The Separation is only designed to give a Variety to the Melody, and takes place most properly when the Note rises a Second or Third; as also when it descends a Second, and then it will not be amiss to add a Beat, and to swell the Note, and then make the *Apogiatura* to the following Note. By this Tenderness is express'd.



(Thirteenth) Of the BEAT. (Mordent, Pincé)

This is proper to express several Passions; as for Example, if it be perform'd with Strength, and continued long, it expresses Fury, Anger, Resolution, &c. If it be play'd less strong

and shorter, it expresses Mirth, Satisfaction, &c. But if you play it quite soft, and swell the Note, it may then denote Horror, Fear, Grief, Lamentation, &c. By making it short and swelling the Note gently, it may express Affection and Pleasure.



(*Fourteenth*)

Of the **Cloſe SHAKE.** (Vibrato / Tremolo)

This cannot poſſibly be deſcribed by Notes as in former Examples. To perform it, you muſt prefs the Finger ſtrongly upon the String of the Inſtrument, and move the Wriſt in and out ſlowly and equally, when it is long continued ſwelling the Sound by Degrees, drawing the Bow nearer to the Bridge, and ending it very ſtrong it may expreſs Maſteſty, Dignity, &c. But making it ſhorter, lower and ſofter, it may denote Affliction, Fear, &c. and when it is made on ſhort Notes, it only contributes to make their Sound more agreeable and for this Reaſon it ſhould be made uſe of as often as poſſible.

Men of purblind Underſtandings, and half Ideas may perhaps aſk, is it poſſible to give Meaning and Expreſſion to Wood and Wire; or to beſtow upon them the Power of raiſing and ſoothing the Paſſions of rational Beings? But whenever I hear ſuch a Queſtion put, whether for the Sake of Information, or to convey Ridicule, I ſhall make no Difficulty to answer in the Affirmative, and without ſearching over-deeply into the Cauſe, ſhall think it ſufficient to appeal to the Effect. Even in common Speech a Difference of Tone gives the ſame Word a different Meaning. And with Regard to muſical Performances, Experience has ſhewn that the Imagination of the Hearer is in general ſo much at the Diſpoſal of the Maſter, that by the Help of Variations, Movements, Intervals and Modulation he may almoſt ſtamp what Impreſſion on the Mind he pleaſes.

Theſe extraordinary Emotions are indeed moſt eaſily excited when accompany'd with Words; and I would beſides adviſe, as well the Compoſer as the Performer, who is ambitious to inſpire his Audience, to be firſt inſpired himſelf; which he cannot fail to be if he chuſes a Work of Genius, if he makes himſelf thoroughly acquainted with all its Beauties; and if while his Imagination is warm and glowing he pours the ſame exalted Spirit into his own Performance.



Tremolo

(Vibrato)

Example XIX.

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

Efsemp. XIX.

The musical notation displays 14 different ornaments for a single note, numbered 1 through 14. The ornaments are:

- 1^o: A plain note with a shake (trill).
- 2^o: A note with a turn (turn'd shake).
- 3^o: A note with a superior apoggiatura.
- 4^o: A note with an inferior apoggiatura.
- 5^o: A note with a horizontal line above it, representing holding the note.
- 6^o: A note with a vertical line above it, representing staccato.
- 7^o: A note with a diagonal line above it, representing swelling the sound.
- 8^o: A note with a diagonal line below it, representing diminishing the sound.
- 9^o: A note with a 'p' below it, representing piano.
- 10^o: A note with an 'f' below it, representing forte.
- 11^o: A note with a 'p' and 'f' below it, representing anticipation.
- 12^o: A note with a double bar line below it, representing separation.
- 13^o: A note with a double bar line below it, representing a beat.
- 14^o: A note with a double bar line below it, representing a close shake.

1st A plain Shake (tr) 2^d A Turn'd Shake (tr) 3^d A superior Apoggiatura (♪)
 4th An inferior Apoggiatura (♪) 5th Holding the Note ($-$) 6th Staccato ($|$) 7th Swelling the Sound (↗) 8th Diminishing the Sound (↘) 9th Piano (p.) 10th Forte (f.)
 11th th. Anticipation (♪) 12th Separation (♪) 13th A Beat ($//$) 14th A close Shake (w)
 From the following Explanation we may comprehend the Nature of each Element in particular.



A superior Appoggiatura (swelling the sound), Turn Shake, Holding the Note



A superior Appoggiatura, Turn Shake



A superior Appoggiatura (swelling the sound), hold the note, plain shake



Beat, hold note, turn shake



Hold Note, Turn Shake, Anticipation with Beat



Beat, Turn Shake, Hold Note.



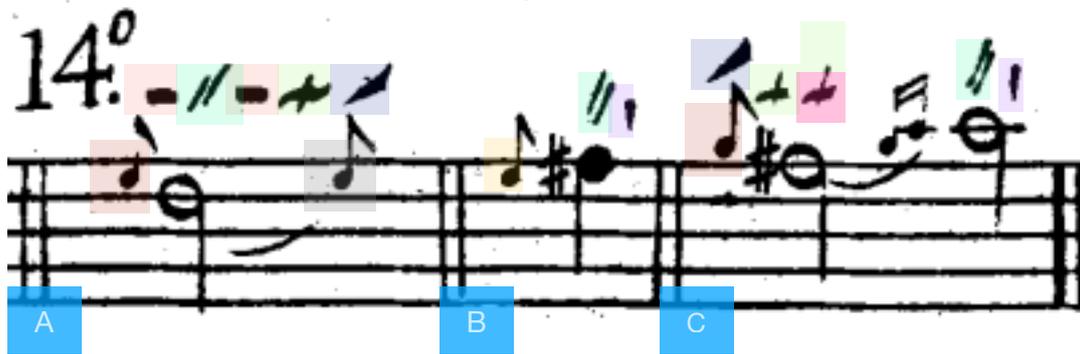
Hold Note, Turn Shake, Hold Note



Inferior Appoggiatura, Hold Note, Turn Shake, Anticipation with Swelling the Sound



Hold Note, Separation with Turn Shake, Turn Shake



a) Sup. Appoggiatura, Hold Note, Beat, Hold Note, Turn Shake, Anticipation with swelling the Sound

b) Inf. Appoggiatura, Beat, Staccato

c) Sup. Appoggiatura with swelling the note, Turn Shake, Separation with Turn Shake, Beat, Staccato

Ornament	How / When	Affect
Plain Shake (Trill)	Proper for quick movements	
Turn Shake	Quick and long ----- Short and continue the length of the note plain and soft -----	Gaiety The most tender passions.
Sup. Appoggiatura	Long, give more than 1/2 the length of the note, observing to swell the sound by degrees and towards the end to force the bow a little.	Love, Affection, Pleasure, Pleasant effect
Inf. Appoggiatura	More confine, only be made when melody rises the interval of second or thirds, making a beat on the following note.	Love, Affection, Pleasure, Pleasant effect

Holding a Note	To be used often to help the melody and pure notes to be heard from Beats, Shakes...	
Staccato		Rest, Taking a Breath, Change a word
Swelling and Softening the Sound (Messa di Voce)		Great Beauty and Variety in the Melody
Piano and Forte		Will produce the same effect as an Orator raising or falling his voice
Anticipation	When the melody rises or descends a second or a third	To vary the melody without altering its intention.
Separation	When a note rises or descends a second or a third	To vary the melody / Tenderness
Beat (Mordent)	Strength and continued long — — — — —	Fury, Anger, Resolution
	Less Strong and shorter — — — — —	Mirth, Satisfaction
	Soft and swell the note — — — — —	Horror, Fear, Grief, Lamentation
	Short and swelling the note gently — — — —	Affection and Pleasure
Close Shake (Vibrato)	You must press the finger strongly upon the string of the instrument and move the wrist in and out slowly and equally.	
	When it continued swelling the sound by degrees, drawing the bow nearer to the bridge ending very strong — — — — —	Majesty, Dignity
	Making it shorter, lower and softer — — — —	Affliction, Fear
	Made in short notes makes it agreeable and should be used as often as possible —	agreeable

1st A plain Shake (*tr*) 2^d A Turn'd Shake (*+*) 3^d A superior Apoggiatura (*♪*)
 4th An inferior Apoggiatura (*♪*) 5th Holding the Note (*-*) 6th Staccato (*|*) 7th Swelling the Sound (*↗*)
 8th Diminishing the Sound (*↘*) 9th Piano (*p.*) 10th Forte (*f.*) 11th Anticipation (*♪*) 12th Separation (*♪*) 13th A Beat (*//*) 14th A close Shake (*ww*)

F. Geminiani

Compo^{ne} I^a *Adagio*

The musical score is written for a single melodic instrument, likely a violin or flute, in a 3/4 time signature. It is titled "Compo I a Adagio". The notation includes a variety of ornaments and performance techniques, such as trills, mordents, and accents, which are explained in the legend at the top of the page. The score is divided into four systems, each with a treble and bass clef staff. The music concludes with a double bar line and repeat dots.