Apollo's Banquet:

CONTAINING

Instructions, and Variety of New Tunes, Ayres, Jiggs, and several New SCOTCH Tunes

FOR THE

TREBLE-VIOLIN.

TO WHICH IS ADDED,

The *Tunes* of the new[illegible]*nch Dances*, now used at *Court* and in *Dancing-Schools.*

The 5th Edition, with new Additions.

LONDON, Pr[illegible] over a[illegible] urch, and at his House 1687.

To all *Ingenious Lovers* and *Practitioners* of MUSICK.

THE Treble-Violin *is at this present the only Instrument in fashion, and the delight of most Young Practitioners in* Musick *for its cheerful and sprightly Sound, in setting forth the new Airy Tunes of these Times; which induced me both to the pains and charge of setting forth this Choice* Banquet, *repleniſhed with variety of new and delightful Tunes proper to this Instrument, and also the* Flute *or* Recorder, *being most of the newest* Tunes, Ayres, *and* Jiggs, *used at Court, and at the public Theaters: To which is added, the Tunes of the* French *Dances used at Court and Dancing-Schools, as a Work very necessary to all that play to Dancing, either in City or Country.*

And also for the benefit of such Learners as live remote from any professed Teachers, I have in the following Pages set down (in the plainest Method I could invent) some Practical Rules and Instructions for Beginners; which, since my first Publication hereof, I have met with several Persons that have only by the Instructions attained to play indifferently well. And now the Impression being sold off, and called upon for more, I have in this Edition left out some of the old Tunes, but in their place added four times as many new ones, with divers new Scotch *Tunes: All which Tunes may properly be played also on the* Flagelet, *by such as are skill'd in the knowledge of pricking Tunes by Notes. The whole, as it is now corrected and published, I question not but will be kindly accepted by all Ingenious* Lovers *and* Practitioners *of* MUSICK, *which is the hearty desire of*

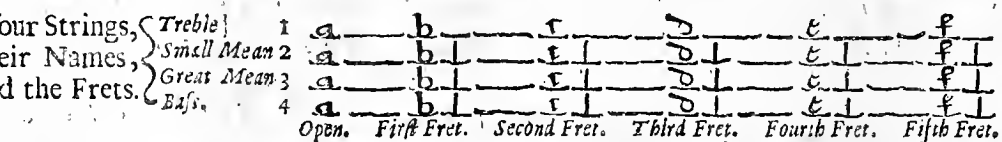
Your Friend John Playford.

Inſtructions for *Beginners* on the Treble-Violin.

I Have, for the benefit of ſuch as deſire to learn on the *Violin*, and may live in the Country, far from any profeſſed Teachers, ſet down theſe brief Inſtructions.

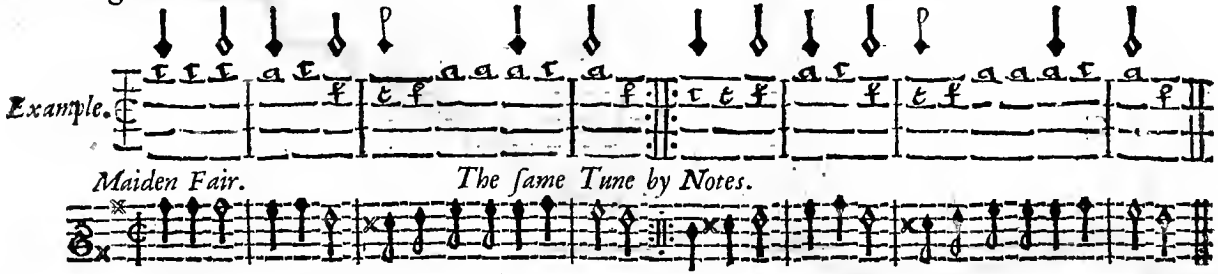
Firſt, It is uſual for the Practitioners to learn on the *Treble-Violin* by Ear; (but few there are that do ſo, that ever attain to true Stopping in Tune at firſt: Therefore, for a more true and ſpeedy way of learning to ſtop all Notes in Tune, I have here ſet down a Rule by Letters on four Lines aſſigned to the four ſeveral Strings, by Frets and Stops on the Neck of the *Violin*, which is a way I have known uſed by the beſt Teachers in and about *London*, as a moſt ſure and eaſie way for the firſt entring their Scholars; and after, to cut them off when they became perfect in the knowledge of all the ſeveral Notes, and their true ſtopping in Tune. *Note*, That from the firſt Fret to the ſecond, is a Semitone or Half-Note; but from the firſt to the third, is a whole Tone or perfect Note; and ſo is the third to the fifth.

For accompliſhing of which, procure him of whom you buy your *Violin*, or ſome other Artiſt, to tie five Frets on the Neck of your *Violin*, as is on the Neck of a *Viol* or *Lute*, at a true diſtance. Your *Violin* being thus fretted, it will be proper next to underſtand the way of Tuning it, which is by Fifths, that is, five Notes, each String higher than the other. For the better underſtanding of which, this Example hath the Letters upon the four Lines, alluding to the four Strings of the *Violin*, *viz.* That b is the firſt Fret, c the ſecond, d the third, *&c.* a is the String open, that is, the String unſtopp'd.



Thus in the following Example, which is a Tune, as the Letters are variouſly placed on the four Lines, ſome upon one Line, and ſome upon another; ſo they are to be ſtopt on the ſeveral Strings, according to their

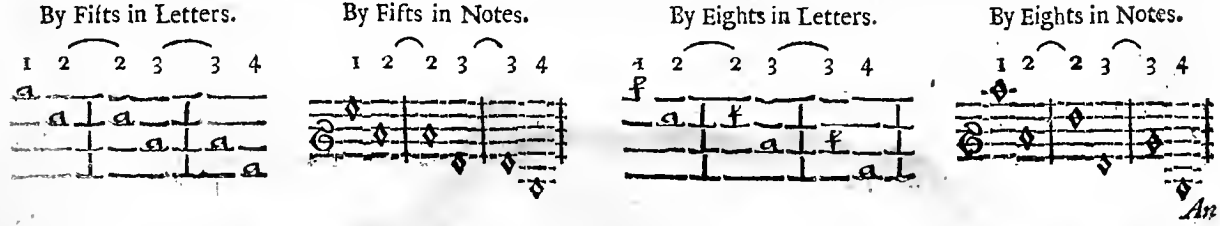
their places when ſingle: It begins with three £'s alone on the ſecond Fret of the Treble or higheſt String, and is to be ſtopt with the ſecond Finger, and ſtruck with the Bow three times; the fourth Letter is a, which is the String ſtruck open; the fifth is £ again, as before; the ſixth is £ upon the ſecond String, ſtopt on the fifth Fret, and ſo forward. The ſame Tune being placed under it in Notes, according to the *Gam-ut*.



Of Tuning the VIOLIN.

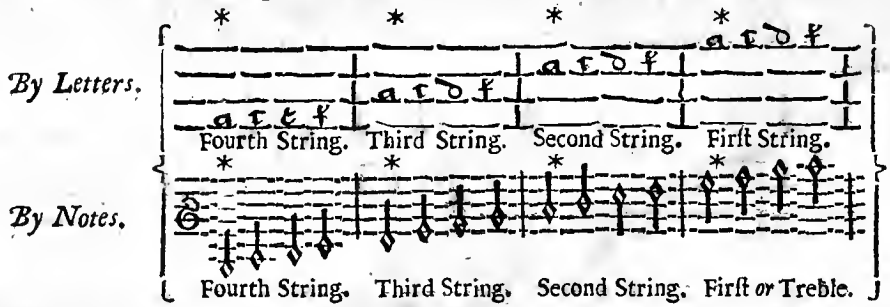
Next, for the Tuning your *Violin*, there be two ways; firſt, by Fifths, which is moſt uſual, and is Tuned, the Strings open; ſecond by Eighths, which is, by ſtopping the fifth Fret, which is *F*, *viz.* Firſt, to wind up the Treble as high as it will bear without breaking, ſound it with your Bow to the ſecond, and you will hear it an Eighth to the Treble; which done, ſtop your ſecond in like manner in £, and tune your Third to that; and laſt, ſtop your Third in £, and tune your Fourth to that: When thus tuned, if you ſtrike your Treble and Second together without ſtopping, you will find it a Fifth, and ſo the reſt to be Fifths to each other. By this Rule, your four Strings will be in Tune, and you may proceed to play thoſe Tunes foregoing.

Another Example of Tuning the Violin.



An

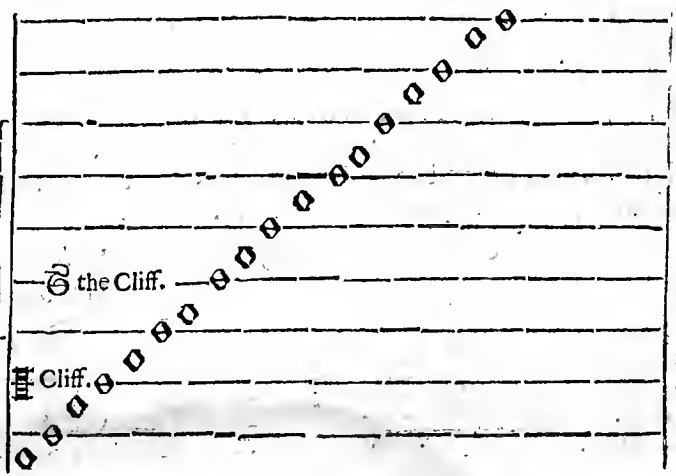
An Example of the ſeveral Notes as they aſcend on the four ſeveral Strings, from the loweſt to the higheſt, by Letters and Notes.



The Scale of Muſic *call'd the* Gam-ut, *being ſo much as contains the compaſs of Notes uſed on the* Treble-Violin.

On the middle five lines and their ſpaces are prick'd all Leſſons, and if there be Notes above or below theſe, they are ſupplied by adding a Leager line for them above the five lines, or elſe below the five lines, as occaſion does require.

cc ſol fa
bb fa b mi
aa la mi re
gg ſol re ut
F fa ut
E la
D la ſol
C ſol fa
B fa b mi
A la mi re
G ſol re ut
F fa ut
E la mi
D la ſol re
C ſol fa ut
B fa b mi
A la mi re
G ſol re ut

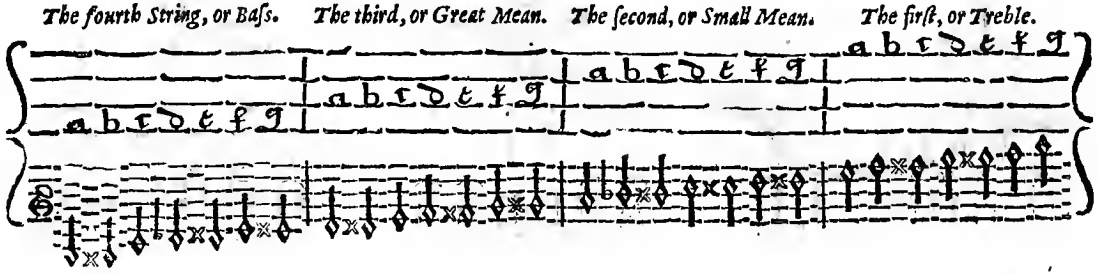


This *Scale* or *Gam-ut* doth direct you to know the places of the Notes both in Lines and Spaces, above and under your aſſigned *Cliff*, which is commonly placed on the ſecond Line, at the beginning of all Leſſons or Tunes for the *Treble-Violin*, and is called, The *G ſol re ut* or *Treble-Cliff*.

As

As for diſtinguiſhing the *Flats* and *Sharps*, which expreſs Semitones or half Sounds, the following Table doth direct: ♭ is marked for Flat, and makes the Note half a Tone or Sound lower, or (as we ſay) flatter; and the Sharp is marked thus ♯, which is half a Tone or Sound higher, as you will find in the uſe by Frets or Stops; for the diſtance of two Frets is a whole Note, and from one Fret to the other is but an half Note.

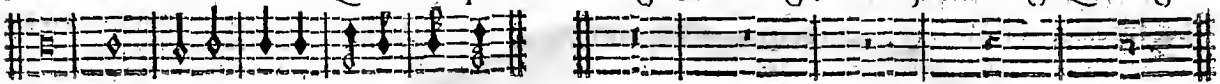
An Example by Letters or Notes, Aſcending from the loweſt Note of the fourth String, to the higheſt on the Treble, wherein the uſual Half-Notes (*Flats* and *Sharps*) are expreſſed.



By obſerving of this Rule, you may prick any Tune out of Notes into Letters, or out of Letters into Notes.

Laſtly, it will be neceſſary to know the Names and Meaſure of every Note, as to their due proportion of keeping the true Time of *Muſick*; for which, this following Example will direct you.

A Table of the Notes and their Names, with the Characters for Reſts or Pauſes, as they are uſually marked.

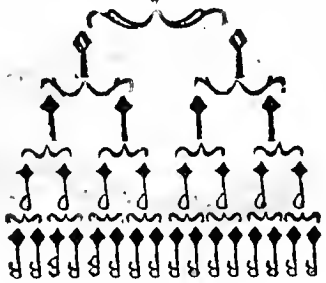


In

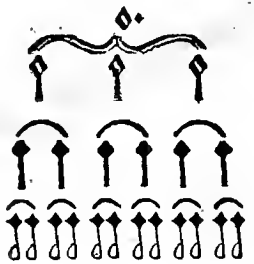
In *Muſick* have been in uſe four or more Proportions of *Time*, but at preſent two is only uſual, *viz.* Firſt, the *Common* or *Semibreve Time*; ſecond, the *Tripla Time*: The *Common Time* is multiplied from the *Semibreve* or whole Meaſure by Two's, whoſe Mark or Signature is thus ¢.

The *Tripla Time* is moſt uſed for *Galliards*, *Corants*, *Sarabands*, and *Jiggs*, whoſe Meaſure is by three *Minims*, or by three *Crotchets*, and the Signature is thus $\frac{\text{C}}{3}$

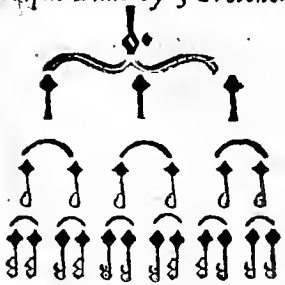
Common Time.



Tripla Time by 3 Minims.

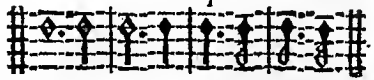


Tripla Time by 3 Crotchets.



Theſe ſeveral Notes have uſually a Prick adjoyned to them, which augments that Note to which it is ſet to be half ſo much more in proportion: For Example; if a Prick be joyned to a *Minim*, then that *Minim* which was but two *Crotchets*, is by that made three, for prolongation of the ſound; and ſo the like with other Notes of greater or leſſer Meaſure.

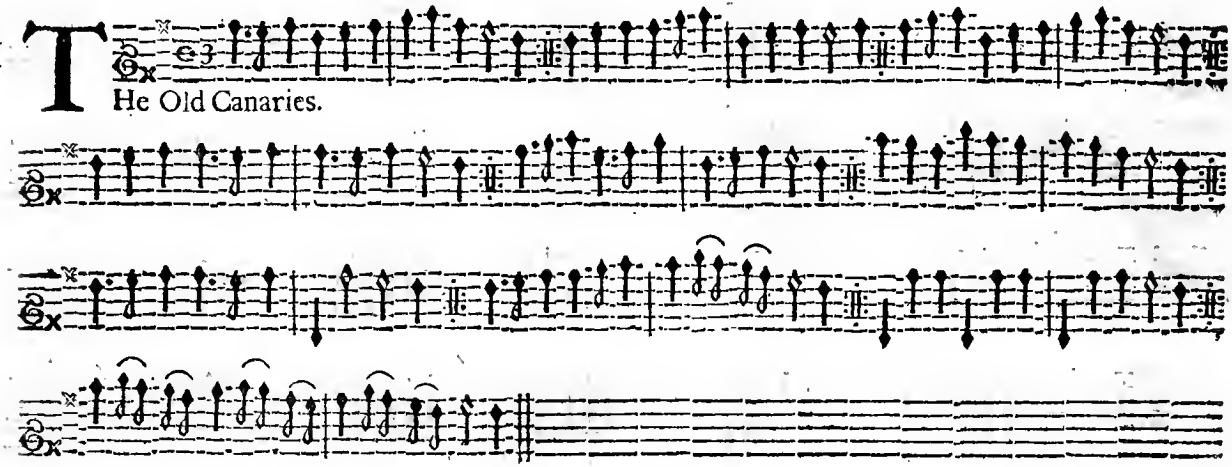
Example.

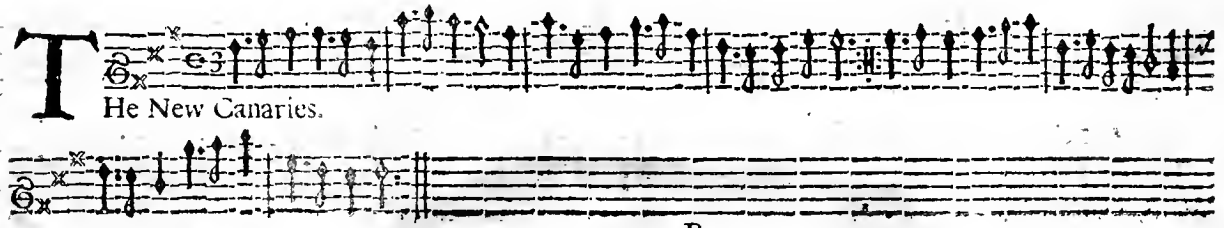


Note, That when theſe *Tyes* ⌒ are put over two or three *Quavers* or *Semiquavers*, it ſignifies, That thoſe Notes ſo tyed are to be ſlurr'd, or to be played with once drawing the Bow; and ſometimes a *Tye* over two *Minims* or *Crotchets* both on the ſame Line or Space, is to joyn the ſame to make the Time perfect. This mark √ is a *Direct* put at the end of the Line, to direct the firſt Note on the next.

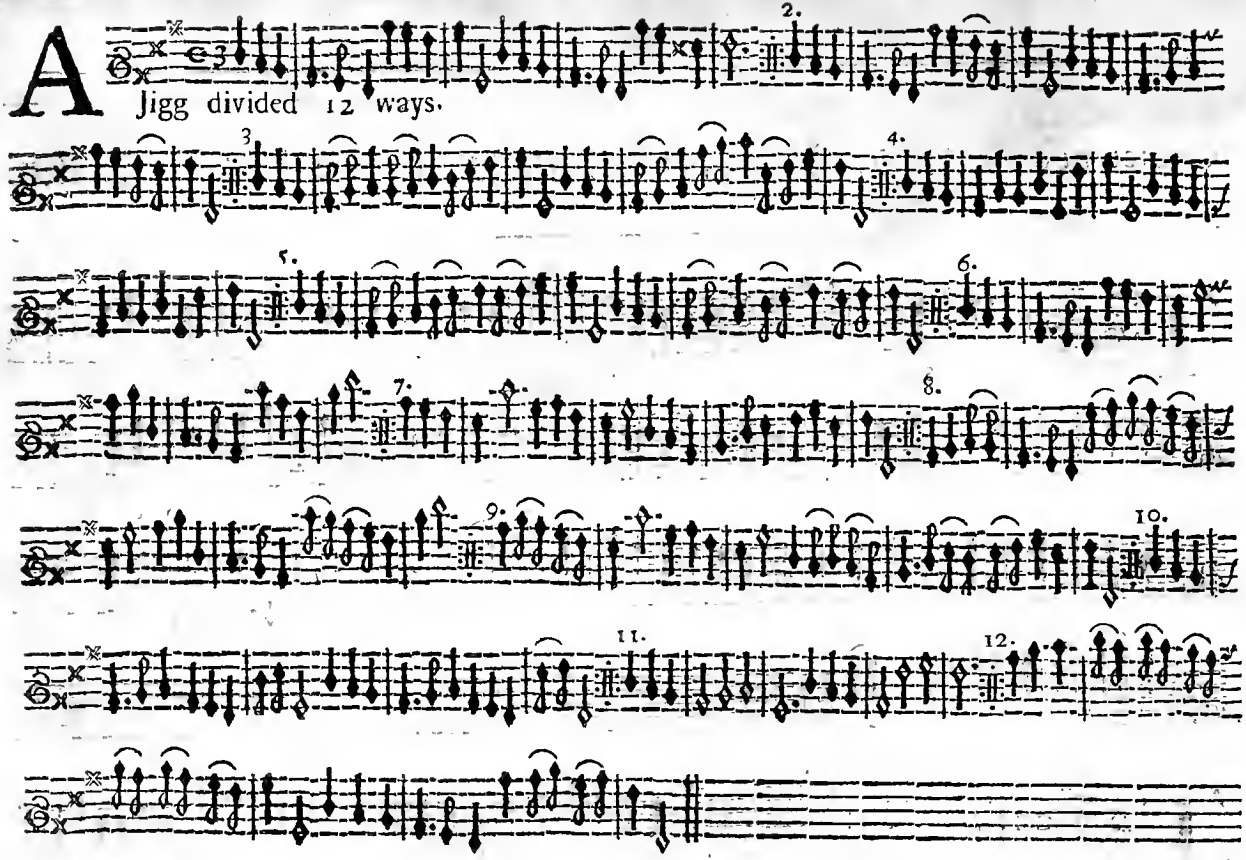
To conclude; If theſe few and neceſſary Rules are well obſerved and put in practice, I doubt not but Ingenious Practitioners will reap benefit by them. Which is the hearty deſire and wiſh of

J. P.

1 

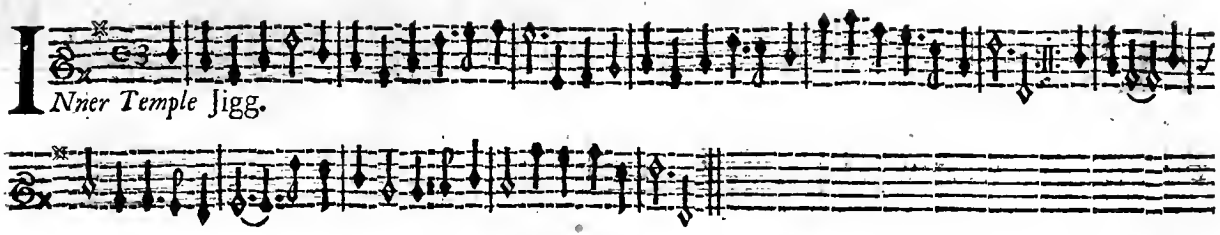
2 

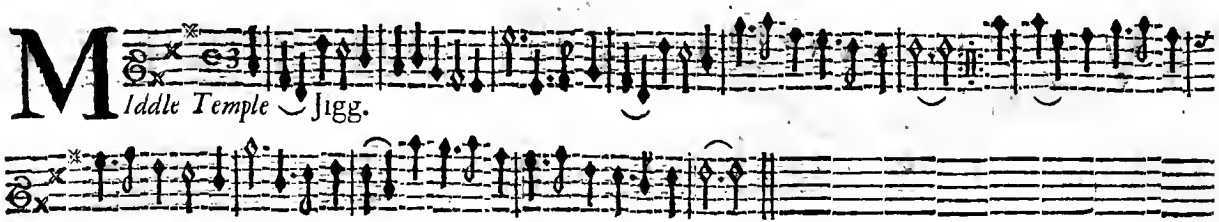
3 A Jigg divided 12 ways.



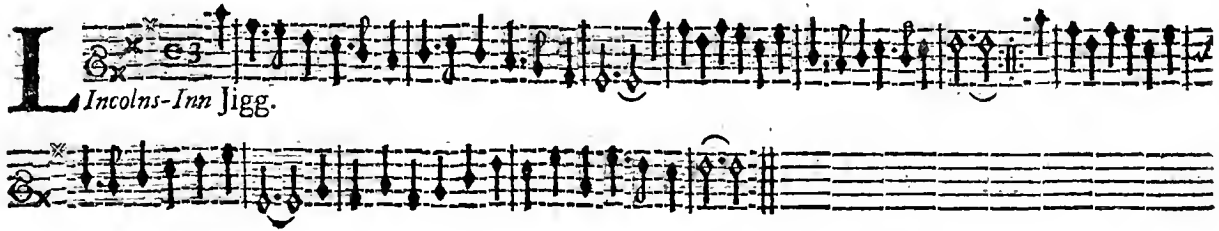
4 MR. *Baniſter*'s Jigg.

5 I*Nner Temple* Jigg.

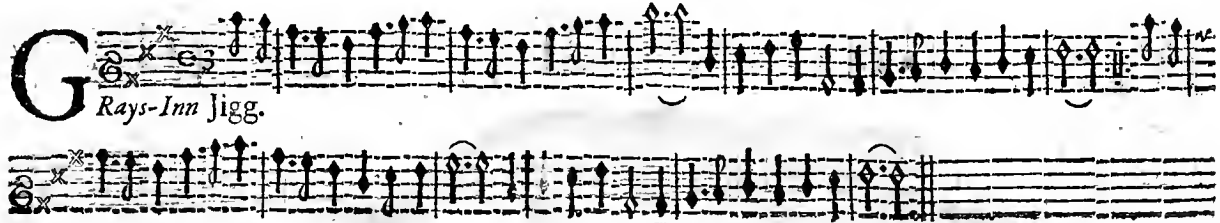




6 M*iddle Temple* Jigg.

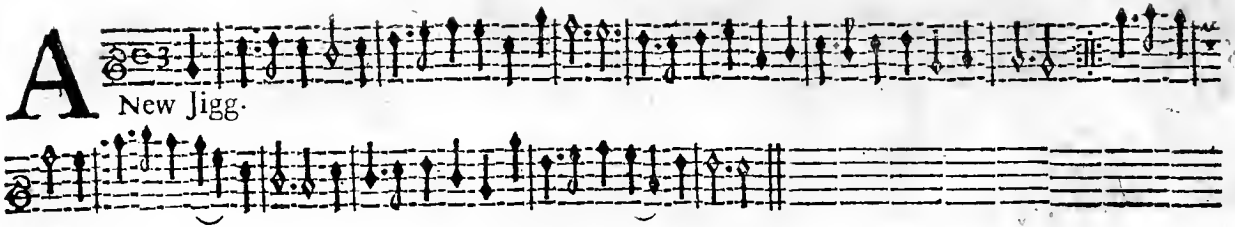


7 L*Incolns-Inn* Jigg.

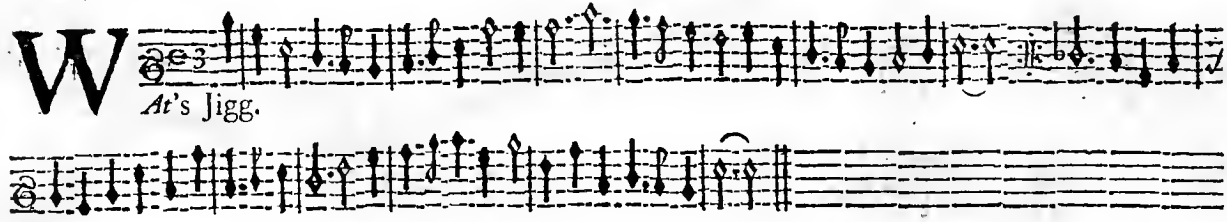


8 G*Rays-Inn* Jigg.

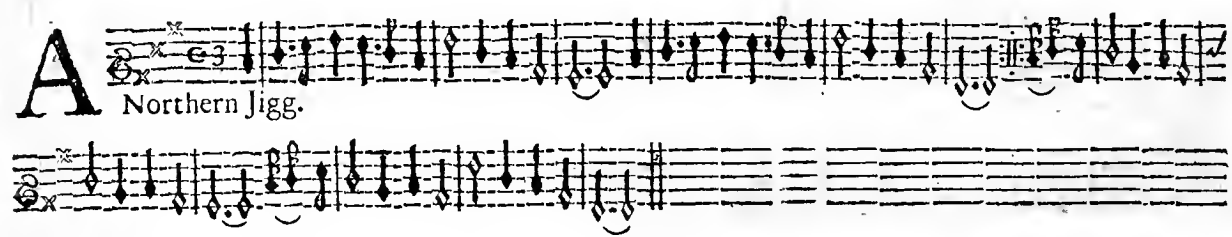
9 A New Jigg.



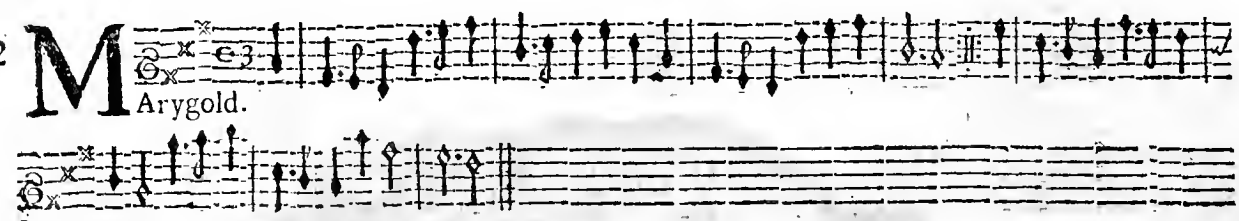
10 W *At*'s Jigg.



11 A Northern Jigg.

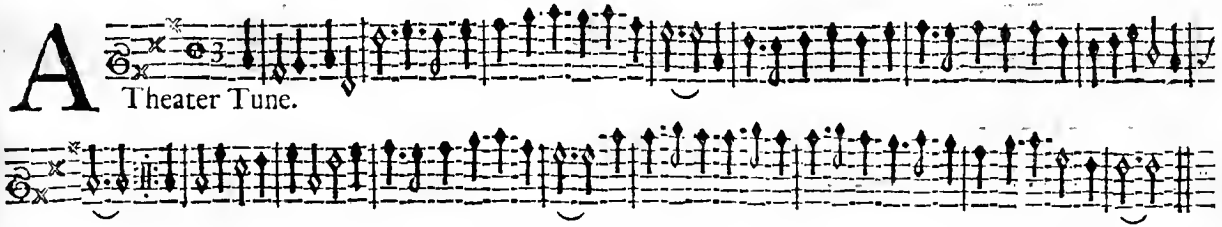


12 M Arygold.

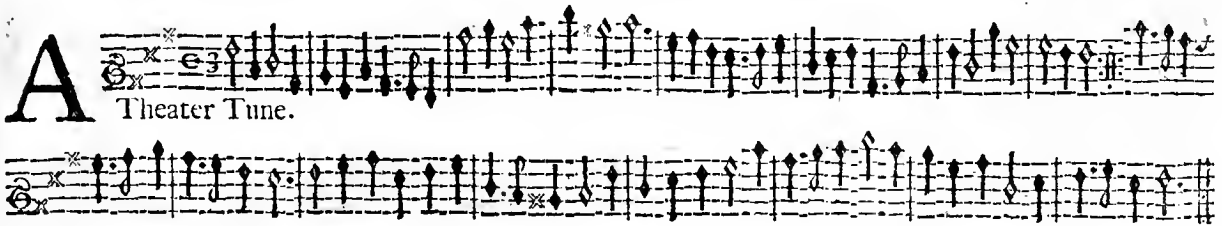


13 THe Dance in the Play of *Macbeth.*

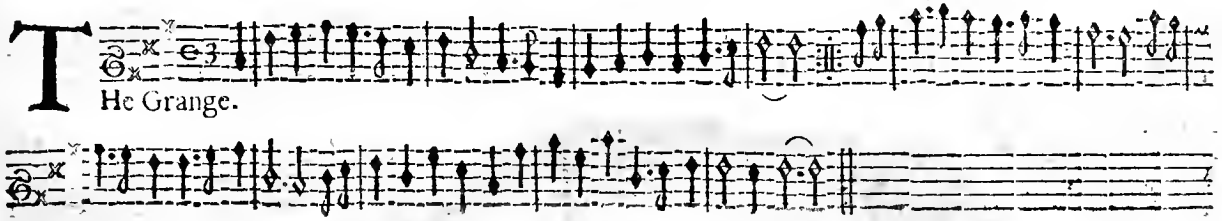
14 A Theater Tune.



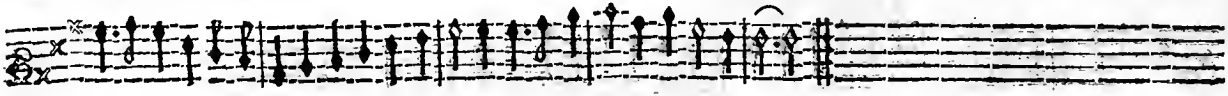
15 A Theater Tune.



16 THe Grange.

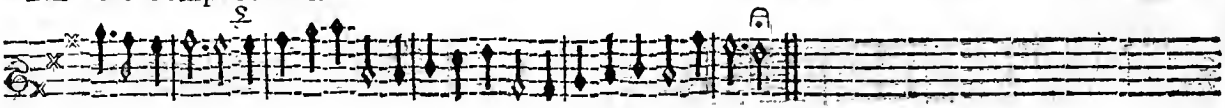


17 Sir *Martin*'s Jigg.

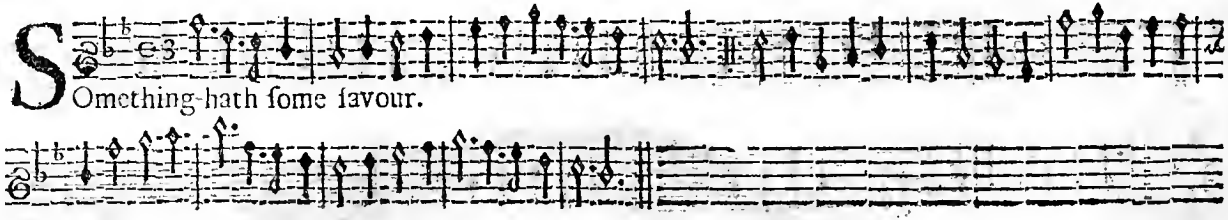


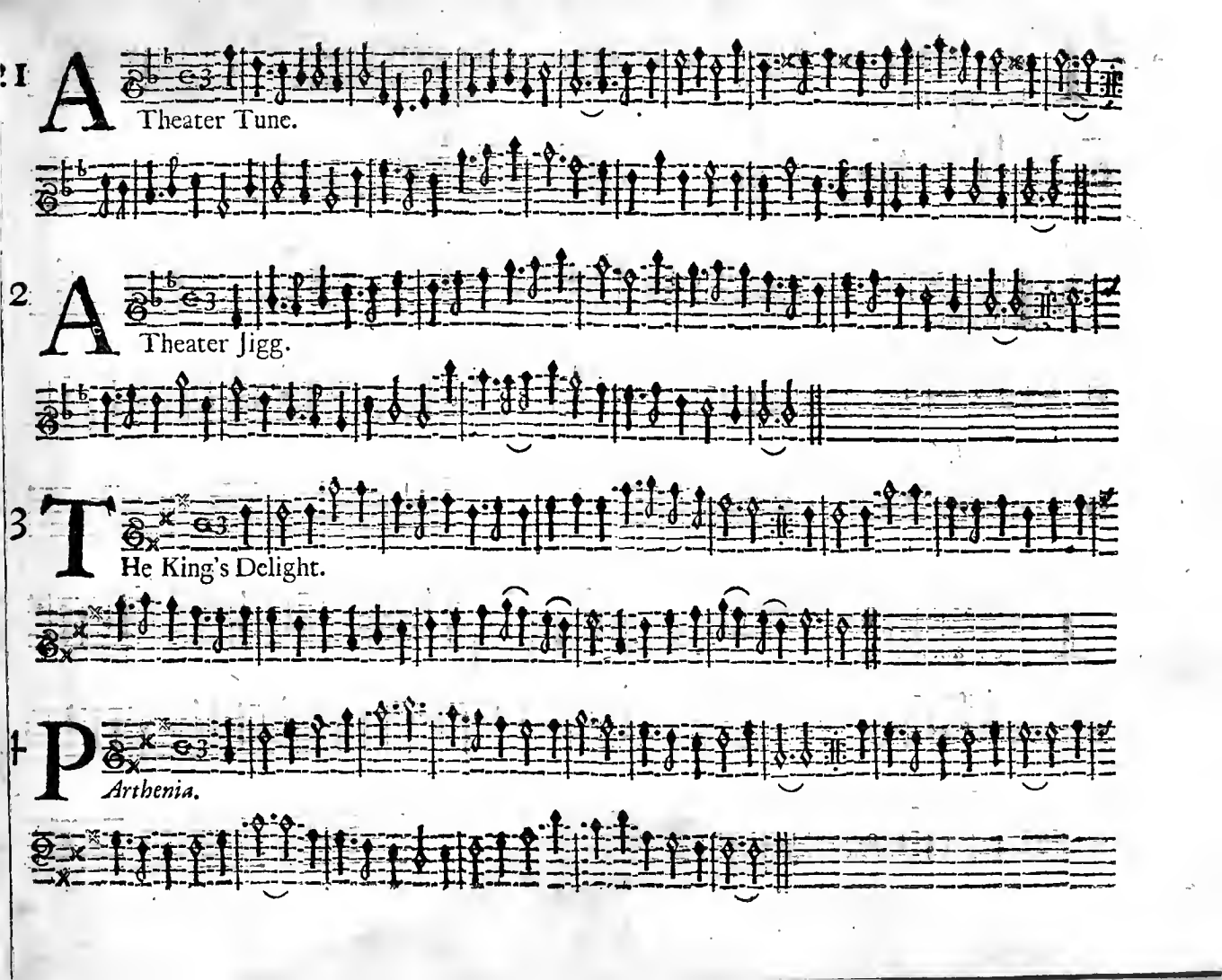
18 *Unſdou* House.

19 The Gossips Frolick.

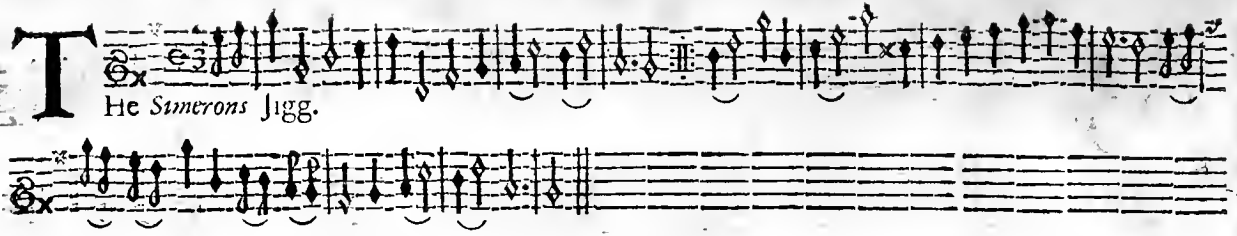


20 Something hath some favour.

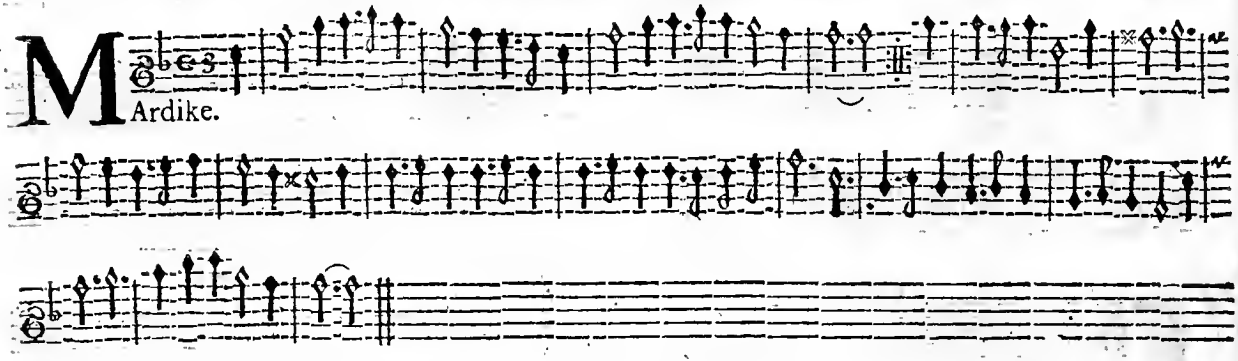



21 A Theater Tune.
2 A Theater Jigg.
3 THe King's Delight.
4 P Arthenia.

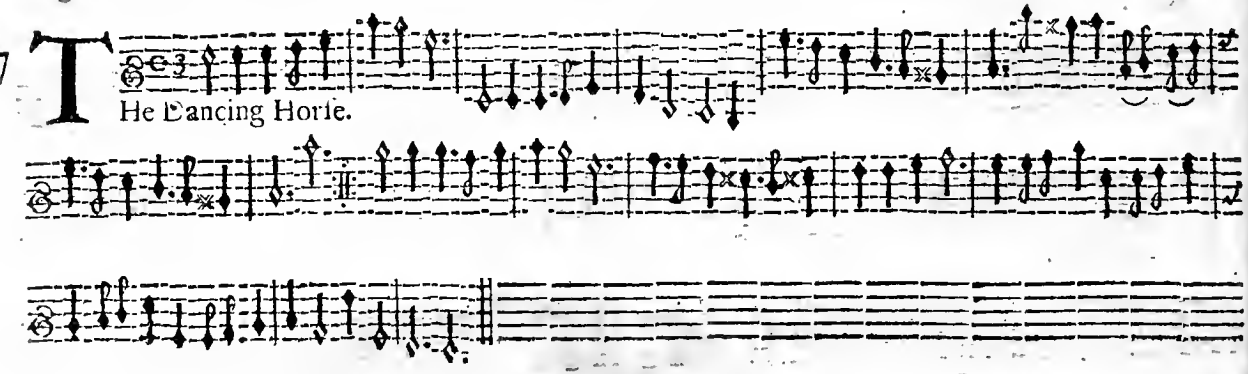
25 The *Sumerons* Jigg.



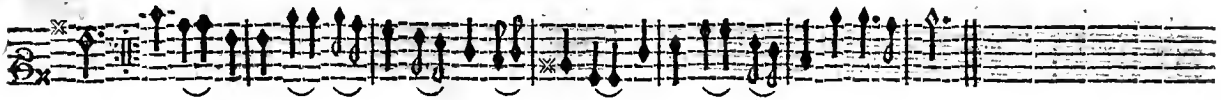
26 Mardike.



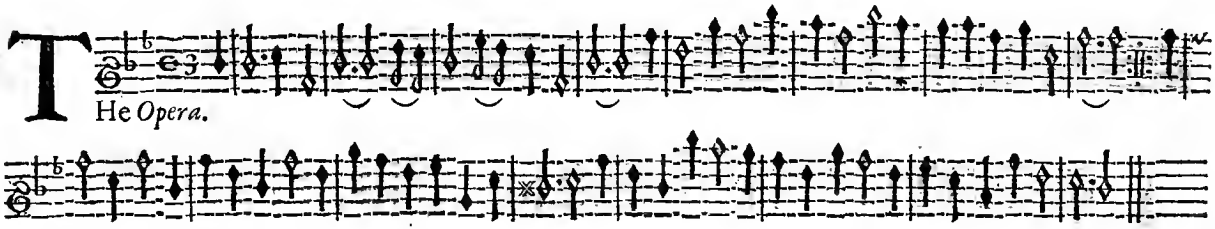
27 The Dancing Horſe.



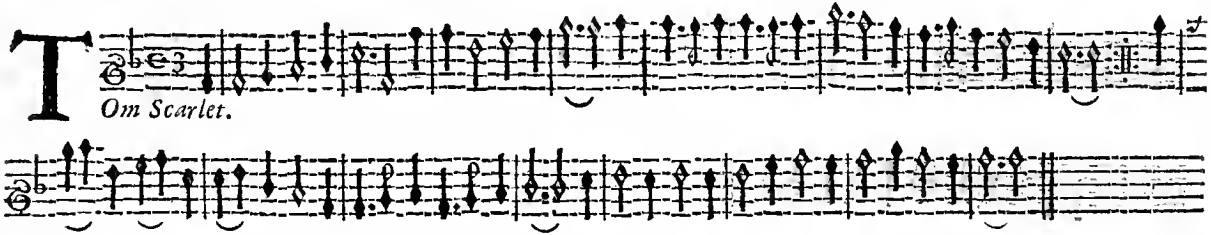
28 AN Antick Dance.



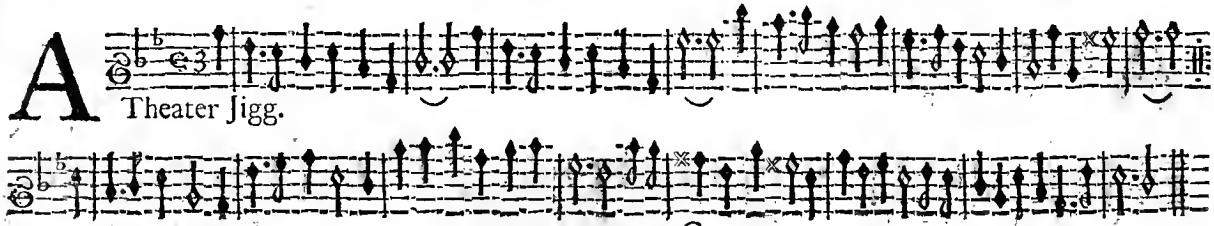
29 THe *Opera.*



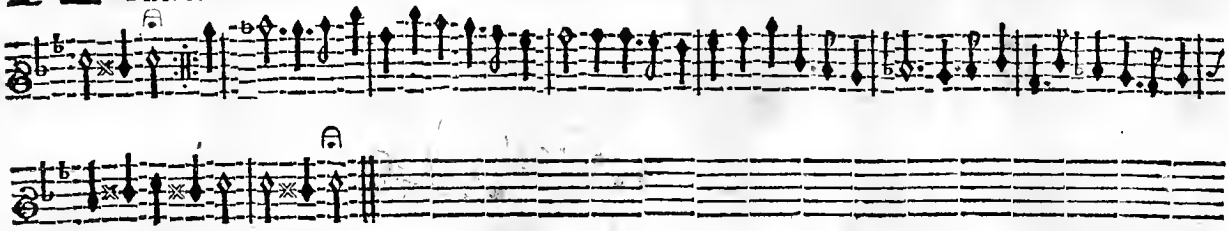
30 T*Om Scarlet.*



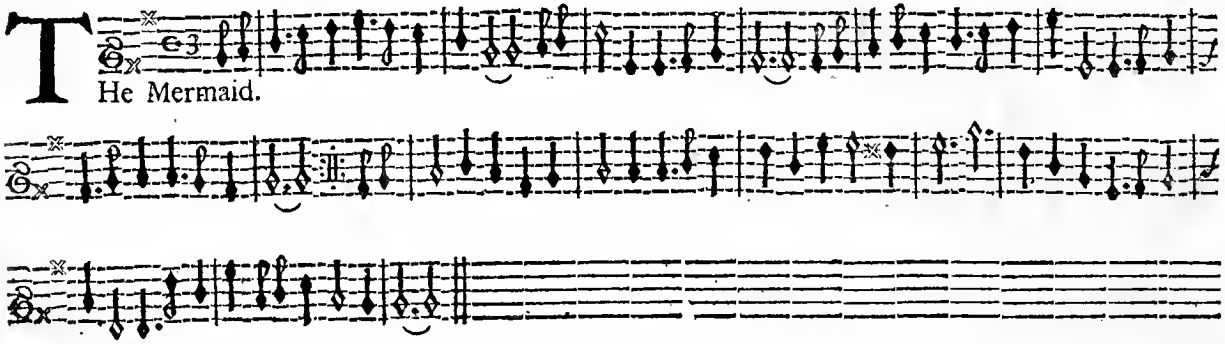
31 A Theater Jigg.



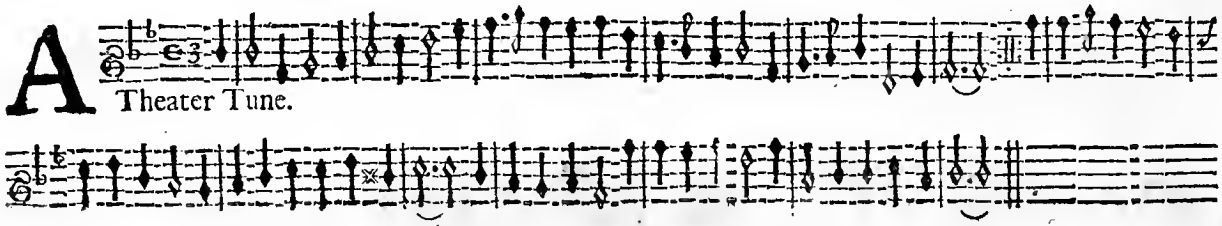
32 A Theater Tune.



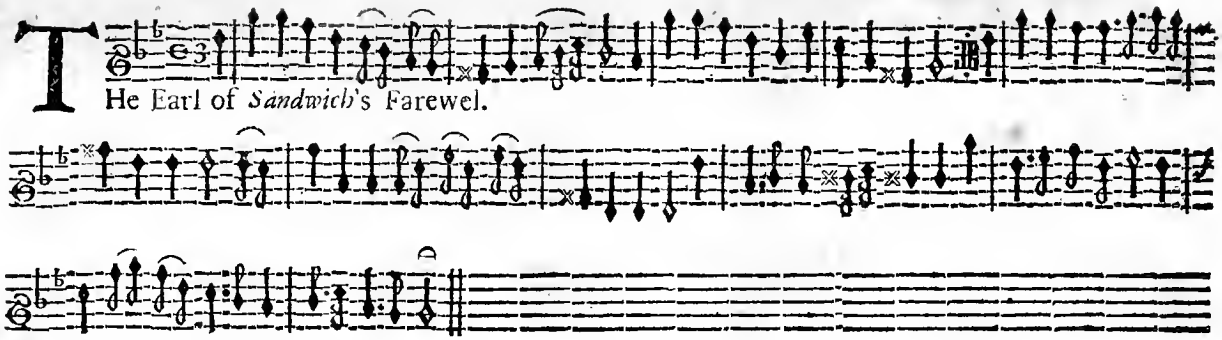
33 The Mermaid.



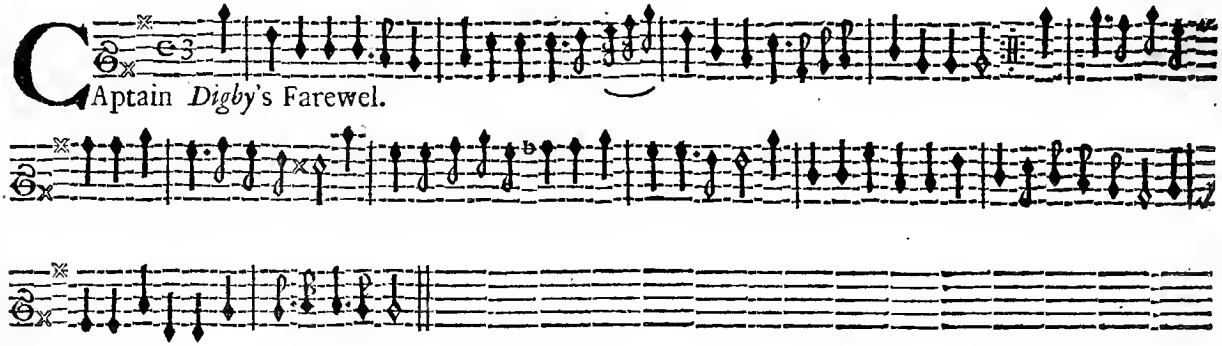
34 A Theater Tune.



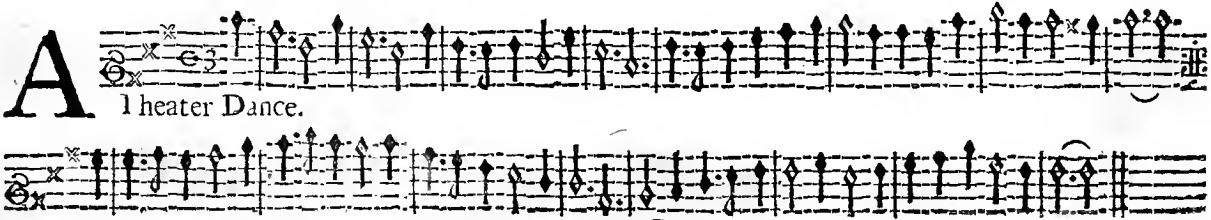
35 THE Earl of *Sandwich*'s Farewel.

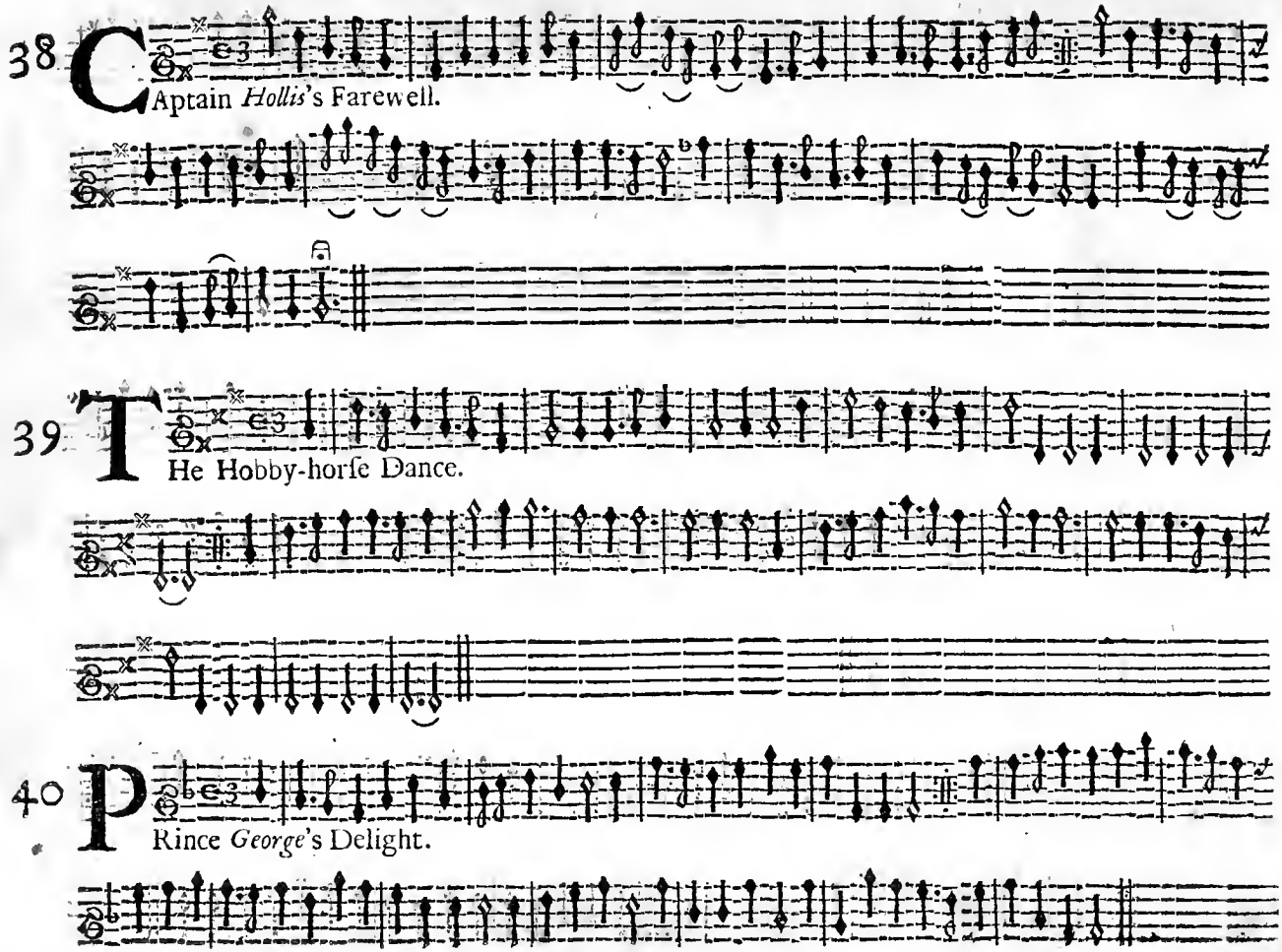


36 CAptain *Digby*'s Farewel.

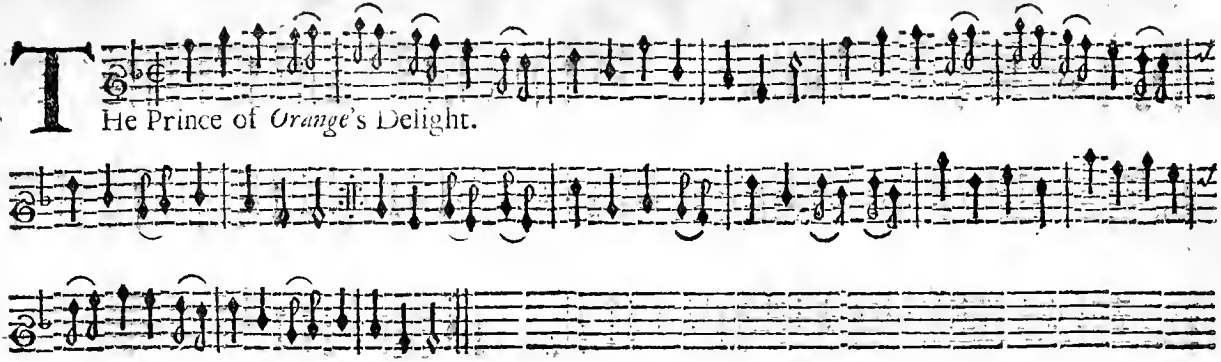


37 A Theater Dance.

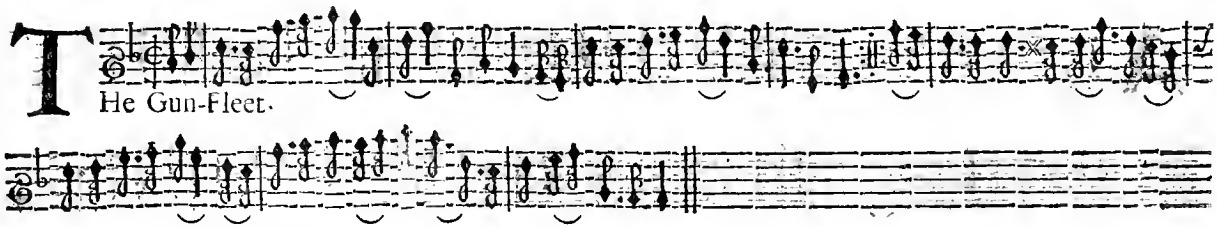



38 Captain *Hollis*'s Farewell.
39 The Hobby-horſe Dance.
40 Prince *George*'s Delight.

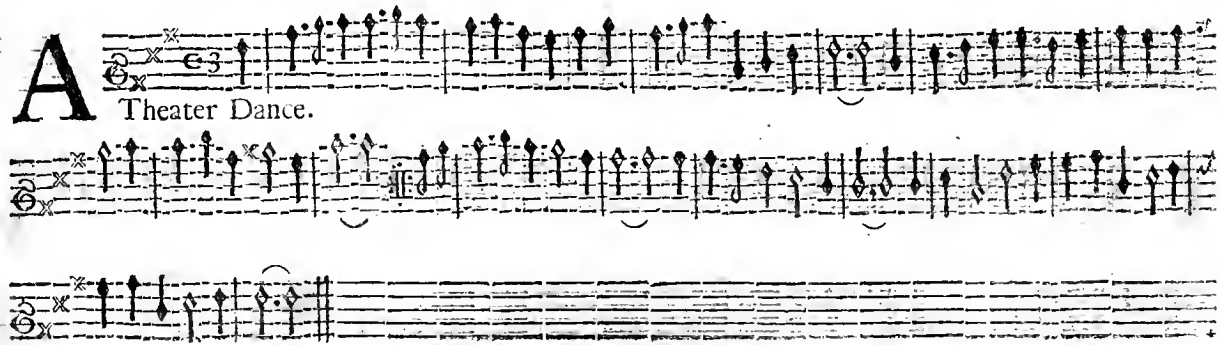
41 The Prince of *Orange*'s Delight.



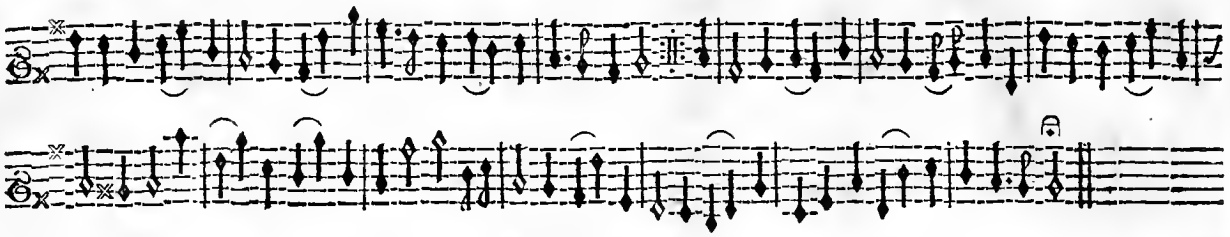
42 The Gun-Fleet.



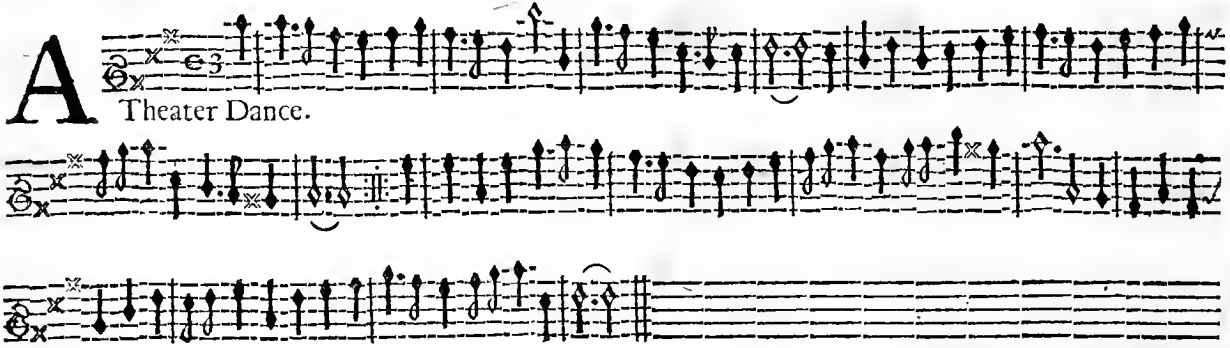
43 A Theater Dance.



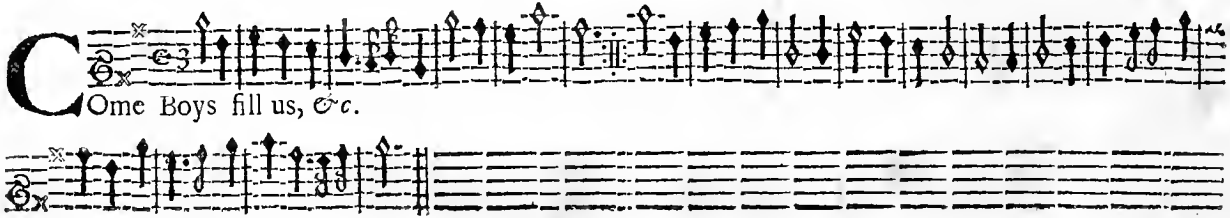
44 MR. *Farmer's* Magot.

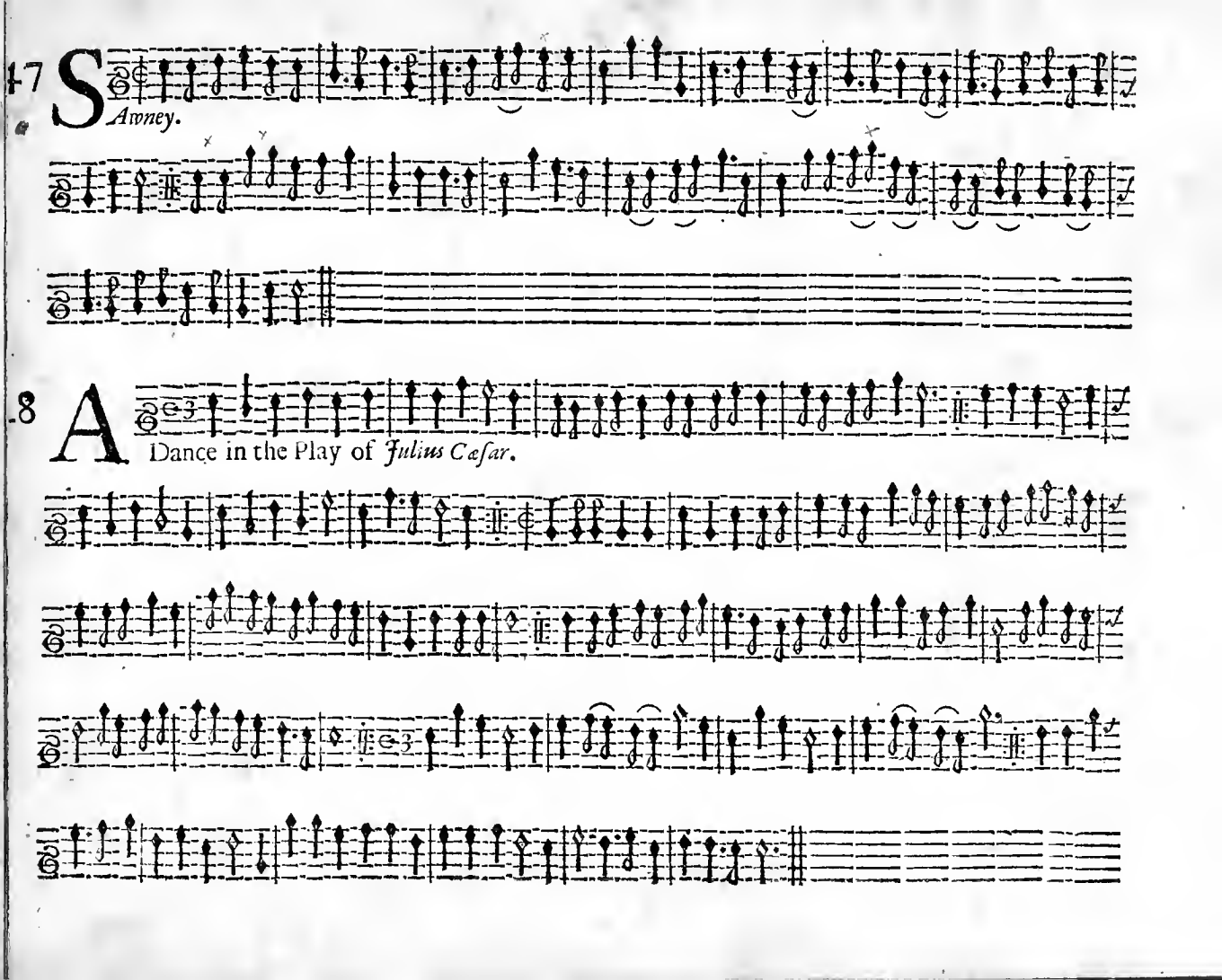


45 A Theater Dance.

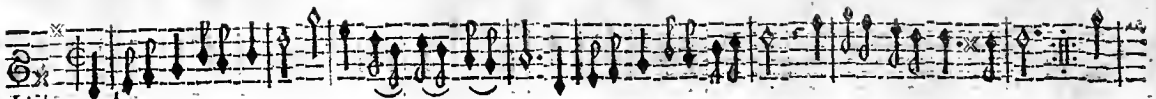


46 COme Boys fill us, *&c.*



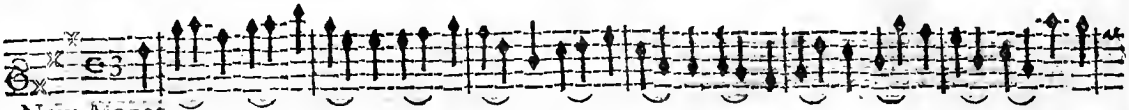

47
S
Awney.
48
A
Dance in the Play of Julius Cæsar.

49 P

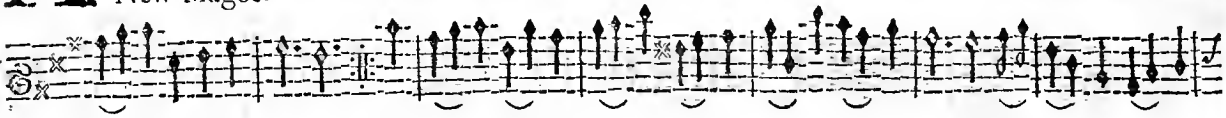


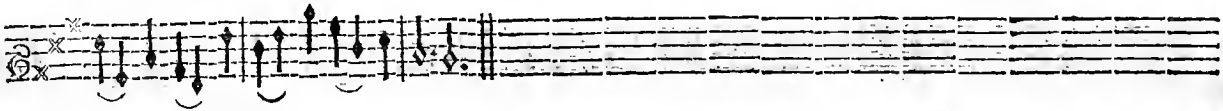
Hilan--- der.

50 A



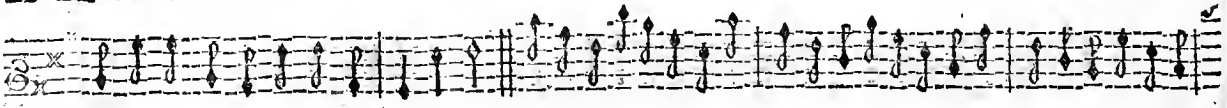
New Magot.

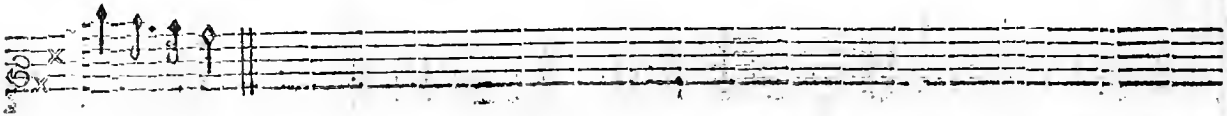




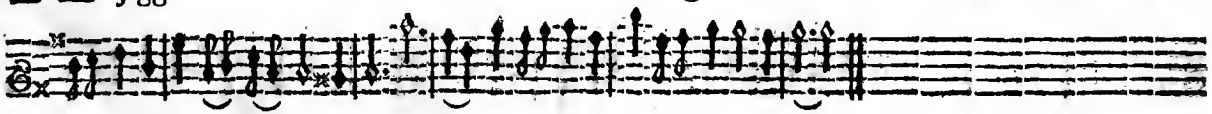
51 A

Mock Tune.

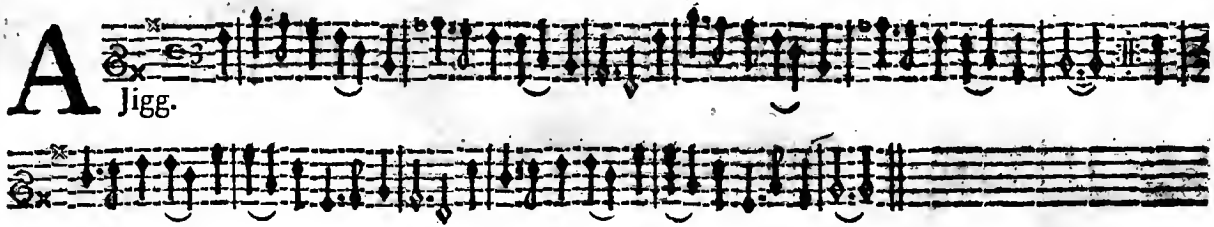




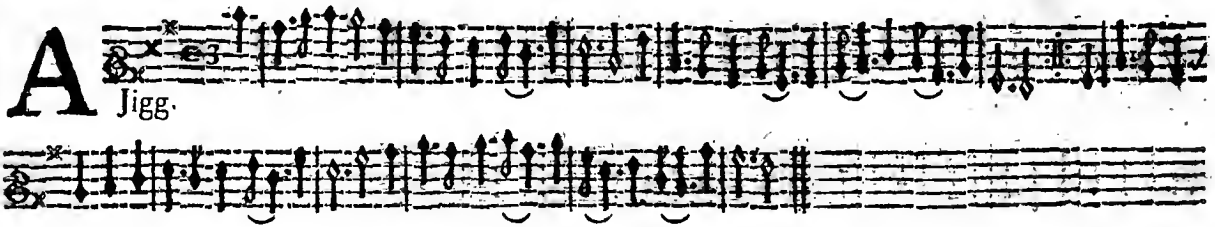
52 A Jigg.



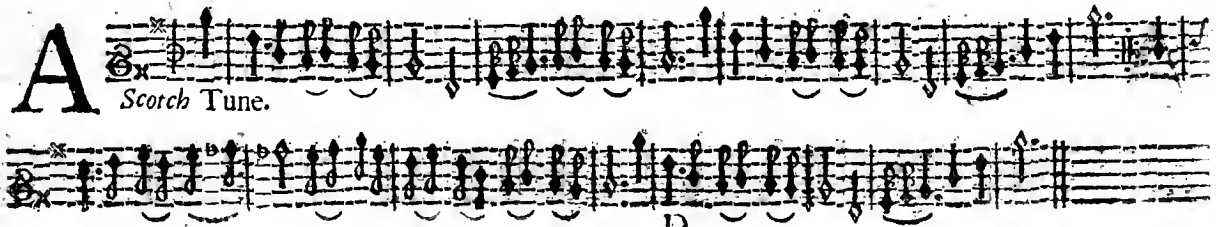
53 A Jigg.



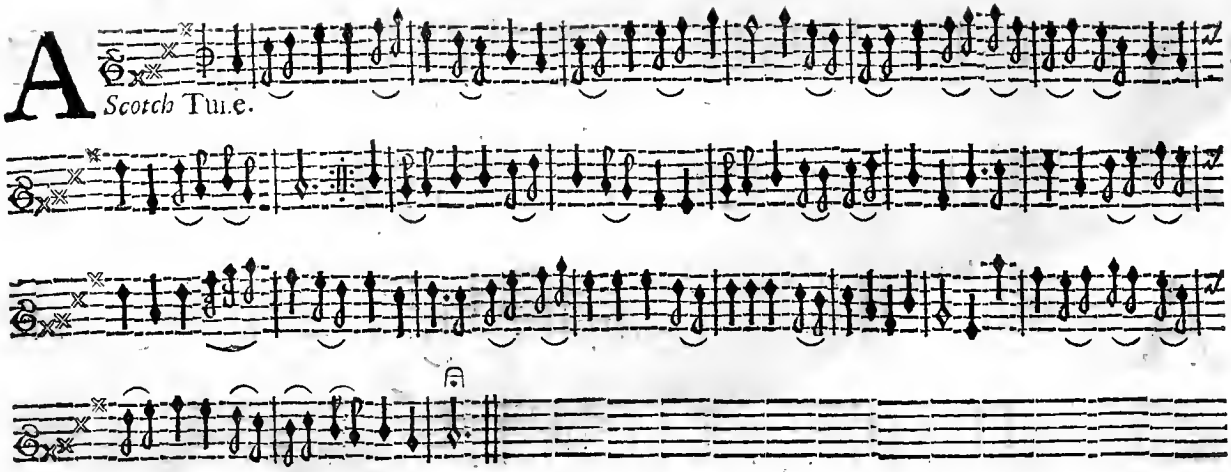
54 A Jigg.



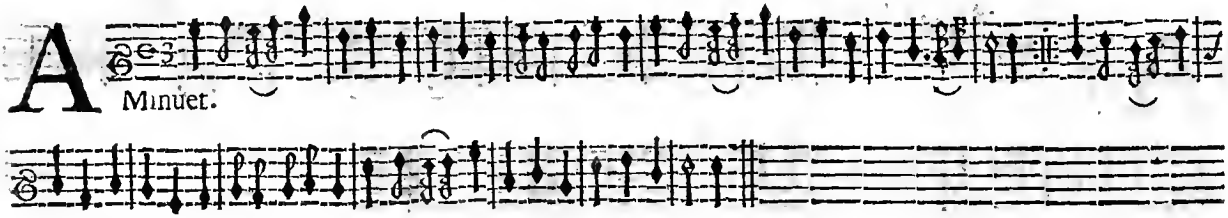
55 A *Scotch* Tune.



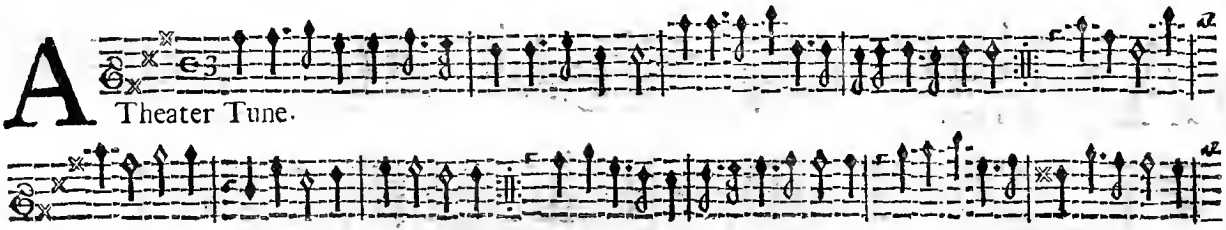
56 A *Scotch* Tune.

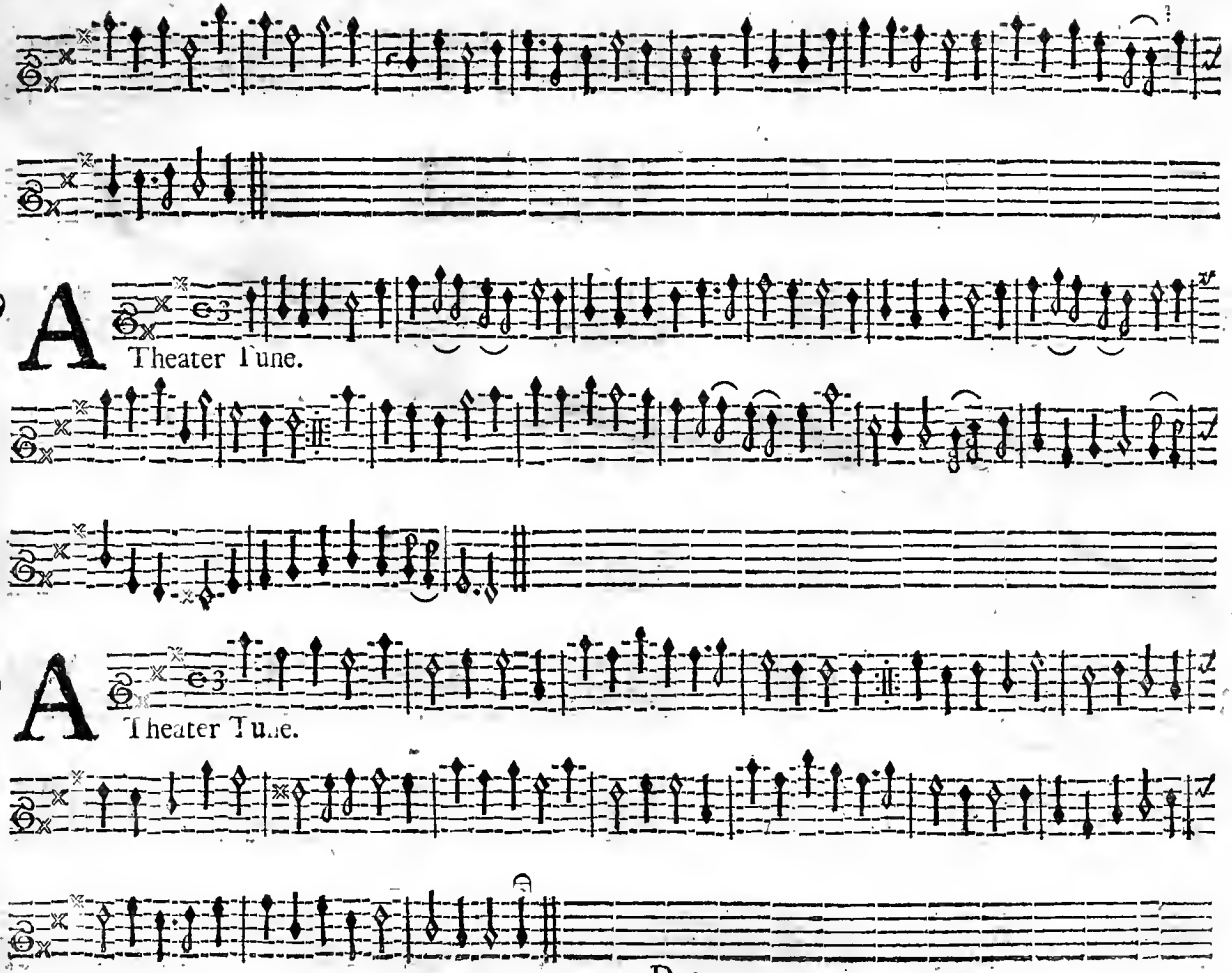


57 A Minuet.



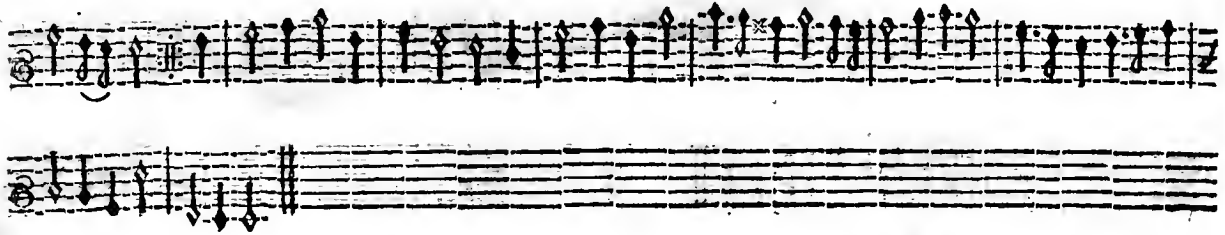
58 A Theater Tune.



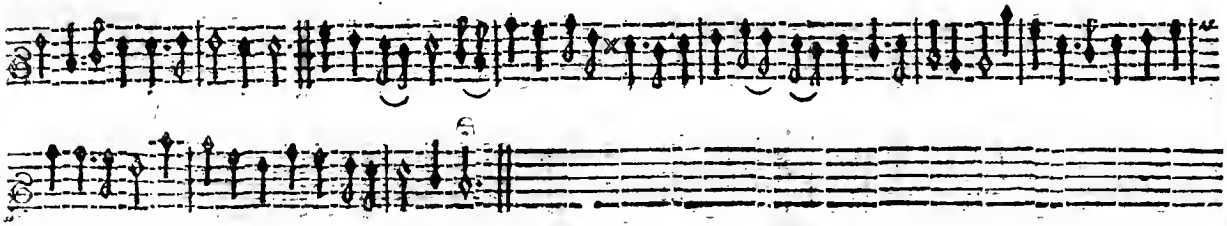

59
A
Theater Tune.
60
A
Theater Tune.

61 A Theater Tune.

62 A Theater Tune.

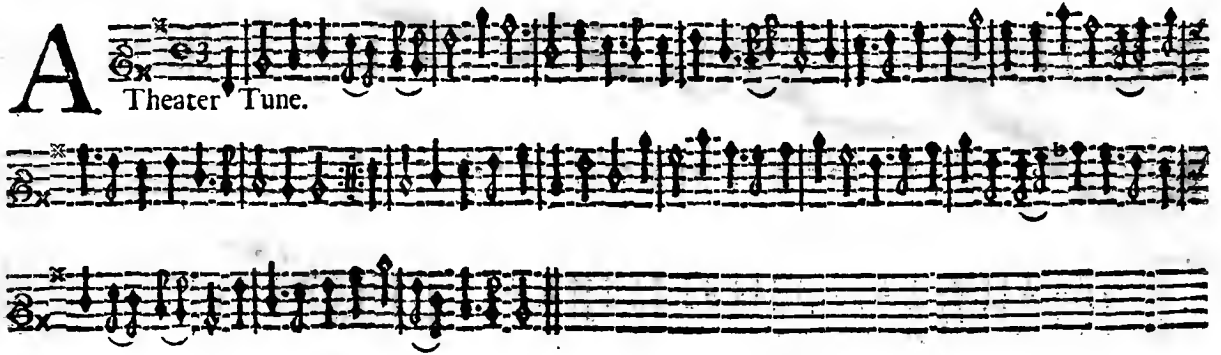


63 A Theater Tune.

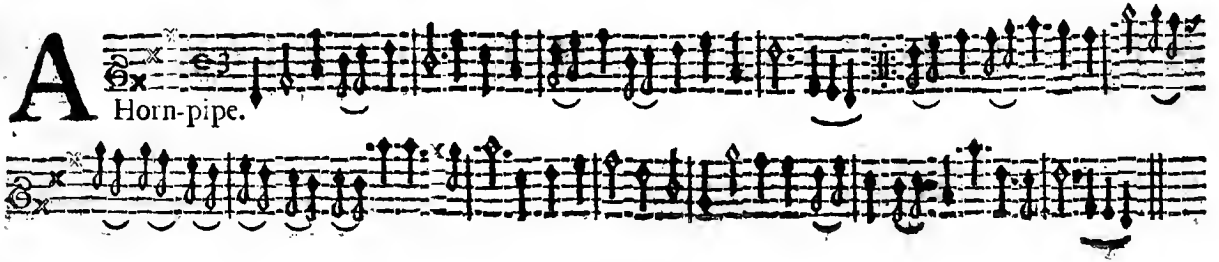


64 A Theater Tune.

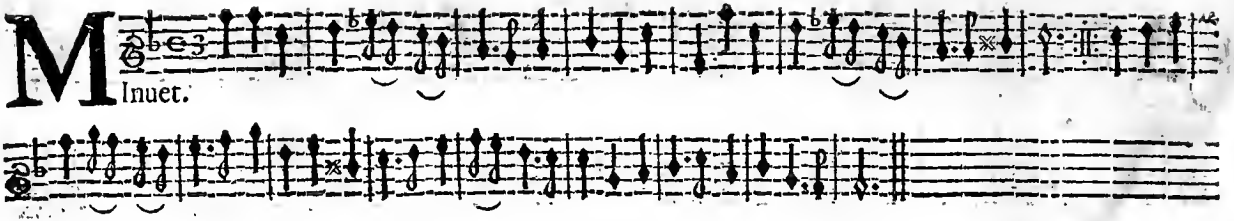
65 A Theater Tune.



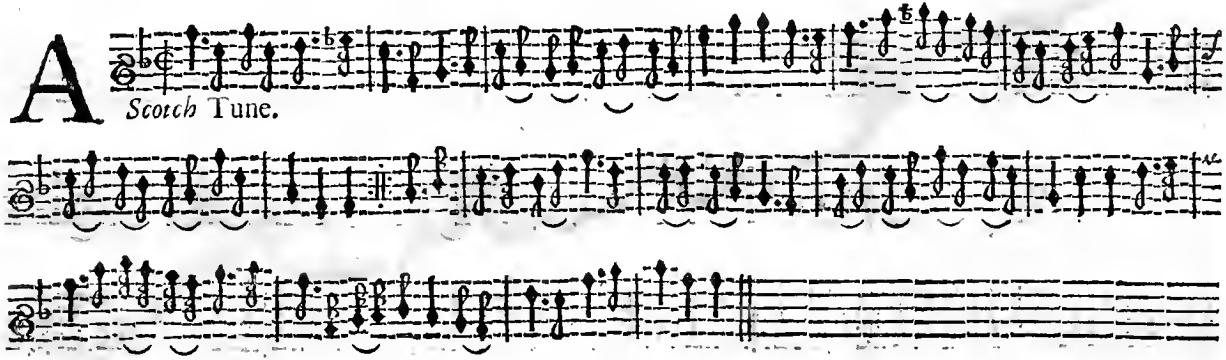
66 A Horn-pipe.



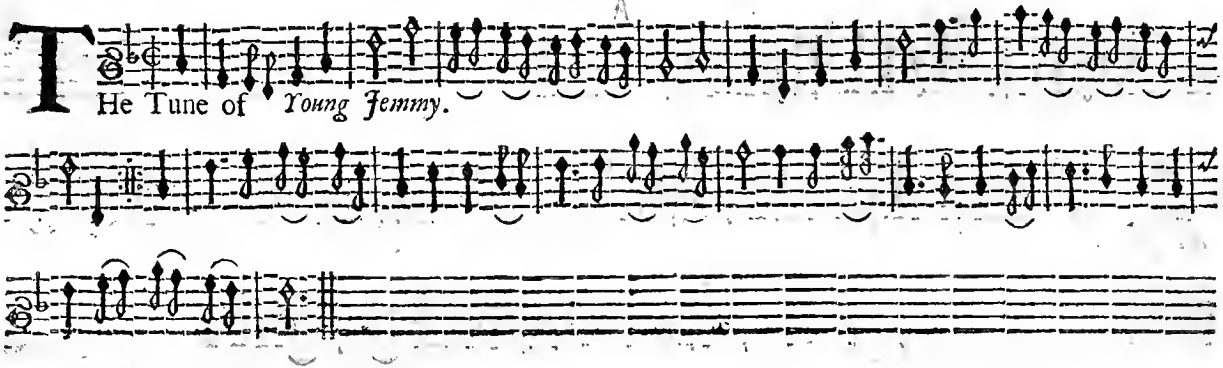
67 Minuet.

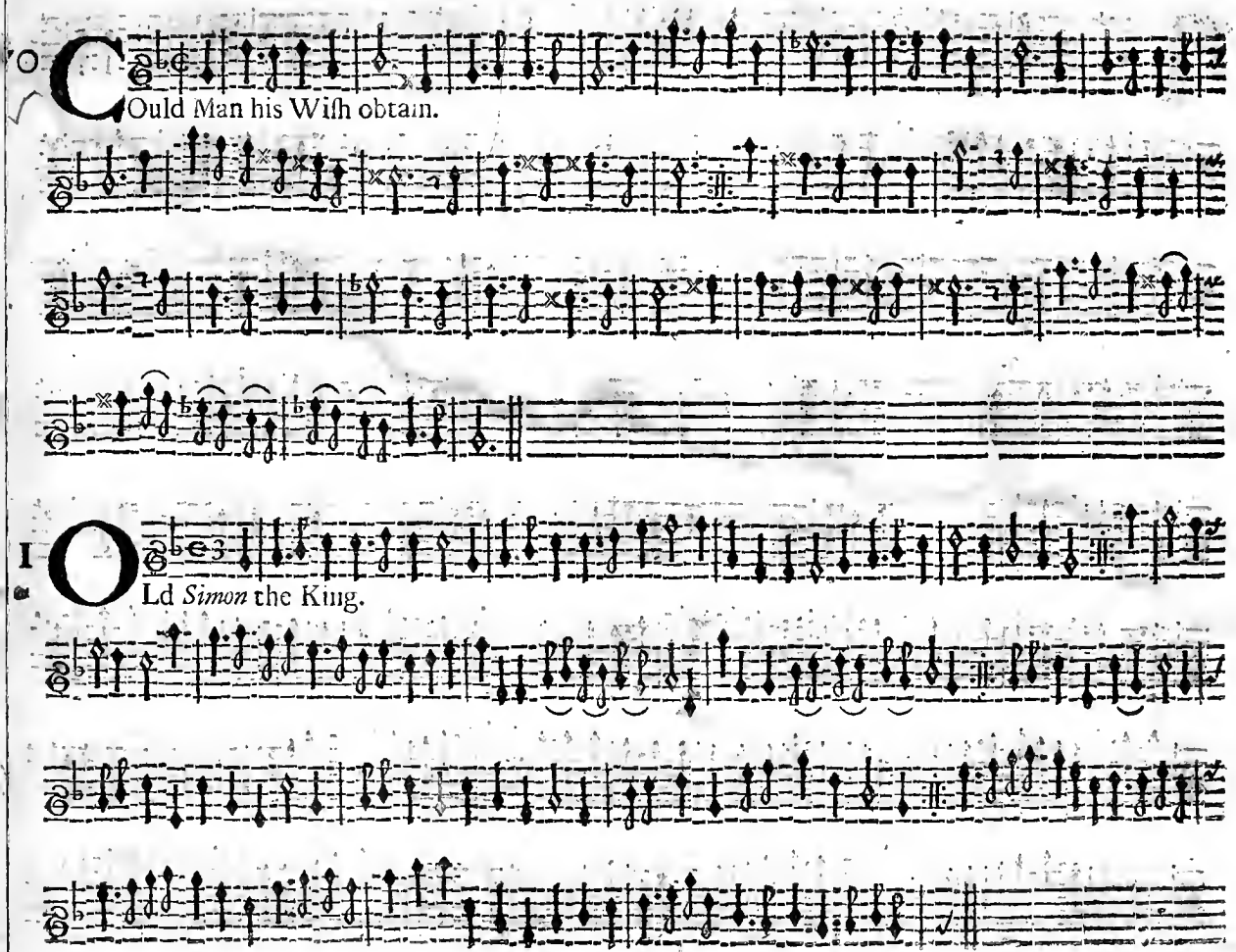


68 A *Scotch* Tune.

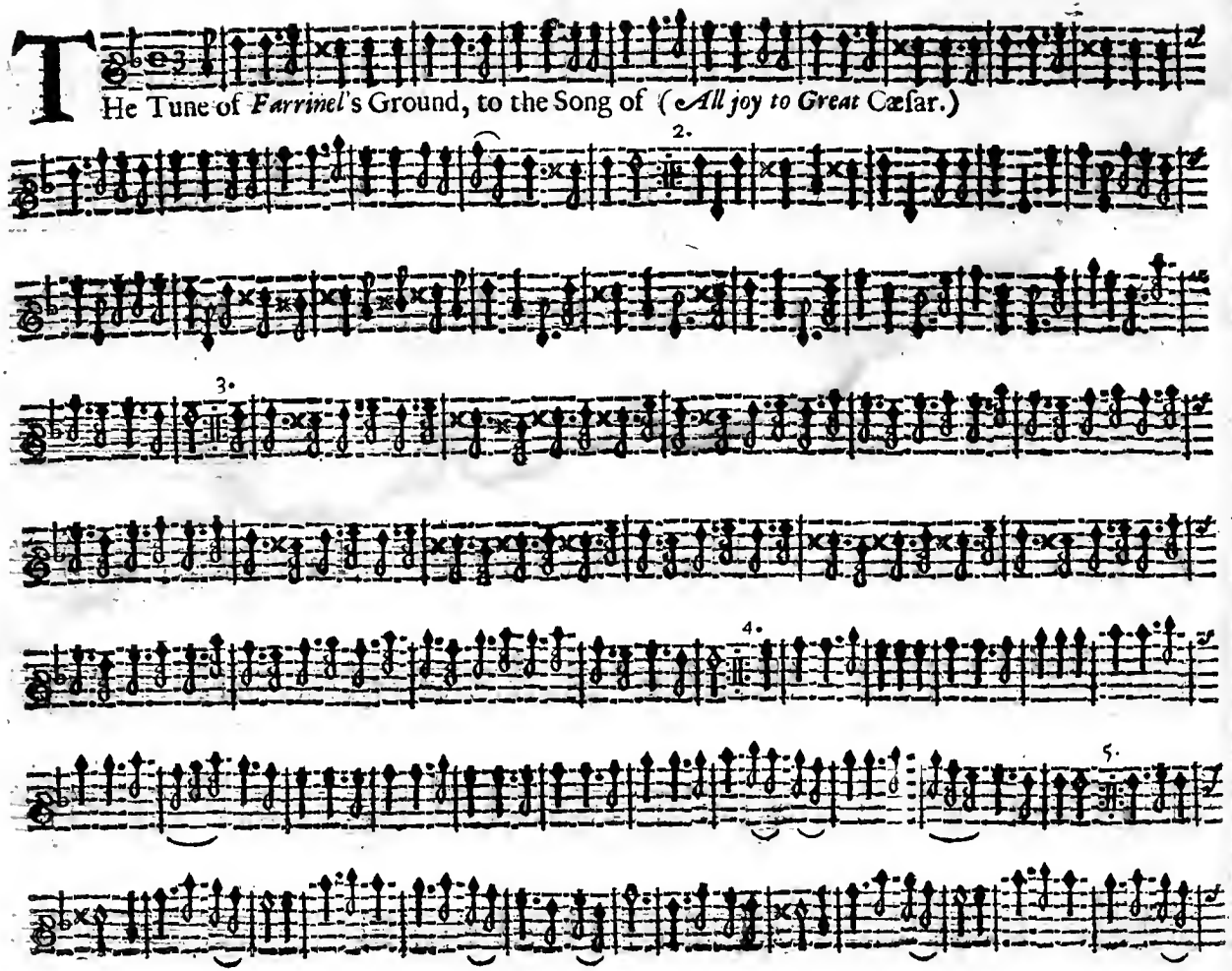


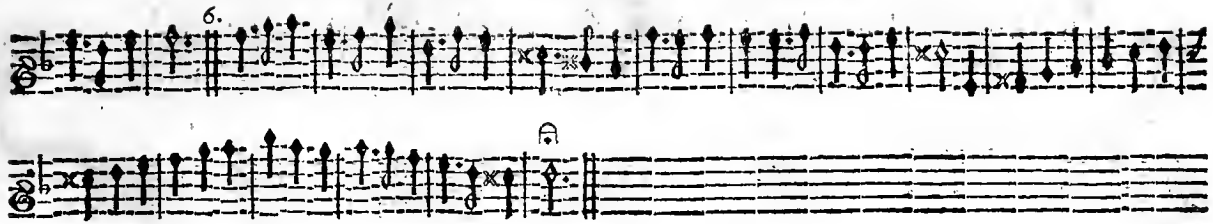
69 The Tune of *Young Jemmy.*




O
Ould Man his Wiſh obtain.
I
O
Ld *Simon* the King.

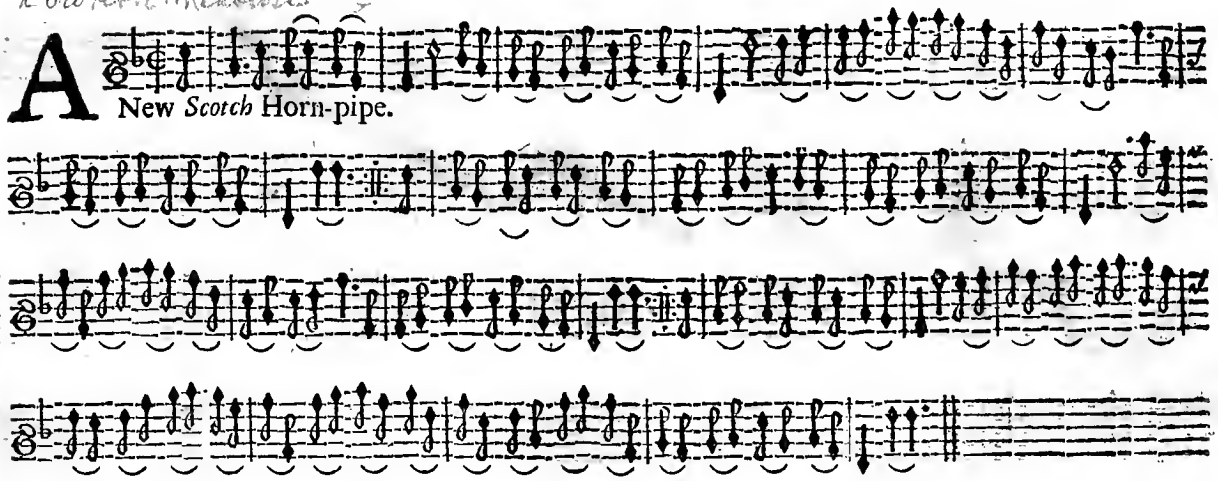
THe Tune of *Farrinel*'s Ground, to the Song of (*All joy to Great* Cæsar.)



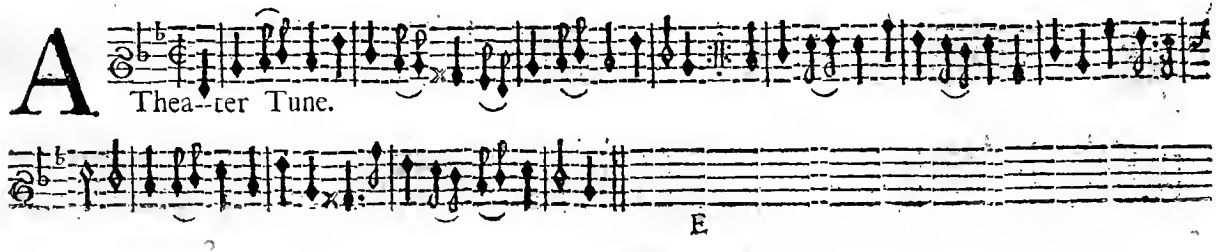


a Scotch measure.

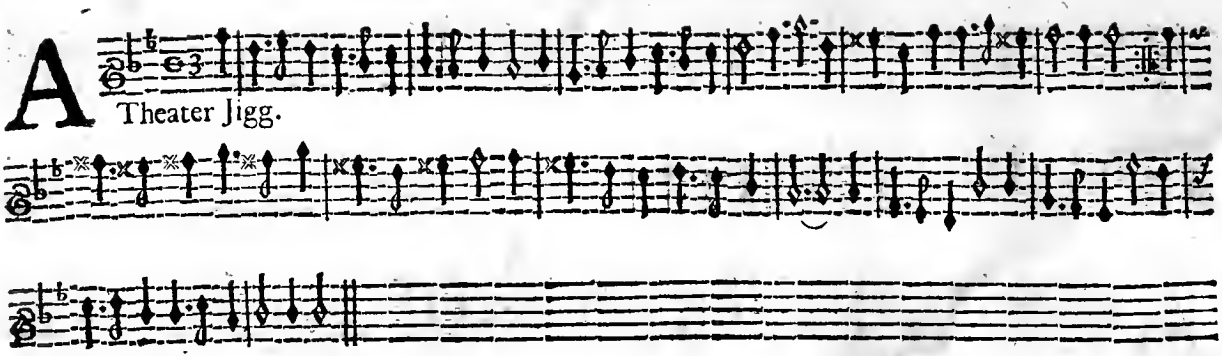
73 A New *Scotch* Horn-pipe.



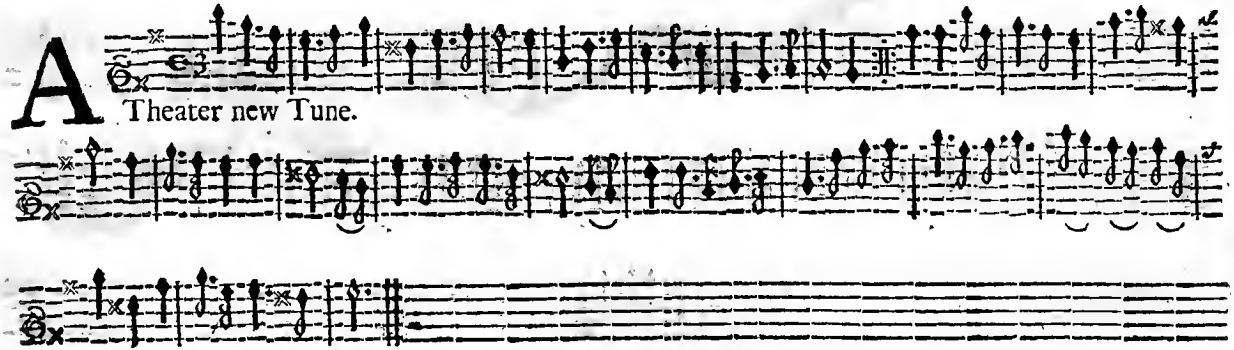
74 A Thea--ter Tune.



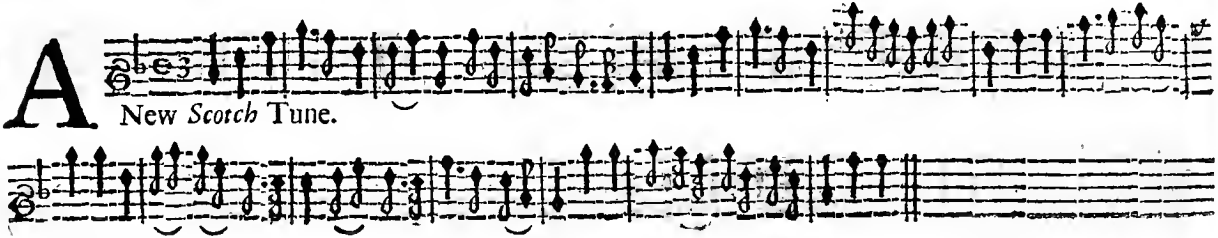
75 A Theater Jigg.



76 A Theater new Tune.

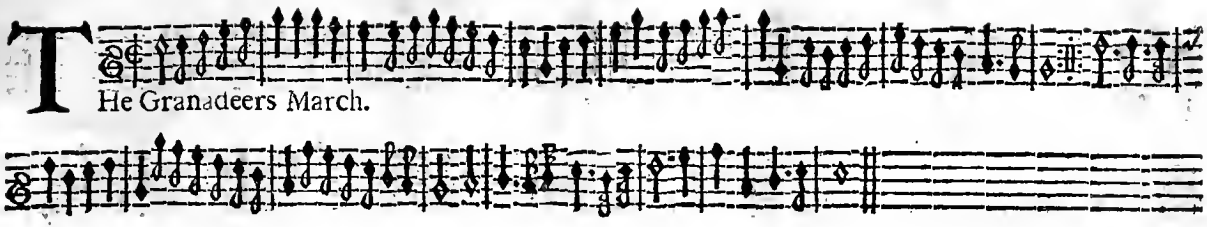


77 A New *Scotch* Tune.



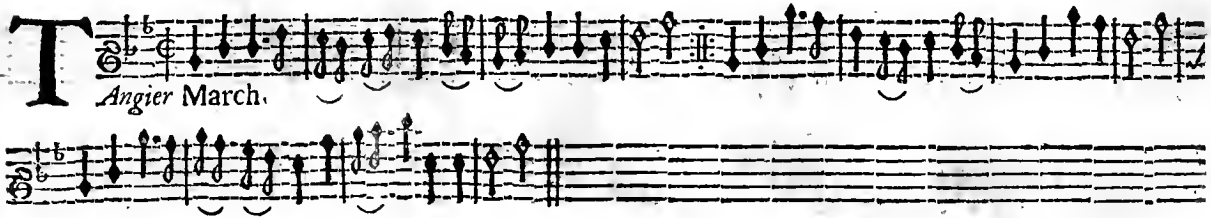
78 T

He Granadeers March.

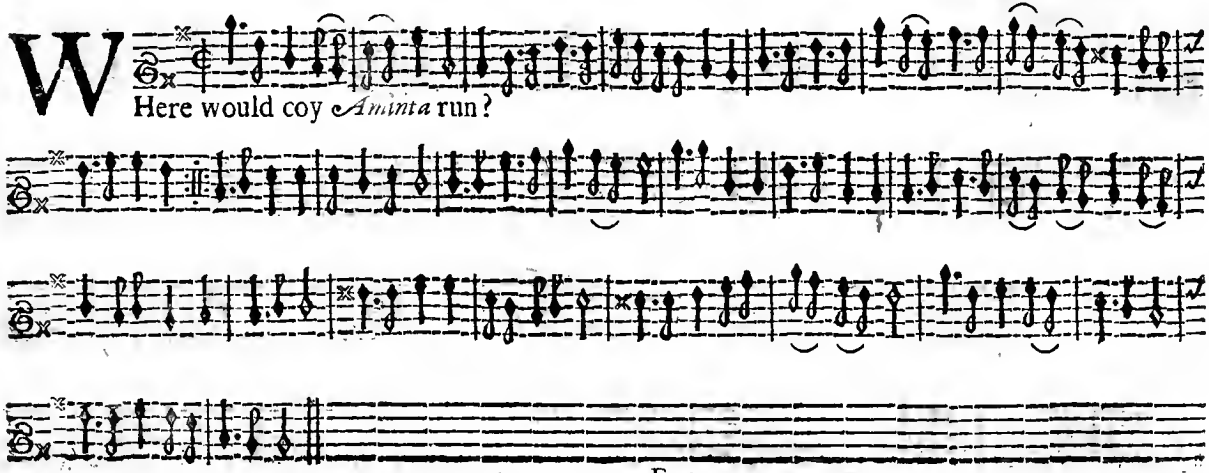


79 T

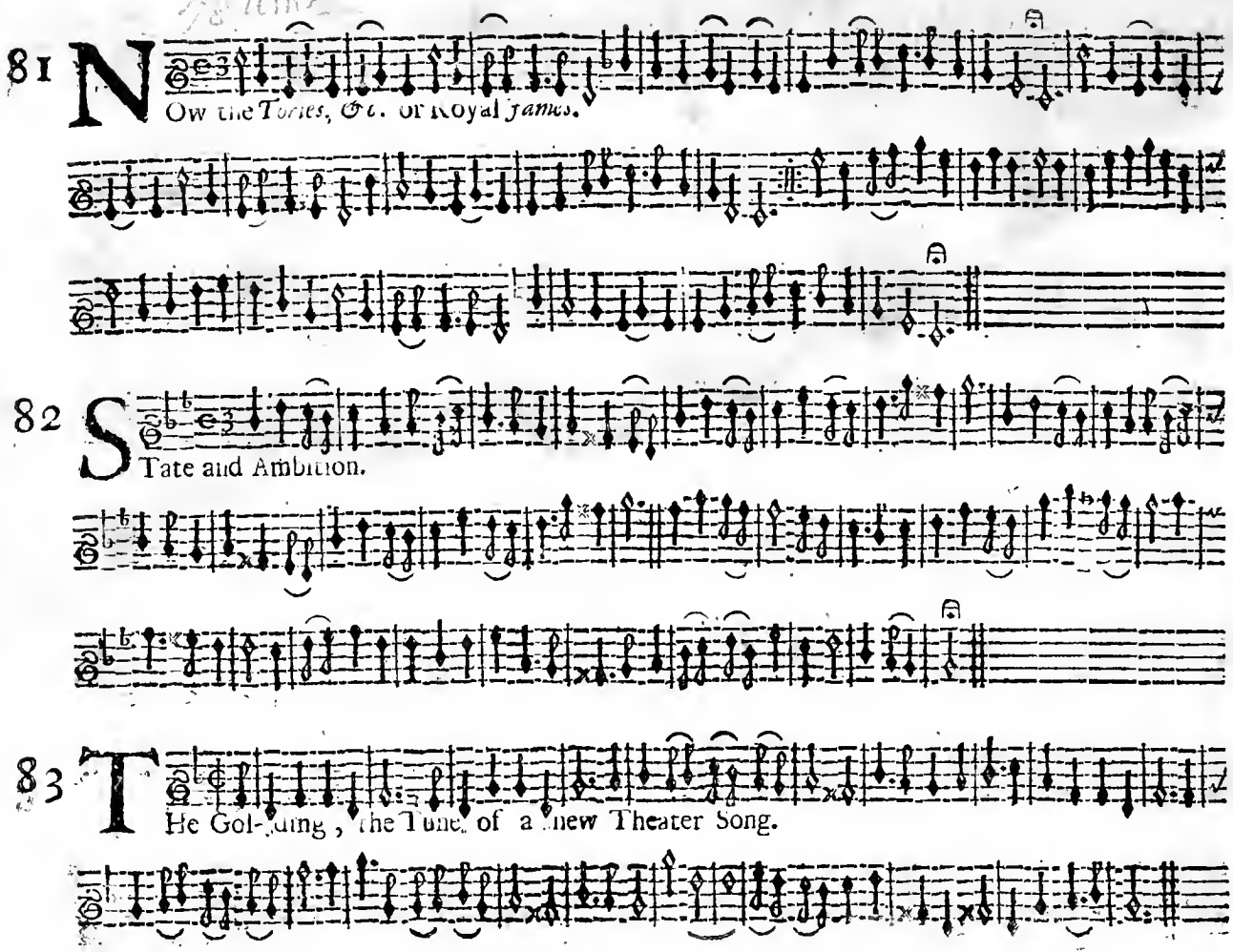
Angier March.

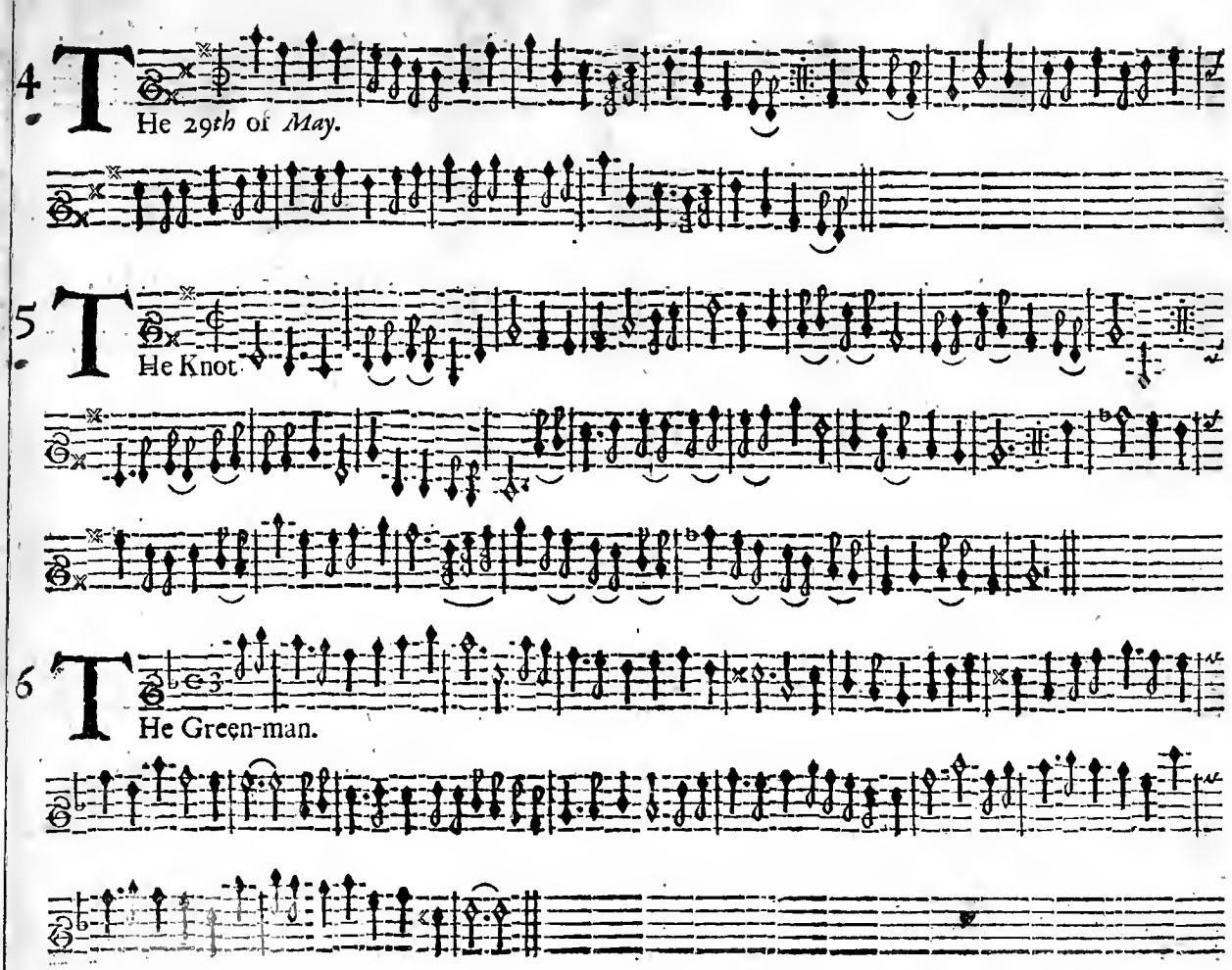


80 W

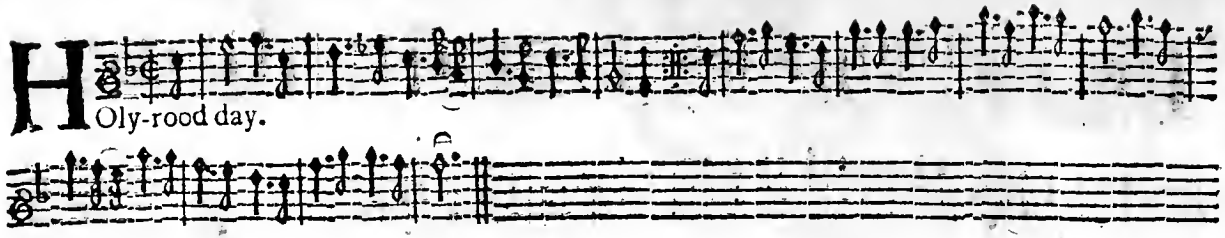


Here would coy *Aminta* run?

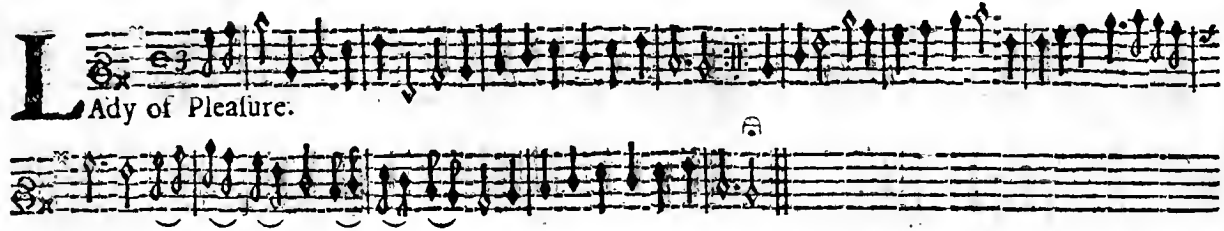

81 NOw the Tories, &c. or Royal James.
82 STate and Ambition.
83 THe Gol-ding, the Tune of a new Theater Song.


4
THe 29th of May.
5
THe Knot
6
THe Green-man.

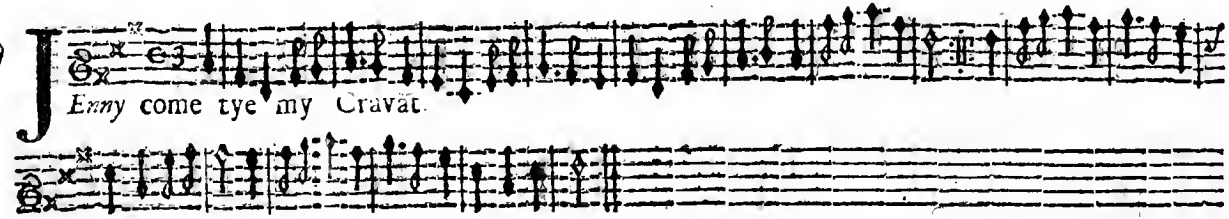
87 HOly-rood day.



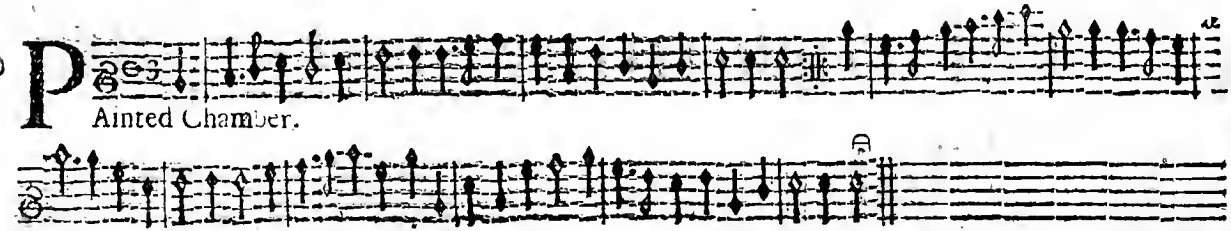
88 LAdy of Pleasure.



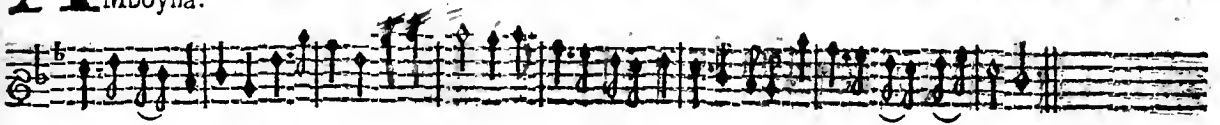
89 JEnny come tye my Cravat.



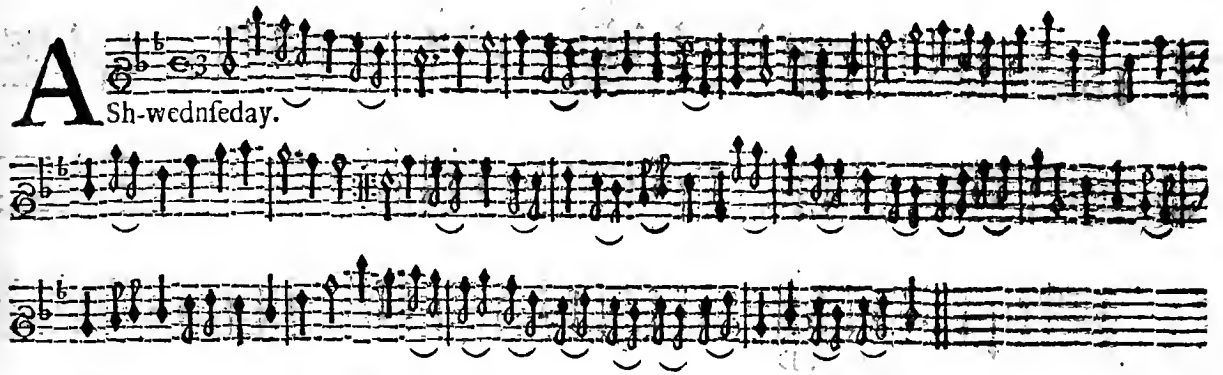
90 PAinted Chamber.



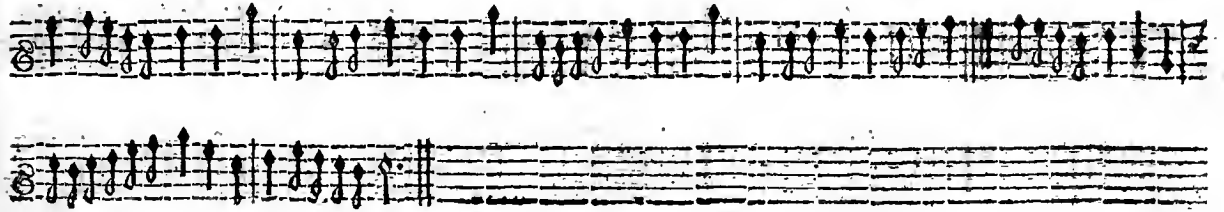
1 AMboyna.

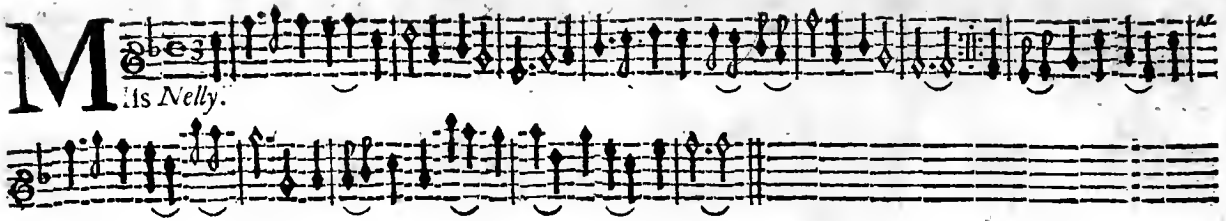


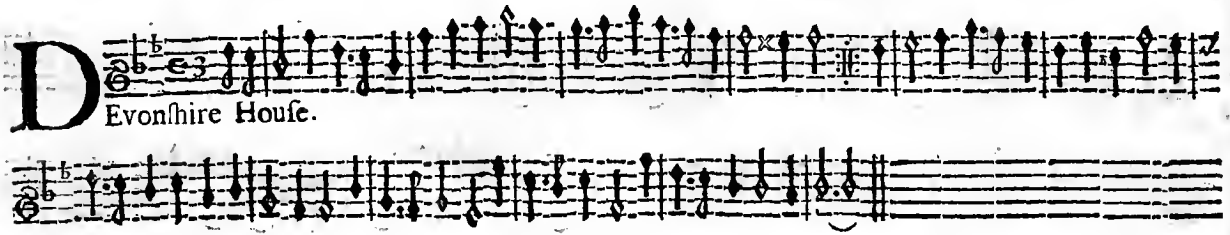
2 ASh-wednſeday.

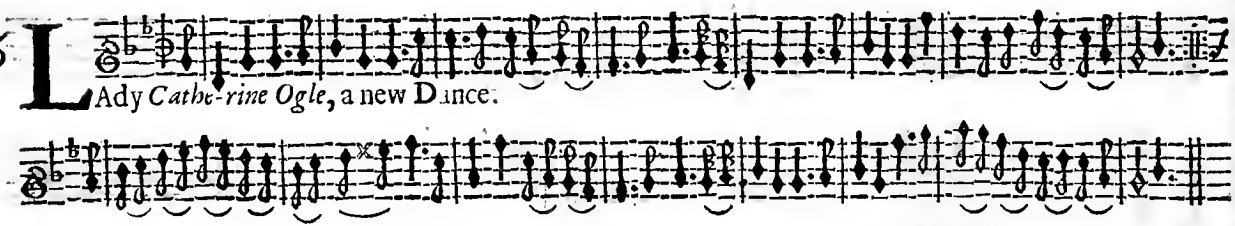


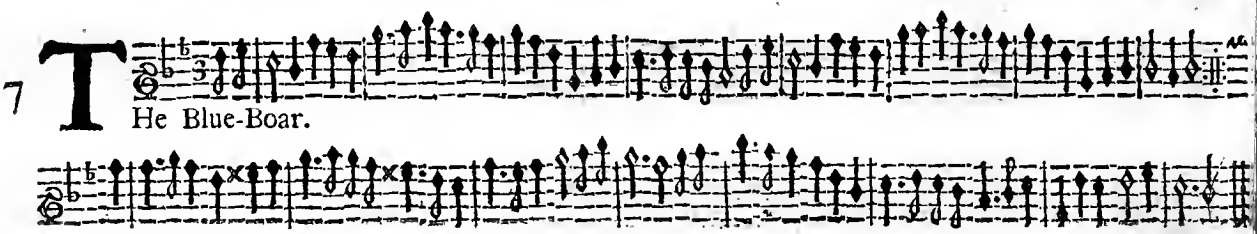
3 HAm-Houſe, *or* Cherry-Garden.

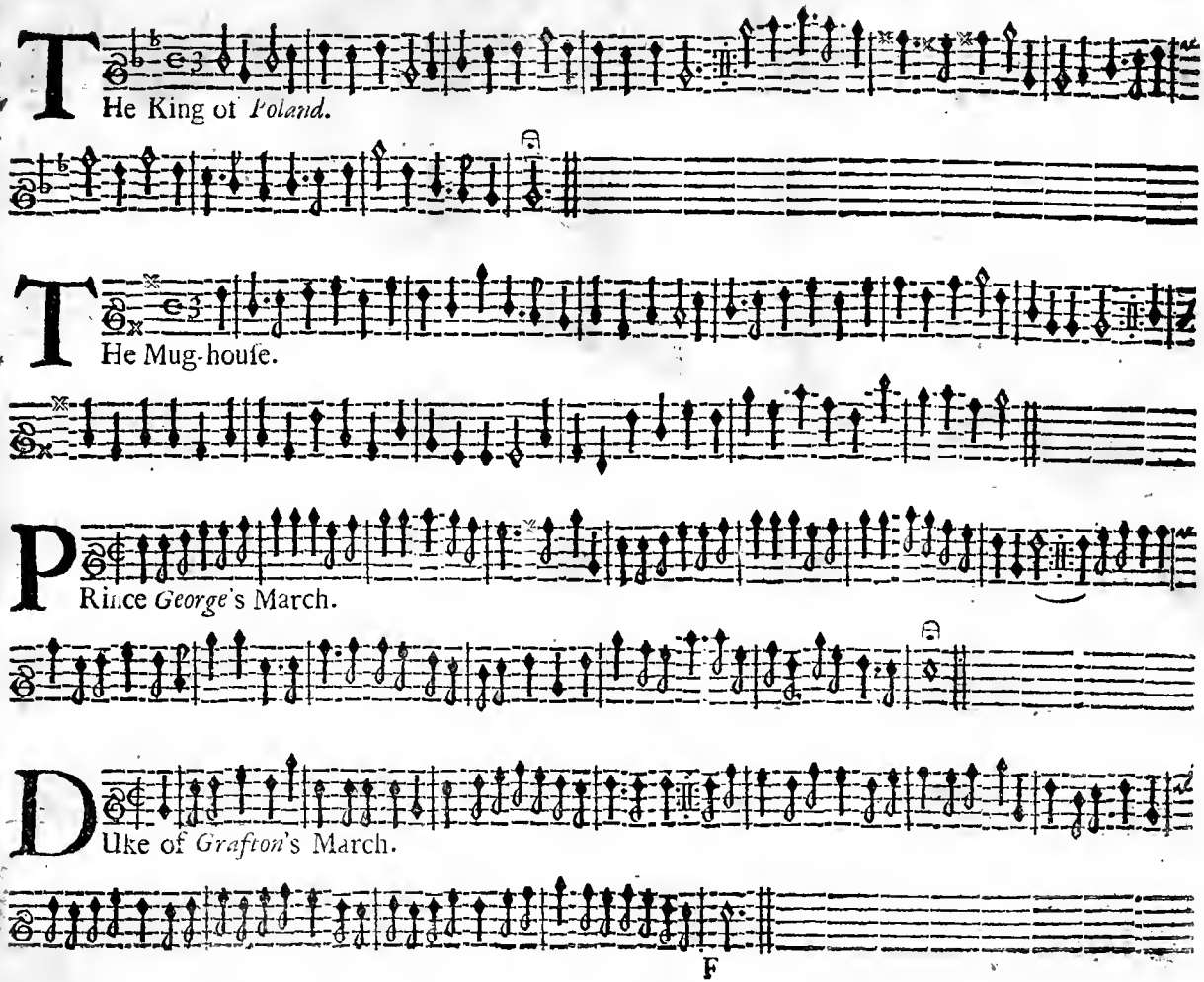


94 
Mis *Nelly*.

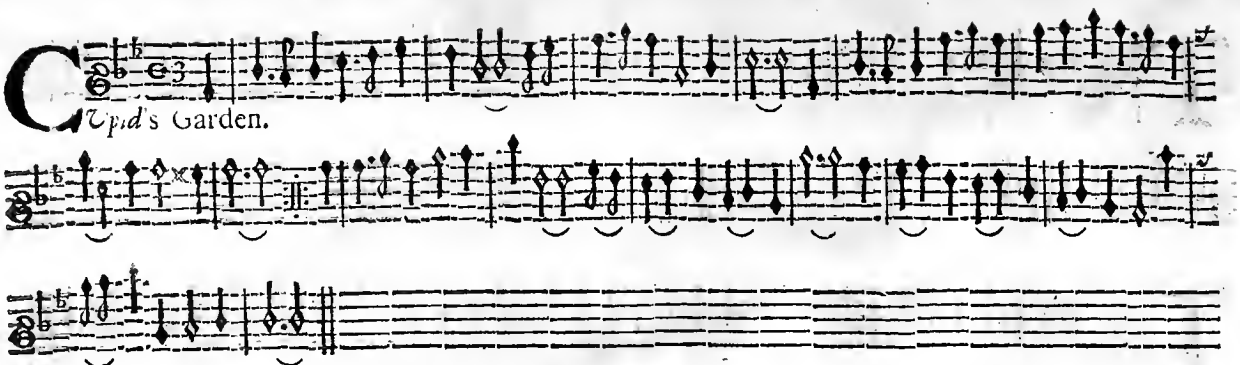
95 
Evonſhire Houſe.

96 
Lady *Cathe-rine Ogle*, a new Dance.

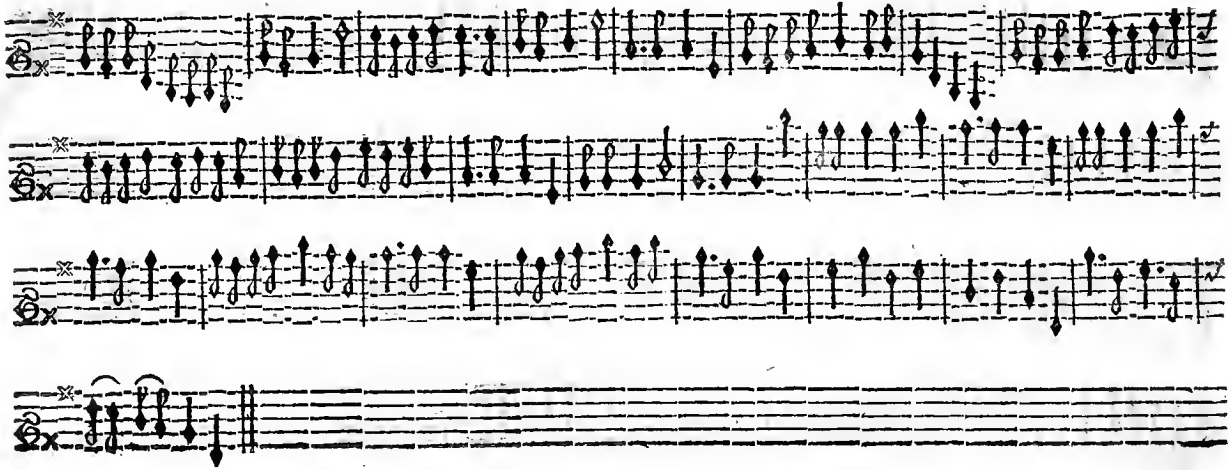
97 
The Blue-Boar.

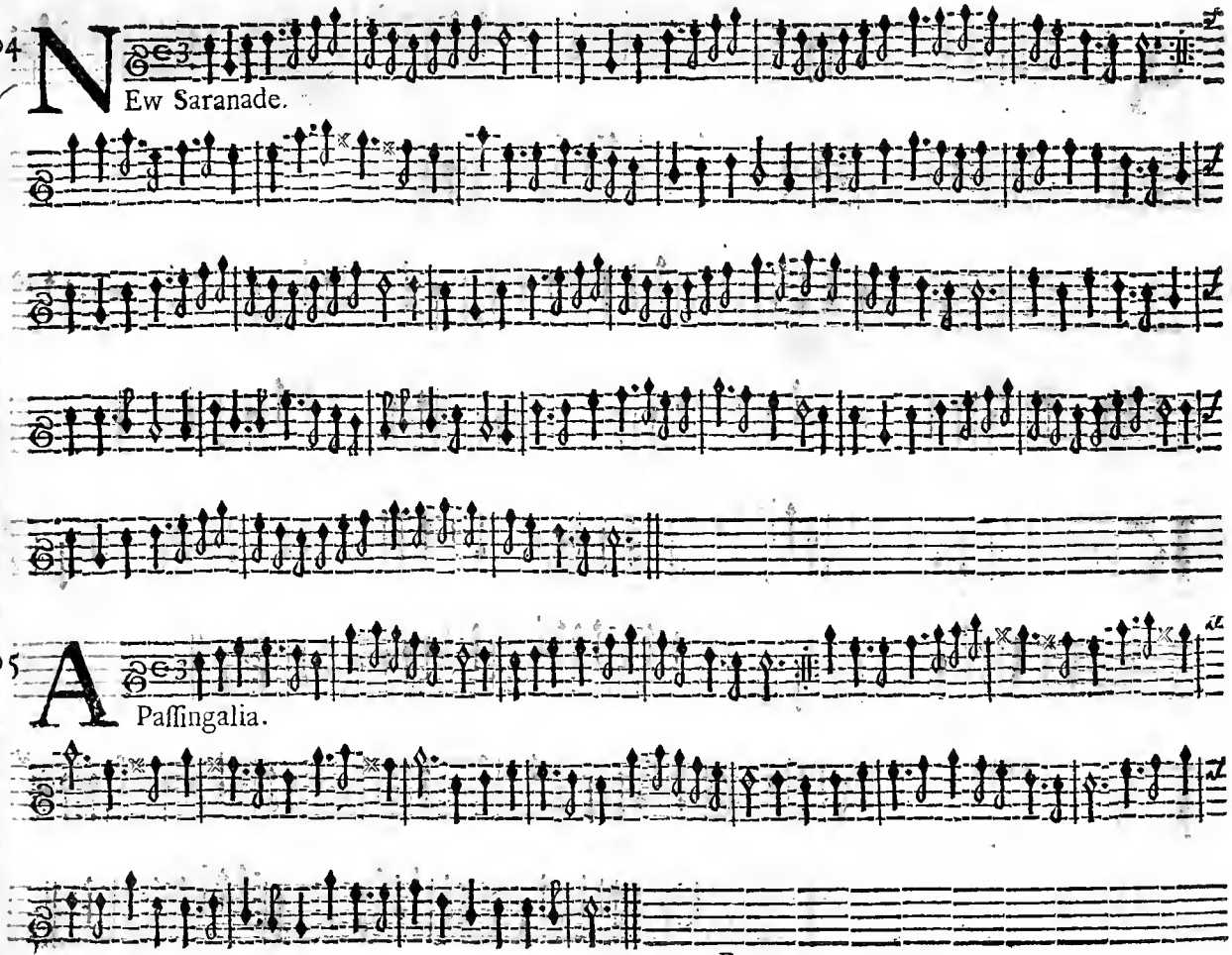

THe King of Poland.
THe Mug-house.
PRince George's March.
DUke of Grafton's March.

102 *Cupid's Garden.*



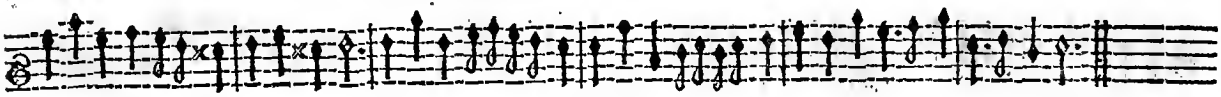
103 The *Scotch*-man's Dance, in *The Northern Lass.*



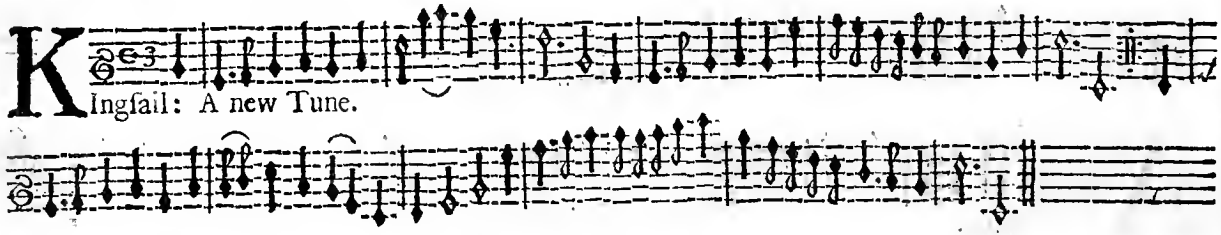

04
New Saranade.
05
Paſſingalia.

106 A Minuet.

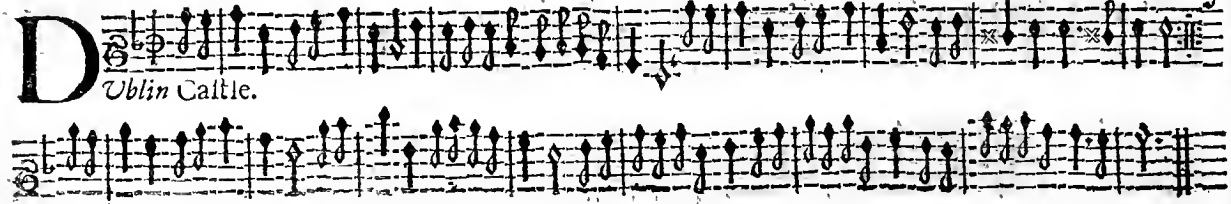
107 A Minuet.



108 Kingfail: A new Tune.

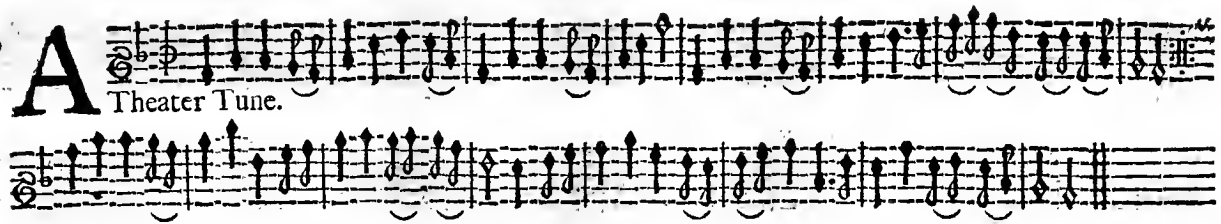


109 Dublin Caitle.



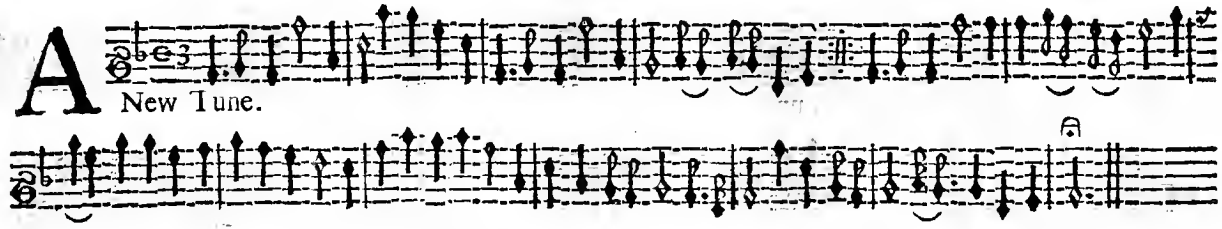
10

A Theater Tune.



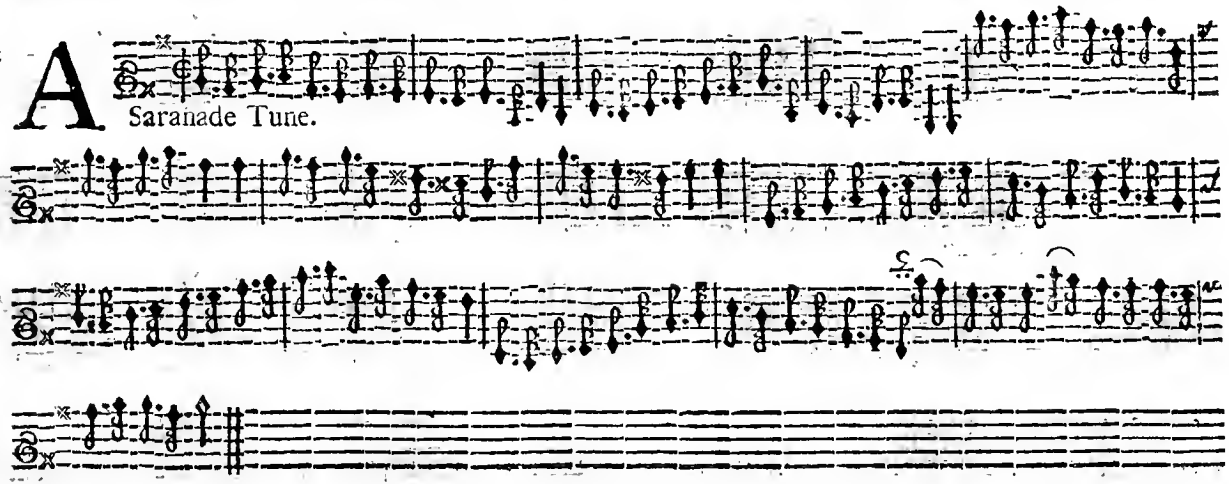
11

A New Tune.



12

A Saranade Tune.

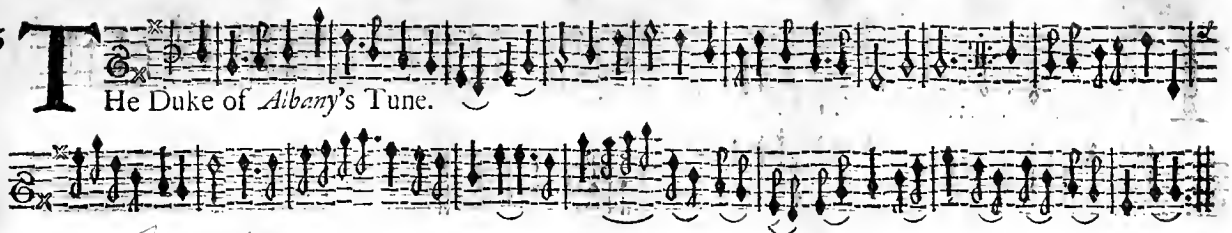


113 TO bed we I go: A new Song-Tune.

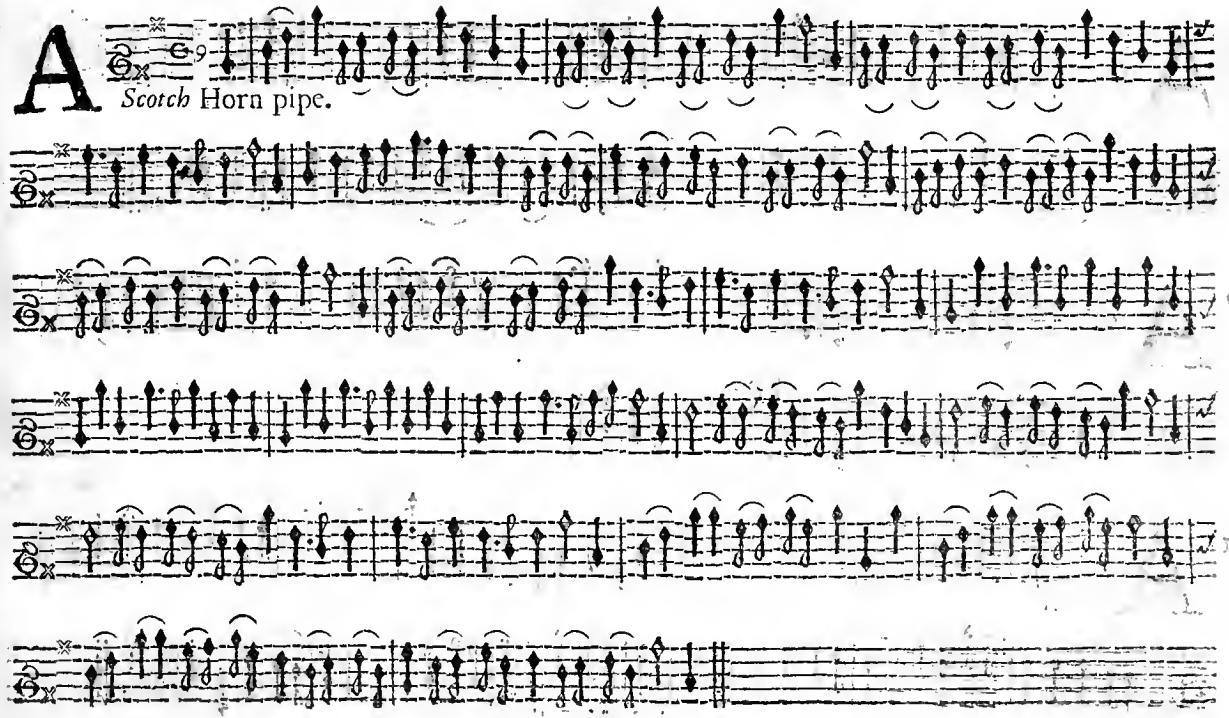
114 THe Duke of *Buccleugh*'s Tune.

115 A *Scotch* Tune.

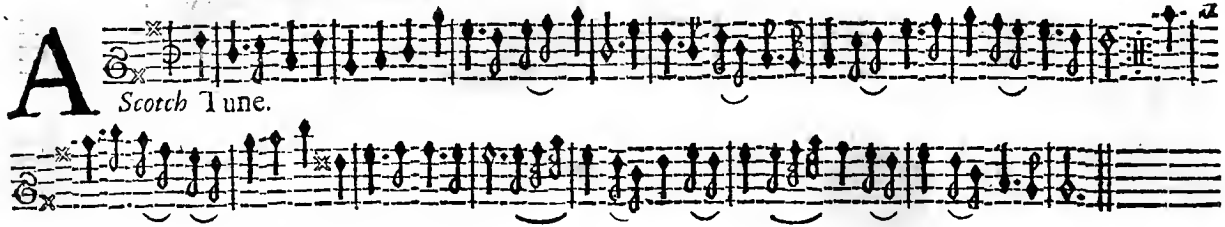
16 THe Duke of *Albany*'s Tune.

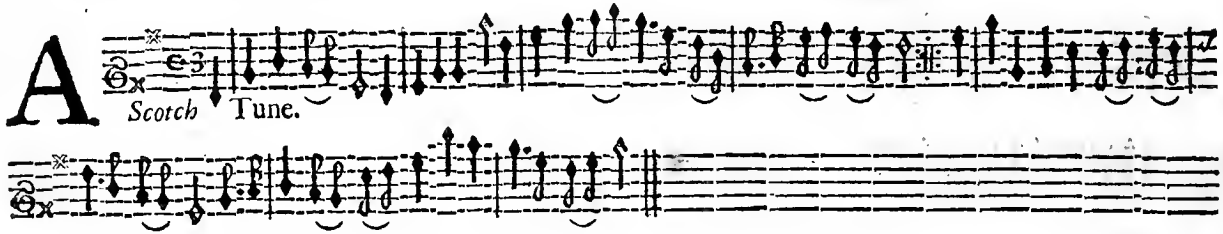


17 A *Scotch* Horn pipe.



118

119 

120 

121

FINIS.