

S Y N O P S I S M U S I C Æ
OR

107
1572

The Musical Inventory

Being a Collection of the choicest and newest Ayres, Jiggs, Borees, Alemands, Gavots, Entries, Round O's Horn-pipes, Trumpet-Tunes and Scotch Tunes, for the Recorder or Flute. To which are added several new Songs and Catches Compos'd by the most able Masters.

L O N D O N

Engraven, Printed and sold by *Tho. Croft* in Three Horse-Shoe Court in Bye Corner near West *Smithfield*, and are to be sold by *M^r Crouch* at the Three Lutes in Princes Street nere *Covent Garden* and by *M^r Man* Book-Seller at the Heart and Bible in *Cornhill* near the Royal Exchange, 1693.

To all true Lovers of Musick. —

Altho' it were altogether needless to write a Panegyrick on the noble Science of Musick, or to descant on the excellency of that which is perform'd by the flute in particular; nevertheless it may not be amiss to inform the Reader concerning the present Undertaking; it being the design of the Publisher to present to his view a new Collection of choice lessons proper for the Recorder, which on the account of their variety and exactness may (as he presumes) equalize if not excell any that are as yet extant. To these are subjoin'd divers select Songs compos'd by able Masters. However if this small essay shall meet with a favourable reception among the ingenious Lovers of Musick, it will afford a sufficient encouragement for the publishing of some other of the like nature. In the mean while leaving it to their candid and impartial judgment I remaine Their humble Serv^t

Tho. Cross.

[Faint, illegible handwritten text, possibly bleed-through from the reverse side of the page.]

New Lessons for the Flute or Recorder.

The musical score is written on four staves. The first two staves are for the first part, labeled 'Slow Ayre', and the last two staves are for the second part, labeled 'Entre'. The music is in a 3/4 time signature and features a variety of note values, including eighth and sixteenth notes, as well as rests. The key signature has one sharp (F#). The score concludes with a double bar line and repeat dots.

Faint, illegible musical notation on the left page of the manuscript.

New Lessons for the Flute or Recorder . 2

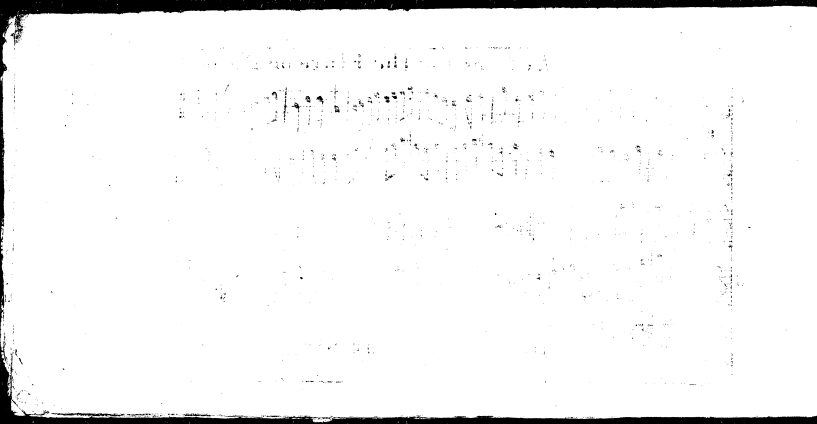
Slow Adren

Minuet

Faint, illegible handwritten musical notation on the left page of the manuscript.

New Lessons for the Flute or Recorder. 3

Musical score for the right page, consisting of two systems of staves. The first system is labeled 'Bore.' and the second system is labeled 'Minuet.' Both systems contain two staves of music with various notes, rests, and dynamic markings.



New Lessons for the Flute or Recorder.

4

7

8

Jig.

Entre.

[Faint, illegible handwritten text or musical notation]

New Lessons for the Flute or Recorder.

Musical score for flute or recorder, measures 9-10. The score is written on two staves. The first staff begins with a treble clef, a 6/4 time signature, and a key signature of one flat. Measure 9 contains a series of eighth and sixteenth notes. Measure 10 begins with a 'Fig.' marking and continues with similar rhythmic patterns. The second staff continues the melody, featuring a large, decorative flourish in measure 10. The piece concludes with a double bar line and repeat signs.

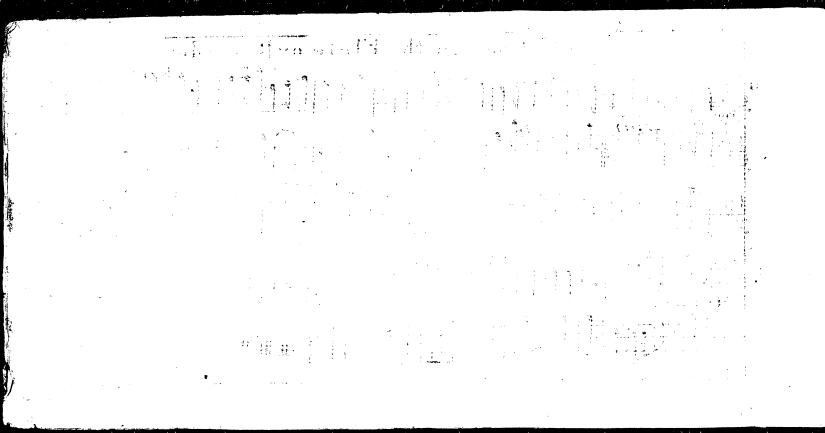
Faint, illegible handwritten musical notation on the left page of the manuscript.

New Lessons for the Flute or Recorder. 6

11 *Jig*

12 *Minuet*

Detailed description: This block contains two musical pieces. The first piece, labeled '11 Jig', is in 6/8 time and consists of two staves of music. The second piece, labeled '12 Minuet', is in 3/4 time and also consists of two staves of music. Both pieces are written for flute or recorder.



New Lessons for the Flute or Recorder .

13

Slow Ayre.

9

14

Brisk Ayre.

7

The right page of the manuscript features a clear musical score. It is titled "New Lessons for the Flute or Recorder ." and is divided into two sections. The first section, labeled "Slow Ayre.", begins at measure 13 and consists of four staves of music. The second section, labeled "Brisk Ayre.", begins at measure 14 and also consists of four staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. A page number "7" is visible in the top right corner of the score area. The music is written in a single system across the four staves.

New Lessons for the Flute or Recorder .

15 Saraband.

16 Ayre.

The image shows two staves of musical notation. The first staff, labeled '15 Saraband.', contains measures 15 and 16. The second staff, labeled '16 Ayre.', contains measures 17 and 18. The notation includes various note values, rests, and bar lines.

New Lessons for the Flute or Recorder.

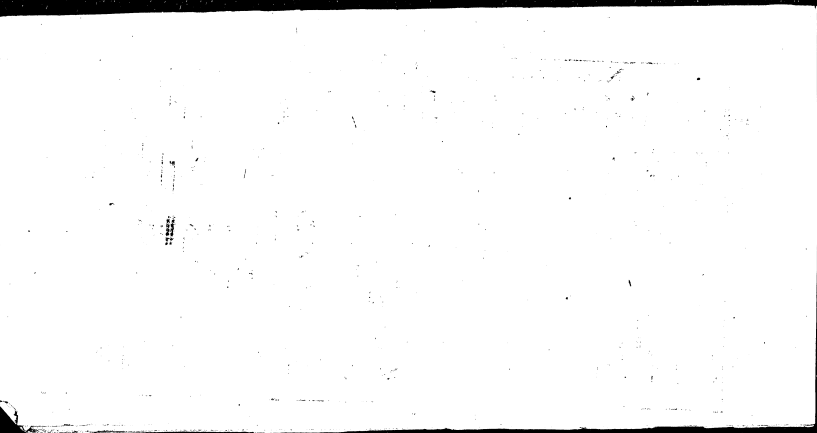
The musical score consists of four staves. The first staff is labeled '17 Bore.' and contains a melodic line with various note values and rests. The second staff is labeled '18 Minuet.' and contains a more rhythmic melody. The third and fourth staves continue the musical notation, including a section with many repeated notes (trills or tremolos) at the end of the piece.

Handwritten musical notation on a page that is mostly illegible due to fading and bleed-through from the reverse side. The notation appears to be a single melodic line on a staff.

New Lessons for the Flute or Recorder. 10

19 Horn pipe.

20 Slow Ayre.



New Lessons for the Flute or Recorder.

21 Minuet.

22 Slow Ayre.

New Lessons for the Flute or Recorder.

Ayre.

Tune.

Mr. James Hart.

Mr. James Hart.

New Lessons for the Flute or Recorder. 17

25 Slow Air

26 Gavot

Detailed description: This page contains two musical pieces for flute or recorder. The first piece, 'Slow Air', begins at measure 25 and is written in a single system with two staves. It features a melodic line with various ornaments and a supporting bass line. The second piece, 'Gavot', begins at measure 26 and is also written in a single system with two staves. It has a more rhythmic and dance-like character with frequent eighth-note patterns. Both pieces are in a key with one sharp (F#) and a common time signature.

New Lessons for the Flute or Recorder.

25
Slow Air

26
Gavot.

24

Minuet.

New Lessons for the Flute or Recorder .

27

Minuet.

38

6

4

Jig.

29

Gavot.

Mr. James Hart.

New Lessons for the Flute or Recorder.

30

A Scotch Tune.

31

Jig.

The musical score on page 15 consists of two pieces. The first piece, 'A Scotch Tune', is written on two staves. The first staff is in G major (one sharp) and 2/4 time, starting with a treble clef and a key signature of one sharp. The second staff is in G major and 4/4 time, starting with a bass clef and a key signature of one sharp. The second piece, 'Jig', is also written on two staves. The first staff is in G major and 4/4 time, starting with a treble clef and a key signature of one sharp. The second staff is in G major and 4/4 time, starting with a bass clef and a key signature of one sharp. The 'Jig' piece ends with a decorative flourish consisting of several overlapping circles.

31

32

New Lessons for the Flute or Recorder. 16

32 Slow Ayre.

33 Minuet Round 0.

Handwritten musical notation on a page with a faint header. The page contains several staves of music, including a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The notation is dense and appears to be a practice exercise or a short piece.

New Lessons for the Flute or Recorder. 17

34 Bore.

35 Trumpet Tune.

This page contains a printed musical score for two pieces. The first piece, starting at measure 34, is titled 'Bore.' and is written for Flute or Recorder. The second piece, starting at measure 35, is titled 'Trumpet Tune.' and is also written for Flute or Recorder. Both pieces are in 2/4 time and feature a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

Handwritten musical notation on a page, likely a manuscript or a student's work. The notation is dense and appears to be a transcription of a piece of music, possibly a flute or recorder piece, given the context of the adjacent page. The handwriting is somewhat faint and the ink is dark, making it difficult to read precisely. The notation includes various note values, stems, and beams, suggesting a complex melodic line.

New Lessons for the Flute or Recorder. 18

36 Round O.

37 Slow.

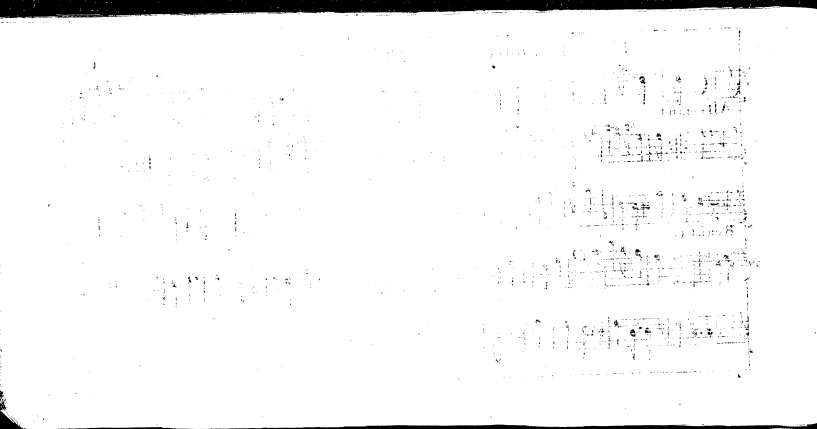
Handwritten musical notation on page 18, featuring several staves of music with notes and clefs.

New Lessons for the Flute or Recorder. 19

Allemand.

Round O.

Handwritten musical notation on page 19, featuring several staves of music with notes and clefs.



New Lessons for the Flute or Recorder. ²⁰

40 Bore.

44 Bore.

48 Minuet.

The right page contains three distinct musical pieces. The first piece, labeled 'Bore.' and numbered 40, is in 2/4 time and consists of 4 measures. The second piece, also labeled 'Bore.' and numbered 44, is in 2/4 time and consists of 4 measures. The third piece, labeled 'Minuet.' and numbered 48, is in 3/4 time and consists of 4 measures. Each piece is written on a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, slurs, and dynamic markings.

This page contains several lines of handwritten musical notation, which is very faint and difficult to read. It appears to be a student's or a composer's draft, with various notes, stems, and possibly some lyrics or performance instructions written in ink.

New Lessons for the Flute or Recorder.

This page contains a printed musical score for flute or recorder. It features four staves of music. The first staff is marked with the number 43 and the tempo instruction "Slow Ayre." The second staff is marked with the number 44 and also "Slow Ayre." The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some decorative flourishes at the end of the second staff, including a series of overlapping circles. The score is enclosed in a rectangular border.

New Lessons for the Flute or Recorder.

Musical score for flute or recorder, measures 45-47. The score is written on three staves. Measure 45 is marked with a treble clef and a common time signature. Measure 46 is marked with a treble clef and a 6/8 time signature. Measure 47 is marked with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with some rests and accidentals. The word "Bore." is written below the first staff, "Jig." below the second staff, and "Ayre." below the third staff.

Faint, illegible handwritten musical notation on the left page of the manuscript.

New Lessons for the Flute or Recorder.

The right page of the manuscript contains three staves of printed musical notation. The first staff is labeled 'Ayre.' and begins at measure 48. The second staff is labeled 'Minuet.' and begins at measure 49. The third staff is labeled 'Bore.' and begins at measure 50. The notation includes various rhythmic values, accidentals, and bar lines.

Faint handwritten musical notation on the left page, including a title and several staves of music.

New Lessons for the Flute or Recorder.

Musical notation on the right page, including a title, page number, and several staves of music. The notation includes a treble clef, a key signature of one flat, and a common time signature. The first staff is marked with a measure number '51'. A second staff is marked with a measure number '52'. The text 'A Scotch tone' is written above the second staff, and 'Round O.' is written below the third staff.

Songs for the Flute. 1

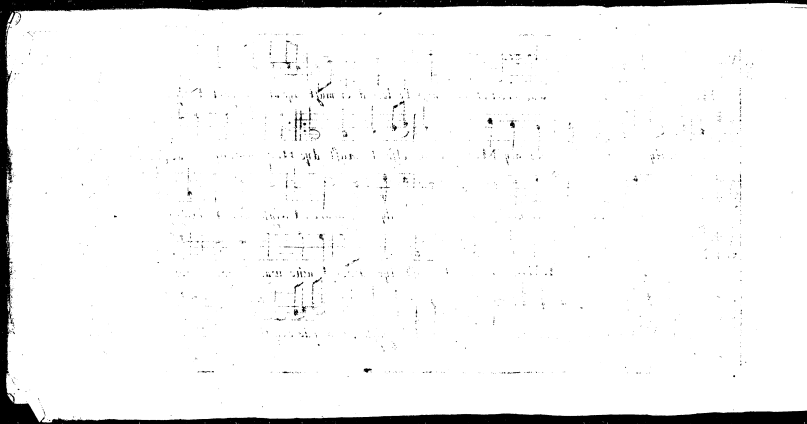
Ah! Silvia thou dearest welcome Guest, That hast my yielding heart
perfect; Thou Blossome of improving youth, Where kindness grows
secure'd by truth; From whom I wish not to be free, Unless to give my
self to thee.

Mr James Hart.

The musical score is written on four staves. The first three staves contain the melody with lyrics underneath. The fourth staff features a decorative flourish consisting of several overlapping circles and lines, followed by the signature 'Mr James Hart.' The music is in a key with one flat and a common time signature.

Tho we live in an Age of thinking and trouble, forget not to drink least
our Portion be double: Since the nations in blood, each Monarch a fighting,
We'll quench all our flames in a Bowl we delight in; Be silent and drink
and ne'er quarrel a bout it, it's enough that we know we're as happy with
out it.

6
4
Melina's so lovely, so fair & so sweet, That I must be lov'd or must dye at her feet: I sigh, & I languish,
I vainly do cry, Give me my Melina or else I must dye. Her humour so soft, and so
charming her face: So taking her features, so comly her grace, I sigh, and I languish, I vainly
do cry. Give me my Melina or else I must dye. Poor I who was never a lover before, The
Conquering Melina must ever adore, I Sigh & I languish I vainly do cry, Give me my Melina or else I must dye.
M. James Hart.



Your Eyes all charming are, and you are wittie fair and pretty too. I feel a softning passion glow.
which yet I dare not let you know. For if I did the mighty pain wou'd be rewarded
with disdain For if I did, the mighty pain wou'd be rewarded with disdain.
M^r James Hart

You dress your anger with such art,
The subtil frown Invades my heart;
But oh your smiles a Captive made!
I lik't I lov'd and was betray'd.

They that have sadly try'd may know,
What wretched Lovers undergoe,
They that have sadly try'd may know,
What wretched Lovers undergoe.
M^r Anne Merceff

[Faint, illegible handwritten musical notation and text on the left page.]

5

Now Cælia's kind I ask no more, for Love can give no greater bliss; Who would
 not sigh whole ages o'er, To gain eternal happiness. On her alone I do depend. Her
 smiles with raptures fill my breast; She's my pleasure. She's my friend, she's
 ev'ry thing that I love best; she's my pleasure, she's my friend, she's ev'ry thing
 that I love best.

M^r James Hart . . .

6
4

Since Phyllis Swears inconstancy; Then He ene doe so too; I careles am as well as she
 She values not her vow: To sigh, to Languish and protest; Let feeble Fops approve
 The womens way I like the best, enjoyment is their Love. M^r James Hart.

When I my Phyllis doe imbrace, —
 There's none can happier be;
 But when she's gon the next fair face,
 Is Phyllis still to me.

I find your absence cools desire,
 As well as your disdain,
 When hopes deny to feed my fire,
 Despair shall ease my pain.

30