

1871

Journal

and

Notes

on

the

...

Lectures

and

Hints

on

Music

Vol. 1<sup>st</sup>

A handwritten musical score on aged, yellowed paper. The score is written in brown ink and consists of several staves. The notation includes notes, rests, and accidentals (sharps). The bottom staff is heavily annotated with numbers 1 through 22, indicating measures. A large, hand-drawn oval encircles the first 12 measures of this staff. Above the oval, the numbers 13 through 22 are written, corresponding to the next set of measures. The paper shows signs of wear, including creases and discoloration.

London 22 Feb. 1792

1. Pythagoras is said to have deduced the scale of Music from the Anvil the notes in point of pitch being determined by the quantity of matter in the anvil -

2. Why does so great a body as an anvil produce when struck so shrill a sound - What share has the horn of the anvil? - Are there particular vibrations as in a string, and how far do they extend from the surface?

3. What is meant by <sup>most</sup> ~~temperatures~~ <sup>intense</sup> in experiments?

4. If a keyed instrument be well tuned for one key it will be imperfect in all the rest, and the more perfect any one key is the more imperfect all the rest. This is endeavoured to be got over by sharpening some notes and flattening others by compounding the notes between the keys, by which means the instrument is in tune on no one key —  
— Where the cause of this imperfection —

5. The following numbers express the quantity of the notes in the Diatonic scale —

$$\frac{8}{9}, \frac{9}{10}, \frac{15}{16}, \frac{8}{9}, \frac{9}{10}, \frac{8}{9}, \frac{15}{16}$$

where the Numerator and Denominator represent the lengths of two strings which will sound the notes —  
— Where <sup>when an</sup> ~~how~~ was this first ascertained?

6. How is the difference between the tone Major and minor rendered sensible?

7. Pythagoras rejects the tone minor making full tone the same as half that of the full —

8. The sounds of mu-  
sical forks do not  
increase in depth in  
proportion to the mag-  
nitude - One of a libel  
will sometimes be a-  
nison with one of an  
more than an inch -  
- Give the same

9. Forks may be made  
of wood in this case  
the notes resemble  
those of the Brass

10. When a fork is cut  
transversely the two  
forks remain unison

10. If the branches of the  
forks are unequal the

sound is instantly dampen  
such forks will be useful  
in the Metallic organ

11. A slip stroke of the  
bow is requisite to bring  
the tone from a fork. Near  
from the string of a Violin  
—

12. Some forks sound best  
when held in the hand  
other when placed on  
a support — for a soft  
— Give the best material

13. A fork be fixed on  
the end of a stick and  
the other end placed against  
a board, the sound is heard  
only at the board —

14. Might not an organ  
be constructed such that  
in the room where the  
instrument was placed  
no sound could be heard  
but all the tones  
might be heard in  
another room? —

15. The swell on the flute  
is much finer and  
more perfect than on  
any other instrument  
— given the best method  
of producing the swell  
in the organ? —

16. Fortes may be raised  
(double) consequently  
a unison such as  $\frac{1}{3}$  m  
be produced —



17. When a fifth to the  
key is struck a third  
(octave above) is generated  
This not from the string  
producing third proved  
by touching that string  
the note continues —

18. Pushing a fork  
does not render it  
flatter, sometimes it  
renders it harsher —  
and sometimes sweetens  
the tone —

19. Inver. what the best  
composition for forks?  
— Experiments made

20. In blowing into a  
flute if the position  
of the mouth hole be  
changed, and the player  
blows a little longer,  
the octave above is  
sounded and no inter-  
mediate <sup>note</sup> can be sound-  
ed — "the same —"

21. What is <sup>the</sup> ratio of the  
velocity of the air in  
the parts between one  
octave and another?

22. A metallic organ  
has one advantage  
over every other thing  
instrument, it can

be dumped almost  
instantaneously, which  
is a Morpiche. The  
long strings and divided  
into cords, which  
contain sounding a con-  
siderable time after the  
note is struck —

23. In common Morpiche  
chords at and  $\frac{1}{2}$  are  
reached the same when  
as there is really  $\frac{1}{3}$  of a  
note (Duple)  
Duple: Duple Duple  
Duple

24. In having a  
Thurs show they  
before the action  
will be too sharp  
to adjust this the  
of the one made as  
flat as they well  
be —

25. Now is correct  
ascertain?

26. Now is the standard  
for time fixed?

27. If there is change or  
copy the same  
as two or a thousand  
or more parts the work

of the two will be louder  
than that of the three.  
The instrument is left  
sharpened — the string mad.  
This observation to Mr C

28. The metallic organ will  
adapted to churches —
29. Euclid demonstrates  
that a tone cannot be  
divided into two or any  
number of equal parts!
30. Instruments fitted  
with the bellows or  
stop are more easily  
tuned than the common  
because it is necessary to  
tune one key only perfect  
the stop correct the rest

31. A musician at Bonn  
made a very small bell  
to give as deep a tone  
as St Pauls, but in  
that case cannot be heard  
except very near —

32. When a flute is  
played by being played  
on it rises in tone  
sometimes near half  
a note — given the same

33. Experiments to ascer-  
tain the comparative  
sounds of Osculum of dif-  
ferent metals, & copper &

34. In the trumpet and  
horn if struck only a  
sound and its action can  
be sound — if longer ~~the~~  
fills then & sound.

35. <sup>Thayer</sup> Mr. Thayer has  
a pupil 9 years of  
age born deaf &  
dumb who has only  
had 39 lessons on  
the forte piano, plays  
some of the pieces of Nueli  
in just time —

36. If a punch be  
be ~~played~~ blown  
by a pinner who  
plays it it will  
become so false that  
a good player can  
produce proper tone  
with it —

37. The proper sound of  
a flute may be blown  
away ~~to~~ above  
which becomes <sup>high</sup> ~~strong~~

38. Ornaments always the  
standard of pitch  
but not of time —



39. It is affirmed by Elementary  
theory in Music  
that the intervals must  
be expressed in rational  
numbers - why may not  
approximate answers  
have as well as in many  
branches of the Math-  
ematics? —

40. The difference between  
the tone Greater and Less  
is 80:81. called Comma  
in Music —

41. The note produced by  
from an Apothecaries  
mortar is deeper <sup>higher</sup> the  
thicker the bottom.

42. The thicker that a  
bell is in the crown  
the higher is the tone

43. In tuning the fifth  
third and octave  
are tuned, the chord  
of sixth and fourth makes  
the octave of the fourth  
give the 2 -

44. In Germany the  
tuners spread the six-  
quarter over the whole  
system. In England they  
tune a few keys as  
perfect as possible, if  
the rest are used they  
are very bad -

45. The German note  
is a French invention  
the French from a  
German invention  
— Both are characteristics  
of the respective countries

46. It is commonly observed  
that the brass strings  
of the bass in Musgraves  
Exercise much often a  
large compass has  
been in the room as  
the case otherwise  
— given the case  
— since brass caps and more  
that iron, the above must  
be owing to the iron not to the  
strings

47. What is the best po-  
sition of the head to  
perform in the best  
manner a musical in-  
strument?

48. Concert pitch is taken  
from the first string  
and varies according to  
the fashion or pitch  
of the string used.

49. The breath blown  
on the strings of a  
Harpichord will put  
it out of tune —

30. A Harpichord will  
get quite out of tune

by the best of the room  
but next morning will be  
perfectly in tone.

51. In tuning by fifths  
a sharp will be gained  
— The rule to learn is  
make your thirds as  
sharp and your fifths  
as flat as the ear will  
bear —

52. If the "sounding of  
the trumpet" in the  
Mosaic <sup>the dead</sup> ~~resurrection~~ must  
be by the Horns  
not the Harmony of  
its notes —

33. In the Horn there  
are only 4 notes true  
Key: 3 5 . 8 —

34. In the humpet there  
are only 4 notes true  
Key: 3: 5: 8 —

35. Chromatic scale  
explains the n<sup>o</sup>. of  
notes above & below are  
of 6 perfect the Key—  
on the Horn on July  
12. on the Tubular.  
22 —

36. If the admitt of consid-  
erable latitude, the wire  
pin of a fifth may be  
turned more than  $\frac{1}{2}$  round  
without the ear feeling  
the fifth engaged - observe

37. Brass wires were hooked  
and stretched from 6  
to  $7\frac{1}{2}$  feet, after this  
they all had very little  
in their tone tho' the  
pins were turned twice  
round, gave the cause

38. What is the best method  
of removing the web from  
a horn - I will receive  
into a flap work

59. The Horn in the boys  
to the trumpet, yet the  
former has a smaller tube  
than the latter, this com-  
pensated by the greater  
length of the tube —

60. French horns are  
tuned up or made  
by shortening the  
tube —

61. What changes does  
the diameter of the  
tube in horns produce

62. In a keyed instru-  
ment there is not a sin-  
gle key perfect. —

There is there any one  
key more perfect than another?



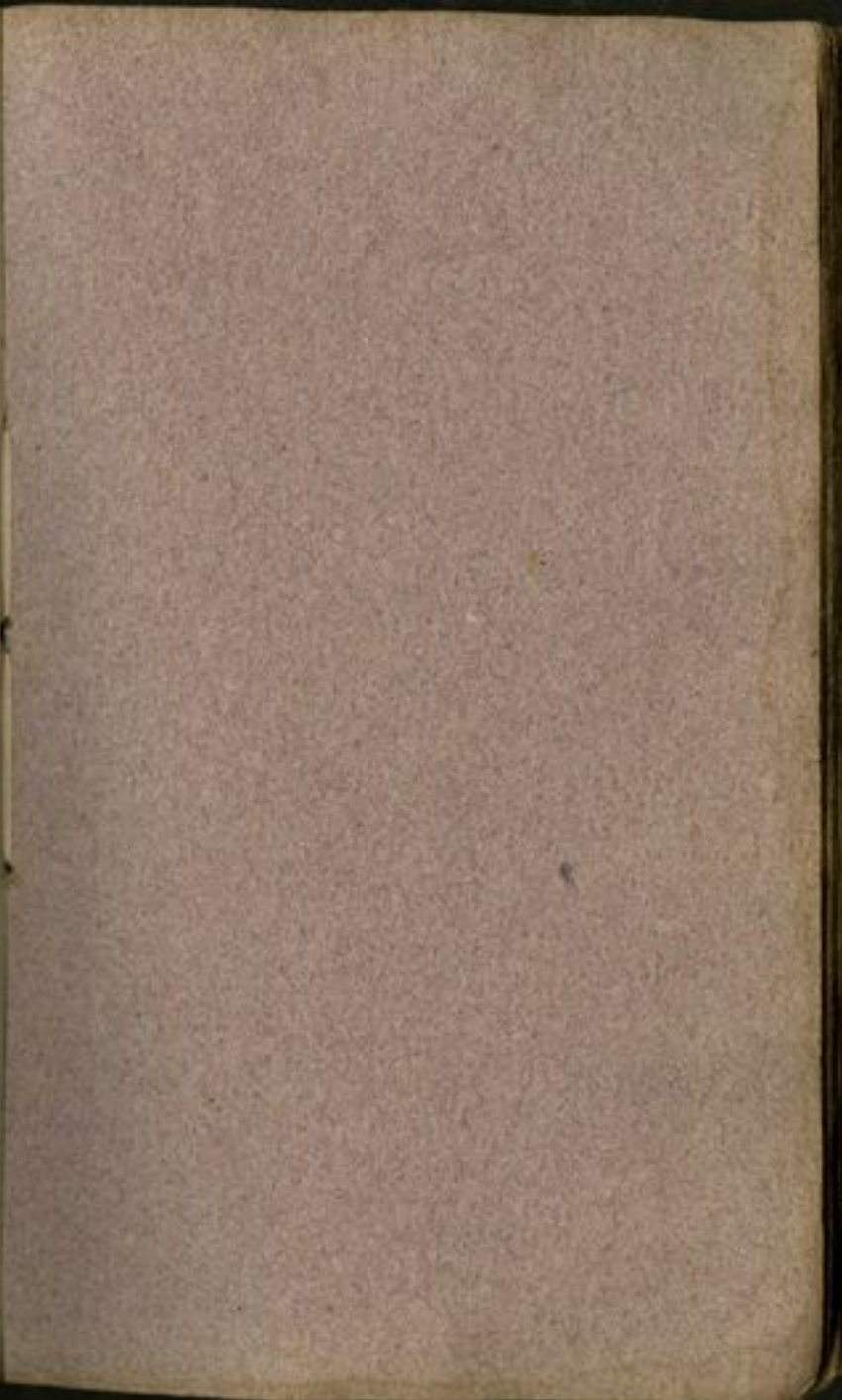
63. The fifth above the  
octave is more easily dis-  
tinguished — E — 2 —

64. Temperament out — The fifth,  
it is alleged, will bear to be  
a little flattened without hurt-  
ing the harmony, but the  
4<sup>m</sup> thirds will bear very little  
sharpening: — E — 2

65. The <sup>most</sup> frequent coincidence of  
the vibrations produces the  
most perfect concord in music  
this is expressed by the lowest  
number 1:2. being an octave  
— The proportions in Pythi-  
lus are one said by E — 2 to  
give pleasure in the same man-  
ner by low number, thin down  
and bend over, Longth to B<sup>2</sup> 2:1

66.

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



C. D. E. F. G. A. B. C.

where observe that the key note is C  
and the semitones E to F and B to C —  
By sharpening the fourths I we pass to the  
fifth D. — again

A. G. A. B. C. D. E. F. G.

Now the key G — by sharping the fourth we  
pass to the fifth. Thus G. A. B. C. D. —

&c. &c. —

To J. W. Dale 20 Feb.  
paid 10<sup>0</sup> C. St.

To Mr. B. 100 Long an.  
note 12 L. Date 27 Feb 1792  
in 9 months  
Ditto for Ditto in 12 Mo<sup>s</sup>

Note for 20 L to Mr. P. Dale  
25 Feb. in four months  
Ditto Ditto in six months  
both paid

To G. Melville for 10 L. 8 date  
19<sup>th</sup> March 1792 due July 1<sup>st</sup>  
paid

To L. O. for 3 L. Date 23<sup>rd</sup> Nov.  
due 26 May  
paid 16<sup>th</sup> Feb 1792