A sample of italic handwriting or Chancery Cursive, from a manual by Ludovico degli Arrighi, about 1522. English Roundhand in the 18th century, and later 19th and 20th century script styles, such as Spencerian, share italic cursive as an ancestor.
A selection of flourished capitals from the typeface Bickham Script Regular (designed by Richard Lipton). These were directly inspired by letters in “The Universal Penman.” Edited by George Bickham about 1741, this compilation of work from various writing masters is now a landmark for the English Roundhand style.
19th century script types from Fonderie G. Renault in Paris. This Copperplate or later Roundhand style, known in French as Anglaise, is distinguished by its delicate hairlines, compressed forms, and strong slope. It can be written with a flexible pointed pen, using variable pressure. It is shown here with the heavier, upright Rande.
Some principles of a formal pointed-pen style script, using Bank Script (designed by James West, 1895). Arrows indicate stroke direction. The red parallel lines compare the thicknesses of the downstrokes, which vary to maintain an even appearance. The interior space of each letter is wider than the heaviest stroke.
Capitals in a formal pointed-pen style script feature shapes that can be characterized as ovals, indicated here using Bank Script. This ties them to the forms of the small letters; similarly, the heaviest portions also occur on the downstrokes. The smaller example shows a reversed stroke emphasis, often known as an "Italian" style.
American penman C. P. Zaner created this Roundhand or Engrosser’s Script sample about 1898, and it was reproduced in “The New Zanerian Alphabets.” The bold strokes indicate an understanding of commercial lettering, since heavier scripts were being used in sign writing and advertising.
Zaner placed his script style first in his book, giving detailed instructions, and declaring it a foundational style for resolutions, diplomas, letterheads, business cards, and other professional announcements. He distinguished it from everyday cursive, noting squared endings that are drawn, and encouraging pen lifts.
An example of script with serif capitals, applied to a program cover design, that references historical sources. The culturally prominent New York client would have made this a prestigious commission. It resembles work by Tommy Thompson, one of the most successful lettering artists working in the mid-20th century.
Scripts were often used on signs during the 20th century. A cursive script for emphasis, combined with sans serif as shown here, would be typical. This sign in Birmingham, AL was part of a series, some of which survive today on the city’s streets.
Recommended books:

Eleanor Winters

Scripts: Elegant Lettering from Design’s Golden Age
Steven Heller and Louise Fili

Script Lettering for Artists
Tommy Thompson

The Universal Penman
George Bickham

Online sources:

“La Operina di Ludovico Vicentino, da imparare di scrivere lettera Cancellaresca”
(Ludovico degli Arrighi)
Internet Archive
https://archive.org/details/laoperinadiludou00arri

University of Scranton, Weinberg Memorial Library, Helen Gallagher
McHugh Special Collections
http://digitalservices.scranton.edu/cdm/singleitem/collection/zanerbloser/id/211/rec/18

Charles Paxton Zaner
University of Scranton, Weinberg Memorial Library, Helen Gallagher
McHugh Special Collections
http://digitalservices.scranton.edu/cdm/singleitem/collection/zanerbloser/id/7172/rec/93

“The New Zanerian Alphabets” by C. P. Zaner
https://www.iampeth.com/pdf/new-zanerian-alphabets

Columbia University Libraries, Rare Book & Manuscript Library, Joseph Urban Papers
https://dlc.library.columbia.edu/catalog/idpd:278816

https://typekit.com/fonts/bickham-script

https://www.myfonts.com/fonts/urw/bank-script/

Also:
International Association of Master Penmen, Engrossers, and Teachers of Handwriting
https://www.iampeth.com

Palmer’s Penmanship Budget
https://www.iampeth.com/pdf/palmers-penmanship-budget

https://p22.com/family-Zaner

https://houseind.com/hi/davison_spencerian