d. 38. c.

The HARPSICHORD Master

XIIIth Book Containing

Plain & easy Instructions for Learners

on the

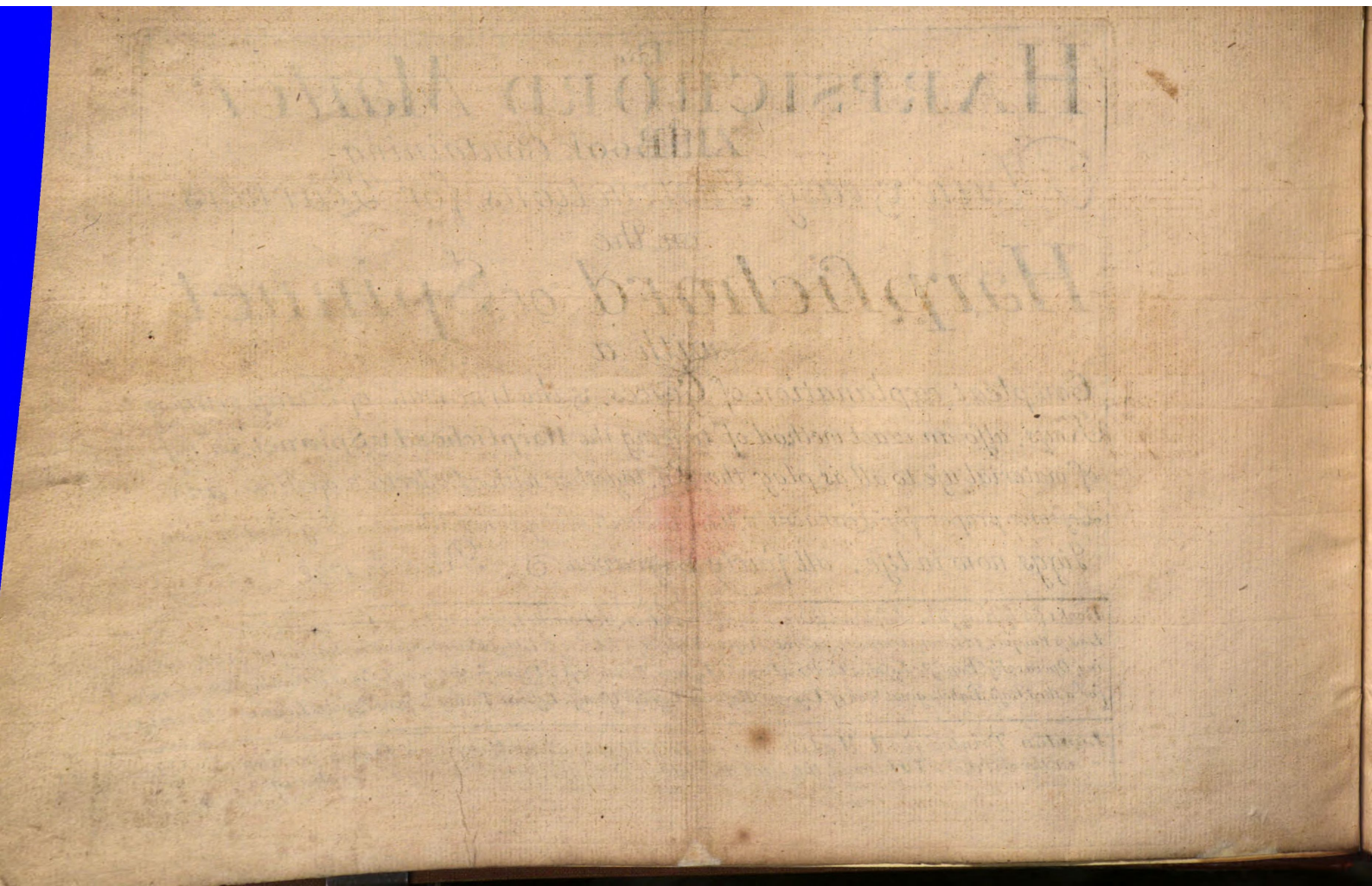
Harpsichord or Spinnet

with a

Compleat explanation of Graces, & the true manr. of Fingering ye Keys, also an exact method of tuneing the **Harpsichord & Spinnet**, being of material use to all as play thereon, together with a Collection of Aires and Lessons proper for Learners & the favourite Song-tunes Minuets Rigadoons and Jiggs now in Use. all fairly Engraven Price 2s. 1728

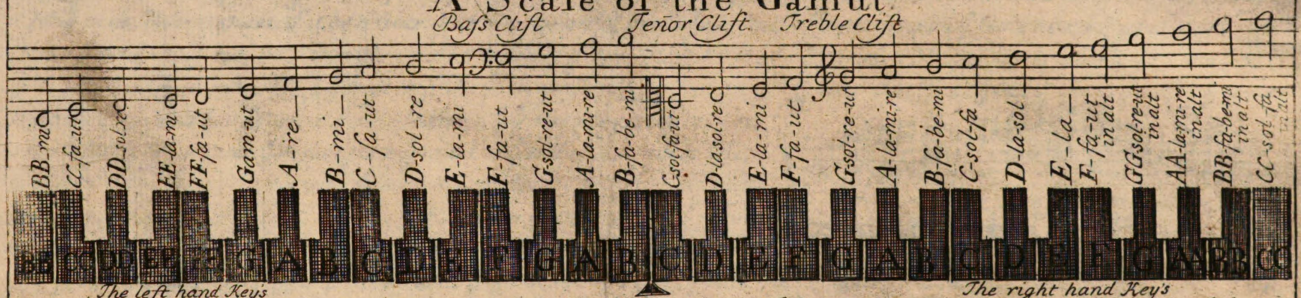
Books for ye Harpsichord Spinnet & Organ lately Printed; Mr H: Purcells Lessons. Dr Blows Lessons & Psalms, ye 1. 2. 3d. Ladys Banquet, Ld Birons Overture & Aires, Dupars Lessons, ye 1. 2. 3. 4th. Ladys Entertainment containing all ye Airy Lessons in ye Operas Sigr Baptists Lessons, Eccles & Purcells Lessons, Vollentarys & Fugues for ye Organ, Lessons in Camilla, Kellers rules for a thro Bass, Babel's great book of Lessons, Masmans Lessons Youngs Lessons Lullys Lessons Zipolis Lessons. 6 Overtures

London, Printed for **I Walsh** Servt to his Majesty at the Harp and Hoboy in Catherine Street in the Strand & **I Hare** at the Viol & Flute in Cornhill near the Royal Exchange



There will nothing conduce more to ỹ perfect attaining to play on ỹ Harpsichord or Spinnet, then a Serious application to ỹ following rules first learn ỹ Gamut or Scale of Musick, getting ỹ names of ỹ notes by hart, observing at ỹ same time wch line & space every note stands on, ỹ yt may know them at first sight in any Lesson, to which purpose I have placed a Scheme of keys exactly as they are in ỹ Spinnet or Harpsichord, & on every key ỹ first letter of ỹ Note directing to ỹ names lines & spaces where ỹ proper note stands.

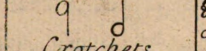
A Scale of the Gamut.



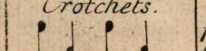
All Lessons on ỹ Harpsichord or Spinnet are prickt on 5 lines & two Staves in Score, ỹ first Stave contains ỹ Treble & is perform'd with the right hand, ỹ second Stave is ỹ Bass & play'd with ỹ left hand, in ỹ Example of ỹ Gamut there are thirty black Keys, which is ỹ number contain'd in ỹ Spinnet or Harpsichord, but to some they add more both above & below; Notes standing below ỹ 5 lines & have leger lines added to them are call'd double, as double CC fault or double D D solre, so are they above, but then they are call'd in alt, as being ỹ highest; there are also in ỹ Example twenty inward Key's, that are white, they are ỹ half notes, or Flats & Sharps to ỹ other Key's: a Sharp is markt thus ♯ & if placd before any note in a lesson it must be play'd on ỹ inner key or half note above & makes it sound half a note higher, a Flat is markt thus ♭ & if placd to any note it must be play'd on the inner key or half note below & makes ỹ sound half a note lower, as for example, ỹ same inner key ỹ makes A re Sharp makes B mi Flat, so ỹ half notes throughout ỹ Scale are Sharps to ỹ plain key's below them, & Flats to ỹ plain keys above them

Comon time.

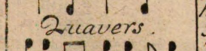
Semibreif.



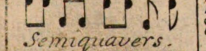
Minums.



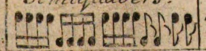
Crotchets.



Quavers.



Semiquavers.

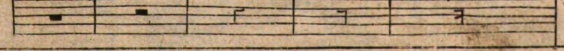


Example of the time or length of Notes.

Theres nothing more difficult in Musick then playing of true time, of wch theres two sorts Common & Triple, Common time is known by any of these marks C ¢ ỹ first is very slow, ỹ next a little faster, & ỹ last a brisk time, & each has to ỹ length of one Semibreif in a barr, & held in playing as long as ỹ can moderately tell 4 thus 1.2.3.4. two Minums as long as one Semibreif, 4 Crotchets, 8 Quavers, or 16 Semiquavers.

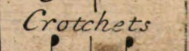
Triple time has either 3 or 6 Crotchets in a bar, & known by these marks $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ ỹ first is 3 Minums in a bar play'd slow, ỹ second is 3 Crotchets in a bar play'd slow, ỹ third has ỹ same but play'd faster, ỹ last has 6 Crotchets in a bar, & is to brisk tunes as Jiggs & Paspy's, when a prick or dot follows any Note it is to be held half as long again as ỹ Note it self is; where a Semibreif rest is, leave playing while ỹ tell 4, a Minum rest 2, & a Crotchet 1, so in proportion a Quaver or a Semiquaver.

Rests



Triple time

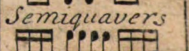
Minum



Crotchets

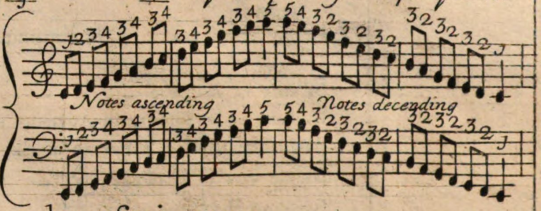
Quavers

Semiquavers



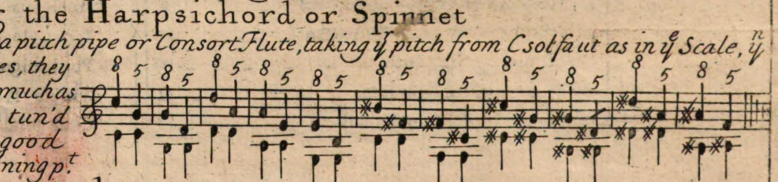
Rules for Graces

A Shake is markt thus explain'd thus a beat thus exp: thus a plain Note & shake thus exp: thus a fore fall thus exp: thus a back fall thus exp: thus ỹ turn thus exp: thus ỹ shake turn'd thus exp: thus observe ỹ ỹ always Shake from ỹ Note above, & beat from ỹ Note or half Note below according to ỹ key ỹ play in & for ỹ plain Note & shake if it be a Note without a point ỹ are to hold half of it plain upon ỹ Note above ỹ as is mark't, and shake ỹ other half, but a Note with a point, hold all ỹ Note plain & shake ỹ point, a Slur is markt thus exp: thus ỹ battery thus exp: thus ỹ Bass Clift ỹ Tennor Clift ỹ Treble Clift a bar thus at ỹ end of every time for ỹ easier keeping it, a double bar set at ỹ end of a strain ỹ ỹ may play it twice over, a repeat thus :S: to show ỹ repeat from ỹ mark to ỹ end of ỹ strain or lesson, to know wch key a tune is in, observe ỹ last note or close, & by ỹ ỹ key is nam'd, all round Oct^s end with ỹ first strain, Observe in ỹ fingering of ỹ right hand ỹ thumb is ỹ 1st. so on to ỹ 5th. & ỹ left hand ỹ little finger is ỹ 1st. & so on. ỹ fingers to ascend are ỹ 3d. & 4th. to decend ỹ 3d. & 2d.

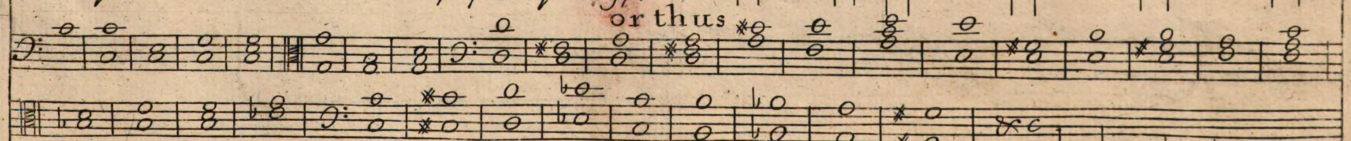


Rules for tuning the Harpsichord or Spinnet

First set ỹ Harpsichord or Spinnet to Consort pitch, by a pitch pipe or Consort Flute, taking ỹ pitch from Csolfaut as in ỹ Scale, wch ỹ tune ỹ 8ths & 5ths as ỹ Scale directs observing ỹ bearing notes, they have a dash thrô ỹ tail, wch ỹ have tun'd ỹ middle, or as much as is set down in ỹ Scale, ỹ rest both Treble & Bass is to be tun'd by octaves or 8ths by practice of this ỹ may obtain a good Ear, wch is ỹ best directer, & in a little time be perfect in ỹ tuning p.t

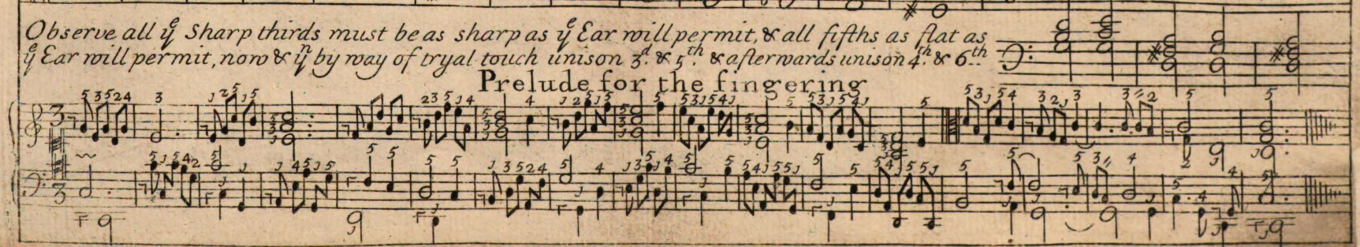


or thus



Observe all ỹ Sharp thirds must be as sharp as ỹ Ear will permit, & all fifths as flat as ỹ Ear will permit, now & ỹ by way of tryal touch unison 3d. & 5th. & afterwards unison 4th. & 6th.

Prelude for the fingering



A Table *of the* Leſsons Aires *and* Song tunes *contain'd in this Book.*

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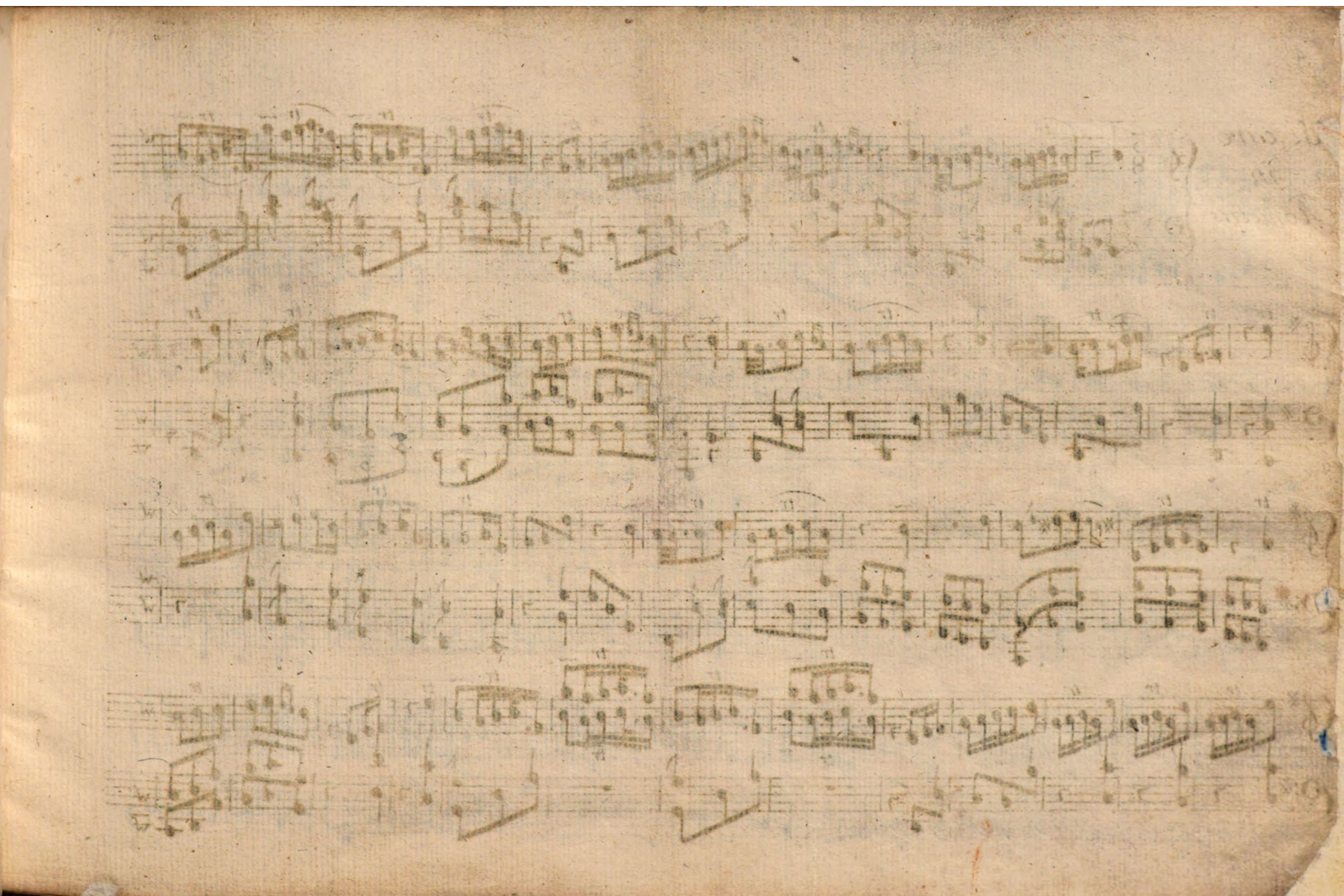
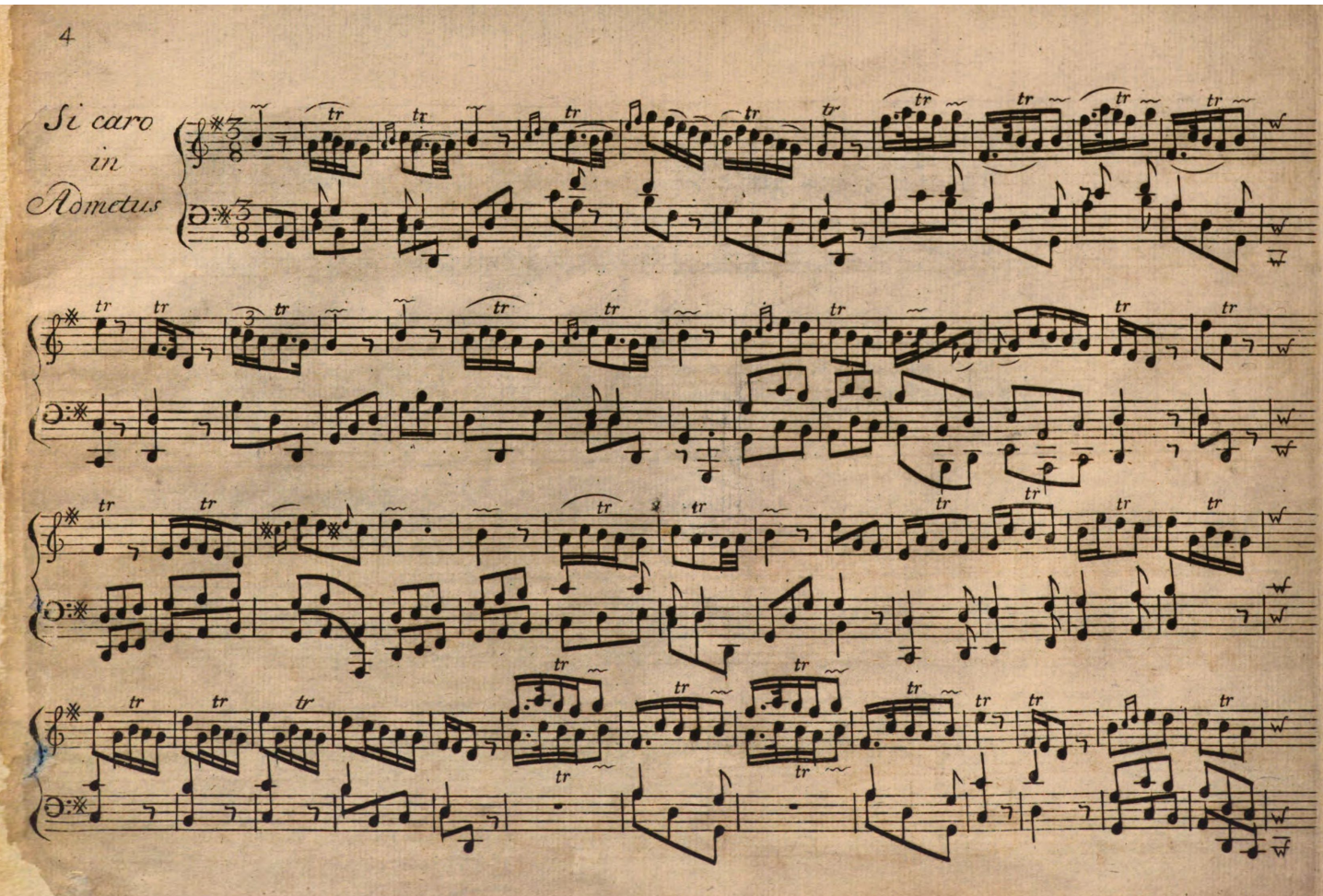
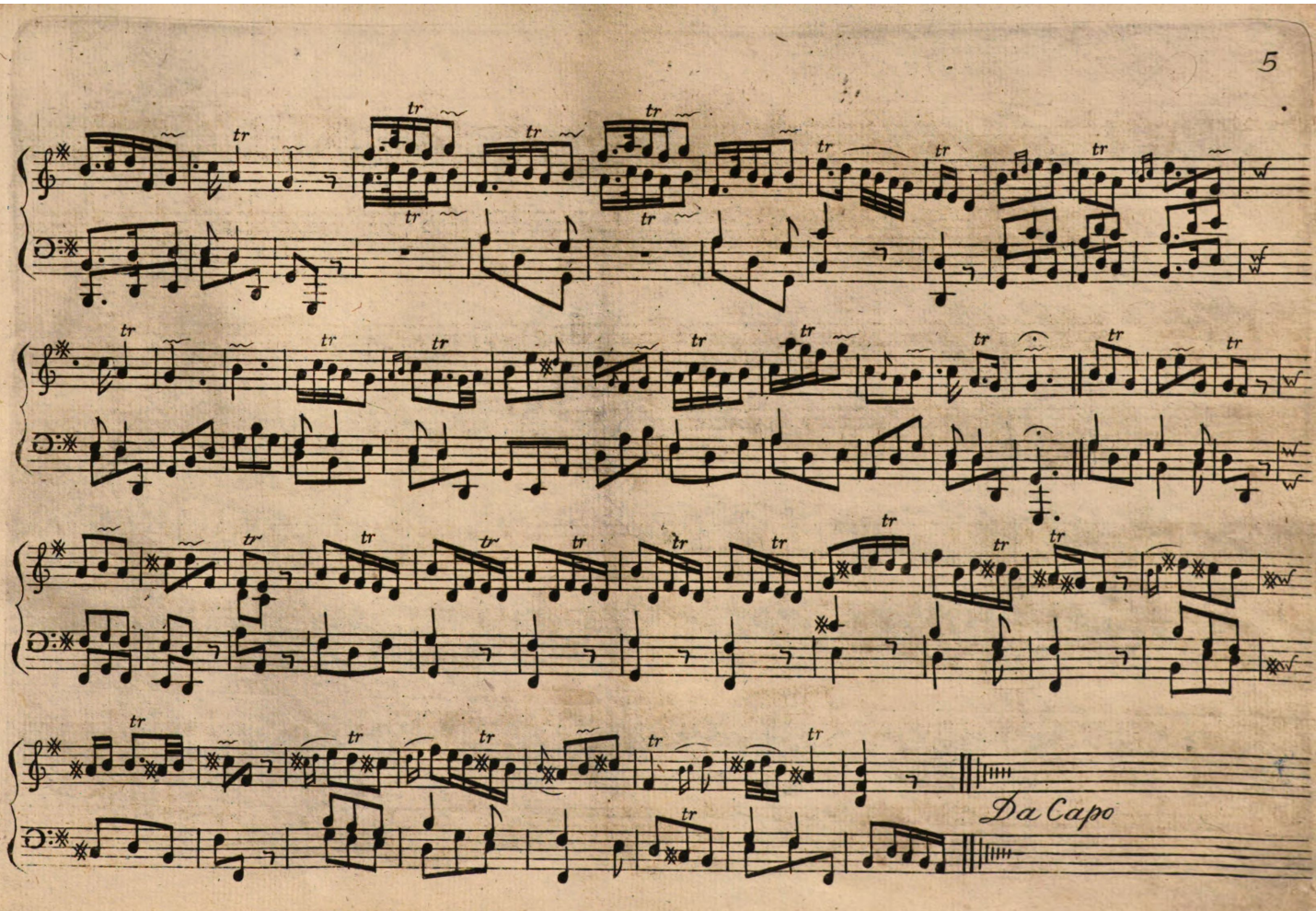
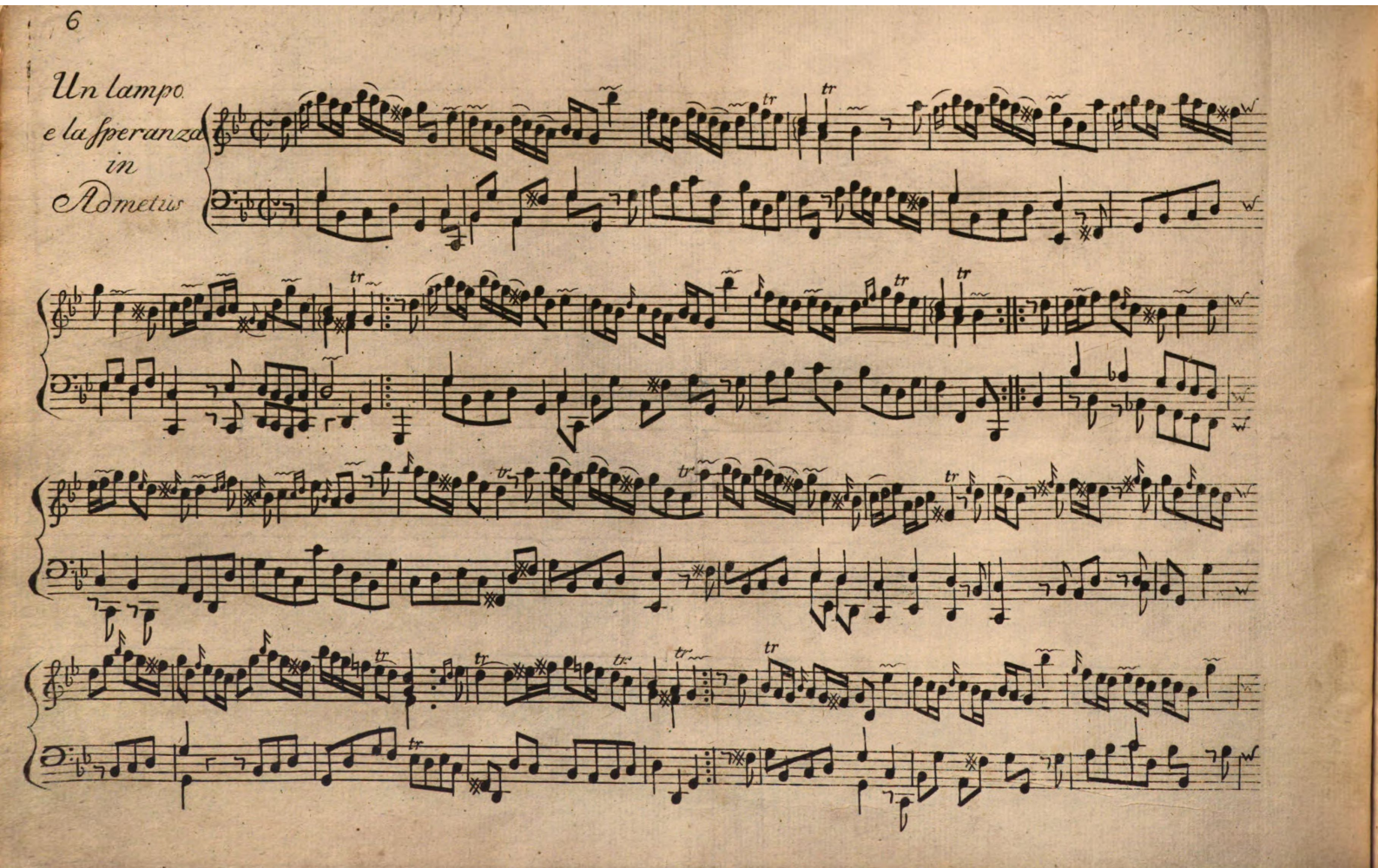
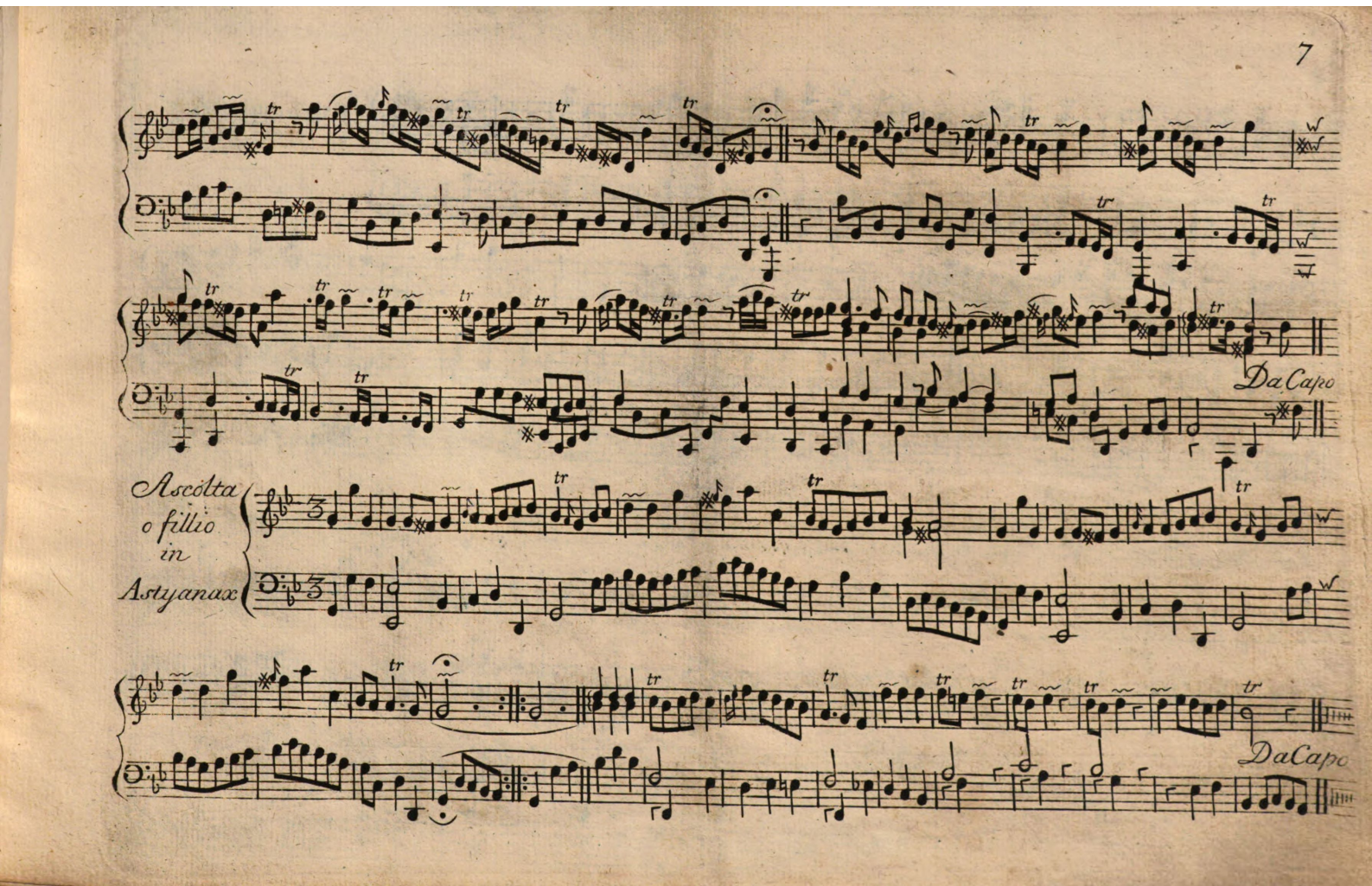



Si caro
in
Ademetus


Da Capo


Un lampo
e la speranza
in
Ometus


Da Capo
Ascolta o fillio in Astyanax
Da Capo

Dimmi cara

in Scipio

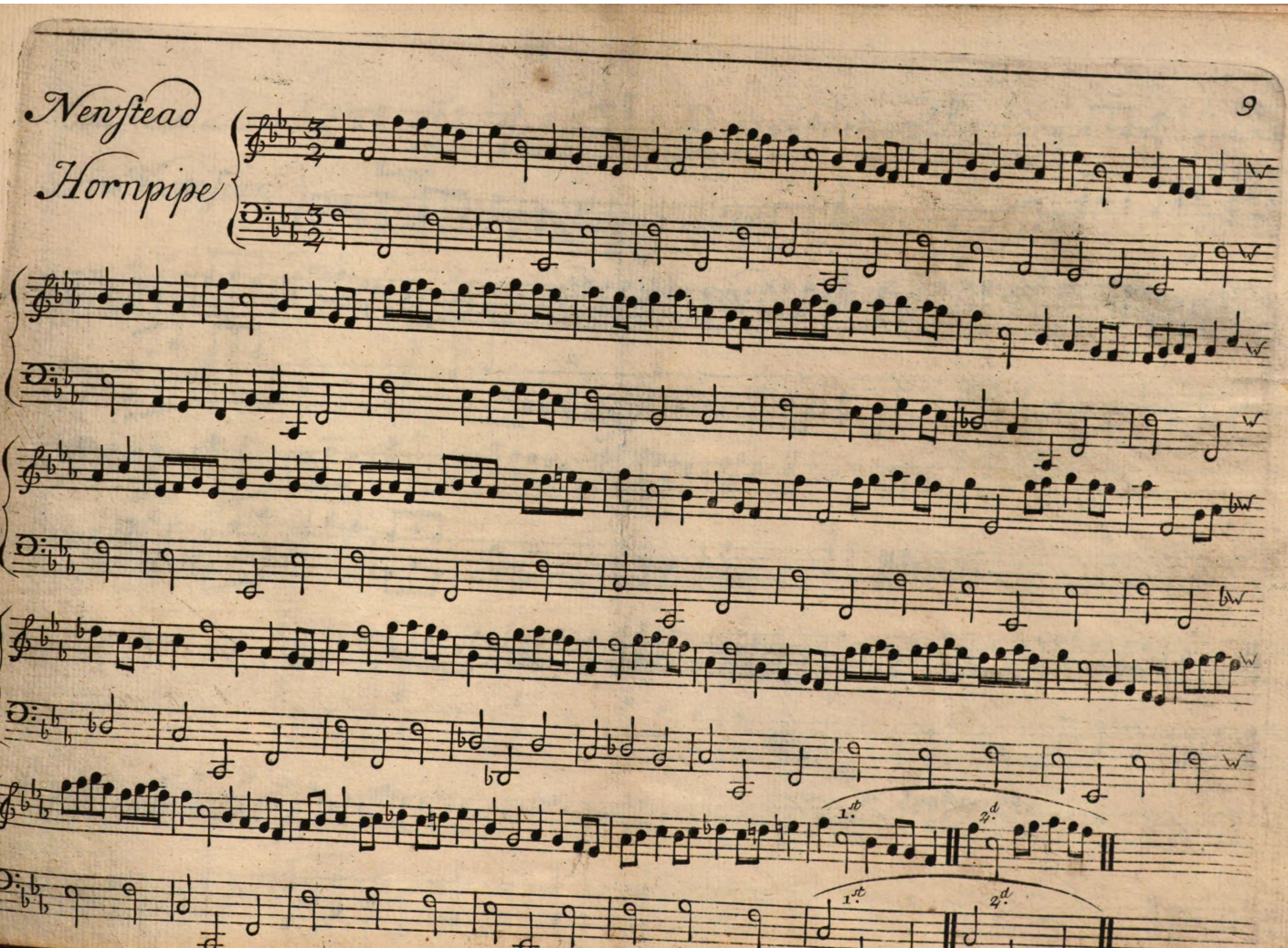
Adagio

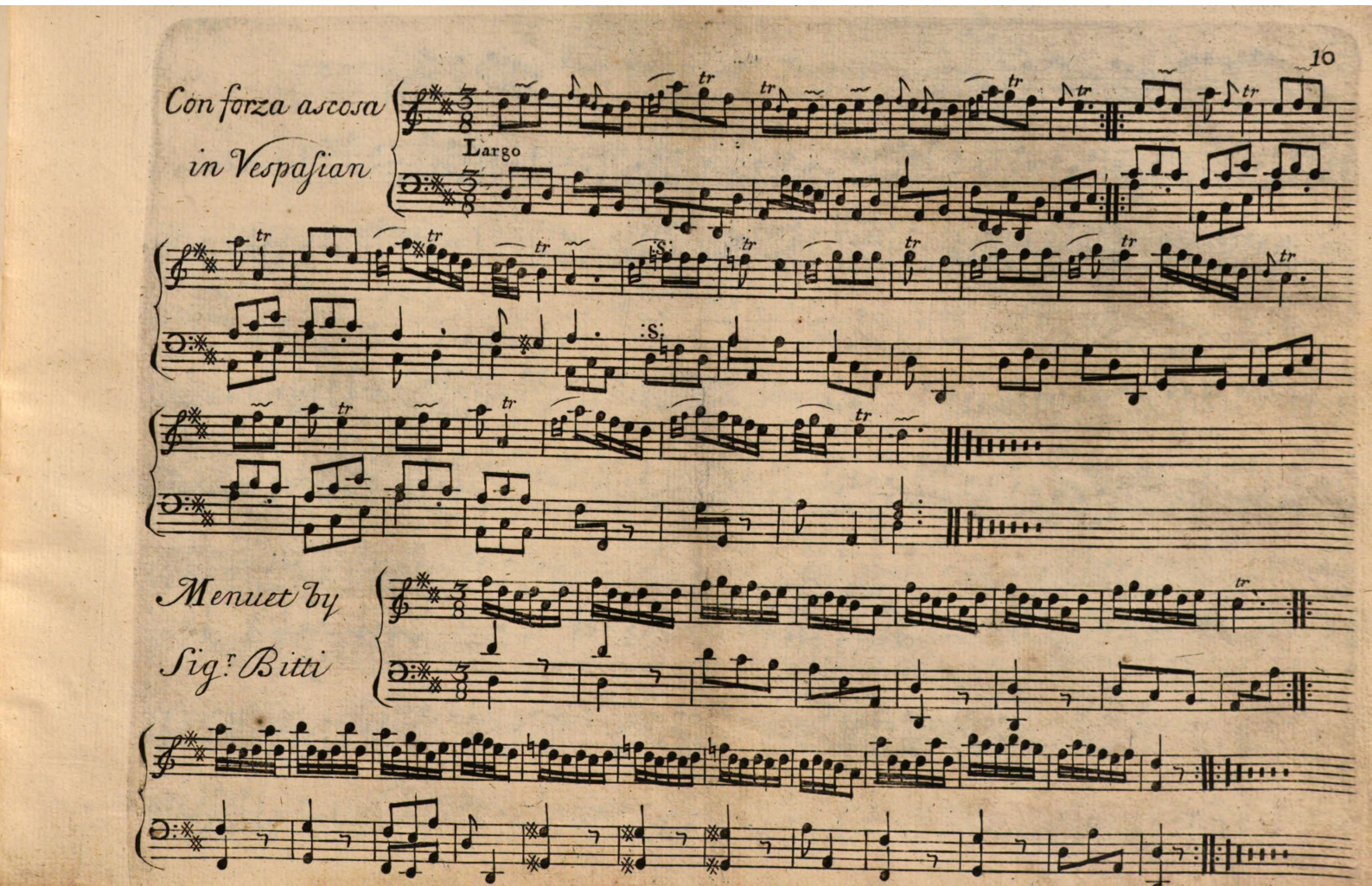
Andante

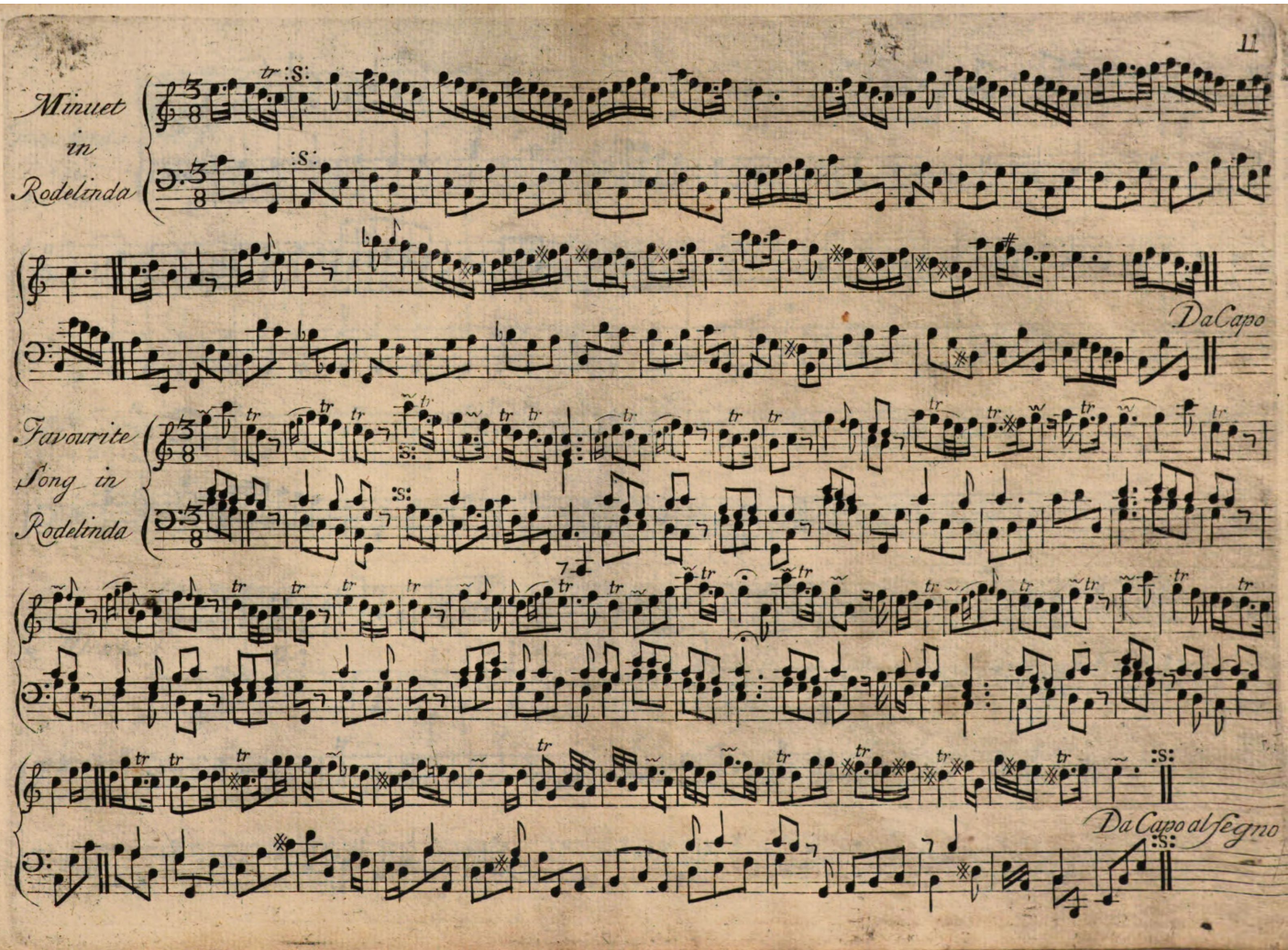
Sym.

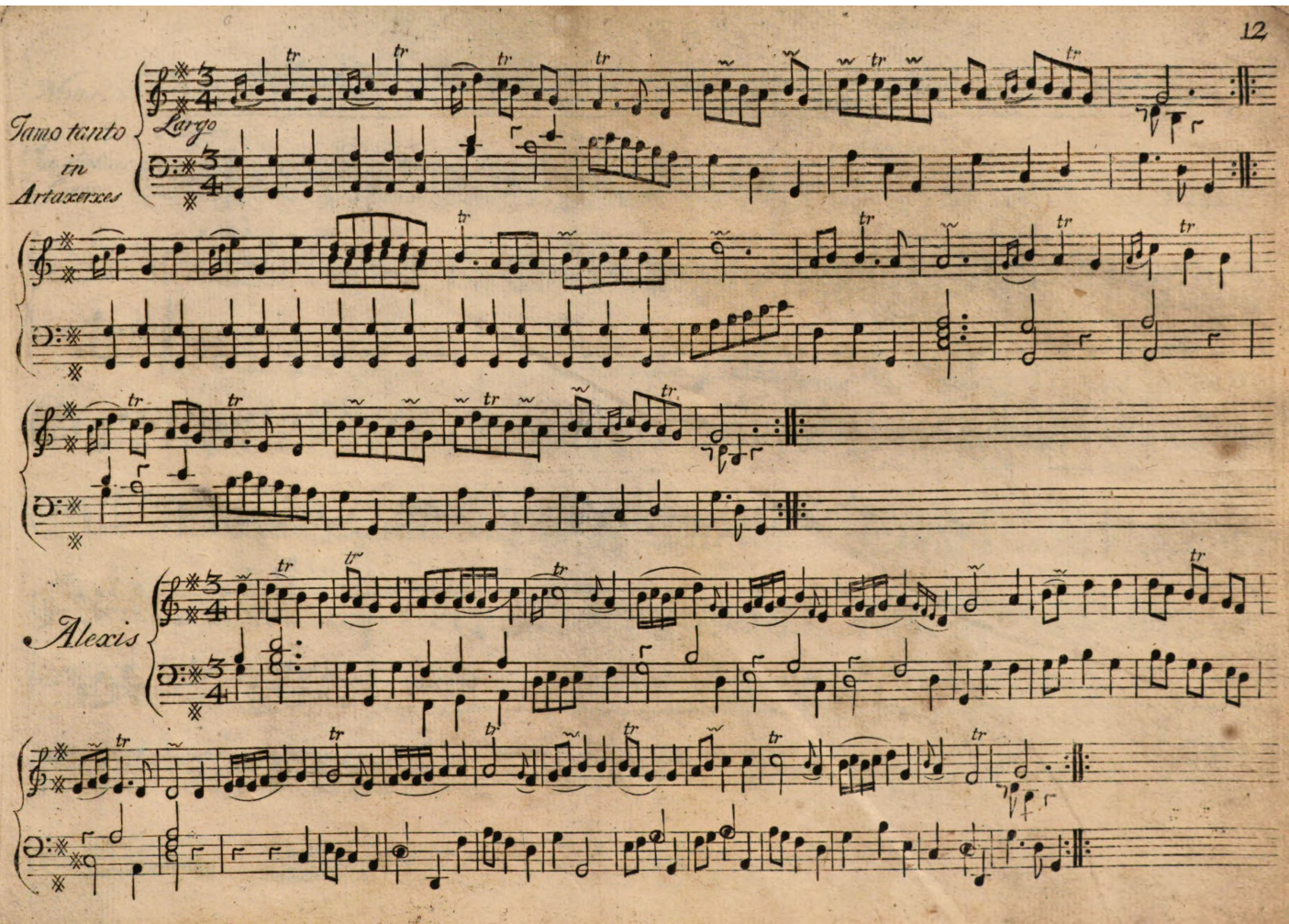
Da Capo

Nenfstead Hornpipe




Con forza ascosa
in Vespasian
Largo
Menuet by
Sig.r Bitti


Minuet in Rodelinda
Da Capo
Favourite Song in Rodelinda
Da Capo al segno


Tamo tanto
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Artaxerxes
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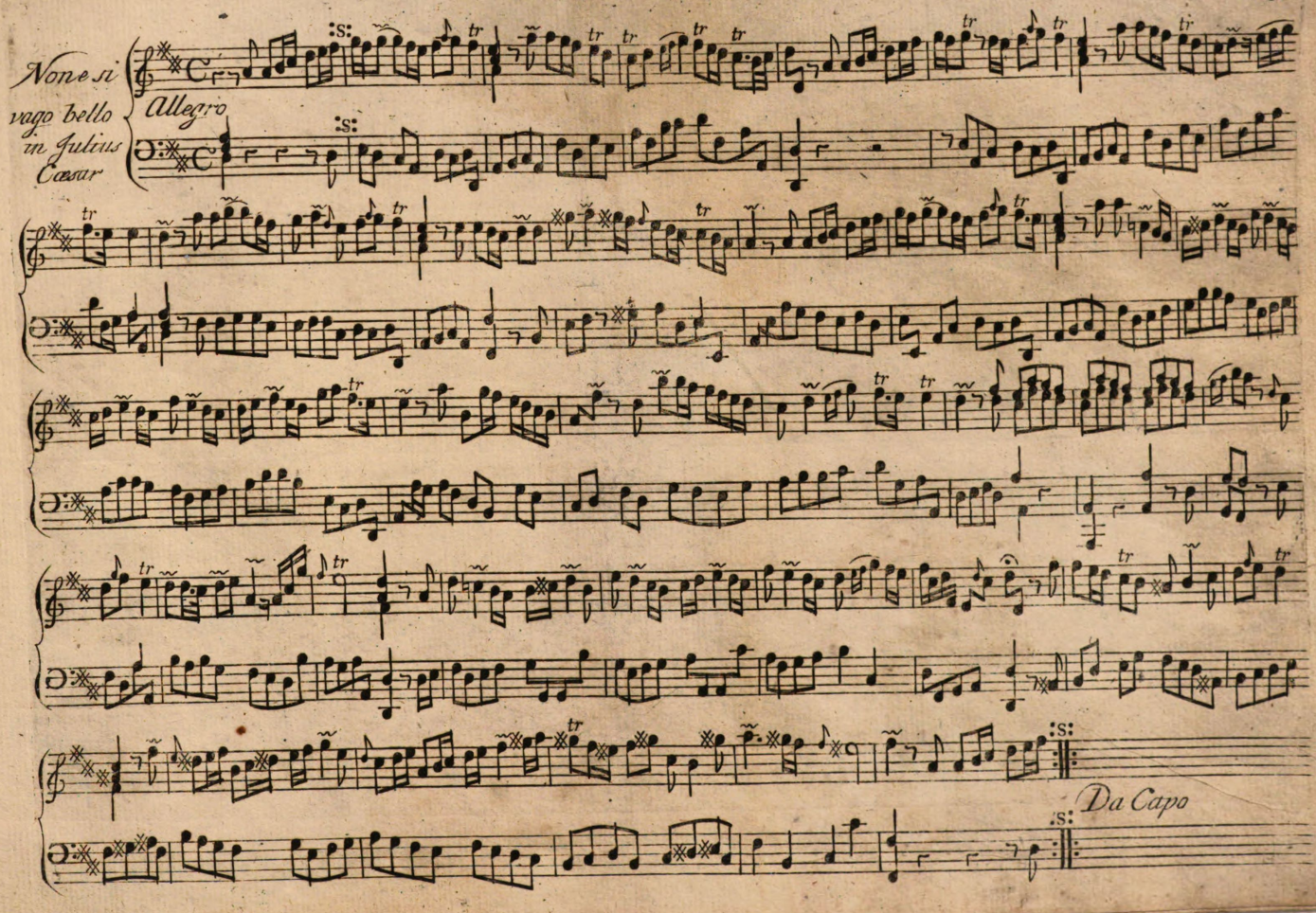
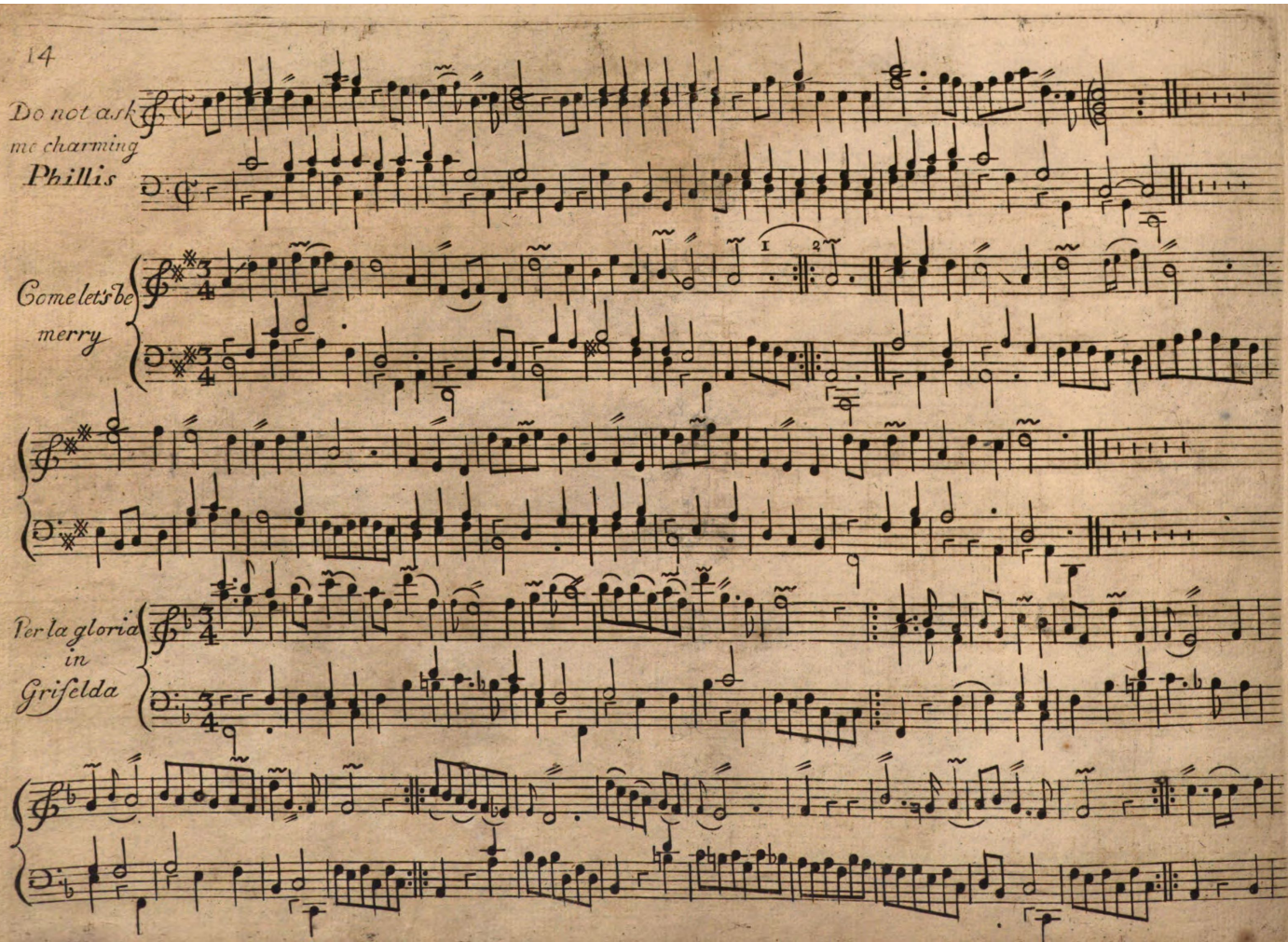
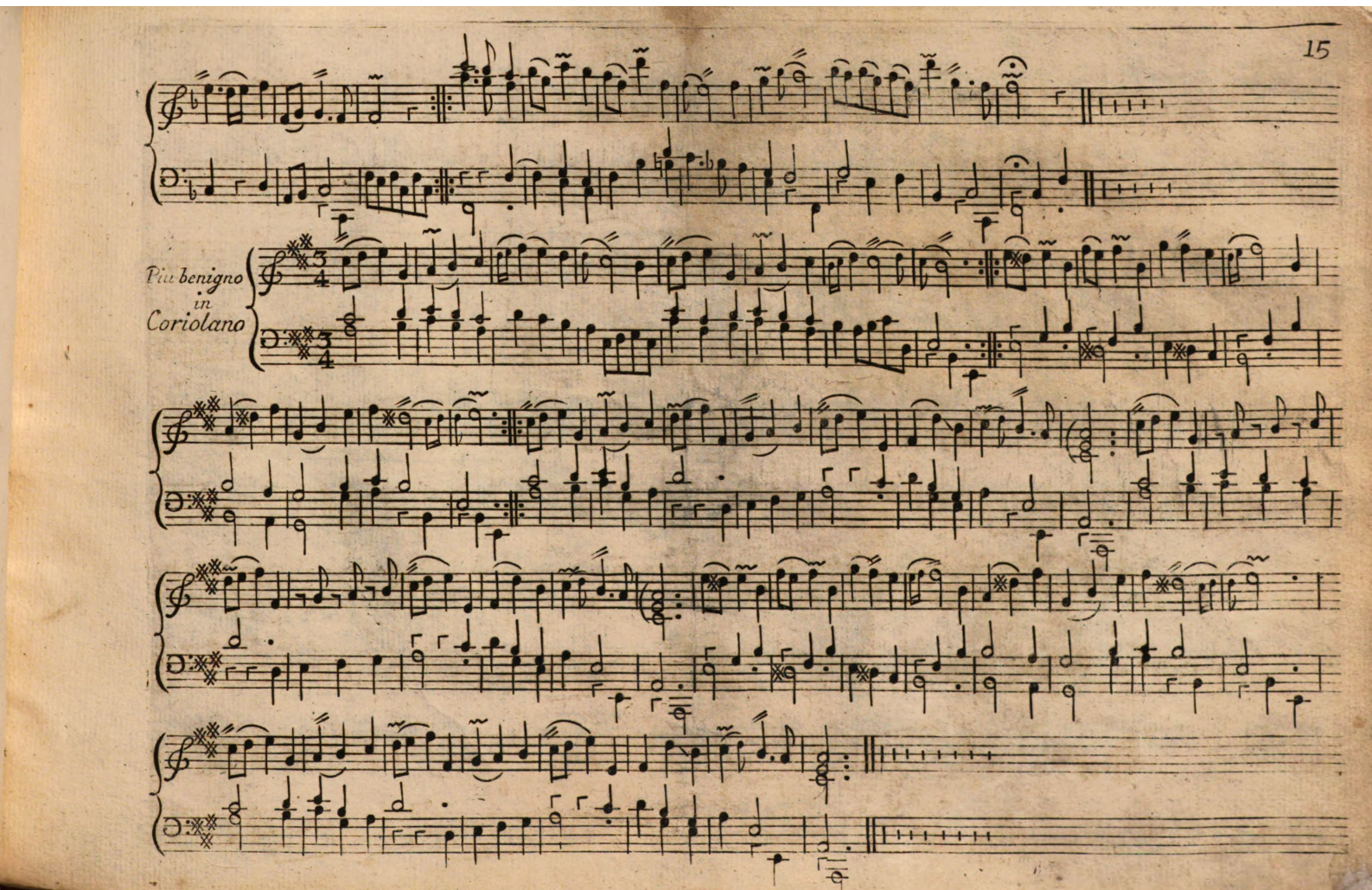
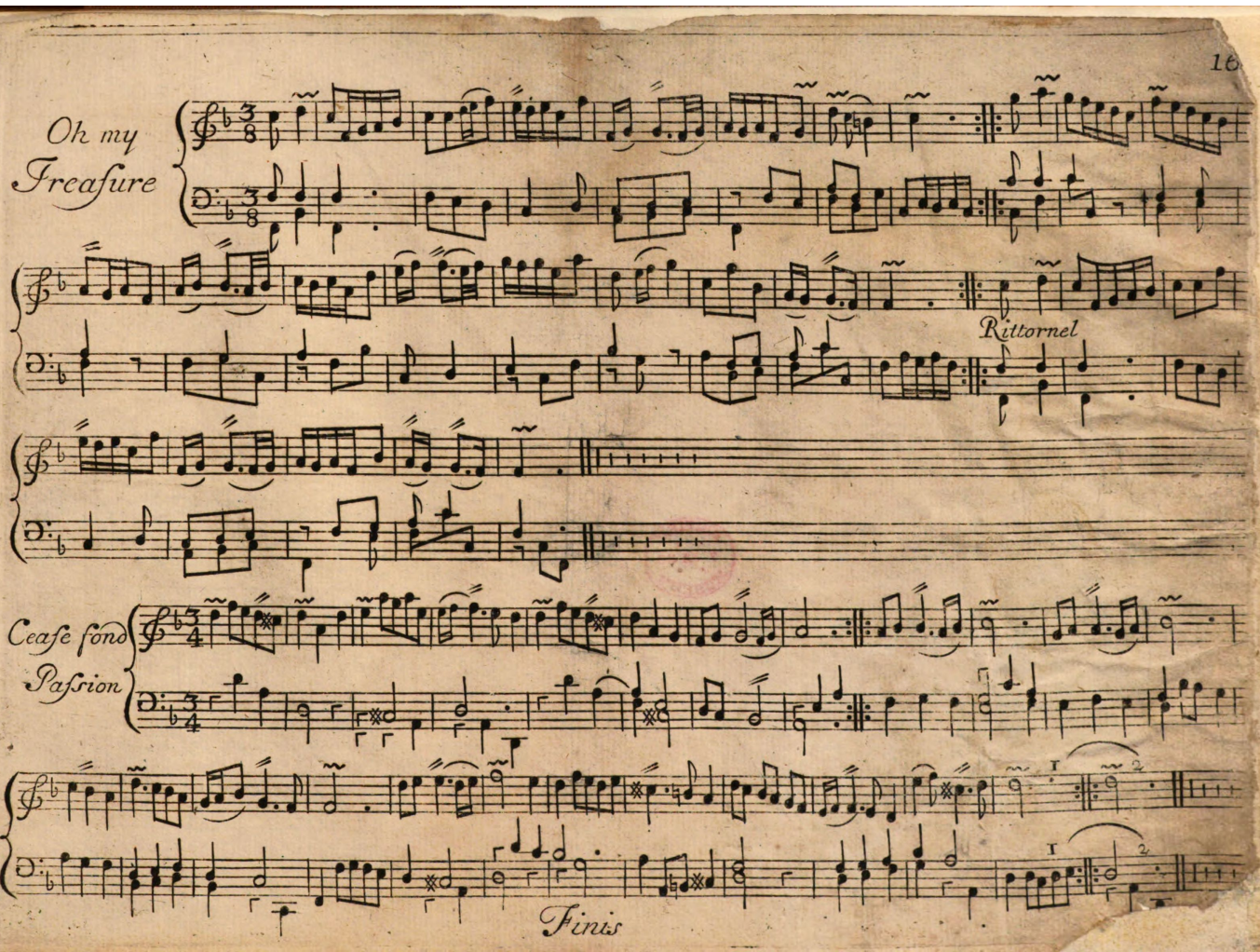
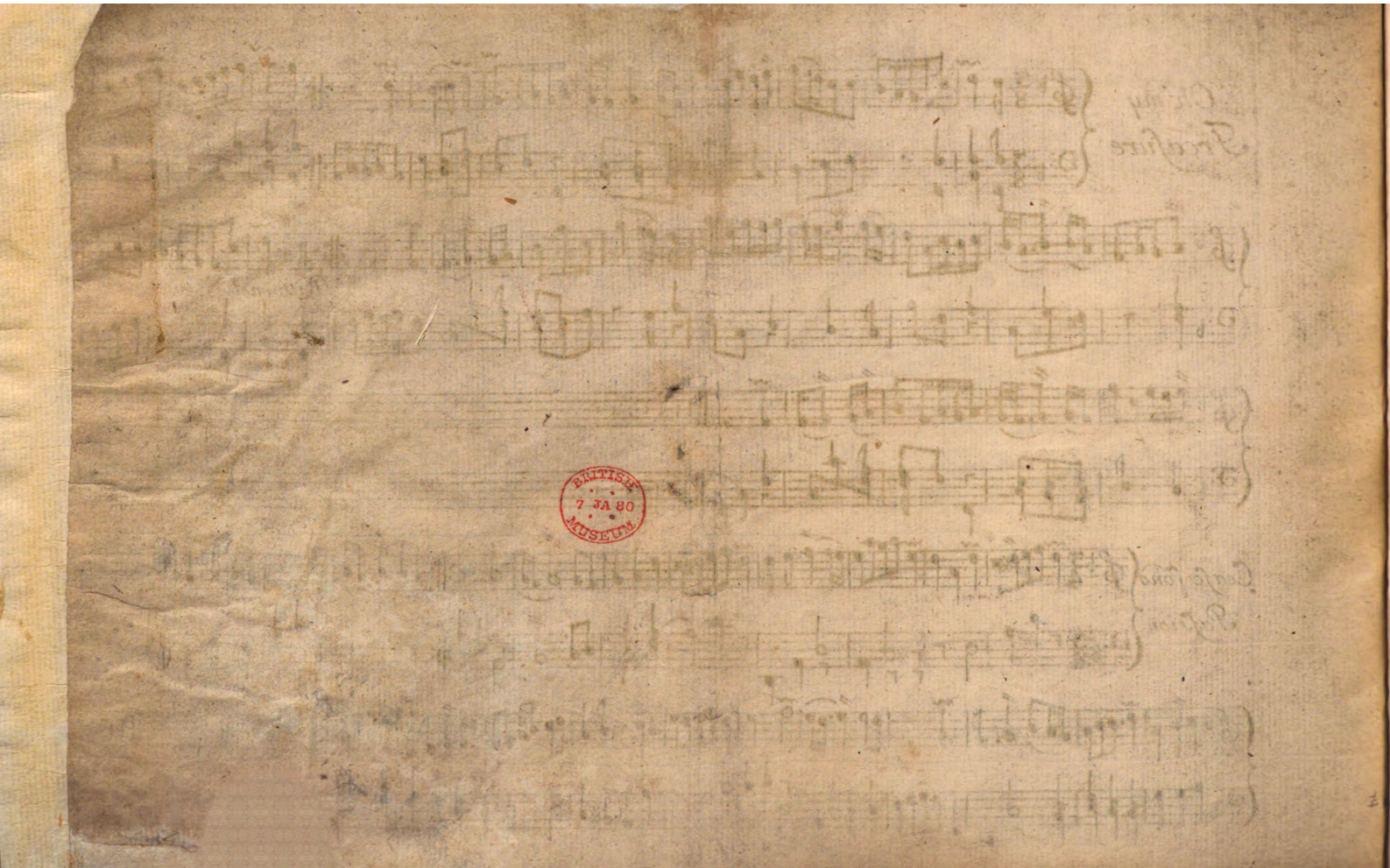
Alexis


None si vago bello in Julius Cæsar
Allegro
Da Capo


Do not ask me charming Phillis
Come let's be merry
Per la gloria in Griselda


Più benigno
in
Coriolano


Oh my
Treasure
Rittornel
Cease fond
Passion
Finis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