The

HARPSICHORD Master

XII.th Book Containing

Plain & easy Instructions for Learners on the Harpsichord or Spinnet

with a

Compleat explanation of Graces, & the true man.r of Fingering y.e 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 2.s 1727

d. 38. b.

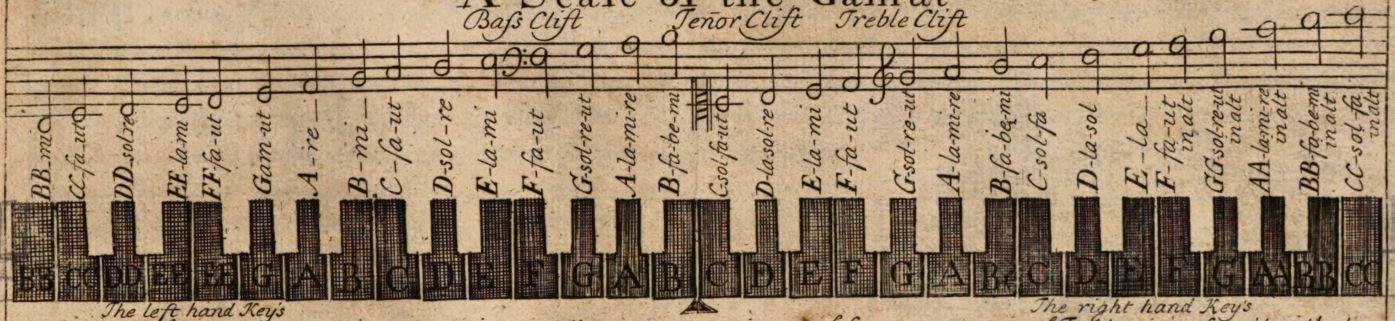
Books for y.e Harpsichord Spinnet & Organ lately Printed; M.r H: Purcells Lessons. D.r Blow's Lessons & Psalms, y.e 1.st 2.d & 3.d Ladys Banquet, L.d Birons Overture & Aires, Dupars Lessons, y.e 1.st 2.d 3.d & 4.th Ladys Entertainment containing all y.e Airy Lessons in y.e Operas, Sig.r Baptists Lessons, Eccles & Purcells Lessons, Vollentarys & Fugues for y.e 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 Serv.t 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

14

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 ỹ line & space every note stands on, ỹ ỹ may know them at first sight in any Leſson, to which purpose I have placed a Scheme of key's 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 faut or double DD 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.

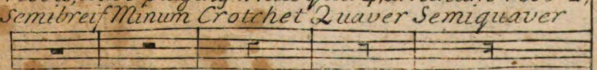
Semiquavers.

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 ¢ D 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 3/2 3/1 3/4 6/4 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 Iiggs & 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

A Scale of the Gamut

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

Notes ascending Notes decending

Rules for tuning the Harpsichord or Spinnet

First set yr Harpsichord or Spinnet to Consort pitch, by a pitch pipe or Consort Flute, taking yr pitch from Csolfaut as in ye Scale, yn tune yr 8ths & 5ths as ye Scale directs observing yr bearing notes, they have a dash thro' ye tail, wn yu have tun'd ye middle, or as much as is set down in ye Scale, ye rest both Treble & Bass is to be tun'd by octaves or 8ths by practice of this yu may obtain a good Ear, wch is ye best directer, & in a little time be perfect in ye tuning pt.

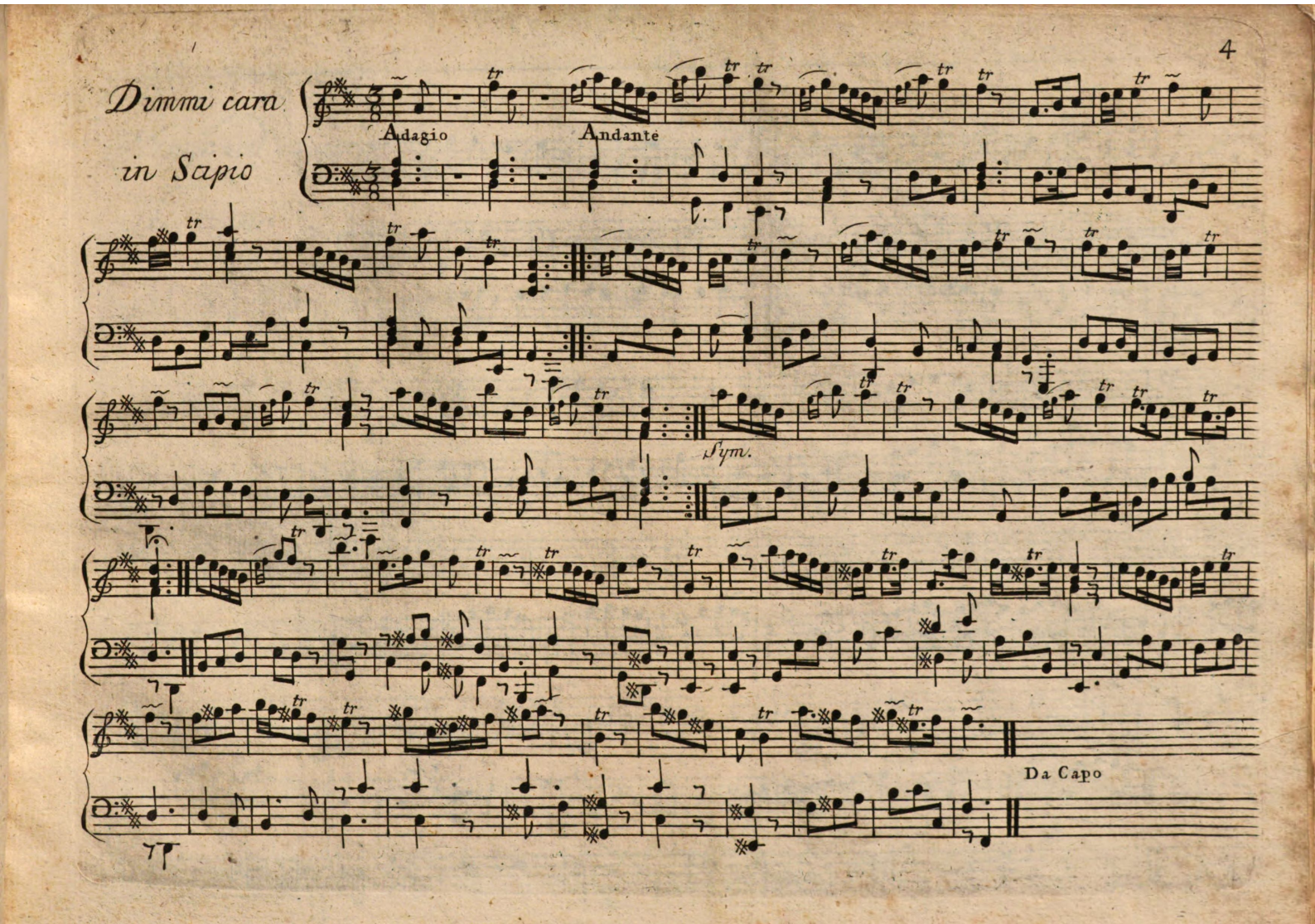
or thus

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

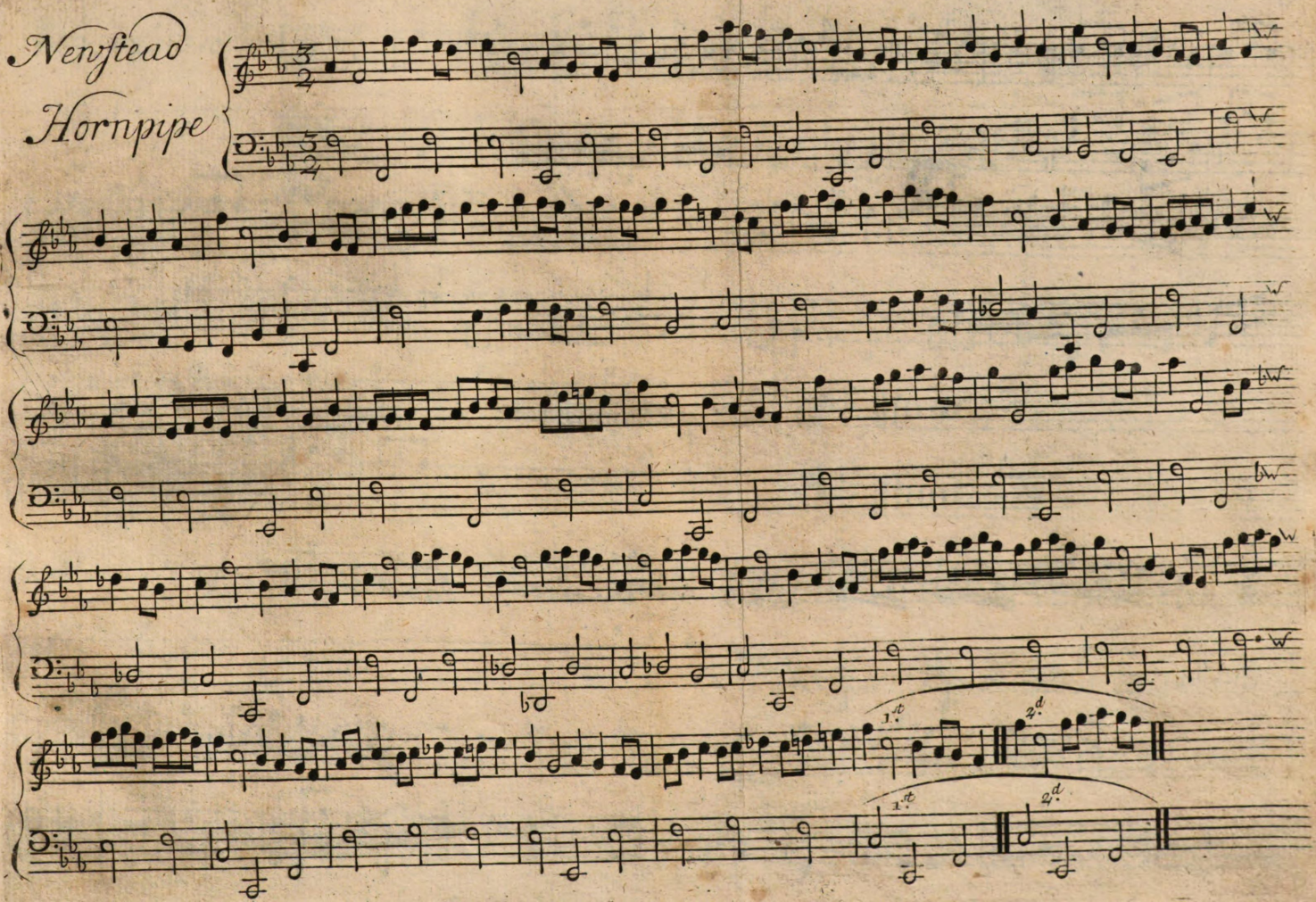
Prelude for the fingering

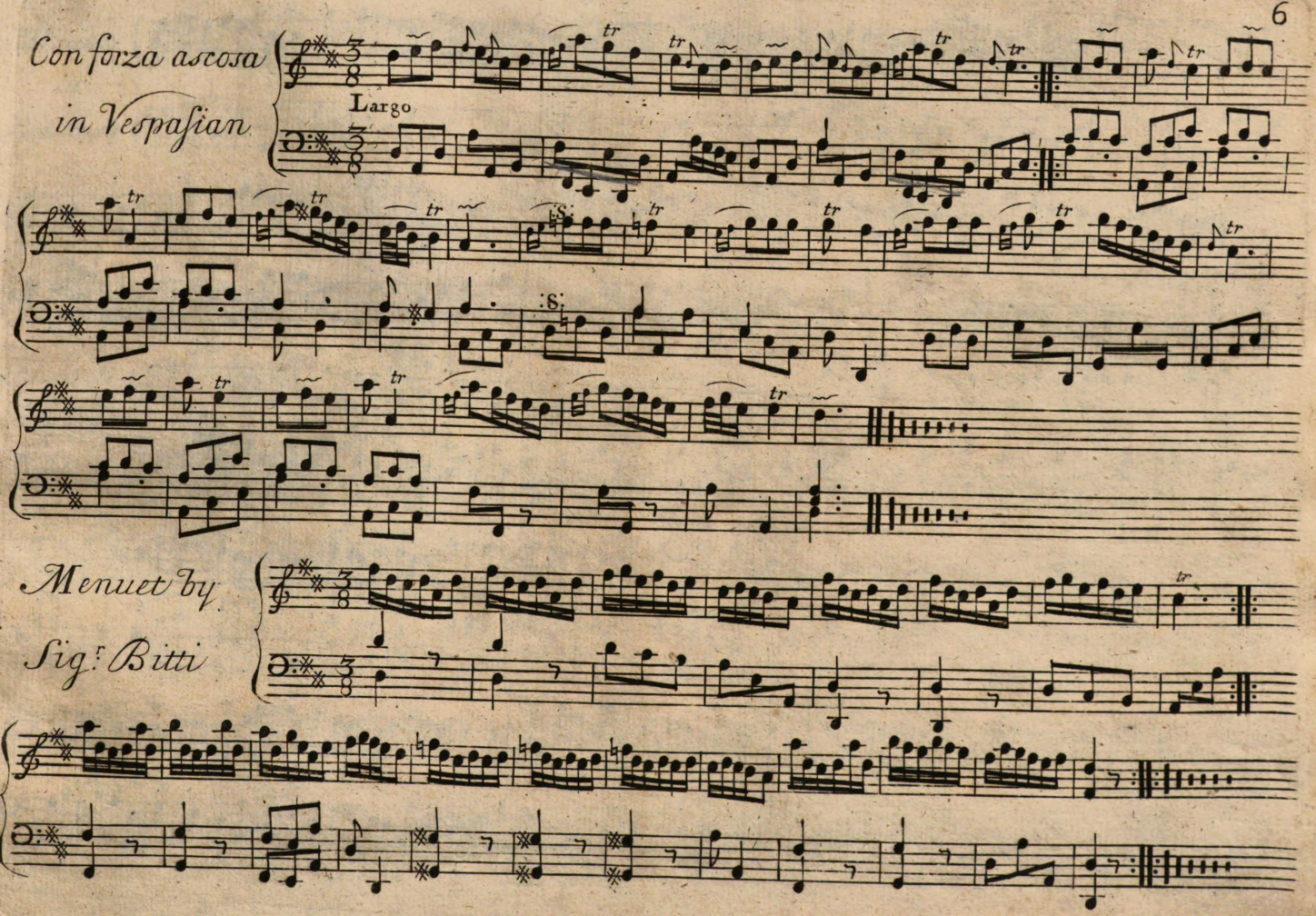
A Table *of the* Lefsons Aires *and* Song Tunes *contain'd in this Book*

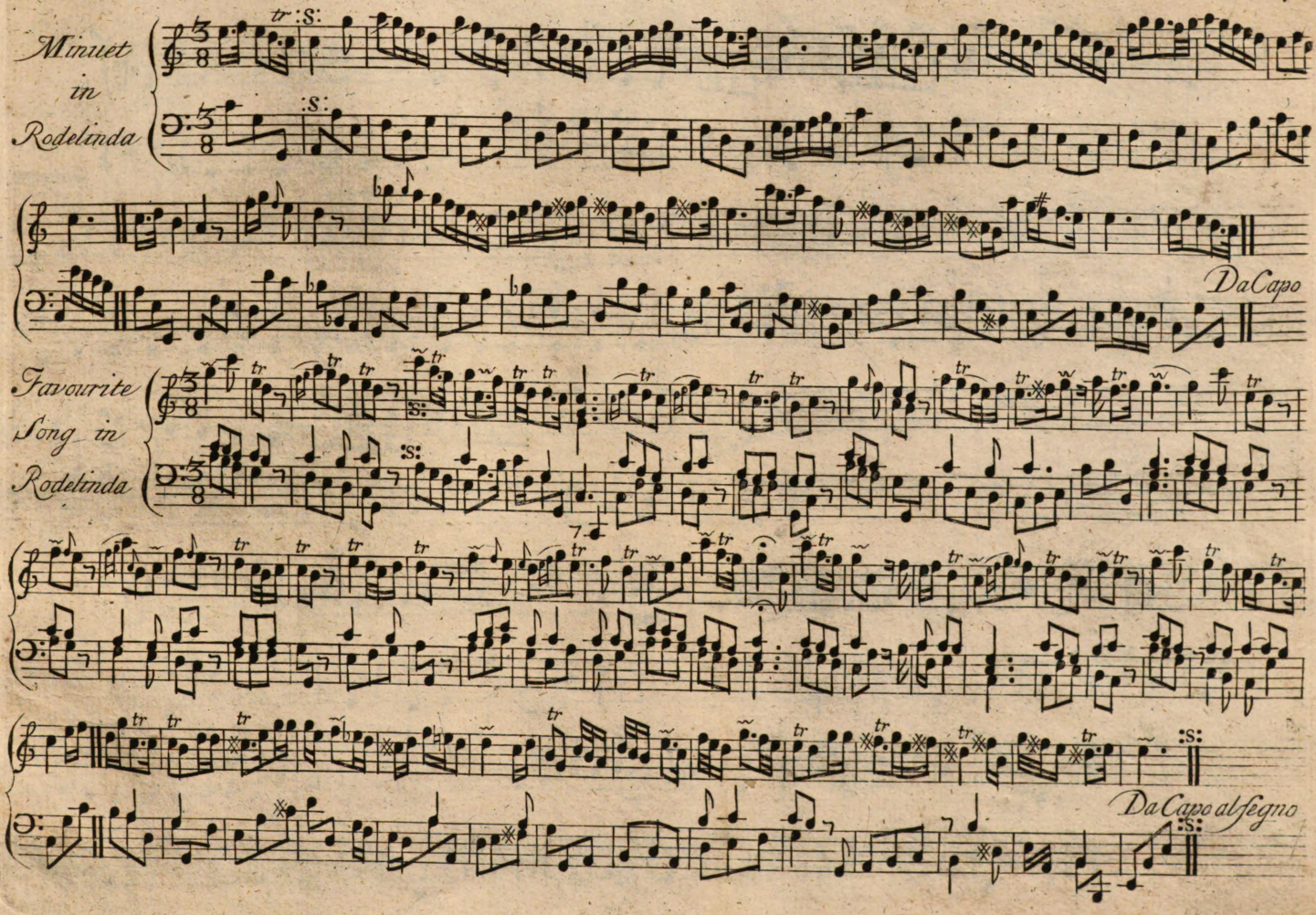
Dimmi cara in Scipio 4
Newstead Hornpipe 5
Con forza ascosa in Vespasian . . 6
Minuet by Sig^r Bitti 6
Minuet in Rodelinda 7
Favourite Song in Rodelinda . . . 7
Tamo tanto in Artaxerxes 8
Alexis 8
Non e si vago bello in J: Cæsar . 9
Do not ask me charming Phillis 10
Per la gloria in Grifelda 10
Piu benigno in Coriolanus 11
Oh my treasure 12
Cease fond Paſsion 12
Minuet in Muzio Scævola 13
Cupid releive me in Arsaces . . 14
Mio caro ben in Astartus 16
Sweet are the Charms 16

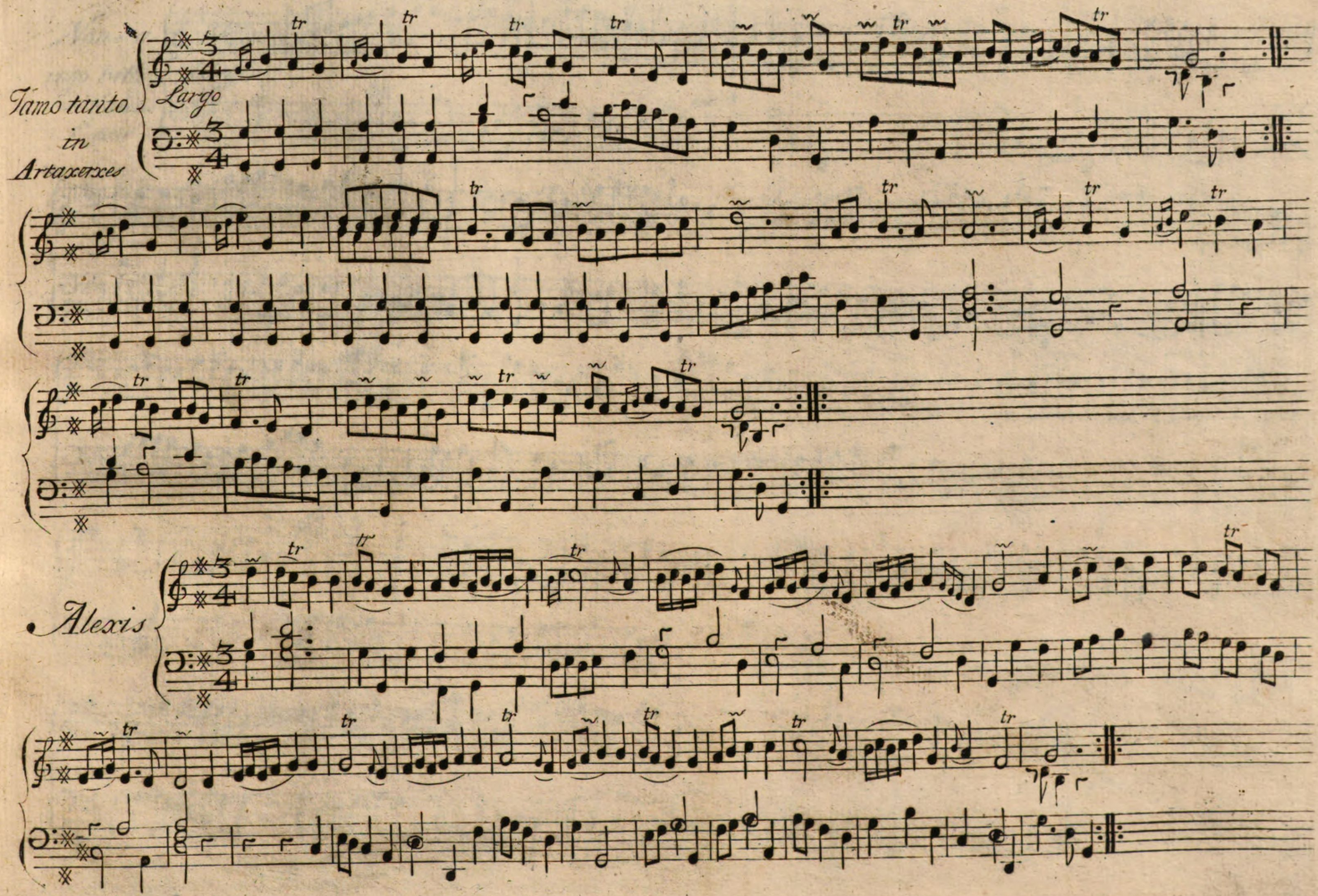

Dimmi cara
in Scipio
Adagio
Andante
Sym.
Da Capo

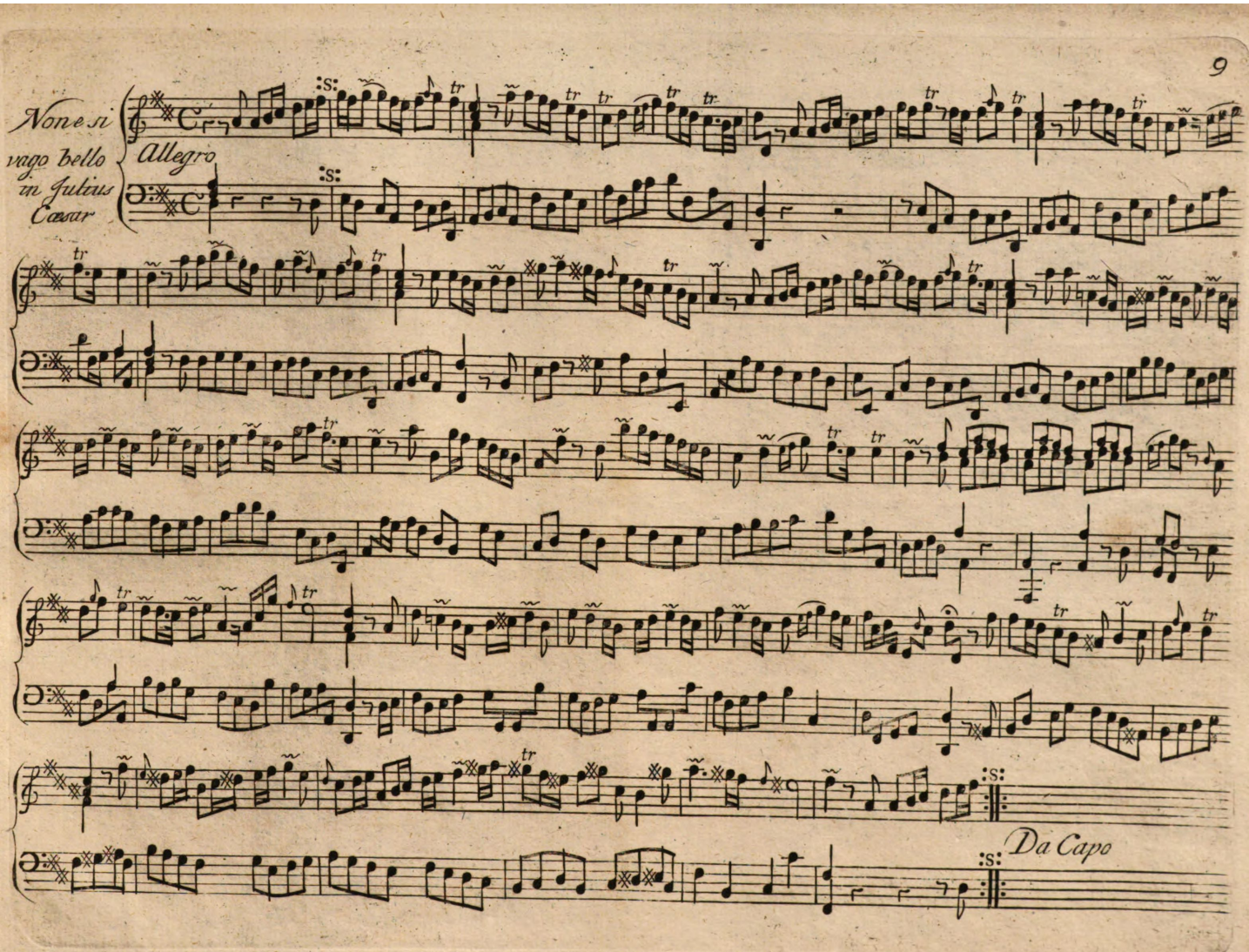
Nenstead Hornpipe

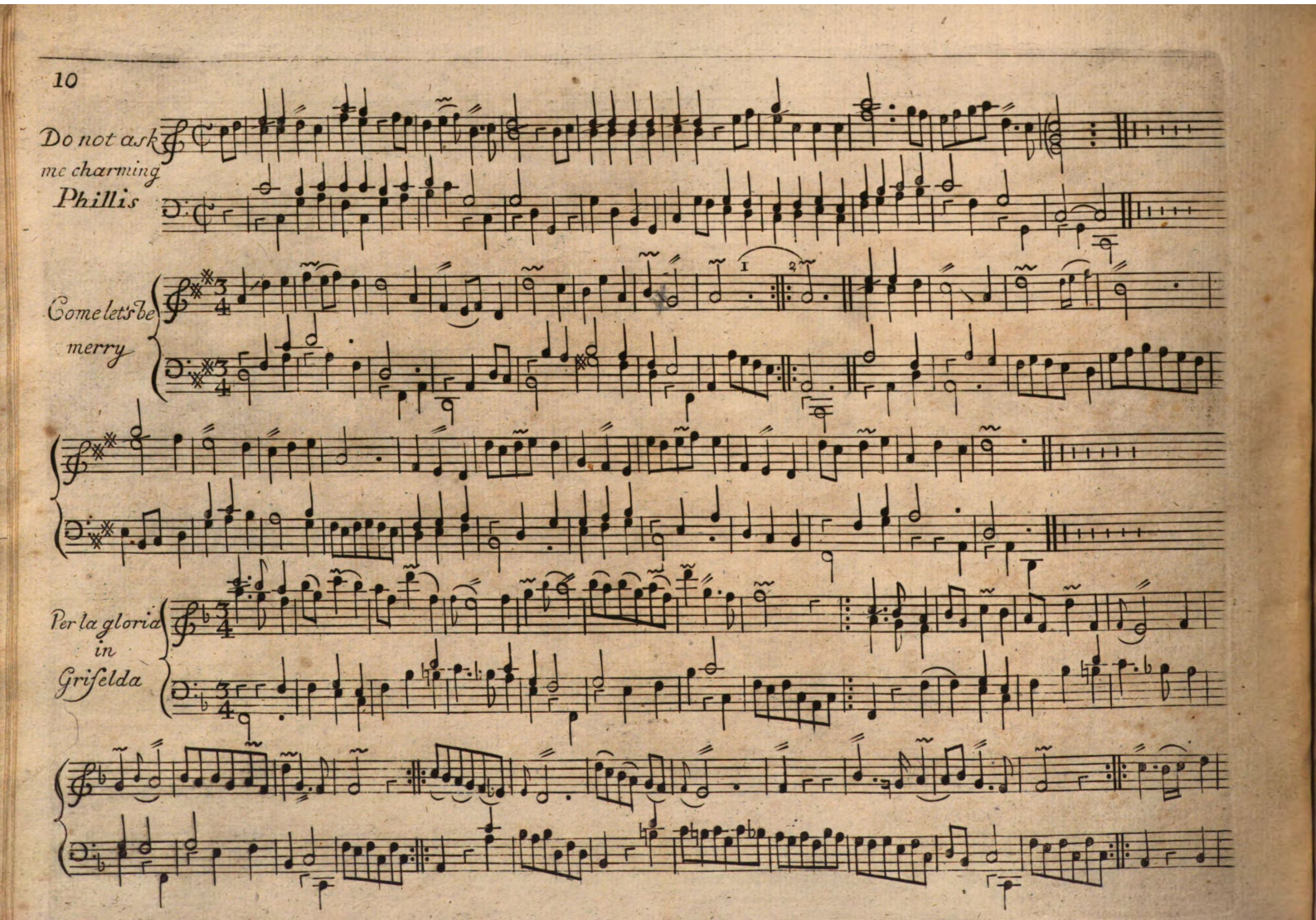


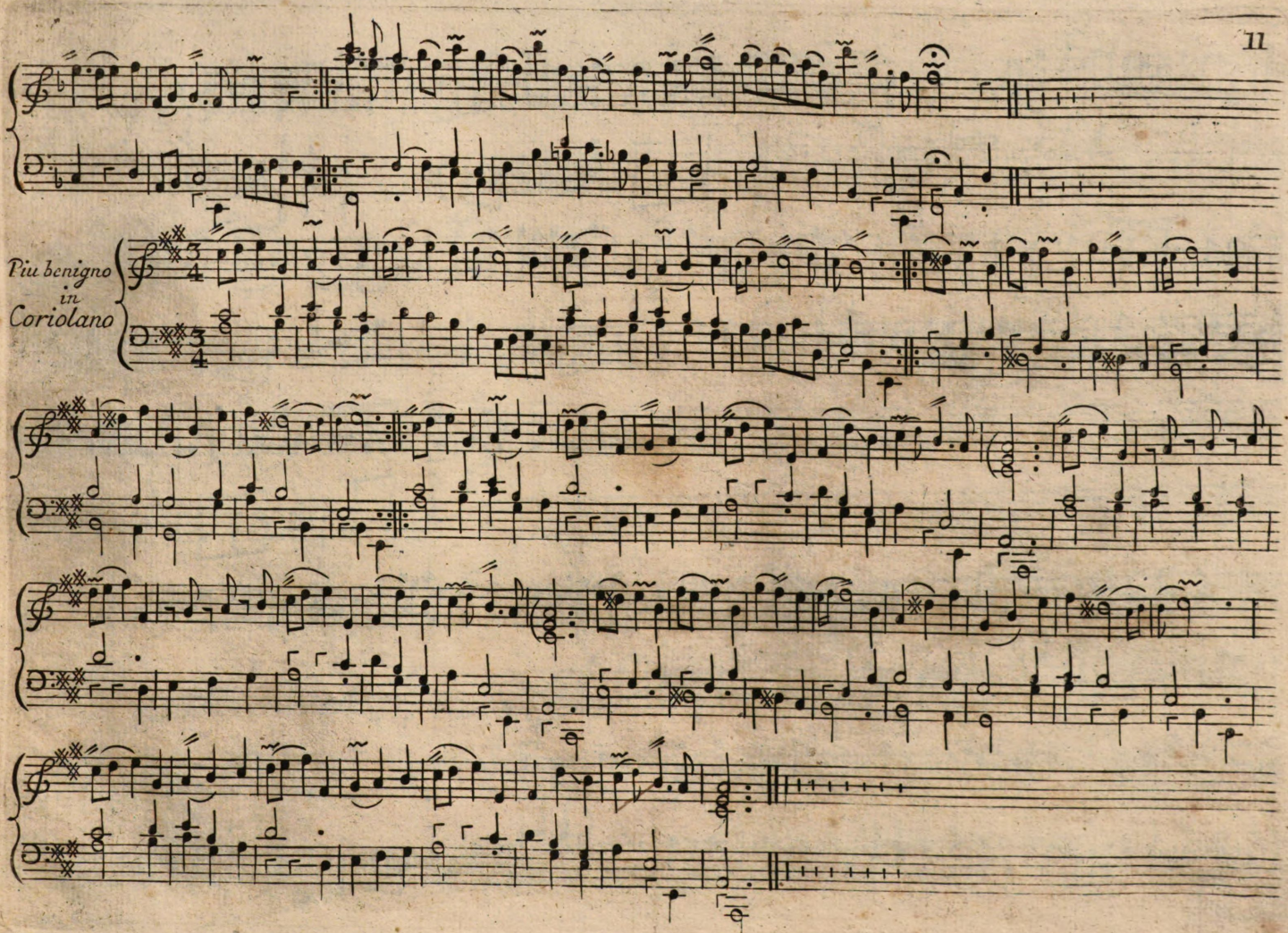

Con forza ascosa
in Vespasian
Largo
Menuet by
Sig.r Bitti

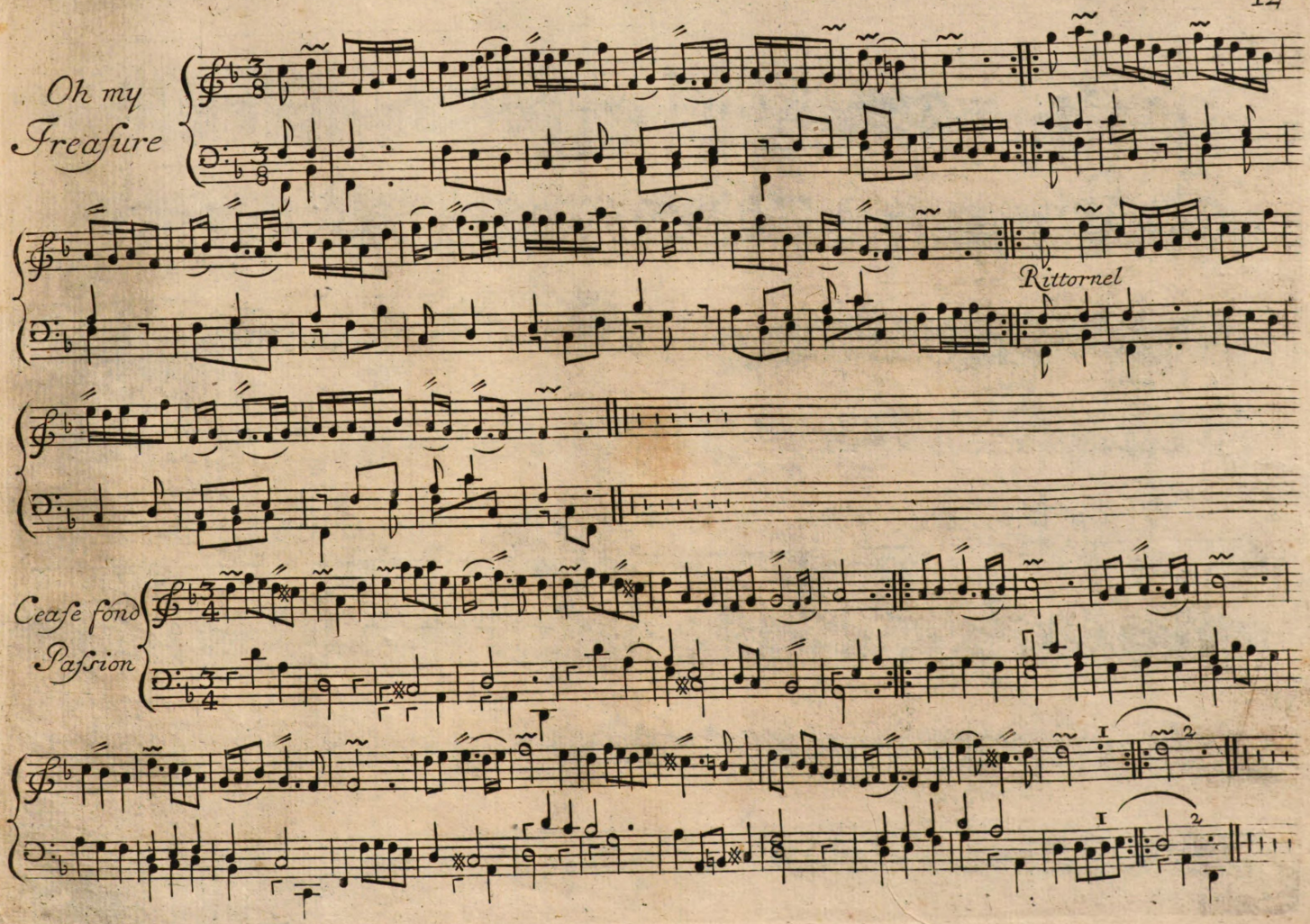

Minuet in Rodelinda
Da Capo
Favourite Song in Rodelinda
Da Capo al segno

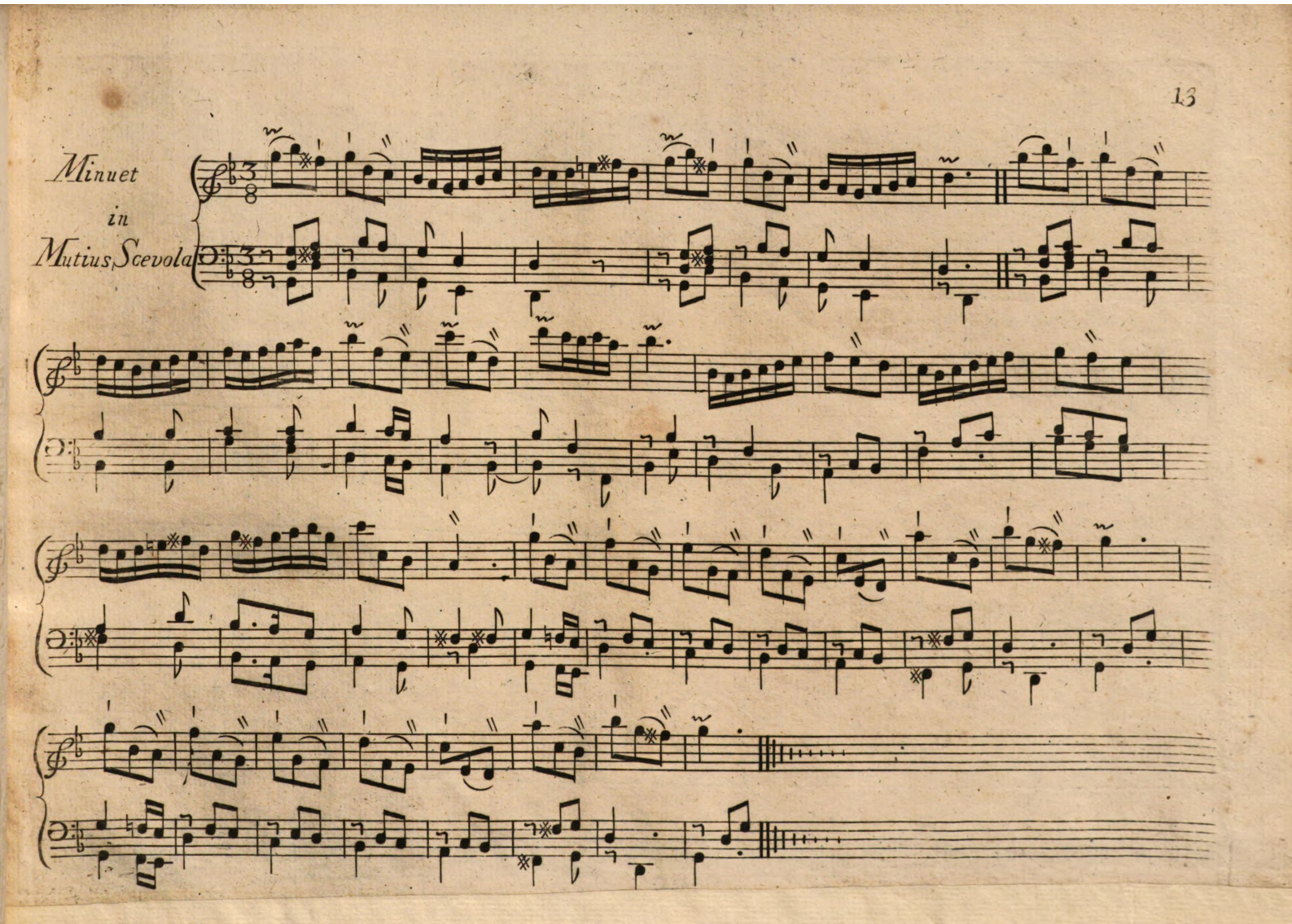

Tamo tanto
in
Artaxerxes
Largo
Alexis


None si vago bello in Julius Cæsar
Allegro
Da Capo

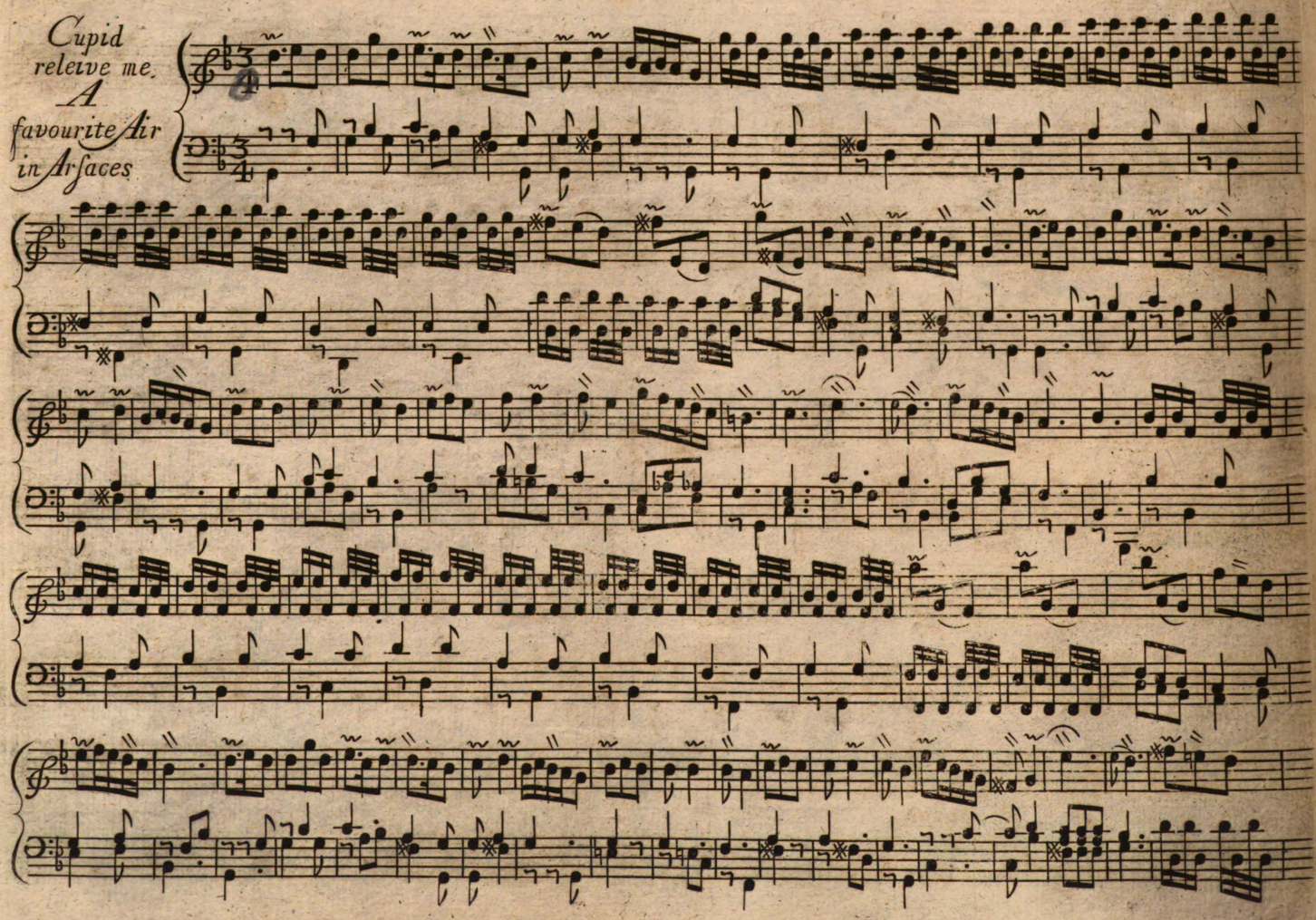

Do not ask
me charming
Phillis
Come let's be
merry
Per la gloria
in
Griselda

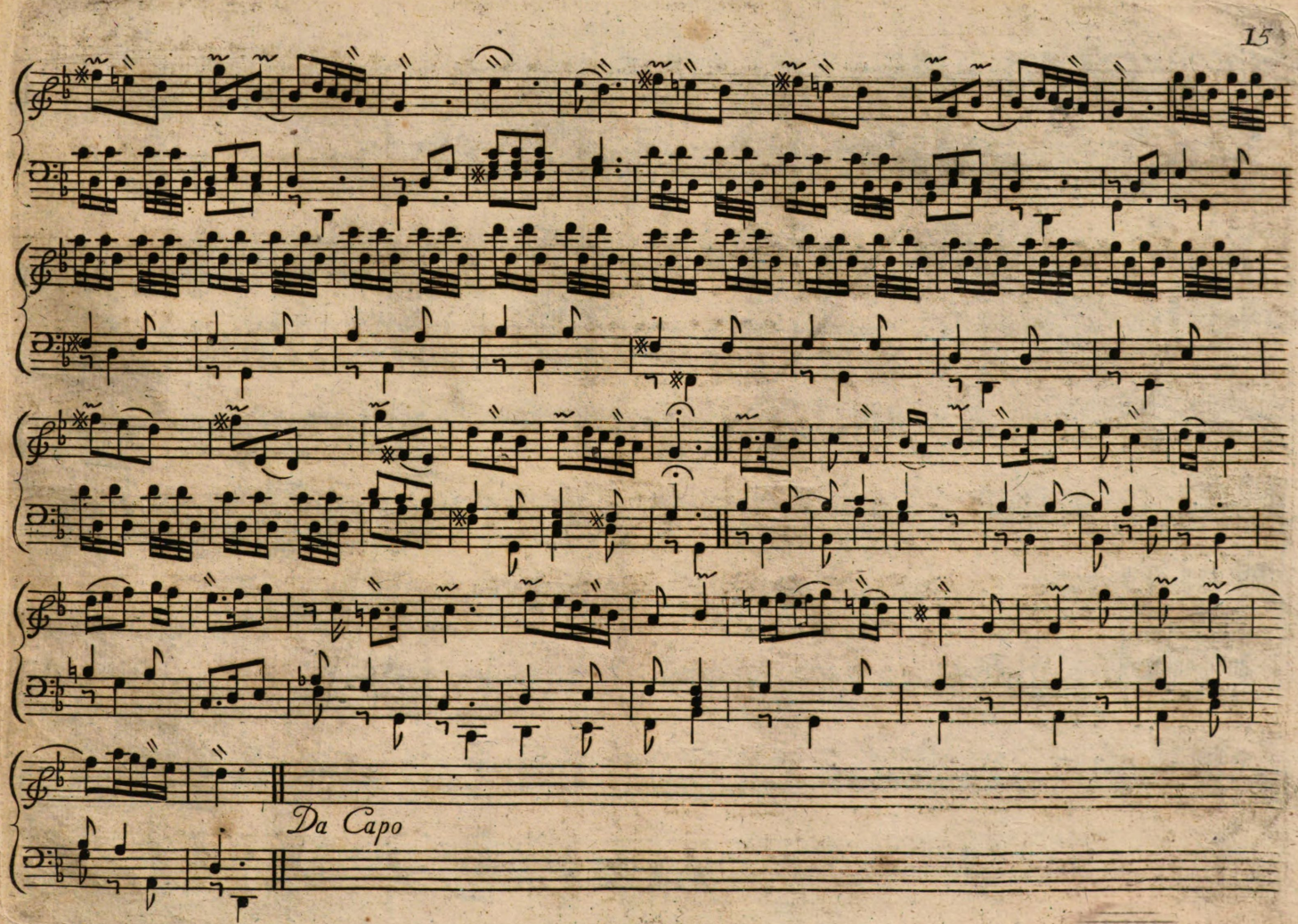

Piu benigno
in
Coriolano

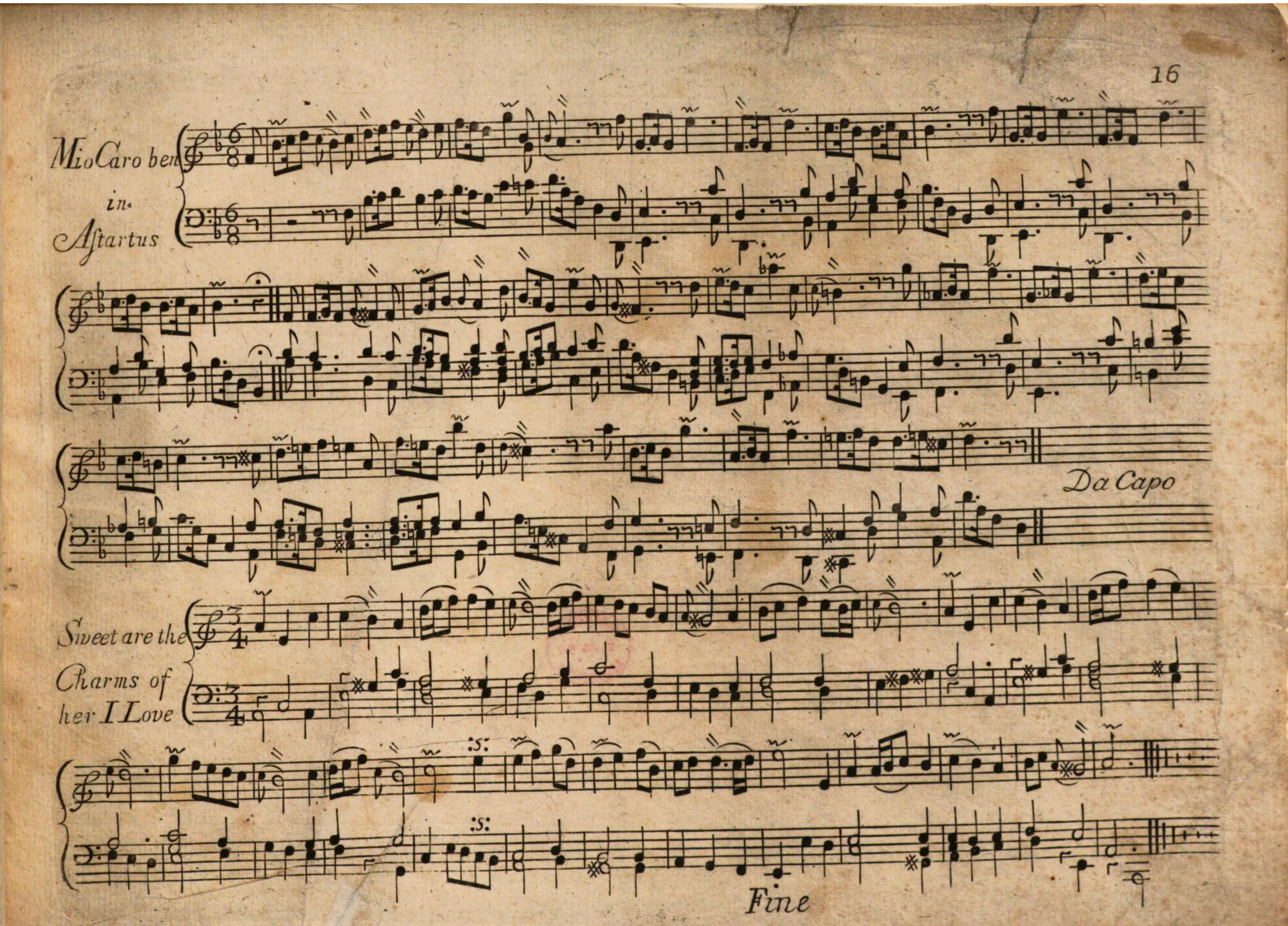

Oh my
Treasure
Rittornel
Cease fond
Passion
1
2
1
2

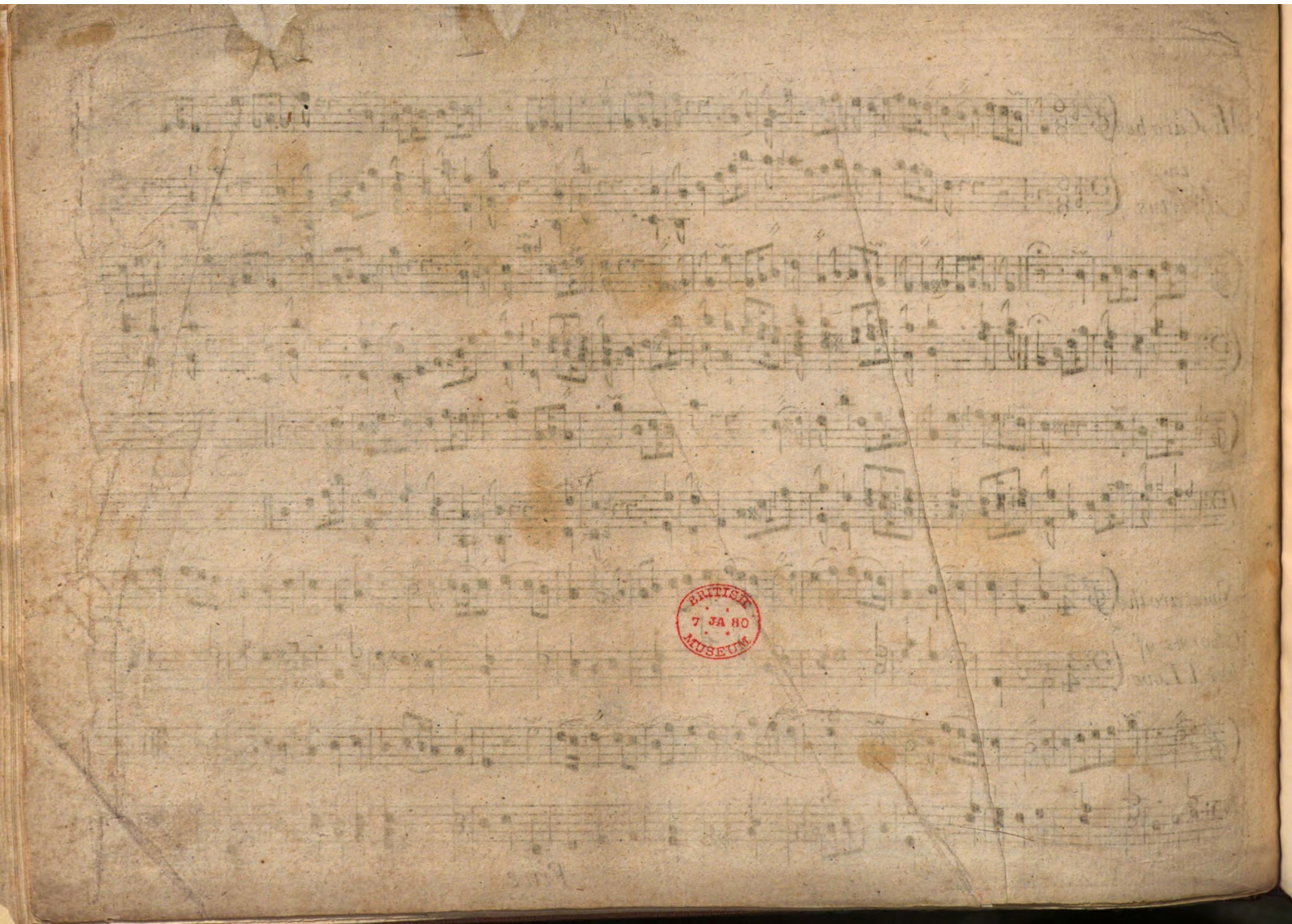

Minuet
in
Mutius Scevola

Cupid releive me.
A favourite Air in Arsaces




Da Capo


Mio Caro ben
in
Astartus
Da Capo
Sweet are the
Charms of
her I Love
Fine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