d.38.a.

The HARPSICHORD *Master*

X.th 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. 1725

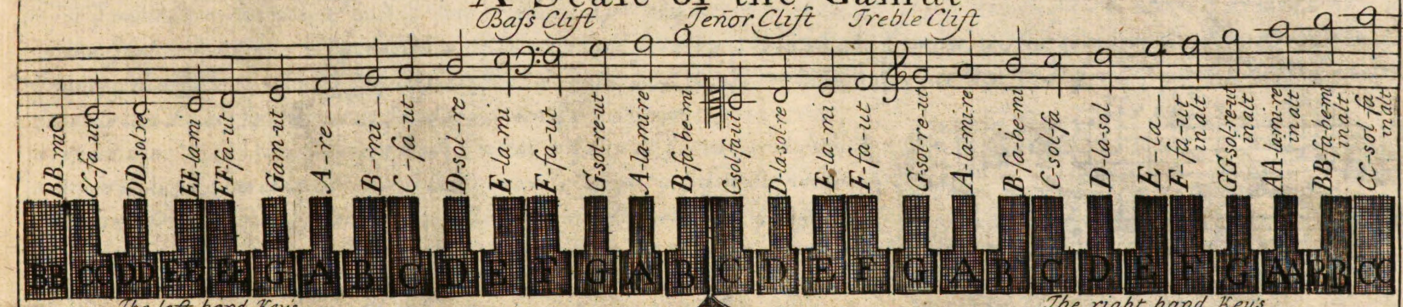
Books for ye Harpsichord Spinnet & Organ lately Printed. Mr. H: Purcells Lessons. Dr. Blows Lessons & Psalms, ye 1st. 2. & 3d. Ladys Banquet, Ld. Birons Overture & Aires. Dupars Lessons, ye 1. 2. 3. & 4th. Ladys Entertainment containing all ye Airy Lessons in ye Operas Sigr. Baptists Lessons, Eccles & 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

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*

BRITISH MUSEUM

There will nothing conduce more to ye perfect attaining to play on ye Harpsichord or Spinnet, then a Serious application to ye following rules first learn ye Gamut or Scale of Musick, getting ye names of ye notes by hart, observing at ye same time wch line & space every note stands on, yt you 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 ye Spinnet or Harpsichord, & on every key ye first letter of ye Note directing to ye names lines & spaces where ye proper note stands.

A Scale of the Gamut



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

Comon time.

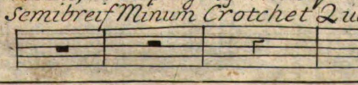
Semibreif
Minums.
Crotchets.
Quavers.
Semiquavers.

Example of the time or length of Notes.

Theres nothing more difficult in Musick then playing of true time, of wch there two sorts Common & Triple, Common time is known by any of these marks C ¢ D ye first is very slow, ye next a little faster, & ye last a brisk time, & each has to ye length of one Semibreif in a barr, & held in playing as long as ye can moderately tell 4 thus 1. 2. 3. 4. two Minums as long as one Semibreif, 4 Crotchets, 8 Quavers, or 16 Semiquavers.

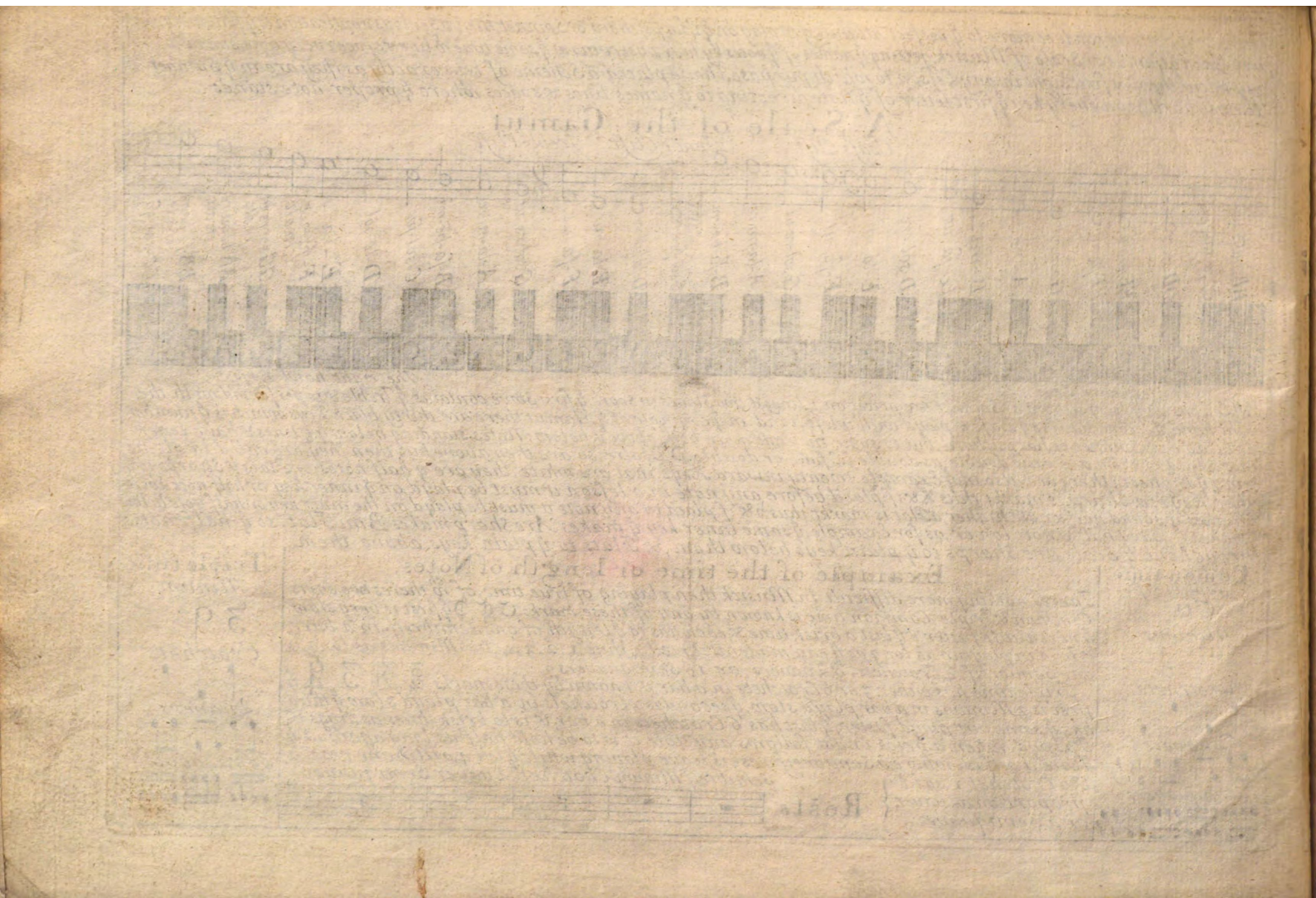
Triple time has either 3 or 6 Crotchets in a bar, & known by these marks 3/2 3/1 3/4 6/4 ye first is 3 Minums in a bar playd slow, ye second is 3 Crotchets in a bar playd slow, ye third has ye same but playd faster, ye last has 6 Crotchets in a bar, & is to brisk tunes as Jiggs & Paspy's, when a prick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

Rests

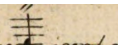
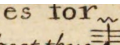
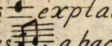
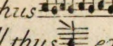
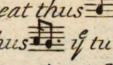
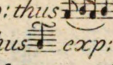
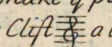
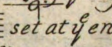


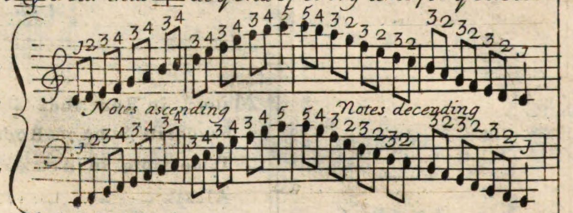
Triple time

Minum
3 9.
Crotchets
Quavers
Semiquavers



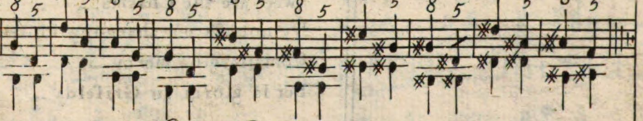
Rules for Graces

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 t u always shake from ỹ Note above, & beat from ỹ Note or half Note below according to ỹ key u play in
& for ỹ plain Note & shake if it be a Note without a point u 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 t u may play it twice over,
a repeat thus :S: to show ỹ repeat from t mark to ỹ end of ỹ strain or lesson,
to know w key a tune is in, observe ỹ last note or close, & by t ỹ key is nam'd,
all round O's end with ỹ first strain, Observe in ỹ fingering of ỹ right
hand, r thumb is ỹ 1st. so on to ỹ 5th. & ỹ left hand r little finger is ỹ 1st. & so on,
ỹ fingers to ascend are ỹ 3d. & 4th. to decend ỹ 3d. & 2d.

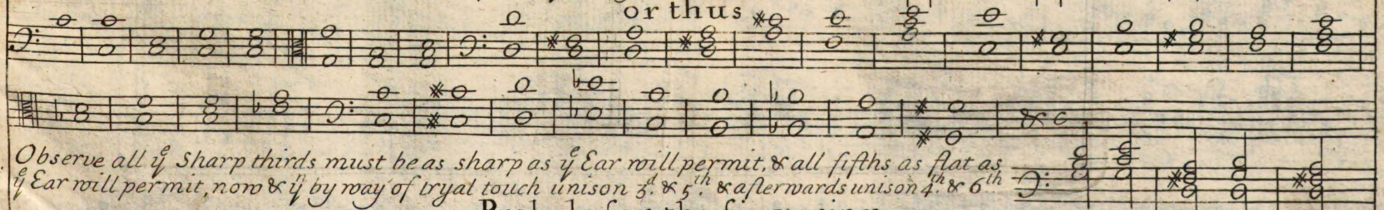


Rules for tuning the Harpsichord or Spinnet

First set r ỹ Harpsichord or Spinnet to Consort pitch, by a pitch pipe or Consort Flute, taking ỹ pitch from C sol fa ut as in ỹ Scale, n ỹ
tune r ỹ 8ths & 5ths as ỹ Scale directs observing r ỹ bearing notes, they
have a dash thro ỹ tail, n u ỹ have tun'd ỹ middle, or as much as
is set doron 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, ch is ỹ best directer, & in a little time be perfect in ỹ tuning p.t

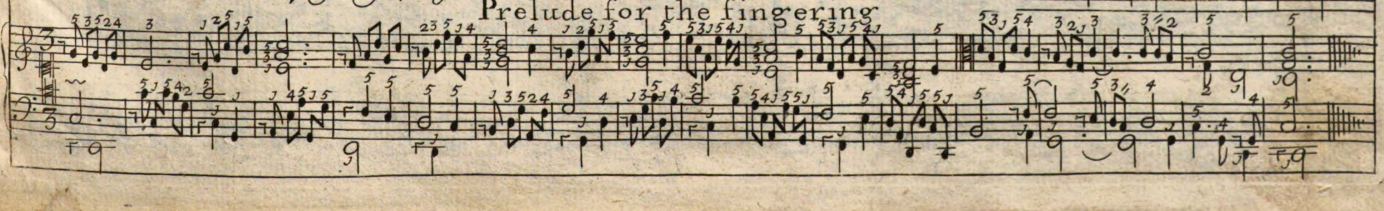


or thus



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. & after wards 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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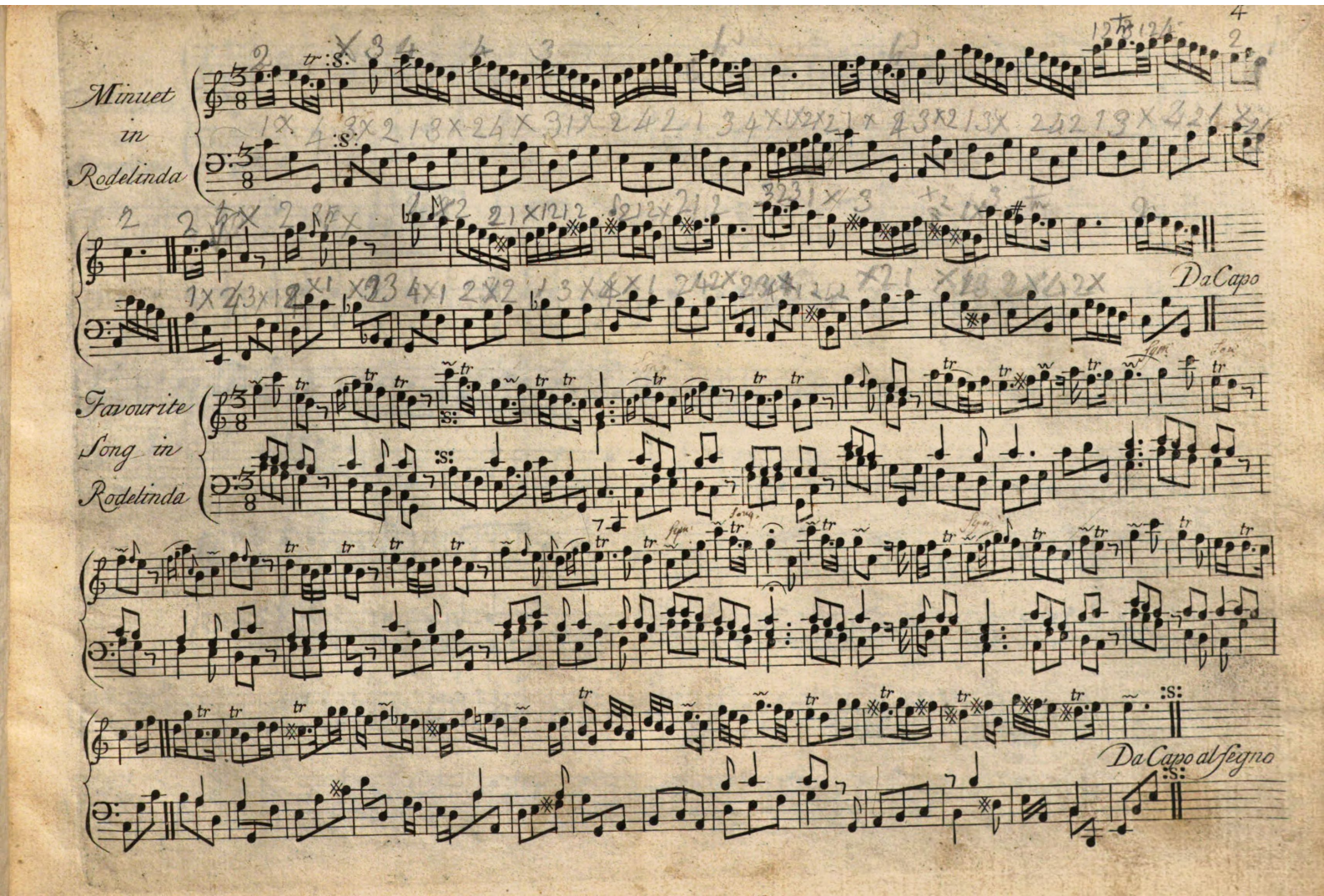
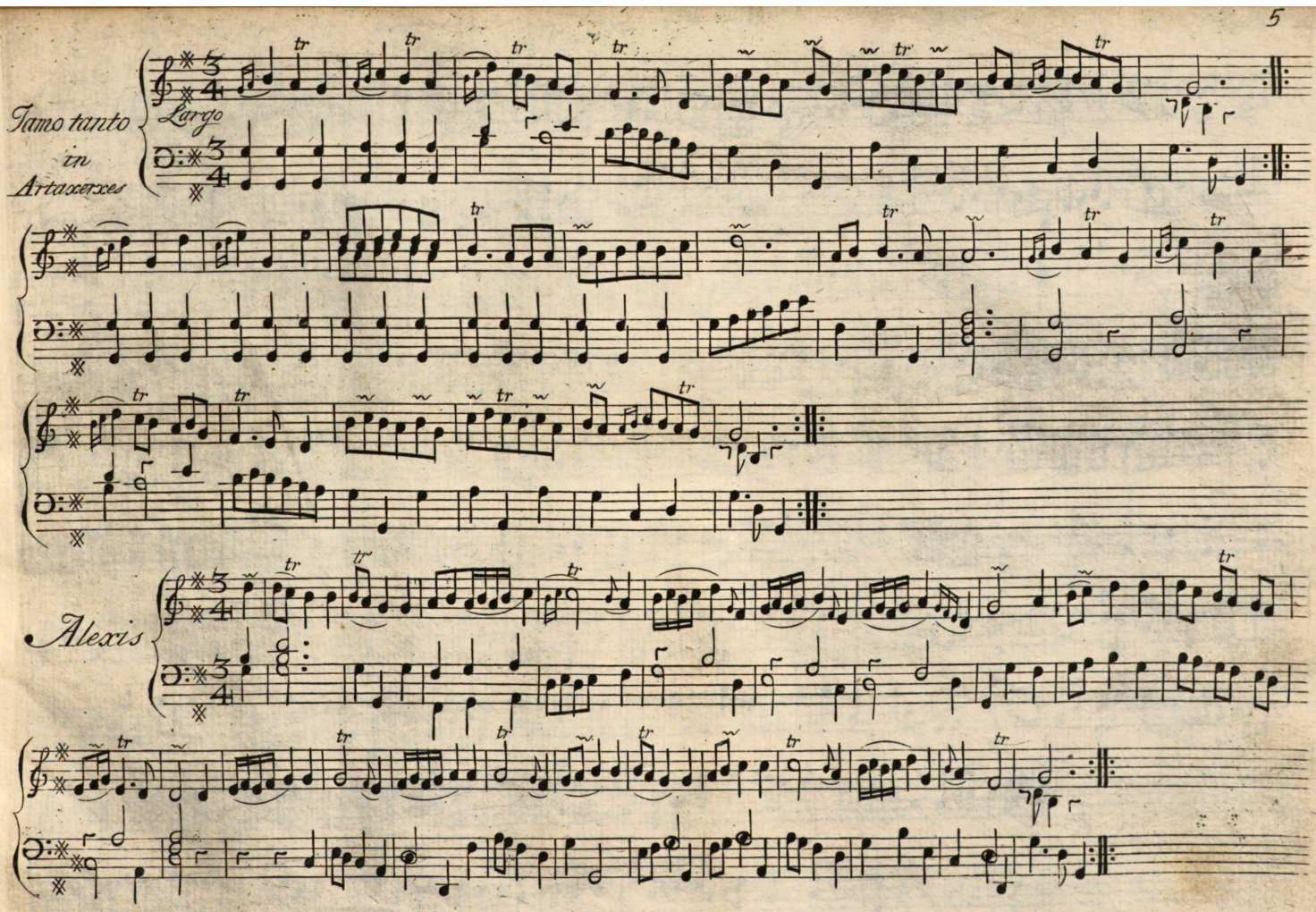
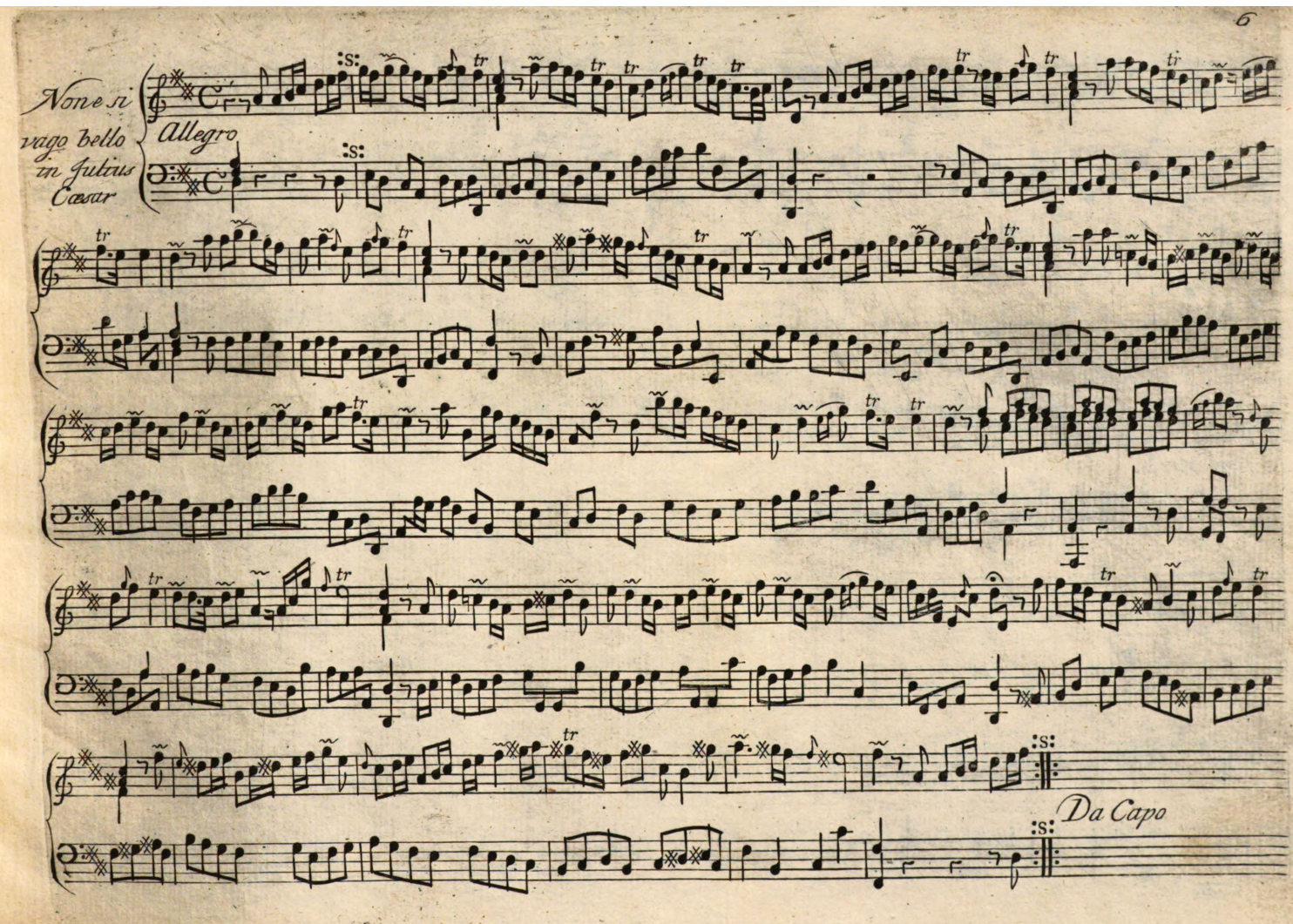
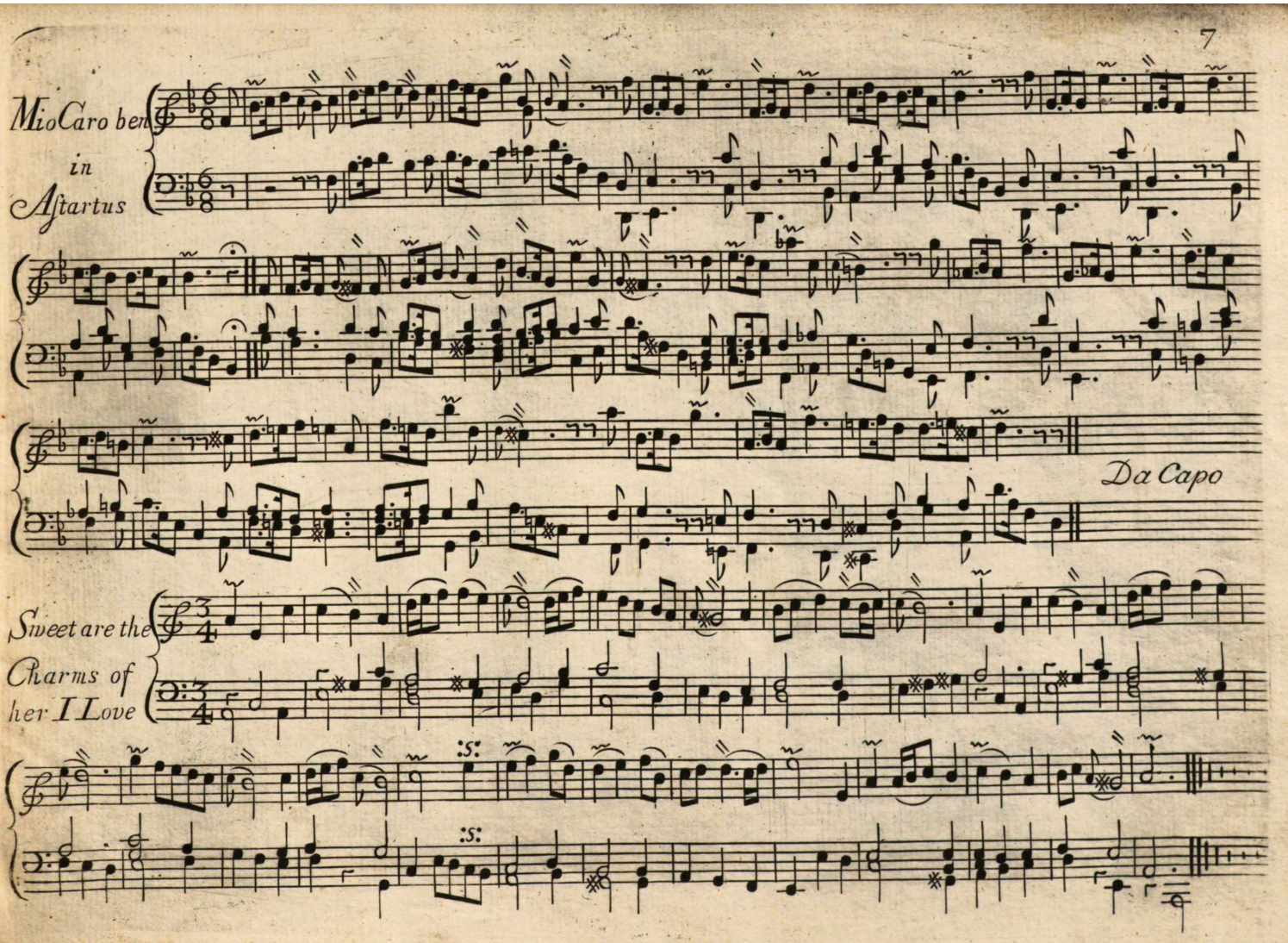
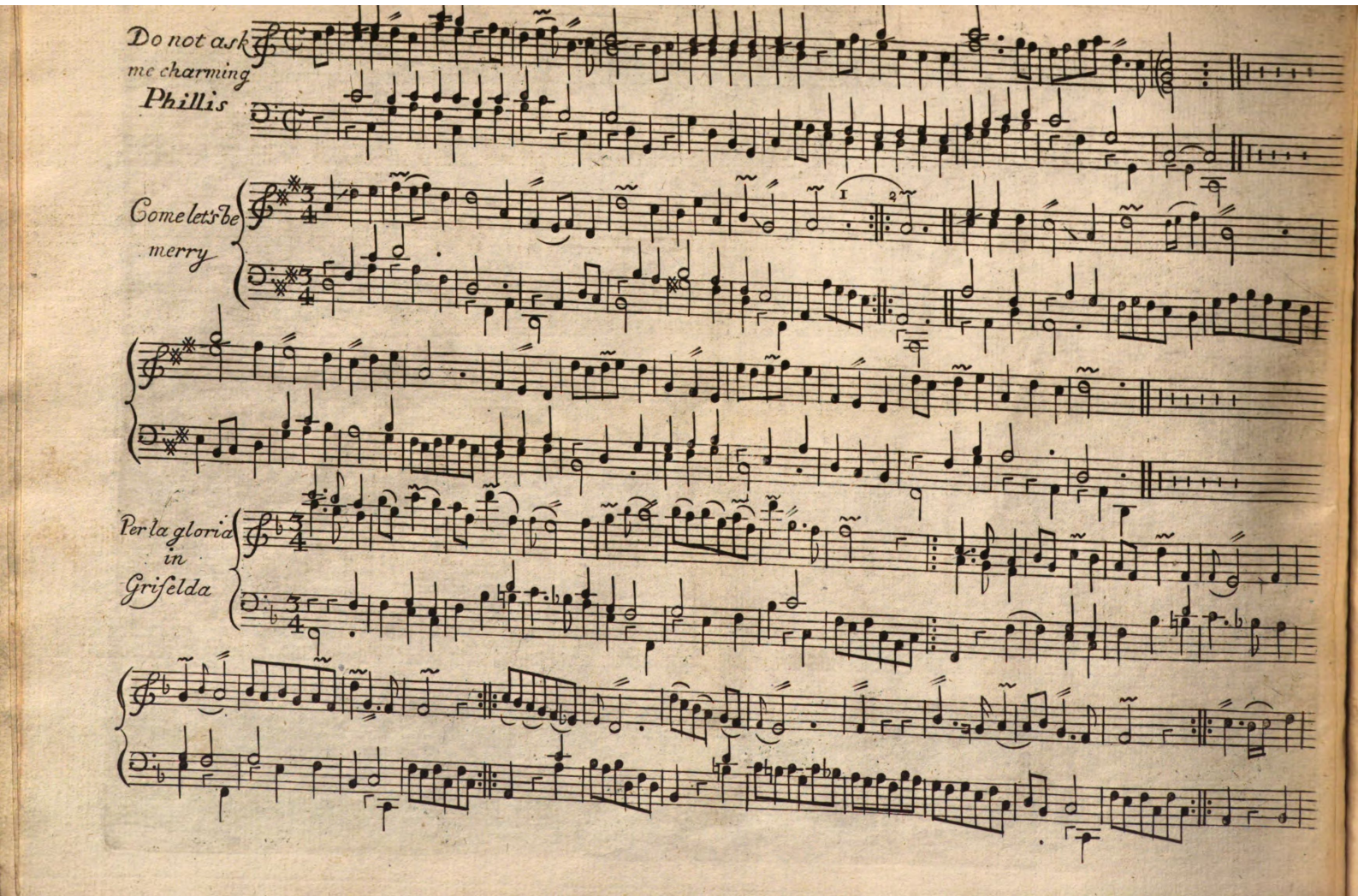
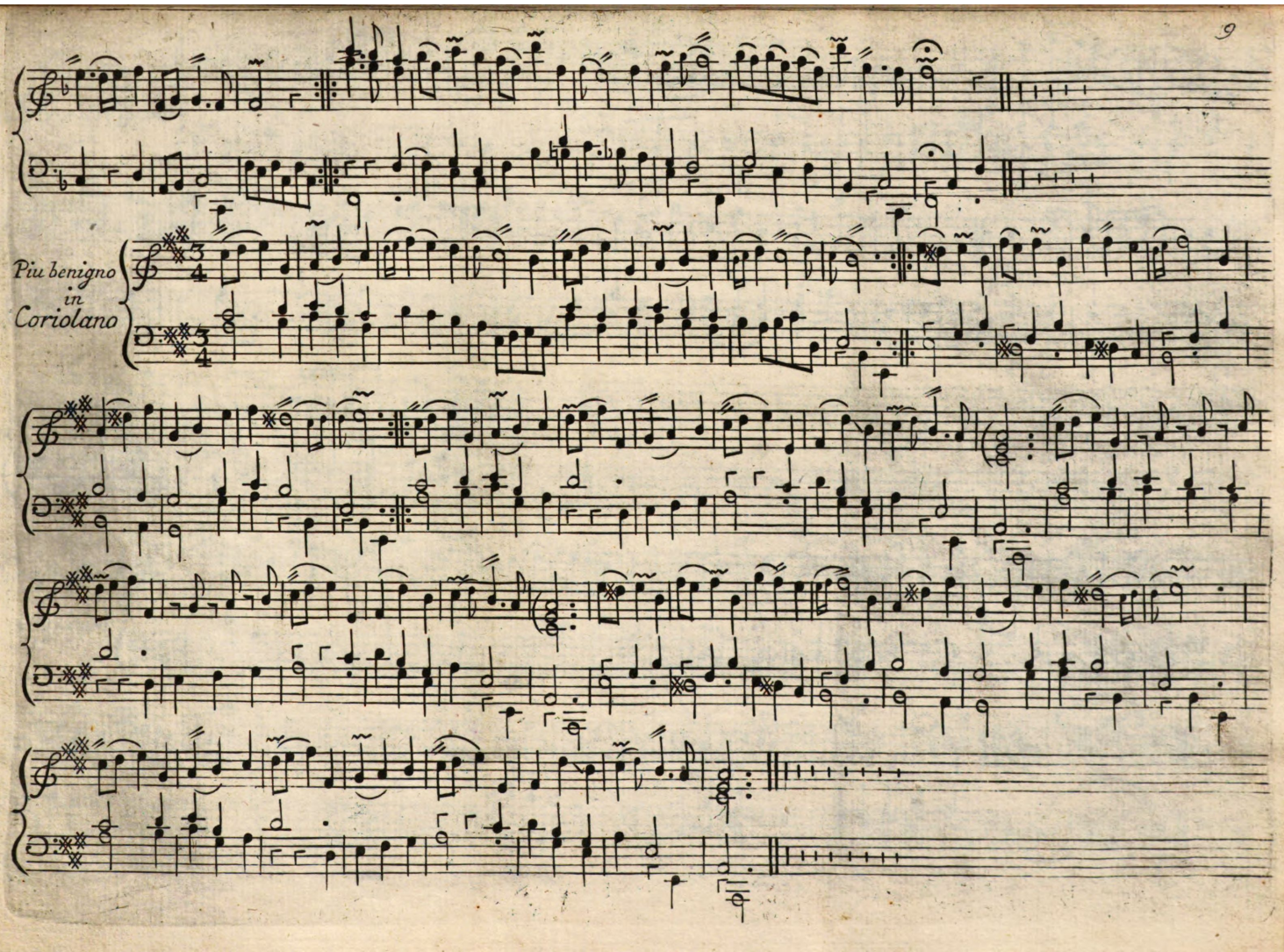

Minuet
in
Rodelinda
Da Capo
Favourite
Song in
Rodelinda
Da Capo al segno

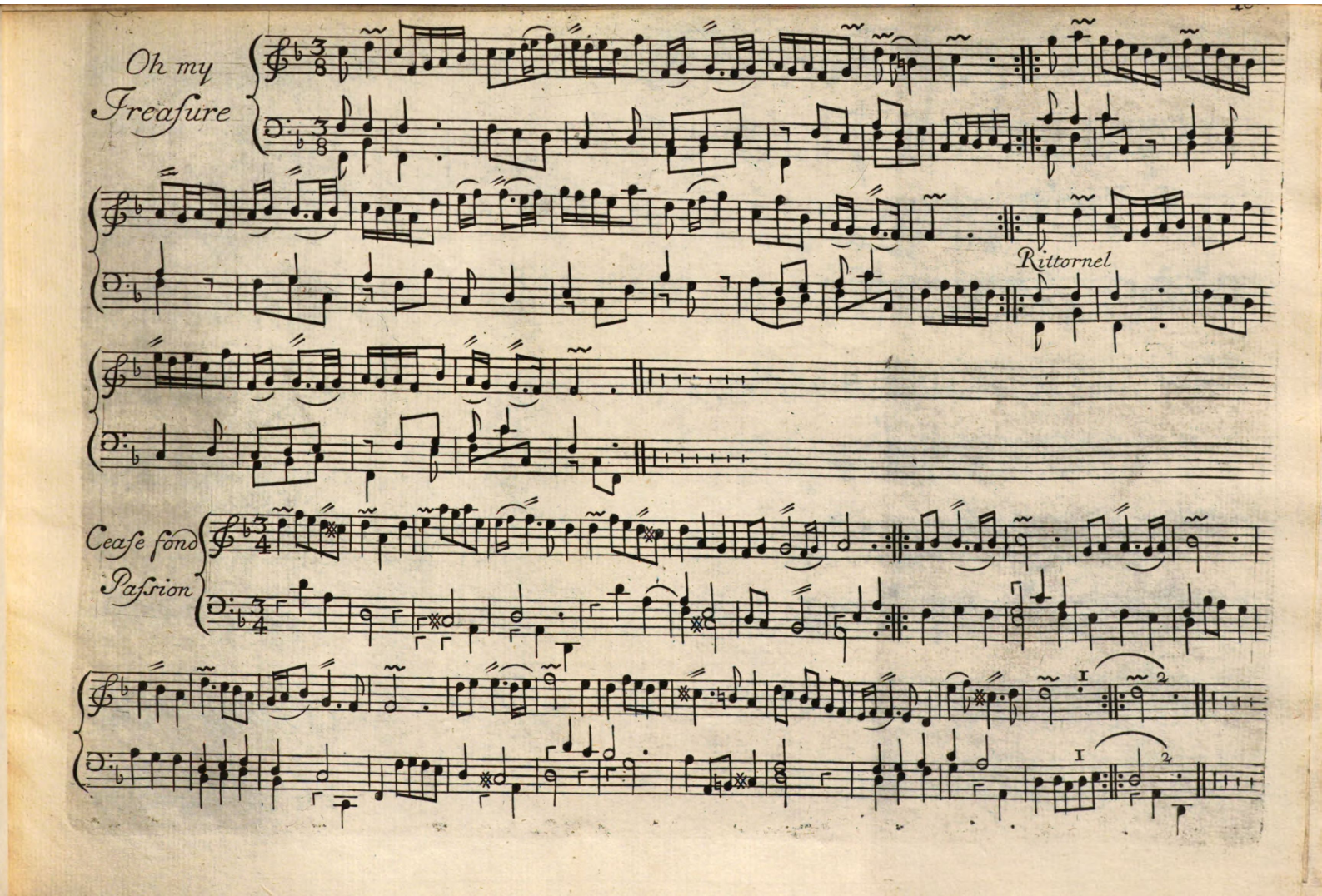

Tamo tanto
in
Artaxerxes
Largo
Alexis

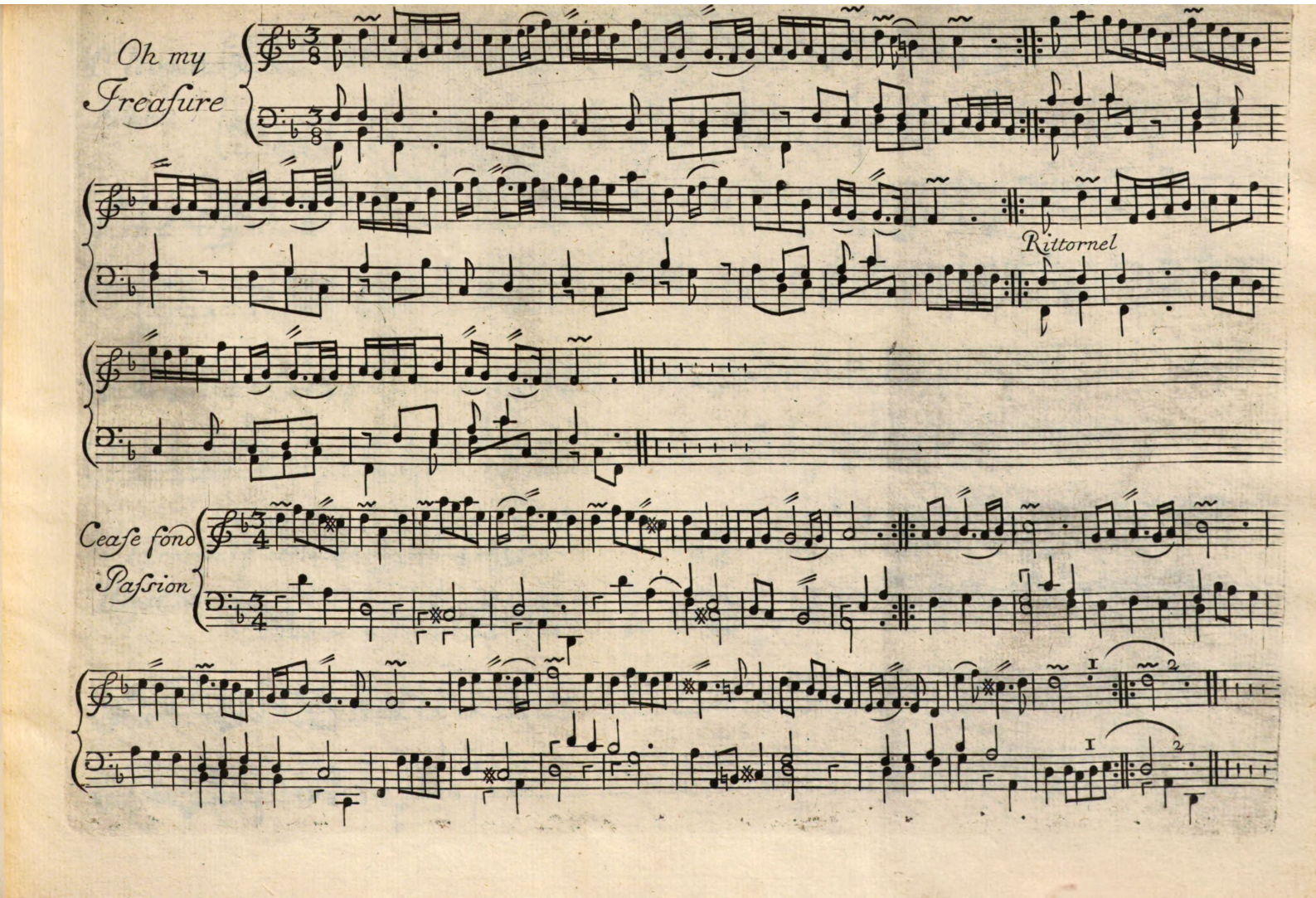

None si vago bello in Julius Cæsar
Allegro
Da Capo

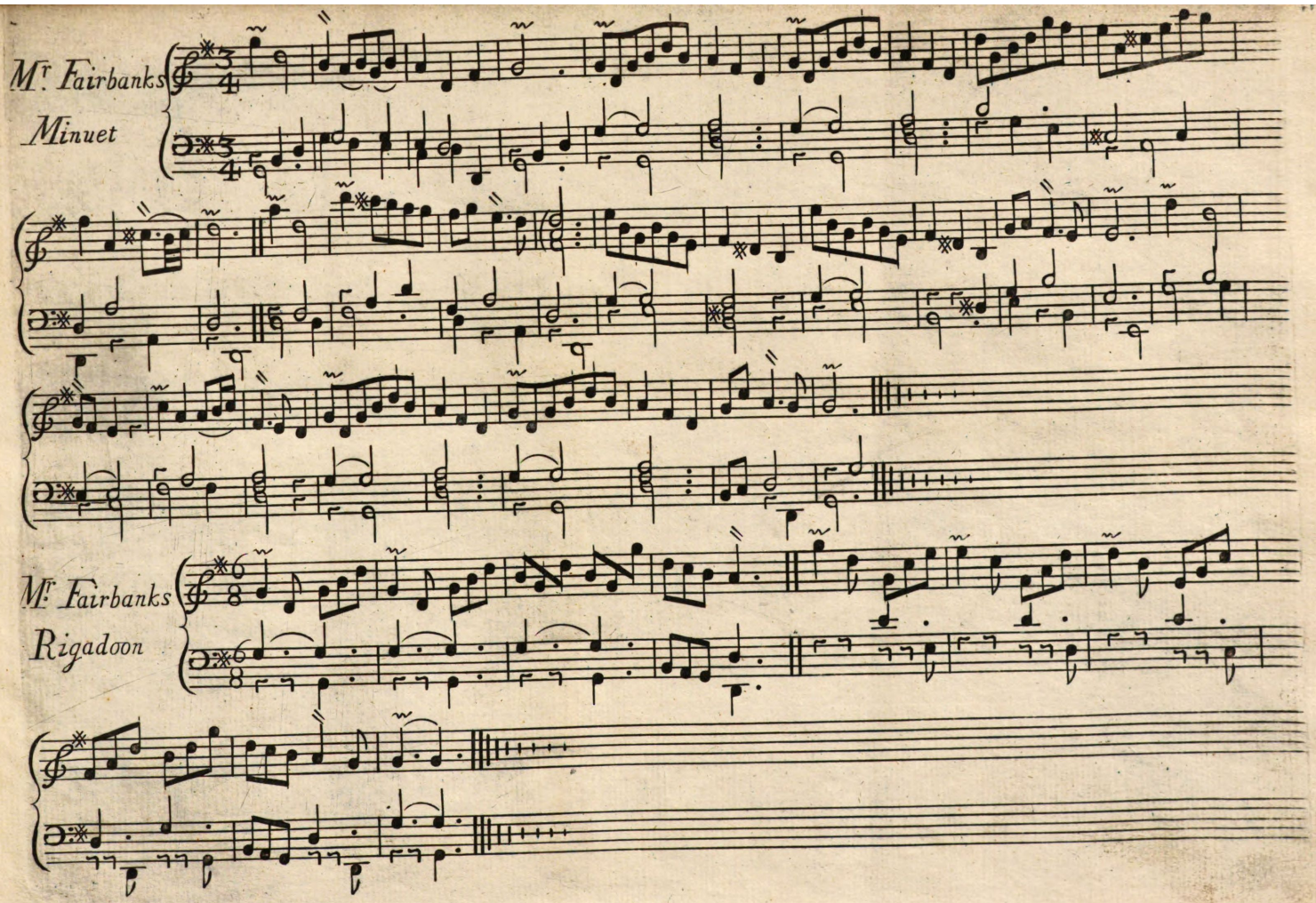

Mio Caro ben
in
Astartus
Da Capo
Sweet are the
Charms of
her I Love

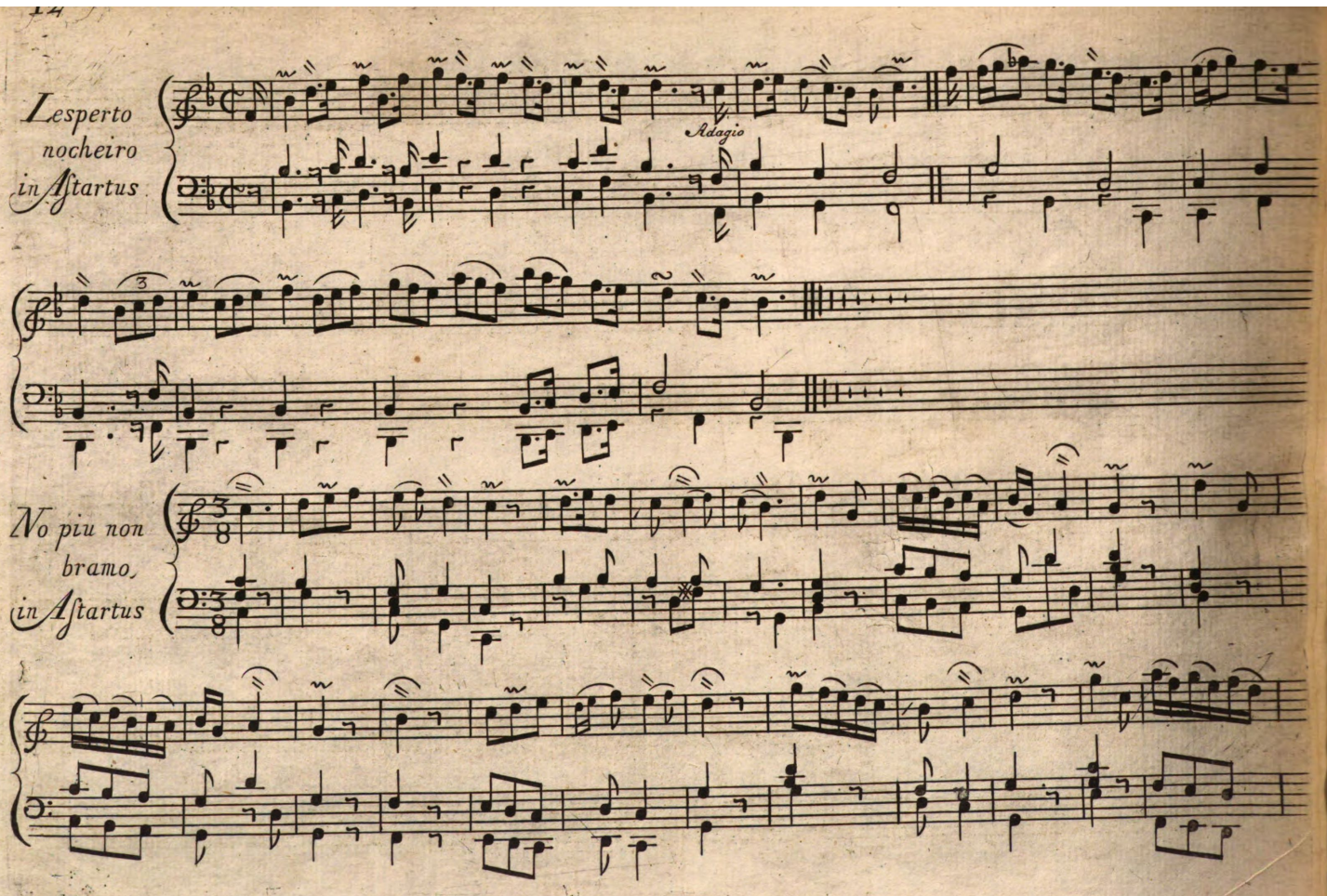

Do not ask
me charming
Phillis
Come let's be
merry
Per la gloria
in
Griselda

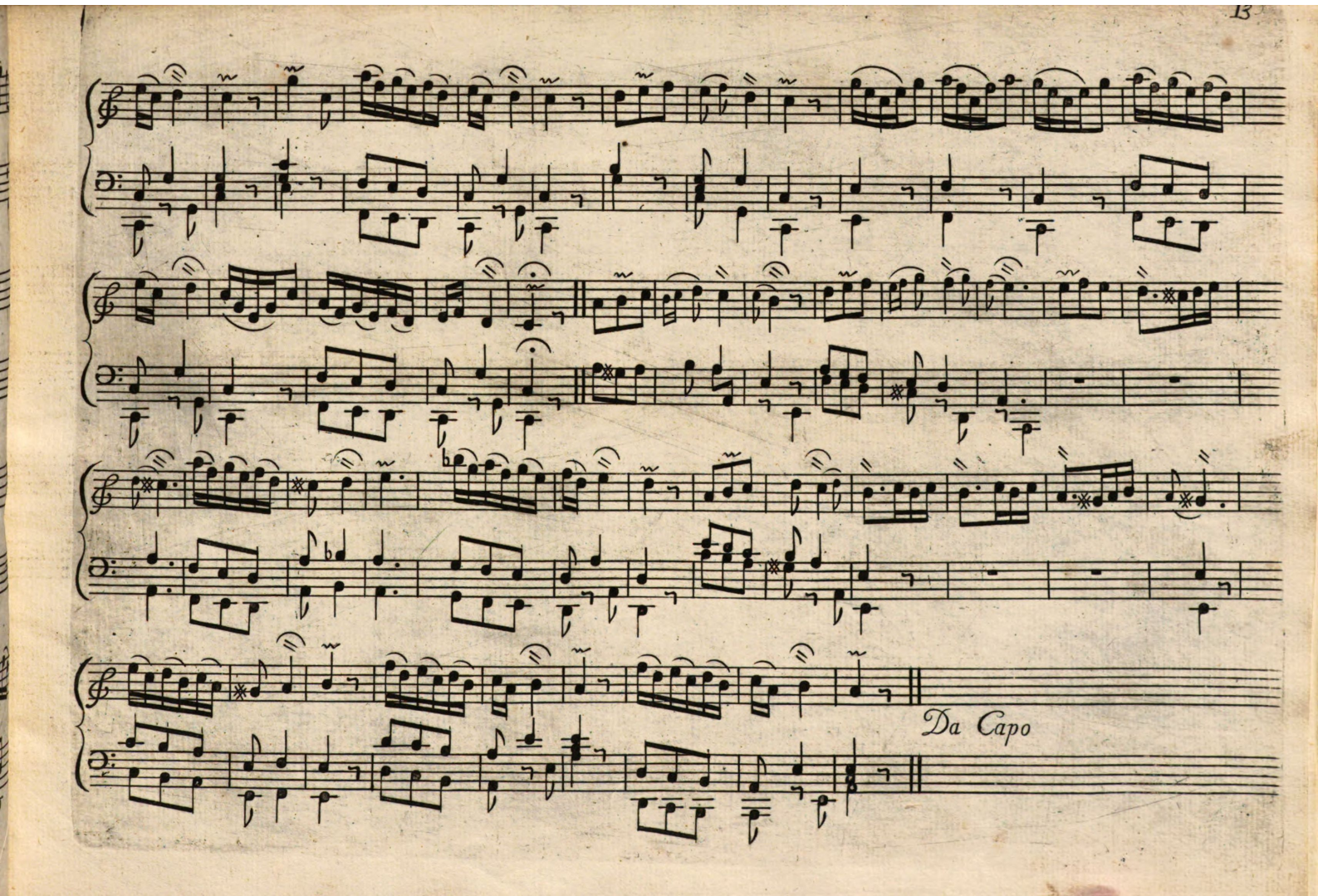

Piu benigno
in
Coriolano

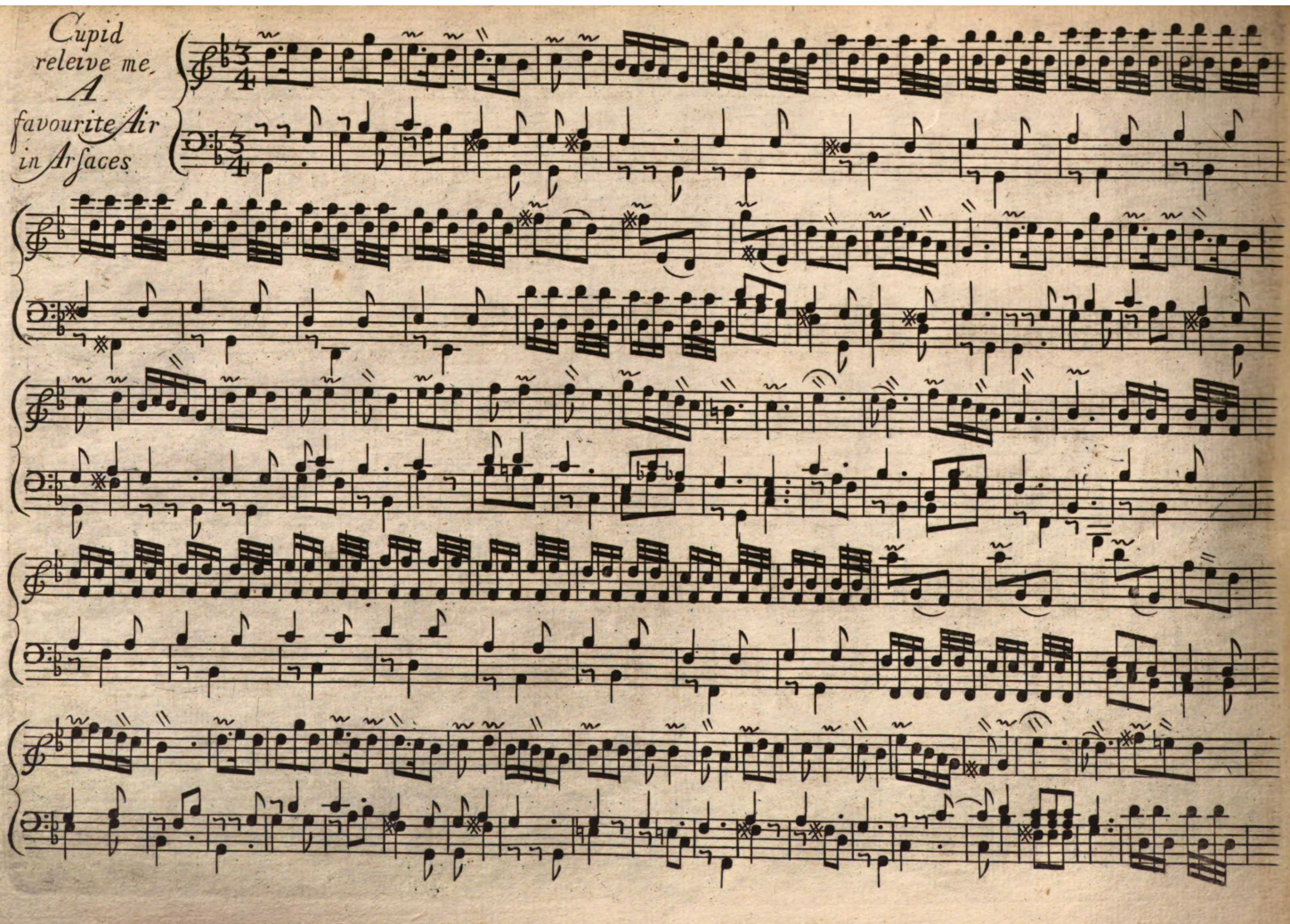

Oh my
Treasure
Rittornel
Cease fond
Passion
1
2
1
2

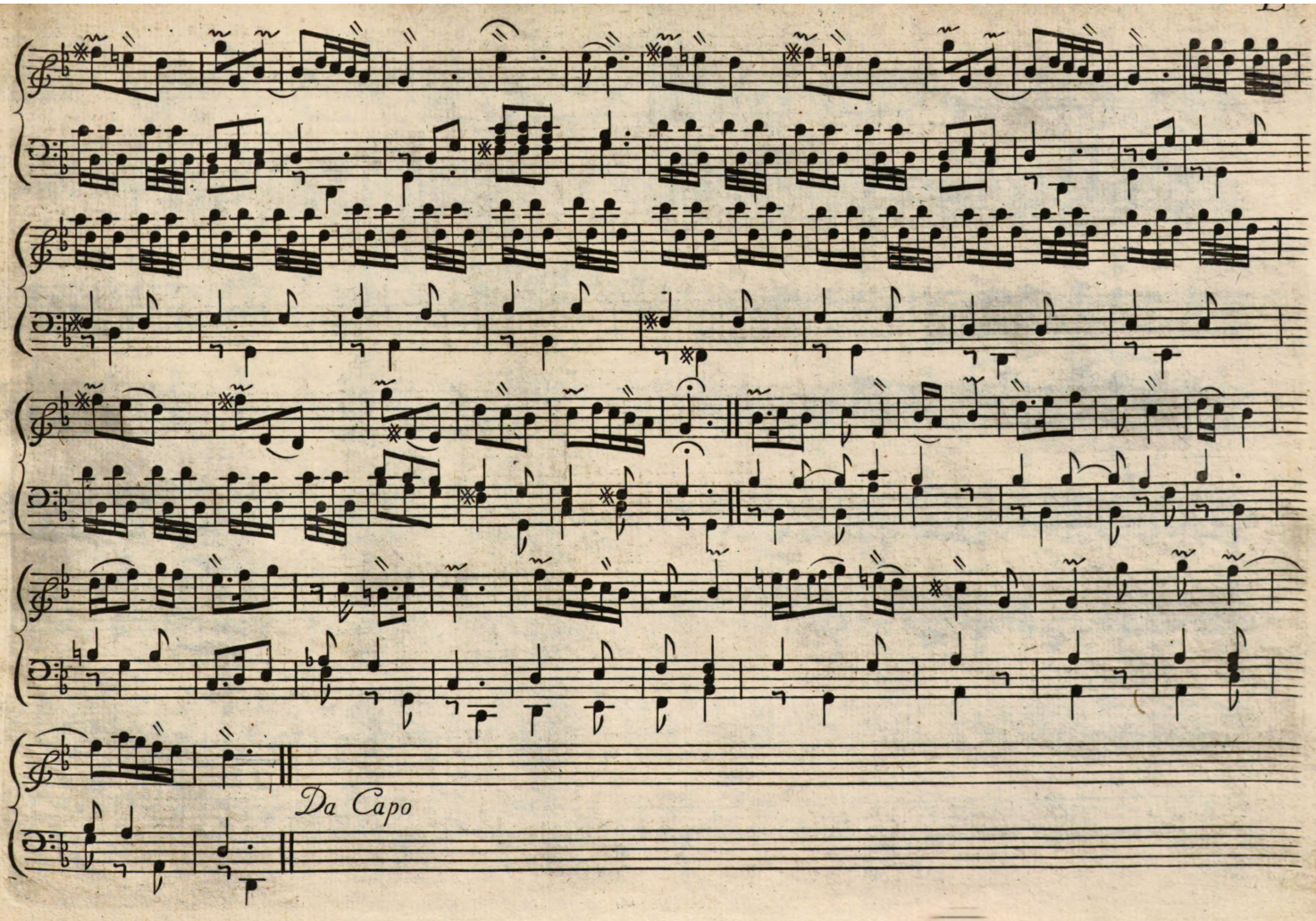

Oh my
Treasure
Rittornel
Cease fond
Passion
1
2
1
2

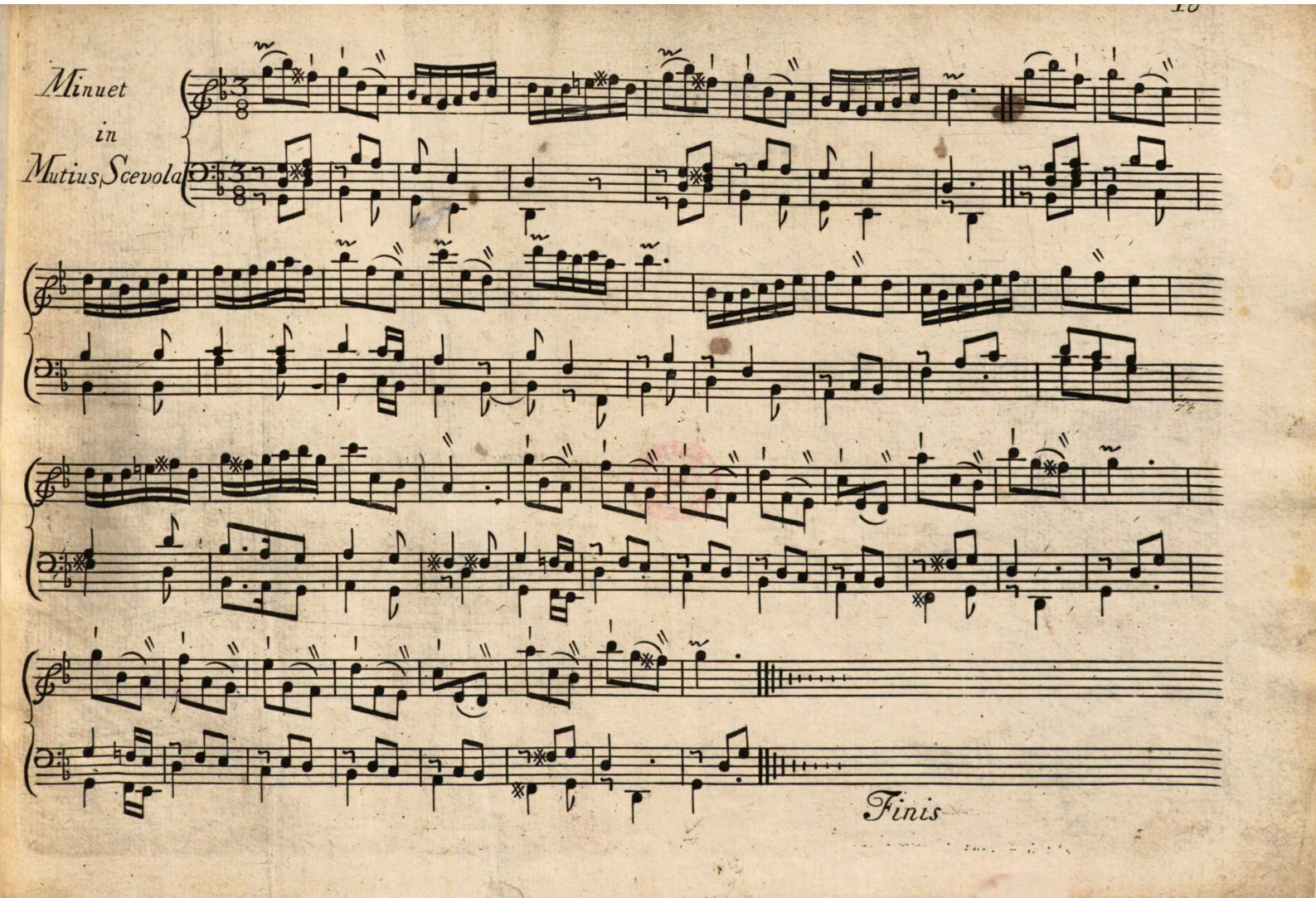

Mr. Fairbanks
Minuet
Mr. Fairbanks
Rigadoon


Lesperto nocheiro in Astartus
Adagio
No piu non bramo, in Astartus


Da Capo


Cupid releive me,
A favourite Air in Arsaces


Da Capo


Minuet
in
Mutius Scevola
Finis