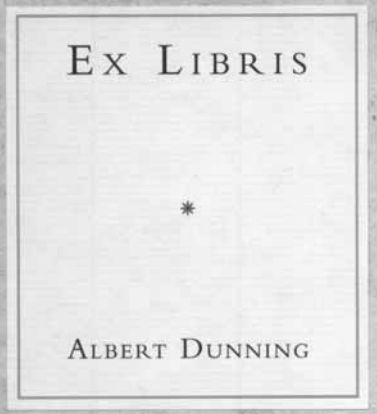

J. Greaves
Organist
Tamworth
1819

THE

Compleat Tutor

For the

HARPSICHORD or SPINNET

wherein is Shewn

The Italian manner of Fingering

With

Suits of Lessons for Beginners & those who are already Proficients on that Instrument & the

Organ:

with Rules for tuneing the Harpsichord or Spinnet.

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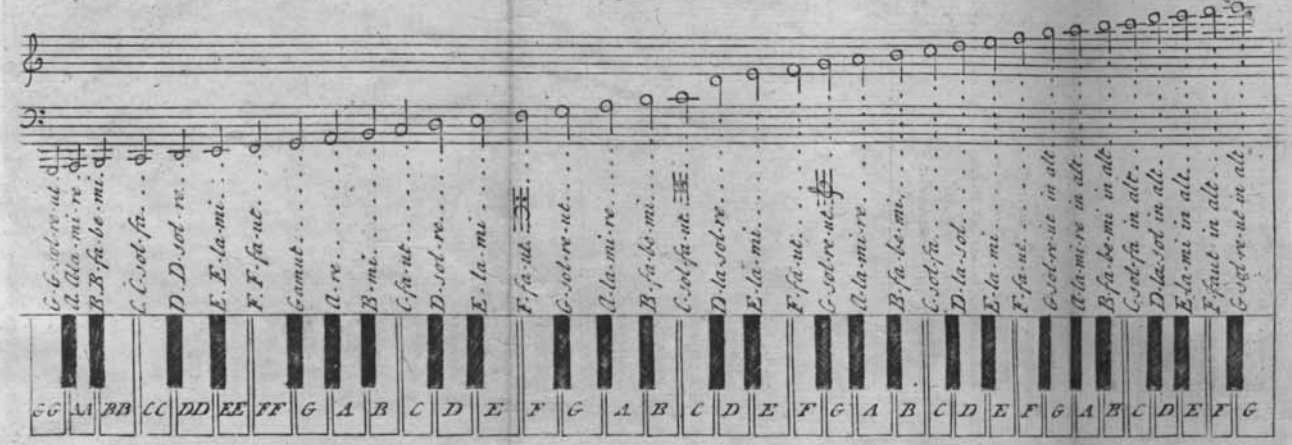
c.1765

The HARPSICHORD *Illustrated and Improv'd.*

Before you can attain to play on the Harpsichord or Spinnet you must learn the Gamut or Scale of Musick by Heart, with the Names of the Notes, and what Lines and Spaces they Stand on. In order to which you must know that all Lessons for these Instruments are prick'd on two Staves, each consisting of five Lines; the first Stave contains the Treble and has this Mark & (which is called the Treble Cliff) set at the Beginning of it. This Mark 𝄢 which is called the Bass Cliff is usually at the Beginning of the second Stave which contains the Bass. But for the better understanding your Notes and to what Keys of your Instrument they refer to, observe the following Scheme.



Bass or Left Hand. *Treble or Right Hand.*

Observe in this Example that the Eight Notes above the Treble Stave are called in alt, and those below the Bass Stave are called double: these Notes are helped by additional Lines, which are also called Ledger Lines.

There is also another Cliff besides those two before mentioned, which is called the Tenor Cliff and is used when Bass goes high, to avoid Ledger Lines. This Cliff is placed upon any of the four lowest Lines, and is always the middle C faut of your Instrument.

Observe in the foregoing Example of the Gamut that there are twenty nine White Keys (which is the Number contain'd in many Harpsichords except in those made here of late; to which they add both above & below, sometimes to the Number of Thirty Seven) There are also Twenty Black Keys somewhat shorter than the others, which are placed between them and serve for Flats ♭♭. or Sharps ♯ ♯ to the white Keys for Example the short Key that is between G. and A. serves both for G ♯ and A ♭. the short Key between A. and B serves also for A ♯ and B ♭. &c for the rest.

Therefore if any Note has a Sharp set before it you must touch the inward or short Key above it, and if there be a Flat before it, you must touch the inward Key below it and so on with all the inward Keys which are Flats to the plain Keys above them, & Sharps to ye plain Keys below them.

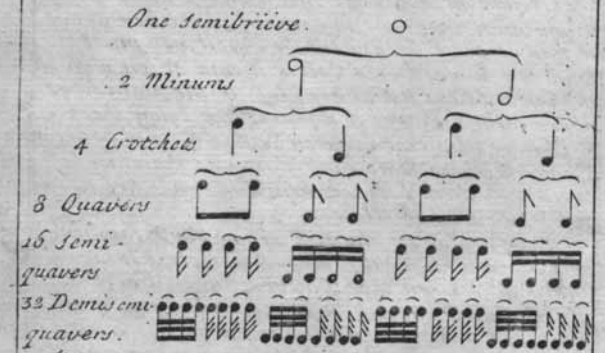
Observe also that between B. and C. and between E. and F. there is no inward Key, as there is between the others because their Intervals are naturally but an half Note.

When a Flat or Sharp is set at the Beginning of a Stave, you must play every Note Flat. or Sharp that is on that Line or Space. For Example, if a Flat should be placed in B. you must play every B in your Tune flat unless contradicted by an accidental Sharp; the same holds good in Respect to Sharps

There is another Character called a Natural, made thus ♮ and is used to contradict those Flats, or Sharps that are set at the Beginning of a Stave, and in such a Case you must touch the Natural Note as it is in the Gamut for Example If a Flat were set in B. at the Beginning of a Tune, it causes all the Notes of that Name to be flat: and if this Character comes before some one or more of these Notes it is used instead of a Sharp. but if Sharps are set at the Beginning then it is used instead of a Flat.

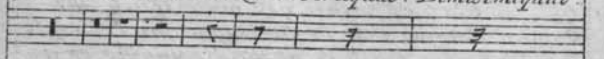
Of Notes and their Lengths.

There are Six Sorts of Notes now in Use which are a Semibrieve 𝅝. a Minum 𝅗𝅥. a Crotchet ♩. a Quaver ♪. a Semiquaver 𝅘𝅥𝅯. and a Demisemiquaver 𝅘𝅥𝅰. their Proportions to each other are these. a Semibrieve as long as two Minums, four Crotchets, eight Quavers, Sixteen Semiquavers, or thirty two Demisemiquavers. as.



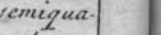
There are Characters also for denoting Silence called Rests, or Pauses, which are these following.

Example.



There are yet other Characters used in Musick such as Directs which is usually put at the end of a Stave to direct to the Place of the first Note on the next Stave. as.

There are also two Sorts of Bars (Viz) Single and double. the first serves to divide the Time according to its Measure whether Common or Triple. the double Bars are set to divide the Strains of Songs, or Tunes as



A Repeat which is made thus :S: is used to signifie that such a Part of a Tune must be play'd over again from the Note over which it is placed.

Of Time.

There are two Sorts of Time. (Viz) Common Time and Triple Time.

There are three Sorts of Common Time, the first and slowest of which is marked thus C. and its Bars consist of a Semibrieve.

The second Sort of Common Time is somewhat faster, which is known by this Mark 𝐂. and its Bars consist of a Semibrieve.

The third Sort of Common Time is the quickest of all, and is called relortive Time, this is known by this Mark 𝄵. this 2. or this $\frac{2}{4}$. but when it has this last Mark, there's but two Crotchets in a Bar.

There are three Sorts of Triple Time, the first and slowest contains three Minums in a Bar. and is known by this Mark $\frac{3}{2}$.

The second Sort is faster, and contains three Crotchet in a Bar. and is known by this Mark $\frac{3}{4}$.

The third Sort is the quickest of all and contains three Quavers in a Bar. known by $\frac{3}{8}$.

There is another kind of Triple Time which is composed of three Bars of the former and is marked thus $\frac{9}{4}$. or thus $\frac{9}{8}$. and contains either 9 Crotchets or 9 Quavers in a Bar.

There is also another kind of Common Time composed of Triple Time marked thus $\frac{6}{4}$ and contains six Crotchets in a Bar. or thus $\frac{6}{8}$ and then it contains but six Quavers in a Bar. or also thus $\frac{12}{8}$ and then it contains twelve Quavers in a Bar.

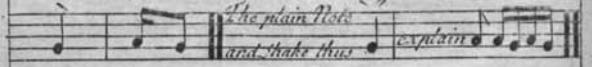
Note, when there is a Point added to any Note it makes it half as long again.

Example.

Of the Graces.

A Shake is marked thus. explained. *A Beat explained.* *A fore fall explained*

A back fall explained



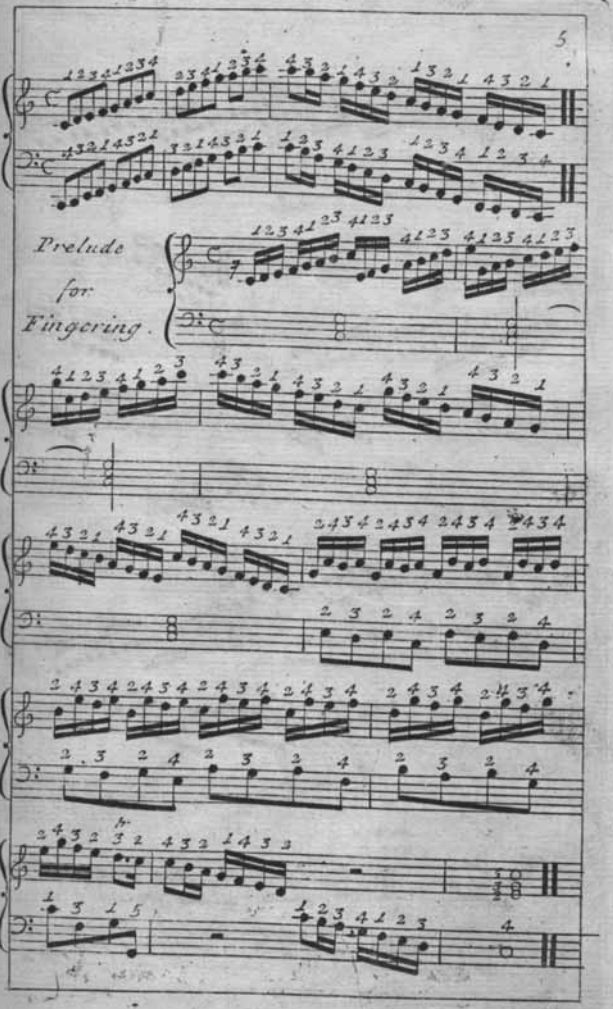
The Turn thus

Observe that you always shake from the Note above, and beat from the Note or half Note below. according to the Key you play in.

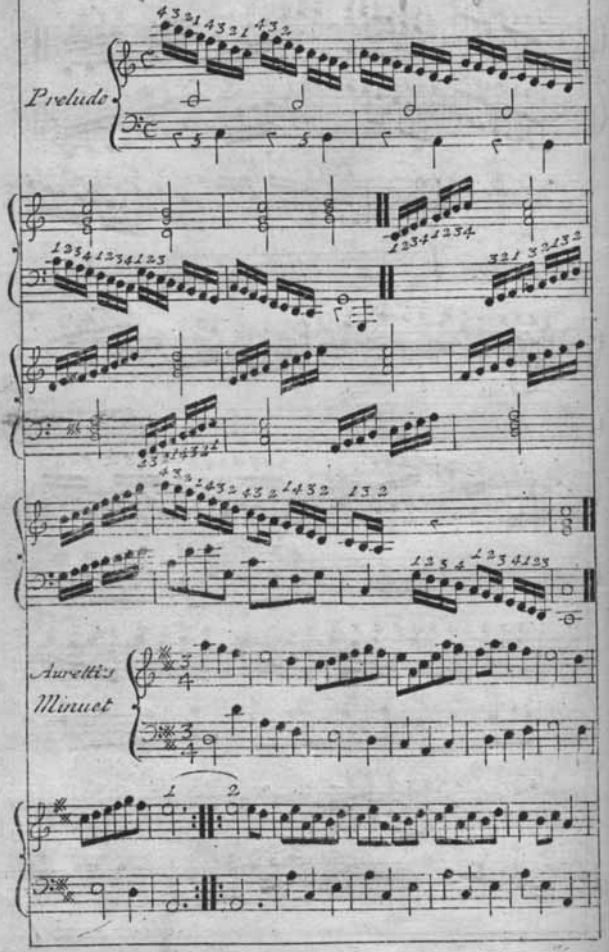
Of Fingering.

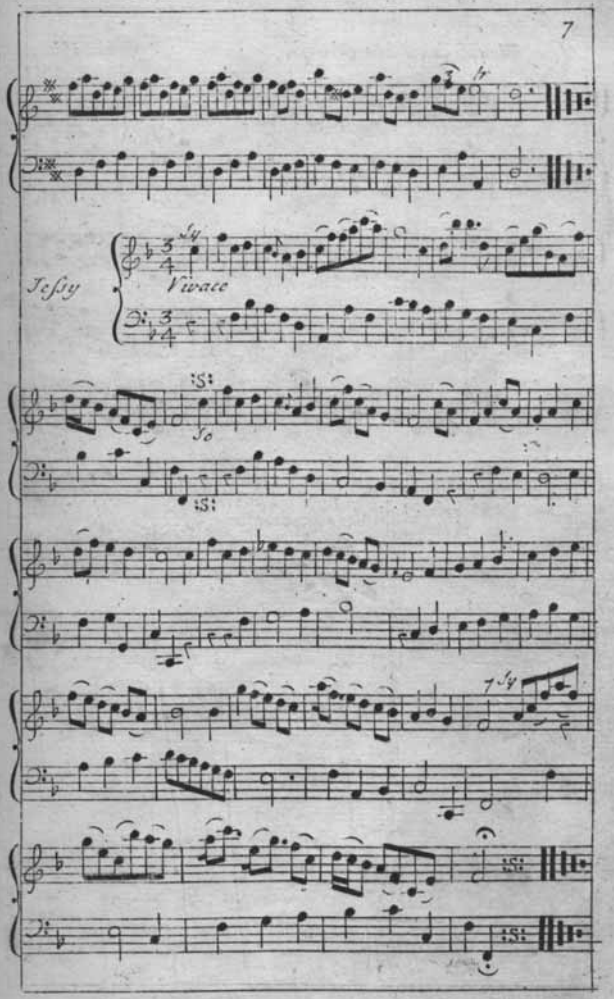
Although there is no certain Rule to be laid down for fingering of any Tune that you may meet with yet the following Lessons may be a great Inlet to it if well observ'd.

Note that in fingering your Thumb is 1 First Finger, and so on to the little Finger which is the Fifth.

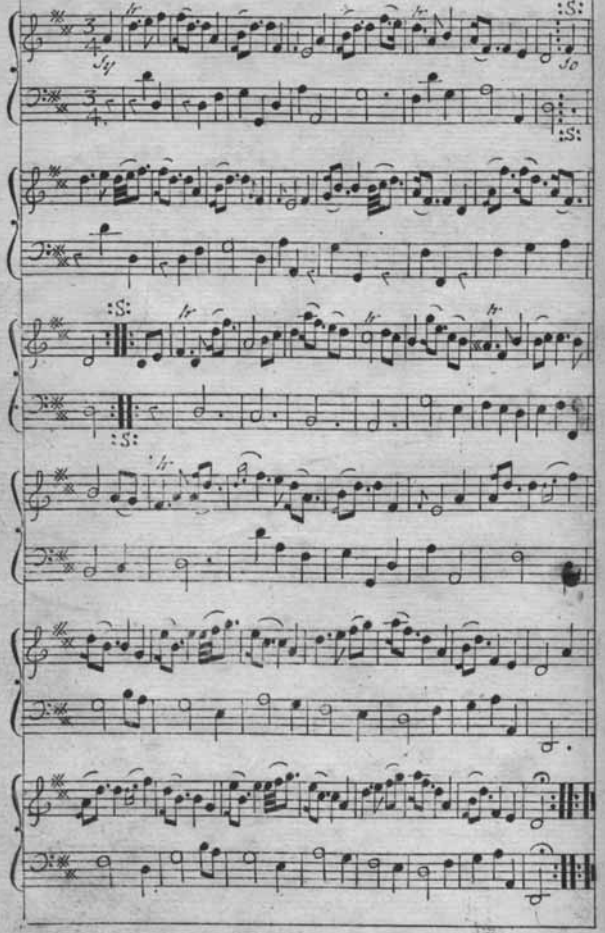


1 intended for the Thumb
4 for the third finger

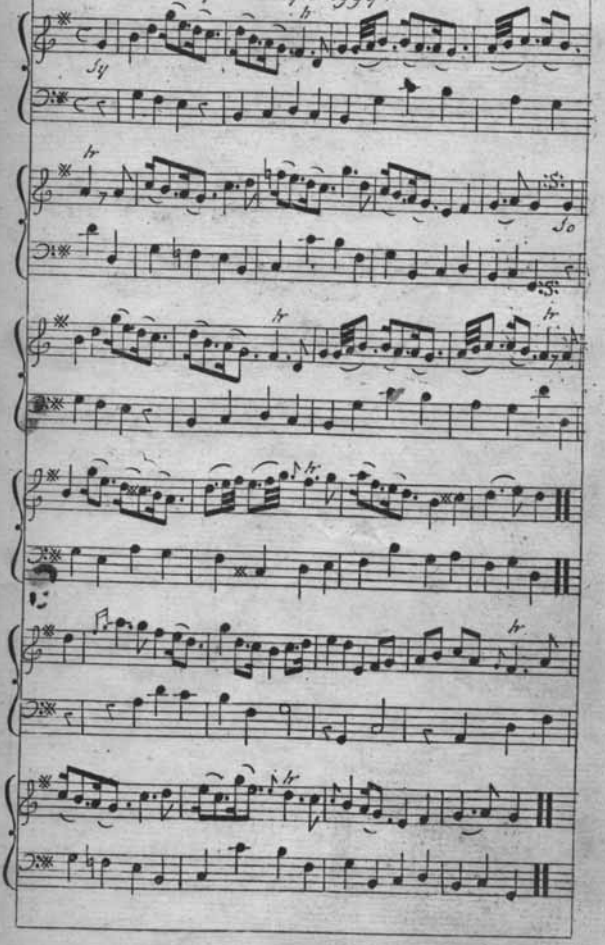




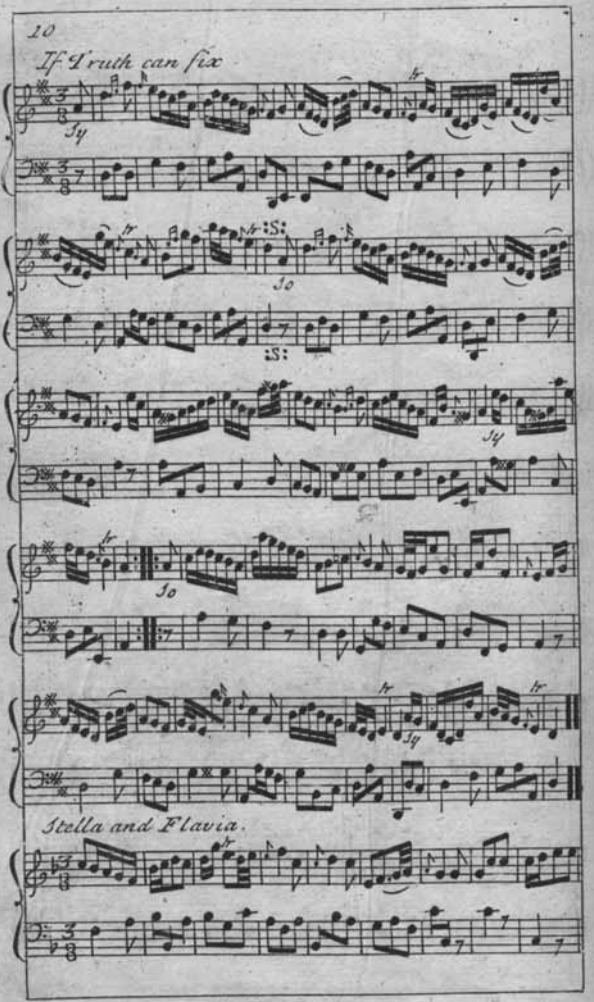
The Meads and the Groves.



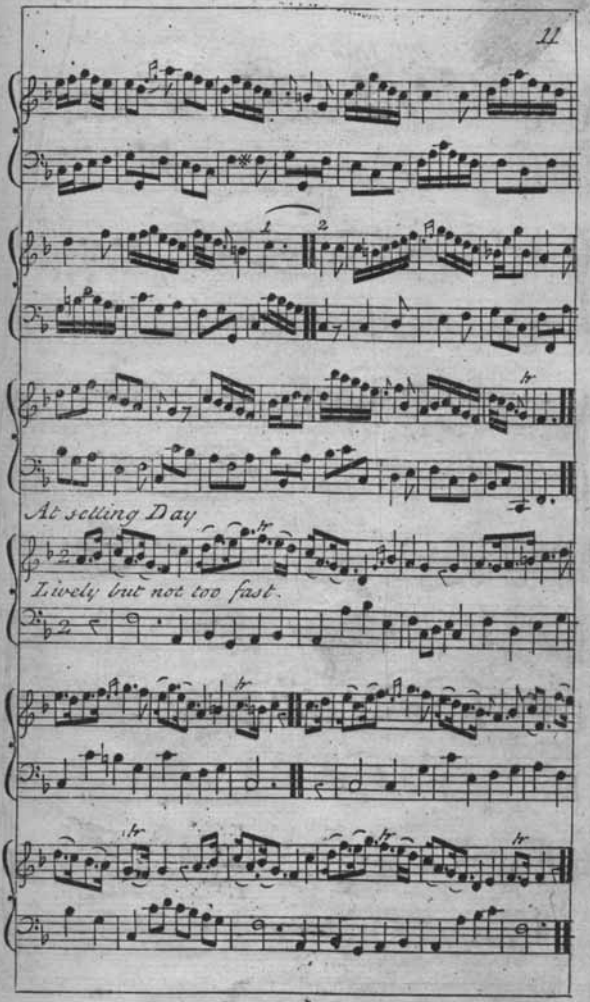
The Charms of Lovely Peggy.



If Truth can fix



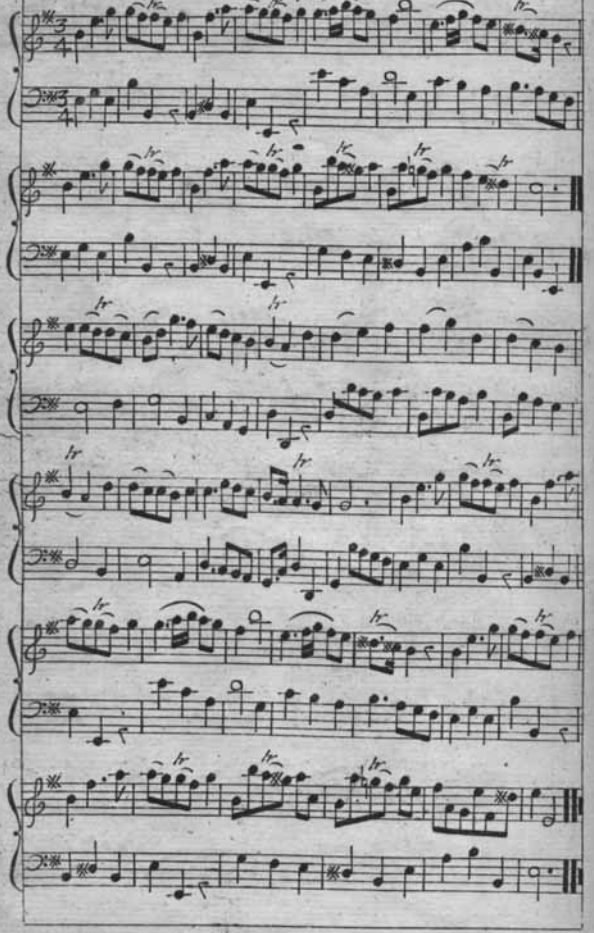
Stella and Flavia.



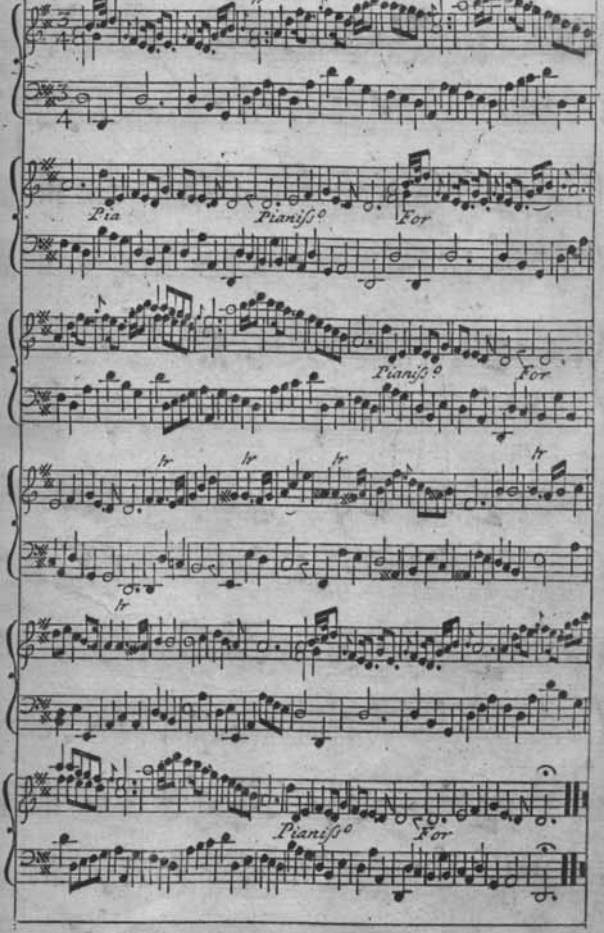
At setting Day

Lively but not too fast.

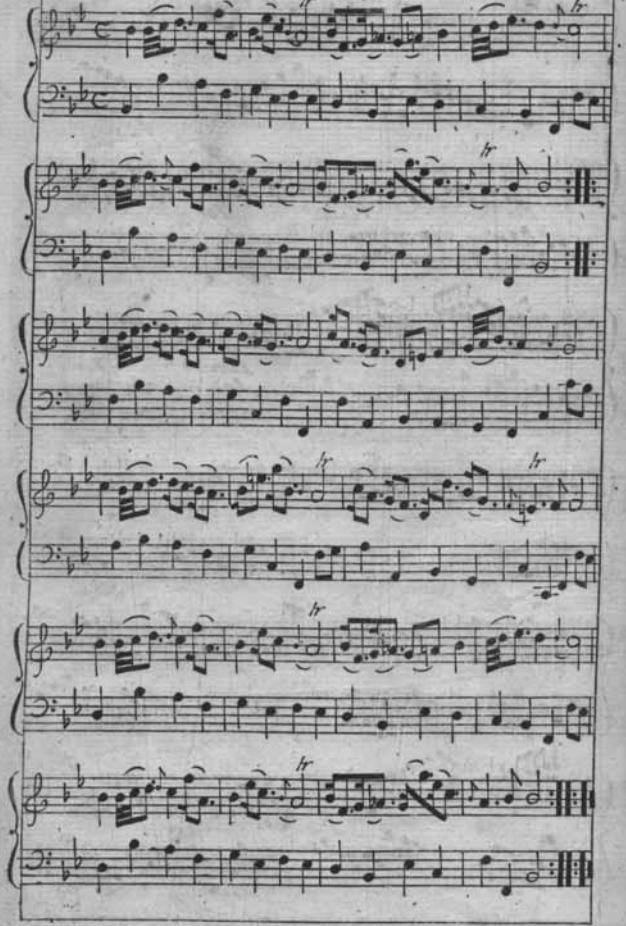
Minuet by Mr. Stanley



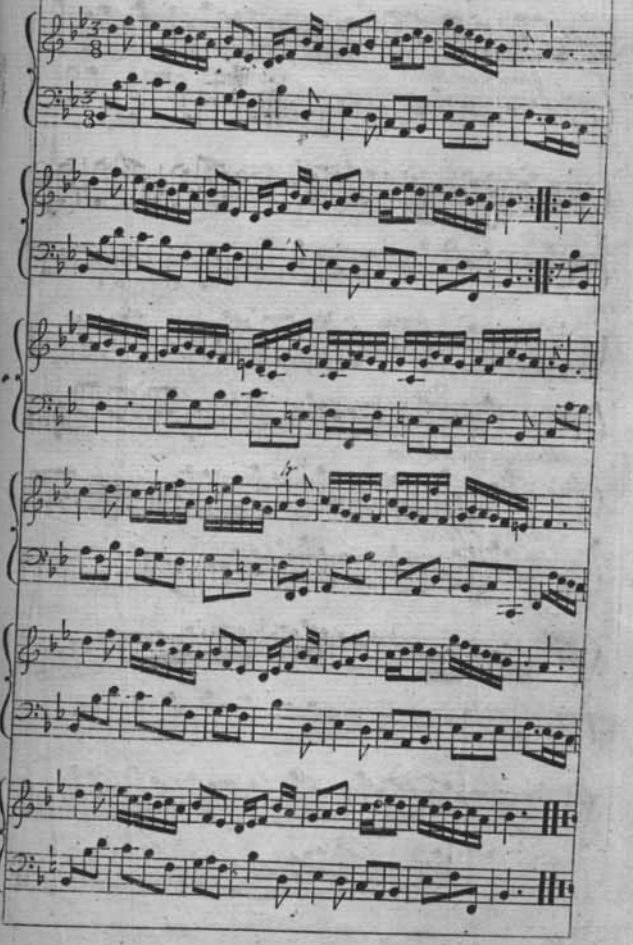
Minuet in Ariadne



Musette in the Amorous Goddess.



Minuet



Musette in Alcina.

Piano per tutto

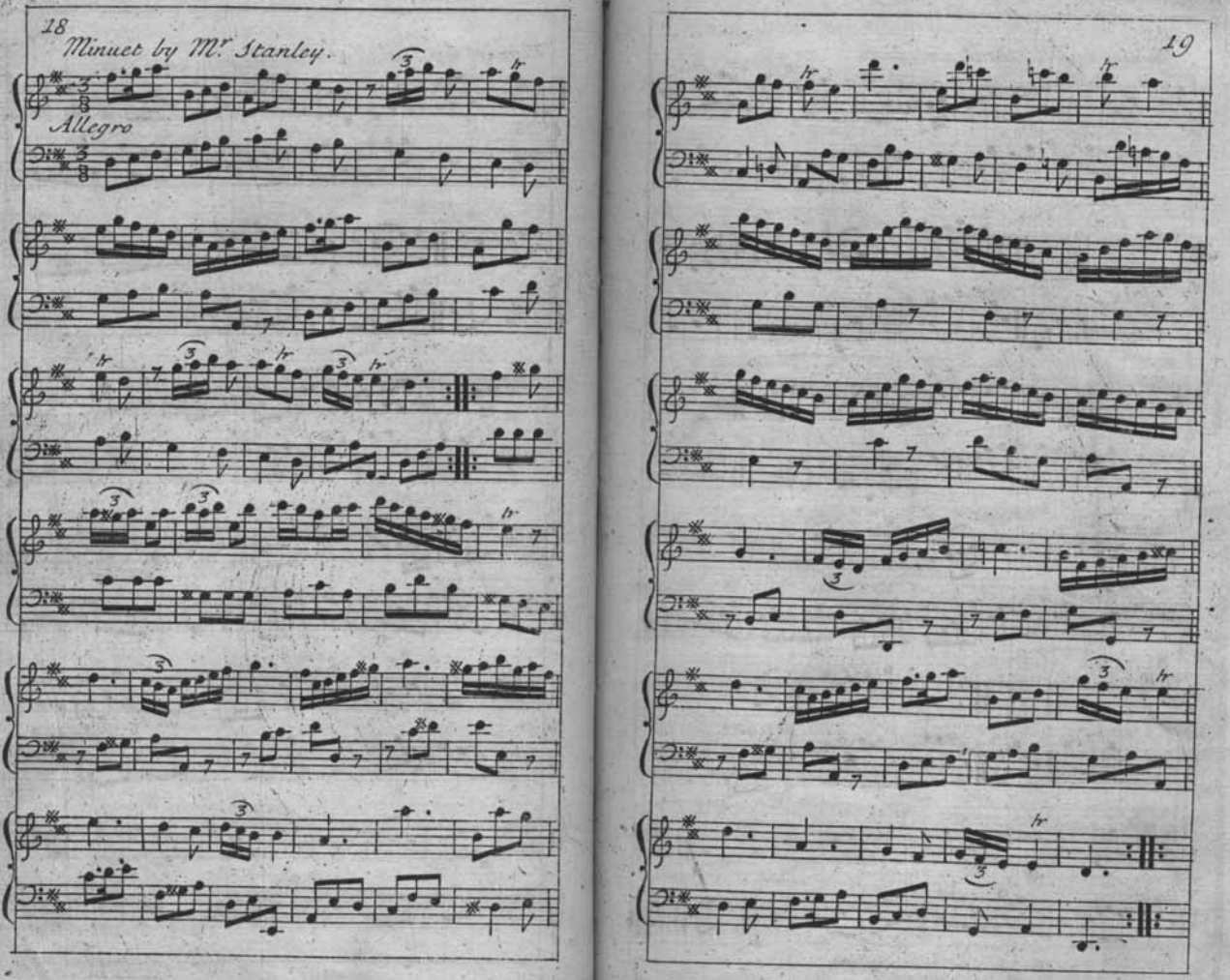
Minuet in Alcina

Allegro e forte

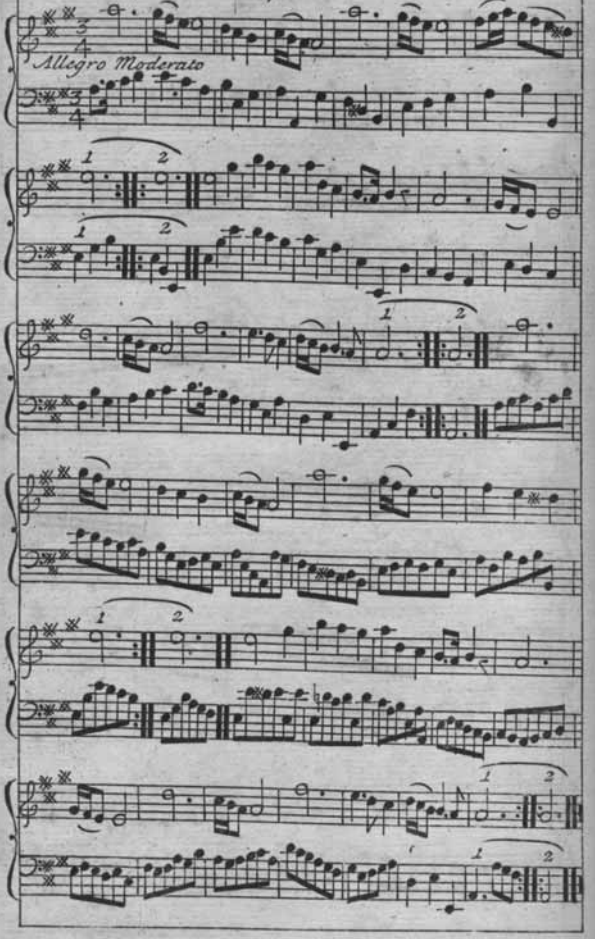
Minuet by Sig.r Hasse

Minuet by Mr. Stanley.

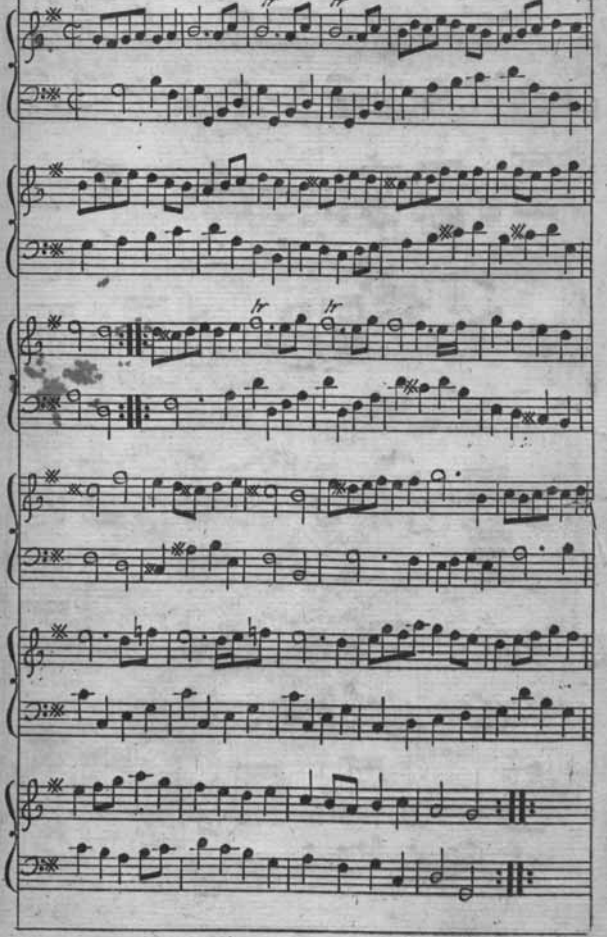
Allegro



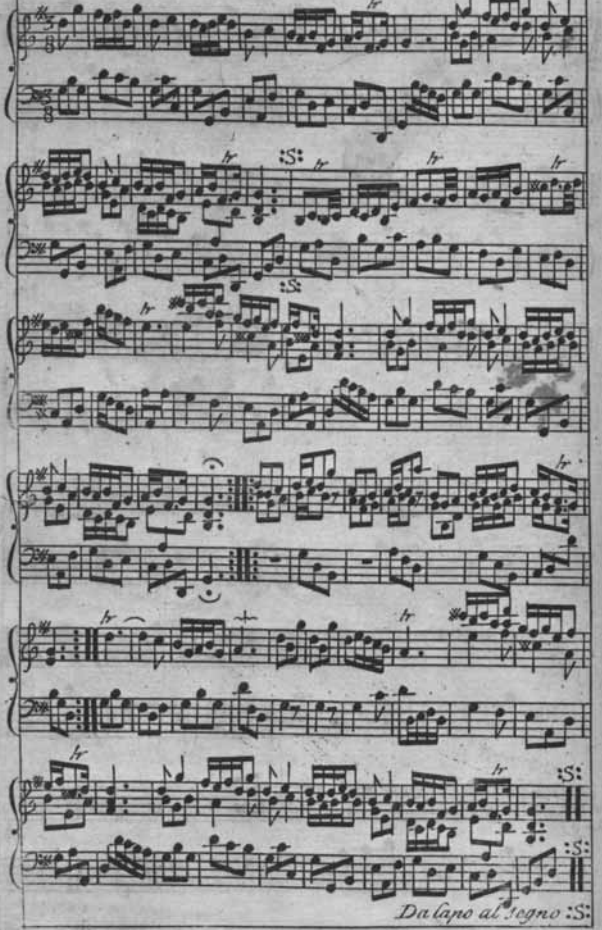
Minuet by Mr. Stanley.



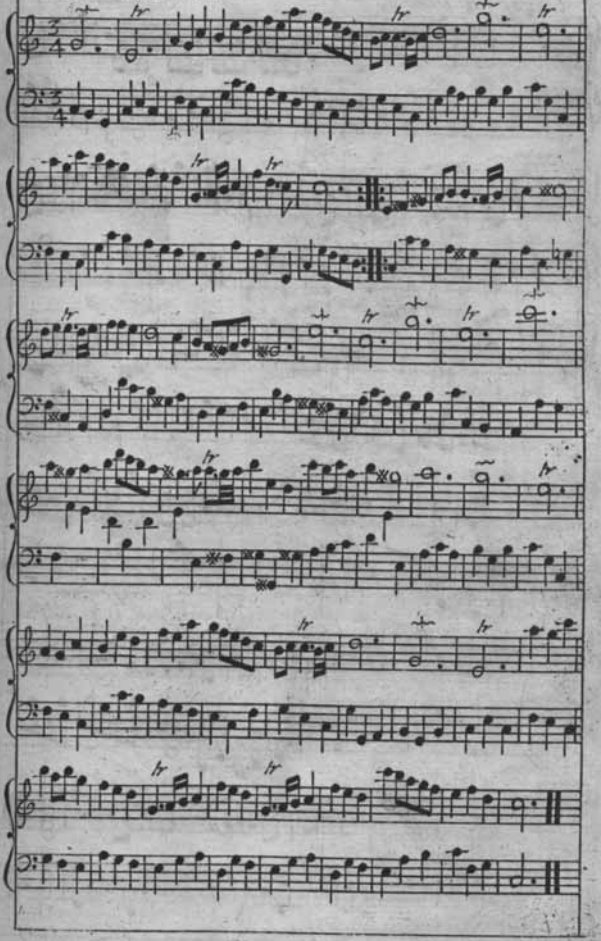
March in Judas Maccabæus.



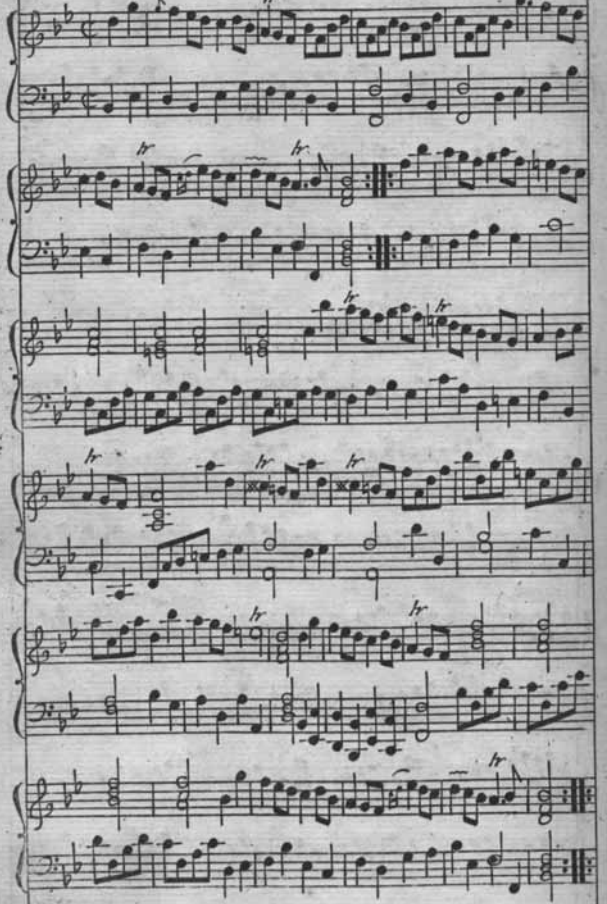
Minuet in Samson



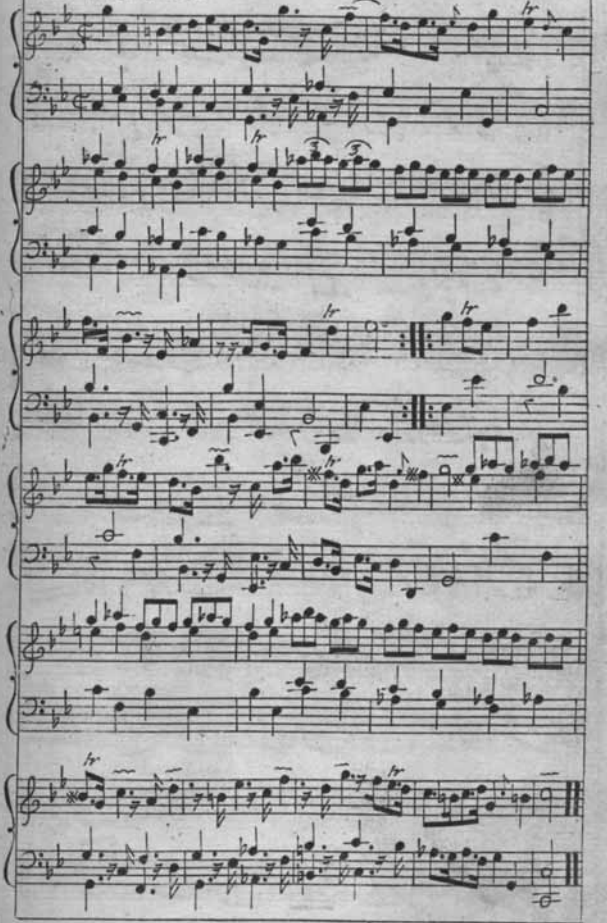
Minuet in Saul.



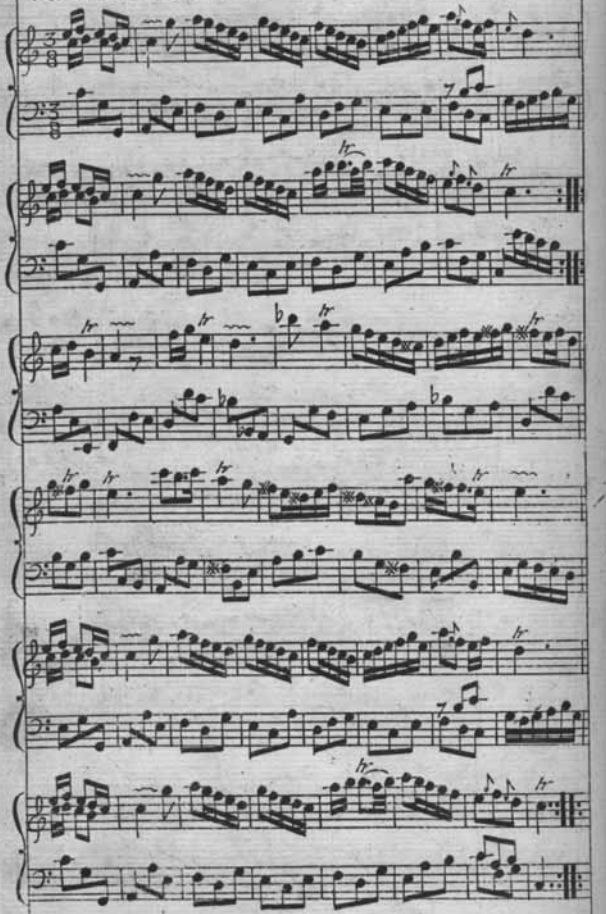
Gavot in Otho.



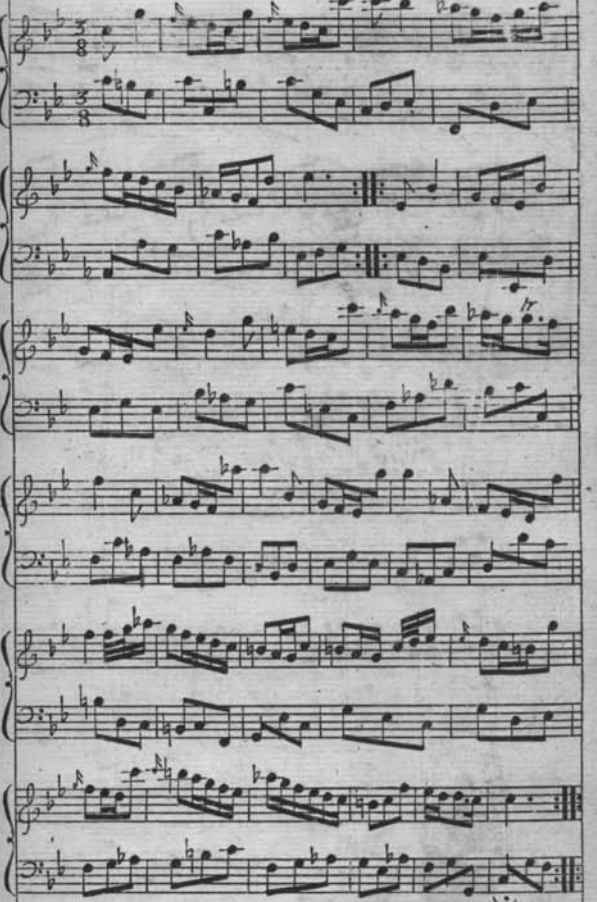
Air in Amadis.



Minuet in Rodelinda.

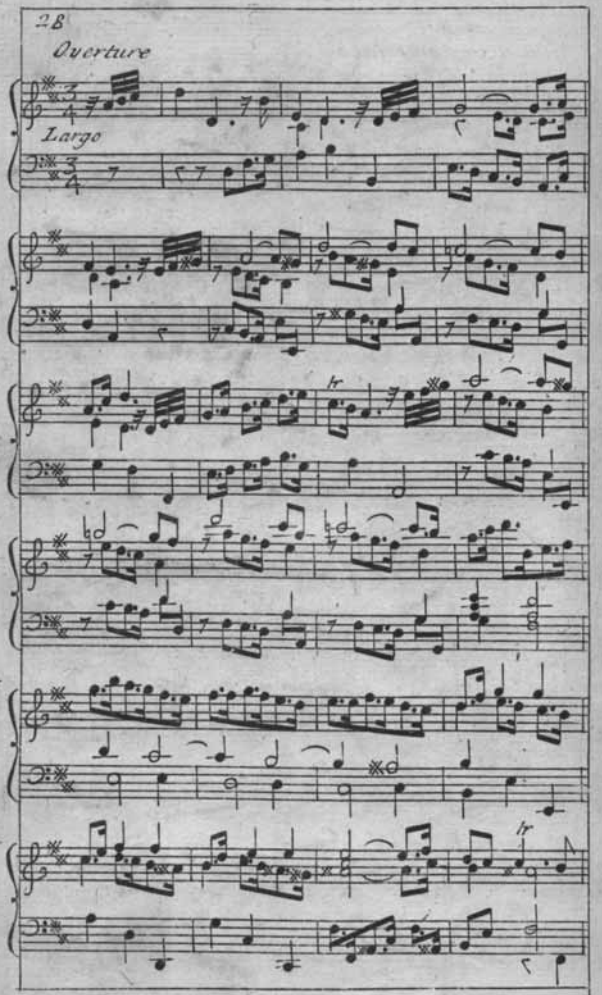


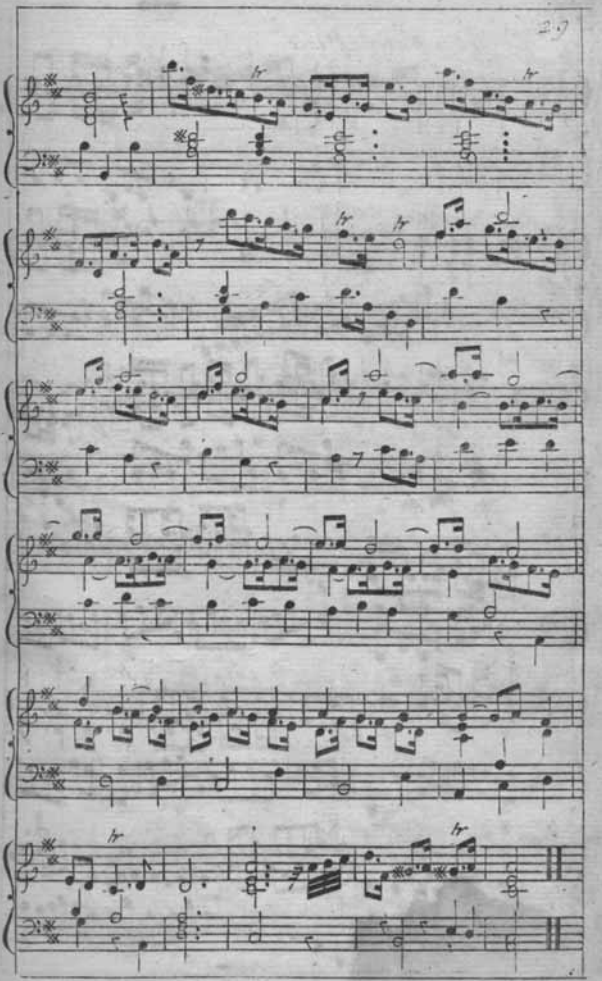
Minuet in Tamerlane.



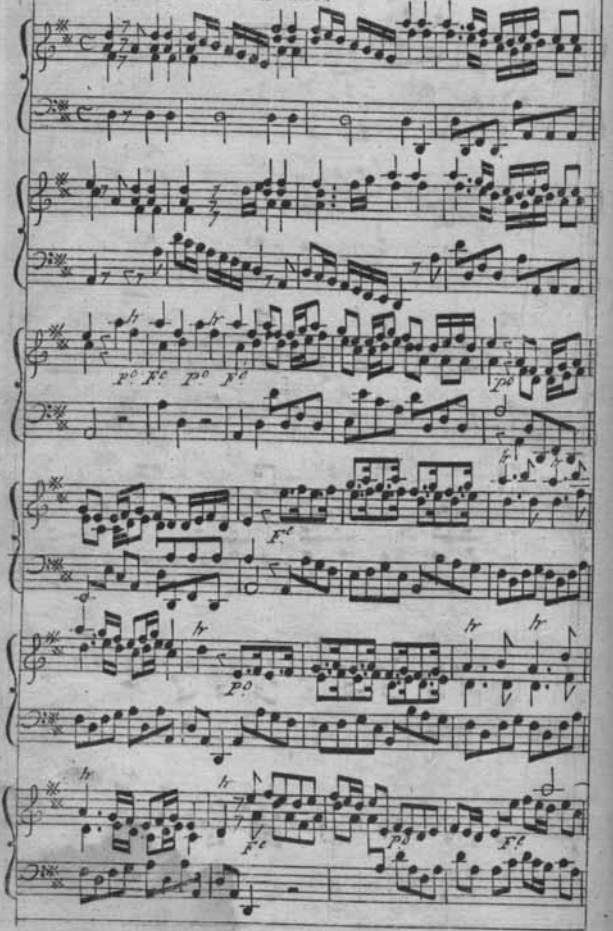
Overture

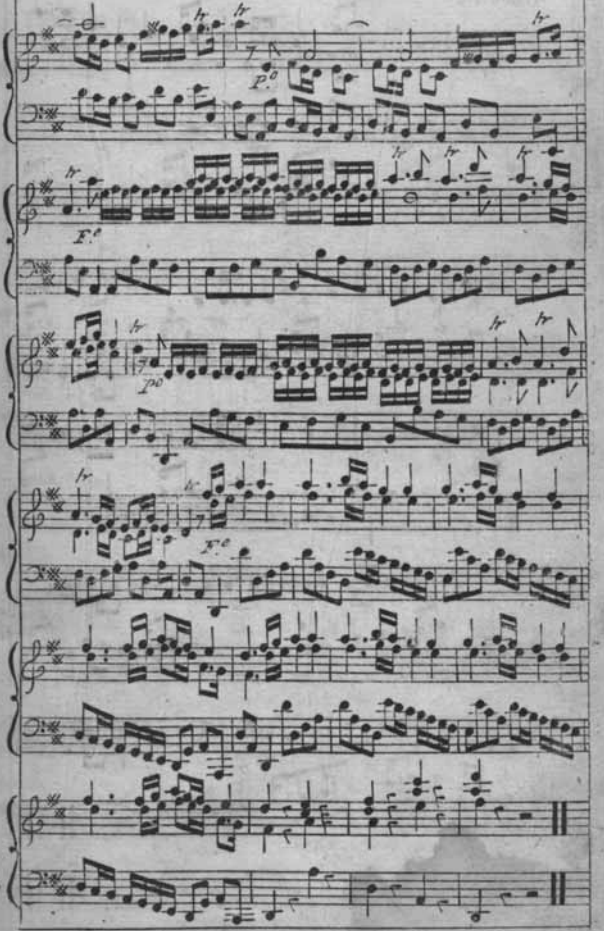
Largo



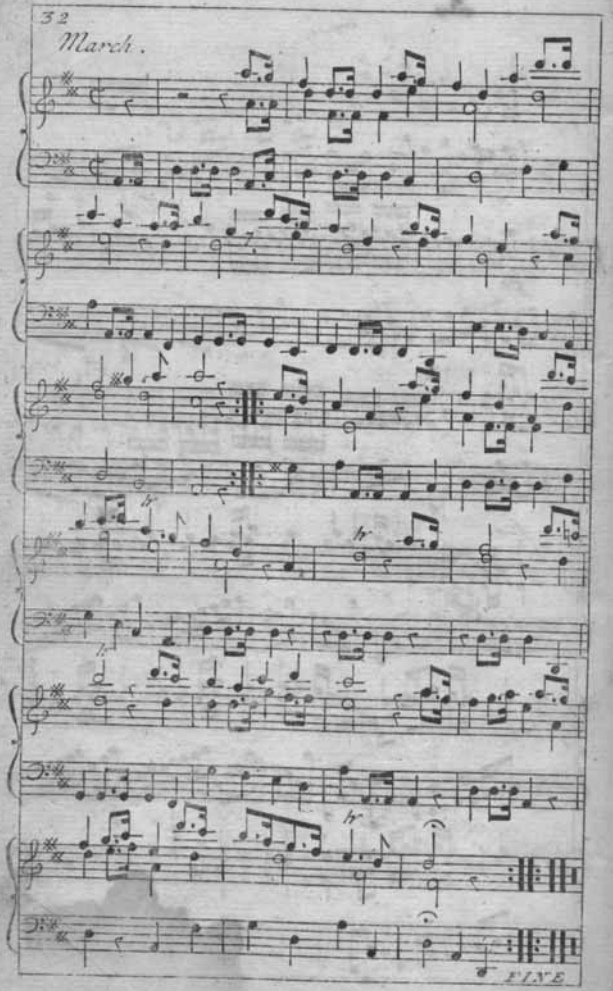


Handell's Water Piece.





March.



A Double or extreme Sharp (X) raises a Note two semitones C Sharp.d D♭

A Double or extreme Flat (♭♭) lowers a Note two Semitones B Flated A♭

Università degli Studi di Pavia
Facoltà di Musicologia

con il contributo di
fondazione cariplo

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Responsabile prof. Pietro Zappalà – collaboratore: dr. Massimilano Sala

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[4], 32 p.; [1] c. di tav. ripiegata; ill. es. mus.; 23 x 15 cm. Vedi Ill. 3
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