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d. 38. c.
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on the
Harpsichord or Spinnet
with a

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Keys, also an exact method of tuneing the Harpsichord & Spinnet, being
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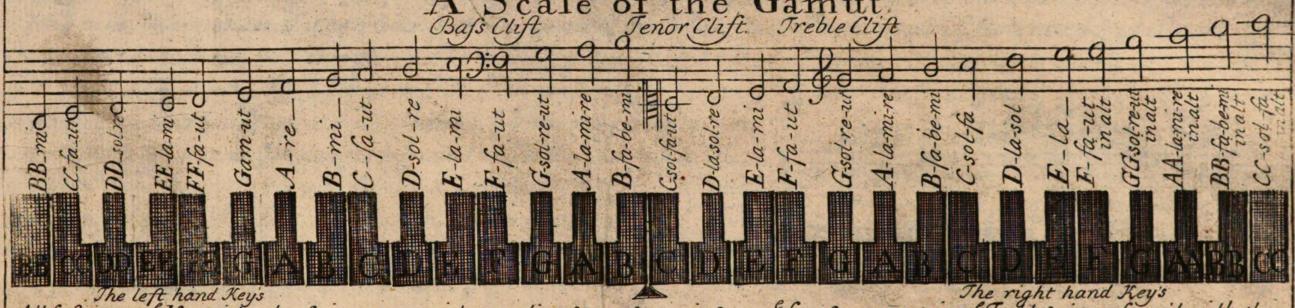
Hypatia

Hypatia

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

A Scale of the Gamut

Bass Cliff Tenor Cliff Treble Cliff



The left hand Keys

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

Common time.

Semibreif.



Minums.



Crotchetts.



Quavers.



Semiquavers.



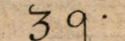
Example of the time or length of Notes.

There's nothing more difficult in Musick then playing of true time, of which there are two sorts Common & Triple, Common time is known by any of these marks C or F, first is very slow, & next a little faster, & last a brisk time, & each has to length of one Semibreif in a bar, & held in playing as long as can moderately tell 4, thus 1. 2. 3. 4. two Minums as long as one Semibreif, 4 Crotchetts, 8 Quavers, or 16 Semiquavers.

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

Rests

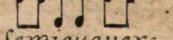
Triple time
Minum



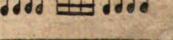
Crotchetts



Quavers



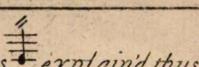
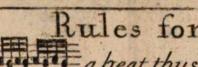
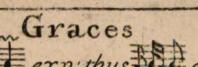
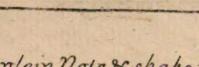
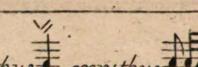
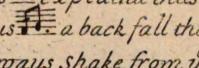
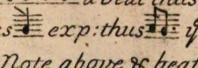
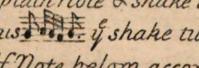
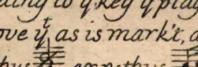
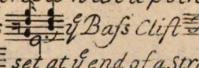
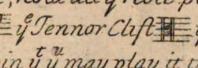
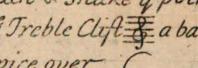
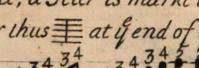
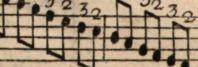
Semiquavers



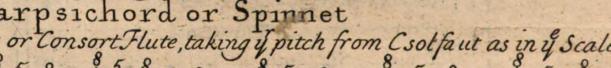
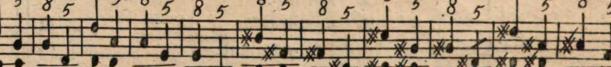
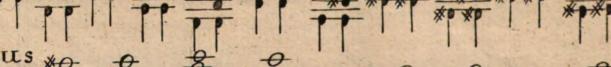


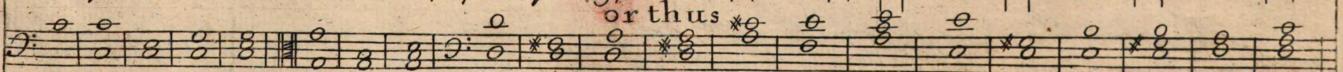
MS. A. 2.6. fol. 10 recto

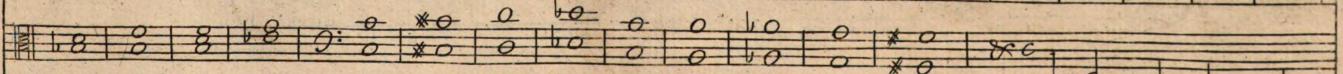
Rules for Graces

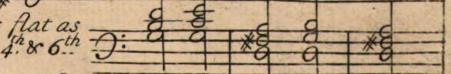
A Shake is markt thus  explain'd thus  a beat thus  exp: thus  a plain Note & shake thus  exp: thus
 a fore fall thus  exp: thus  a back fall thus  exp: thus  exp: thus
 observe if always shake from if Note above, & beat from if Note or half Note below according to if key if play in
 & for if plain Note & shake if it be a Note without a point if are to hold half of it plain upon if Note above if as is markt, and
 shake if other half, but a Note with a point, hold all if Note plain & shake if point, a Slur is markt thus  exp: thus
 if battery thus  exp: thus  if Tenor Clift  a bar thus  at if end of every time for if easier
 keeping it, a double bar  set at if end of a strain if may play it twice over,
 a repeat thus :S: to show if repeat from if mark to if end of if strain or lesson, 
 to know w^{ch} key a tune is in, observe if last note or close, & by if key is nam'd,
 all round Oth end with if first strain, Observe in if fingering of if right
 hand, if thumb is if 1st so on to if 5th, & if left hand if little finger is if 1st & so on.
 if fingers to ascend are if 3^d & 4th to descend if 3^d & 2^d.

Rules for tuning the Harpsichord or Spinet

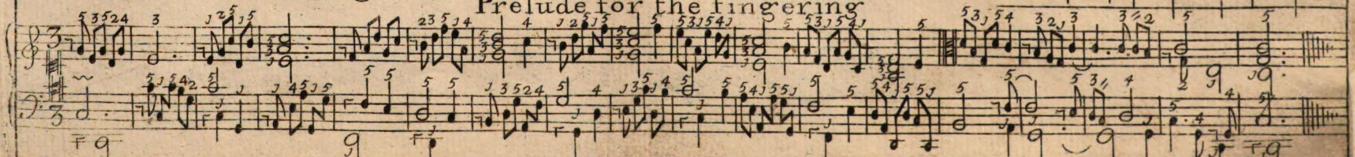
First set if Harpsichord or Spinet to Consort pitch, by a pitch pipe or Consort Flute, taking if pitch from Csoftaut as in if Scale, if
 tune if 8th & 5th as if Scale directs observing if bearing notes, they  have a dash thro if tail, if have tund if middle, or as muchas  is set down in if Scale, if rest both Treble & Bass is to be tun'd  by octaves or 8^{ths} by practice of this if may obtain a good Ear, w^{ch} is if best direc'ter, & in a little time be perfect in if tuning p^t



or thus 

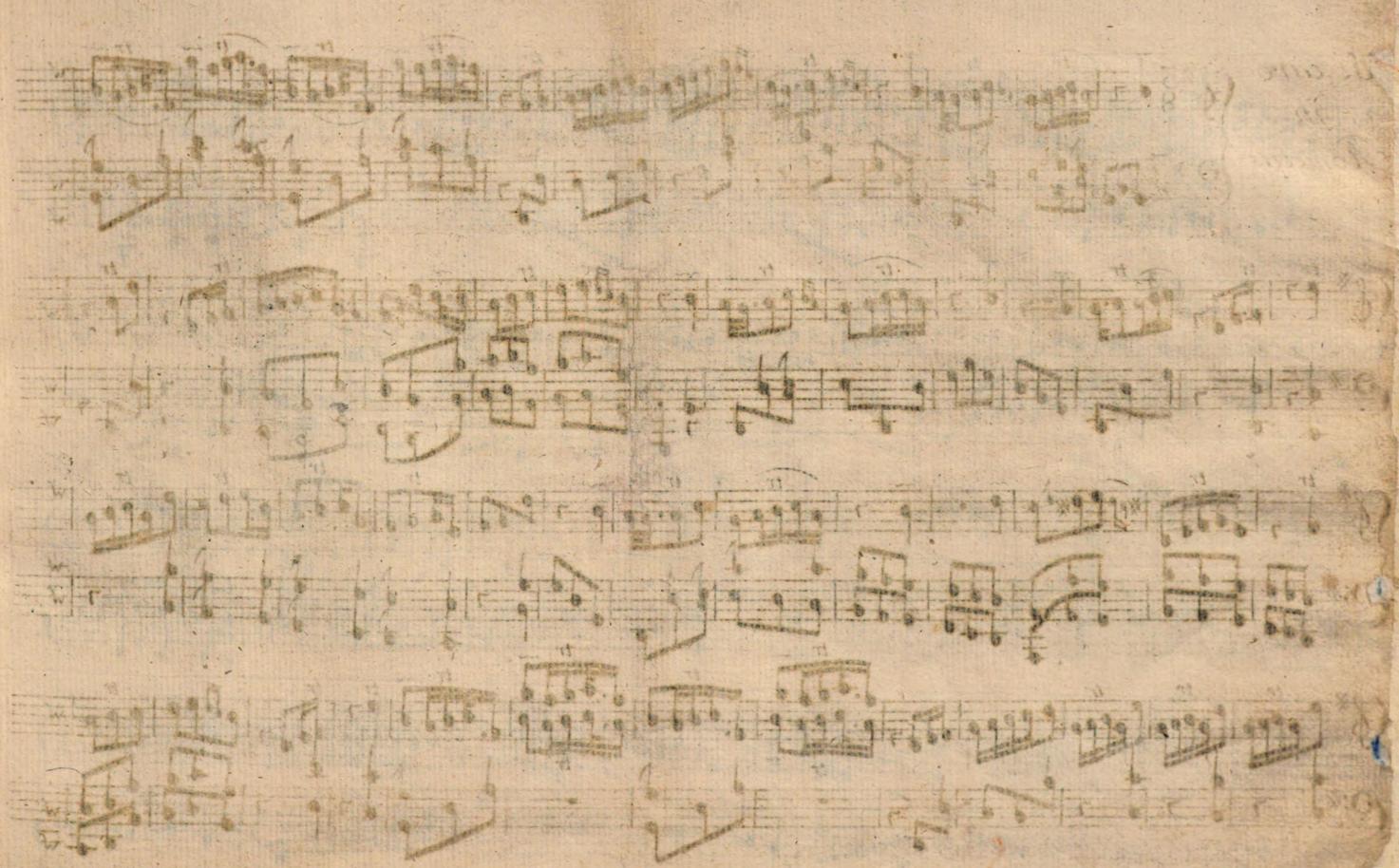
Observe all if Sharp thirds must be as sharp as if Ear will permit, & all fifths as flat as if Ear will permit, now & if by way of tryal touch unison 3^d & 5th, & afterwards unison 4^d & 6th 

Prelude for the fingering



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

Si cara in Admetus - - - - -	4	Tamo tanto in Artaxerxes - - - - -	12
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Favourite Song in Rodelinda - - - - -	II	Ceale fond passion - - - - -	16



Si caro
in
Rometus

The image shows a page from a handwritten musical manuscript. At the top left, there is a vocal line with lyrics: "Si caro in Rometus". Below this, there are four systems of music, each consisting of two staves. The top staff of each system is for a soprano or alto voice, and the bottom staff is for a basso continuo part. The music is written in common time (indicated by a 'C') and consists primarily of eighth-note patterns. Several trills are indicated by the letter 'tr' above specific notes. The manuscript is written on aged, yellowish paper.

A handwritten musical score for two voices (Soprano and Alto) and basso continuo. The score consists of five systems of music, each starting with a treble clef and a common time signature. The vocal parts are written in soprano and alto staves, while the basso continuo part is written below them. The music features various note heads, stems, and bar lines. Several trill marks ('tr') are placed above specific notes throughout the score. The final system concludes with a repeat sign and the instruction 'Da Capo'.

*Un lampo**e la speranza**in**Rometus*

A handwritten musical score for two staves, C major, 2/4 time. The top staff consists of treble clef notes, and the bottom staff consists of bass clef notes. The music features six systems of eight measures each. Measures 1-4 begin with a forte dynamic. Measures 5-8 begin with a piano dynamic. Measure 9 contains a fermata over the bass staff. Measure 10 concludes the piece. The score includes various performance markings such as grace notes, slurs, and trills.

Ascolta o filio in Astyanax

8

Dimmi cara { *Adagio* *Andante*

in Scipio {

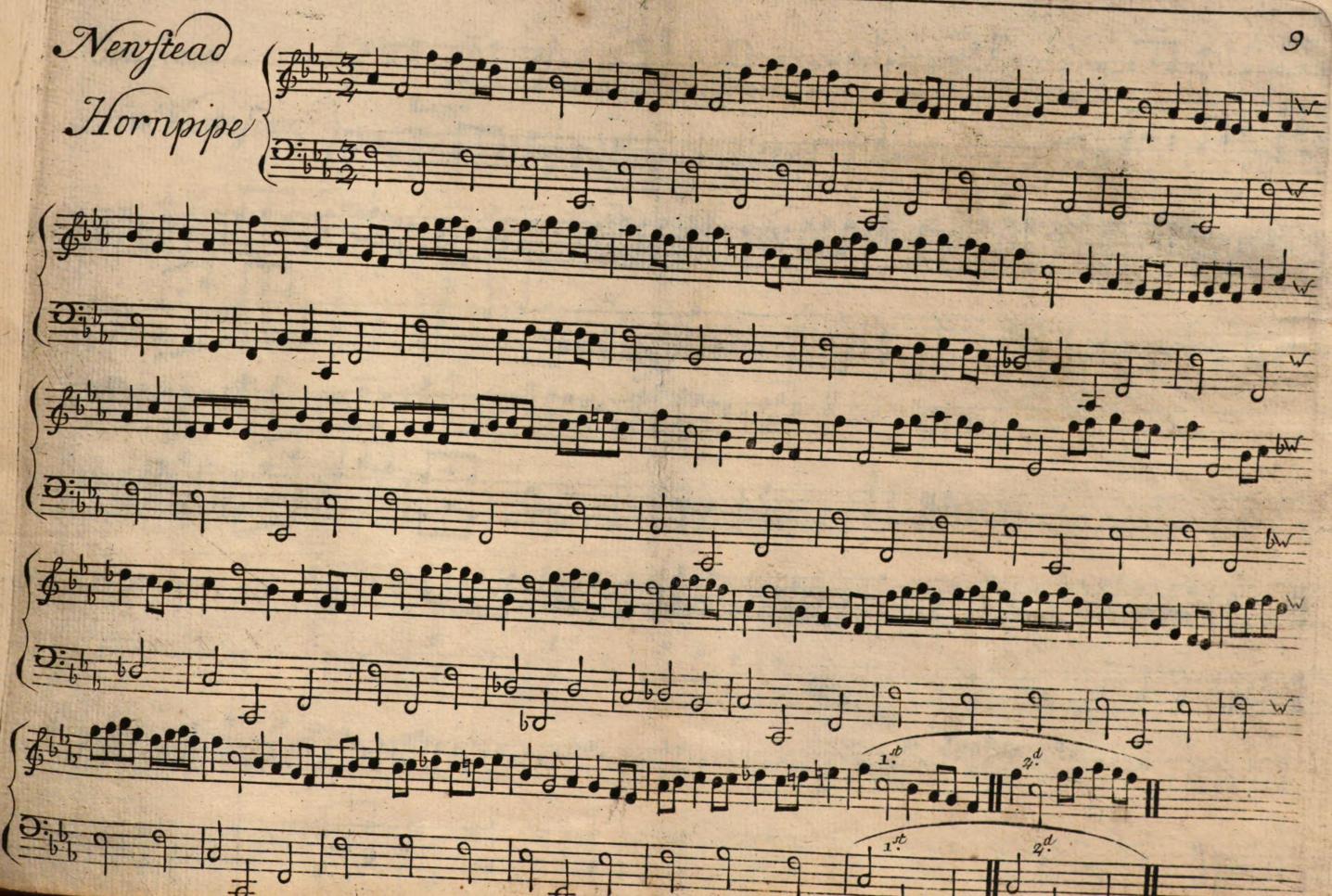
Sym.

Da Capo

Nenstean

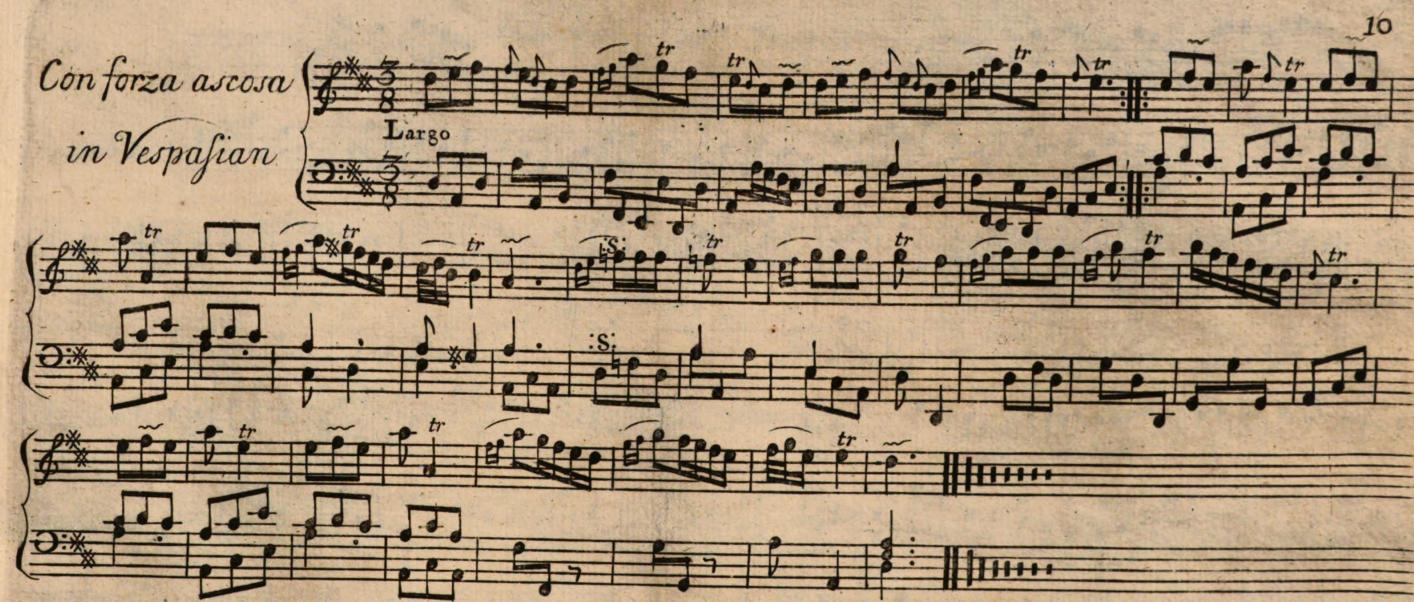
Hornpipe

9



Con forza ascosa
in Vespasian

Largo



Menuet by

Sig: Bitti



11

*Minuet
in
Rodelinda*

The image shows two staves of handwritten musical notation. The top staff is for a treble clef instrument, likely a flute or oboe, and the bottom staff is for a bass clef instrument, likely a cello or bassoon. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. Measure numbers 11 and 12 are indicated above the staves. The music consists of two distinct sections: a minuet and a favourite song from the opera Rodelinda. The minuet section begins with a treble clef, 3/8 time, and a key signature of one sharp. The favourite song section begins with a bass clef, 3/8 time, and a key signature of one sharp. Both sections feature sixteenth-note patterns and grace notes.

*Favourite
Song in
Rodelinda*

Da Capo

Da Capo al segno

Tamo tanto
in
Artaxerxes

Largo

Alexis

Non e si
vago bello
in Julius
Caesar

Allegro

Da Capo

Do not ask me charming
Phillis

Come let's be merry

Per la gloria in
Griselda

A handwritten musical score on aged paper. It consists of six staves of music, each with a vocal line and an accompaniment line for piano. The vocal parts are labeled with lyrics and character names: 'Do not ask me charming' (for Phillis), 'Come let's be merry' (for Phillis), and 'Per la gloria in Griselda'. The piano accompaniment is written in a lower staff. The music is in various time signatures (C, 3/4, 2/4, 9/8, 3/8, 4/4) and includes many rests and dynamic markings. The handwriting is in black ink, with some lyrics in cursive script.

A handwritten musical score for two voices and basso continuo. The score consists of six systems of music, each with two staves. The top staff of each system is for soprano or alto voice, and the bottom staff is for basso continuo. The vocal parts are written in common time with various note heads (crotchets, quavers, semiquavers) and rests. The basso continuo part includes bass clef, a bass staff, and a continuo staff with a basso continuo symbol. The score is divided into systems by vertical bar lines. The vocal parts begin with eighth-note patterns, followed by sixteenth-note patterns, and then return to eighth-note patterns. The basso continuo part features sustained notes and rhythmic patterns. The vocal parts end with sustained notes. The score is written on aged paper.

Oh my
Treasure

Rittornel

Cease fond
Passion

Finis

