

J Smith Scul

THE  
*HARPSICHORD*

Illustrated and Improv'd;  
*Wherein is shewn*  
The ITALIAN Manner of Fingering

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



WITH  
Rules for Attaining to Play a

*THOROUGH BASS,*

Also with Rules for Tuning the

*HARPSICHORD or SPINET.*

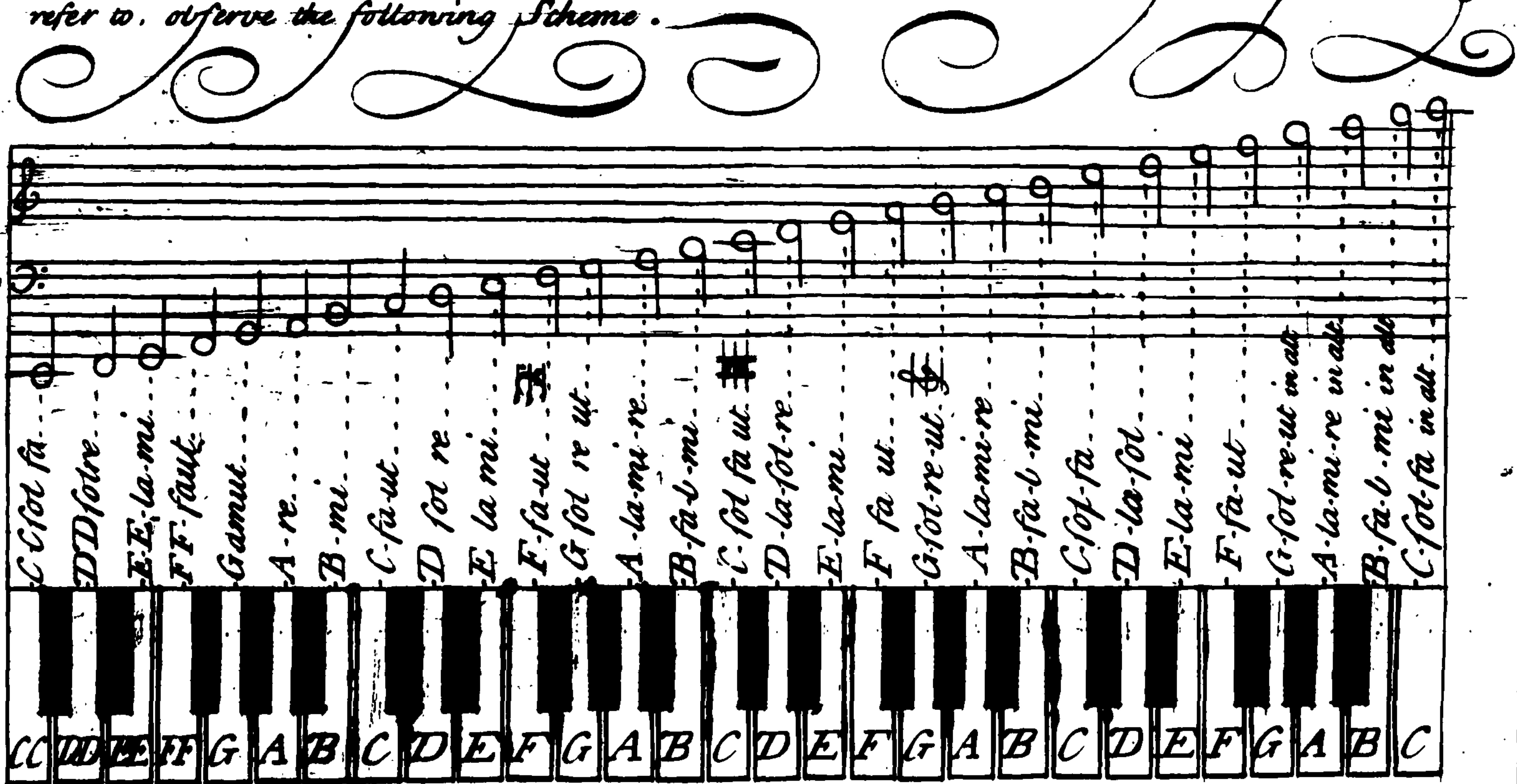
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# The HARPSICORD Illustrated and Improv'd.

Before you can attain to play on the Harpsicord or Spinnet, you must learn the Gammut or Scale of Musick by heart, with the Names of the Notes and what Lines & 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 four Notes above the Treble stave are called in alt; and those below the Bass staves 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 the Bass goes high to avoid Ledger lines. this Cliff is placed upon any of the four lowest lines and is always the middle Cliff of your Instrument.

Observe in the foregoing Example of the Gammet — 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 and 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 & b or sharps \* to the white Keys, for Example the short Key that is between G & A serves both for G\* and A b, the short key between A & B serves also for A\* and B b &c for the rest —

Therefore if any Note has a \* set before it you must touch the inward or short Key above it, and if there be a b 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, and Sharps to the 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 b should be placed in B you must play every B in your Tune flat, unless contradicted by an accidental \*. the same holds good in respect to Sharps. —

Harpsicord.

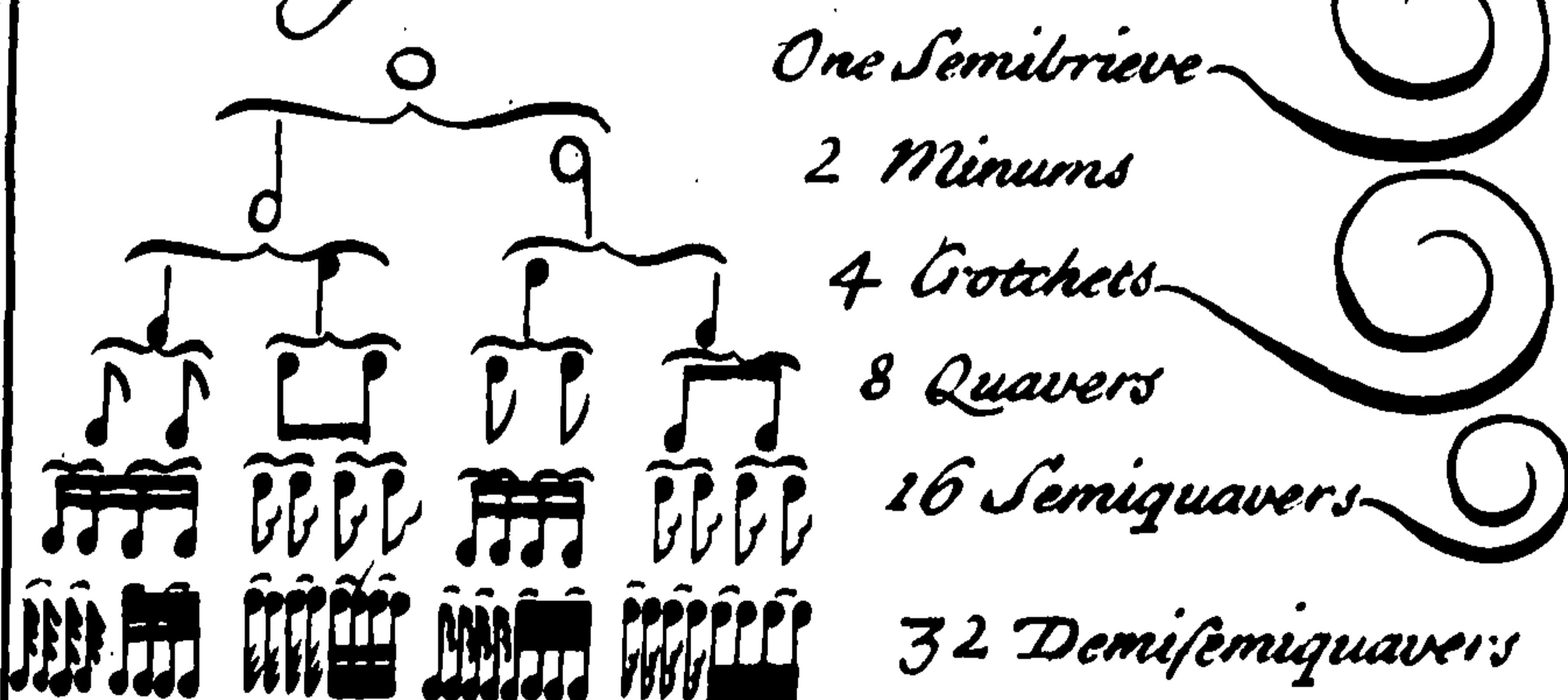
A

There

There is another Character called a Natural — which is made thus ♯ . and is used to contradict those flats and 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 Gammut. for Example if a ♭ 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

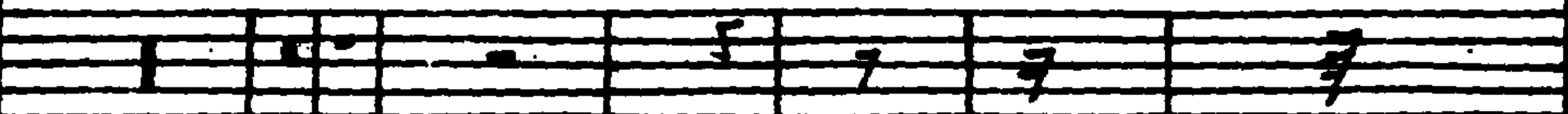
There are six Sorts of Notes now in use which are a Semibreve O, a Minim J, a Crotchet ♩, a Quaver ♪, a Semiquaver ♫, and a Demisemiquaver ♬. Their Proportions to each other are these. a Semibreve as long as two Minims, 4 Crotchets, 8 Quavers 16 Semiquavers or 32 Demisemiquavers. as.



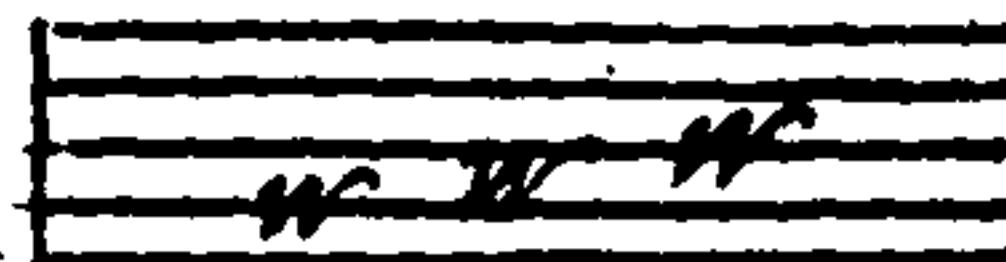
There are Characters also for denoting Silence, called Rests or Pauses which are these following.


**Example**


4 Semibr. 2. 1. Minum. Crotch. Quav. Semiq. Demisemiquaver.



There are yet other Characters used in Musick, such as Direct which is usually put at the end of a Stave to direct to  $\text{y}^{\circ}$  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 is set to divide the Strains of Songs or Tunes as



A Repeat which is made thus S. is used to signify 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 Semibreve —

The second Sort of Common Time is somewhat faster which is known by this Mark G and its Bars consist of a Semibreve also —

The third sort of Common Time is the quickest of all & call'd recursive time. This is known by this Mark D this 2 or this  $\frac{3}{4}$  but when it has this last mark there's but 2 Crotches in a bar —

4

There are three Sorts of Triple Time the first  
and slowest contains three Minims in a bar and is  
known by this mark  $\frac{3}{2}$  —————

The second sort is faster and contains three Crotchets  
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  
6 Crotchets in a bar or thus  $\frac{6}{8}$  and then it contains  
but 6 Quavers, or also thus  $\frac{12}{8}$  then it contains 12  
Quavers in a bar —————

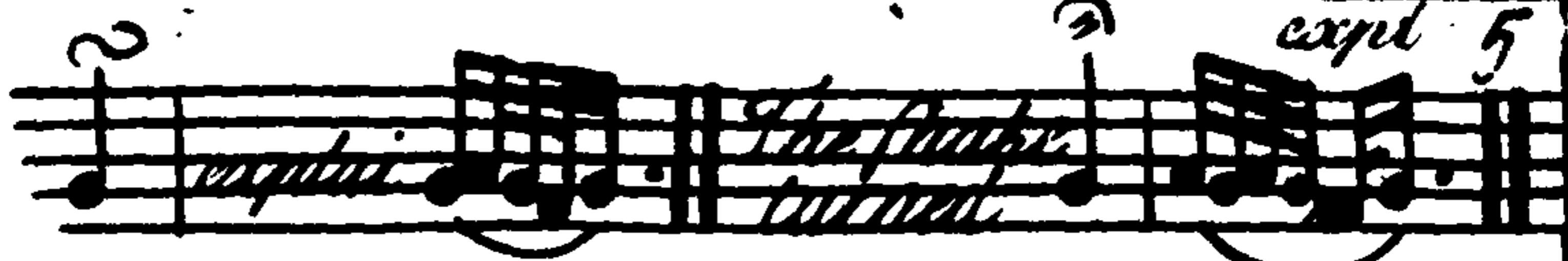
Note when there is a point added to any note, it  
makes it half as long again Example —————



## Of the Graces

A Shake  
is mark'd explained a Beat explain a fore fall, explain  
thru it <sup>up</sup>

The Turn  
thus



expt 5

Observe that you always shake from  $\text{G}$  Note above & beat  
from  $\text{G}$  Note or half Note below according to  $\text{G}$  Key you play

### 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 the first Finger  
and so on to the little Finger which is the fifth.

A handwritten musical example on two staves. The top staff starts with a C-clef and common time. It shows a sequence of eighth and sixteenth notes with fingerings such as 1234, 123, 234, 123, 432, 132, etc. The bottom staff continues the pattern with similar fingerings like 123, 234, 123, 432, 132, etc.

Prelude  
for

fingering

A handwritten musical example on three staves. The top staff starts with a C-clef and common time. It shows a sequence of eighth and sixteenth notes with fingerings such as 123, 234, 123, 432, 132, etc. The middle staff continues the pattern with similar fingerings like 123, 234, 123, 432, 132, etc. The bottom staff concludes the pattern with fingerings like 23, 24, 23, 24.

A handwritten musical example on three staves. The top staff starts with a C-clef and common time. It shows a sequence of eighth and sixteenth notes with fingerings such as 2434, 2434, 2434, 2434, 2434, etc. The middle staff continues the pattern with similar fingerings like 2434, 2434, 2434, 2434, 2434, etc. The bottom staff concludes the pattern with fingerings like 2324, 2324, 2324, 2324.

A handwritten musical example on three staves. The top staff starts with a C-clef and common time. It shows a sequence of eighth and sixteenth notes with fingerings such as 2324, 2324, 2324, 2324, 2324, etc. The middle staff continues the pattern with similar fingerings like 2324, 2324, 2324, 2324, 2324, etc. The bottom staff concludes the pattern with fingerings like 2324, 2324, 2324, 2324.

Harpsicord.

B

6

## Preludes

Gavot  
in  
Otho

A page of musical notation for harpsichord, consisting of ten staves of music. The notation is in common time, with a key signature of two sharps. The music includes various dynamics such as forte (f), piano (p), and trills (tr). The notation is written in black ink on white paper, with some minor scanning artifacts.

The page is numbered 7 at the top right. At the bottom left, the text "Harpsicord." is written, and at the bottom right, the text "B 2" is written.

8 Minuet



Minuet

by  
W' Luily



9

End with the first strain



Harpicon.

C

*Prelude**by Mr  
Babel.**Presto*

A page of musical notation for harpsichord, consisting of six staves of music and a basso continuo staff at the bottom.

The top five staves are for the harpsichord, each with a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note values such as eighth and sixteenth notes, and rests. The bottom staff is for basso continuo, featuring a bass clef and a common time signature. It includes a bass staff with horizontal dashes and a treble staff with vertical dashes, likely indicating sustained notes or specific continuo markings.

At the bottom left, the text "Harpicord." is written, and at the bottom right, the text "C 2" is written.

*Minuet  
by  
mr Lully.*

The musical score consists of six staves of music for a harpsichord. The staves are arranged vertically, with the top two staves in common time (indicated by a 'C') and the bottom four staves in 2/4 time (indicated by a '2'). The music includes various note heads, stems, and bar lines. There are several dynamic markings, such as 'f' (fortissimo), 'ff' (fortississimo), 'p' (pianissimo), and 'tr' (trill). The score concludes with a section labeled 'Volti' and 'D', followed by 'Harpicord' at the bottom left.

*I amo tanto  
by Sg<sup>r</sup>. Alilio. in  
Artaxerxes*

Volti  
D  
Harpicord

14



Da Capo

Jig  
in  
Siroe.



A page of musical notation for two staves, numbered 15. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of six measures of music with various note heads and stems.

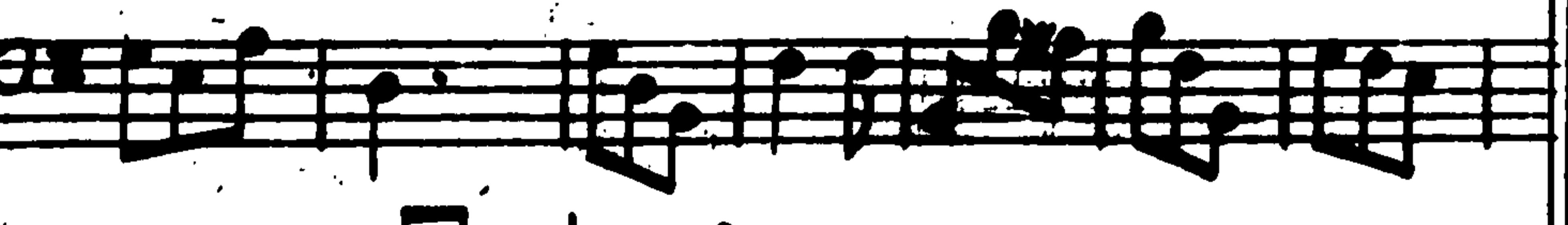
16

Courant  
by M<sup>r</sup>  
Mattheson.



A page of musical notation for harpsichord, consisting of eight staves of music. The notation is written in black ink on white paper. The staves are separated by vertical bar lines and are grouped by large brace lines on the left side. The music includes various note heads (solid black, hollow black, and white) and rests. Some notes have small horizontal dashes or stems extending from them. The notation spans across multiple measures, with some staves ending in a measure and continuing on the next staff. The overall style is that of a historical musical score.

*Harpicord.* E

*Suite by Mr Mattheson.**Symphony**Quick*

19

A handwritten musical score for harpsichord, consisting of ten staves of music. The music is written in common time, with various note heads and stems. Measure numbers 1 through 19 are indicated above each staff. The score includes dynamic markings such as  $\text{ff}$  (fortissimo),  $\text{f}$  (forte),  $\text{p}$  (pianissimo), and  $\text{ff}$ . The title "Harpsicord." is written at the bottom left, and "Allan" is written at the bottom right. The page number "19" is handwritten in the top right corner.

Harpsicord. E 2 Volta Allan

*Allemann**Courant*

A handwritten musical score for two voices, Harpsicord and Violin, spanning eight staves. The music is written in common time, featuring various note heads (solid black, hollow, and cross-hatched) and rests. Measure numbers 1 through 10 are indicated above the staves. The score concludes with a section labeled "Saraband" and includes the names "Harpsicord" and "Violin" at the bottom.

Handwritten musical score for Harpsicord and Violin, page 21. The score consists of eight staves of music, numbered 1 through 10. The music is in common time and features various note heads (solid black, hollow, and cross-hatched) and rests. The score concludes with a section labeled "Saraband" and includes the names "Harpsicord" and "Violin" at the bottom.

1 2 3 4 5 6 7 8 9 10

Saraband

Harpsicord      F      Violin

22

## Saraband

A handwritten musical score for Saraband, page 22. The score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a melodic line with various note heads and stems. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. It contains a bass line with note heads and stems. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. It contains a bass line with note heads and stems. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It contains a bass line with note heads and stems. The fifth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It contains a bass line with note heads and stems. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It contains a bass line with note heads and stems. The seventh staff begins with a bass clef, a common time signature, and a key signature of one sharp. It contains a bass line with note heads and stems. The eighth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It contains a bass line with note heads and stems. The ninth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It contains a bass line with note heads and stems. The tenth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It contains a bass line with note heads and stems. The score is written on five-line staff paper.

A handwritten musical score for harpsichord, consisting of ten staves of music. The music is in common time and includes various note values such as eighth and sixteenth notes. The score is divided into measures by vertical bar lines. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a bass clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a bass clef and a key signature of one sharp. The score is annotated with several 'F' symbols placed above specific notes. The word 'Gigg' is written in cursive script on the left side of the first staff. The word 'Harpsicord.' is written at the bottom left, and 'F<sub>2</sub>' is written at the bottom center.

2.4-

A handwritten musical score for piano, consisting of eight staves of music. The score is organized into two systems of four measures each. The key signature is F major (one sharp). The time signature varies between common time and 2/4 time.

**System 1:**

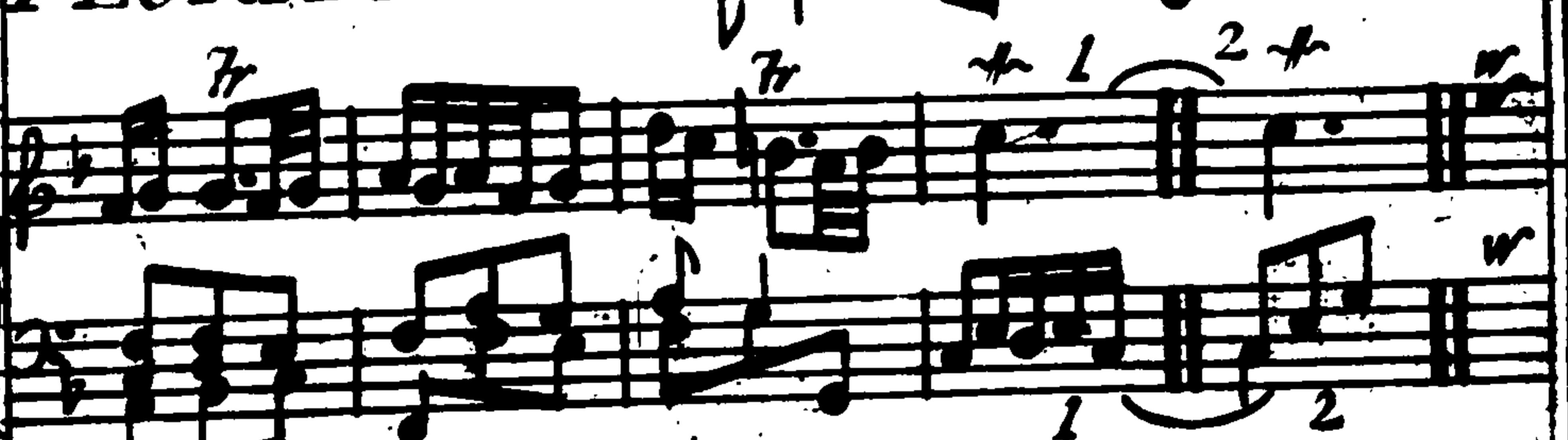
- Measure 1: Treble staff: eighth note, sixteenth note, eighth note, sixteenth note. Bass staff: eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 2: Treble staff: eighth note, sixteenth note, eighth note, sixteenth note. Bass staff: eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 3: Treble staff: eighth note, sixteenth note, eighth note, sixteenth note. Bass staff: eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 4: Treble staff: eighth note, sixteenth note, eighth note, sixteenth note. Bass staff: eighth note, sixteenth note, eighth note, sixteenth note.

**System 2:**

- Measure 5: Treble staff: eighth note, sixteenth note, eighth note, sixteenth note. Bass staff: eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 6: Treble staff: eighth note, sixteenth note, eighth note, sixteenth note. Bass staff: eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 7: Treble staff: eighth note, sixteenth note, eighth note, sixteenth note. Bass staff: eighth note, sixteenth note, eighth note, sixteenth note.
- Measure 8: Treble staff: eighth note, sixteenth note, eighth note, sixteenth note. Bass staff: eighth note, sixteenth note, eighth note, sixteenth note.



A Favourite  
AIR in the  
Opera of  
FLORIDANTI



Harpsicord 1 2 G

A Favourite  
SONG in the  
Opera of  
SCIPIO



*Andante*

Continuation of the musical score for 'A Favourite Song in the Opera of Scipio'. The score continues on the same two staves. The top staff maintains common time (3) and one sharp (F#). The bottom staff maintains common time (3) and one sharp (F#). The music consists of continuous measures of notes, with various dynamics like 'tr' and 'z' applied throughout the piece.

A handwritten musical score for Harpsichord, consisting of ten staves of music. The music is written in common time and includes various dynamics such as *tr* (trill), *z* (acciaccatura), and *7* (seventh). The score concludes with a repeat sign and the instruction *D.C.* (Da Capo). The title *Harpsicord.* is written at the bottom left, and *G 2* is written at the bottom center.

A Favourite  
AIR in the  
Opera of  
Vespasian



# RULES

## for attaining to play a Thorough Bass.

Musick consists of Concordes & Discords  
Concordes are either perfect or imperfect: the perfect  
concordes are the 5<sup>th</sup> and 8<sup>th</sup>, the imperfect Concordes  
are the 3<sup>d</sup>, 4<sup>th</sup>, and 6<sup>th</sup>.

Discords are the 2<sup>d</sup>, the Tritone or sharp 4<sup>th</sup>, the  
flat 5<sup>th</sup>, the 7<sup>th</sup> and the 9<sup>th</sup>. Although the 2<sup>d</sup> and  
the 9<sup>th</sup> are the same thing, yet their Accompaniments  
are very different.

Common Cords are the 3<sup>d</sup>, 5<sup>th</sup>, and the 8<sup>th</sup>.

There are two sorts of Thirds and Sixes, viz. flat  
and sharp. A b 3<sup>d</sup> contains four half Notes and a  
\*3<sup>d</sup> five: A b 6<sup>th</sup> contains nine half Notes, and a \*  
6<sup>th</sup>, ten.

Concord                      Discord

b3, \*3, 4, 5, 6, 6, 8.    2<sup>d</sup>, 4, b5, 7, 9.

Common Cords are to be play'd on any Note  
where nothing is mark'd; Except when you play in  
a sharp Key, the third and seventh above the Key nat-  
urally require a 6th, but if you play in a flat Key  
then a 6th is required to the second and seventh above  
the Key, unless mark'd otherwise.

All Keys are either flat or sharp, not by what  
Flats or Sharps are set at the beginning of a Tune,  
but by the third above the Key.

Two Fifths, or two Eights are never allowed  
neither in playing a Thorough Bass, nor in Composi-  
tion, therefore the best way is to move by concordant  
Motion

All extraordinary sharp Notes naturally require Sixes, unless mark't to the contrary.

All natural sharp Notes require flat 3ds, and all natural flat Notes require \* 3ds. B, E, and A are naturally sharp in an open Key. and F, C, and G are naturally flat.

Example of common Cords & natural sixes.

A Sharp or Flat over or under any Note signifies a sharp or flat 3'd to be play'd to that Note.

If a natural flat 6th be required to any Note, you may play either two thirds and one sixth, or one 3d and two sixes. But if the 6th be sharp, the best way is to play 3d, 6th, and 8th.

When you see the 2d and 4th joined together, they are to be accompanied with the 6th.

**N**B The second is only used when the Bass is a driving Note.

The 2d and \* 4th are likewise accompany'd with a 6th, this passage also happens when the Bass is a driving Note.

Example

The 2<sup>d</sup> is accompany'd with the  
5<sup>th</sup> and 9<sup>th</sup>.

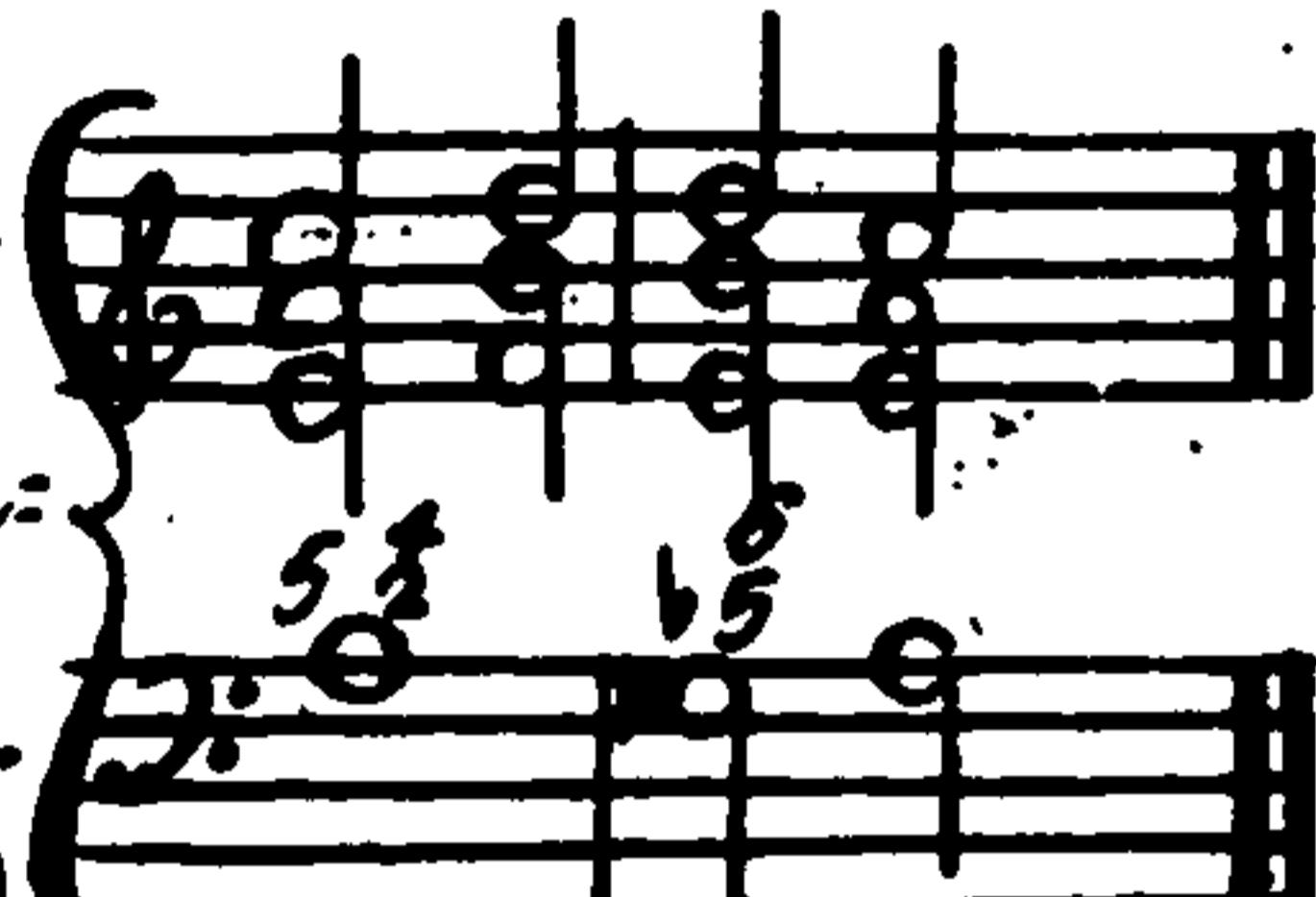
Example



The 3<sup>d</sup> and 4<sup>th</sup> joyned together  
may be accompany'd either with a 7<sup>th</sup>  
or with a sharp sixth. This Passage  
seldom happens but when the Bass  
ascends by degrees. Example.



The 5<sup>th</sup> & 6<sup>th</sup> joyned  
together must be accompa-  
ny'd with a 3<sup>d</sup>. Example.



here if you  
think fit you  
may add y<sup>e</sup> 8<sup>th</sup>

The natural 5<sup>th</sup> and 6<sup>th</sup> joyned together must also be  
accompany'd with the 3<sup>d</sup>. and if you are minded to play  
full you must joyn the 8<sup>th</sup> also.

The extreme 2<sup>d</sup> and 4<sup>th</sup> must be  
accompany'd with a 5<sup>th</sup> & 7<sup>th</sup>.

This passage is seldom used but in  
order to a Cadence.



The 6<sup>th</sup> and 4<sup>th</sup> joyned together are accompany'd  
two different Ways. If the Bass descends by degrees  
they are accompany'd with a 2<sup>d</sup>. but if the Bass lies  
still; or ascends or descends by Intervals they must be

accompanied

with an 8<sup>th</sup>.

Example

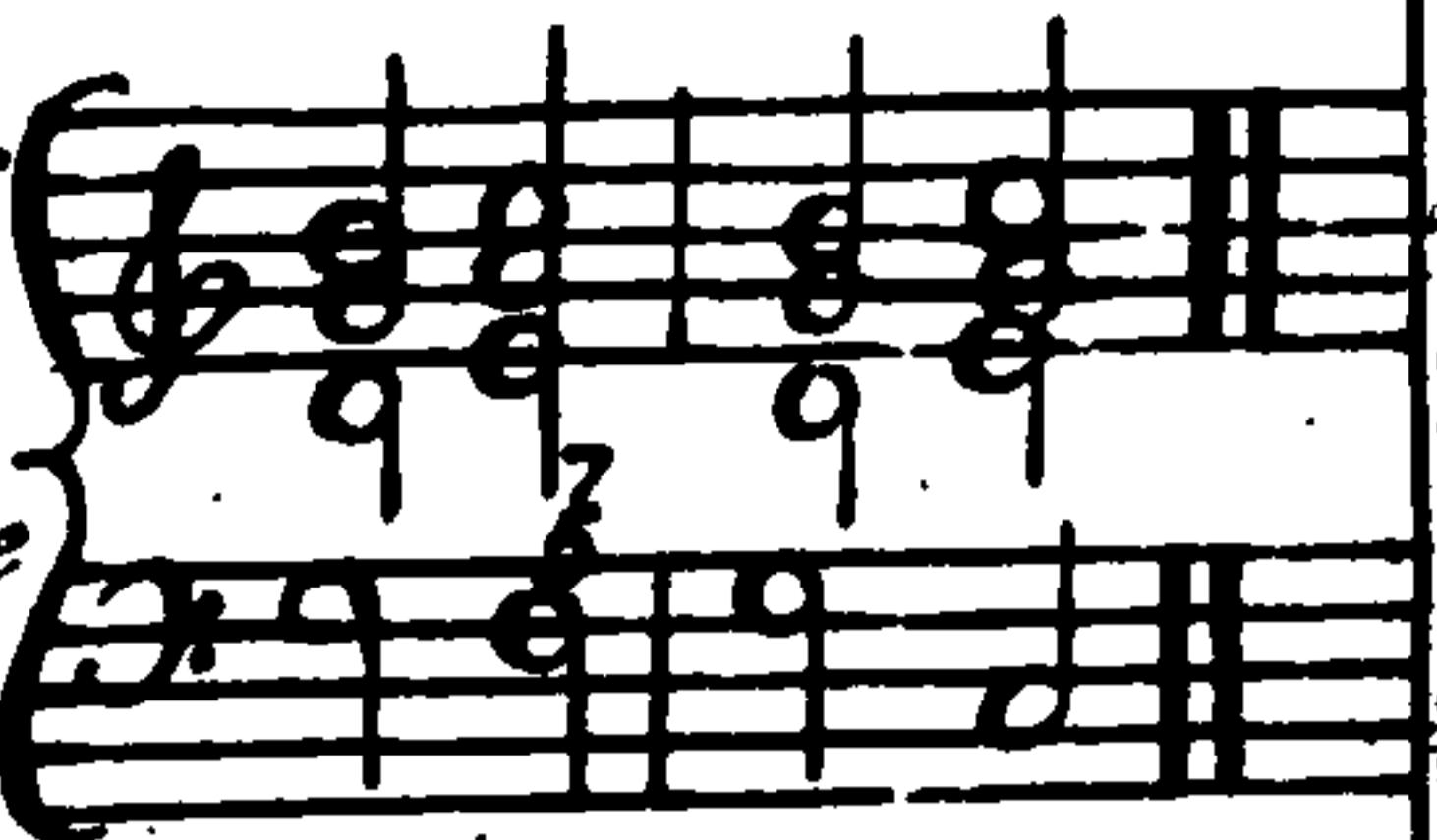


Harpsicord.

The

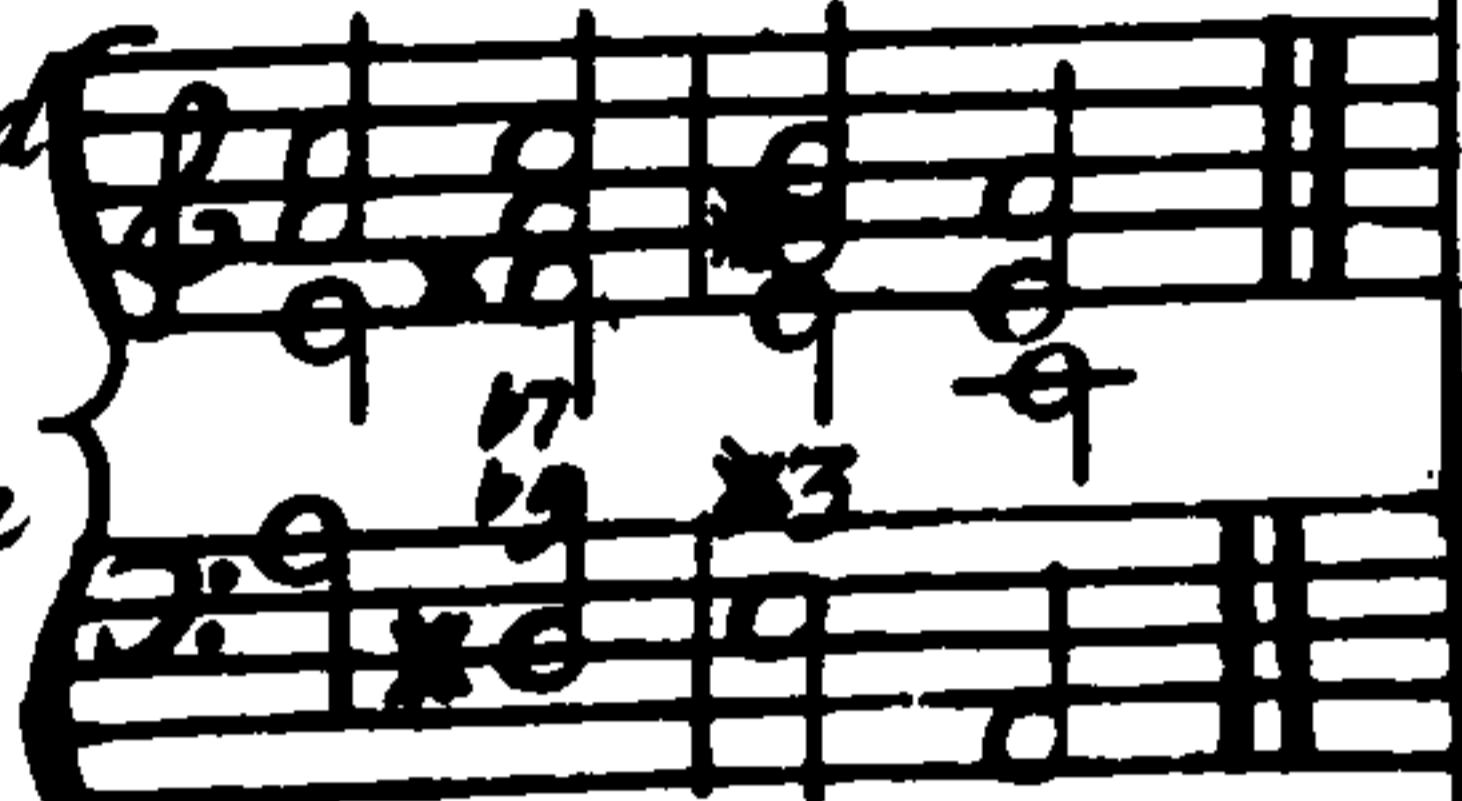
The 7th and 5th joyned together  
are accompany'd with the 3d. This  
passage is often used before a Cadence

Example.



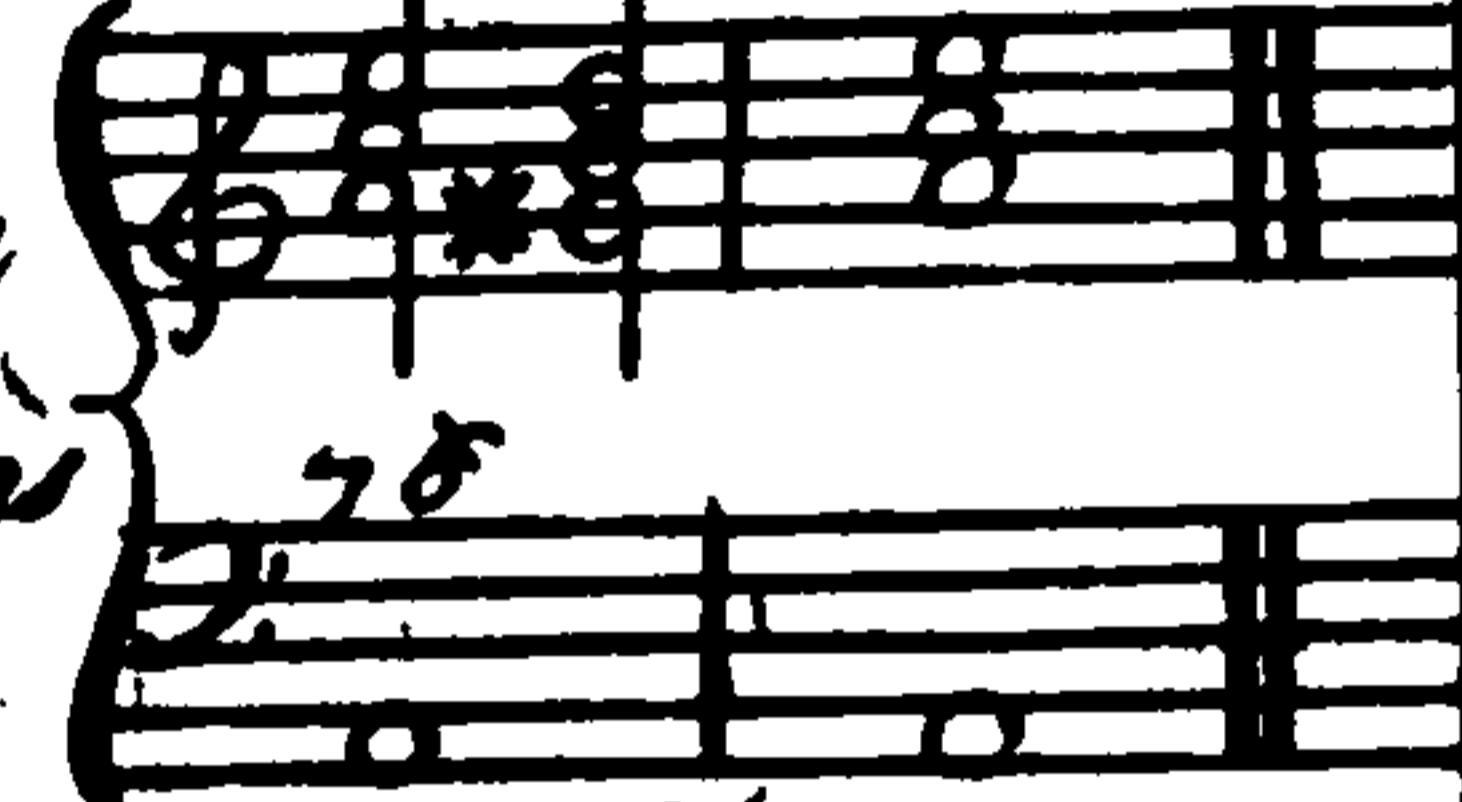
The exream b 7th and b 5th joyn'd  
together which are never used but  
the Notes before a Cadence require a  
3d to accompany them. Example.

Example.



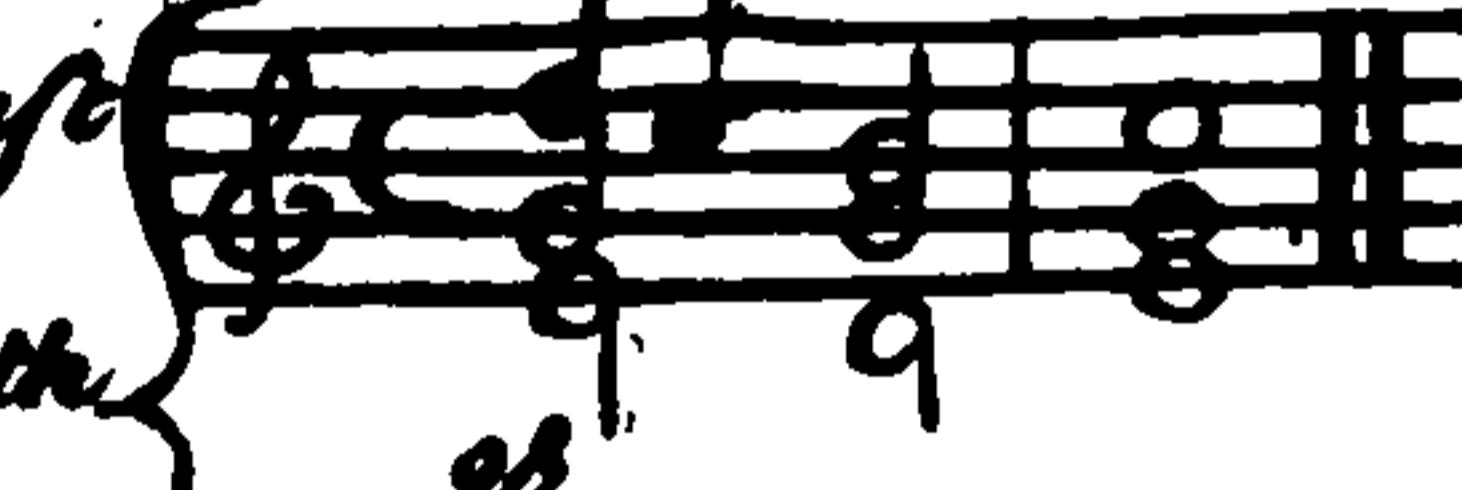
The \*7th when the Bass lies still  
must be accompany'd with the 2d  
and 4th, this seldom or never happens  
in a sharp Key. Example.

Example.



The 9th resolved into an 8th must  
be accompany'd with a 3d and 5th.

Example.



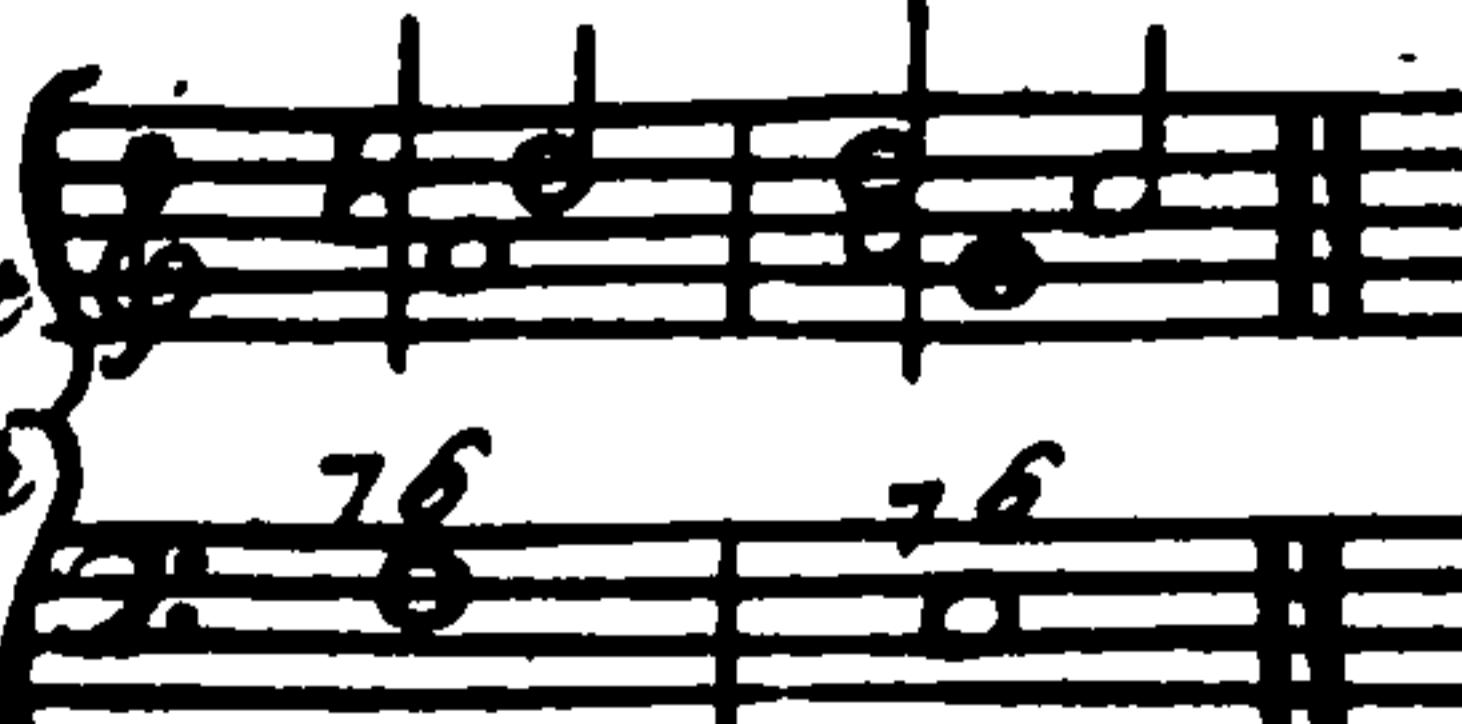
The 4th resolved into a  
3d is always accompany'd  
with a 5th and an 8th.

Example.



The 7th resolved into a 6th may be  
accompany'd with a 3d and 5th. but  
you must drop the 5th when you touch  
the 6th. Example.

Example.



The 9th and 4th joyned together are  
accompany'd with the 5th & resolved  
into the 8th and 3d. Example.

Instructions for a Harpsicord.



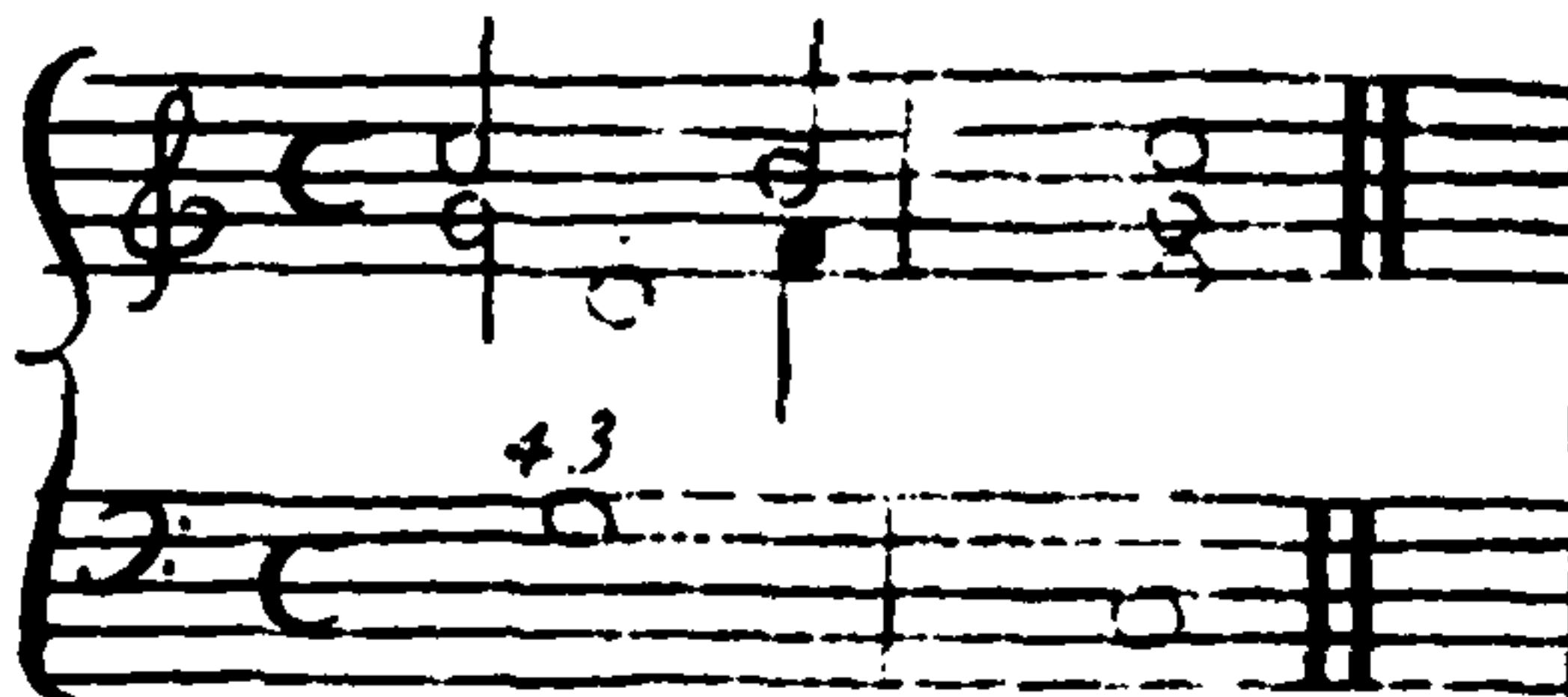
The 9th and 7th joined wgo: either must be accompany'd with the 3d and resolv'd into the 6th and 8th



Example

There are three sorts of Cadences. . . . Ways of preparing for a Close, which are the common Cadence, the 6th and 4th Cadence and the great Cadence: The first and third of these are most properly used in Common Time, and the other in Triple Time, yet if common Cadence is very often used in Triple Time.

1. common Cadence



The 6th & 4th Cadence



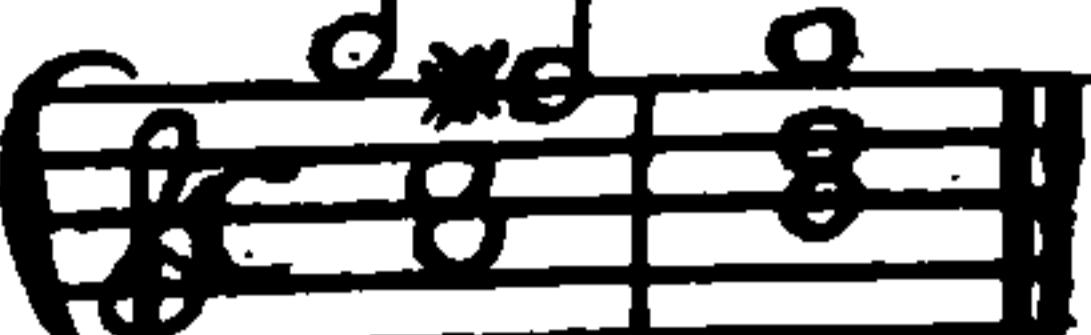
The great Cadence



There is another Cadence called the 7th and 5th Cadence, which is nothing else but the 7th resolved into a 6th and from thence into an 8th. This Cadence is never us'd before a final Close, unless it be in Adagios or any other sort of slow Movement.

Harpsicord.

Tis used both in a sharp and in a flat Key.

Example. 

in a sharp  
Key.

Example.



in a flat  
Key.



Observe in the first of these two Examples that the 7th descends but a half note into the \* 6th, whereas in the other Example it descends a whole Note into the \* 6th. Observe also in the first Example that the Bass descends a whole Note, whereas in the second it descends but a half Note.

Of Discords and how many Ways they are prepared and resolved.

Before you can play a good Thorough Bass, you must know these three Things with respect to Discords, Viz. First, how to prepare them; secondly how to accompany them; and thirdly how they are to be resolved; in order to which observe the following Rules.

The 2d is always used when the Bass is a driving Note, and in that Case if it be prepared by a 3d or 8th, it must be resolved into a 3d the Bass descending a half Note, or a whole Note.

The extreme \* 2d must be prepared by a \* 3d, and resolved into a \* 3d or a 6th.

The 4th when joyned with the 3d is prepared by a 5th, and resolved into a 3d, the Bass ascending by degrees.

The natural 4th and \* 4th when joyned with a 2d may be prepared by a 3d or 5th and resolved into a 6th the Bass descending one note.

The

The \* 4th may also be prepared by a 4th or 6th and resolved into a 6th.

The natural 4th when joyned with the 5th or 6th may be prepared by a 3d, 5th, 6th or 8th and resolved into a 3d, but that in order to a Close

The b 5th when joyned with a 6th may be prepared by a 3d, 4th or 5th and resolved into a 3d.

The natural 5th if joyned with a 6th, may be prepared by a 3d, 6th, or 8th and resolved into a 3d when in order to a Cadence.

The 7th may be prepared by a 3d, 5th, 6th or 7th, and resolved into a 3d or 6th, sometimes from a 7th to a 5th before a Cadence. It may also be prepared by an 8th and resolved into a 6th.

Moreover it must be prepared by an 8th when it is resolved in a 3d at a Close

When the Bass lies still the \* 7th may be prepared by an 8th and resolved in an 8th again which is generally in a flat Key.

The 9th may be prepared by a 3d, 5th, 6th or 8th and resolved into an 8th, the Bass lying still, but if the Bass should rise a 3d then it is resolved into a 6th. If the Bass falls a 3d then it is resolved into a 3d.

The 9th if joyned with the 7th may be prepared by a 3d or 5th and resolved into an 8th, and the 7th into a 6th.

The 9th and 4th joyned together are best prepared by the 3d and 5th and resolved into an 8th and 3d.

Here follows several Examples wherein those Discords are promiscuously used as Occasion requires.

Example



36

Example  
in a flat Key



Example  
in a sharp Key



A handwritten musical score for a harpsichord, featuring six staves of music. The music is written in common time (indicated by a 'C') and consists of various note heads (solid black, hollow circles, crosses) and rests. The notes are primarily eighth and sixteenth notes. The score is divided into measures by vertical bar lines. The first staff begins with a solid black note followed by a hollow circle, then a cross, and so on. The second staff starts with a solid black note, followed by a hollow circle, then a cross, and so on. The third staff begins with a solid black note, followed by a hollow circle, then a cross, and so on. The fourth staff begins with a solid black note, followed by a hollow circle, then a cross, and so on. The fifth staff begins with a solid black note, followed by a hollow circle, then a cross, and so on. The sixth staff begins with a solid black note, followed by a hollow circle, then a cross, and so on.

*Harpsichord.*

K

*Some*

38 Some Examples shewing what may be done when the Bass descends by Degrees

In a quick Movement then The Natural Way is to play Sixes as for Example

The Common way

The Artificial way

Natural and

Artificial

When y<sup>e</sup> Bass ascends by Degrees

A musical score for harpsichord, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is written in common time. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. The bass staff includes a key signature of one sharp. The score consists of two measures of music.

For the Harpsicord.

For the better rememb'reng all sorts of Cords, & what Cords they make to any other Note, observe that a common Cord to any Note makes a 2<sup>d</sup>, 4<sup>th</sup> and 7<sup>th</sup> to  $\frac{e}{f}$ . Second above it, or a 3<sup>d</sup>, 6<sup>th</sup> & 8<sup>th</sup> to  $\frac{e}{f}$ . Third above it or 2<sup>d</sup>, 5<sup>th</sup> & 7<sup>th</sup> to  $\frac{e}{f}$ . Fourth above it or 4<sup>th</sup>, 6<sup>th</sup> & 8<sup>th</sup> to  $\frac{e}{f}$ . Fifth above it or 3<sup>d</sup>, 5<sup>th</sup> & 7<sup>th</sup> to  $\frac{e}{f}$ . Sixth above it, or 2<sup>d</sup>, 4<sup>th</sup> & 6<sup>th</sup> to the Seventh above it. is for



Example {

In like manner observe what any other Cord to any Note makes, to the Second, Third, Fourth, &c above it.

The 2<sup>d</sup> & 4<sup>th</sup>  
to any Note {

The 7<sup>th</sup> to any Note.      The 4<sup>th</sup> & 6<sup>th</sup> to any Note

The 2<sup>d</sup>, 5<sup>th</sup> & 7<sup>th</sup> to any Note.      The 6<sup>th</sup> to any Note

The 2<sup>d</sup>, 4<sup>th</sup> & 7<sup>th</sup> to any Note      The 3<sup>d</sup> & 4<sup>th</sup> to any Note

40  
A sharp seventh marked where the Bass lies still makes Third, sharp sixth & Eighth to the Note above it, and Fifth, seventh & sharp Third to the Fourth below it, or Fifth above it.

The 9<sup>th</sup> and 4<sup>th</sup> to any Note is the perfect Fifth Sixth and Third on the whole Note below it, and b5<sup>th</sup>, 6<sup>th</sup> and 3<sup>d</sup> on y half Note below it as also 3<sup>d</sup>, 7<sup>th</sup> and 9<sup>th</sup> to the Third above it.

The 9<sup>th</sup> and 7<sup>th</sup> to any Note, is the 4<sup>th</sup>, 5<sup>th</sup> and 9<sup>th</sup> to the third below it, and the perfect 5<sup>th</sup> and 6<sup>th</sup> & 3<sup>d</sup> to the Fifth above it as also the b5<sup>th</sup>, 6<sup>th</sup> and 3<sup>d</sup> to the extreme \*5<sup>th</sup> above it.

The b5<sup>th</sup> and \*4<sup>th</sup>, the extreme \*2<sup>d</sup>, b3<sup>d</sup>, the extreme b7<sup>th</sup> & \*6<sup>th</sup>, the extreme b4<sup>th</sup> and \*3<sup>d</sup>, the extreme \*5<sup>d</sup> & b6<sup>d</sup> upon any fretted Instruments or Harpsicords, are the same thing in Distance, yet they are thus distinguished

b5 # b2 b3 b7 \*6 b4 \*3 \*5 b6

## S of Transposition

Before you can pretend to transpose from one Key into another, it is first necessary to know all y Flats and Sharps naturally belonging to every Key.

C \*3. A b3 F b3 \*3 D b3 B b3 \*3 G b3. E \*3. C b3

F b3. A b3. G \*3. E b3. D \*3. B b3. A \*3. F \*b3.



Additional Flats and Sharps in order.



1 2 3 4 5 6      1 2 3 4 5 6

The Reason why I call Flats or Sharps first, second or third &c. is because B being y<sup>e</sup> sharpest Note in y<sup>e</sup> Diatonic Scale, E y<sup>e</sup> next, A y<sup>e</sup> next; the first accidental Flat must be in B, y<sup>e</sup> second in E &c. the same holds with Respect to Sharps, for F being y<sup>e</sup> flattest Note in y<sup>e</sup> Diatonic Scale, C the next and G the next, the first Sharp must be in F, &c. with ever so many Sharps or Flats.

The next thing to be observed is y<sup>e</sup> Cliffs and their several Removals.

F-fa-ut Cliffs      G-sol-fa-ut      G-sol-re-ut

In a sharp Key y<sup>e</sup> natural Key. In a flat Key y<sup>e</sup> natural Key.

6 7 6      6      9 6 7 6 8 3 6      4 8 3

D a Note higher.

6 7 6

B a Note higher.

8 7 6 8 3 6

E b a b3 higher.

6 7 6      6      4 3

C a b3 higher.

6 7 6 8 3 6      4 8 3

F a \*3 higher.

6 7 6      6      4 3

C \*2 \*3 higher.

6 7 6 8 3 6      4 8 3

F a Fourth higher.

6 7 6      6      4 3

D a Fourth higher.

6 7 6 8 3 6      4 8 3

G a Fifth higher.

6 7 6      6      4 3

E a Fifth higher.

7 6 8 3 6      4 8 3

Hansicord.

L

A b5th

42 A b 6<sup>th</sup> higher.      A b 6<sup>th</sup> higher.

a \* 6<sup>th</sup> higher      a \* 6<sup>th</sup> higher

a b 7<sup>th</sup> higher.      a b 7<sup>th</sup> higher

a \* 7<sup>th</sup> higher.      a \* 7<sup>th</sup> higher.

You are to observe here what Flats or Sharps belong to every one of these Keys and imagine the Clif that puts you in the Key that you have a Mind to play in. thus you may with a little Practice transpose as you play without altering either Lines or spaces.

I shall add some few more Lessons to make if work compleat

Cfour g.  
natural  
key.

Alamire the natural key

*Ffa ut*

Harpsicord.



L<sub>2</sub>

D sol re

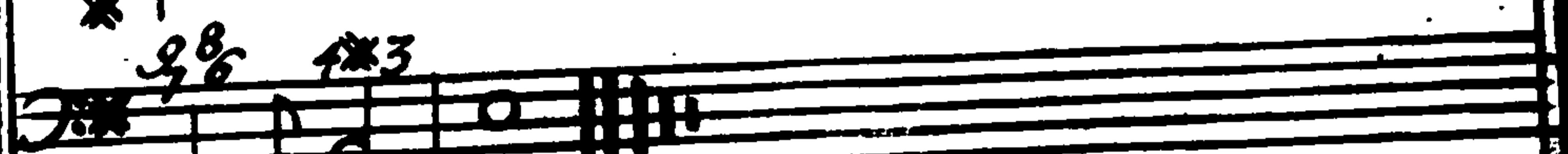
44

*Dsol re*

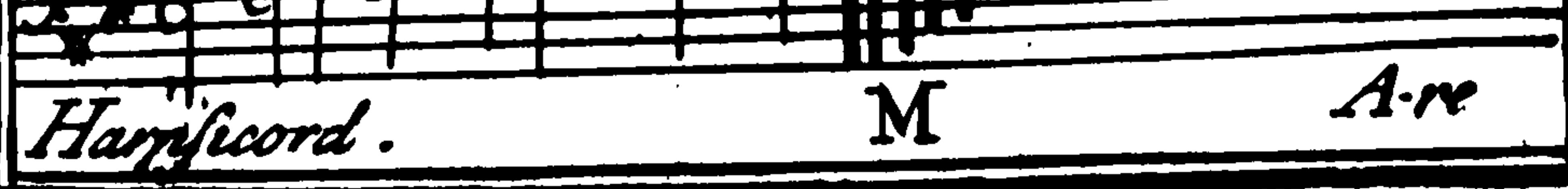
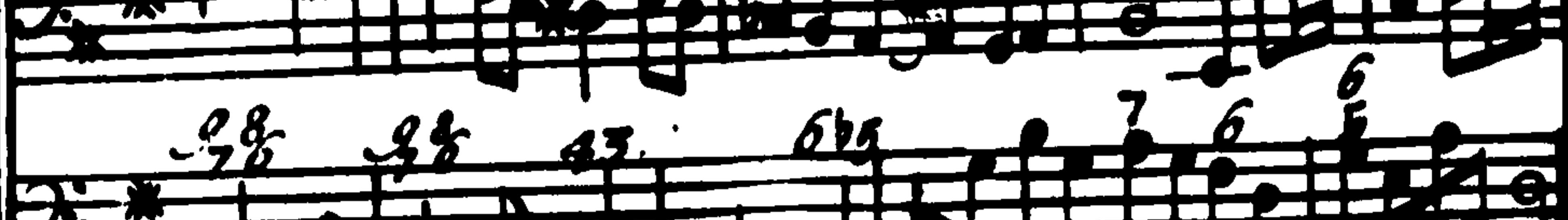
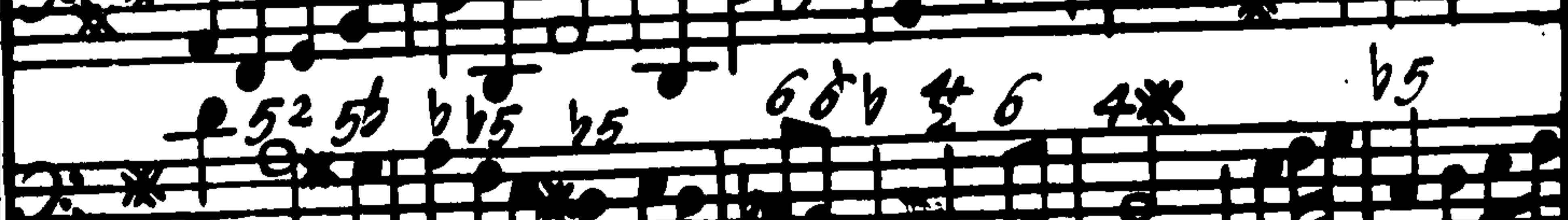
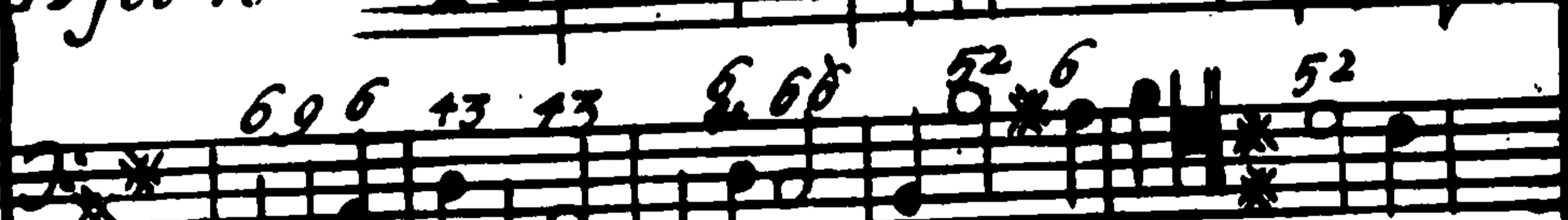
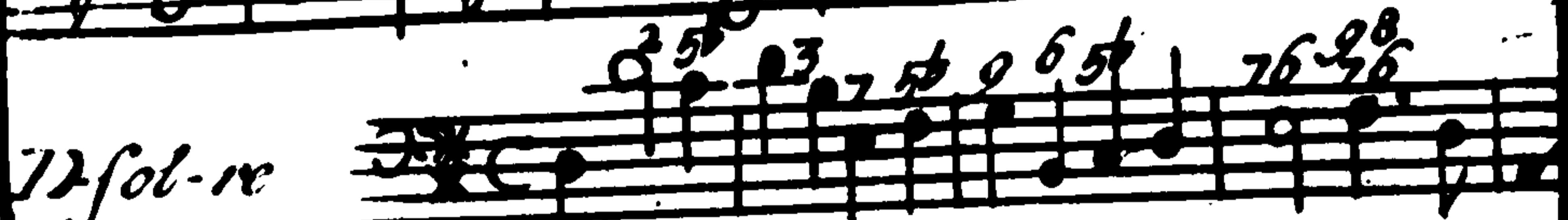
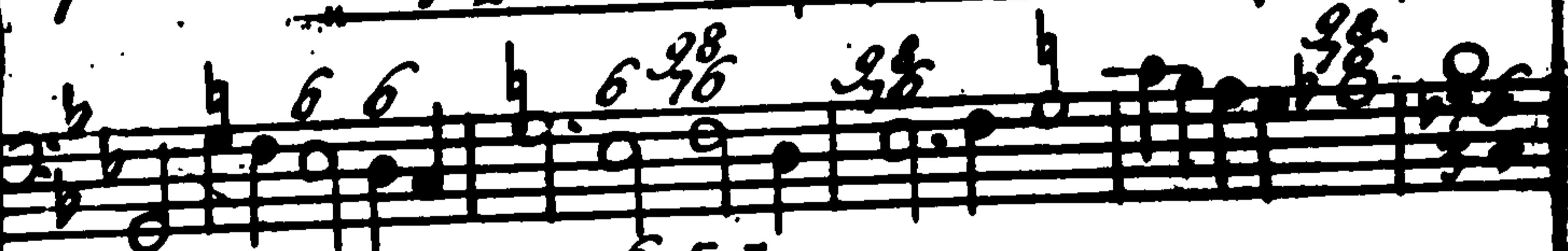
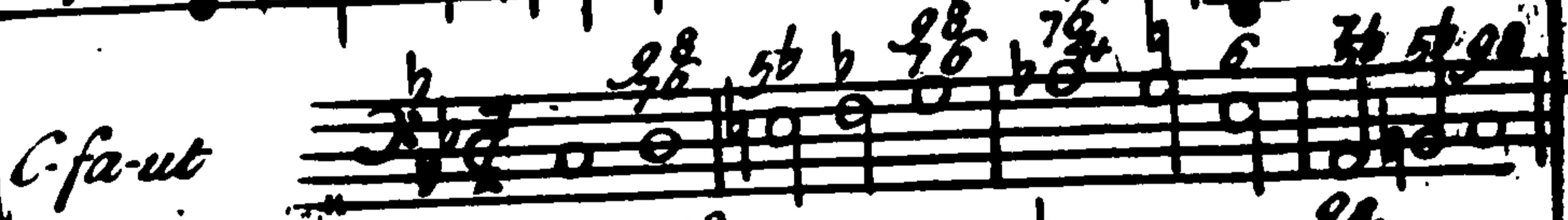
*Ganut*

*E la mi*

45



Gamut



Harpicord.

M

A. n.

46

Ave

A handwritten musical score for "Ave" consisting of six staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp.

E-fant

A handwritten musical score for "E-fant" consisting of six staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp.

E-la-mi

A handwritten musical score for "E-la-mi" consisting of six staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp.

Handwritten musical score for Harpsicord, page 47. The score consists of ten staves of music with various note heads and rests. The notes are labeled with numbers such as 6, 98, 43, 76, 57, 6, 365, etc., often with additional markings like asterisks (\*), crosses (x), or dots. The music is in common time and includes a section with a key signature of one sharp (F#). The score is written on five-line staff paper.

## Rules for tuning the Harpsichord or Spinnett —

First set your Instrument to *Consort Pitch*, by a Pitch-Pipe or *Consort Flute*, taking your Pitch from *G-fol-fa-ut* as in the Scale, then tune your 8<sup>th</sup>, 3<sup>rd</sup>, and 5<sup>th</sup> as the Scale directs, and when you have tun'd *y' middle*, or as much as is set down in the Scale: the Remainder both above and below must be tuned by Octaves.

The Pitch.



Observe that all Sharp Thirds must be as sharp as y Ear will permit, and all Fifths as flat as the Ear will permit.

Now and then while you are tuning, you may by way of Tryal touch Unison 3<sup>d</sup> and 5<sup>th</sup>, and afterwards Unison 4<sup>th</sup> and 6<sup>th</sup>.

Example



F J N J S