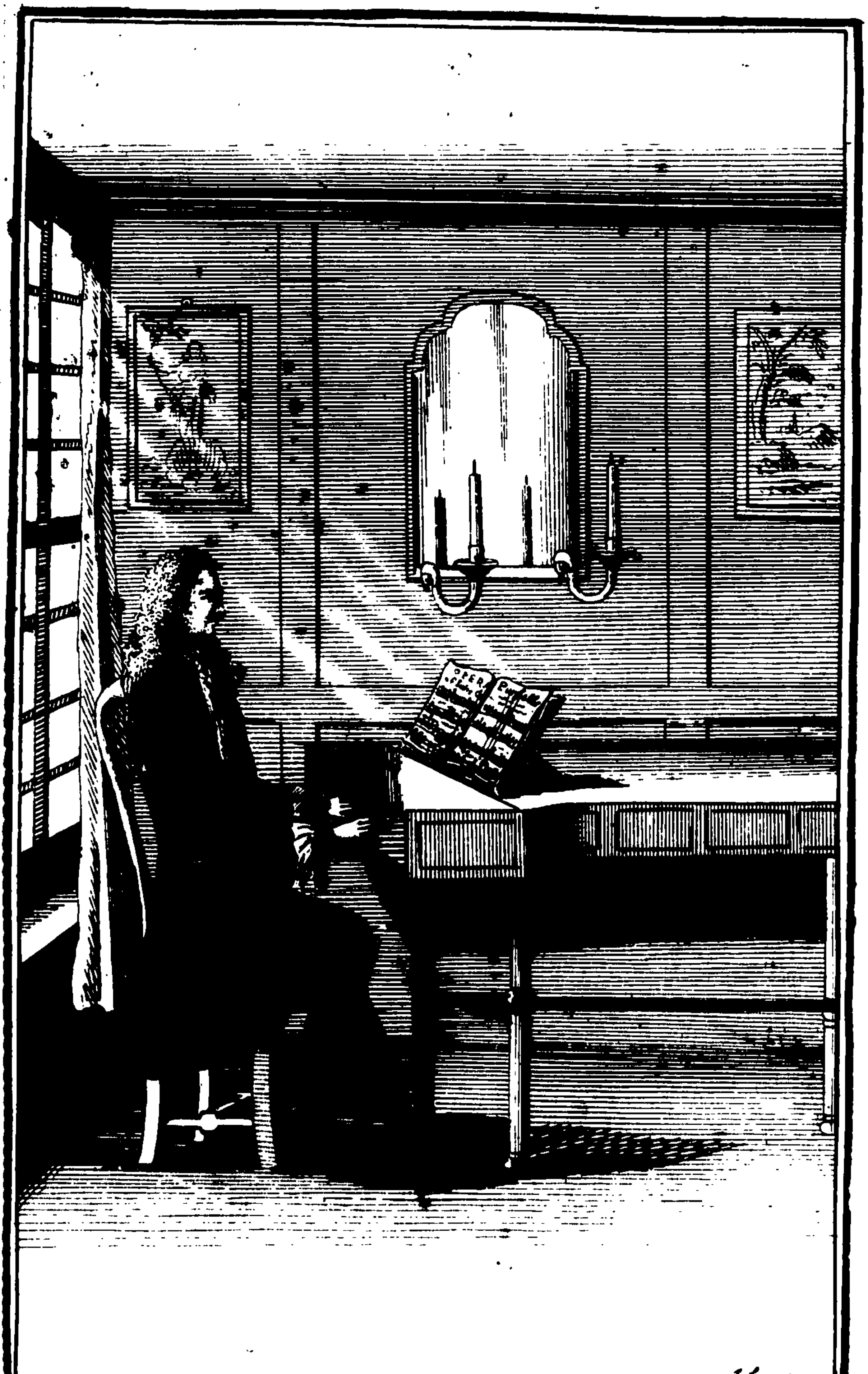

F Smith Scul

# 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*

# ORGAN

WITH

Rules for Attaining to Play a

*THOROUGH BASS,*

Alſo with Rules for Tuning the

*HARPSICHORD* or *SPINNET.*

Bib Bod

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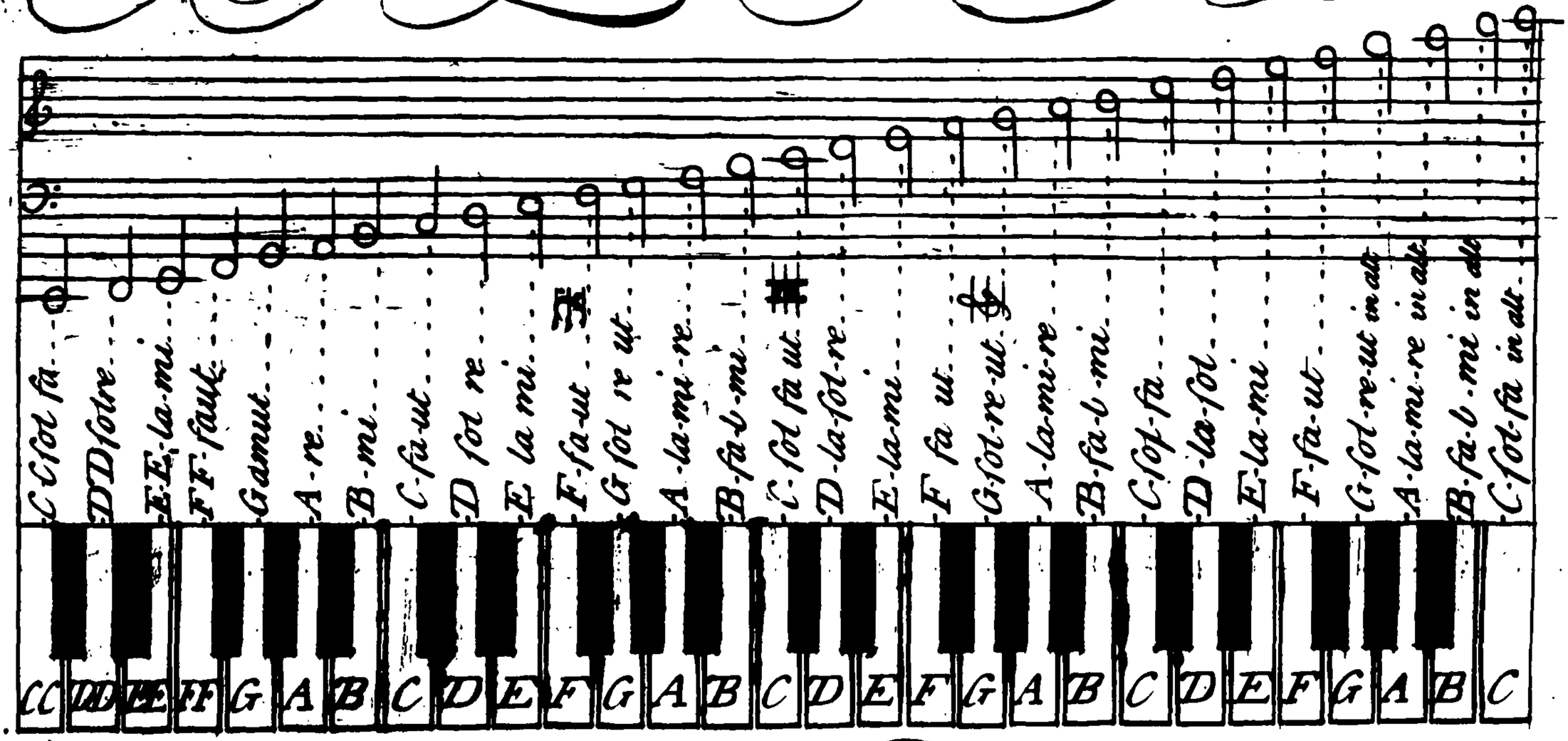
# The HARPSICORD Illustrated and Improv'd.

*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 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 the 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 Gammut 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 ♭ ♭ or sharps ✻ ✻ to the white Keys, for Example the short Key that is between G & A serves both for G ✻ and A ♭, the short key between A & B serves also for A ✻ and 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 ♭ 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 ——

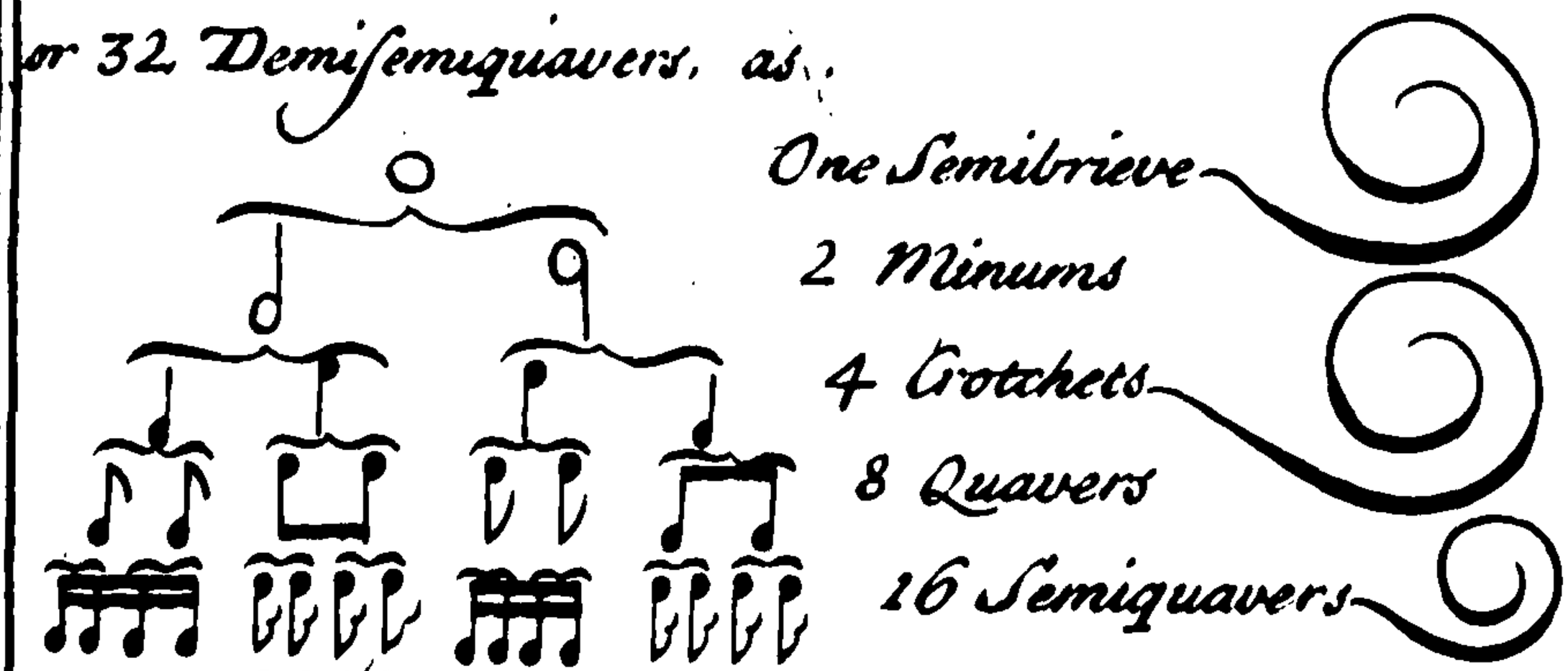
Observe also that between B and C and between E and F there is no inward Key as there is between the others, because their intervals are naturally but an half note ——

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 ♭ 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. ——

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

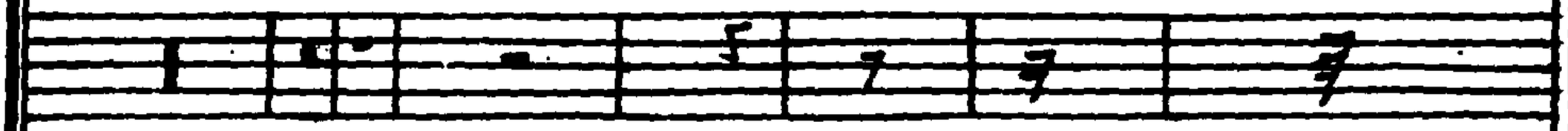
There are six Sorts of Notes now in use which are a Semibrieve 𝅝, a Minum 𝅗𝅥, a Crotchet ♩, a Quaver ♪, a Semiquaver 𝅘𝅥𝅯, and a Demisemiquaver 𝅘𝅥𝅰. their Proportions to each other are these, a Semibrieve as long as two Minums, 4 Crotchets, 8 Quavers 16 Semiquavers or 32 Demisemiquavers, as.



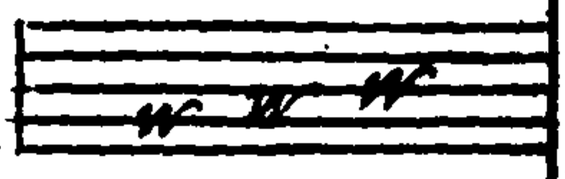

There are Characters also for denoting Silence, called Rests or Pauses which are these following.

## Example

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



There are yet other Characters uſed in Muſick, ſuch as Directs which is uſually put at the end of a Stave to direct to ye 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 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 ¢ and its Bars conſiſt of a Semibrieve alſo

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

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 $\frac{3}{8}$

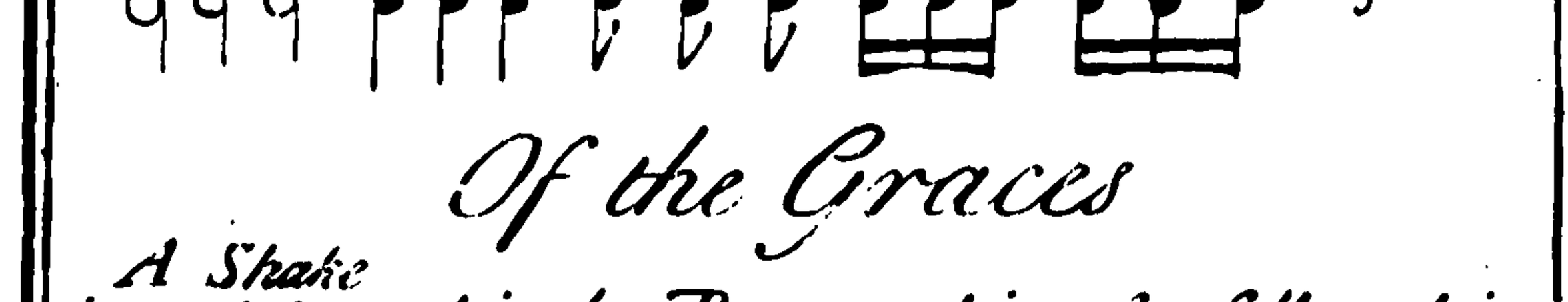
There is another kind of Triple Time which is composed of three bars of the former and is marked thus $\frac{9}{4}$ or thus $\frac{9}{8}$ and contains either 9 Crotchets or 9 Quavers in a bar

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

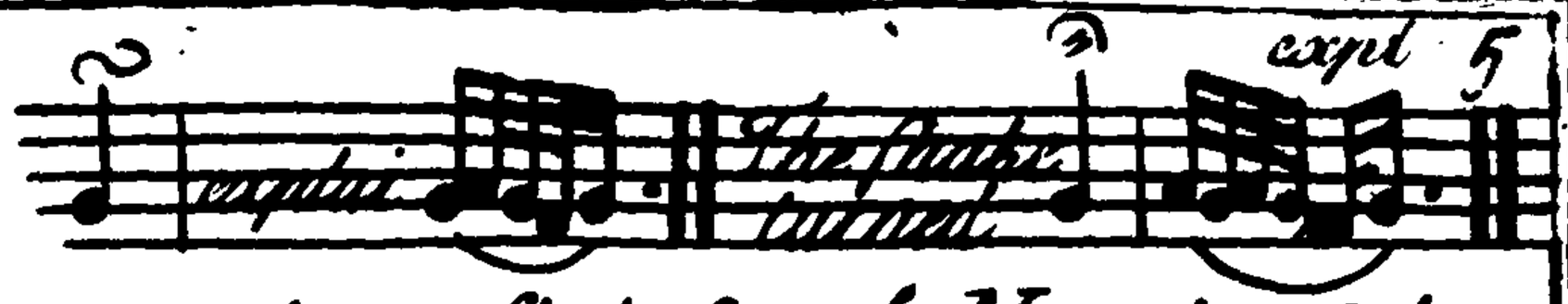
Note when there is a point added to any Note, it makes it half as long again Example

## Of the Graces

A Shake is markd thus tr



The Turn thus

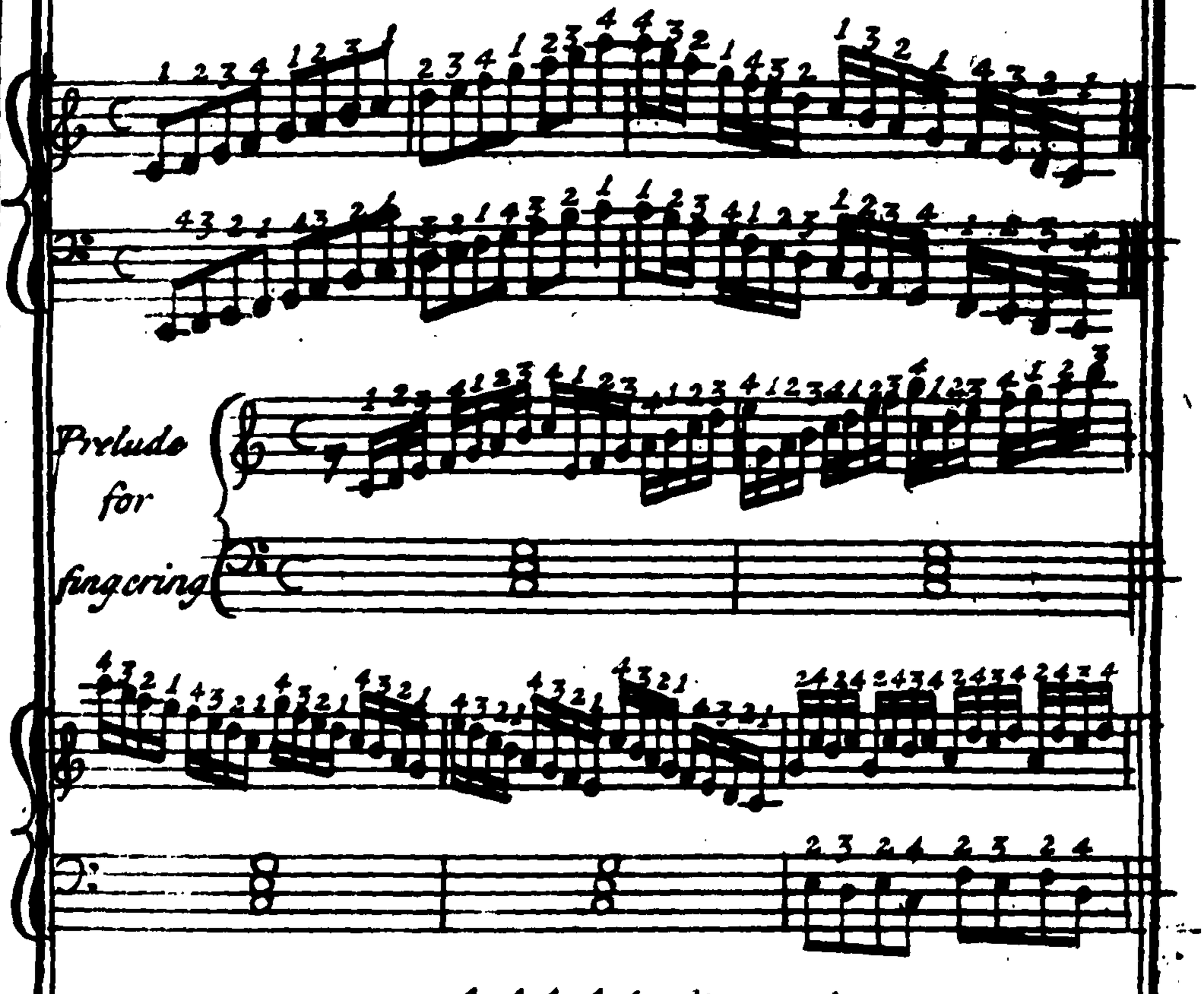



Observe that you always shake from ye Note above & beat from ye Note or half Note below, according to ye Key you play in

# 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

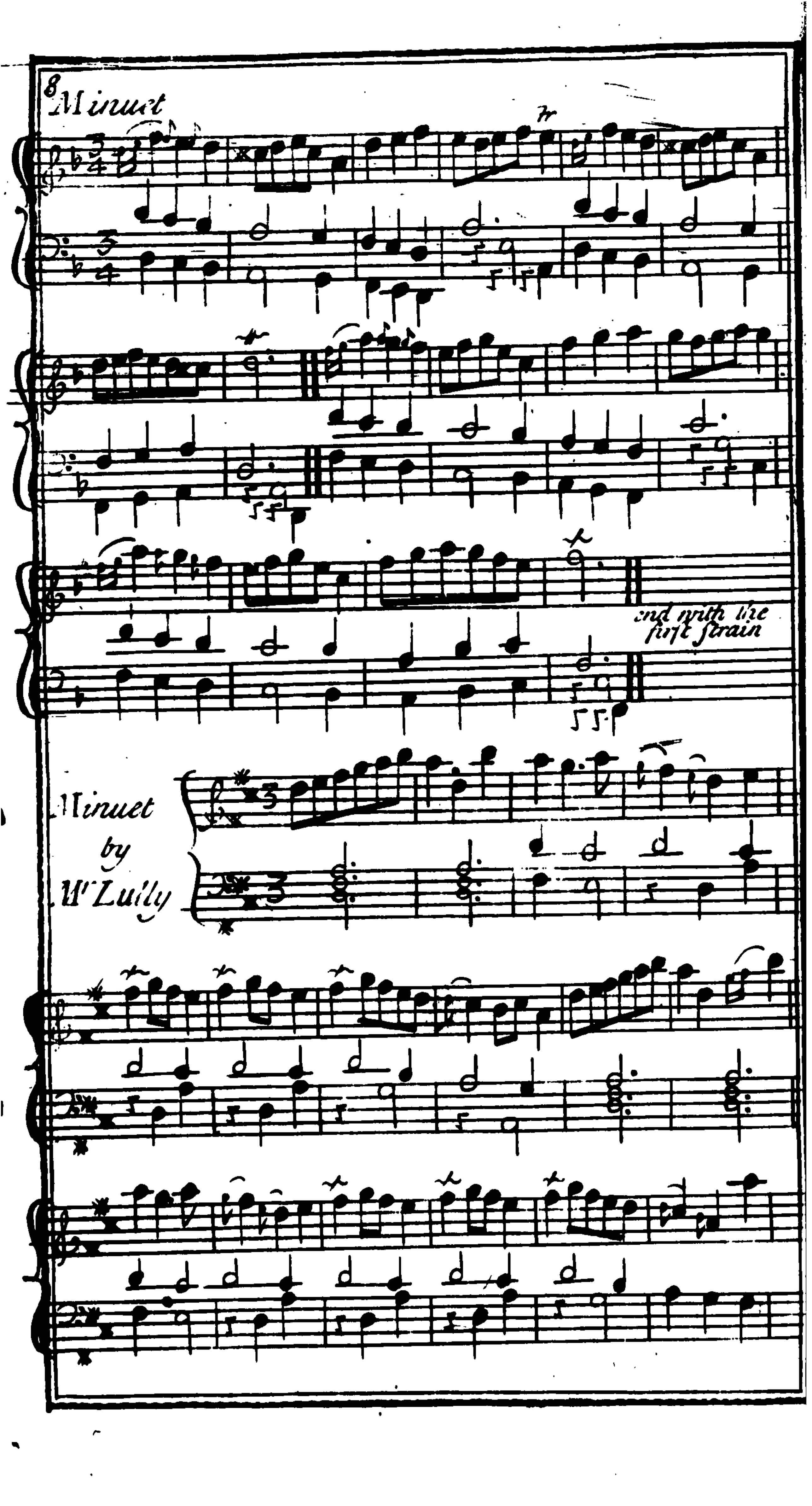
Note that in fingering, your Thumb is the first Finger and so on to the little Finger which is the fifth.



Prelude for fingering

## Preludd

## Gavot in Otho


Minuet

Minuet by Mr Lully

*End with the first Strain*

# Prelude by mr Babel.

Presto

# Minuet by Mr Lully.

*T'amo tanto*
*by Sg^r Attilio. in*
*Artaxerxes*

*Harpsicord*

*Volti*

D

Da Capo

*Jig*
*in*
*Siroe.*

# Courant by Mr Mattheson.

# Suite by Mr Matthcson.

Symphony

Quick

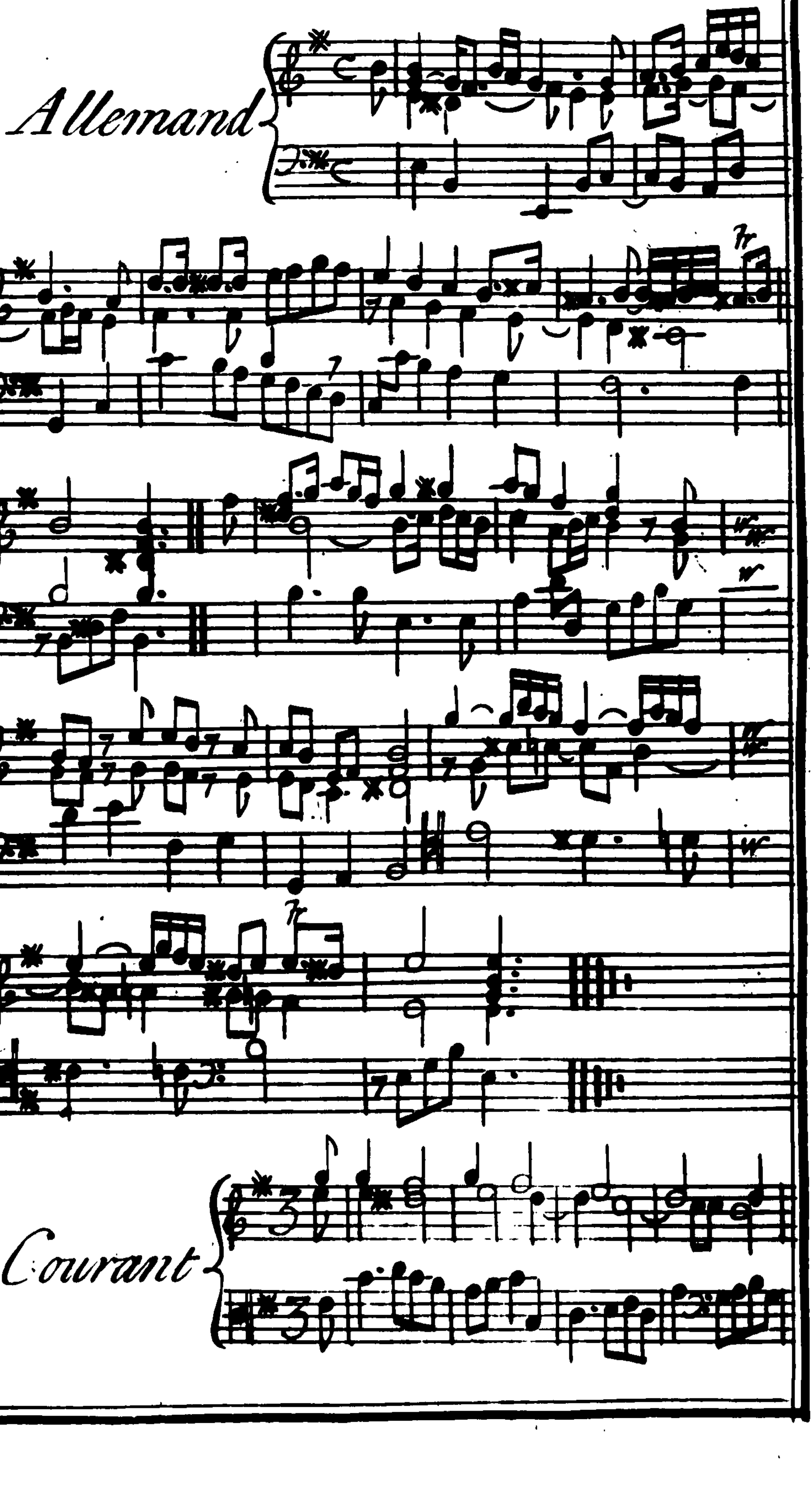
Allem

Harpsicord.



Volti

## Allemand



## Courant

Sarabande

Harpsicord F Volti

## Sarabande

Tr

Tr

Tr

Tr

S:

Tr

## Trigg

Gigg

# A Favourite AIR in the Opera of FLORIDANT

Harpsicord

G

# A Favourite SONG in the Opera of SCIPIO

Adago

Andante

D.C.

# A Favourite AIR in the Opera of Vespasian

# RULES
## for attaining to play a Thorough Bass.

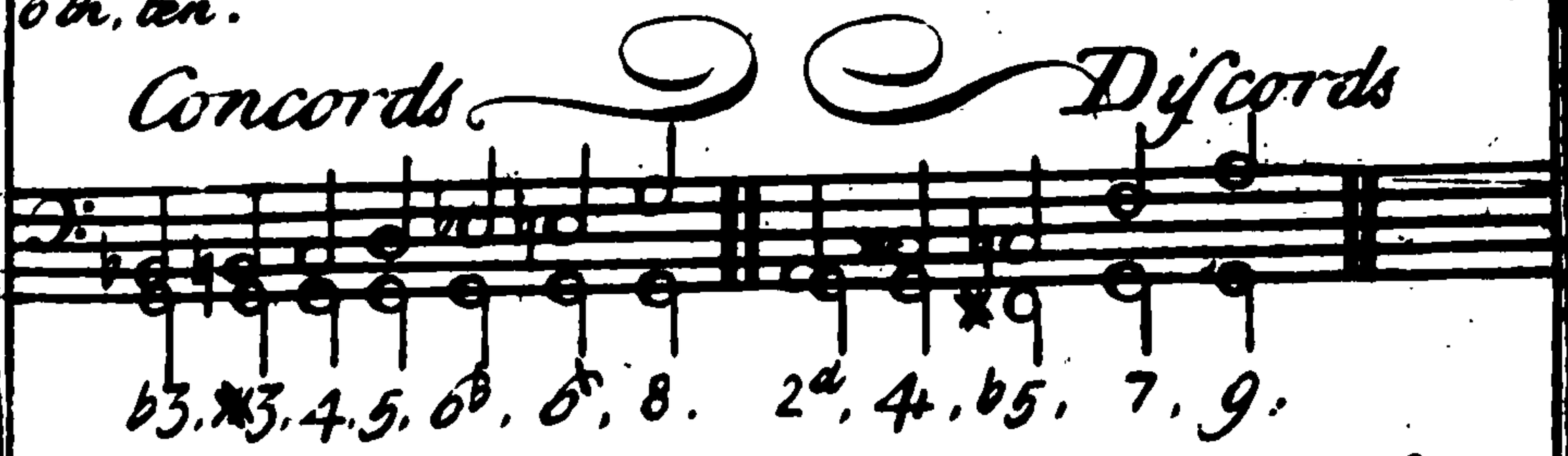
Musick consists of Concords & Discords

Concords are either perfect or imperfect: the perfect concords are the 5th and 8th, the imperfect Concords are the 3d, 4th, and 6th.

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

Common Cords are the 3d, 5th, and the 8th.

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




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 naturally 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.

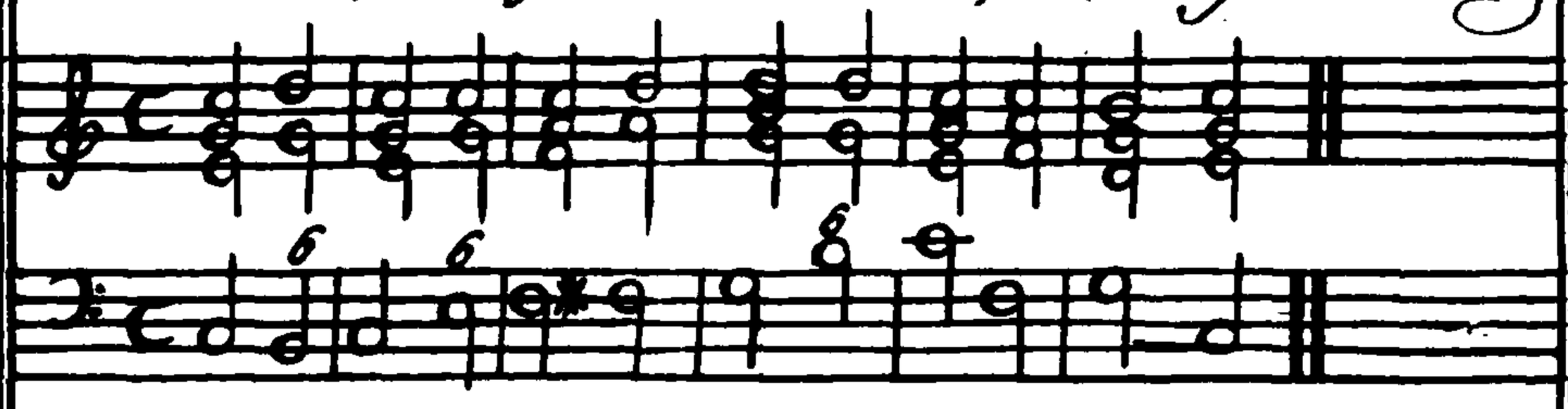
All Keys are either flat or sharp, not by what Flats or Sharps are set at the beginning of a Tune, but by the third above the Key.

Two Fifths, or two Eighths are never allowed neither in playing a Thorough Bass, nor in Composition, therefore the best way is to move by contrary Motion

All extraordinary sharp Notes naturally require Sixes. unless mark'd to the contrary.

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

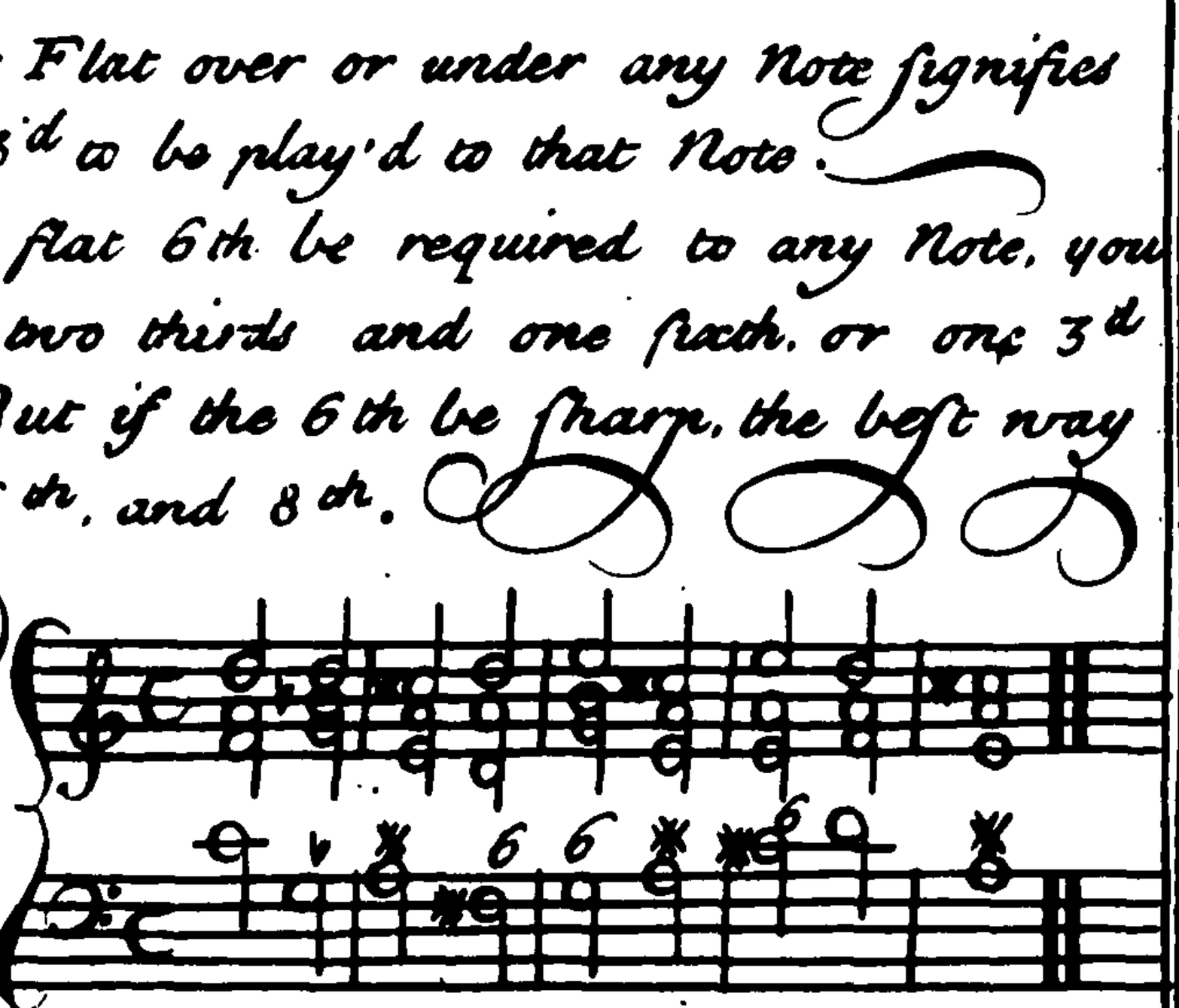
Example of common Cords & natural sixes.



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 3^d and two sixes. But if the 6th be sharp, the best way is to play 3^d, 6^th, and 8^th.

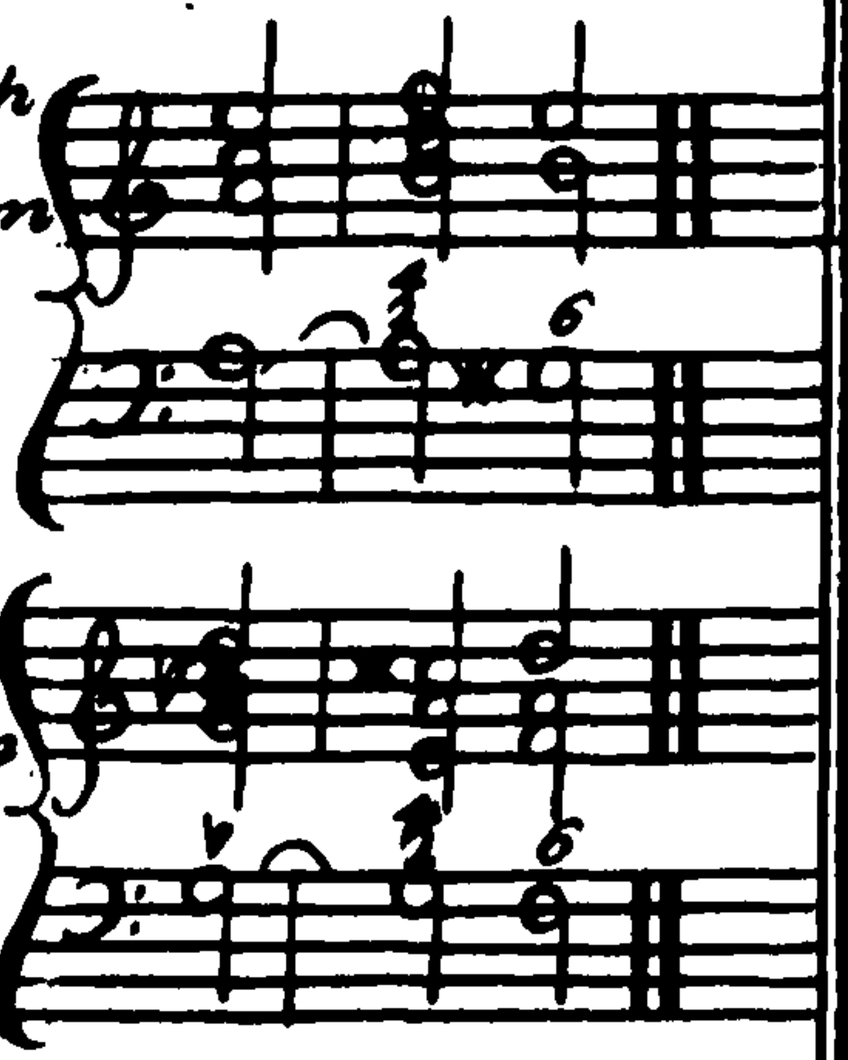
Example



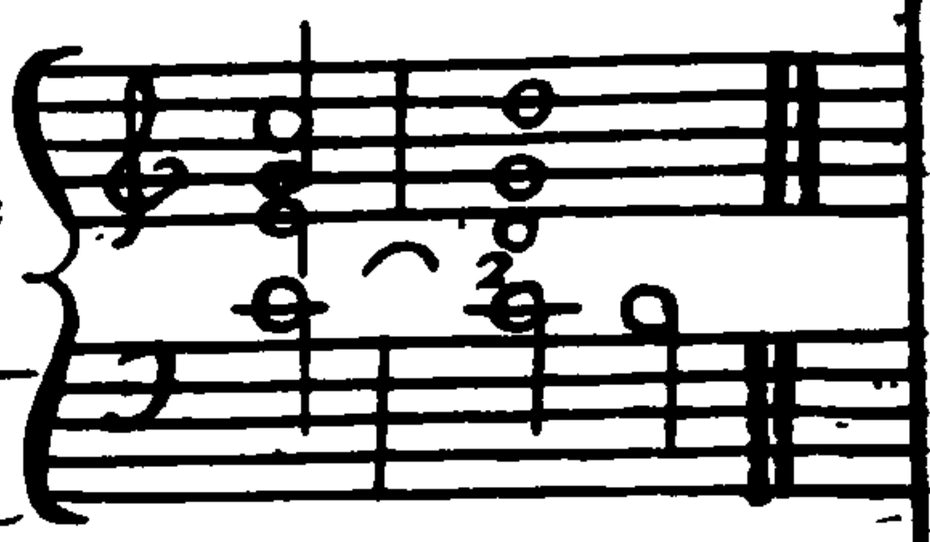
When you see the 2^d and 4^th joyned together they are to be accompanied with the 6^th.

NB The second is only used when the Bass is a driving Note.

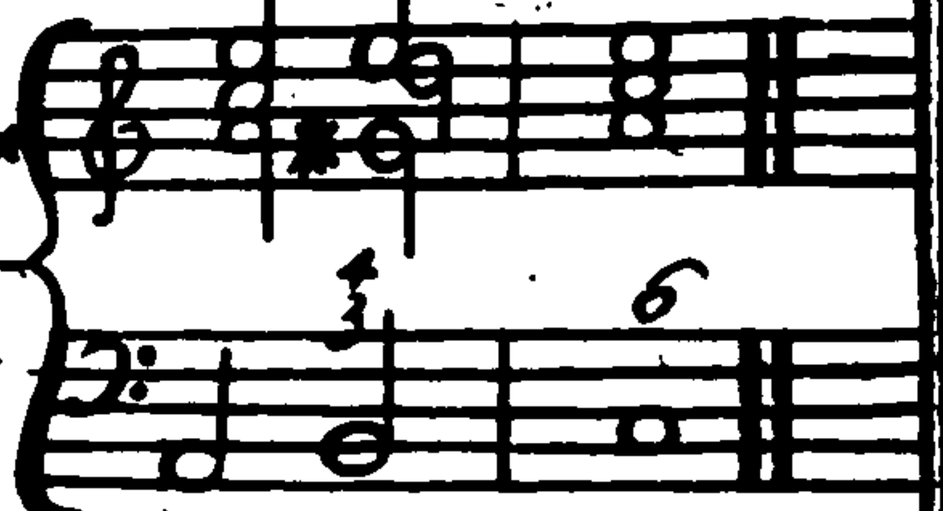
The 2^d and * 4^th are likewise accompany'd with a 6^th, this passage also happens when the Bass is a driving Note. —— Example



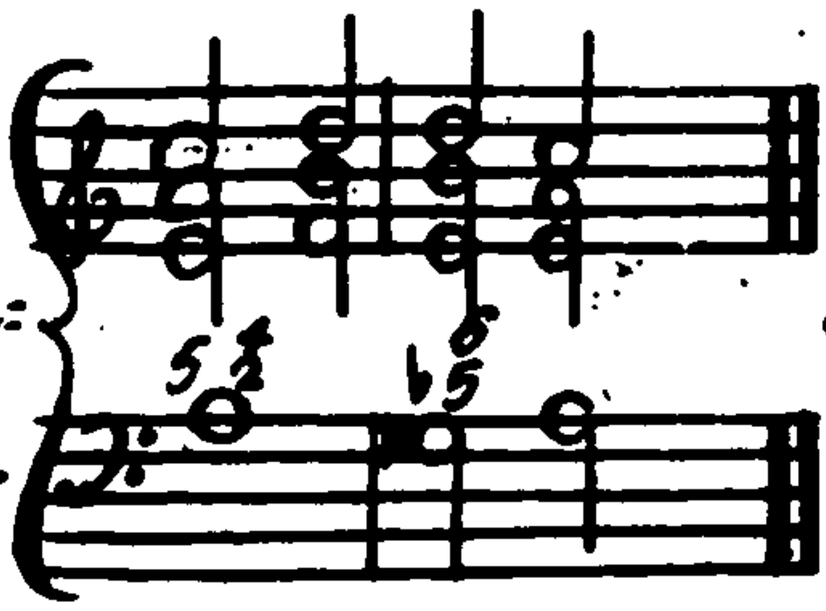
The 2.d is accompany'd with the 5th and 9th. Example —



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



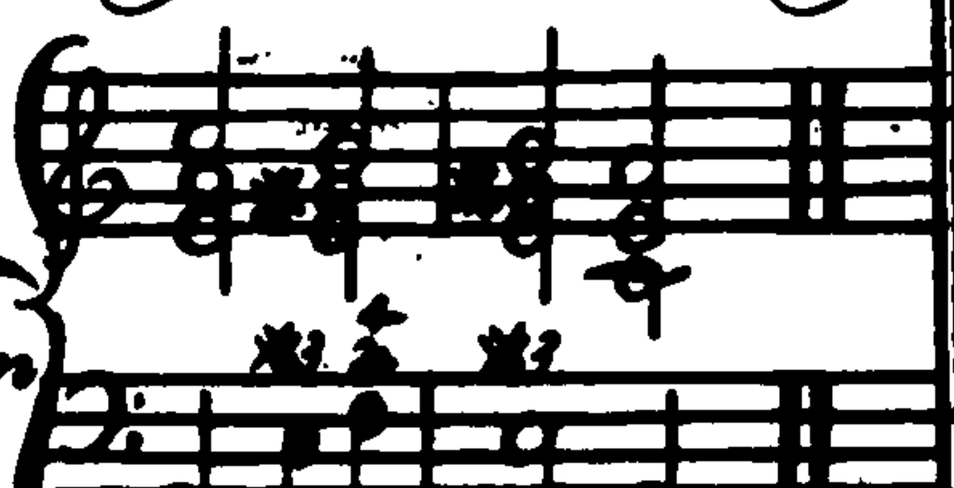
The ♭5th & 6th joyned together must be accompany'd with a 3.d Example.



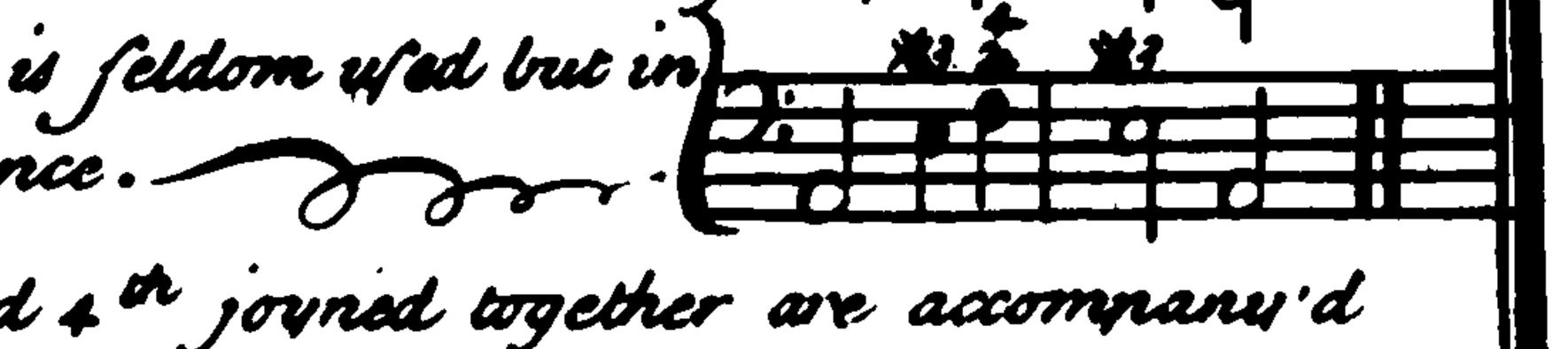
here if you think fit you may add y.e 8th

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

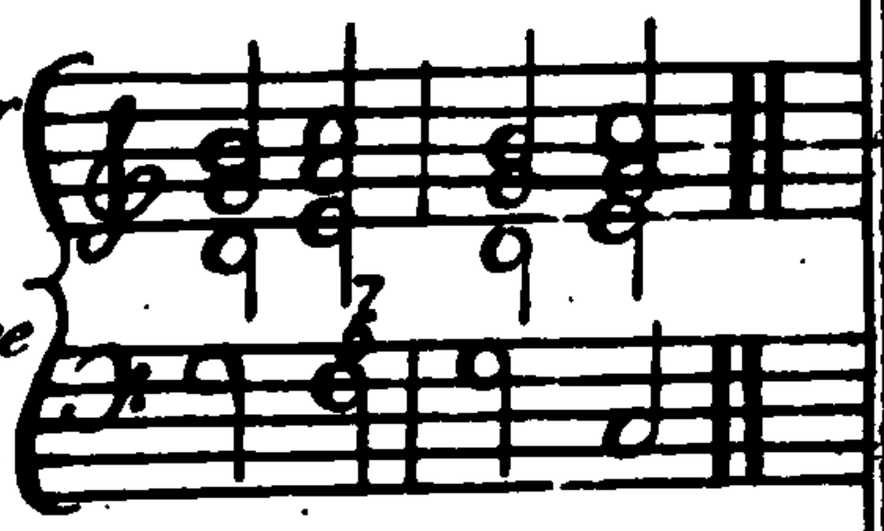
The extream ♯ 2.d and 4th must be accompany'd with a Seventh. This passage is seldom used but in order to a Cadence.



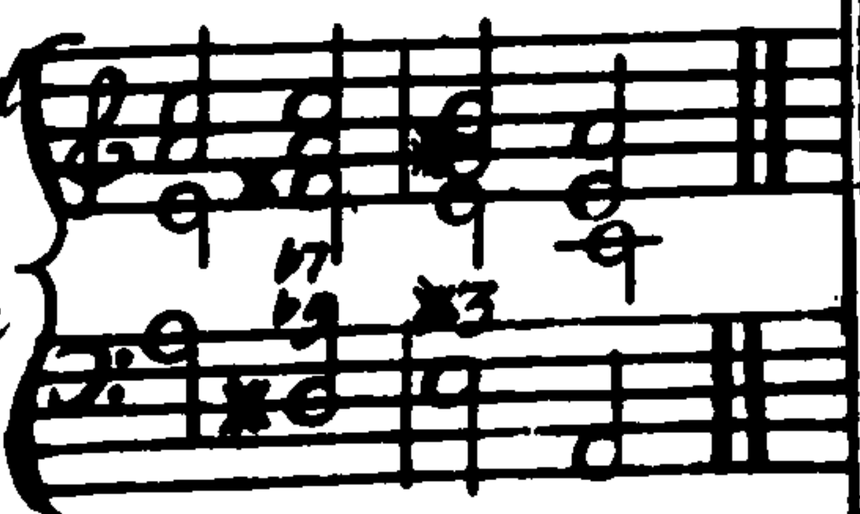
The 6th and 4th joyned together are accompany'd two different Ways. If the Bass descends by degrees they are accompany'd with a 2.d but if the Bass lies still; or ascends or descends by Intervals they must be accompanied with an 8th. Example.



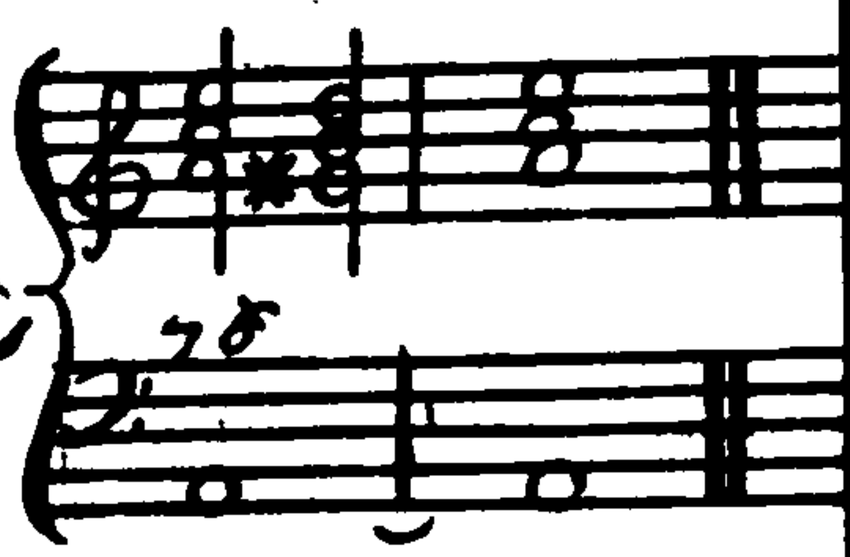
The 7th and 5th joyned together are accompany'd with the 3d, This passage is often used before a Cadence Example.



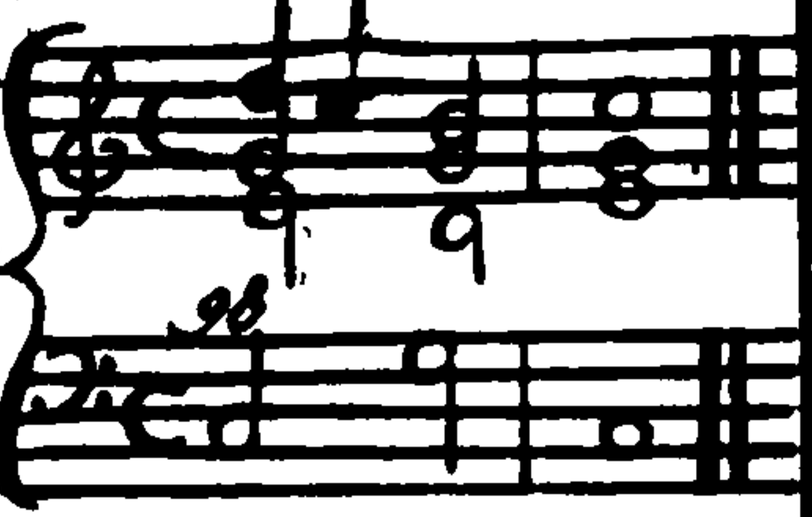
The extream b 7th and b 5th joyn'd together which are never used but the Note before a Cadence require a 3d to accompany them. Examyle.



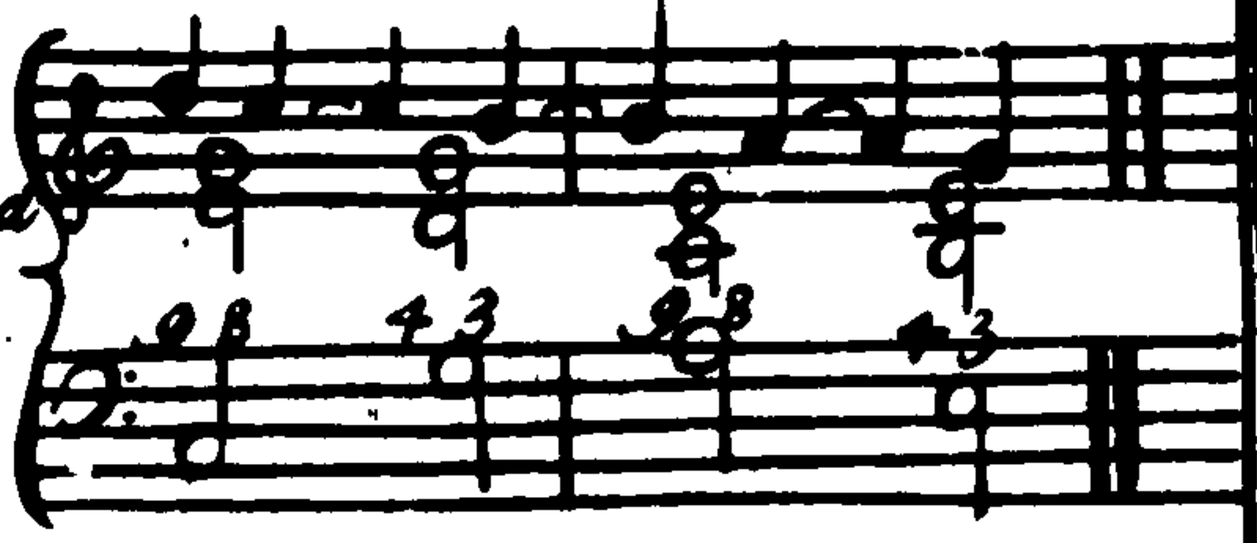
The *7th when the Bass lies still must be accompany'd with the 2d and 4th, this seldom or never happens in a sharp Key. Examyle.



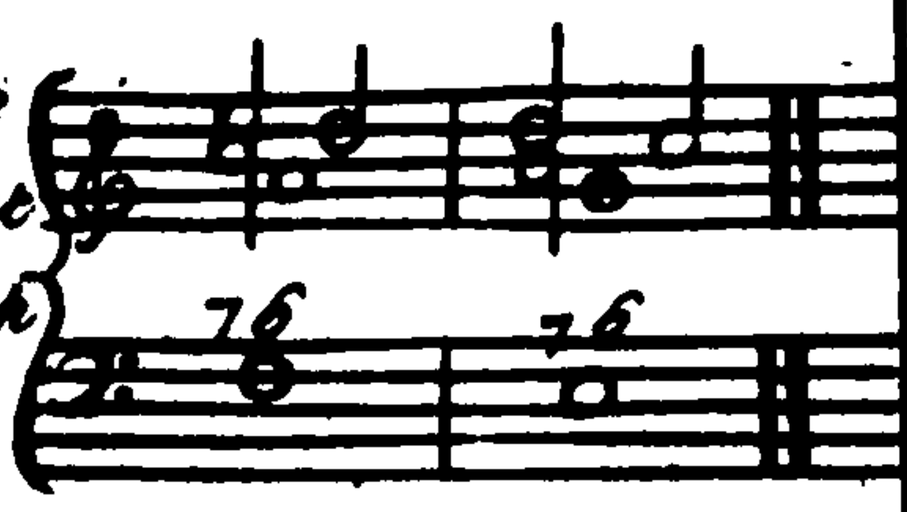
The 9th resolved into an 8th must be accompany'd with a 3d and 5th. Example.



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

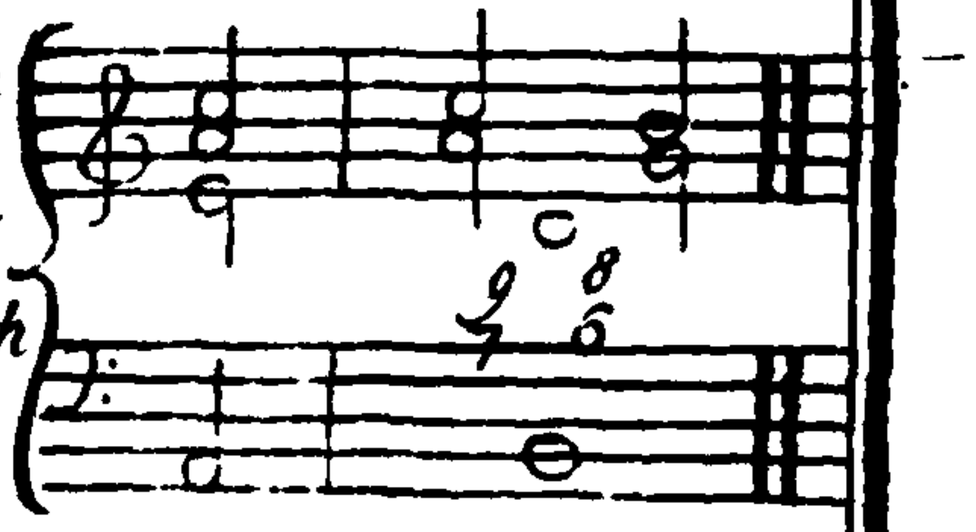


The 7th resolved into a 6th may be accompany'd with a 3d and 5th. but you must drop the 5th when you touch the 6th. Example.



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

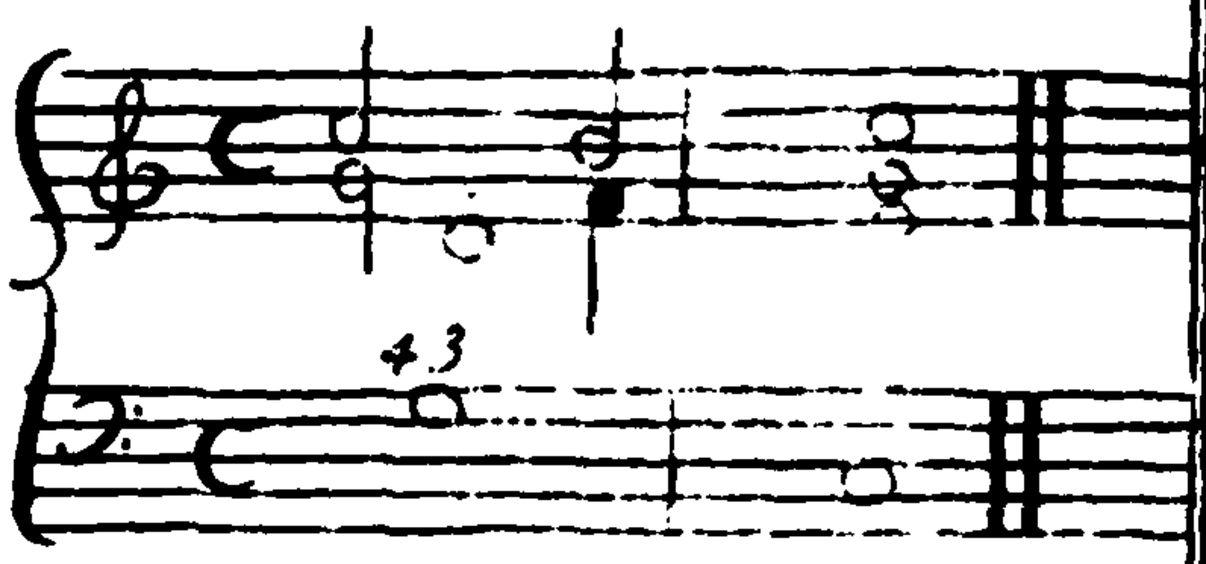
The 9th and 7th joyned toge-
ther must be accompany'd with the
3d and resolv'd into the 6th and 8th



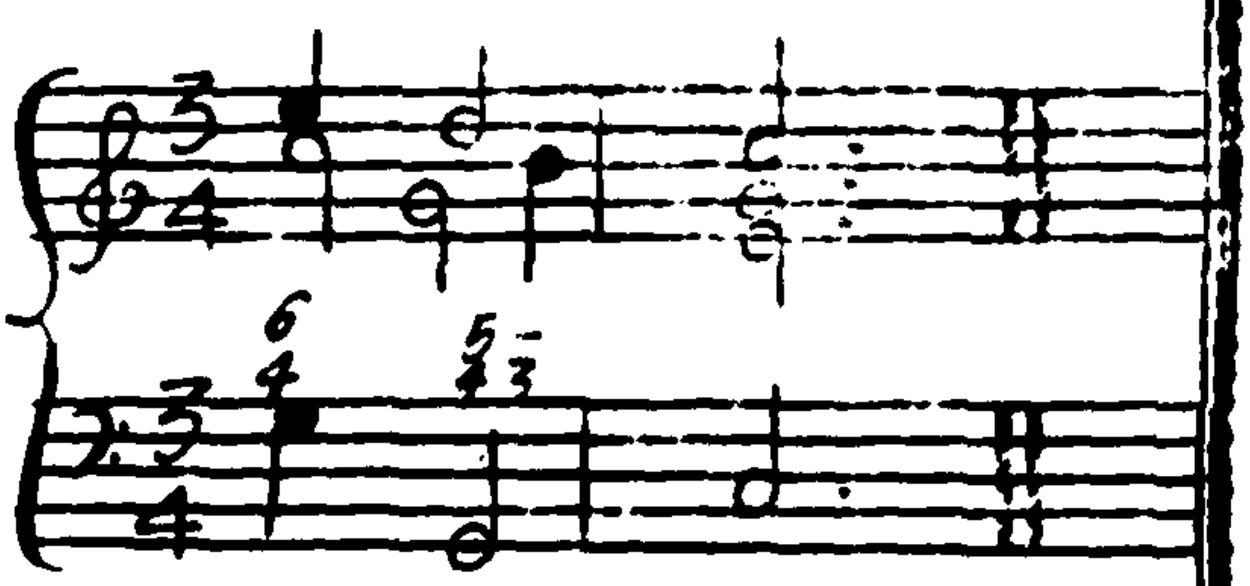
Example

There are three sorts of Cadences, or 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 ye common Cadence is very often used in Triple Time

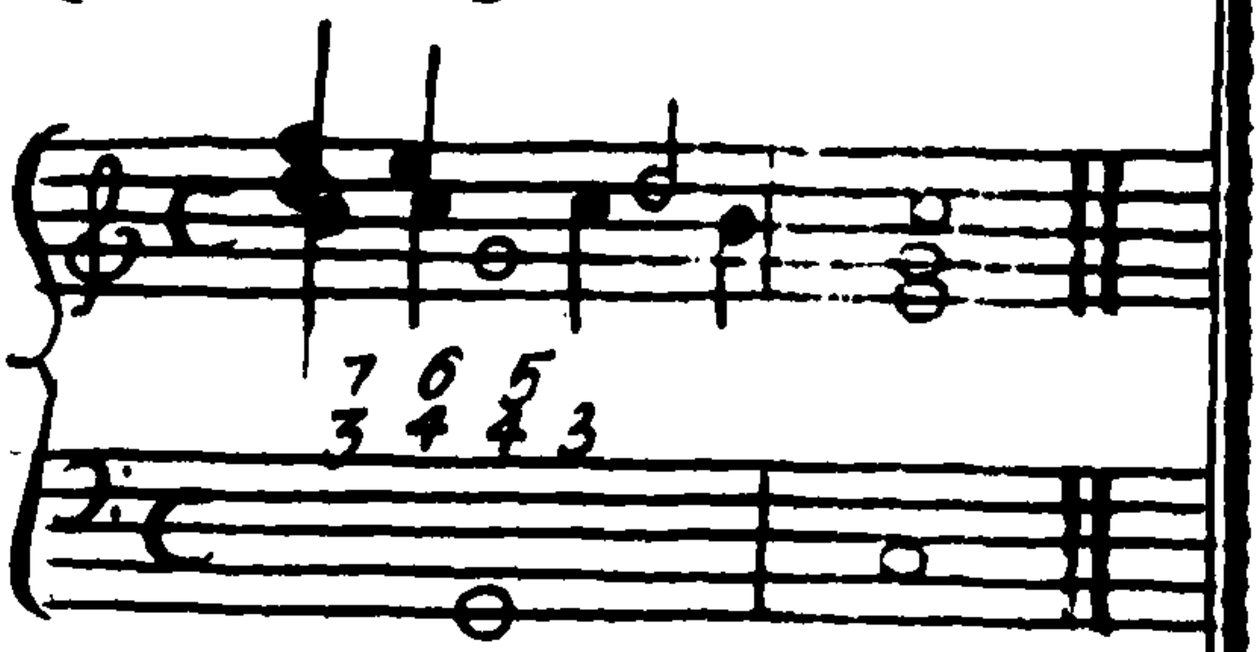
The common Cadence




The 6th & 4th Cadence



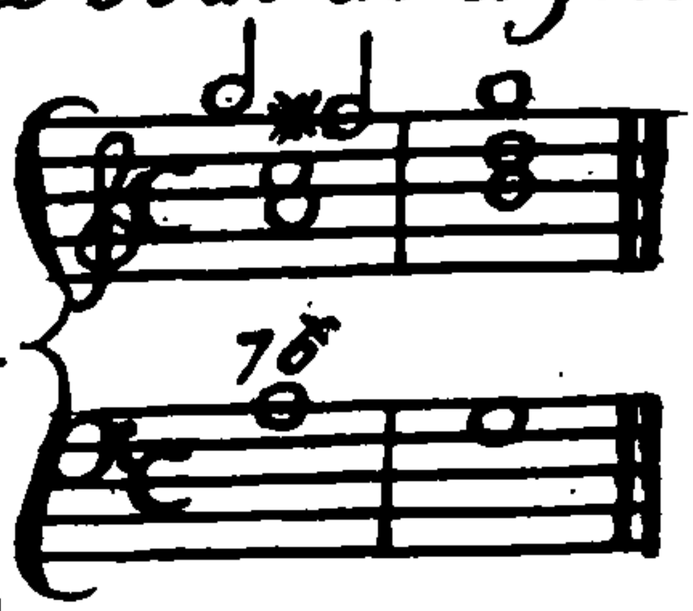

The great Cadence



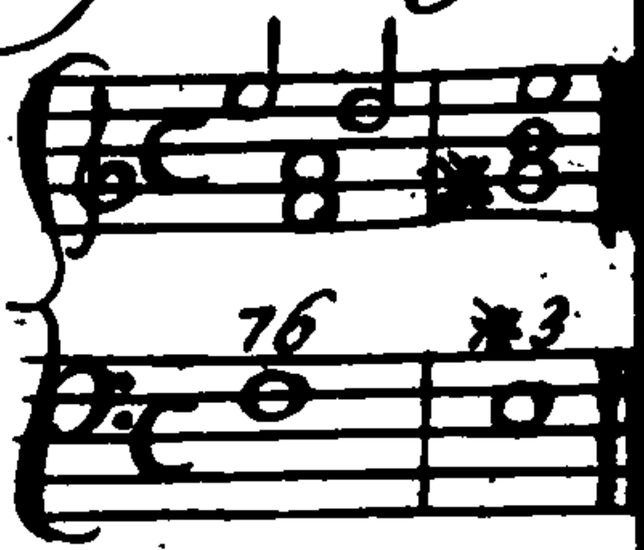

There is another Cadence called the 7th and 6th Cadence, which is nothing else but the 7th resolved into a 6th and from thence into an 8th. This Cadence is never us'd before a final Close, unless it be in Adagios or any other sort of slow Movement.

*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 Thourough 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 extream ♯ 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 prepar'd 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 prepaired by the 3d and 5th and resolved into an 8th and 3d.

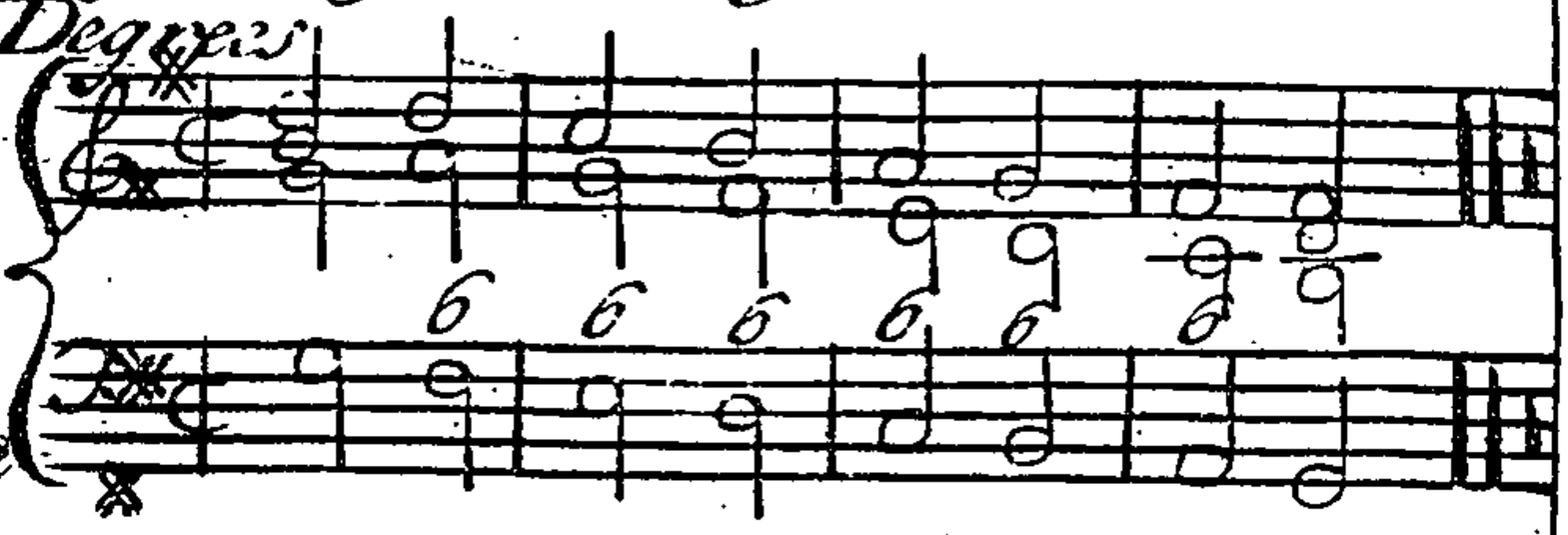
Here follows several Examples wherein those Discords are promiscuously used as Occasion requires.

Example

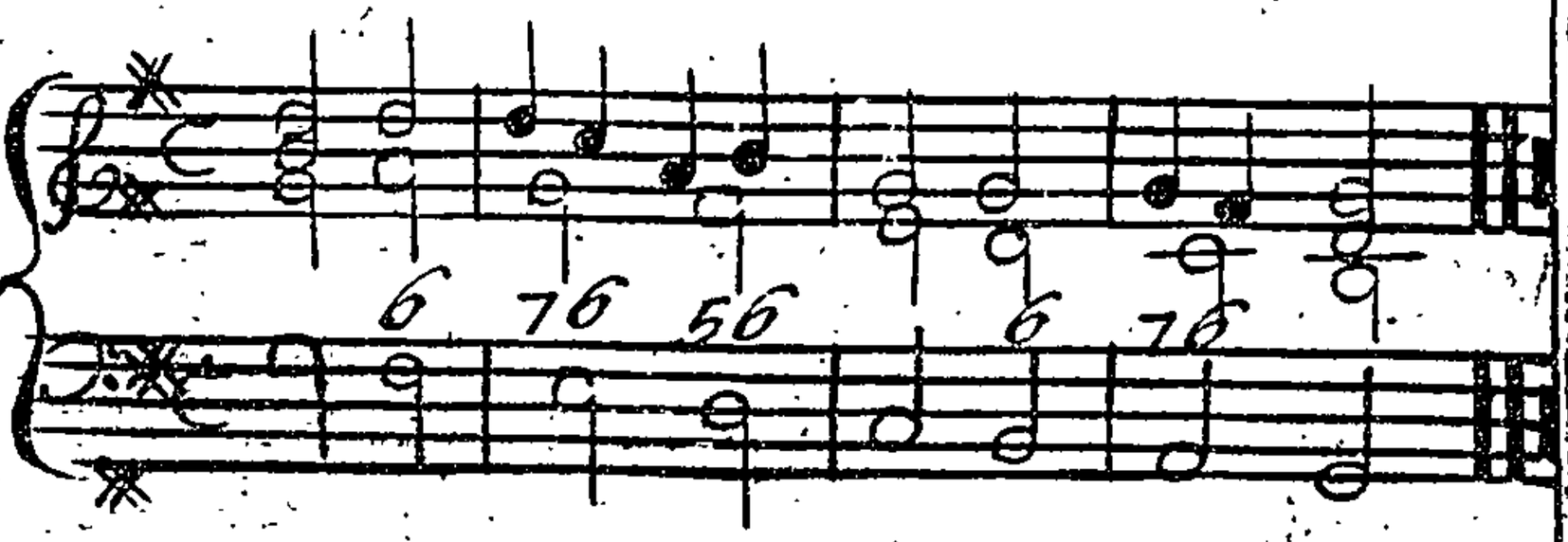
Example in a flat Key
Example in a sharp Key

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

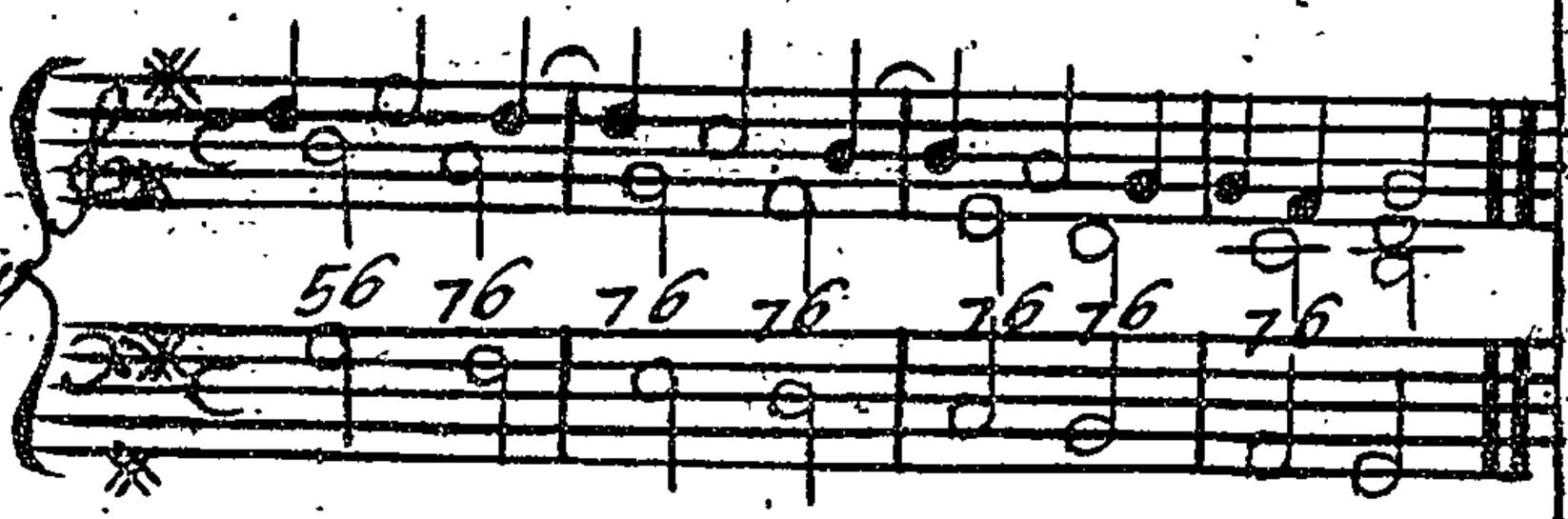
*In a quick Movement then The Natural Way is to play Sixes as for Example*



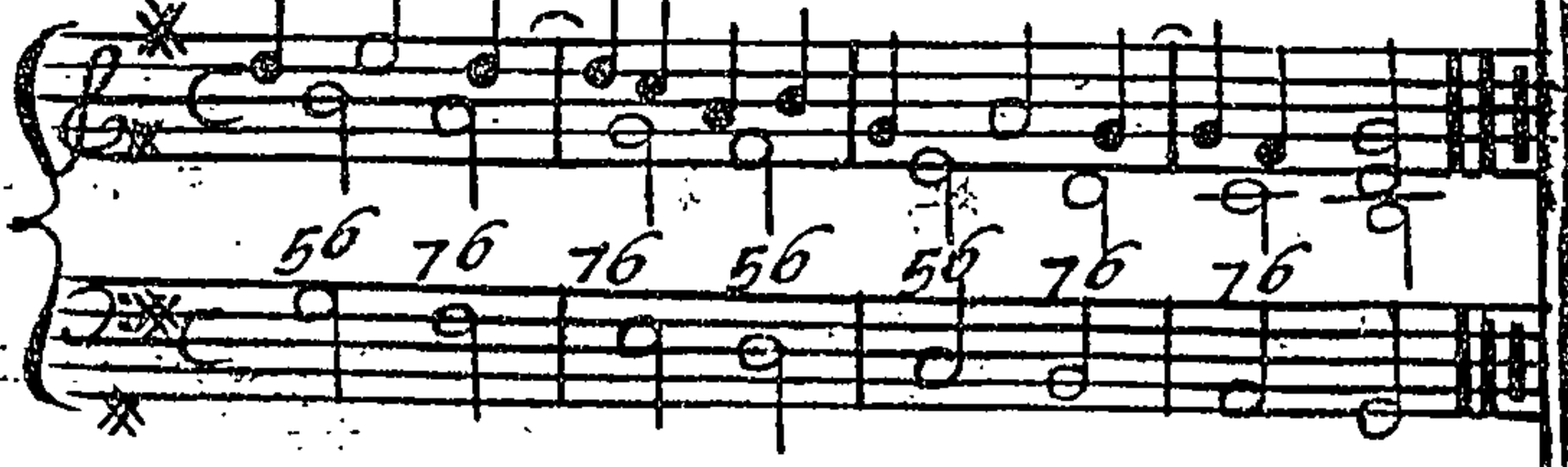
*The Common way*



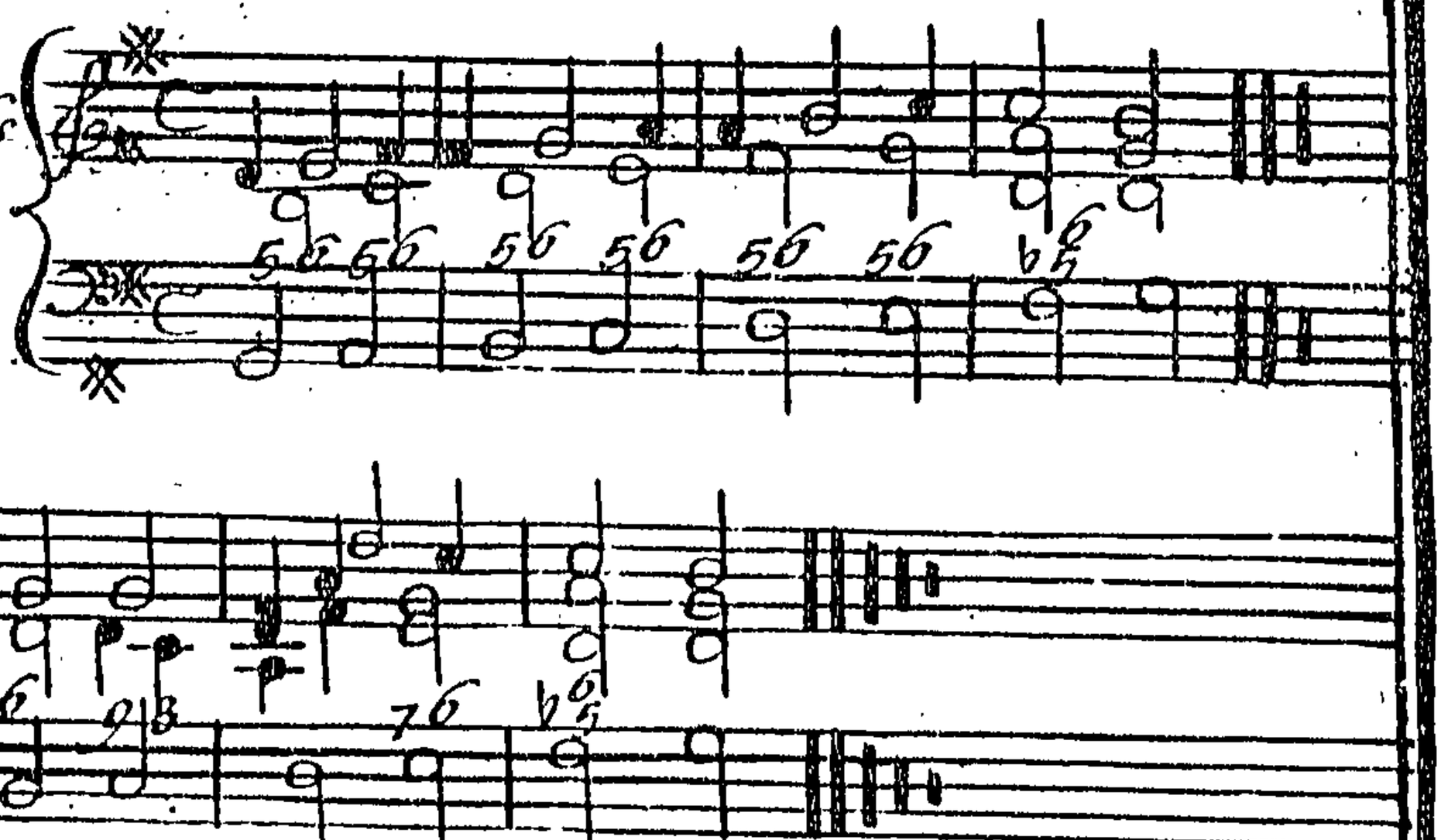
*The Artificial way*



*Natural and Artificial*



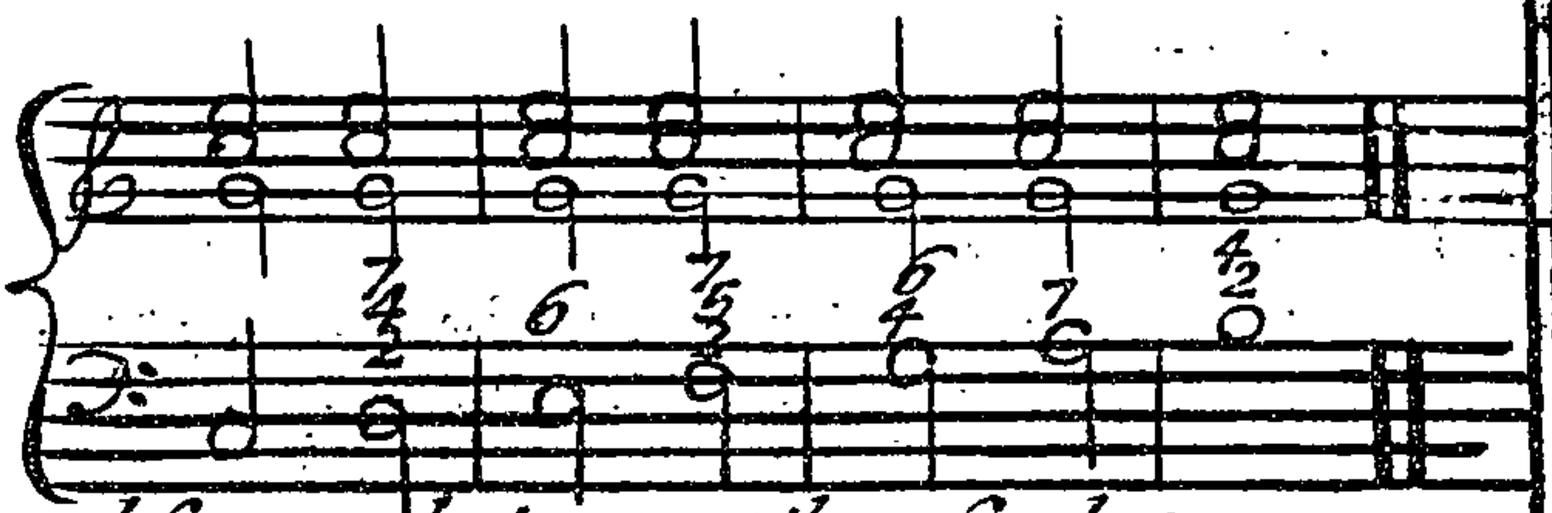
*When ye Bass ascends by Degrees*



*For the Harpsicord.*

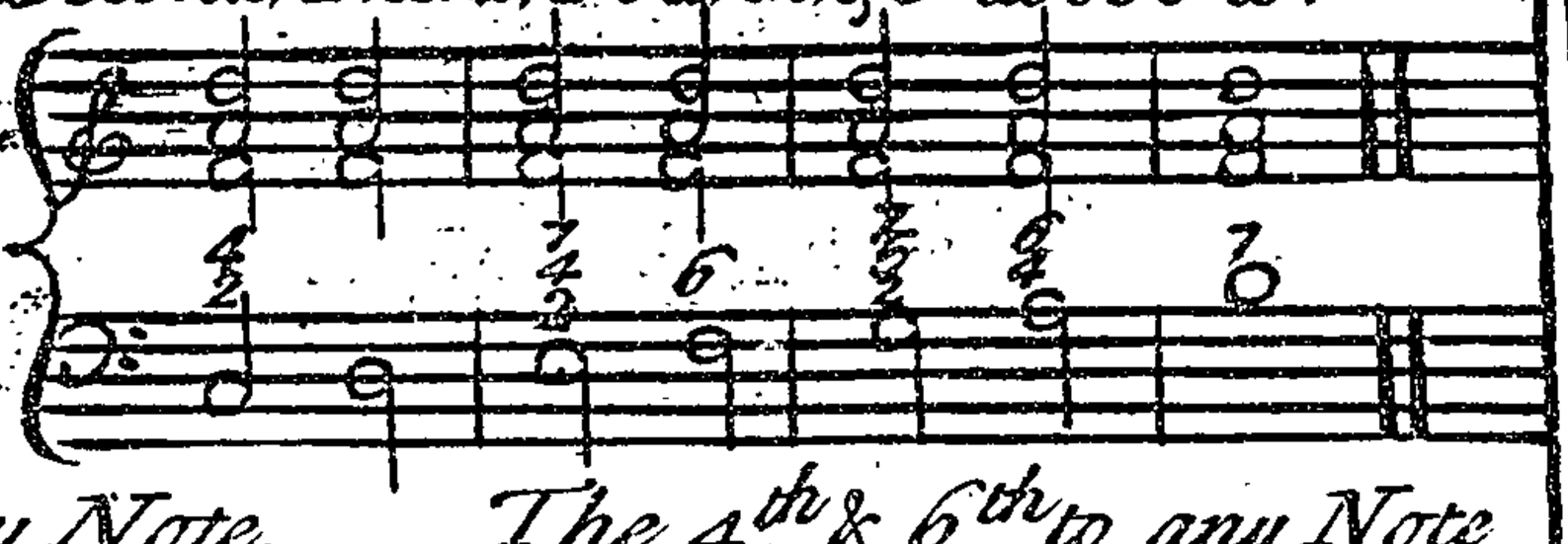
*For the better remembring all sorts of Cords, & what Cords they make to any other Note, observe that a common Cord to any Note makes a 2d, 4th and 7th to ye Second above it, or a 3d, 6th & 8th to ye Third above it or 2d, 5th & 7th to ye Fourth above it or 4th, 6th, & 8th to ye Fifth above it or 3d, 5th & 7th to ye Sixth above it or 2d, 4th & 6th to the Seventh above it. as for*

*Example*

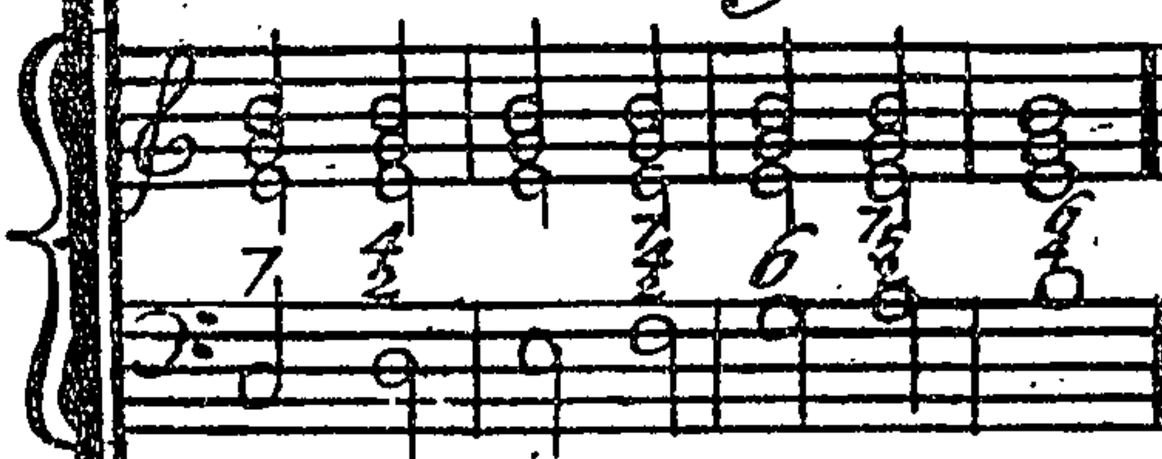


*In like manner observe what any other Cord to any Note makes to the Second, Third, Fourth, &c above it.*

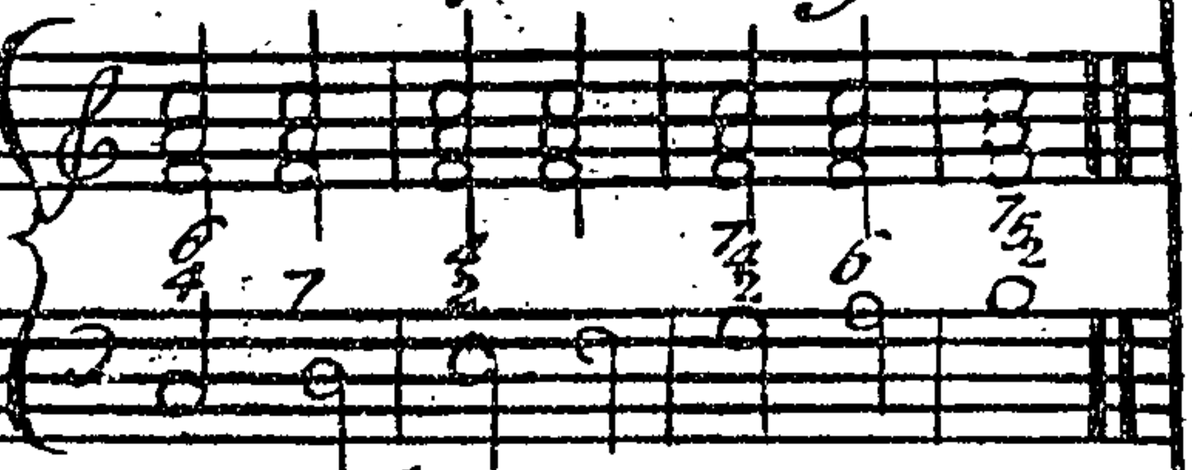
*The 2d & 4th to any Note*



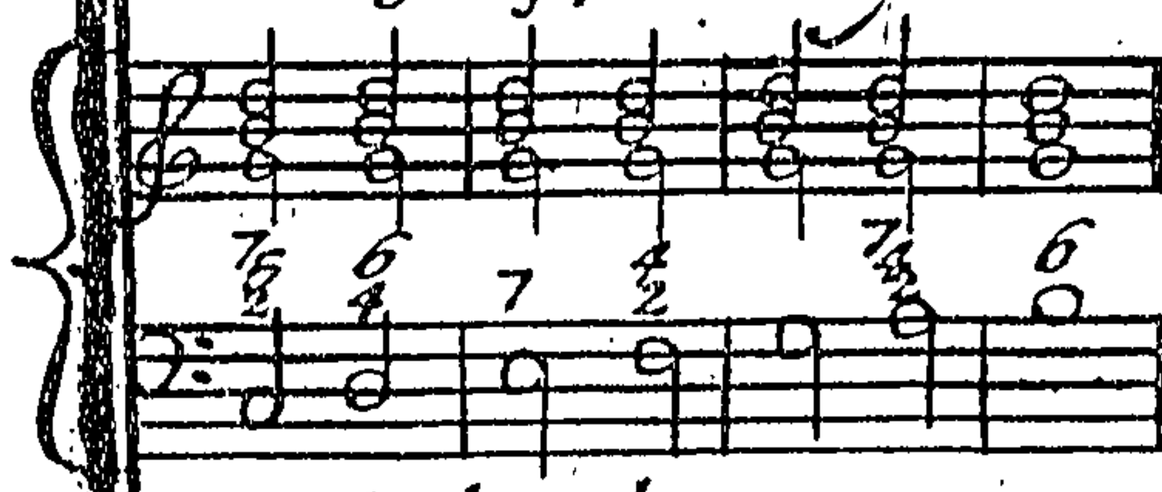
*The 7th to any Note.*



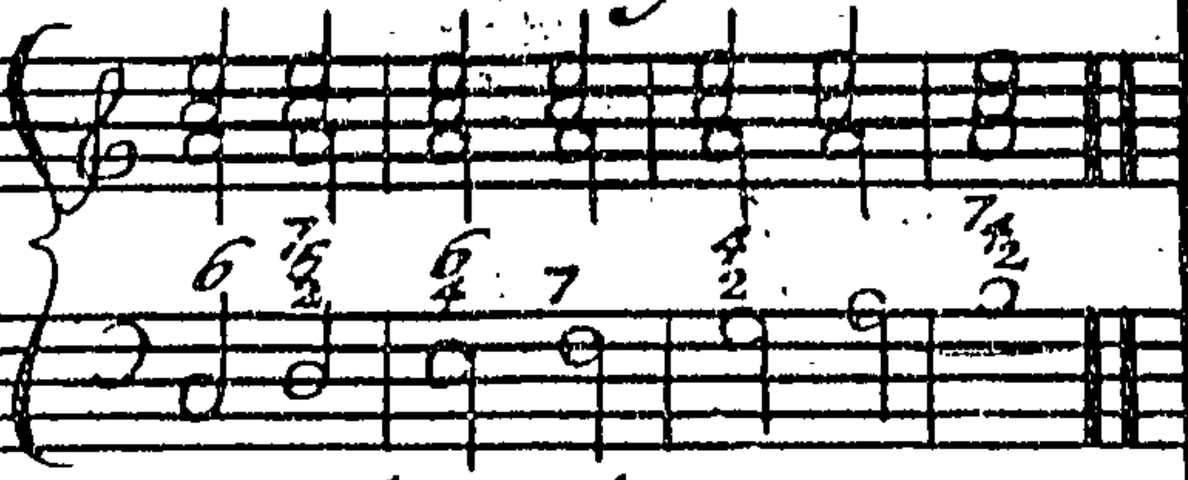
*The 4th & 6th to any Note*



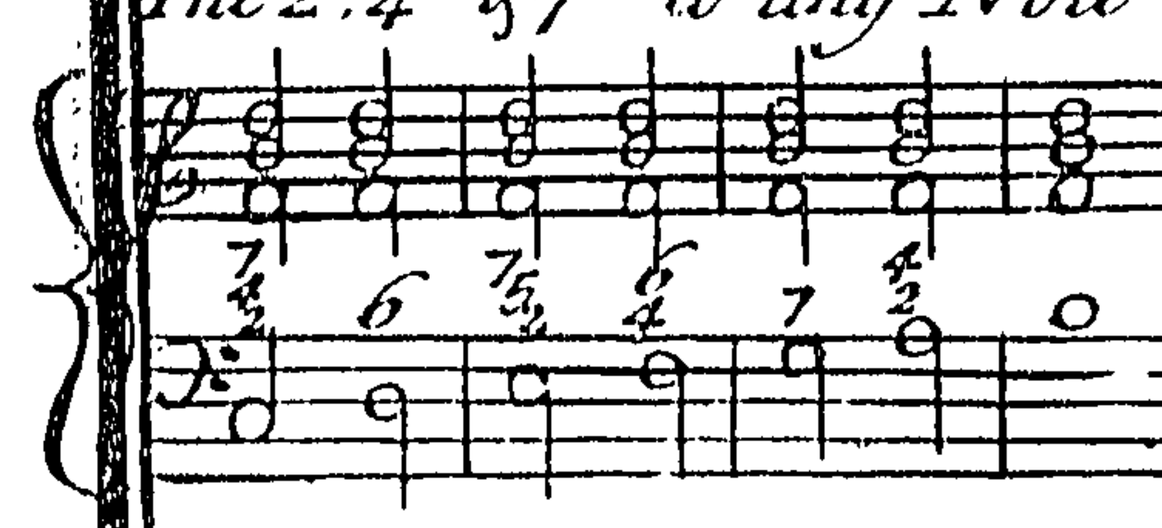
*The 2d, 5th & 7th to any Note.*



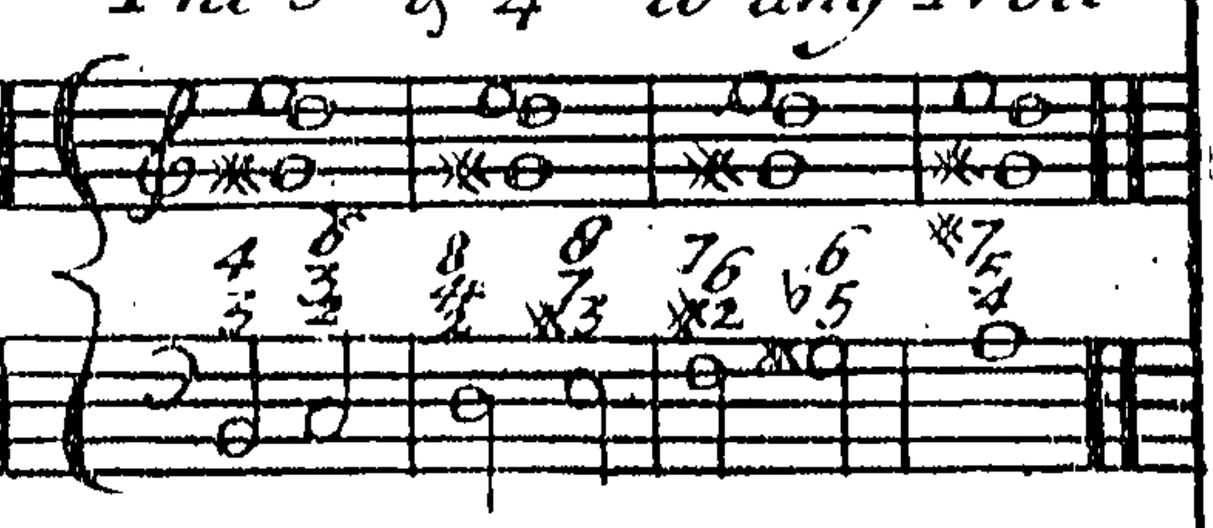
*The 6th to any Note*



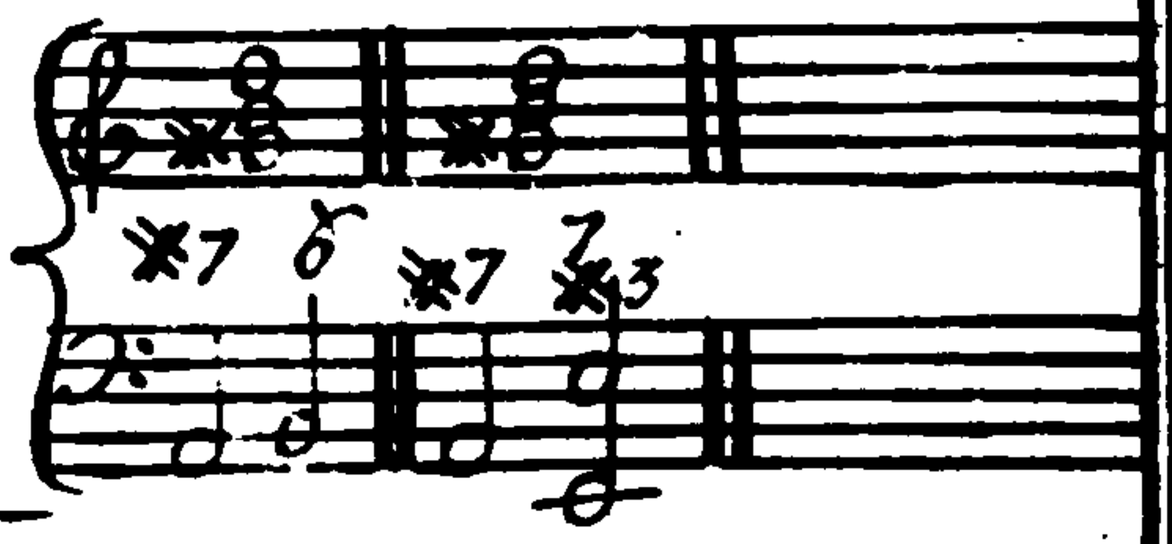
*The 2d, 4th & 7th to any Note*



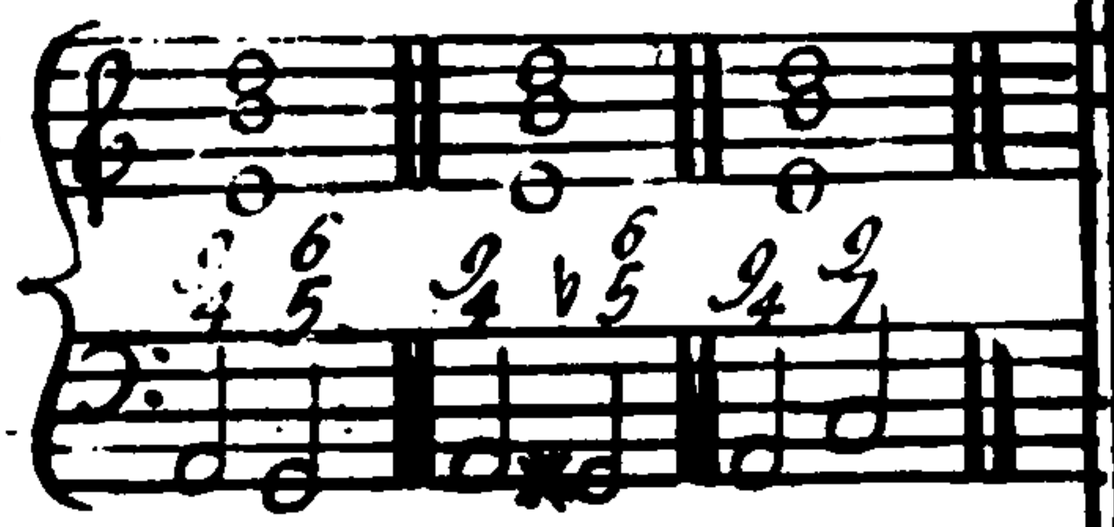
*The 3d & 4th to any Note*



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.



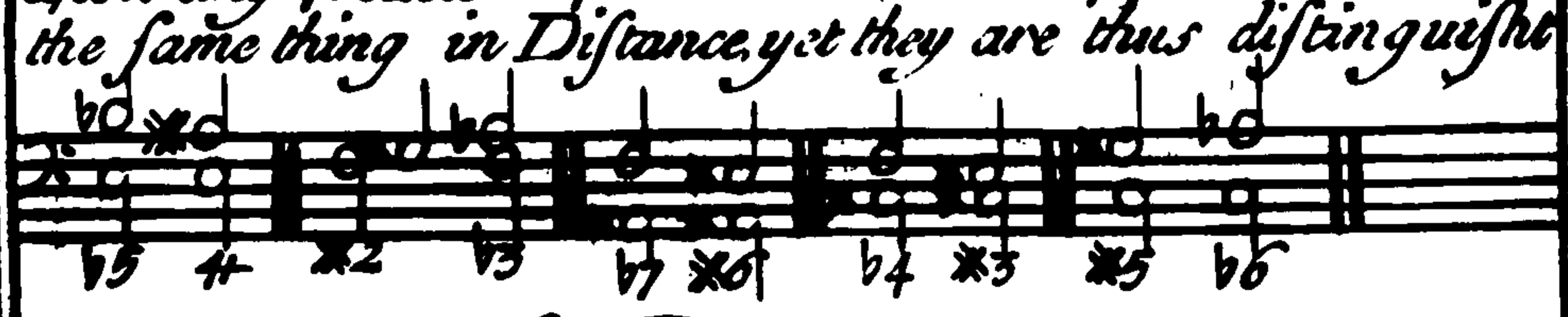

The 9th and 4th to any Note is the perfect Fifth Sixth and Third on the whole Note below it and b5th 6th and 3d on ye half Note below it as also 3d 7th and 9th to the Third above it.




The 9th and 7th to any Note is the 4th 5th and 9th to the third below it, and the perfect 5th and 6th & 3d to the Fifth above it as also the b 5th 6th and 3d to the extream *5th above it.



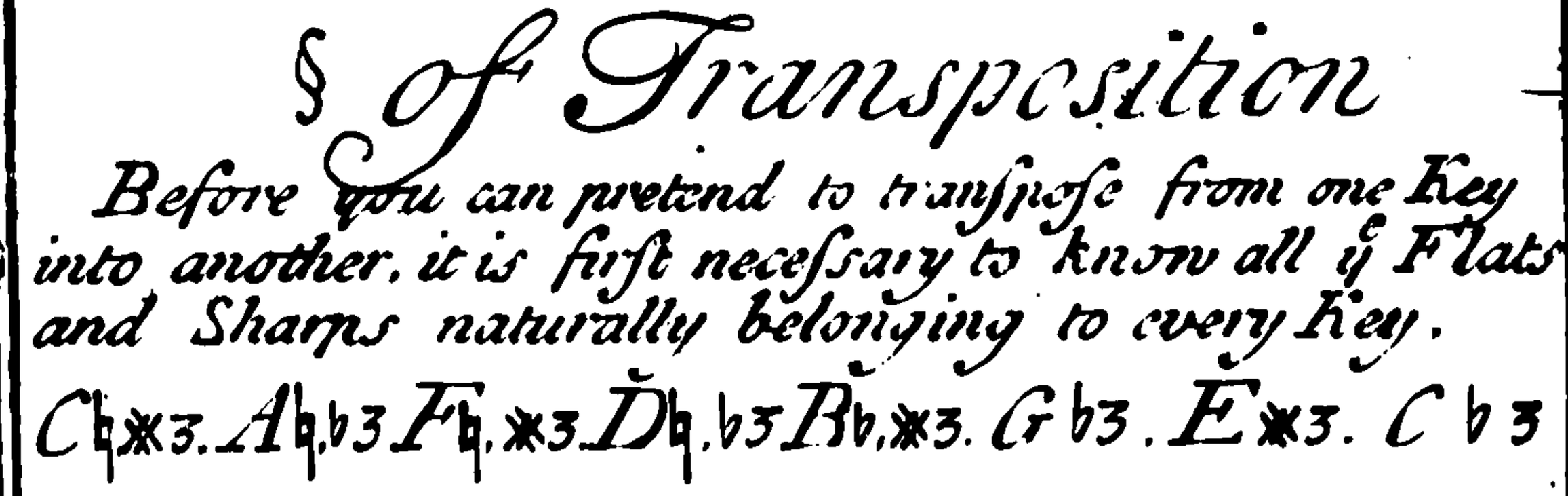

The b 5th and * 4th, the extream *2 & b 3d, the extream b7th & *6th, the extream b 4th and *3d, the extream *5 & b 6th upon any fretted Instruments or Harpsicords, are the same thing in Distance, yet they are thus distinguisht




## § of Transposition

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

C ♮ *3. A ♮ b3 F ♮ *3 D ♮ b3 B b *3. G b3. E *3. C b3



E ✱3. C✱ ♭3 B ✱3 G♭✱3 B♭,♭3

Additional Flats and Sharps in order.

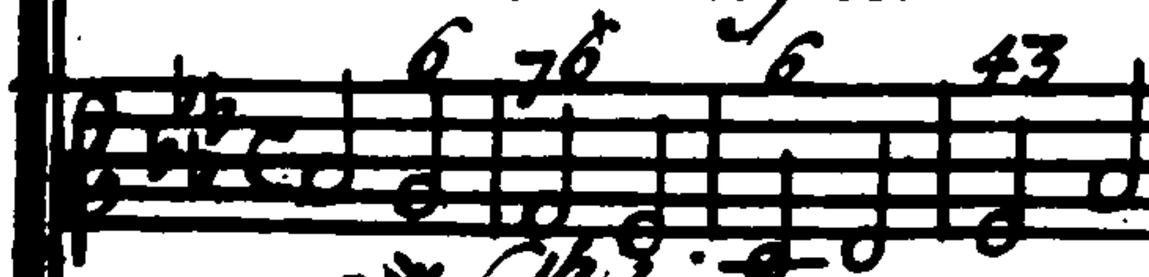
The Reason why I call Flats or Sharps, first, second or third &c. is because B being ye sharpest Note in ye Diatonic Scale, E ye next & A ye next: the first accidental Flat must be in B, ye second in E &c. the same holds with Respect to Sharps, for F being ye flattest Note in ye Diatonic Scale, C the 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 ye Clifs and their several Removes.

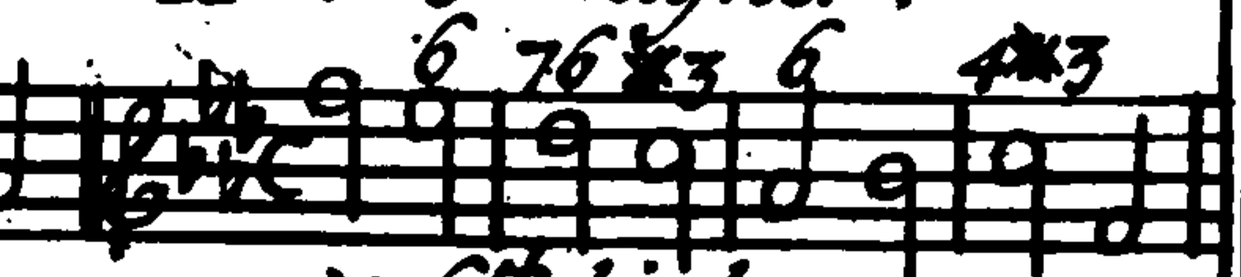
F-fa-ut Clifs C-sol-fa-ut G-sol-re-ut

In a sharp Key ye natural Key. In a flat Key ye natural Key.

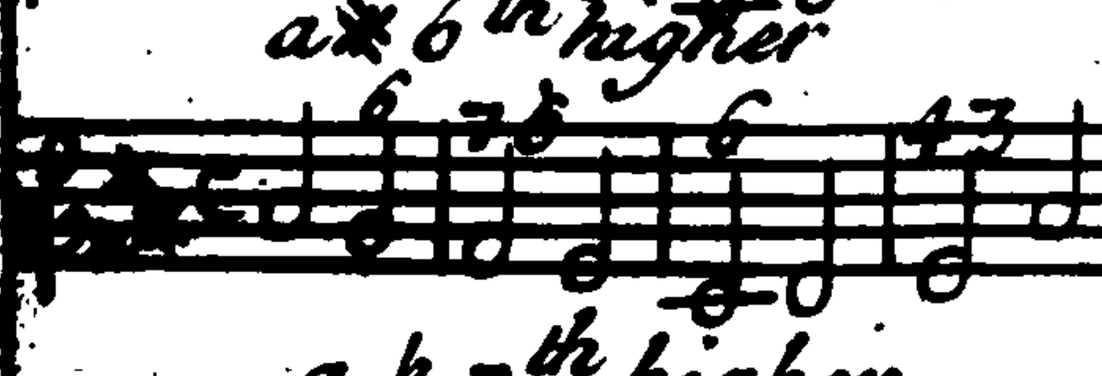
A ♭ 6th higher.



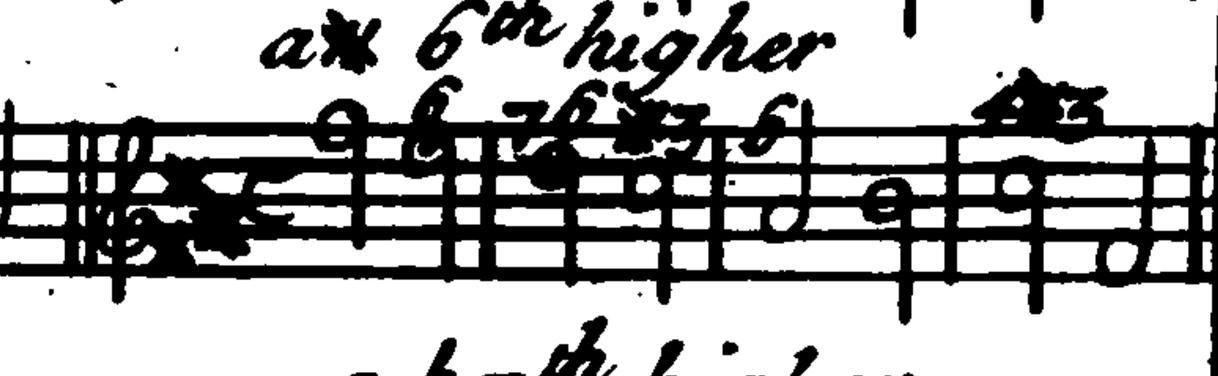
A ♭ 6th higher.



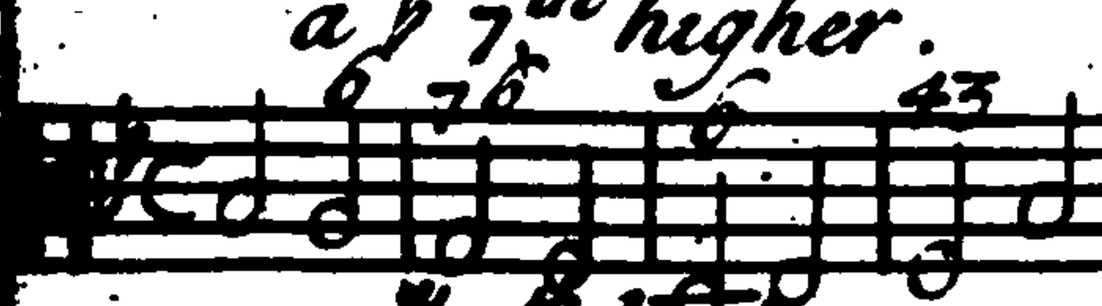
a ♯ 6th higher



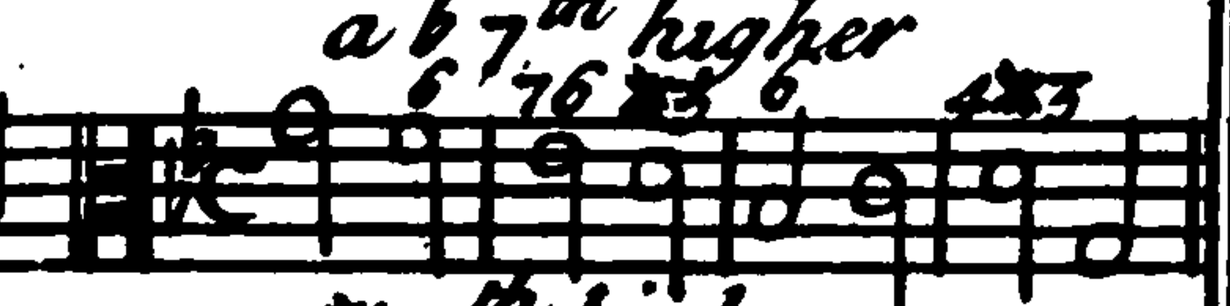
a ♯ 6th higher



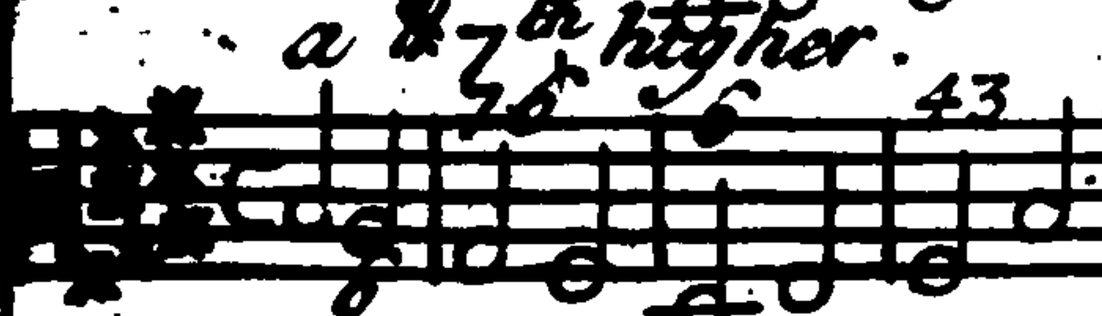
a ♭ 7th higher.



a ♭ 7th higher



a ♯ 7th higher.

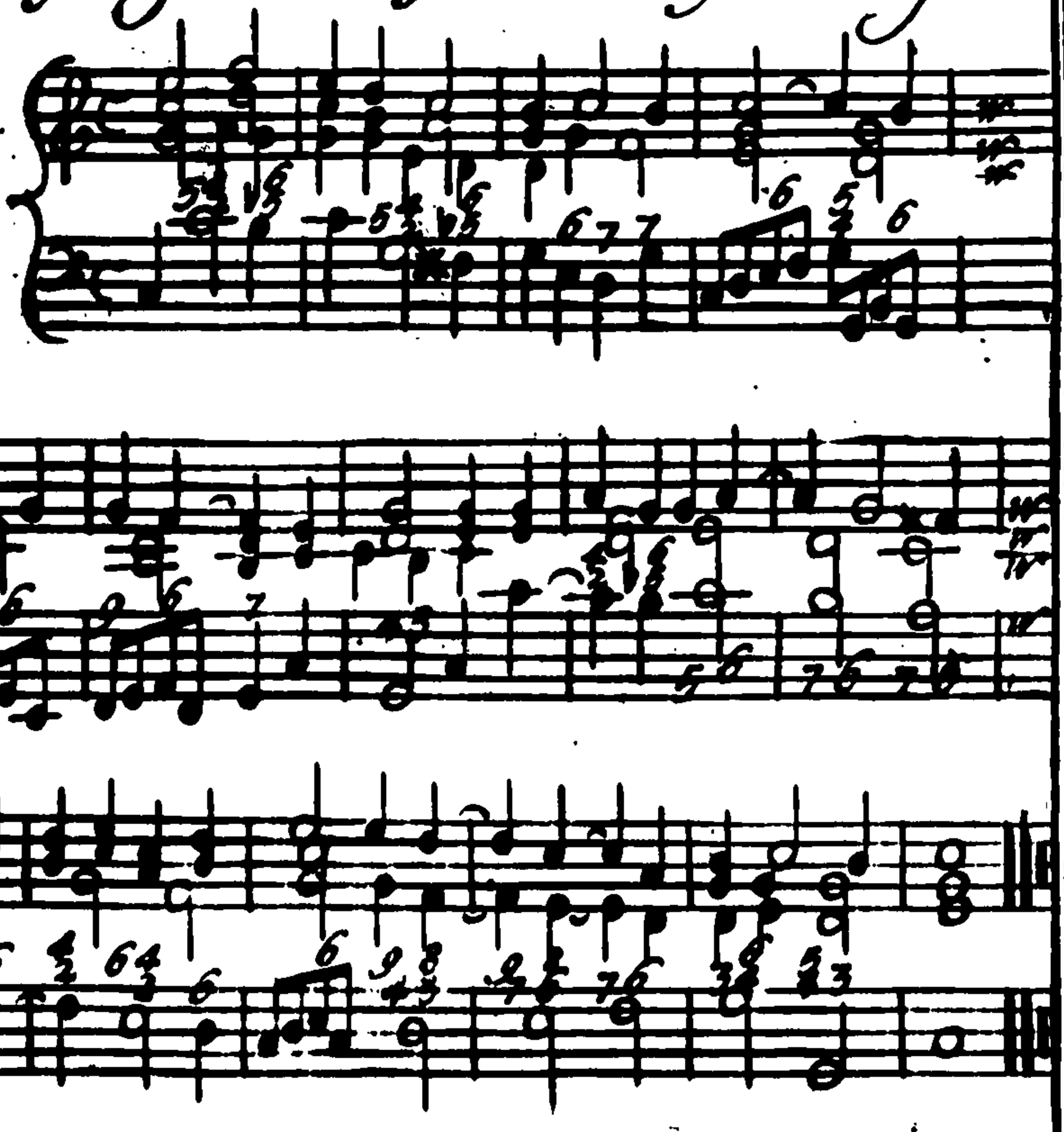


a ♯ 7th higher.

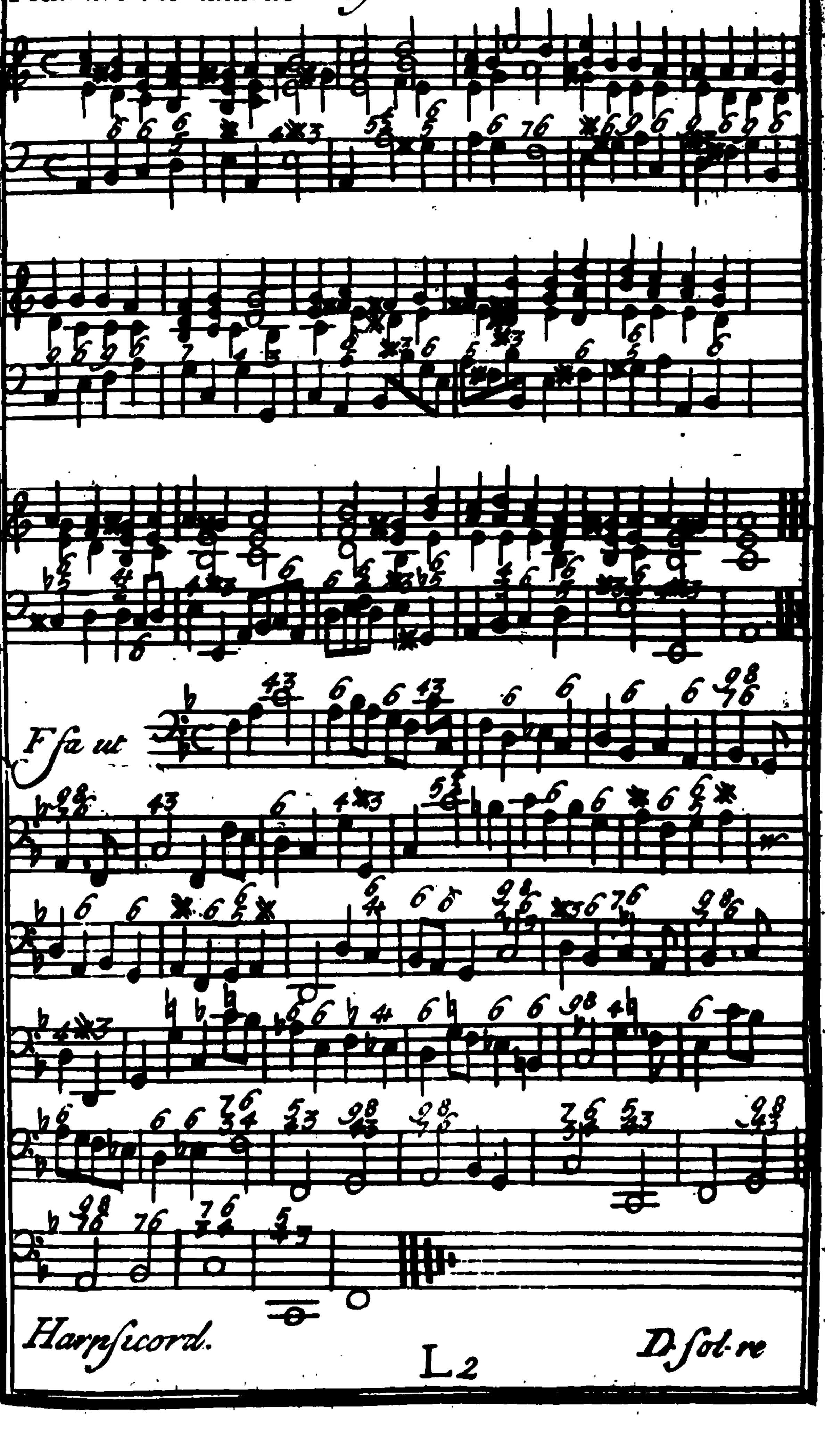
*You are to observe here what Flats or Sharps belong to every one of these Keys and imagine the Clif that puts you in the Key that you have a Mind to play in. thus you may with a little Practice transpose as you play without altering either Lines or Spaces.*

*I shall add some few more Lessons to make my work compleat*

*C sour & natural Key.*



## Alamire the natural Key



Fa ut

D sol re

Gamut

E la mi

Gamut

C-fa-ut

Gsol-re

A-re

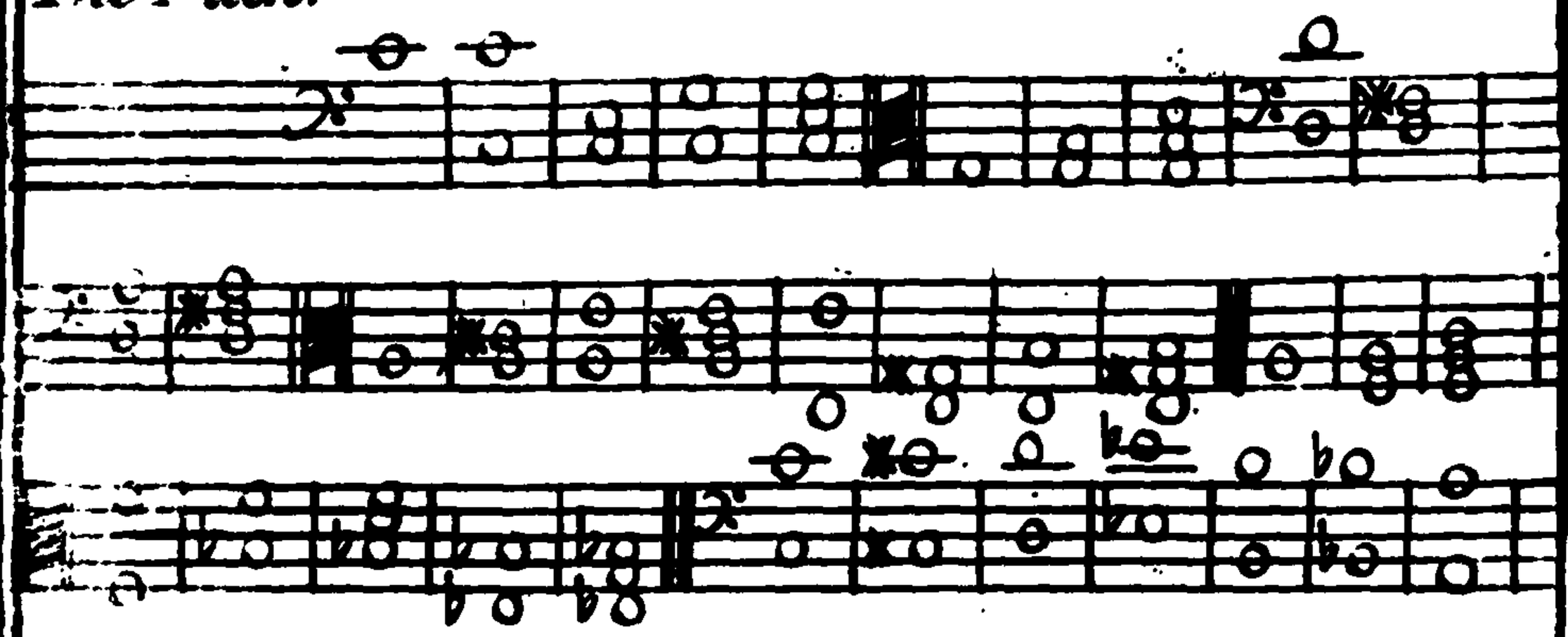
E-fa-ut

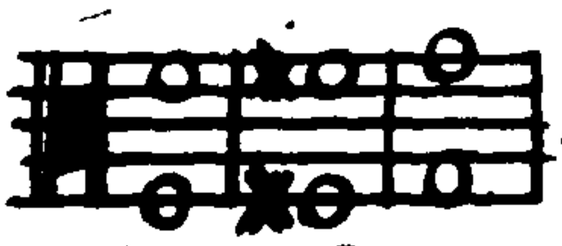
E-la-mi

# 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-sol-re-ut as in the Scale, then tune your 8$^{ths}$, 3$^{ds}$, and 5$^{ths}$ as the Scale directs, and when you have tun'd y$^{e}$ middle, or as much as is set down in the Scale: the Remainder both above and below must be tuned by Octaves.

The Pitch.



&c. to y$^{e}$ Bottom.  &c. to y$^{e}$ Top.

Observe that all sharp Thirds must be as sharp as y$^{e}$ 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$^{d}$ and 5$^{th}$, and afterwards Unison 4$^{th}$ and 6$^{th}$.

Example

FINIS