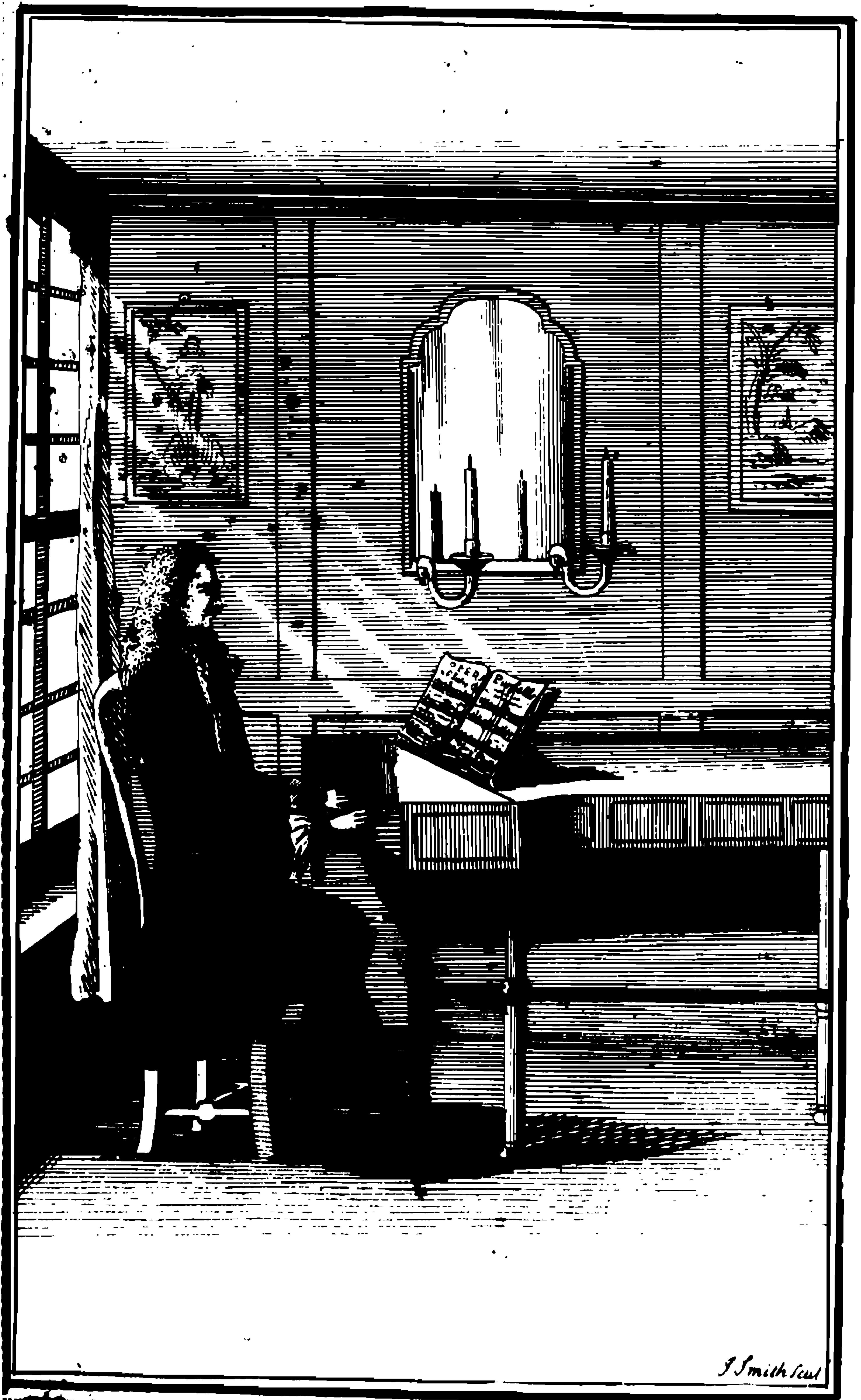




J. Smith Scul

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*

ORGAN

WITH
Rules for Attaining to Play a

THOROUGH BASS,

Also with Rules for Tuning the

HARPSICHORD or SPINET.

*Engrav'd. Printed and Sold at the Printing Office in Bow Church-
-Yard LONDON. Where Books of Instructions for any Single
Instrument may be had. Price 1s 6d.*

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 Staff contains the Treble and has this mark C (which is called the Treble Cliff) set at the beginning of it; this mark F which is called the Bass Cliff is usually at the beginning of the second staff 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.

Staff	Notes	Names	Keyboard
Treble (C-cliff)	C	C sol fa	C
	D	D so tre	D
	E	E la mi	E
	F	F fa ut	F
	G	G sol re ut	G
	A	A la mi re	A
	B	B fa b mi	B
	C	C sol fa ut	C
	D	D la sol re	D
	E	E la mi	E
	F	F fa ut	F
	G	G sol re ut	G
Bass (F-cliff)	A	A la mi re	A
	B	B fa b mi	B
	C	C sol fa ut	C
	D	D la sol re	D
	E	E la mi	E
	F	F fa ut	F
	G	G sol re ut	G
	A	A la mi re	A
	B	B fa b mi	B
	C	C sol fa	C
	D	D la sol	D
	E	E la mi	E
F	F fa ut	F	
G	G sol re ut in alt	G	
A	A la mi re in alt	A	
B	B fa b mi in alt	B	
C	C sol fa in alt	C	

Bass or Left Hand.

Treble or Right Hand

Observe in this Example that the four Notes above the Treble staff are called in alt; and those below the Bass staff 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 b b or sharps $\sharp$ $\sharp$ to the white Keys, for Example the short Key that is between G & A serves both for G $\sharp$ and A b , the short key between A & B serves also for A $\sharp$ and B 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 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 $\sharp$. the same holds good in respect to Sharps. —

Harpsicord.

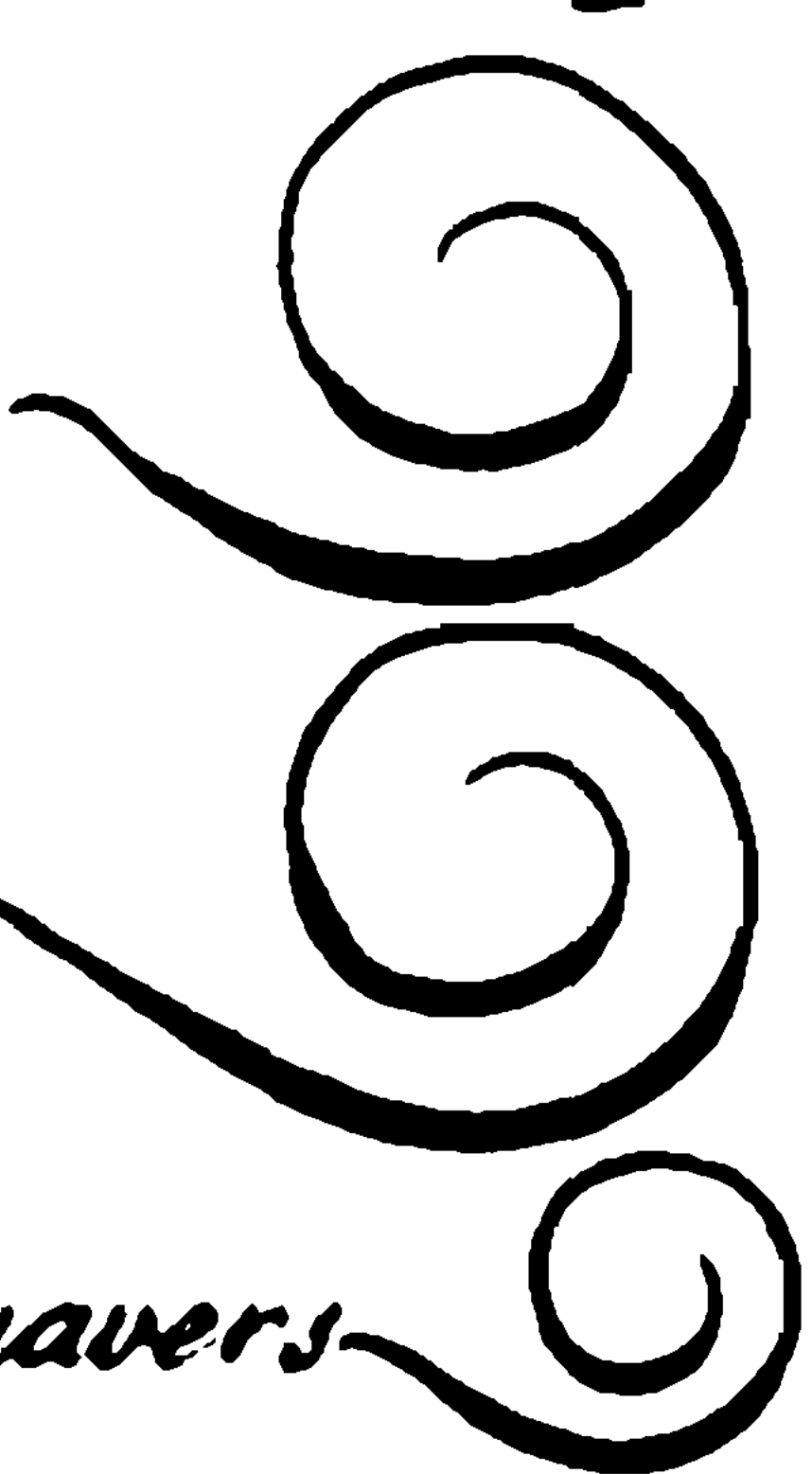
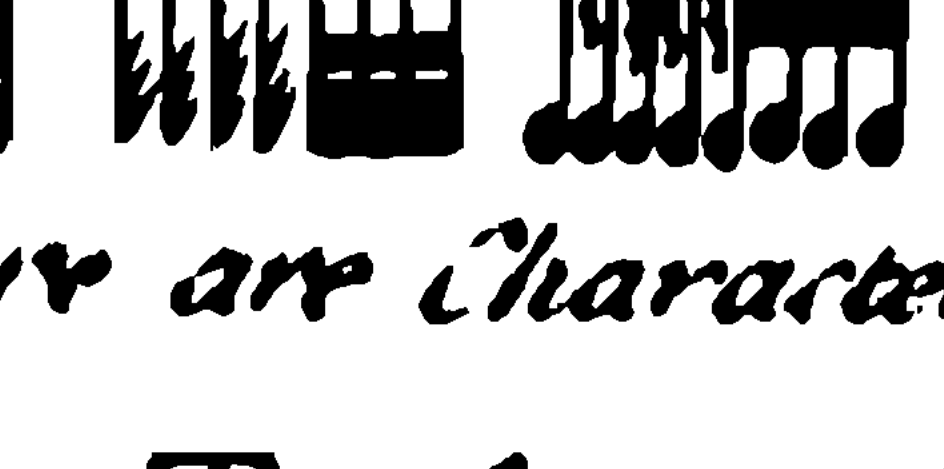
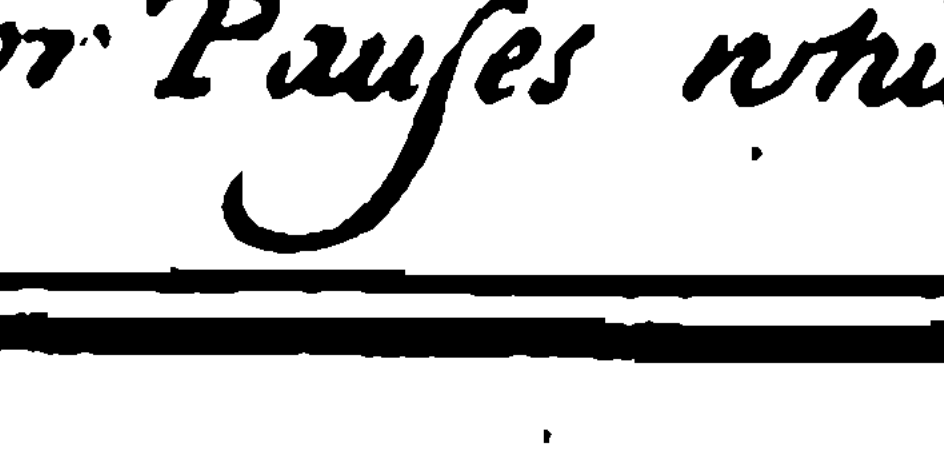
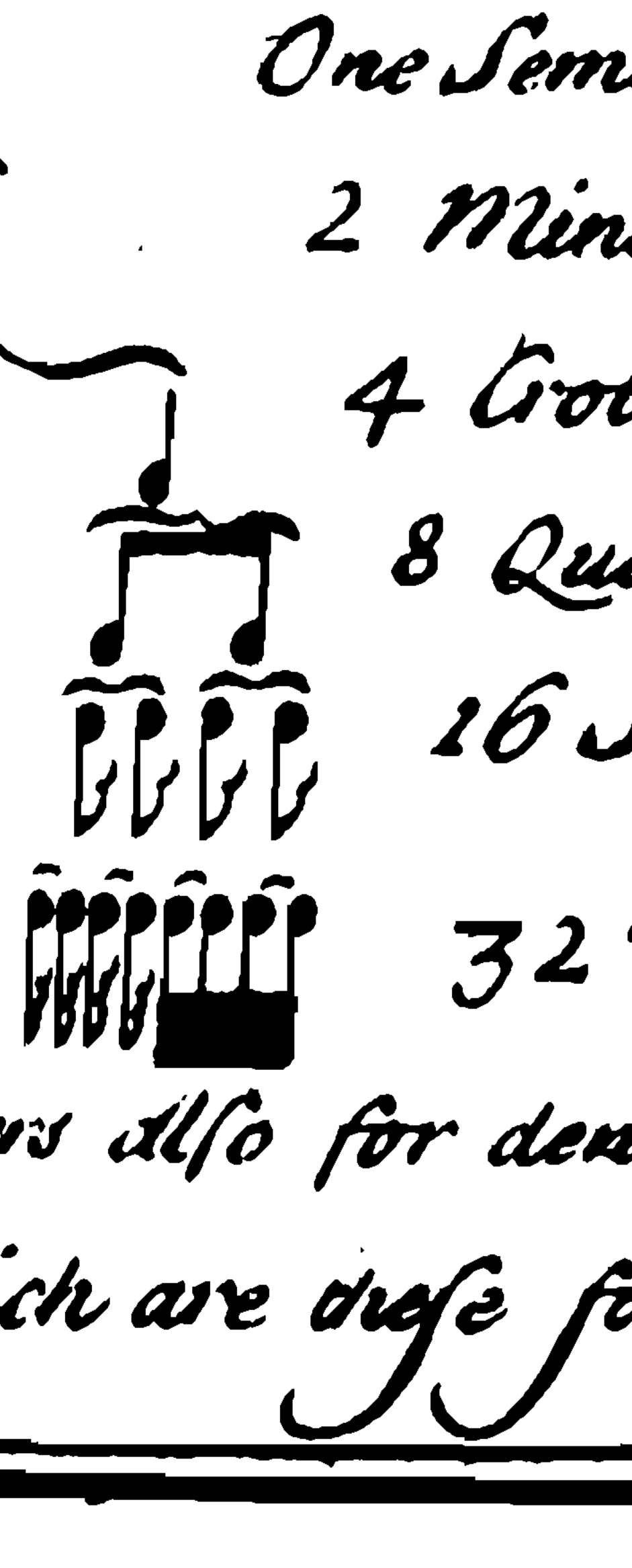
A

There

There is another Character called a Natural which is made thus $\natural$, and is used to contradict those flats and Sharps that are set at the beginning of a Staff, and in such a Case you must touch the Natural Note as it is in the Gammut. for Example if a b 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

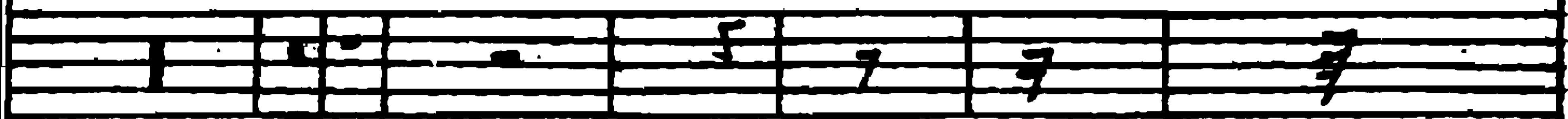
There are six Sorts of Notes now in use which are a Semibreve $\bigcirc$, a Minum $\bigcirc$, a Crotchet $\downarrow$, a Quaver $\downarrow$, a Semiquaver $\downarrow$, and a Demisemiquaver $\downarrow$. their Proportions to each other are these, a Semibreve as long as two Minums, 4 Crotchets, 8 Quavers 16 Semiquavers or 32 Demisemiquavers, as.

	One Semibreve	
	2 Minums	
	4 Crotchets	
	8 Quavers	
	16 Semiquavers	
	32 Demisemiquavers	

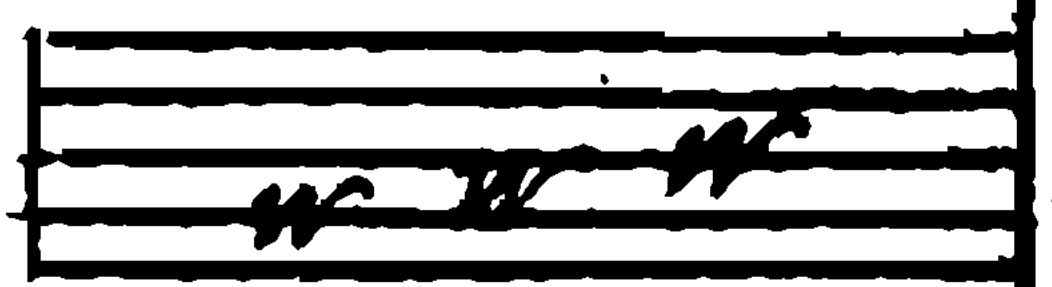
There are Characters also for denoting silence, called Rests or Pauses which are these following.

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 y^e 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 C and its Bars consist of a Semibreve also

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

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 thus tr

a back fall explain

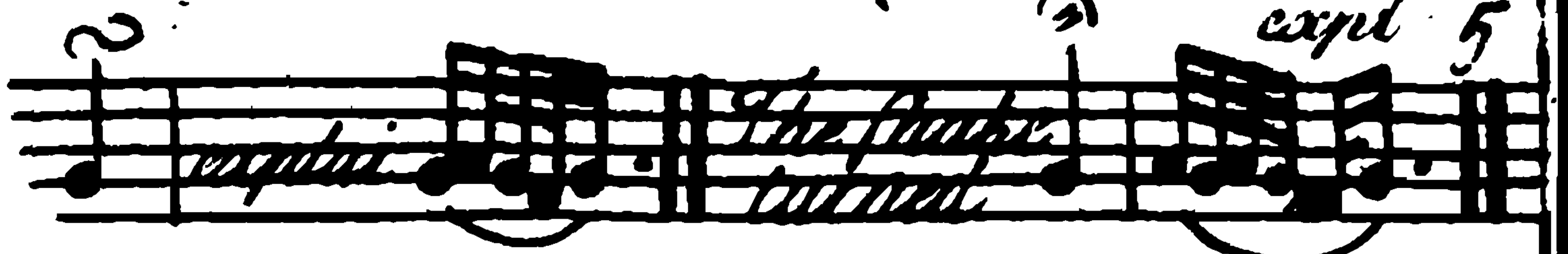
The plain Note

and shake thus

explain



The Turn
thus



Observe that you always shake from y^e Note above, & beat from y^e Note or half Note below, according to y^e 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.

Musical notation for a 'Prelude for fingering' exercise. It consists of three systems of staves. The first system has two staves (treble and bass clef) with a key signature of one flat. The second system has two staves (treble and bass clef) with a key signature of one flat. The third system has two staves (treble and bass clef) with a key signature of one flat. The notation includes various fingerings (1-5) and a 'B' symbol at the end.

Harpicord.

B

Prelude

The *Prelude* section consists of two systems of music. The first system features a piano (p) part on the left and a violin (v) part on the right. The piano part begins with a series of chords, while the violin part starts with a complex melodic line. The second system continues the piano part with more chords and the violin part with a more active melody. Fingerings are indicated by numbers 1-4 above notes. The key signature has one flat (B-flat), and the time signature is common time (C).

Gavot
in
Otho

The *Gavot* section consists of two systems of music. The first system features a piano (p) part on the left and a violin (v) part on the right. The piano part begins with a series of chords, while the violin part starts with a complex melodic line. The second system continues the piano part with more chords and the violin part with a more active melody. Fingerings are indicated by numbers 1-4 above notes. The key signature has one flat (B-flat), and the time signature is common time (C).

A handwritten musical score for Harpsicord, page 7. The score is written on 14 staves, each consisting of a treble and bass clef joined by a brace. The key signature is one flat (B-flat). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. There are several trills marked with 'tr' and some slurs. The notation is dense and characteristic of 17th or 18th-century manuscript notation.

Harpsicord.

B 2

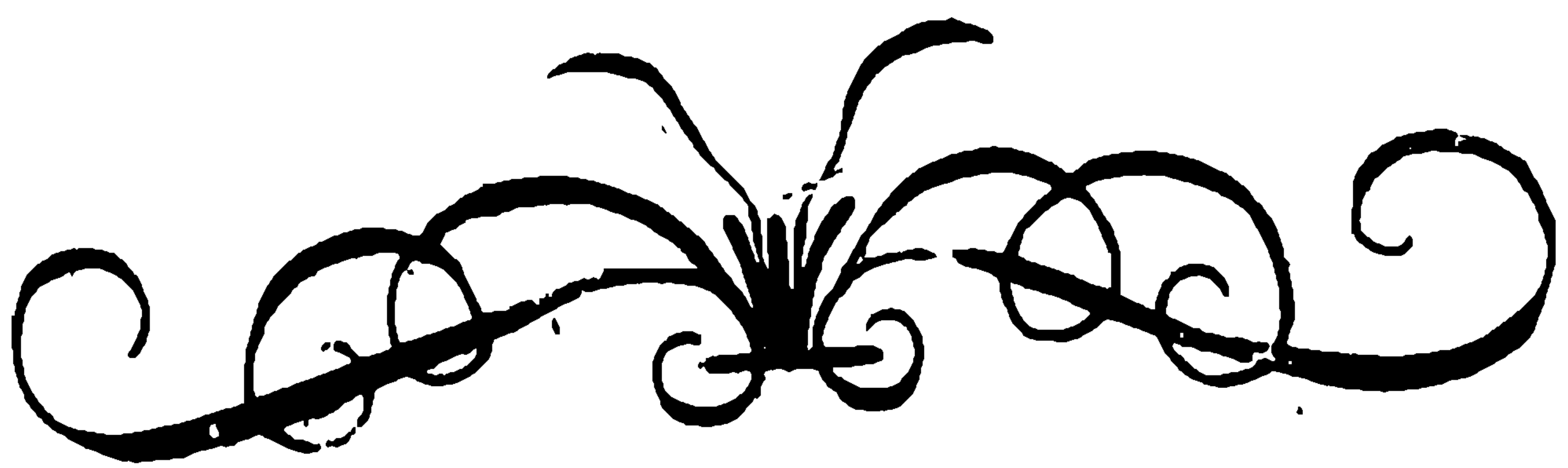
8 Minuet

Handwritten musical score for Minuet 8, measures 1 through 12. The score is written for piano on a grand staff with two systems of three staves each. The key signature is one flat (B-flat) and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. A double bar line appears after measure 6. The final measure of the system (measure 12) is marked with the instruction "end with the first strain".

Minuet
by
W. Lully

Handwritten musical score for Minuet by W. Lully, measures 1 through 12. The score is written for piano on a grand staff with two systems of three staves each. The key signature is one sharp (F-sharp) and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. A double bar line appears after measure 6. The final measure of the system (measure 12) is marked with the instruction "end with the first strain".

End with the first strain

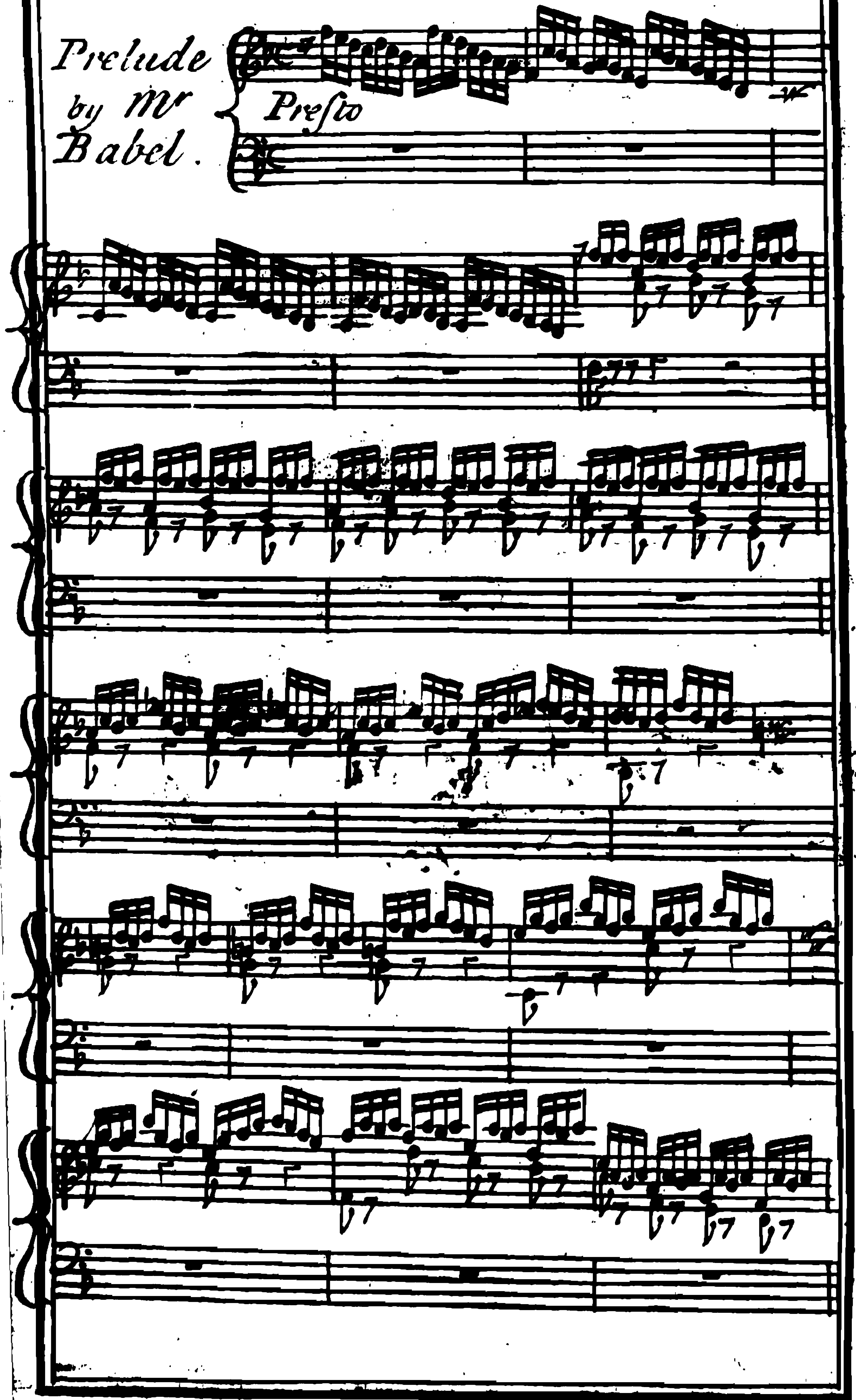


Harpsicord.

C

*Prelude
by Mr
Babel.*

Presto



A handwritten musical score for Harpsicord, page 11, system C 2. The score is written on ten staves, grouped into five pairs. The notation is in a historical style, featuring various note values, rests, and ornaments. The first system (staves 1-2) begins with a treble clef and a key signature of one flat. The second system (staves 3-4) continues the melody and includes a measure with a star-like ornament. The third system (staves 5-6) features a more complex melodic line. The fourth system (staves 7-8) includes a measure with a double bar line and a repeat sign. The fifth system (staves 9-10) concludes the piece with a final chord and a double bar line. The text "Harpsicord." is written at the bottom left, and "C 2" is written at the bottom right.

Harpsicord.

C 2

Minuet

by
M^r Lully.

Tanto tanto
by Sg^r Attilio. in
Artaxerxes

Harpsicord

Volte

D

Handwritten musical score for the first system, measures 1-4. The music is written on four staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including a triplet marked 'Tr'. The second staff has a bass clef and contains a bass line with eighth and sixteenth notes. The third staff has a treble clef and a key signature of one sharp, with a melodic line and a triplet marked 'Tr'. The fourth staff has a bass clef and contains a bass line. The system concludes with a double bar line.

*Da Capo**Jig
in
Siroe.*

Handwritten musical score for the second system, measures 5-12. The music is written on four staves. The first staff has a treble clef and a key signature of one flat (Bb). It contains a melodic line with eighth and sixteenth notes. The second staff has a bass clef and contains a bass line. The third staff has a treble clef and a key signature of one flat, with a melodic line. The fourth staff has a bass clef and contains a bass line. The system concludes with a double bar line.



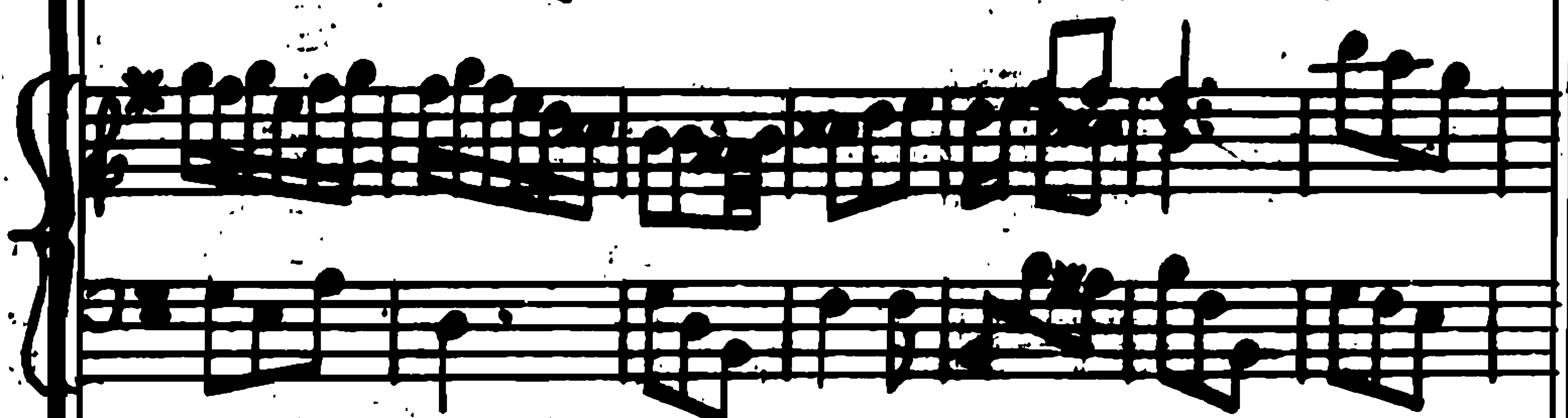
Courant
by M^r
Mattheson.





Harpsicord.

E

Suite by M^r Mattheson.*Symphony**Quick*

Handwritten musical score for guitar, page 19. The score consists of 12 staves, each with a treble and bass clef. The music is written in a style typical of early 20th-century guitar notation, featuring many beamed sixteenth and thirty-second notes, often with 'tr' (trills) or '7r' (sevens) above them. The key signature has one sharp (F#). The piece concludes with a double bar line and a key signature change to one flat (Bb).

Harpsicord.

E 2

Volta

Allan

Allemand

A musical score for a piece titled "Allemand". The score is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is common time (C). The music consists of several measures, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. There are some markings above the staff, possibly indicating fingerings or ornaments, and a small "fr" marking near the end of the first system. The notation is in a historical style, with some notes having stems that are not perfectly vertical.

Courant

A musical score for a piece titled "Courant". The score is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is one sharp (F#), and the time signature is 3/4. The music consists of several measures, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. There are some markings above the staff, possibly indicating fingerings or ornaments, and a small "fr" marking near the end of the first system. The notation is in a historical style, with some notes having stems that are not perfectly vertical.

A handwritten musical score on page 21, featuring eight systems of music. Each system consists of two staves: the upper staff is for Harpsicord (treble clef) and the lower staff is for Violin (treble clef). The music is written in a historical style, likely Baroque, with various note values, rests, and ornaments. The key signature is one sharp (F#). The score concludes with a double bar line and a fermata on the final notes of both staves. The title "Saraband" is written in a cursive hand across the bottom of the staves. Below the staves, the instruments "Harpsicord" and "Violin" are written in cursive, with a large "F" (likely for F#) positioned between them.

Saraband

Harpsicord *F* *Violin*

Saraband*Gigg*

Gigg*Harpsicord.*

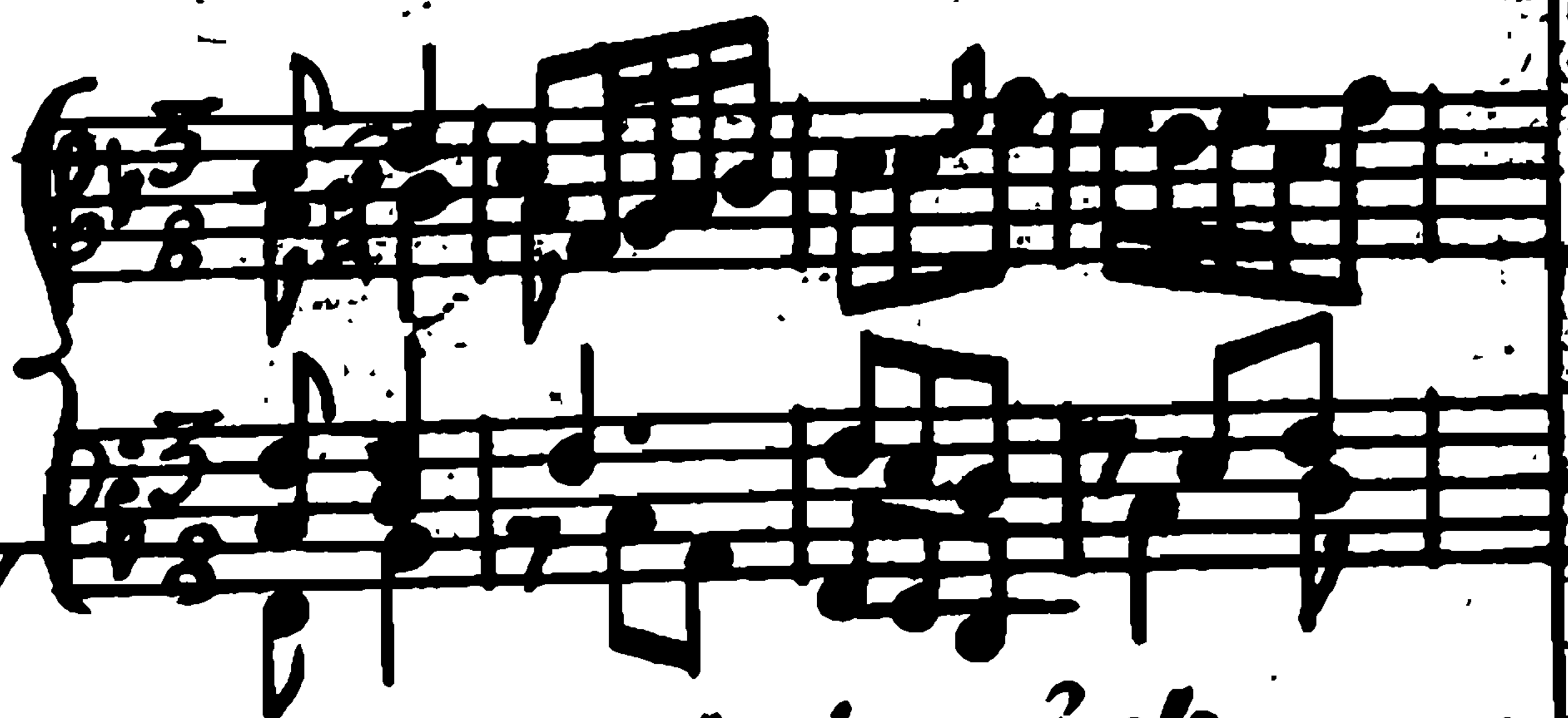
F 2

2.4-

A handwritten musical score on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef on the upper staff and a bass clef on the lower staff of each system. The key signature is one sharp (F#), and the time signature is 2.4-. The music consists of a single melodic line with various note values, including minims, crotchets, and quavers, often beamed together. There are numerous accidentals (sharps, flats, naturals) and some repeat signs. The handwriting is in black ink on aged, slightly discolored paper. The score is enclosed in a simple rectangular border.



*A Favourite
AIR in the
Opera of
FLORIDANT*



Harpsicord

G

A Favourite
SONG in the
Opera of
SCIPIO

Adagio

Andante

This musical score is for a song from the opera SciPIO. It begins with a tempo marking of 'Adagio' and a key signature of one sharp (F#). The score is written for piano and voice. The piano part consists of two staves, and the vocal part is on a single staff. The tempo changes to 'Andante' after the first system. The score includes various musical notations such as notes, rests, and dynamic markings. There are several instances of '7r' (seven measures rest) and '7' (seven measures) markings throughout the piece. The score is enclosed in a large bracket on the left side, indicating it is a single piece of music.

Handwritten musical score for Harpsicord, page 27. The score consists of 12 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and ornaments (trills, mordents, grace notes). The key signature is one sharp (F#). The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

Harpsicord.

G 2

D.C.

A Favourite
AIR *in the*
Opera of
Vespasian



RULES

for attaining to play a Thorough Bass.

Music consists of *Concords & Discords*

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

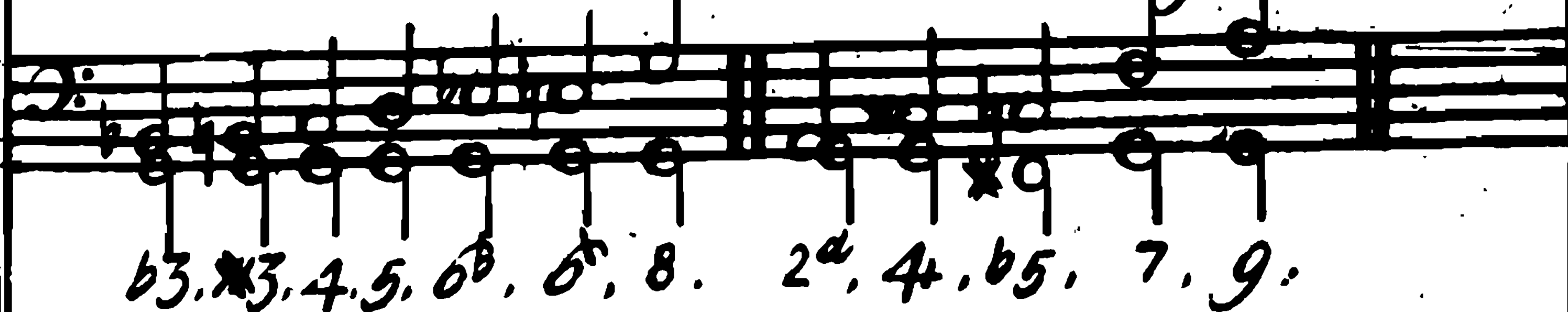
Discords are the 2^d, the Tritone or sharp 4th, the flat 5th, the 7th and the 9th. Although the 2^d and the 9th are the same thing, yet their Accompaniments are very different.

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

There are two sorts of Thirds and Sixes, viz. flat and sharp. A ♭ 3^d contains four half Notes and a ♯ 3^d five. A ♭ 6th contains nine half Notes, and a ♯ 6th ten.

Concords

Discords



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.

Instructions for the Harpsicord.

H

All

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

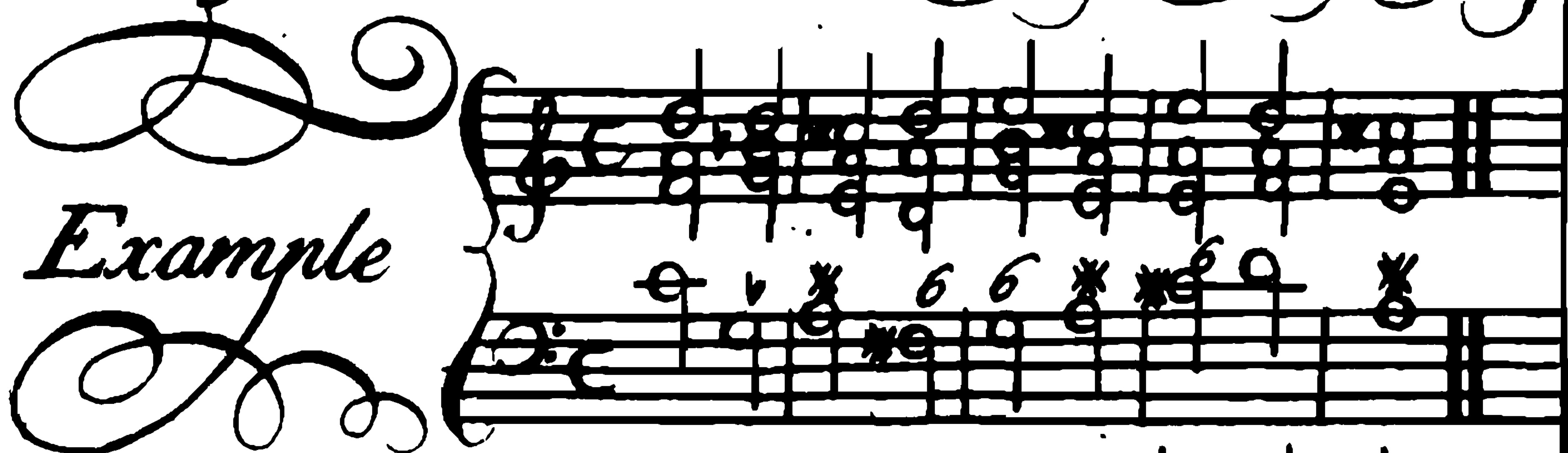
All natural sharp Notes require flat 3^{ds}, and all natural flat Notes require $\sharp$ 3^{ds}. B, E, and A are naturally sharp in an open Key. and F, C, and G are naturally flat.

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, 6th, and 8th.



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

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

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

Example

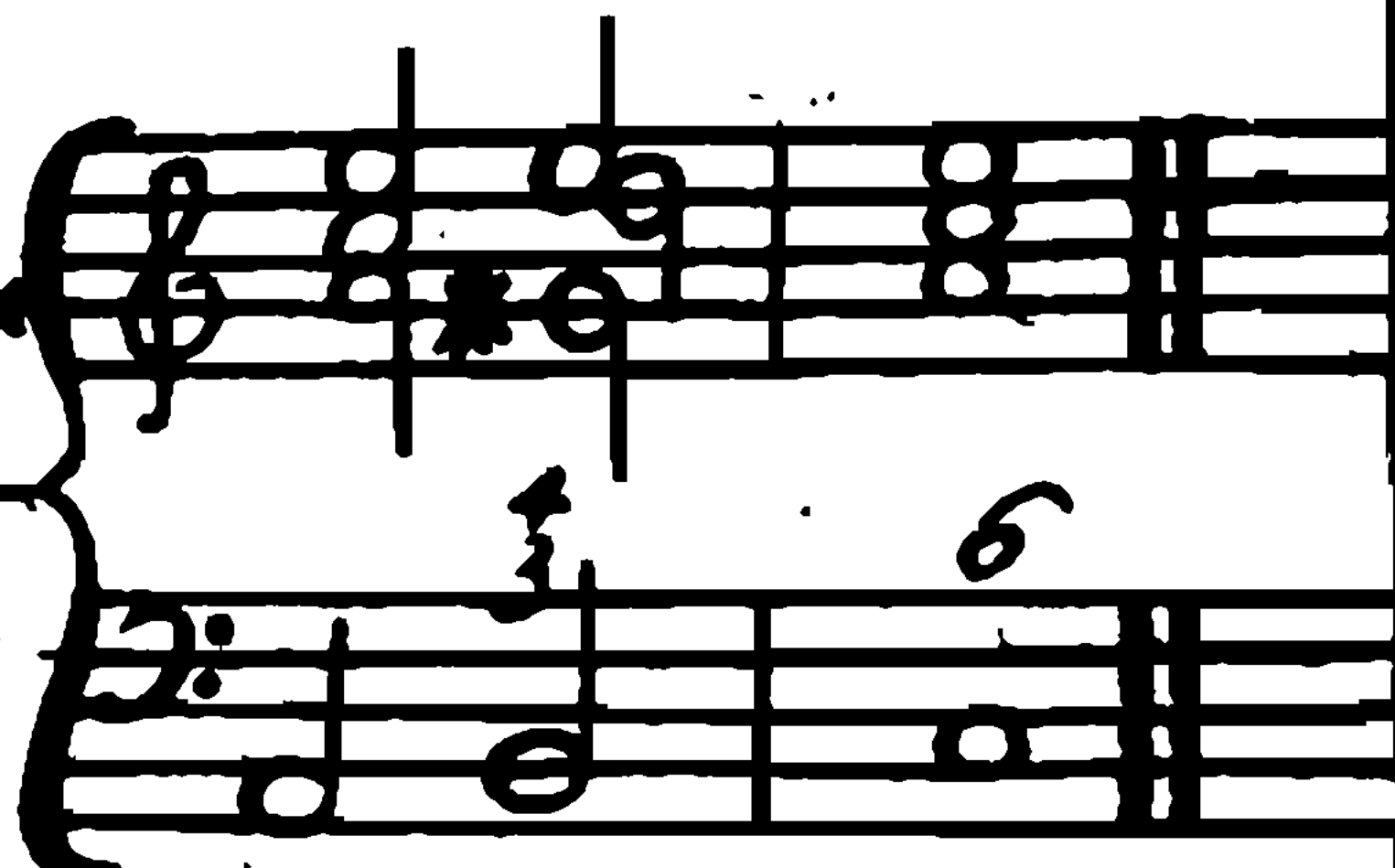


The 2^d is accompany'd with the 5th and 9th.

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 extreme 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—



Harpicord.

The

H²

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

Example.



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



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



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

Example.



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

Example.



The 7th resolved into a 6th may be accompany'd with a 3^d 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 3^d. Example.

Instructions for a Harpsicord.



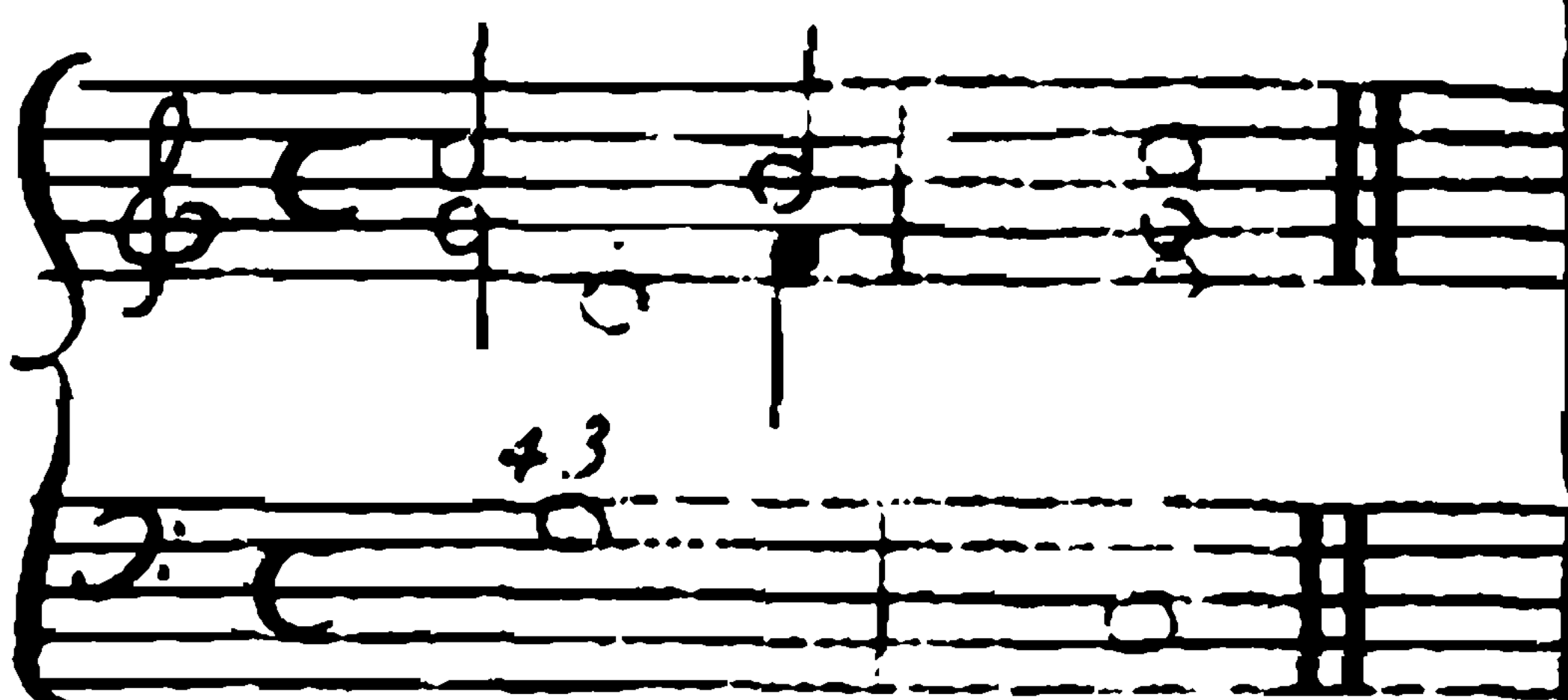
The 9th and 7th joined together must be accompany'd with the 3d and resolv'd into the 6th and 8th

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 y^e common Cadence is very often used in Triple Time.

The common Cadence



The 6th & 4th Cadence



The great Cadence

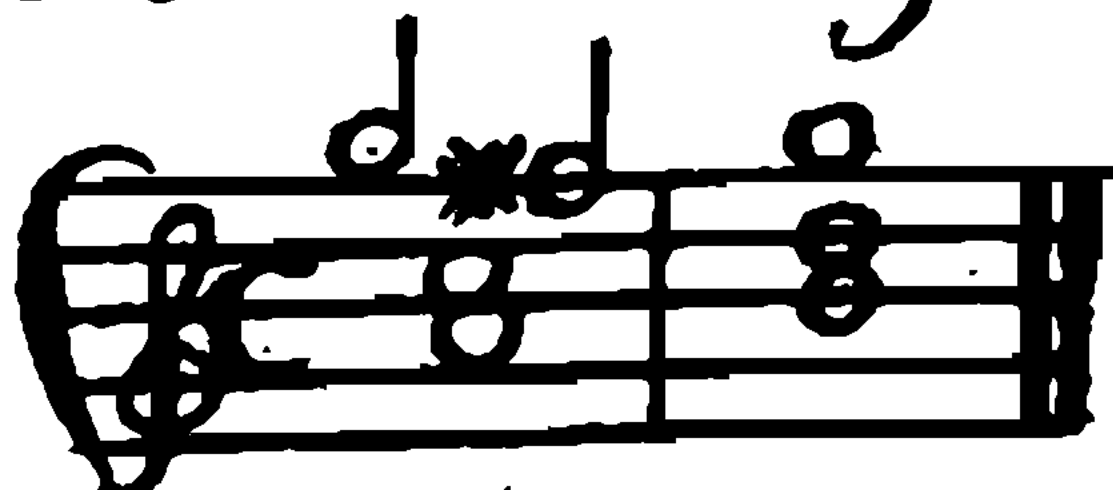


There is another Cadence called the 7th and 6th Cadence, which is nothing else but the 7th resolved into a 6th and from thence into an 8th. This Cadence is never used before a final Close, unless it be in Adagios or any other sort of slow Movement.

Harpicord.

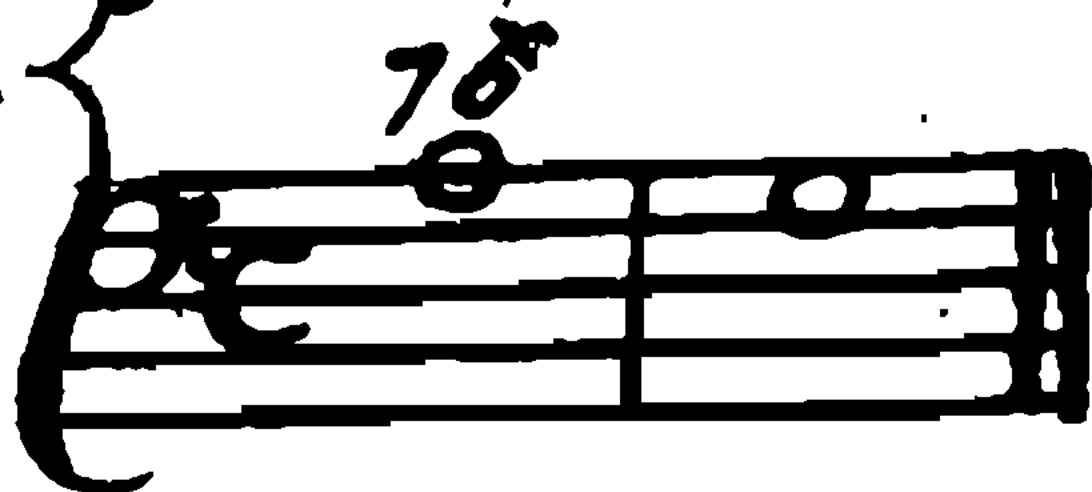
It is used both in a sharp and in a flat Key.

Example.



in a sharp

Key.

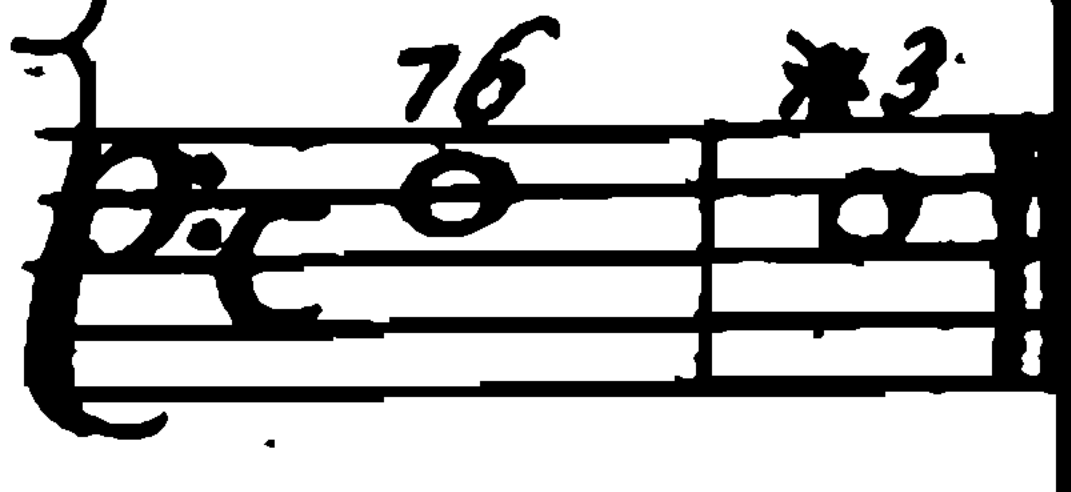


Example.



in a flat

Key.



Observe in the first of these two Examples that the 7th descends but a half note into the $\sharp$ 6th, whereas in the other Example it descends a whole Note into the $\sharp$ 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 2^d is always used when the Bass is a driving Note, and in that Case if it be prepared by a 3^d or 8th, it must be resolved into a 3^d the Bass descending a half Note, or a whole Note.

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

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

The natural 4th and $\sharp$ 4th when joyned with a 2^d may be prepared by a 3^d 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.

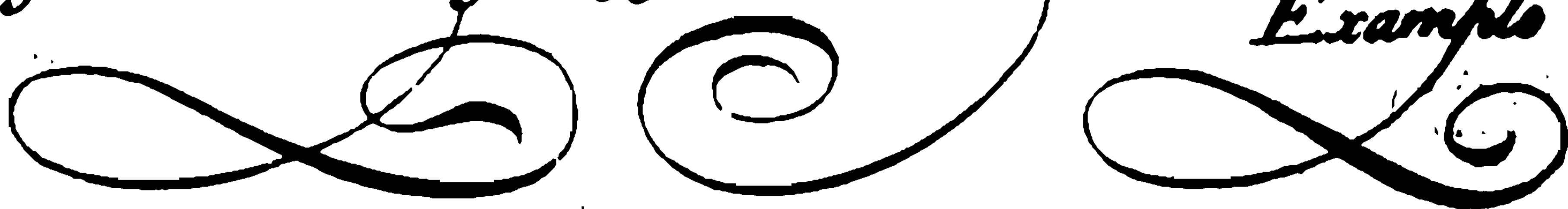
The 9th may be prepared by a 3d, 5th, 6th or 8th and resolved into an 8th, the Bass lying still. but if the Bass should rise a 3d then it is resolved into a 6th. If the Bass falls a 3d then it is resolved into a 3d.

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.

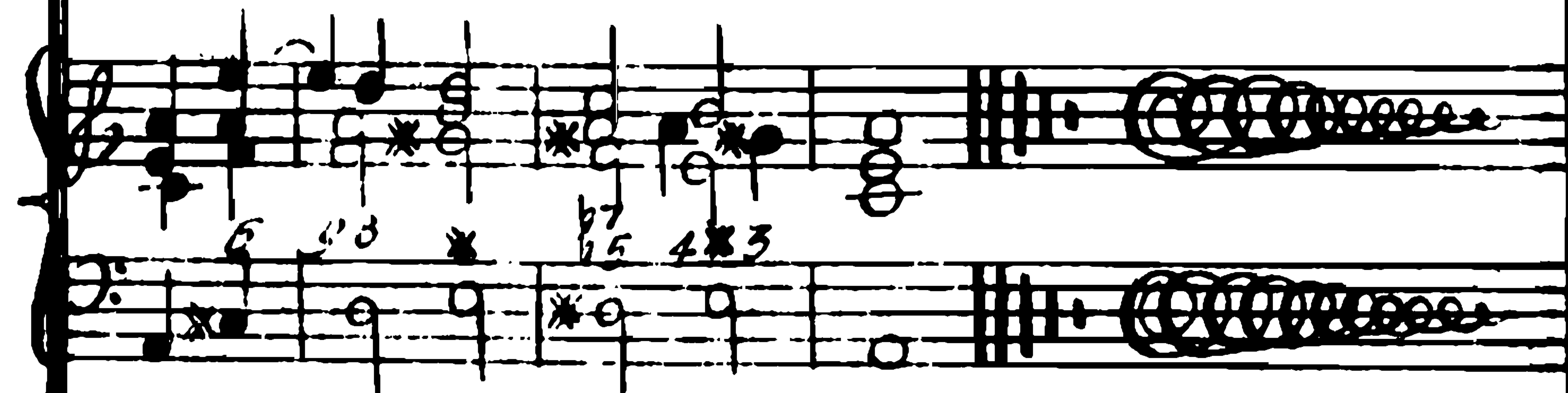
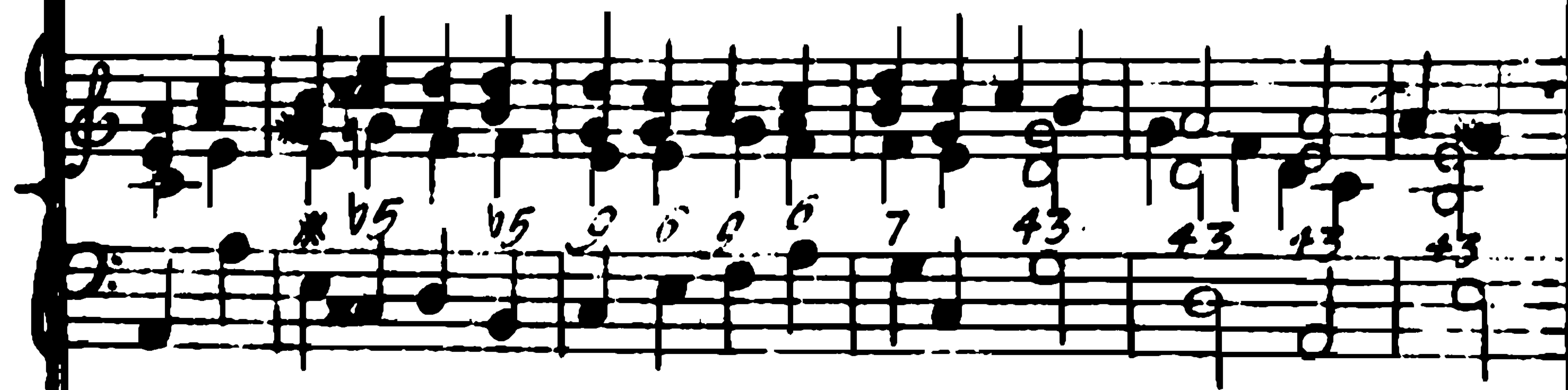
Here follows several Examples wherein these Discords are promiscuously used as Occasion requires.

Example



Example

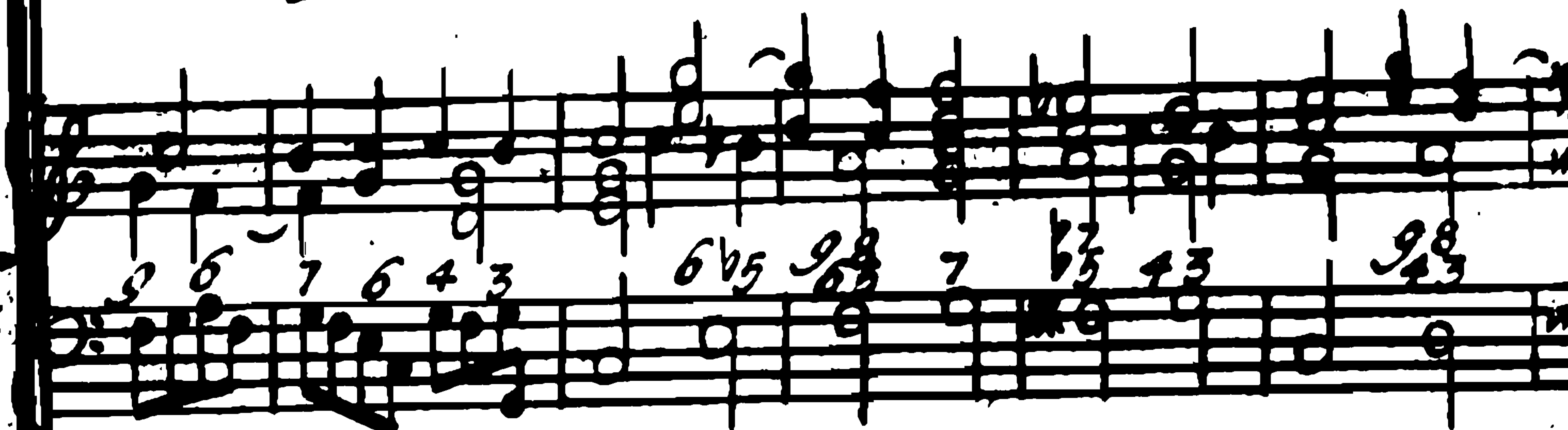
in a flat Key



Example

in a sharp Key





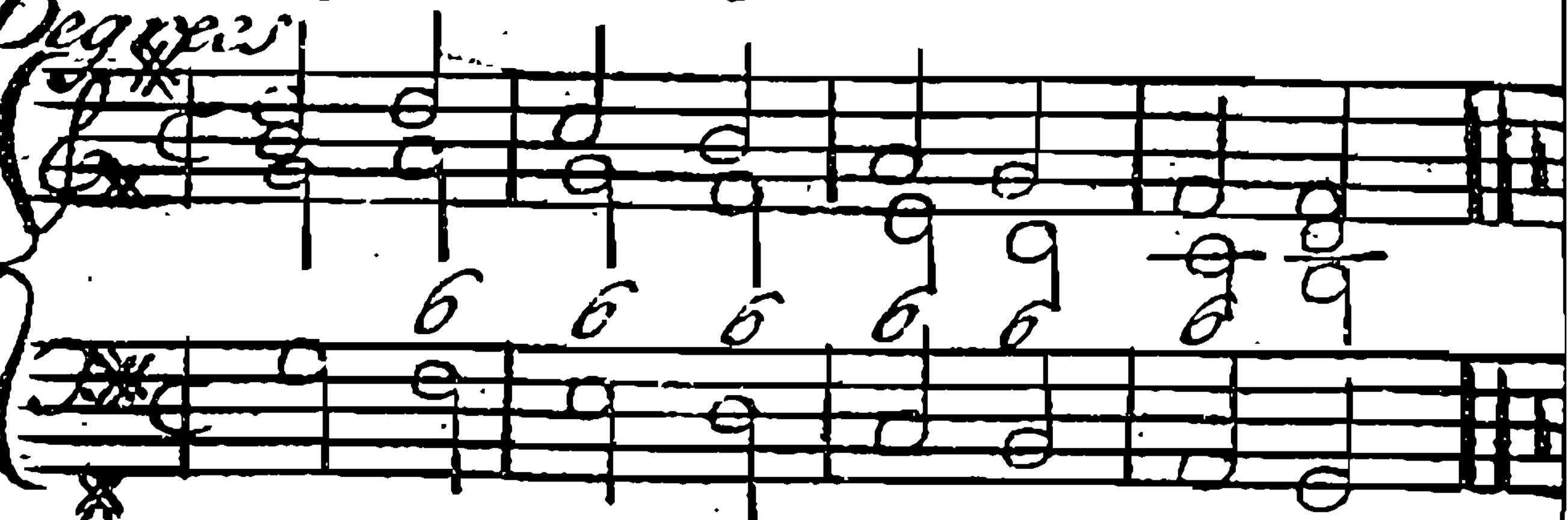
Harpsicord.

K

Some

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

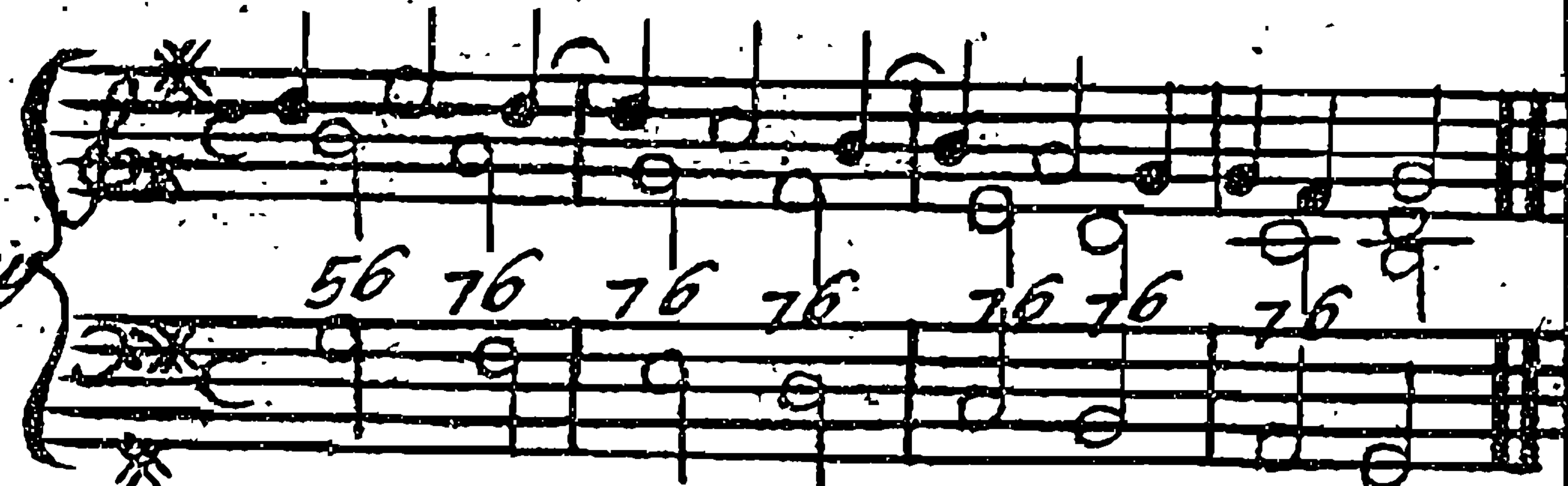
In a quick Movement then The Natural Way is to play Sixes as for Example



The Common way



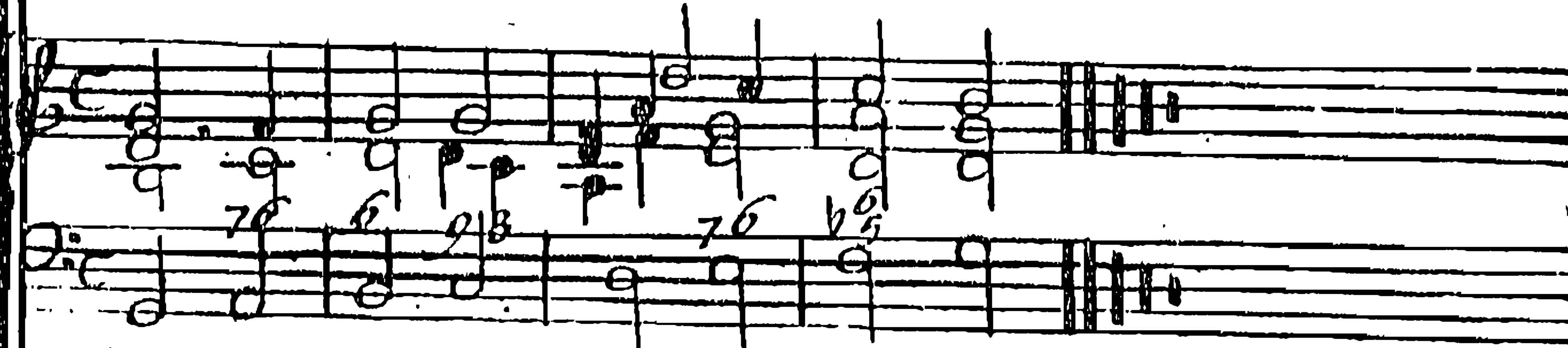
The Artificial way



Natural and Artificial



When y^e Bass ascends by Degrees



For the Harpsicord.

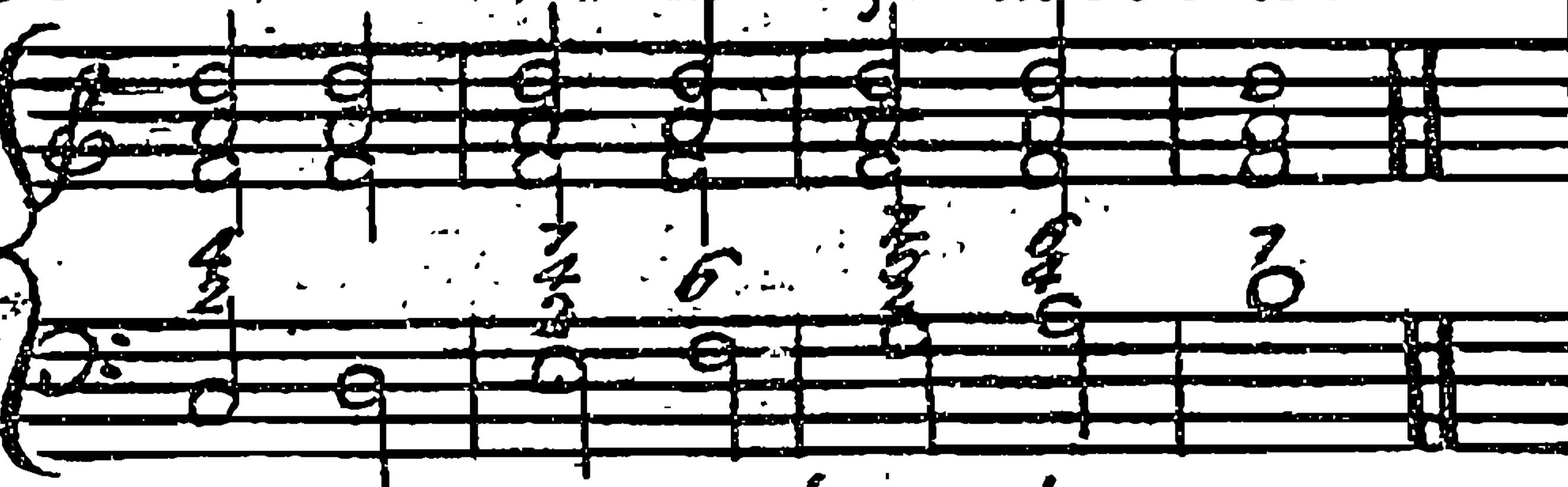
For the better remembering all sorts of Cords, & what Cords they make to any other Note, observe that a common Cord to any Note makes a 2^d, 4th and 7th to y^e Second above it, or a 3^d, 6th & 8th to y^e Third above it or 2^d, 5th & 7th to y^e Fourth above it, or 4th, 6th & 8th to y^e Fifth above it or 3^d, 5th & 7th to y^e Sixth above it, or 2^d, 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 2^d & 4th
to any Note



The 7th to any Note.

The 4th & 6th to any Note



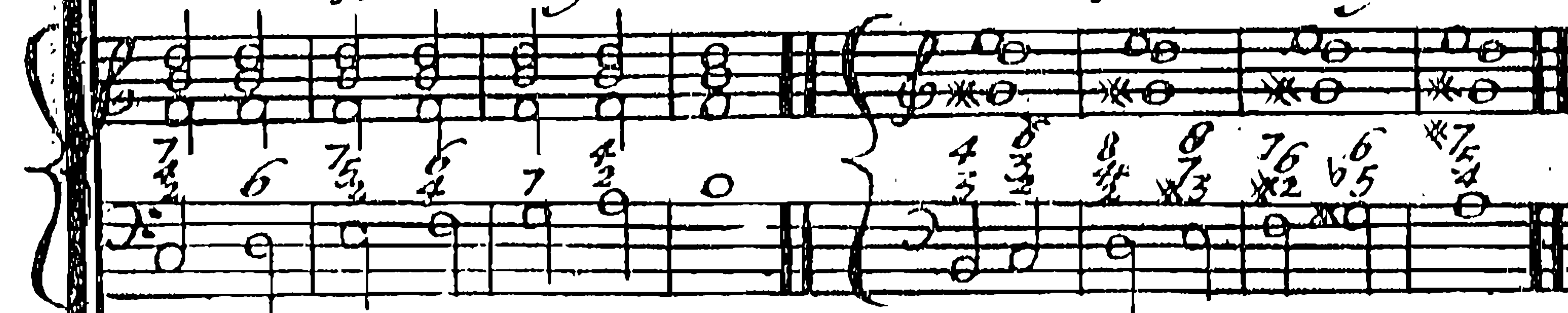
The 2^d, 5th & 7th to any Note.

The 6th to any Note



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

The 3^d & 4th to any Note



For the Harpsicord.

K 2

A Sharp

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.



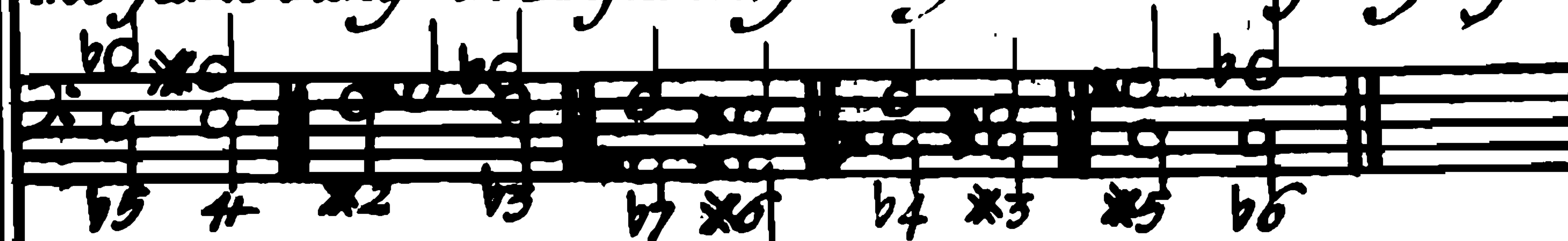
The 3rd and 4th to any Note is the perfect Fifth Sixth and Third on the whole Note below it. and ♭5th 6th and 3^d on ♯ half Note below it as also 3^d 7th and 9th to the Third above it.



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



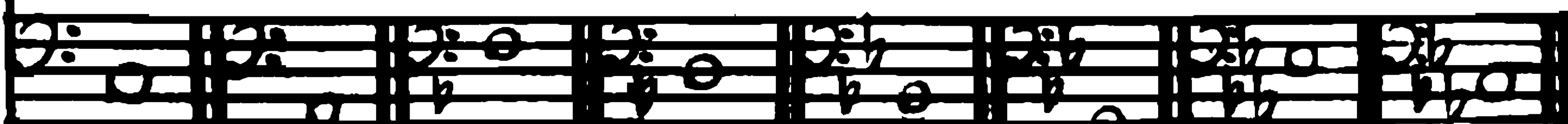
The ♭5th and *4th, the extreme *2^d & ♭3^d, the extreme ♭7th & *6th, the extreme ♭4th and *3^d, the extreme *5th & ♭6th upon any fretted Instruments or Harpsicords, are the same thing in Distance, yet they are thus distinguished



§ of Transposition

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

C ♯3. A ♭3. F ♯3. D ♭3. B ♯3. G ♭3. E ♯3. C ♭3

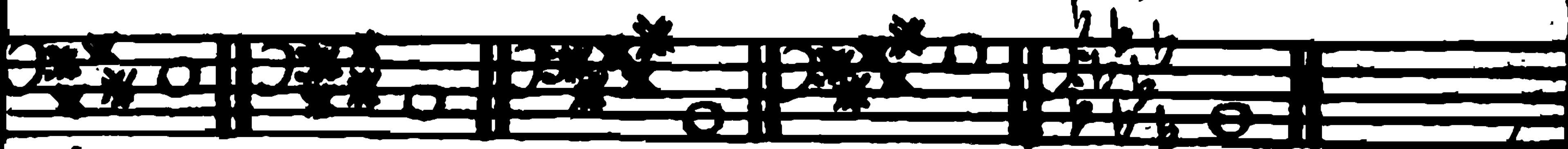


F ♭3. A ♯3. G ♯3. E ♭3. D ♯3. B ♭3. A ♯3. F ♯3.



E *3. *C* * 13 *B* * 3 *G* 13 *B* 13

41



Additional Flats and Sharps in order.

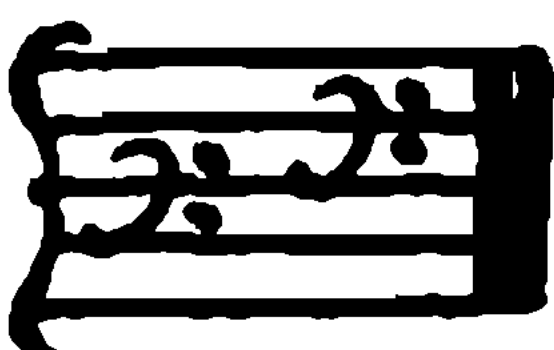
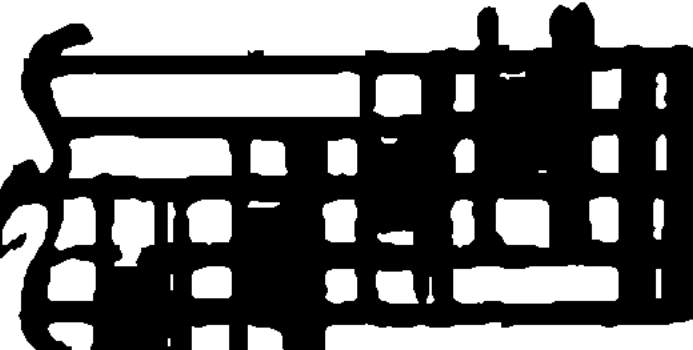
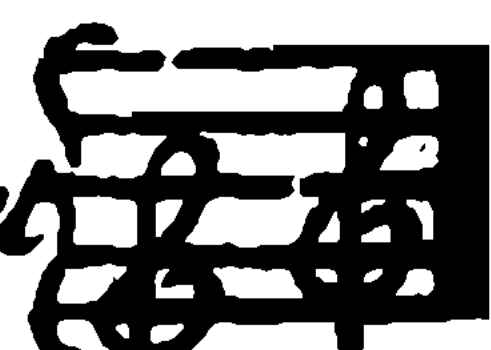


1 2 3 4 5 6

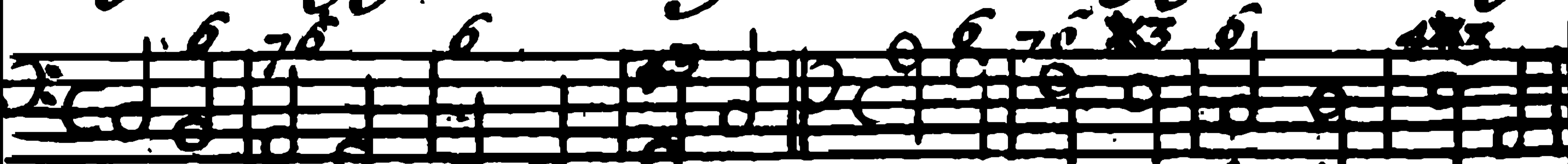
1 2 3 4 5 6

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

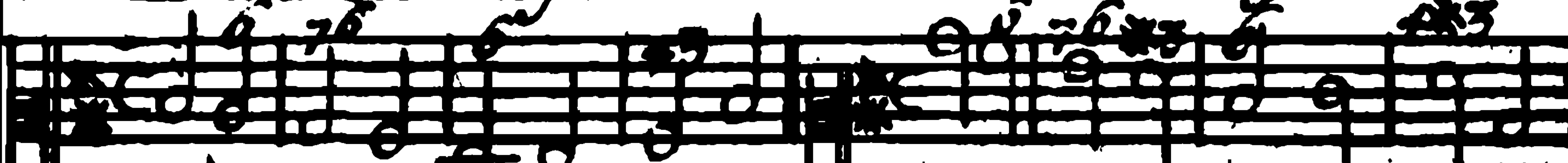
F-fa-ut Clif  *Gsol-fa-ut*  *Gsol-reut* 

In a sharp Key y^e natural Key. In a flat Key y^e natural Key.



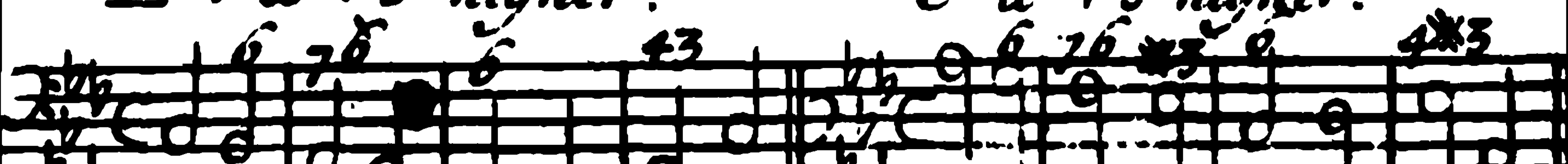
D a Note higher.

B a Note higher.



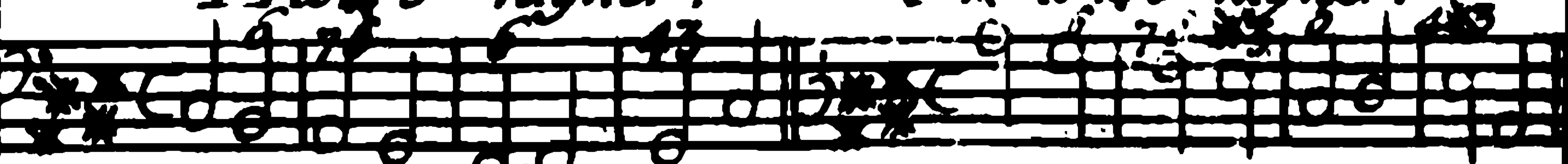
E 1 a 13 higher.

C a 13 higher.



F a 3 higher.

G 1 3 higher.



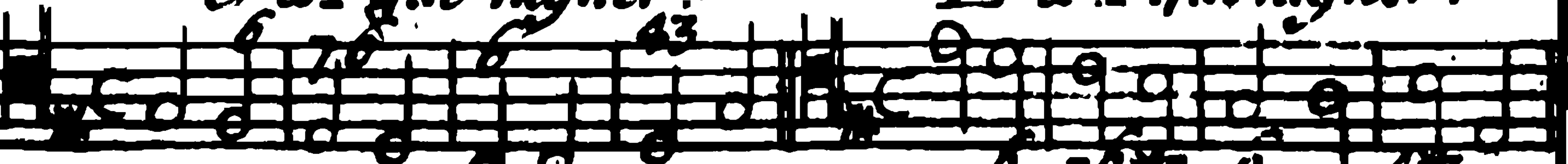
F a Fourth higher.

D a Fourth higher.



G a Fifth higher.

E a Fifth higher.



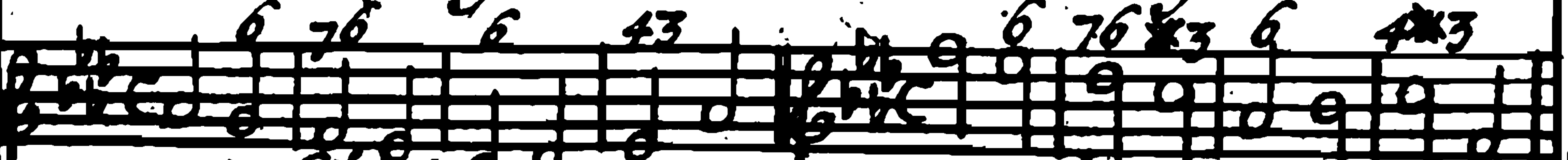
Harpsicord.

L

A 13th

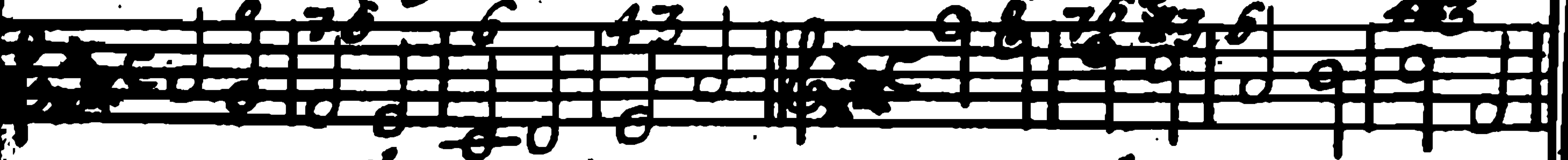
42 A b 6th higher.

A 6 6th higher.



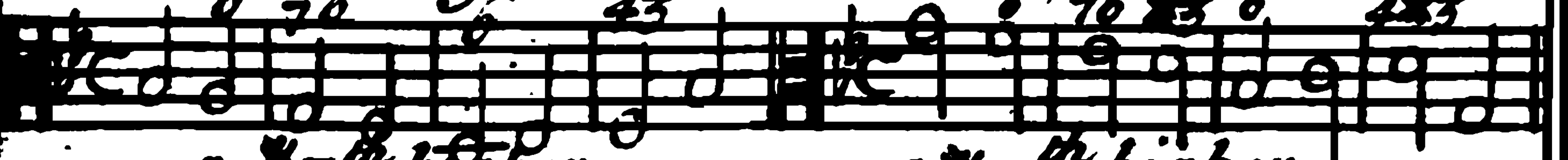
a* 6th higher

~~a~~ 6th higher



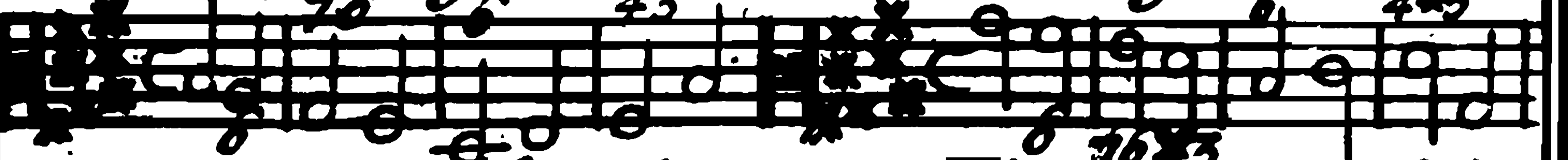
a b 7th higher.

a b 7th higher



a ~~2~~ ² higher.

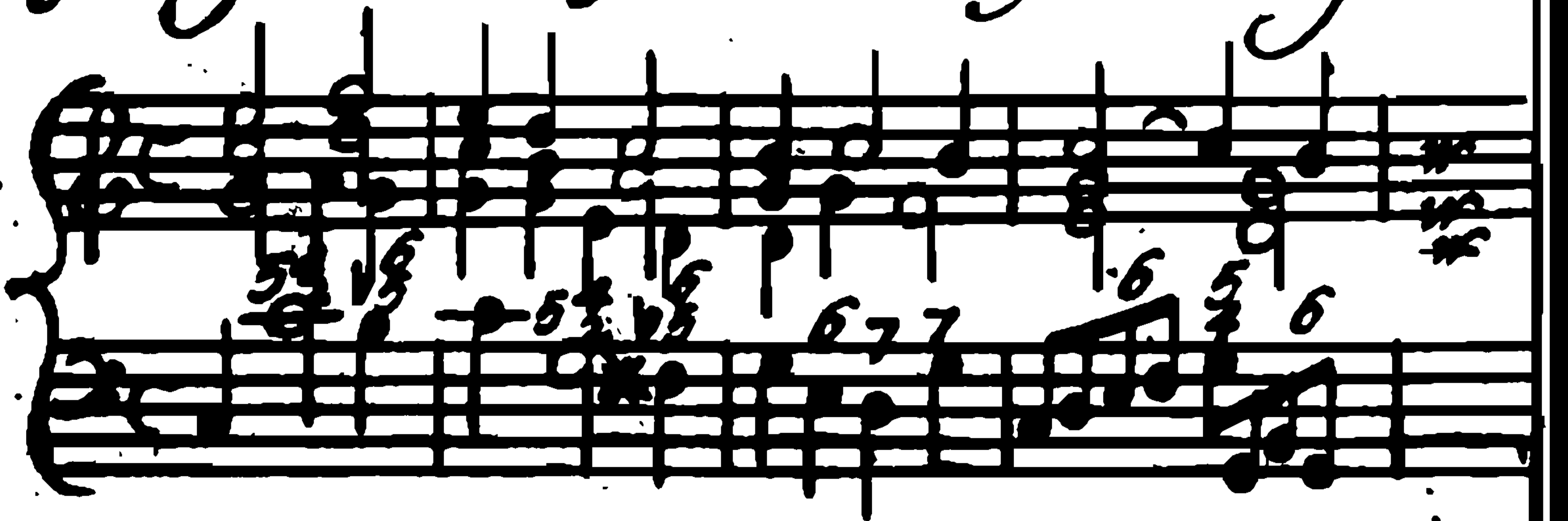
$a \approx 7^{\text{th}}$ higher.



You are to observe here what Flats⁷⁰ 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 it work compleat

*Front of
natural
Key.*



Dsol-re

D sol re*Gamut**E la mi*

6 76 5b 5 1/2 6 9 6 6 5b 5b

Gamut 5b 5b 4 * 6 6 5b 9 8 6 5b 76

C-fa-ut 5b 9 8 5b 6 6 * 3 6 b * 76 6

22 sol-re 5b 9 8 5b 6 6 9 8 76 5b 6 5b 76 9 8

6 9 6 43 43 6 6 5 2 * 6 5 2

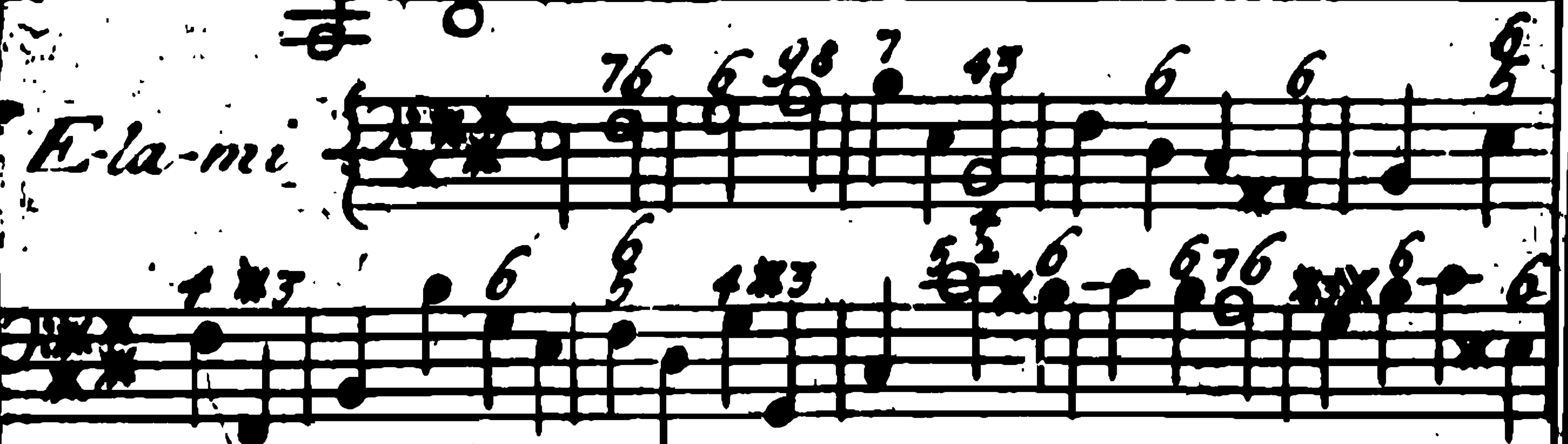
Ave



E-fant



E-la-mi



A handwritten musical score for Harpsicord, consisting of ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fingerings (numbers 1-5). The music is written in a single system, with a double bar line at the end of the tenth staff. The notation is dense and characteristic of 17th-century manuscript notation.

Rules for tuning the Harpsichord or Spinnett

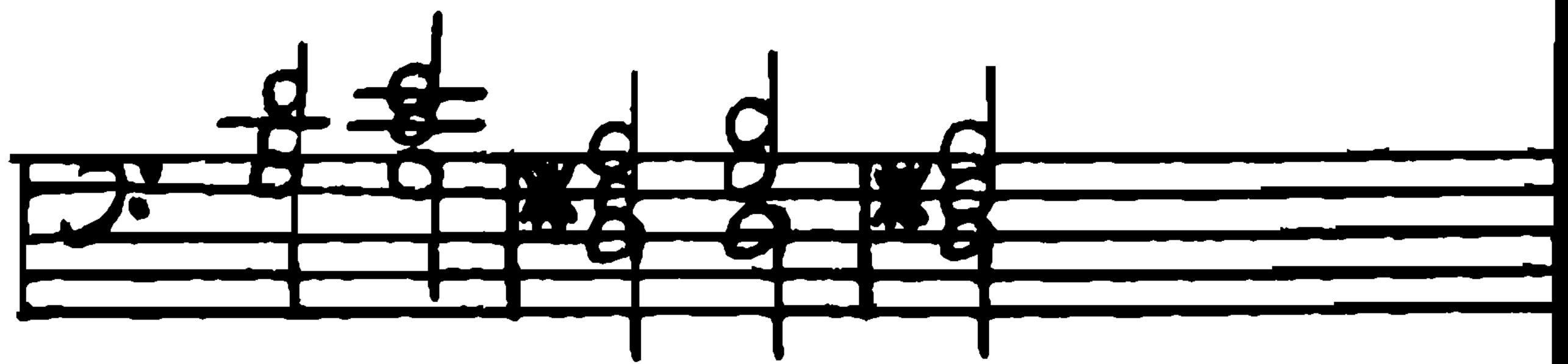
First set your Instrument to Consort Pitch, by a Pitch-Pipe or Consort-Flute, taking your Pitch from G sol-fa-ut as in the Scale, then tune your 8th, 3^d, and 5th as the Scale directs, and when you have tun'd y^e middle, or as much as is set down in the Scale: the Remainder both above and below must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



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 5th, and afterwards Unison 4th and 6th.

Example



F I N I S