THE

HARPSICHORD

Illustrated and Improvd;

Wherein is shewn
The ITALIAN Manner of Fingering

WITH

Suits of Lessons for Beginners &
those who are already Proficient
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 Improvd.

Before you can attain to play on the Harpsicord or Spinet, 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 pricked 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 alto; 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 five lowest Lines and is always the middle Cliff of your Instrument.
Observe in the foregoing Example of the Gamut that there are twenty nine white Keys [which is the number contain'd in many Harpsichords except in those made here of late; to which they add both above 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 $\flat$ or sharps $\sharp$ to the white Keys; for Example the short Key that is between C$\flat$ & A serves both for C$\flat$ and A$\flat$, the short key between A$\flat$ & B serves also for A$\flat$ and B $\flat$ & C for the rest.

Therefore if any Note has a $\sharp$ set before it you must touch the inward or short Key above it, and if there be a $\flat$ before it you must touch the inward key below it. and so on with all the inward Keys which are Flats to the plain Keys above them, 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 $\flat$ should be placed in B you must play every B in your Tune flat, unless contradicted by an accidental $\flat$. 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 Semibreve O, a Minym ♩, a Crotchet ♩, a Quaver ♩, a Semiquaver ♩, and a Demisemiquaver ♩. 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.
There are yet other Characters used in Musick, such as Direct which is usually put at the end of a Stave to direct the place of the first Note on the next Stave as

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

A Repeat which is made thus: ' 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 \( \text{C} \) and its Bars consist of a Semibreve.

The second Sort of Common Time is somewhat faster which is known by this Mark \( \text{J} \) and its Bars consist of a Semibreve also.

The third Sort of Common Time is the quickest of all and is call'd Recitative Time. This is known by this Mark \( \text{J} \) this 2 or this \( \text{J} \) and when it has this left mark there's but 2 Crotchets in a bar.
There are three sorts of Triple Time the first and lowest contains three Minims in a bar and is known by this mark $\frac{3}{4}$.

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 $\frac{3}{4}$ or thus $\frac{3}{4}$ 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 $\frac{3}{4}$ and contains 6 Crotchets in a bar or thus $\frac{3}{8}$ 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:

\[ \begin{array}{c}
\text{Of the Graces}
\end{array} \]

A Shake is marked explained, a Beat explain, a fore fall, explain thus:

\[ \begin{array}{c}
\text{The plain Note}
\end{array} \]

A back fall explain.
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 observed.

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

End with the
first strain
L'amo tanto
by Sg° Attilio, in
Artaxerxes

Harpiscord
Da Capo

Jig in Siroe.
Suite by Mr Mattheson.

Symphony

Quick
A Favourite AIR in the Opera of FLORIDANT

Harp jóord 1 2 G
A Favourite SONG in the Opera of SCIPIO

Andante
A Favourite AIR in the Opera of Vespasian
RULES

for attaining to play a
Thorough Bass.

Musick consists of Conords & Discords.
Conords are either perfect or imperfect: the perfect
conords are the 5th and 8th, the imperfect
Conords are the 3rd, 4th, and 6th.

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

Common Cords are the 3rd, 5th, and the 8th.
There are two sorts of Thirds and Sixth. 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.

Conords

Discords

2d, 5th, 8th, 3rd, 6th, 9th, 7th.

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 Eighths are never allowed
neither in playing a Thorough Bass, nor in Composi-
tion, therefore the best way is to move by contrary.

Motion

All

Instructions for the Harpsicord.
All extraordinary sharp notes naturally require sixes, unless marked to the contrary.

All natural sharp notes require flat 3rd, and all natural flat notes require ♯ 3rd. 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 3rd 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 3rd and two sixes. But if the 6th be sharp, the best way is to play 3rd, 6th, and 8th.

Example

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

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

The 2nd and 4th are likewise accompanied with a 6th, this passage also happens when the Bass is a driving Note.

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

The 3d and 4th joined 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 joined together must be accompany'd with a 3d. Example. may add 9th.

Here if you think fit you may'd with a 3d. Example.

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

The extreme 2d and 4th must be accompany'd with a Seventh.

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

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

Example.

The Harpsicord.
The 7th and 5th joined together are accompany'd with the 3rd. This passage is often used before a cadence.

Example:

The extreme 6th and 5th joined together which are never used but the note before a cadence require a 3rd to accompany them. Example.

The 7th when the bass lies still must be accompany'd with the 2nd and 4th, this seldom or never happens in a sharp key. Example.

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

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

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

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

Instructions for a Harpsichord.
The 9th and 7th joined together must be accompany'd with the 3d and resolved 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 of 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 Cloze, unless it be in Adagio or any other sort of slow Movement.

Harp's Concord.
This is used both in a sharp and in a flat Key.

Example.

\[ \text{in a sharp.} \quad \text{Example.} \]

\[ \text{in a flat Key.} \quad \text{in a flat Key.} \]

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 joined with the 3d is prepared by a 5th, and resolved into a 3d, the Bass ascending by degrees.

The natural 4th and 5th 4th when joined with a 2d may be prepared by a 3d or 5th and resolved into a 6th, the Bass descending one Note.
The 4th may also be prepared by a 4th or 6th and resolved into a 6th.

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

The natural 5th if joined 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 Bfs 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 Bfs lying still: but if the Bfs should rise a 3d then it is resolved into a 6th. If the Bfs falls a 3d then it is resolved into a 3d.

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

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

Example
Some Examples showing 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 the 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 2d, 4th, and 7th to &. Secondly above it, or a 3d, 5th, & 8th to &. Third above it, or 2d, 5th, & 7th to &. Fourth above it, or 4d, 6th, & 8th to &. Fifth above it, or 3d, 5th, & 7th to &. Sixth above it, or 2d, 4th, & 6th to the Seventh above it, &c.

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.

For the Harpsicord.

K.2

A Sharp
A sharp seventh major 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 14th to any Note is the perfect Fifth Sixth and Third on the whole Note below it, and 5th, 6th and 3rd on 5th half Note below it as also 3rd, 7th and 9th to the Third above it.

The 9th and 17th to any Note, is the 4th, 5th and 9th to the third below it, and the perfect 5th and 6th, 3rd to the Fifth above it as also the 5th, 6th and 3rd to the extream 5th above it.

The 5th and 4th the extream 2nd, 3rd, the extream 7th & 6th, the extream 4th and 3rd, the extream 5th & 6th upon any fretted Instruments or Harpsichords, 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 of Flats and Sharps naturally belonging to every key.
Additional Flats and Sharps in order.

1 2 3 4 5 6

The reason why I call Flats or Sharps first, second, or third &c. is because B being the sharpest note in a diatonic scale, E is next, A the first accidental flat must be in B, and second in E &c. The same holds with respect to sharps for F being the flattest note in a 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 if flats and their several removes.

F a flat C flat B flat A flat G flat D flat E flat F flat G flat A flat B flat C flat

In a sharp key its natural key. In a flat key its natural key.

D a note higher. B a note higher.

E a b3 higher. C a b3 higher.

F a b3 higher. C a b3 higher.

F a fourth higher. D a fourth higher.

G a fifth higher. E a fifth higher.

Harpsicord.
You are to observe here what Flats or Sharps belong to every one of these Keys and imagine the Cliff 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.

Cfaut & natural Key.
Alamire the natural Key

Harpicord.

L₂

D sol·re
Rules for tuning the Harpsichord or Spinnett

First set your Instrument to Confort Pitch, by a Pitch-Pipe or Confort-Flute, taking your Pitch from G, sol fa ut as in the Scale, then tune your 8th, 3rd, and 5th as the Scale directs, and when you have tuned your 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 if 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 3rd and 5th, and afterwards Unison 4th and 6th.

Example