Part II is imperfect wanting sheet B.
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# Muſicks Hand-maid:

New *LESSONS* and *INSTRUCTIONS*

FOR THE

# Virginals or Harpſychord.

*Gul: Vaughan Sculp:*

*London*, Printed for *J. Playford*, and are ſold at his Shop near the *Temple-Church*. 1678.

49
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4.

# THE PREFACE.

IT *has ever been my opinion, that if a Man made any discovery, by which an Art or Science might be learnt with less expence of Time and Travel, he was obliged in common Duty to communicate the knowledge thereof to others. This* Maxim *has not been my opinion only, but my practice; in setting forth (to the best of my skill) those plain Grounds and Principles of the* Theory *of* Musick, *the right knowledge of which is a sure Guide to the* Practice, *both of Vocal and Instrumental Musick; it being acknowledged by all, to be very necessary to study the* Theoretick *before they enter on the* Practick Part.

*Many of those that bought of the former Impression of* Musicks Hand-maid, *were not well satisfied, (especially such who dwelt in the Country remote from an able Master) because she brought not with her some Rules and Directions for playing those Lessons contained therein; which Lessons are so composed, that the* Treble-Violin *may play the Tune along with the* Virginal. *For the satisfaction of the aforesaid persons, and likewise for the ease of such Teachers, who account it too much pains to write down all that is necessary for their Scholars, I have in this new Edition adventured to publish the following* Instructions; *which that they may prove beneficial to all Ingenious and Industrious Persons is the hearty desire of*

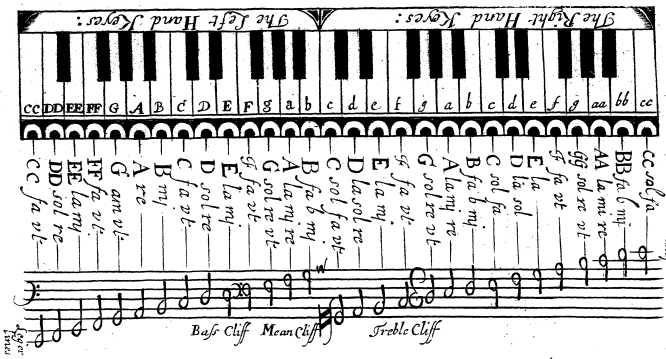


J. P.

## *Inſtructions for Learners on the* Virginal *or* Harpſichord *to Play by Book.*

THe *Virginals*, *Harpſichord*, and *Organ*, have affinity with each other, the playing on them being in the ſame manner and method, though different in Sounds. The *Virginal* is ſtrung with one ſingle Courſe of Strings; the *Harpſichord* with two or more, and is fuller and lowder; and the *Organ* is framed to contain variety of Sets or Stops of Pipes. Likewiſe the Leſſons for theſe Inſtruments are uſually prickt alike, *viz.* on two Courſe of Rules, each Courſe containing ſix Lines: But in regard the following Leſſons are properly deſigned for the *Virginal* or *Harpſichord*, I ſhall only ſet down ſuch Rules and Directions as are pertinent to them.

*The Scale of Muſick called the* Gamut, *as it agrees with the 29 Keys on the* Virginals.

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## *Inſtructions for the* Virginal *and* Harpſichord.

The *Virginals* according to the ancient Standard were made to contain 29 Keys, but of later times they add to that number both above and below. On theſe 29 Keys, it is chiefly neceſſary to learn the Scale of Muſick, called the *Gamut*; for the more plain and eaſie underſtanding whereof, I have contrived the foregoing Example, where a direct Line goes from each Key to its reſpective Name on the *Gamut*, and from thence another Line directs to the place of each Note, as they are uſually prickt on the ſeveral Lines and in their Spaces. For the better help to your Memory, you may mark every Key with one of the firſt ſeven Letters in the Alphabet according to your *Gamut*, as in the Example.

The inward or half Keys, placed between thoſe before-mentioned, whereof there are 19, which are uſually colour'd black, expreſs half Notes, which are called the *Flats* and the *Sharps* proper to every Key; for Example, if a Sharp (which is thus marked ♯) be put before the Note in *Gamut* on the Rule, then the half black Key above it is its place; ſo likewiſe if a Flat (which is thus marked *b*) be put before *Are* in Space, then its place is on the half black Key below it; ſo that the ſame black Key, which is *Gamut* ſharp, is *Are* flat; the Sharp making *Gamut* half a Tone or Sound higher, and the Flat making *Are* half a Tone lower. The like in all other Keys; ſo that obſerving this Rule, you will ſoon be perfect in their knowledge.

The Manner of Pricking Tunes for the *Harpſichord* is as before-mentioned on two Courſe of Rules; for Example, the firſt Leſſon called a *Præludium* is ſo prickt, the upper Courſe containing the Notes expreſſed by the right hand, and the lower ſuch as are to be expreſſed by the left; on the right hand Courſe upon the third Line is placed this Character 𝄞, which is called the *Treble Cliff* or *G ſol re ut*; on the left hand Courſe on the fourth Line ſtands this Mark 𝄢, which is called the *Baſs Cliff* or *F fa ut*. Theſe two Cliffs are conſtantly placed on thoſe Lines; and are as a Standard from which all Notes are reckoned, either on the Rules or in the Spaces. In the upper Courſe, the firſt Note is on the ſame Line with the Cliff, and is called *G ſol re ut*; the ſecond Note is in the Space above it, and is called *A la mi re*; the third, is *B fa b mi*, on the Rule; the fourth, *C ſol fa*, in Space; and ſo the reſt aſcending are reckoned, according to the *Gamut*: The

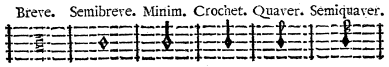
like

like alſo if there be Notes deſcending. In this manner the Notes placed in the *Baſs*, or left hand Courſe are alſo reckoned on Rule and in Space, either above the Cliff aſcending, or below it deſcending, as the Scale or *Gamut* directs.

When the Compaſs of Notes in the *Treble* extends beyond the Six Lines, it is uſual to add a Line, ſometimes two, for the placing ſuch Notes; alſo the ſame is done in the *Baſs*, when Notes deſcend below *Gamut*. Theſe additional Lines are called *Leger Lines*; and what Notes are on thoſe Lines, or in the Spaces, of the *Treble*, are called *Notes in Alt*, and are marked in the *Gamut* with double Letters, as *GG, AA, BB, CC.* The ſame Rule is alſo obſerved in the *Baſs*, where Notes below *Gamut*, which is on the firſt Line, are called double *FF fa ut*, double *EE la mi*, double *DD ſol re*, double *CC fa ut*, and are marked with double Letters.

*The Notes and their Names.*

Breve. Semibreve. Minim. Crochet. Quaver. Semiquaver.

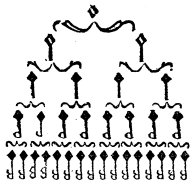


The *Semibreve* is the Standard or Meaſure-Note, the four that follow it are Notes of Diminution, and are reckoned by their proportion to the *Semibreve*. For the better underſtanding hereof, one ingeniouſly taught his Scholars their Quantities, by comparing them to Money; the chief Note or *Semibreve* to a Groat, the *Minim* to a Two-pence, the *Crochet* to a Peny, the *Quaver* to an Half-peny, and the *Semiquaver* to a Farthing; ſo that a ſmall Accomptant may ſoon reckon how many Pence, Half-pence, or Farthings, amount to this Groat: And by the ſame Rule, reckon how many *Minims*, *Crochets*, *Quavers*, or *Semiquavers*, amount to one *Semibreve*. The *Semibreve* in Singing or Playing being the certain Time-Note, is uſually meaſured by a certain Motion of the Hand or Foot up and down, according to the quantity of the ſeveral Notes it is divided into. If it be *Common Time*, it is two *Minims* to a *Semibreve*, two *Crochets* to a *Minim*, &c. but if it be *Triple Time*, it is three *Crochets* to a Prick't *Minim*, two *Quavers* to a *Crochet*, &c.

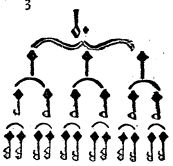
The

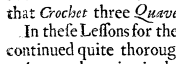


The *Common Time* is multiplied by Two, and the *Mood* is thus marked ¢



The *Triple Time* is meaſured by a *Minim* with a Prick after it, which Prick is half a *Minim*, ſo the Time is by three *Crochets*; and the *Mood* is thus marked $\frac{C}{3}$



When a Note has a Prick joyned to it, thus,  that Note is augmented in quantity half ſo much as it was before, that *Semibreve* being then three *Minims*, that *Minim* three *Crochets*, that *Crochet* three *Quavers*, &c.

In theſe Leſſons for the *Virginals*, many *Quavers* and *Semiquavers* are tyed together by a Daſh continued quite thorough them; but it is done only for conveniency and benefit of the ſight, and makes no alteration in the Time.

Thus having briefly ſet down theſe plain and uſeful Inſtructions, for ſuch as learn on the *Virginal* or *Harpſichord*, I doubt not but by putting them in practice, and a little aſſiſtance from an able Maſter, they may in a ſhort time learn to play all theſe Leſſons by Book; which is the moſt hearty deſire of,

*Your Well-wiſher*,

J. P.

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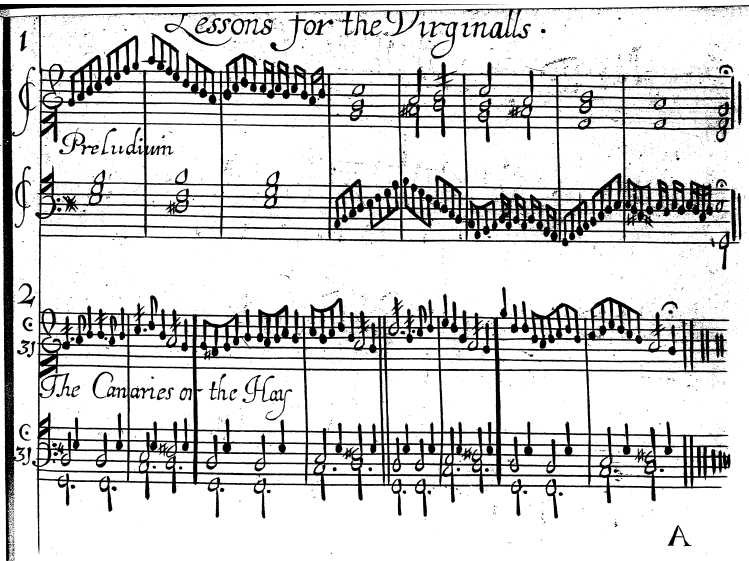


An Ayre-





C
3j

Corant

As

5

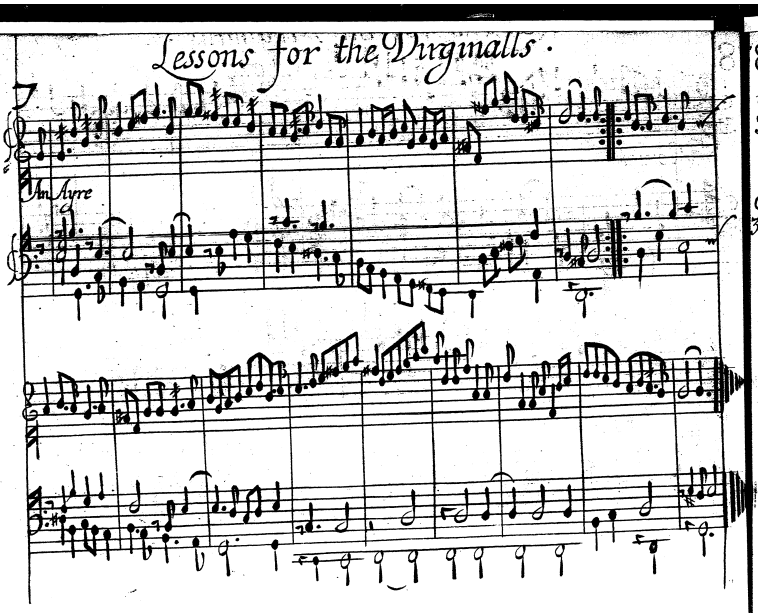
Saraband



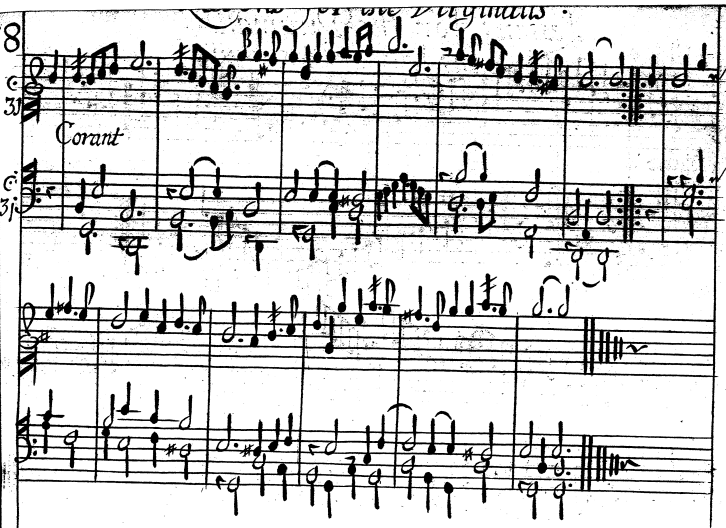
6

A Jegg

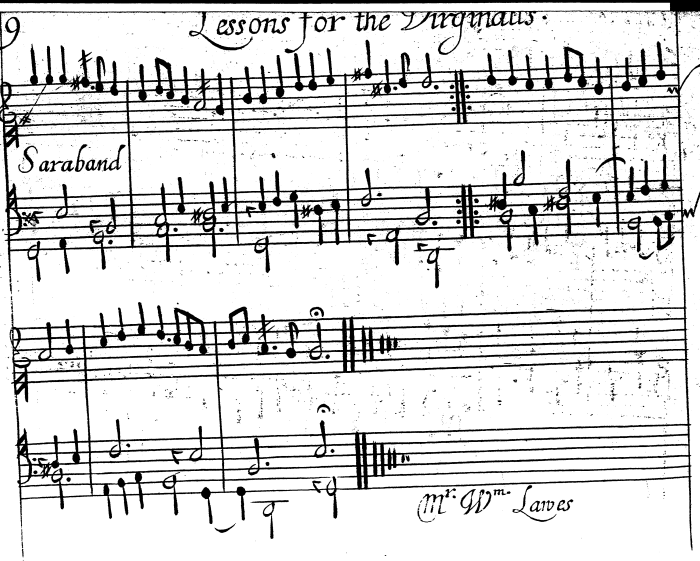
Mr Ben: Sandley.


An Ayre




Corant

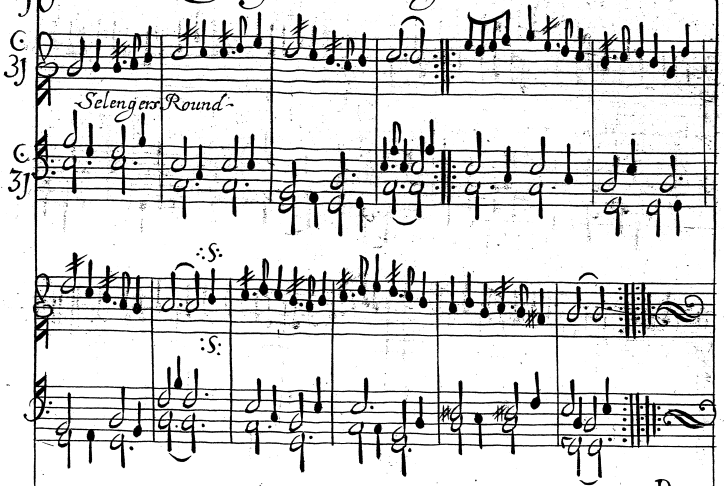
Saraband



Mr. Wm. Laves



Selengers Round.



11

Scotish March.



12

Freemans Delight.

Allmaine.



Coranto

15

Saraband.



16

Corant La Mountague

17

The Pleasant Spring



18

Sarabande

C

Saraband.



The kings Delight.

The Grange



Duke of Yorks march

A Jegg:

Mr Ben: Rogers of Winsor.

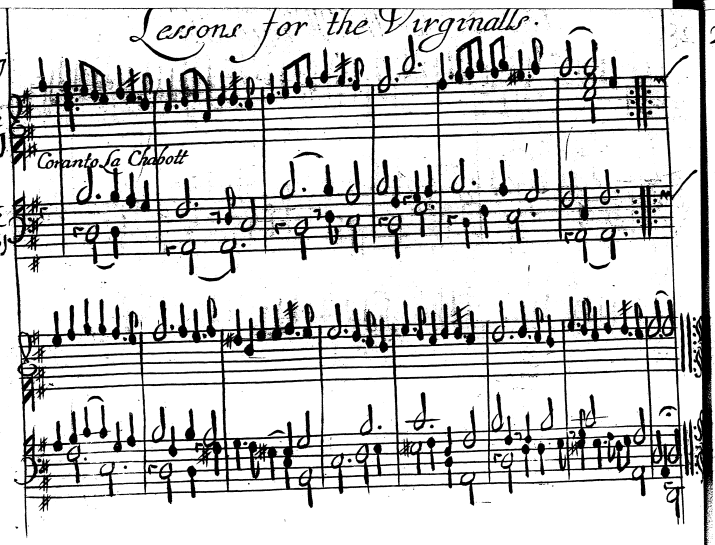


A Countrie Dance

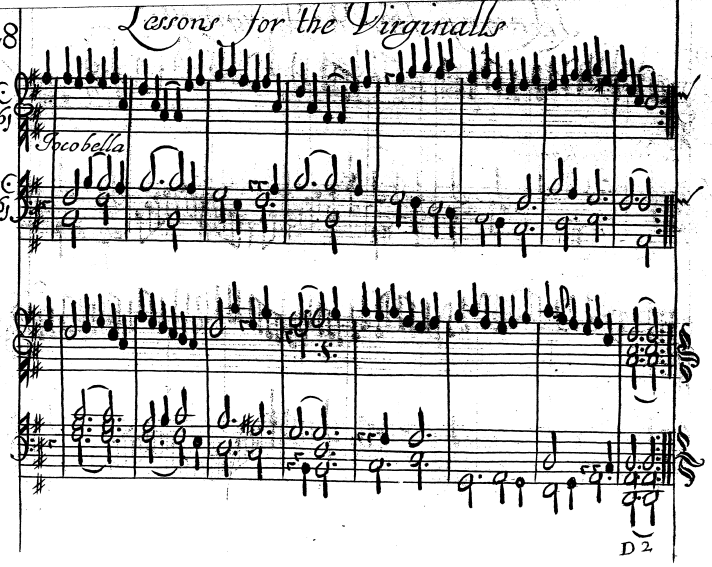
Parthenia



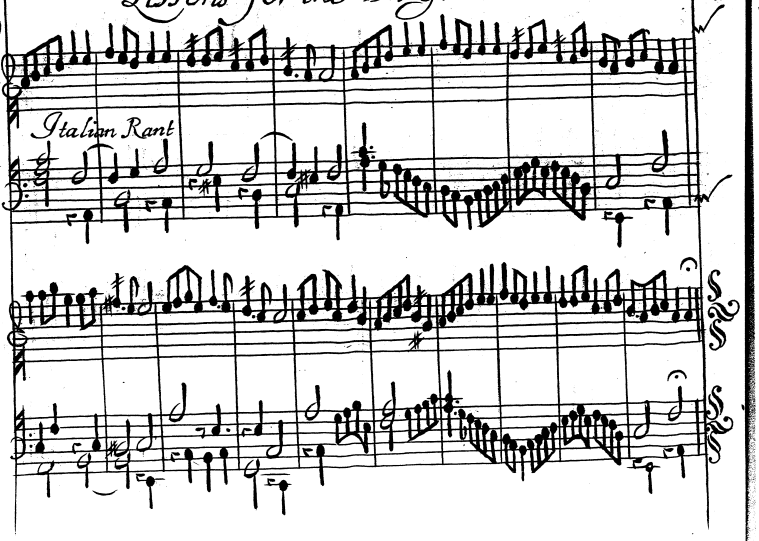
Coranto La Mounser


Corranto La Chabott



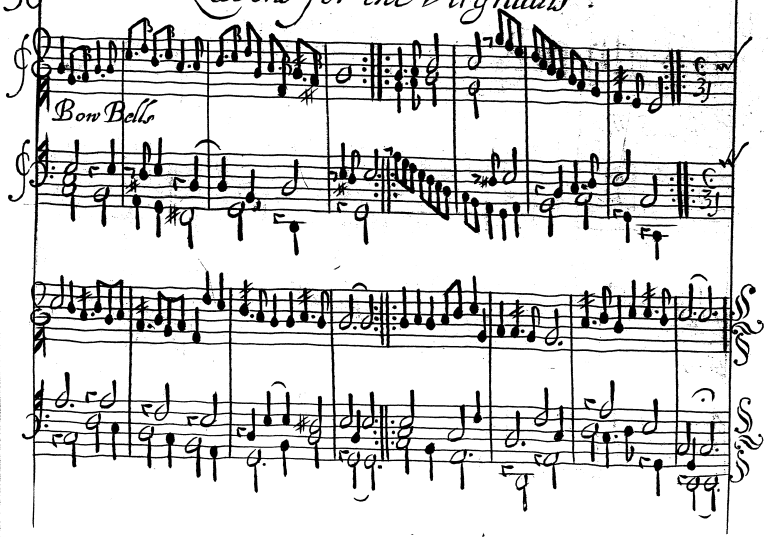

Jocobella

Italian Rant





Bow Bells



Gerards Mistres





First Sarabard

Second Saraband



Glory of the West

35

The Lord Monck's March



36

Montroser March

37

Hunsdon House



38

The Simeons Dance

By Mr Locke

An Antick Dance

Bym: Locke



The Highlanders March.

Lady Sandys Delight



Ayre.

M. Ben: Rogers. B. M.

43

Coranto



44

The Mitter Rant

45

Golden Grove

Mr. Lawes



46

Coranto.

Mr. Lawes.

47

Sarabande



48

Symphony

49

Saraband

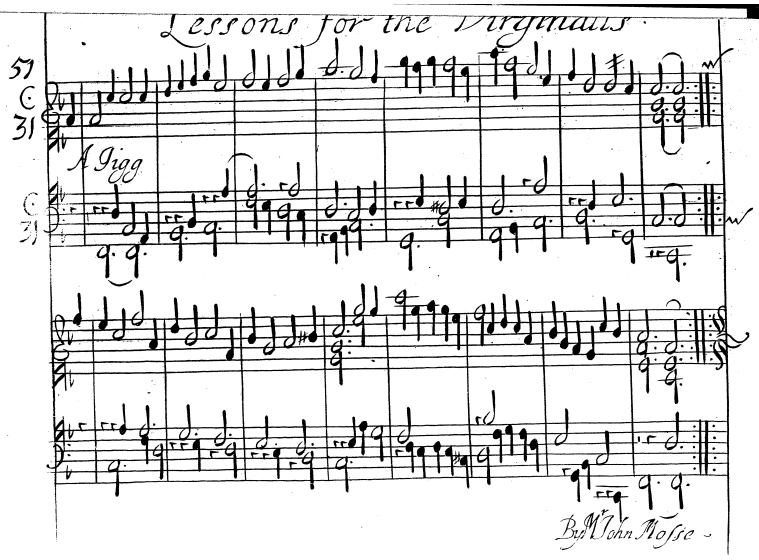
Mr Wm Lawes.

Finis.

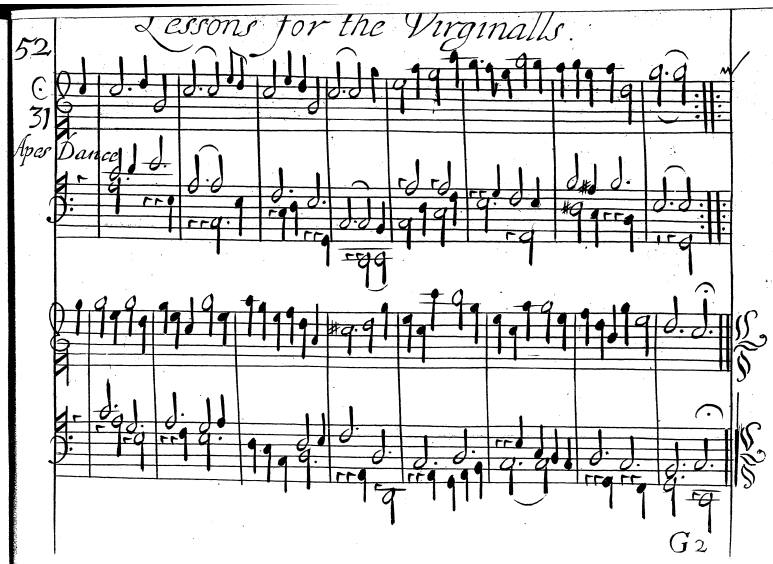


50

A Jigg


51
A Jigg
By Mr John Mosse




52
Apes Dance

54

The Bondmans Dance



56

Princesse Royall

H

The Queens Alarke



Sarabrand

59

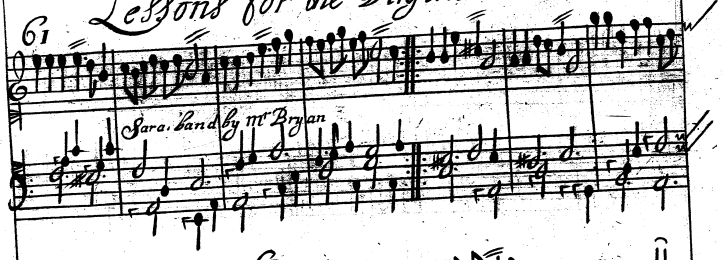
Ayre By mr A. Bryan



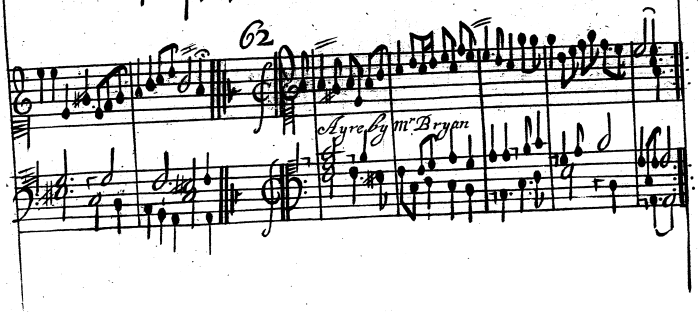
60

Allemant By Mr Albertus Bryan

61

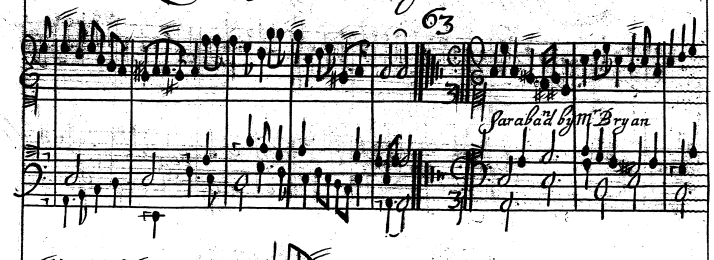

Sara. band by Mr Bryan

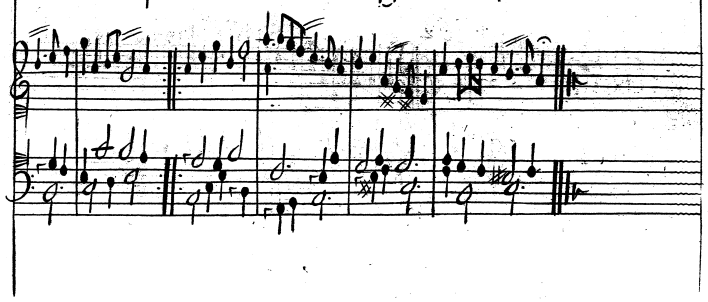
62


Ayre by Mr Bryan

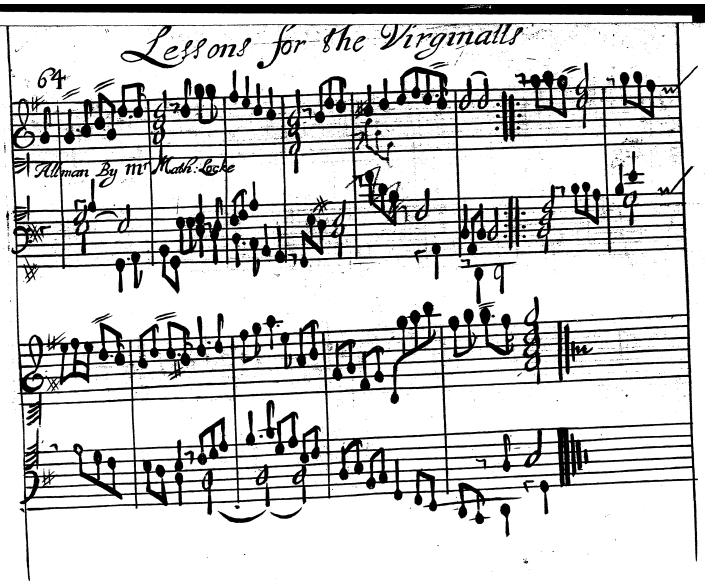


63


Sarabad by Mr Bryan

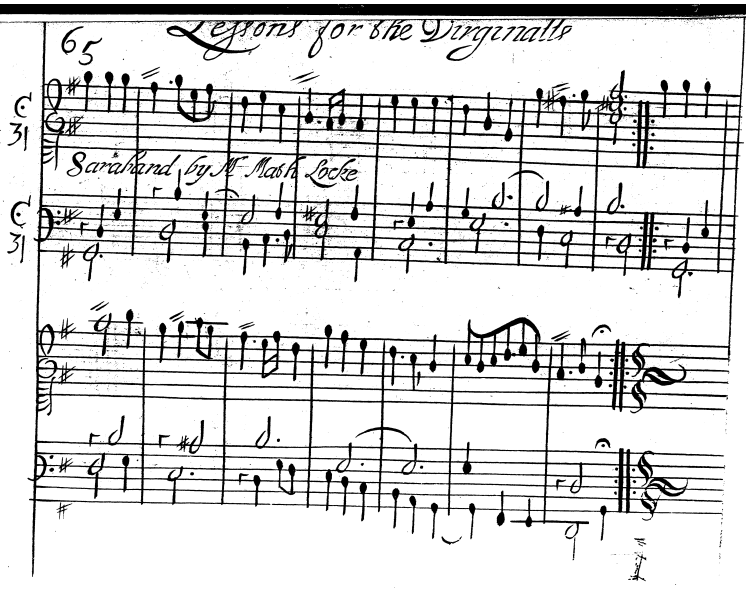


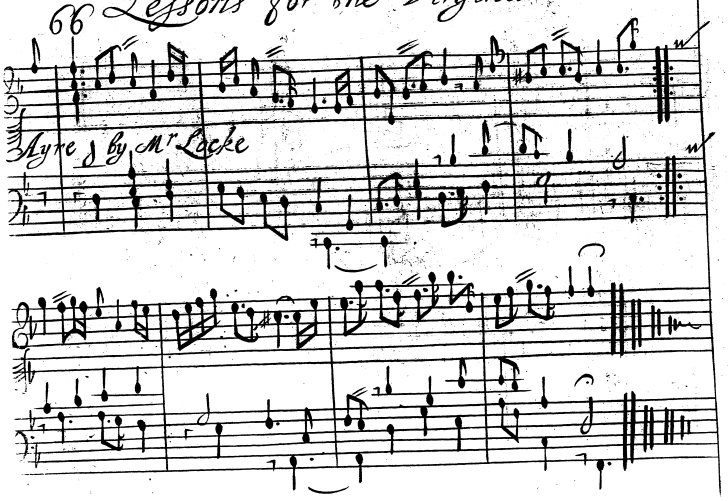
Allman By mr Mash: Locke



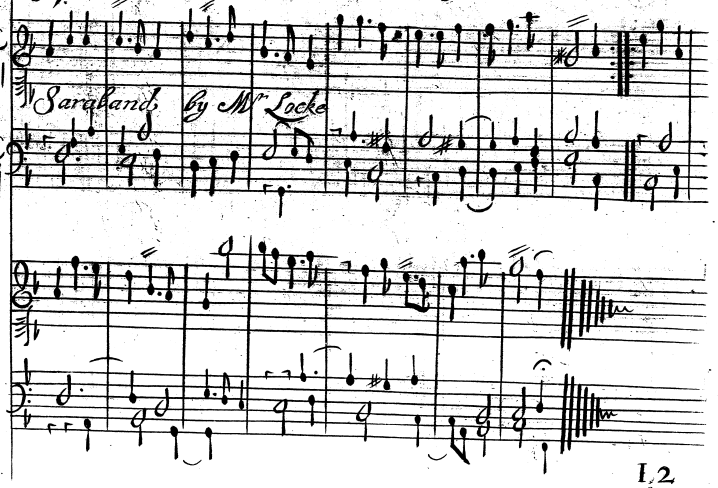


Sarabband by Mr Mash Locke




Ayre 8 By Mr Locke




Saraband. By Mr Locke

Ayre by Mr Mark Locke



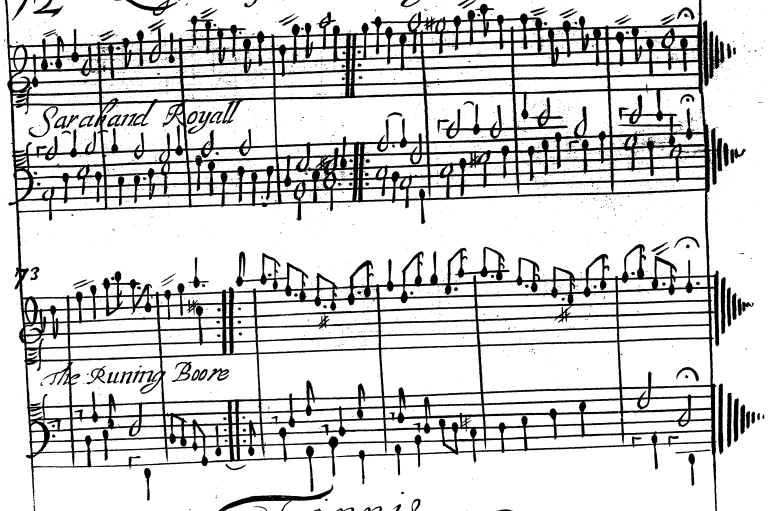
Saraband by Mr Locke

An Ayre by Mr Pratt called Corke



Saraband to Corke

Saraband Royall



The Runing Boore



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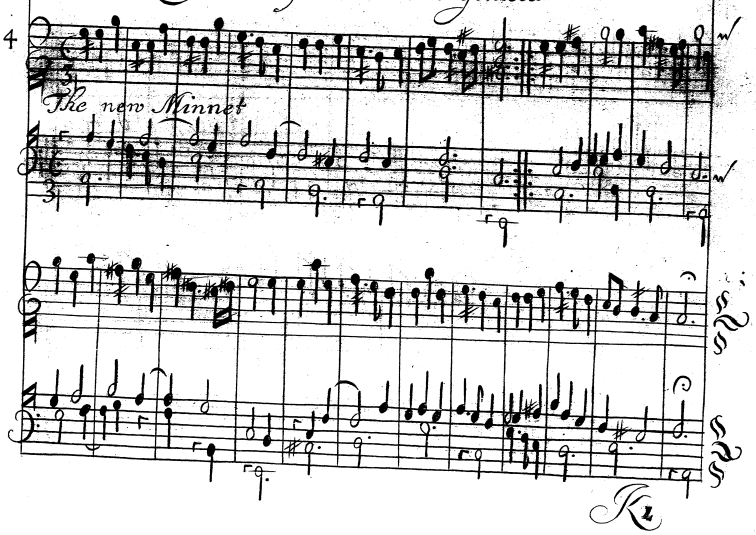
The new Minnet



75

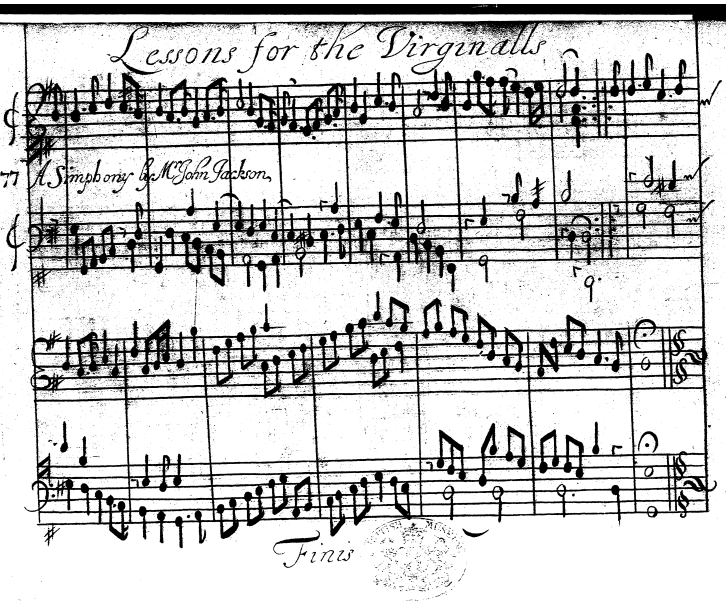
Digbys Farwell



76

Holis Farwell

77 A Symphony by Mr John Jackson.



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