

Part II is imperfect, wanting sheet B.

K. 4. 8. 10.

1-2

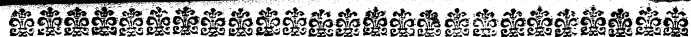
# Musicks Hand-maid:

New LESSONS and INSTRUCTIONS  
FOR THE

## Virginals or Harpsichord.



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



THE PREFACE.

**I**T 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 dwell 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



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

**T**he *Virginal*, *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 lower; 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.

The diagram shows a keyboard with 29 keys. The keys are labeled with letters: C, D, E, F, G, A, B, C, D, E, F, G, a, b, c, d, e, f, g, a, b, c, d, e, f, g, aa, bb, cc. Below the keyboard, there are three staves of music. The first staff is labeled 'The Right Hand Keyes' and the second 'The Left Hand Keyes'. The third staff shows a scale with notes and rests, labeled 'Bass Cliff', 'Mean Cliff', and 'Treble Cliff'.

The

*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, expresse 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 (which is thus marked ♯) be put before the Note (which is thus marked ♭) 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.

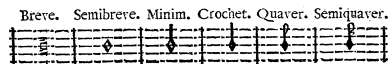
The Manner of Pricking Tunes for the *Harpsichord* is as before-mentioned on two Course of Rules; for Example, the first Lesson called a *Prædium* is so prickt, the upper Course containing the Notes expressed by the right hand, and the lower such as are to be expressed by the left; on the right hand Course upon the third Line is placed this Character  $\text{C}$ , which is called the *Treble Cliff* or *G sol re ut*; on the left hand Course on the fourth Line stands this Mark  $\text{C}$ , 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

*Instructions for the Virginal and Harpsichord.*

like also if there be Notes descending. In this manner the Notes placed in the *Bass*, or left hand Courfe 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 Compafs 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.*



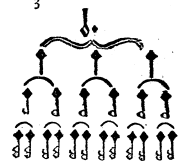
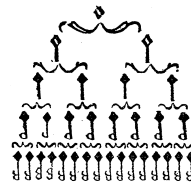
The *Semibreve* is the Standard or Measure-Note, the four that follow it are Notes of Diminution, and are reckoned by their proportion to the *Semibreve*. For the better understanding hereof, one ingeniously taught his Scholars their Quantities, by comparing them to Money; the chief Note or *Semibreve* to a Groat, the *Minim* to a Two-pence, the *Crochet* to a Penny, the *Quaver* to an Half-penny, and the *Semiquaver* to a Farthing; so that a small Accountant 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 Prickt *Minim*, two *Quavers* to a *Crochet*, &c.

The

*Instructions for the Virginal and Harpsichord.*

The *Common Time* is multiplied by Two, and the *Mood* is thus marked  $\text{C}$

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  $\text{C}_3$



When a Note has a Prick joynd to it, thus,  $\text{C} \cdot \text{C} \cdot \text{C} \cdot \text{C}$  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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Lessons for the Virginals.

The image shows a page of musical notation for virginals. It is divided into two sections. The first section, labeled '1', is titled 'Preludium' and consists of two staves of music. The second section, labeled '2', is titled 'The Canaries on the Hay' and also consists of two staves of music. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The page is numbered '1' at the top left and '31' at the bottom left. A large letter 'A' is printed at the bottom right of the page.

Lessons for the Virginals

3

Am Ayre

This musical score for 'Am Ayre' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many sixteenth and thirty-second notes. The second staff is a bass clef with a key signature of one sharp and a common time signature, providing a harmonic accompaniment. The third and fourth staves are also in bass clef with a key signature of one sharp and a common time signature, containing further accompaniment and a final cadence.

Lessons for the Virginals

4

Corant

This musical score for 'Corant' consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a complex melodic line with many sixteenth and thirty-second notes. The second staff is a bass clef with a key signature of one sharp and a common time signature, providing a harmonic accompaniment. The third and fourth staves are also in bass clef with a key signature of one sharp and a common time signature, containing further accompaniment and a final cadence. The letter 'A<sup>s</sup>' is written at the bottom right of the page.

Lessons for the Virginals.

5

31

Saraband

Lessons for the Virginals.

6

31

A Legg

M<sup>r</sup>. Ben: Sandley.

Lessons for the Virginals.

Handwritten musical score for the left page of 'Lessons for the Virginals'. It features four staves of music. The first staff is a treble clef with a 7-measure rest. The second staff is a bass clef with a 7-measure rest. The third and fourth staves contain the main melodic and harmonic lines of the piece. The notation includes various note values, rests, and bar lines.

Handwritten musical score for the right page of 'Lessons for the Virginals'. It features four staves of music. The first staff is a treble clef with an 8-measure rest. The second staff is a bass clef with an 8-measure rest. The third and fourth staves contain the main melodic and harmonic lines of the piece. The notation includes various note values, rests, and bar lines. The word 'Corant' is written above the second staff.

9 Lessons for the Virginals.

Musical score for the piece "Saraband". It consists of three systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The piece concludes with a double bar line and a repeat sign.

M<sup>r</sup>. W<sup>m</sup>. Lawes

10 Lessons for the Virginals.

Musical score for the piece "Selenger Round". It consists of three systems of staves. The first system has a treble clef and a key signature of one sharp. The second system has a bass clef and a key signature of one sharp. The third system has a treble clef and a key signature of one sharp. The piece concludes with a double bar line and a repeat sign.

B

Lessons for the Virginals.

11  
C  
31

Scottish March.

Lessons for the Virginals.

12  
C  
31

Freemans Delight.

Lessons for the Virginals.

13

*Alluaine.*

This musical score for Lesson 13, titled "Alluaine", is written for the virginals. It consists of two systems of staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a soprano clef on the top staff and a bass clef on the bottom staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a decorative flourish.

Lessons for the Virginals.

14

*Coranto*

This musical score for Lesson 14, titled "Coranto", is written for the virginals. It consists of two systems of staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a soprano clef on the top staff and a bass clef on the bottom staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a decorative flourish.

Lessons for the Virginals.

15

C

3/1

Saraband.

Handwritten musical score for a Saraband, measures 15-31. The score is written on five staves. The first two staves are in treble clef with a 3/1 time signature. The third staff is in bass clef. The fourth and fifth staves are in bass clef and contain figured bass notation. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs.

Lessons for the Virginals.

16

C

3/1

Corant La Montagne

Handwritten musical score for a Corant La Montagne, measures 16-31. The score is written on five staves. The first two staves are in treble clef with a 3/1 time signature. The third staff is in bass clef. The fourth and fifth staves are in bass clef and contain figured bass notation. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs.



Lessons for the Virginals

17

*The Pleasant Spring*

Musical score for 'The Pleasant Spring' on page 17. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The third and fourth staves are also in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of note values including eighth and sixteenth notes, and rests.

Lessons for the Virginals

18

*Saraband*

Musical score for 'Saraband' on page 18. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The third and fourth staves are also in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of note values including eighth and sixteenth notes, and rests.

Lessons for the Virginals.

23

3] *Saraband.*

24

3] *The Kings Delight.*

Lessons for the Virginals

21

31 *The Grange*

22 Lessons for the Virginals

32 *Duke of York's march*

Lessons for the Virginals

19



3] *Segg.*

M<sup>r</sup> Ben: Rogers  
of Winsor.

Lessons for the Virginals

20



3] *A Countre Dance*

c2

25 Lessons for the Virginals.

*Parthenia*

q

26 Lessons for the Virginals.

*Coranto La Mourner*

D

Lessons for the Virginals.

27

31

*Conanto La Chabott*

Lessons for the Virginals

28

*Jacobella*

Lessons for the Virginals.

29

*Italian Rant*

Lessons for the Virginals.

30

*Bow Bells*

Lessons for the Virginals.

31

*Geuants Mitres*

Lessons for the Virginals.

32

*Fior Samband*



33 *Lessons for the Virginals*

31 *Second Saraband*

34 *Lessons for the Virginals*

*Glory of the War*

Lessons for the Virginals.

35

*The Lord's Monks' March*

Lessons for the Virginals.

36

*Montrose's March*

E 2

Lessons for the Virginals.

37  
39  
*Hunsdon House*

Lessons for the Virginals.

38  
39  
*The Simeon's Dance*

By M<sup>r</sup> Locke

39 Lessons for the Virginals.

An Antick Dance

Bym. Locke

40 Lessons for the Virginals.

The Highlanders March.

*Lessons for the Virginals.*

41

3) *Sally Sam's Delight*

*Lessons for the Virginals.*

42

*Pyre.*

*M. Ben Rogers. B.M.*

F

Lessons for the Virginals.

43  
C  
3/4  
Coranto

Lessons for the Virginals.

44  
C  
3/4  
The Miller's Rant

*Lessons the Virginals*

45

*Golden Grove*

M<sup>rs</sup> Lever

*Lessons for the Virginals.*

46

*Coranto.*

M<sup>rs</sup> Lever

*Lessons for the Virginals.*

47  
C  
3/1

*Saraband*

*Lessons for the Virginals.*

48

*Symphony*



Lessons for the Virginals

49

31

Saraband

Finis.

Lessons for the Virginals.

50

31

A Jigg

Lessons for the Virginals

57  
31

A Jigg

B. M. Vahn Meisse

Lessons for the Virginals

52  
31

Aper Dance

G2

Lessons for the Virginals.

54

31

The Bondmans Dance

This musical score is for 'The Bondmans Dance'. It consists of three staves. The top staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a common time signature (C) and a key signature of one sharp (F#). The music features a rhythmic melody in the upper voice and a supporting bass line. The piece concludes with a double bar line and repeat dots.

Lessons for the Virginals

56

Prinsepe Royall

This musical score is for 'Prinsepe Royall'. It consists of three staves. The top staff is in treble clef with a common time signature (C) and a key signature of one sharp (F#). The middle and bottom staves are in bass clef with a common time signature (C) and a key signature of one sharp (F#). The music features a rhythmic melody in the upper voice and a supporting bass line. The piece concludes with a double bar line and repeat dots. A handwritten signature 'H' is visible in the bottom right corner of the page.

*Lessons for the Virginals*

57

*The Queens Playke*

Musical score for 'The Queens Playke' on page 57. It consists of four staves of music. The top staff is the treble clef, and the bottom three are the bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The piece ends with a double bar line and repeat dots.

*Lessons for the Virginals*

58

*Sarabrand*

Musical score for 'Sarabrand' on page 58. It consists of four staves of music. The top staff is the treble clef, and the bottom three are the bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The piece ends with a double bar line and repeat dots. A handwritten signature 'J. B.' is visible at the bottom right of the page.

Lessons for the Virginals

39

Ayre By Mr. Bryan

Lessons for the Virginals

60

Ayre By Mr. Albericus Bryan

61 Lessons for the Virginals

Sara. Land by m<sup>r</sup> Bryan

62

Ayre by m<sup>r</sup> Bryan

Lessons for the Virginals

63

Sara. Land by m<sup>r</sup> Bryan

Lessons for the Virginals

64

Allman By M. Math. Locke

Lessons for the Virginals

65

Saraband By M. Math. Locke





68 Lessons for the Virginals

*Ayre* by M<sup>r</sup> Math Locke



69 Lessons for the Virginals

*Baraband* by M<sup>r</sup> Locke



70 *Lessons for the Virginals*

An Ayre by M. Robert called Corke

71 *Lessons for the Virginals*

Saraband to Corke

72 Lessons for the Virginals

Musical notation for the piece 'Saraland Royall'. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The piece is in a common time signature and features various note values including eighth and sixteenth notes.

73

Musical notation for the piece 'The Runing Boore'. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The piece is in a common time signature and features various note values including eighth and sixteenth notes.

*Finnis*

Lessons for the Virginals

74

Musical notation for the piece 'The new Minnet'. It consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The piece is in a common time signature and features various note values including eighth and sixteenth notes.

*K*

*Lessons for the Virginals*

75

*Digby Farrwell*

*Lessons for the Virginals*

76

*Holis Farrwell*

K2

*Lessons for the Virginals*

77 *A. Simpson by R. M. John Jackson.*

*Finis*

The image shows a page of handwritten musical notation for virginals. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp. The third and fourth staves also begin with a bass clef and a key signature of one sharp. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The word "Finis" is written at the end of the fourth staff. A small circular stamp is visible at the bottom center of the page.