

*A Choice Collection of Ayres*  
*For the*  
**HARPSICHORD or SPINETT**

*With very Plain & Easey Directions for Young Beginners*  
Never Before Published

*Composed By these Eminent Masters, viz.*

Dr. John Blow

*Master of the Boys & Organist to the Chappel-Royal & St Peters Westminster*

Mr. Francis Piggot

*Also Organist of the Kings Chappel & the Temple*

Mr. Jeremiah Clarke

*Organist of St Pauls Cathedral & Composer of the Musick Used in the Theatre Royal*

Mr. John Barrett

*Musick Master & Organist to Christ's Hospital & St Mary Hill Church*

& Mr. William Crofts

---

*Carefully Corrected by each Master  
And Fairly Engraven on Copper-Plates*

LONDON Printed and Sold by John Young Musical Instrument Seller at the  
Dolphin & Crown at y West End of St Pauls Church Yard  
1700

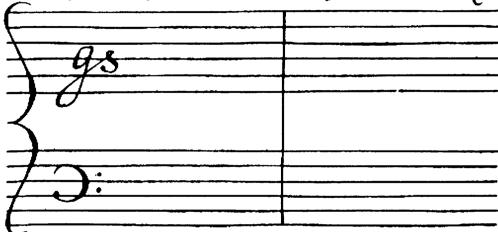
## The Publisher to the Reader

The Harpsichord is an Instrument of larger Extent than any Other, as being Furnished with a greater Variety of Sounds by reason of the Number of Keys, Which makes it justly Esteemed the Most Usefull & Compleatest Instrument of Musick, and therefore always made Use of in the most exquisite Compositions. And as its Excellence has made this the Favourite Instrument of the best Masters, So its neatness & easiness in Playing on hath so particularly Recommended it to the Fair Sex, that few Ladys of Quality Omit to Learn on it, And for their Sake it is that y<sup>e</sup> Masters from time to time Communicate Their Compositions; Whereof the Present Volume is a Collection Which the Worthy Gentlemen mentioned in the Title have been Pleased to Favour me with & Permitt me to Publish After Naming y<sup>e</sup> men that Composed these Lessons i'would be Presumption & Impertinence to Offer at a Charactar of 'em, & tis Sufficient to Assure the Reader that they are Genuine

## Directions to the Learner.

When you have perfectly Learnt your Gammut, Observe these further Directions.

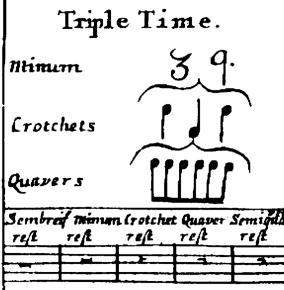
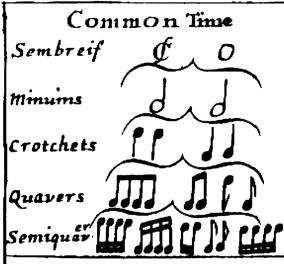
- Lessons on the Harpsichord are prickt on Six lines above and Six lines below, which are called Staves, and joyned together, usually by this mark { as for Example.



The upper Staff or six lines contains the Treble part which is performed on the Right Hand keys.

The lower Staff or six lines has the Bass Prickt on it and is performed by the Left Hand keys.

- The number of keys as you may see in the Scale, is usually 31. Black and 21. white ones tho sometimes more are added in extraordinary cases whereof if white are half notes or flats and sharps to if black keys.
- A Sharp is marked thus (\*) which being placed before any note shews that it must be played on if white key above, which makes it Sound half a note higher. A Flatt is marked thus (b) and signifies that the Inner or white key below must be touch'd. By above me mean the keys Increasing from the left hand, and below, the keys Decreasing from the Right hand.
- The 4. lowest and the 4. highest notes cannot be exprest on the b. lines and therefore when they are to be playd, a short or Leger line is made on purpose, as you may se in the scale, these are call'd Double as BB.mi. CC.fa.ut. DD.sol.re. E.E.la.mi. in the bass, and are mark'd below if b. lines, as AA.la.mi.re. BB.ja.b.mi. CC.sol.fa. DD.la.sol.re. in if Treble are above, and are call'd in alt. as being if very highest.



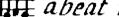
### Example of the Time or Length of Notes 5

There is nothing adds so much Lustre and Beauty to a lesson as that of playing good time of which there is two sorts, Common time and Triple time and is distinguished by this C this  $\frac{C}{2}$  or this  $\frac{3}{2}$  mark The first is a very slow movement the next a little faster and the last a brisk and airy time and each of them has allwayes to the length of one Sembreif in a bar which is to be held in playing so long as you can modestly tell four by saying one two three four. two minums as long as one Sembreif four Crotchets as long as two minums eight Quavers as long as four Crotches Sixteen Semiquavers as long as eight Quavers.

Triple time Consists of either three or Six Crotchets in a bar and is to be known by this  $\frac{3}{2}$  this  $\frac{3}{4}$  or this  $\frac{6}{4}$  mark to the first there is three minums in a bar and is commonly playd very Slow the Second has three Crotchets in a bar and they are to be play'd slow the third has the same as the former but is play'd faster the last has Six Crotchets in a bar and is Commonly to brisk tunes as jiggs and Passeys when there is a prick or dot following any Note it is to be held half as long again as the Note it selfe is, let it be Sembreif, minum, crotchet, or Quaver when you see a Sembreif rest you are to leave of playing so long as you can be in Counting four a minum rest so long as you tell two, and a crotchet rest one and so in proportion a Quaver and Semiquaver you may know how these rests are marked in the five lines under the Example of Time .

## Rules for Graces.

5

1. Shake is mark'd thus  explain'd thus  a beat mark'd thus  explain'd thus  a plane note & Shake thus  explain'd thus  a fore fall mark'd thus  explain'd thus  explain'd thus  a mark for the turn thus  explain'd thus  explain'd thus  observe that you alwayes Shake from the note above, and beat from the note or half note below, according to the key you play in, & for the plane note and Shake if it be a note without a poynt you are to hold half the quantity of it plain, and that up on the note above that which is mark'd and Shake the other half, but if it be a note with a point to it, you are to hold all the note plain, and Shake only the point, a Shur is mark'd thus  explain'd thus  the mark for the battery thus  explain'd thus  the Tenner Cliff thus  a bar mark'd thus  at the end of every time that it may be the more easy to keep time, a Double bar is mark'd thus  and Set downn at the end of every Straine, which imports you must play the Straine twice, a repeat is mark'd thus  and Signifies you must repeat from the note to the end of the Straine, or lesson to know what key a tune is in, observe the last note or Close of the tune for by that note the key is nam'd, all Round O end with the first Straine.

*Notes Ascending*    *Notes Descending*

Right hand fingers to  
ascend are 3<sup>d</sup> and 4<sup>d</sup>. to  
Descend 3<sup>d</sup> and 2<sup>d</sup>.

*A set by D' Blow*

*Almand*

I



Handwritten musical score for two staves, Corant style, measures 1-2.

The score consists of two staves, each with five systems of music. The key signature is  $\text{G} \flat$  (one sharp), and the time signature is common time ( $4/4$ ). The tempo is indicated as  $81$ .

**Staff 1:**

- Measure 1: Starts with a forte dynamic. The melody consists of eighth-note pairs and sixteenth-note patterns.
- Measure 2: Continues with eighth-note pairs and sixteenth-note patterns.
- Measure 3: Features eighth-note pairs and sixteenth-note patterns.
- Measure 4: Shows eighth-note pairs and sixteenth-note patterns.
- Measure 5: Concludes the section with eighth-note pairs and sixteenth-note patterns.

**Staff 2:**

- Measure 1: Starts with a forte dynamic. The melody consists of eighth-note pairs and sixteenth-note patterns.
- Measure 2: Continues with eighth-note pairs and sixteenth-note patterns.
- Measure 3: Shows eighth-note pairs and sixteenth-note patterns.
- Measure 4: Features eighth-note pairs and sixteenth-note patterns.
- Measure 5: Concludes the section with eighth-note pairs and sixteenth-note patterns.

**Text:**

Corant

2

A handwritten musical score for two voices, consisting of eight staves of music. The music is written in common time (indicated by 'C') and uses a soprano/bass vocal range. The score includes two distinct movements:

- Minuett**: The first movement, indicated by the text "Minuett" above the staff. It features a mix of eighth and sixteenth-note patterns, with some measure endings marked with a vertical bar and a '3' superscript.
- Sarabrand by Mr Crofts**: The second movement, indicated by the text "Sarabrand by Mr Crofts" above the staff. This movement consists of two parts, separated by a repeat sign with a '3' superscript. The first part ends with a double bar line and a repeat sign, followed by a bassoon-like instrument part.

The music is written on five-line staves, with some staves having a basso continuo line below them. Measure endings are marked with vertical bars and superscripts (e.g., '1', '2', '3'). The handwriting is clear, though some notes and rests are represented by simple strokes or dots. The overall style is that of a 18th-century manuscript.

Tigg

A musical score for the instrument Tigg, page 4. The score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note patterns and rests. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features a series of eighth-note patterns and rests. The music is divided into measures by vertical bar lines.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a dotted half note in the bass, followed by eighth-note pairs in the treble.

A musical score page featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains six measures of music, primarily consisting of eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It contains five measures of music, featuring mostly quarter notes and some eighth-note patterns.

### *Prelude*

A Set by M<sup>r</sup>. F<sup>rn</sup> Piggett

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The title 'Prelude' is at the top left, and 'A Set by M. F. Piggett' is in the center. The vocal parts are in common time, with Soprano in G major, Alto in C major, Tenor in C major, and Bass in G major. The piano part is in common time, with a treble clef and a bass clef. The music consists of four staves: Soprano, Alto, Tenor, and Bass, with a piano staff below them. The vocal parts have various dynamics and articulations, including slurs, grace notes, and fermatas. The piano part includes chords and bass lines.

*Almand*



*Corant*



*Sarabrand*

ff 3

f 3

gs 3

s 3

gs 3

s 3

ff



## *Amarchy*

gs

三

gs

3

1

1

1

48

1

1

*J. St. Stein*

*endw<sup>th</sup> e<sup>st</sup> strain*

Winnicott

*A Trumpett Minnuett by Mr Clarke*

10

*A March by Mr Clarke*



The Emperour of Germanys March by M'Clarke

12

The Emperour of Germanys March by M'Clarke

The Serenade by M'Clarke

The Prince of Denmark's March by Mr Clarke  
Round

13

A handwritten musical score for two voices, likely for soprano and alto, arranged in a round style. The music is written on five staves, each with a treble clef and a common time signature. The notation includes various note heads (circles, squares, triangles) and rests, with some notes having stems pointing up or down. The score consists of two systems of music. The first system ends with a repeat sign and the instruction "2d. Part again". The second system concludes with a double bar line and the instruction "End with the First Strain". The page number "13" is located in the top right corner of the score.

*Almand*

A set of Ayers by Mr. John Barrett

14

The image shows two staves of handwritten musical notation. The top staff is labeled 'Almand' and the bottom staff is labeled 'Corante'. Both staves begin with a treble clef and a common time signature. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm. The 'Almand' staff has a tempo marking of '14' at the end. The 'Corante' staff has a tempo marking of '9' at the beginning. The music is divided into measures by vertical bar lines.

*Sarabrand*

*The S:t Catherine*

*Almand*

*A set by M<sup>r</sup>. W:<sup>m</sup> Croft*



*Corant*



*Almand*

*A set by M<sup>r</sup> W<sup>m</sup> Croft*

18



*Sarabrand*

