

have subtle but important influences on the articulation and therefore the overall effect of the music in performance.

J H E
HARPSICORD MASTER.






















Containing plain & easy Instructions for Learners on y^e Spinnet or Harpsicord, written by y^e late famous M^r H Purcell at the request of a perticular friend, & taken from his owne Manuscript, never before publish't being y^e best extant, together with a Choise Collection of y^e newest Aires & Song Tunes Compos'd by y^e best Masters, & fitted for y^e Harpsicord Spinnet or Harp by those that Compos'd them, all graven on Copper Plates.

Price one Shilling Sequence 1697


London Printed & sold by I. Walsh Musickall Instrument maker in Ordinary to his Majesty, at the Golden Harp & Hokey in Catherine street near Summerset house in y^e Strand, and I. Hare Musickall Instrument seller at y^e Golden Woll in S^t. Pauls Church yard, & at his Shop in Freeman yard Cornhill.

Plate II. Title page of The Harpsichord Master, 1697.
Collection of the Auckland Public Library.

Rules for Graces

A Shake is mark'd thus  explain'd thus  a beat mark'd thus  explain'd thus  a plain note & shake thus  explain'd thus  a fore fall mark'd thus  explain'd thus  a marke for the turn thus  explain'd thus  explain'd thus  observe that you always shake from the note above and beat from the note or half note below, according to the key you play in, and for the plain note & shake if it be a note without a point you are to hold half the quantity of it plain, & that upon 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 Star is mark'd thus  explain'd thus  the mark for the battery thus  explain'd thus  the bass Clef mark'd thus  the Tenor Clef thus  the Treble Clef thus  a bar is mark'd thus  at y^e end of every time that it may be the more easy to keep time, a Double bar is mark'd thus  and sett down 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 y^e Straine, or before to know what key a time is in, observe y^e last note or Close of y^e tune for by that note y^e key is nam'd all Round & end with y^e first Straine.

Notes Ascending Notes Descending

Right hand the Fingers is assign'd the 3^d & 4th to descend y^e 3^d & 2^d.  Observe in y^e fingering of your right hand your thumb is y^e first so on to y^e fifth.


Left hand the Fingers is assign'd the 2^d & 3^d to ascend y^e 4th & 5th.  In y^e fingering of your left hand your little finger is y^e first so on to y^e fifth.

Plate III. 'Rules for Graces' from The Harpsichord Master.
Collection of the Auckland Public Library.

In its provenance and discovery, *The Harpsichord Master* also illustrates well the general argument of this article. The story is meagre in both facts and reasonable suppositions, and therefore fairly typical. After publication in 1697, the history of this unique surviving copy during