## Marg Eliz Beetson

ILPRINCIPIO

Or a Regular Introduction to playing
ou the

HARP SICHORD or ORGAN

## DR NARES

Organist and Composer to

HIS MAJES TY

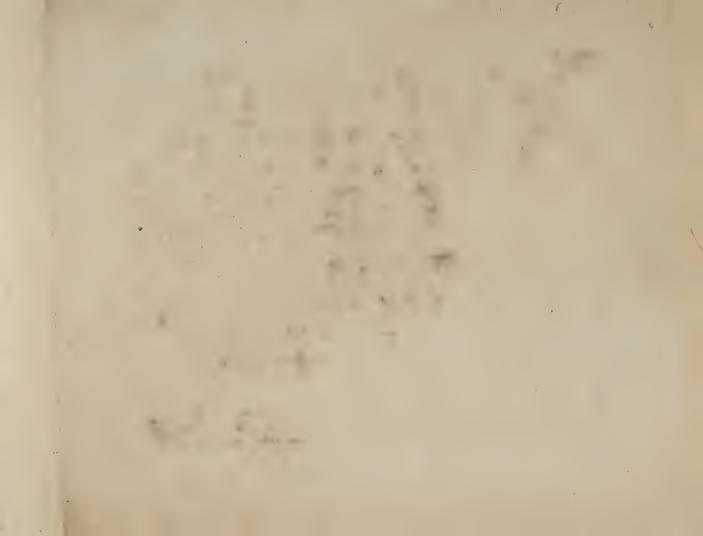
and Master of the Children of the

Chapel Royal

LONDON Printed and Sold by Welcker N. 17 Gerrard Street St Ann's Soho Where may be had by the same Author. A Treatise on Singing. his 2d Book of Lessons. &c. &c. &c.

Ting in . Som Ernes.

Paris a fight for a



It has long been matter of Wonder to the Lovers of Music that no regular Introduction to the Art of Hurpfichord playing has ever been offered to the Public. A Work of this kind would be very ufeful, particularly in Boarding Schools, not fach an Introduction as should be confined to the meer Rudiments of the Science, but rather a set of Lessons to adapted and disposed as to conduct the Scholar step by step from the first Estays of playing to the Execution of difficult Music. After which Period the Compositions for the Harpfichord are so numerous and so excellent that a Master cambe at no Loss to satisfy his own Taste or that of his Scholars. But at first, Taste is not the only Object, and many Pieces of Music which are highly pleasing, are at the same time highly improper for a Beginner, who has certain necessary difficulties to combut, which can only be summonted by means of Practice and Application properly directed.

As the Fingers are by Nature very unequal in ftrength, the Hand ought to be regularly trained, and prepared gradually for the Execution of puffinges which are unavoidably difficult from that natural imperfection, from this Circumfance unifes the difficulty of the Shake, which cannot be too closely attended to at first, to prevent bad and curelets Habits. great Care ought to be taken not to shake fusier than the weaker Finger can go with Easter by observing which Rule, the Shake, whether flow or quick, will be what it feldom is, a fine even uniform Motion, and empable of being improved to the greatest Perfection. Besides the necessary institutely of the Shake itself, another obstacle arises from the contrary motion of the

Hands, when the Shake is to be accompanied by a moving Bafs.

The Learner therefore having in some degrees surmounted the mere Shake by practicing it alone, or at proper Paufes in the Music, ought next to try it accompanied by some Notes in the Buss that move flow, and in even Time, for all quick

Notes and uneven Time in the Bufs, add difficulty to the Shake.

These, and many other Circumstances, well known to all the best Musters, and arising from the nature of the Hund, the Instrument, the Proportion, and Churacters of Time, render it necessary that those who are desirous of playing well and son, should begin with a regular course of Lessons, calculated to lead the Scholar step by step through all the Distinctives of Time, to exercise the defective parts of the Hund, and to prevent all those idle Indulgencies of the weak Fingers, which if suffered to grow into Hubits become great Obstacles to rapid and elegant Execution. Nothing is worse calculated to promote these Ends than the indulging of Reginners in suveriet Airs of their own chasing, an Inconvenience which most Masters have experienced and complained of, without being well able to avoid it, for want of some fixed and received form of Reginning.

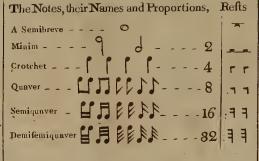
On these and similar Considerations the following Work was drawn up, and is offered to the Public with some confidence, being the result of many Years experience, and a carefull Attention to those obstacles and difficulties which it is intended to remove and alleviate. It would be ridiculous to affert that these cannot be furmounted without such a method, but it is evident that they may be more effectually opposed by a regular course of Lessons composed with that particular view, thun by a desultory and irregular Practice. In the Principio therefore, this Point has been chiefly regarded, but it is hoped that the Lessons are at the same time sufficiently enlivened by plensing Air and Harmony to make the Scholar some amends for this Consomity to necessary Rules and Method.

The Author has not the Vanity to imagine that this Attempt is perfect in its kind, but being convinced that it may be ufefull, and that a Book of regular Introduction is much wanted, he will venture to recommend this Work Execu-

ted as it is, till fomething more perfect on a fimilar Plum shall be produced.

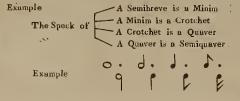


- E . la
- D lu fol
- C. folfa
- B. fa mi
- A. la mi re
- G fol ie ut & The Treble Cliff
- F, fa ut
- E la mi
- D la fol re
- C. fol fa ut # the Mean Cliff
- B. fa mi
- A. la mi re
- G. fol re ut
- F. fa ut -Othe Bafs Cliff
- E. la mi
- D fol re
- C. fa at
- B. mi
- A re
- G amat
- F double or infra



The Scholar ought not only to get this Table of Notes by Heart, but learn to beat the Notes in Time, till he has an exact Idea of their Proportions, this not only imprints the Table ftronger on his Memory, but lays an excellent Foundation of Time.

N.B. a Speck or Dot after any Note makes it half as long again, this Rule to those that love Study is sufficient direction; but I have found by experience the following Rule is a better Guide in general.



## The Marks of Time

Common Time C C 4

Triple Time 3 3 3

A Bind

A Paufe

A Flat b

A Sharp #

A Natural

The Regular Flats

B E A D

1 2 3 4

The Regular Sharps

F C G D

I 2 3 4

A Shake M. A Trill = .

A Turn ~. A Beut %.











