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A New Tutor for the  
VIOLIN,

which is introduced Principal Rules or Rudiments of

Music,

a Set of Progressive Examples and

SIX CAPRICIOS,

from the most easy to the most difficult passages;

Composed by

F. H. BARTHELEMON.

for the Improvement of the Lovers of that Instrument.

Ent<sup>d</sup> at Sta. Hall.

Price 8<sup>s</sup>.

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F. H. Barthelemon





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## *Preface or Introduction*

MUSIC being so generally practised in this present Age, and so many excellent Compositions for the Instrumental part of it, (as well as the Vocal) having within these Sixty years appeared in the musical world, the VIOLIN being particularly the Instrument the most studied, and as the excellent pieces of Music from CORELLI'S GEMINIANI'S and TARTINI'S divine Compositions, to the present angelical labours of the deservedly Celebrated HANDEL and HAYDN, have been instrumental to the improvement of the Lovers of that delightful Instrument, Finding that a proper TUTOR for it was wanted to introduce the PERFORMER to the Ancient as well as Modern Authors, I take the liberty to offer this BOOK to the PUBLIC, in which Examples are introduced from the GAMUT, and from the most easy, to the most difficult Passages for the Violin.

So much has been said in praise of Music by Ancient and Modern Authors, that I will not trouble the World with many words on this Heavenly Science, but I think that every one who is enobled with a Soul for it, should not spare any pains to enquire into, and to acquire a Knowledge of the Divine Harmony of the pleasure they enjoy. I shall here introduce a few words of the Rev<sup>d</sup> Tho<sup>s</sup> Salmon, in his Work entituled,

A PROPOSAL TO PERFORM MUSIC, &c. &c. Published in London 1688.

which will suit the present day, and is as follows.

"Is it not the duty and Felicity of a Rational Being, to consider how the whole System  
"of the world is framed in Consort. How Musical Instruments observe their Arithmetical  
"Laws, all the little meanders of the Ear faithfully conveying the organized Sounds, and the  
"Soul of Man made to receive the delight, before he himself knows from whence it comes."

Thus this Author speaks concerning the Theoretical part of Music, and particularly concerning mathematical proportions. I shall here also add what he says on the practical part.

"That except the Voice, the Instrument be well in Tune, the best Composition that was ever made  
"will never please; and what is to be IN TUNE, but for every Note to bear a due Proportion  
"of Music to one another.

"The proportions of Music are two-fold; 1<sup>st</sup> In respect of TUNE, and 2<sup>dly</sup> in respect of TIME;

the



II

"the latter of these is certainly very considerable, but were it never so well done for TIME,  
 "and the proportion of TUNE neglected, it could signifie nothing; none will pretend to make  
 "music by playing good Time, except the Instrument and Voice be in Tune."

However 'till both these Fundamental Points be observed with Exactness and Excellency, Modern Music as well as Ancient will suffer in the Performance, and the good effect it should have will be rendered Ineffectual.



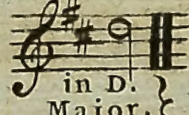
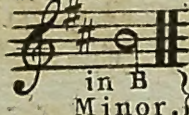
I shall not here give an account of all the accurate proportions, for which the Ancients contend for, nor their little inharmonical Distances whereof their more curious Music did consist, in which they were far behind our present Style of Music which it must be allowed, also owes much to them; but hope that the following EXAMPLES and CAPRICIOS may serve for the improvement of the Lovers of the Violin, and be instrumental to lead the Student to an exact and powerful Performance of both Ancient and Modern Compositions.

**N.B. To find in what key any piece of Music is composed.**

The most common way to find the Key is to look at the last note in the Bass of a piece of Music, either Solo, Lefson for the Piano Forte, Trio, Quartetto, Concerto, Song or Chorus; but the most scientific way is by observing what Sharps or Flats are after the Cliff, either in the Treble or the Bass.

the Seven Sharps are F C G D A E B; and the Seven Flats are back these Sharps B E A D G C F.

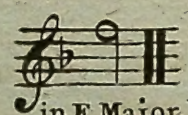
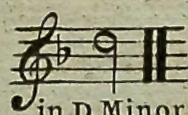
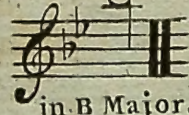

the Key is a note higher than the last Sharp in a Major Key, and a note lower than the last Sharp in a Minor Key.

**Example with one Sharp.**   with two Sharps   the same of all the SHARPS.

in G Major. a note higher than F. } in E Minor. a note lower than F. }

in D Major. } in B Minor. }

with FLATS, the Key in MAJOR is a 5<sup>th</sup> higher than the last FLAT, and a 3<sup>d</sup> higher in a MINOR.

**Example with one Flat.**   with two Flats.   the same of all the FLATS.

in F Major. a 5<sup>th</sup> higher than B. } in D Minor. a 3<sup>d</sup> higher than B. }


in B Major. a 5<sup>th</sup> higher than E. } in G Minor. a 3<sup>d</sup> higher than E. }




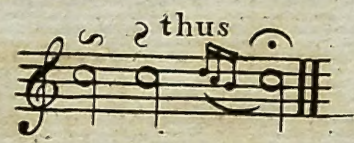
Without SHARPS or FLATS the Key is C in Major, and A in Minor, which is a 3<sup>d</sup>. lower than C. consequently the Key Minor (in Sharp or Flat) is a 3<sup>d</sup>. lower than the Major Key.

of GRACES.

a Shake Example 

a turned Shake Example 

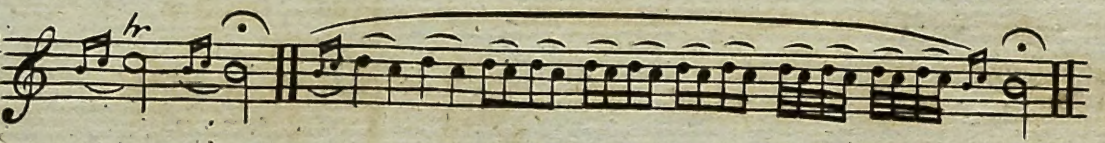
a Turn under the Note Example 

a Turn over the Note Example 

of APPOGGIATURAS.

An Appoggiatura is a small Note taking half the value of the note that follows.

Example 

a prepared and turned Shake. Example. 

Explanation of Italian Words and Expressions made use of in Music.

- Adagio, very Slow.
- Adagietto, not too Slow nor too Quick.
- Andante, not too Slow but in an easy time.
- Andantino, a little faster than Andante.

- Allegretto, a little Chearful.
- Allegro ma non troppo, Chearful, not Quick.
- Allegro Moderato, Moderately Chearful.
- Allegro, with Chearfulness.



IV

**piu Allegro**, a little faster.

**Allegro afsai**, rather Quick.

**Allegrifsimo**, very quick.

**Arpeggio**, {moving the Bow and fluring the notes over  
three or four Strings to make harmony.

**Arpeggiato**, the fame as Arpeggio.

**All' loco**, the hand as before shifting.

**All' suo loco**, the fame as All' loco.

**Affettuoso**, with affection or exprefion.

**Ad Libitum**, at pleasure or at will.

**Bis**, twice over.

**Basta**, enough, or ftop.

**Bastante**, the fame as Basta.

**Brillante**, with Spirit.

**Cadenza**, {a Grace of feveral notes at the end of a  
piece of Music either flow or quick.

**Cantabile**, in a finging ftyle, and flow.

**Calando**, decreasing.

**Capriccio**, a fanciful piece of Music.

**Cembalo**, Harpsichord.

**Concerto**, for feveral Instruments with Solos for one.

**Concerto Grofso**, - the fame as Concerto with Solos }  
sometimes for one or more Instruments. }

**Concertante**, - {the fame as Concerto, but for feveral  
Instruments. }

**Con Brio**, with Spirit.

**Con moto**, with fome motion.

**Coll' arco**, with the Bow.

**Con Esprefione**, with exprefion.

**Con Variazione**, with Variation.

**Con Variazioni**, with Variations.

**Con Spirito**, with Spirit.

**Con Gusto**, with Taste.

**Coro**, Chorus.

**Crescendo**, increasing.

**Contra-bafso**, Double Bafs.

**Da Capo**, to the Beginning of the Movement.

**Da Capo fino all' Fine**, - {to the Beginning  
till the End.

**Dolce**, Soft.

**Diminuendo**, decreasing.

**Duetto**, - {a piece of Music for two Voices  
or two Instruments.

**Efprefivo** with exprefion.

**Extempore**, playing from fancy.

**Fandango**, in the Spanish ftyle or a Spanish Dance

**Forte**, Loud.

**piu Forte**, Louder.

**Fortifsimo**, very Loud.

**Fuga**, a Fugue.

**Fugato**, in the ftyle of a Fugue.

**Fine**, the end.

**Finito**, ended.

**Finale**, {the last Movement of a piece of Music,  
in general lively.

**Grave**, very Slow.

**Giga**, in the gig ftyle in  $\frac{6}{8}$ .

**Largo**, very Slow.

**Larghetto**, not fo flow as Largo.

**Lento**, Slow.

**poco Lento**, a little Slow.

**Lentamente**, the fame as poco Lento.

**Legato**, Sluring the Notes.

**Legature**, - {Binding Notes what is also  
called Sincopation.

**Maestoso**, with Majesty.

**Maggiore**, in a Major Key.

**Minore**, in a Minor Key.

**Mezzo forte**, not too loud, and fofter.

**Moderato**, with moderation.





**con Moderazione**, with Moderation.  
**Obligato**, a Solo Part.  
**Ottava**, an Octave.  
**Ottava alta**, an Octave higher.  
**Ottava bassa**, an Octave lower.  
**Piano**, Soft.  
**Pianissimo**, very Soft.  
**Piano forte**, - {an Instrument to express music soft and loud.  
**Pizzicato**, pinching the String with one finger.  
**Primo**, first.  
**Poloneze, or Polonaise**, a Polish Dance.  
**da Prima**, as the first strain.  
**Preludio**, a Prelude.  
**Primo Violino**, 1<sup>st</sup> Violin.  
**Presto**, very quick.  
**Prestissimo**, extremely quick.  
**Quartetto**, - {a Piece of Music for four Voices, or four Instruments.  
**Quintetto**, - {ditto for five Voices, or five Instruments.  
**Rallentando**, decreasing the Time.  
**Ritornello**, Symphony of a Song. &c.  
**Rinforzo**, increasing.  
**Rinforzando**, increasing the sound.  
\* **Rondeau**, - {a Piece of Music returning to the 1<sup>st</sup> Strain or ending with the first Subject. that word is French  
**all' Rondo**, return to the 1<sup>st</sup> Strain as before.  
**Sextetto**, - {a Piece of Music for six voices or for six Instruments.  
**Solo**, - {a Piece of Music for one Instrument whilst the Bass accompanies.  
**Sonata**, - {the same as Solo either for one, two or more Instruments.

**Sostenuto**, sustain the notes.  
**Staccato**, - {playing smart or short notes either loud or soft.  
**Smorzando**, - {ending softer or decreasing the sound.  
**Scherzo**, very lively.  
**Spirituoso**, with Spirit.  
**Tasto Solo**, - {an holding note in the Bass, without Chords, whilst the Melody is going on.  
**Thema, or Tema**, - {the Theme or Subject, or an Air for Variations.  
**Tempo di Minuetto**, Minuet Time.  
**Tempo di Prima**, as the 1<sup>st</sup> Time.  
**a Tempo**, in Time.  
**Tempo di Polonaise, or Poloneze**, in the Polish Style.  
**Terzetto**, - {for three Voices or three Instruments.  
**Trio**, the same as Terzetto.  
**Tremando**, trembling the notes.  
**Trillo**, a Shake.  
**Trillando**, shaking or with Shakes.  
**Violino**, Violin.  
**Violino obligato**, - {with Solos for the Violin.  
**Violino Principale**, ditto.  
**Viola**, tenor Violin.  
**Viola di gamba**, Bass Viol.  
**Violoncello**, Bass.

\* I had the pleasure, in 1763 (which is the first year I came to England) to Compose the first Rondeau with stops, from which the present Style of Rondeau in music has been adopted in Europe; this idea was given me in Paris in 1762 in a conversation which I had with the celebrated Author Diderot, who wished the Rondeau in Poetry was imitated in Music.




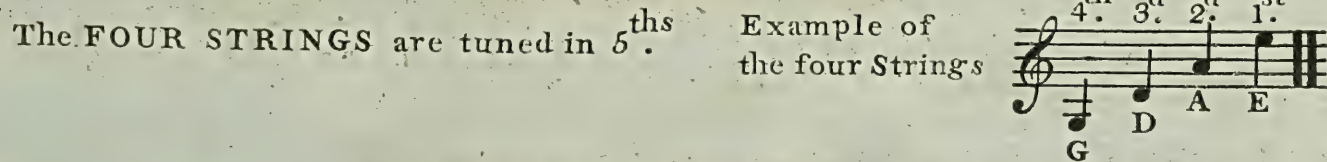
# Principal Rules *or* Rudiments of Music for the VIOLIN

To know well the Notes, you must learn the GAMUT by heart; observing on what Line, or in what Spaces they stand.

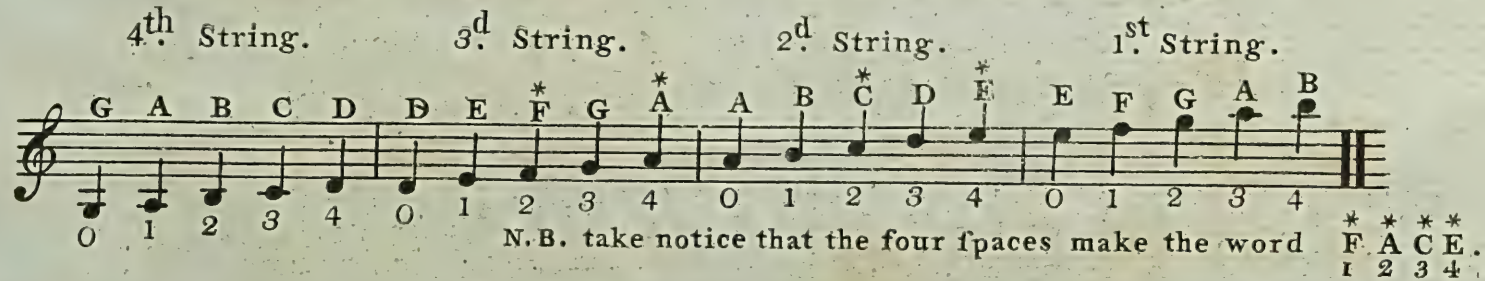
of The five Lines and The four Spaces.



The TREBLE CLIFF made use of for the VIOLIN stands on the 2<sup>d</sup>. Line, thus 



The Gamut or Scale of Music for the Violin on the Four Strings.



Three Characters are made use of in Music, a # Sharp, a b Flat, and a natural. The # Sharp serves to raise the Note half a Note higher; The b Flat, to lower the Note half a Note lower; and the natural to bring back the Note to its natural state as before the Sharp or Flat altered it.

The Seven Sharps are F C G D A E B. look back these, you will find the Seven Flats B E A D G C F.

a double Sharp thus X, or thus ##, raises the note two half notes higher.







These four last Shifts (viz. E, F, G, & A,) are called thus, the Shift of E, of F, of G, & of A, taking these names from the last note on the first String with the little finger.

N. B. To play well on the Violin, and to be master of the Finger board, it is necessary to remember well the place and the fingering of each note on these four different Strings, and on these different Shifts.

The Student is advised to peruse the following Examples, and to play them often, rather than playing tunes by ear or memory, being the only true way to become proficient, and to read music at Sight.

### Of Time

Nothing is more difficult in music than playing in Time, of which there are three sorts, viz. Common Time, Triple Time, and Mixed Time.

1 Common Time is known by C for Slow,  $\phi$  for quicker, and  $\frac{2}{4}$  for half Common Time.

2 Triple Time is known by  $\frac{3}{2}$ ,  $\frac{3}{4}$  and  $\frac{3}{8}$

3 Mixed Time is known by  $\frac{12}{8}$ ,  $\frac{6}{8}$ ,  $\frac{6}{4}$ ,  $\frac{9}{4}$ ,  $\frac{9}{8}$  &c.

To understand these different figures divide a Round Note thus,

the Semibreve  $\bigcirc$

divided in two, thus  $\phi$  is two halves or two notes

called Minims  $\text{2 } \text{9 } \text{9}$

divided in four, thus  $\bigcirc$  and put a note called a Crochet

in each quarter is 4 Crochets  $\text{4 } \text{P } \text{P } \text{P } \text{P}$  each of them is the 4<sup>th</sup> part of the Semibreve

8 notes called quavers, thus  $\text{8 } \text{V } \text{V } \text{V } \text{V } \text{V } \text{V } \text{V } \text{V}$  each quaver is an eighth part of the Semibreve.

thus  $\frac{2}{4}$  is two fourths of a Semibreve, which are 2 Crochets  $\text{2 } \text{J } \text{J}$


$\frac{3}{2}$  is three Minims thus  $\text{3 } \text{9 } \text{9 } \text{9}$

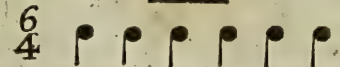
$\frac{3}{4}$  is three fourths of a Semibreve which are three Crochets thus  $\text{3 } \text{4 } \text{P } \text{P } \text{P}$


$\frac{3}{8}$  is three eighths of a Semibreve, viz. 3 quavers, thus  $\text{3 } \text{8 } \text{V } \text{V } \text{V}$


$\frac{12}{8}$  is twelve quavers, thus  $\text{12 } \text{8 } \text{V } \text{V } \text{V } \text{V } \text{V } \text{V } \text{V } \text{V } \text{V } \text{V } \text{V } \text{V}$



$\frac{6}{8}$  is Six quavers, thus  $\frac{6}{8}$  

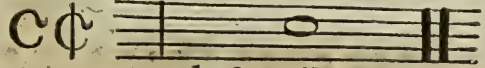
$\frac{6}{4}$  is Six Crochets, thus  $\frac{6}{4}$  

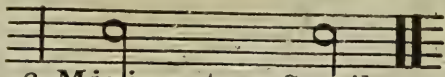
$\frac{9}{4}$  is Nine Crochets, thus  $\frac{9}{4}$  

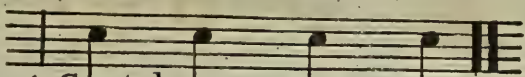
$\frac{9}{8}$  is Nine quavers, thus  $\frac{9}{8}$  


The Two Columns of Common Time and Triple Time are as follow.


### Common Time


**C**  1 Semibreve

 2 Minims to a Semibreve

 4 Crotchets to a Semibreve  
2 to a Minim

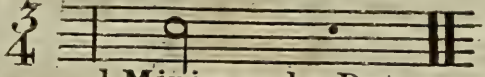
 8 Quavers to a Semibreve  
4 to a Minim  
2 to a Crotchet


 16 Semiquavers to a Semibreve  
8 to a Minim  
4 to a Crotchet  
2 to a Quaver


 32 Demisemiquavers to a Semibreve  
16 to a Minim  
8 to a Crotchet  
4 to a Quaver  
2 to a Semiquaver


### Triple Time


as made use of in Modern Music is as follows.  
 $\frac{3}{4}$  - One MINIM and it's Dot equal to a Crotchet.  
3 CROTCHETS 6 QUAVERS 12 SEMIQUAVERS  
and 24 DEMI-SEMIQUAVERS.

$\frac{3}{4}$   1 Minim and a Dot equal to a Crotchet.


 3 Crotchets to a Minim and a Dot.  
2 to the Minim and 1 for the Dot.

 6 Quavers to a Minim and a Dot.  
4 to the Minim 2 to the Dot.

 12 Semiquavers to a Minim and a Dot.  
8 to the Minim 4 to the Dot.

 24 Demi-Semiquavers to a Minim and a Dot.  
16 to the Minim 8 for the Dot.

$\frac{3}{8}$  is half of  $\frac{3}{4}$   
 $\frac{3}{8}$  is as follows

$\frac{3}{8}$   1 Crotchet 3 Quavers 6 Semi. 12 Demsemi.



MIXED TIME  $\frac{6}{4}$   $\frac{6}{8}$   $\frac{12}{8}$   $\frac{9}{4}$   $\frac{9}{8}$   $\frac{9}{16}$

Examples of the Mixed Common and Triple Time.

1 dotted Semibreve   2 dotted Minims   2 Minims and 2 Crotchets   6 Crotchets   12 Quavers   24 Semiquavers

1 dotted Minim   2 dotted Crotchets   2 Crotchets and 2 Quavers   6 Quavers   12 Semiquavers   24 Demi-Semiquavers.

The Time marked  $\frac{12}{8}$  is the Double of that marked  $\frac{6}{8}$ . The mixed TRIPLE COMMON TIME marked  $\frac{9}{4}$   $\frac{9}{8}$  and  $\frac{9}{16}$  are feldom made use of in Modern Music.

A DOT is equal to half of the Note. The Dot to a SEMIBREVE is equal to a MINIM. The Dot after a MINIM is the value of a CROTCHET. &c. The Dot to a QUAVER is equal to a SEMIQUAVER. The Dot to a SEMIQUAVER is equal to a DEMI-SEMIQUAVER.

RESTS. There are certain marks called RESTS, which serve to count the Time when one part, or one hand is filent while the other is either Singing or Playing.

Example of Dots.

DOTS equal to a

Minim   Crotchet   Quaver   Semi-quaver   Demisemi-quaver

Example of Rests.

RESTS equal to a

Semibreve, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver.



### Practical Examples

Take notice that these Examples must be bowed exactly as they are marked, observing well the Slurs. Begin always with a down Bow when the piece of Music begins the BAR with a NOTE, either Semibreve, Minim, Crotchet, or Quaver, &c. &c. thus.

**Example 1**

down. up. d. up. d. up. d. u. d. u. d. u. d. u. d. up. d.

**Example 2**

down. up. d. up. d. up. d. up. d. u. d. u. d. u.

and begin up bow if the Minim, Crotchet or Quaver, is before the Bar, thus.

**Example 3**

up. down. up. up. d. up. up. d. u. d. u.

**Example 4**

up. down. up. d. u. d. u. d.

**5 PRELUDE in C.**

*Andante*

down. up. d. u. d. u. d. u. d. u. down. u. d. u. d. u. d. u. d. u. d. u. d. u.

**6 PRELUDE in C.**

*Allegro*

d. u. d. u.

d. u. d. u.



8

7 PRELUDE  
in G.

8 PRELUDE  
in G.

9 ANDANTE

10 RONDEAU  
Andantino

11 PRELUDE  
in D.



12 Adagio

13 Allegro

14 Allegro



15 Allegretto

fall Shift

16 Tempo di Minuetto

Fine

17 PRELUDE in A Andante

Da Capo

18 Allegretto



Maestoso

19 God save the Queen  
a MARCH

Musical notation for the first staff of 'God save the Queen', featuring a treble clef, key signature of two sharps (F# and C#), and a common time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. Fingering numbers 4, 4, 4, and 4 are written below the first four notes. The staff concludes with a double bar line and repeat dots.

Musical notation for the second staff of 'God save the Queen', continuing the melody with various note values and rests. A fermata is placed over the final note of the staff.

Chorus

Musical notation for the third staff of 'God save the Queen', labeled 'Chorus'. It begins with a fermata and a dynamic marking of *ff* (fortissimo). The melody continues with quarter and eighth notes, ending with a double bar line and repeat dots.

20 Allegretto

Musical notation for the first staff of 'Allegretto', featuring a treble clef, key signature of two sharps, and a 3/4 time signature. The melody is characterized by eighth-note patterns. Fingering numbers 3, 3, 1, 4, 2, 2, 4, 0 are written below the notes.

Musical notation for the second staff of 'Allegretto', continuing the eighth-note melody. Fingering numbers 2, 0, #1, 1, 3, 0 are written below the notes.

Musical notation for the third staff of 'Allegretto', featuring a fermata and a dynamic marking of *lr* (lento ritardando). Fingering numbers 1, 2, 1, 0 are written below the notes.

Musical notation for the fourth staff of 'Allegretto', continuing the eighth-note melody. Fingering numbers 1, 2, 2, 1, 0, 1, 2, 2, 0 are written below the notes.

Musical notation for the fifth staff of 'Allegretto', featuring a fermata and a dynamic marking of *lr*. Fingering numbers 1, 2, 2, 1, 0, 1, 2, 2, 0 are written below the notes.

21 PRELUDE in F.  
Andante con moto

Musical notation for the first staff of 'Prelude in F', featuring a treble clef, key signature of one flat (F), and a common time signature. The melody consists of quarter notes and eighth notes. A fermata is placed over the final note of the staff.

Musical notation for the second staff of 'Prelude in F', continuing the melody with eighth-note patterns. Fingering numbers 4, 3, 2, 1, 4, 3, 2, 1, 2, 4, 3, 2, 1, 4 are written below the notes.

half Shift



22 Tempo di Minuetto

Handwritten musical score for Minuetto, measures 1 through 10. The music is in 3/4 time and features a melodic line with various ornaments (trills, mordents) and fingerings (1, 2, 3, 4). The key signature has one flat (B-flat).

23 MARCH *Maestoso*

Handwritten musical score for March, measures 1 through 4. The music is in 2/4 time and features a rhythmic melody with accents and ornaments. The tempo marking is *Maestoso*. The key signature has one flat (B-flat).

24 Allegro

Handwritten musical score for Allegro, measures 1 through 4. The music is in 2/4 time and features a rhythmic melody with accents and ornaments. The tempo marking is *Allegro*. The key signature has one flat (B-flat). The piece concludes with a double bar line and the word "Fine".

Da Capo



25 PRELUDE in B.  
Andante Maestoso

26 PRELUDE in B  
Allegretto

27 Tempo di Polonaise



28 Adagio  
in Eb

29 Andante

30 PRELUDE in Eb



31 RONDEAU Allegretto

3 2 1  
full Shift

4 3

full Shift

half Shift

2

3 2 3 4 3 2 4

4

Da Capo

full Shift

1 3 2 + 2

1 1 2

E Shift

4 1

E Shift

1 2 4 2 4 3

1 2 1 3

Fine



32 PRELUDE in E#

Down up D      2 E Shift

33 Adagio in E#

Cres. e diminuendo      3 full Shift

34 Maestoso



This page of handwritten musical notation contains ten staves of music. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and a time signature of 4/4. The music is characterized by frequent slurs and grace notes (marked 'hr').

Key annotations and markings include:

- Staff 2:** The instruction "Down up" is written below the staff.
- Staff 6:** The instruction "half Shift" is written below the staff, followed by the letters "D u" and "D u" under specific notes.
- Staff 7:** The numbers "1 2 3" are written below the staff.
- Staff 8:** The numbers "2 1" are written below the staff.
- Staff 9:** The numbers "1 2" are written below the staff.

The notation also features various fingering numbers (1, 2, 4) and other musical symbols such as repeat signs and dynamic markings.



Examples in the Minor Keys.

N. B. the 6<sup>th</sup> and 7<sup>th</sup> note of the Key being Sharp in the Octave ascending mark'd ++ and Natural descending.

35 Andante  
in A with the  
Minor 3<sup>d</sup>

The musical score consists of eight staves of music in treble clef, 3/4 time, with a key signature of one sharp (F#). The piece is marked 'Andante'. The notation includes various rhythmic values, slurs, and fingering numbers (1-4). Specific performance instructions are provided: '1 full Shift' appears on the first and second staves; 'E Shift' is noted on the sixth staff; and 'full Shift' is noted on the seventh staff. The score concludes with a double bar line and repeat dots on the eighth staff.



in E with the Minor 3<sup>d</sup>

36 Allegro  
Moderato

passing from the half Shift to the E-Shift.

E-Shift. to the G-Shift.

passing from the full Shift to the F-Shift.

E-Shift.



in B. with the Minor 3<sup>d</sup>

full shift

37 Allegretto

The musical score is written on ten staves in a single system. The key signature is B major (two sharps: F# and C#). The time signature is 12/8. The piece is marked 'Allegretto' and 'full shift'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are numerous slurs and accents throughout. Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes have a '3' above them, possibly indicating a triplet or a specific fingering. The piece concludes with a double bar line and a fermata over the final note.







CAPRICCIO 2<sup>do</sup> in D. with the Minor 3<sup>d</sup>

39 Allegretto

6 # 4 3 6 full Shift

4 0 1 4 # full Shift

1 1 2 1 1 2 0 2 1 3

6 4 4 4

Andante

1 3 4 4 1 full Shift

0 0 3 4 1

full Shift

piu Allegro

Segue

Segue arpeggiato

4 2 1 3 1 0 0 1 0 2 4 # 4 # 6 full Shift

Segue arpeggiato

1 4 1 4 1 4 1 4 1 4 # 1 4 1 4 all suo loco running Shake

Segue crescendo

Sustain the last D and F as long as the length of the Bow will admit of.



CAPRICCIO 3<sup>ZO</sup> in G. with the Minor 3<sup>d</sup>

40 Andantino

The musical score consists of ten staves of music. The first staff is marked '40 Andantino' and begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The music features a series of eighth and sixteenth notes, with some triplets and slurs. The second staff includes the instruction 'full Shift' and contains a complex sequence of sixteenth notes with fingerings (1, 3, 2, 1, 4) and a triplet of sixteenth notes (1, 4, 1, 4, 1, 4). The third staff is marked 'all' loco' and includes an octave sign '8va'. The fourth staff is marked 'Andante' and contains a section with a key signature change to two sharps (D major). The fifth staff is marked 'all' loco' and includes an octave sign '8va'. The sixth staff is marked 'on the 2<sup>d</sup> String' and contains a section with a key signature change to one sharp (G major). The seventh staff is marked 'Adagio' and contains a section with a key signature change to one flat (F major). The eighth staff is marked 'Tempo di Prima' and contains a section with a key signature change to one sharp (G major). The ninth staff is marked 'half Shift' and contains a section with a key signature change to one flat (F major). The tenth staff is marked 'arpeggio' and contains a section with a key signature change to one flat (F major).



CAPRICCIO 4<sup>to</sup> in C. with the Minor 3<sup>d</sup>

41 Allegretto

The musical score consists of eight staves of music. The first staff is marked '41 Allegretto' and features a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. It contains a series of sixteenth-note runs with slurs and fingerings. Annotations include '4 full Shift' and 'E Shift'. The second staff continues the sixteenth-note runs with slurs and fingerings (1 2 3, 1 2 3, 2 2 3, 1 2 3). The third staff has a 'full Shift' annotation and includes a '4' above a note. The fourth staff has a '4' below a note and a '2' above a note. The fifth staff has a '1 2' above a note and a '4' below a note. The sixth staff is marked 'C. Major.' and 'Adagio', with a '1 2' above a note. The seventh staff is marked 'Andantino' and includes a '3' above a note. The eighth staff is marked 'Fine' and includes a '4' below a note and a '3 4 4 4' below a note. The score concludes with a double bar line and a fermata.







CAPRICCIO 3<sup>to</sup> in F. with the Minor 3<sup>d</sup>

42 Adagio

21

molto Allegro

8va

all' loco



This page of handwritten musical notation contains ten staves of music. The first six staves are in a treble clef with a key signature of two sharps (F# and C#). The seventh staff begins with the tempo marking "Adagio" and a change in key signature to two flats (Bb and Eb). The eighth staff includes the instruction "half Shift" and the number "3". The ninth staff is marked "Cadenza" and features a double bar line. The tenth staff concludes with a final chord and a fermata. Various fingering numbers (1, 2, 3, 4) and slurs are present throughout the score.



Introduction to the 6<sup>th</sup> CAPRICCIO.

43 Adagio  
E. Maggiore

The musical score is written for violin and piano. It consists of three systems of music. The first system includes the following annotations: *legato* above the violin staff, *Staccato* below the violin staff, and *pizzicato* below the piano staff. The second system continues the piece. The third system is marked *Cadenza* above the violin staff and *col arco* below the piano staff. The tempo marking *piu Adagio* appears at the end of the third system. The score includes various musical notations such as slurs, accents, and fingering numbers (1-4) for both hands.



1 *tr* 4 2 4 1 *tr* 4 2

4 3 2 1 *pizzicato*

4 2 2 3 6 6 2

1 *Cadenza* 4 *col arco* **Segue la Fuga.**



FUGA

Minore

Allegro Moderato

half Shift

This musical score is for a fugue in G minor, 3/4 time, marked 'Allegro Moderato'. The piece is in a minor key, as indicated by the 'Minore' label and the key signature of one sharp (F#) and two flats (C, G). The score is written for piano and consists of six systems of two staves each (treble and bass clef). The first system includes the tempo and key signature markings. The second system contains the instruction 'half Shift', which likely refers to a change in fingering or a shift in the left hand. The score is heavily annotated with fingering numbers (1-4) and includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte). The piece concludes with a final cadence in the bass clef staff of the sixth system.



First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic. The right hand contains a melodic line with several trills and slurs, while the left hand provides a steady accompaniment. Fingerings are indicated by numbers 1 through 6.

Second system of musical notation. Continuation of the first system. The right hand features more complex melodic passages with slurs and trills. The left hand continues with a consistent accompaniment pattern.

Third system of musical notation. The right hand has a section marked "arpeggio" with a slur over a series of chords. The left hand continues with its accompaniment. The system concludes with a fermata over the final notes.

Fourth system of musical notation. The right hand continues with melodic lines, including some slurs and trills. The left hand maintains the accompaniment. The system ends with a fermata.

Fifth system of musical notation. The right hand begins with a melodic line, followed by a section marked "Adagio" with a fermata. This is followed by a section marked "Grave" with a fermata. The left hand continues with its accompaniment throughout. The system ends with a double bar line.



CAPRICCIO 6<sup>to</sup> in E. with the Major 3<sup>d</sup>

4/4 Allegro



8<sup>va</sup>

6 6

1 2 1 2 1 2 1 2 1 2

1 1 2 1 1 2 1

1 2 1 1 2 1

1 4 1 4 1







This page of handwritten musical notation, numbered 35, contains six systems of music. Each system consists of a treble clef staff and a bass clef staff, both in a key signature of two sharps (F# and C#). The music is written for guitar, as evidenced by the presence of natural harmonics (marked '0') and specific fingering instructions (numbers 1-4) placed above or below notes. The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, and rests. The first system begins with a half rest in the bass staff and a half note in the treble staff. The second system features a complex treble staff with many beamed notes and a bass staff with a steady eighth-note accompaniment. The third system continues with intricate treble staff patterns and a bass staff with occasional rests. The fourth system shows a treble staff with a mix of eighth and sixteenth notes and a bass staff with a consistent eighth-note line. The fifth system has a treble staff with a dense sequence of notes and a bass staff with a similar eighth-note accompaniment. The sixth system concludes with a treble staff featuring a final chord and a half rest, and a bass staff with a few final notes and a half rest. The handwriting is clear and professional, typical of a composer's manuscript.







*J. Windsor*

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M A D E E A S Y:

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*PRACTICAL RULES* for finding & applying its Various *CHORDS* with little Trouble;

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*NICOLO PASQUALI.*

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XII Overtures and Symphonies, in parts, .....	15



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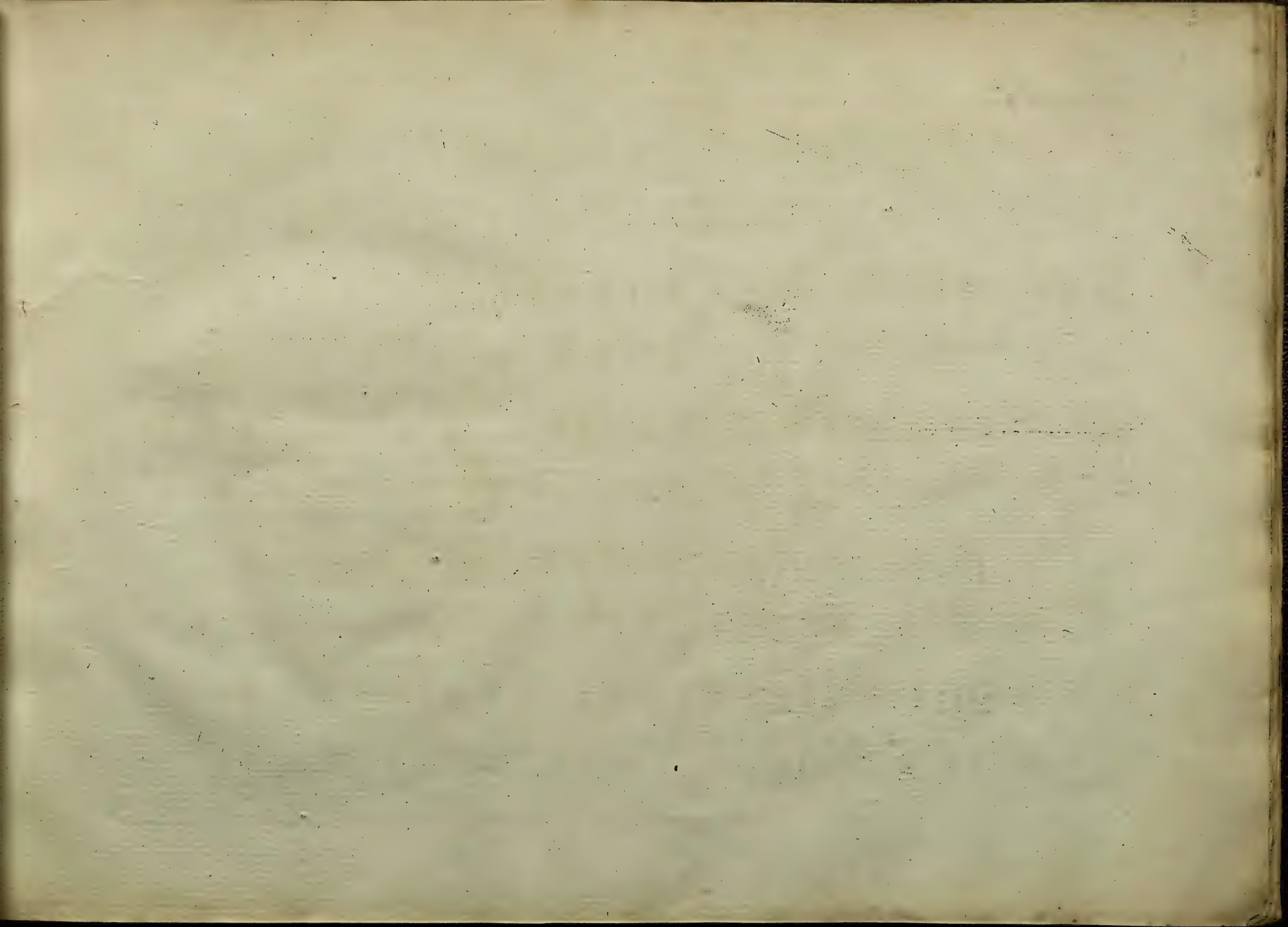
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Faint, illegible text, likely bleed-through from the reverse side of the page. The text is arranged in several paragraphs, with some lines appearing as distinct headings or sub-sections. The overall appearance is that of a dense, handwritten or typed document.

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Lesson I, or general Prelude

Sheet music for Lesson I, or general Prelude, Plate 1. The page contains ten systems of music, each with a right-hand and left-hand part. The right-hand part is in treble clef, and the left-hand part is in bass clef. The key signature has one flat (B-flat), and the time signature is common time (C).

The systems are numbered 1 through 10. System 1 includes the instruction "omit of all right hand" above the right-hand staff. System 2 includes the instruction "Bass or left hand" above the left-hand staff. System 3 includes the instruction "Bass or left hand" above the left-hand staff. System 4 includes the instruction "Bass or left hand" above the left-hand staff. System 5 includes the instruction "Bass or left hand" above the left-hand staff. System 6 includes the instruction "Bass or left hand" above the left-hand staff. System 7 includes the instruction "Bass or left hand" above the left-hand staff. System 8 includes the instruction "Bass or left hand" above the left-hand staff. System 9 includes the instruction "Bass or left hand" above the left-hand staff. System 10 includes the instruction "Bass or left hand" above the left-hand staff.

Each system contains musical notation with various symbols, including notes, rests, and fingerings. The right-hand part often features chords and arpeggios, while the left-hand part features a steady bass line with occasional chords. The notation includes various symbols such as asterisks, numbers, and clefs.

Write the same Lesson without the Chords in Plate XIII



THE  
**AUTHOR'S ADDRESS**  
 TO THE  
**LEARNERS.**

AS the following practical rules have been of considerable use to many of my own scholars, I think I serve the interest of music in general when I make them public. And if the method here laid down is carefully observed, I am confident this study will be found much easier than is commonly imagined.

It was the advice of a noted painter to his pupils—*Nulla dies sine linea*: The like advice I beg leave to address to you—*Let no day pass without some practice.*

And though this book doth not pretend to teach either the theory or the refined elegance of thorough-bass, yet I flatter myself, that, if diligently perused, it may prove a good introduction to both.

A The

Plate II contains several staves of musical notation. The notation includes notes, rests, and asterisks. Some staves have a treble clef and others a bass clef. The notation is arranged in a series of pairs, with the top staff of each pair having a treble clef and the bottom staff having a bass clef. The notation is written in a style typical of 18th-century music manuscripts.

(11) instead of this play thus

(12) instead of this play thus

(13) instead of this play thus



Flute 1

Le

Handwritten musical score for Flute 1, page 2. The score is written in treble and bass clefs with a key signature of one flat. It consists of ten numbered exercises (1-10) for both right and left hands. Exercises 1-4 are simple scales. Exercises 5-7 are chords with fingerings. Exercise 8 is a scale with fingerings. Exercises 9-10 are chords with fingerings. Exercise 10 includes a note marked with an asterisk and the instruction "instead of this Play this".

Vid

The rules and lessons being placed in that order which tends most to the ready progress of learners, I must likewise entreat, that you never proceed to a new lesson till you are so far masters of what is past, that you not only understand how it ought to be performed, but are yourselves able to perform it with ease, and above all in just and equal time.

THOROUGH



# THOROUGH-BASS

MADE EASY, &c.

The Figures above the Notes explained, with Directions how to use them.

**T**HOROUGH-BASS is performed by adding to the notes of the bass such chords as properly belong to them; so that, while the left-hand plays the bass-note, the right-hand at the same time plays three or four different notes along with it; not successively, but together and at once: And from this combination of sounds results what is called harmony.

But, as it would always be difficult, and often impossible, to guess at the precise chords which the composer intends should accompany the various notes of the bass, without comparing that bass with its treble, and other parts designed to be played or sung with it, as a remedy for this, figures have been introduced; which, being placed directly above

Plate II

The musical notation on the right page, labeled 'Plate II', consists of several systems of staves. Each system typically includes a treble clef staff with notes and figures (marked with asterisks) placed above them, and a bass clef staff with notes below. The figures are small numbers (0, 1, 2, 3, 4, 5) indicating fingerings or chord positions. Some systems include alternative chord suggestions, such as '(1) instead of this play thus' and '(2) instead of this play thus', with corresponding musical notation for the alternatives. The notation is arranged in a vertical sequence, with some systems ending in double bar lines.







sharps or flats, for which there is no occasion in the present case.

Having thus made sure of the first or lowest figure, namely 3, begin again at C, and, still reckoning it one, count upwards till you come to five, which brings you to G, the fifth to C, expressed by the middle figure 5, and let the first finger be prepared for striking that key: By these means two of the figures are secured, viz. 3 (4). Begin once more at C, and counting in the same manner eight notes upwards, the eighth will prove another C, the octave to the bass, expressed by the highest figure 8, and the fourth finger must be made ready for striking that key (5). When all the fingers are thus prepared, bring them down upon the keys equally and at once; and this is thorough-bass, viz. C with its common chord (6).

These three figures are not always played in the same order, but, as occasion requires, may be varied in three different ways, viz.

5th	3d	3d
8ve	8ve	or 8ve
5th	or 5th	
3d		
	B	Let

Plate II

The musical notation on the right page, labeled 'Plate II', consists of several systems of staves. The first system shows a sequence of chords with fingerings (1-5) and asterisks above them. The second system shows a similar sequence with a '4' below the first note. The third system shows a sequence of chords with fingerings and asterisks. The fourth system shows a sequence of chords with fingerings and asterisks. The fifth system shows a sequence of chords with fingerings. The sixth system shows a sequence of chords with fingerings. The seventh system shows a sequence of chords with fingerings. The eighth system shows a sequence of chords with fingerings. The ninth system shows a sequence of chords with fingerings. The tenth system shows a sequence of chords with fingerings. The eleventh system shows a sequence of chords with fingerings. The twelfth system shows a sequence of chords with fingerings. The thirteenth system shows a sequence of chords with fingerings. The fourteenth system shows a sequence of chords with fingerings. The fifteenth system shows a sequence of chords with fingerings. The sixteenth system shows a sequence of chords with fingerings. The seventeenth system shows a sequence of chords with fingerings. The eighteenth system shows a sequence of chords with fingerings. The nineteenth system shows a sequence of chords with fingerings. The twentieth system shows a sequence of chords with fingerings. The twenty-first system shows a sequence of chords with fingerings. The twenty-second system shows a sequence of chords with fingerings. The twenty-third system shows a sequence of chords with fingerings. The twenty-fourth system shows a sequence of chords with fingerings. The twenty-fifth system shows a sequence of chords with fingerings. The twenty-sixth system shows a sequence of chords with fingerings. The twenty-seventh system shows a sequence of chords with fingerings. The twenty-eighth system shows a sequence of chords with fingerings. The twenty-ninth system shows a sequence of chords with fingerings. The thirtieth system shows a sequence of chords with fingerings. The thirty-first system shows a sequence of chords with fingerings. The thirty-second system shows a sequence of chords with fingerings. The thirty-third system shows a sequence of chords with fingerings. The thirty-fourth system shows a sequence of chords with fingerings. The thirty-fifth system shows a sequence of chords with fingerings. The thirty-sixth system shows a sequence of chords with fingerings. The thirty-seventh system shows a sequence of chords with fingerings. The thirty-eighth system shows a sequence of chords with fingerings. The thirty-ninth system shows a sequence of chords with fingerings. The fortieth system shows a sequence of chords with fingerings. The forty-first system shows a sequence of chords with fingerings. The forty-second system shows a sequence of chords with fingerings. The forty-third system shows a sequence of chords with fingerings. The forty-fourth system shows a sequence of chords with fingerings. The forty-fifth system shows a sequence of chords with fingerings. The forty-sixth system shows a sequence of chords with fingerings. The forty-seventh system shows a sequence of chords with fingerings. The forty-eighth system shows a sequence of chords with fingerings. The forty-ninth system shows a sequence of chords with fingerings. The fiftieth system shows a sequence of chords with fingerings. The fifty-first system shows a sequence of chords with fingerings. The fifty-second system shows a sequence of chords with fingerings. The fifty-third system shows a sequence of chords with fingerings. The fifty-fourth system shows a sequence of chords with fingerings. The fifty-fifth system shows a sequence of chords with fingerings. The fifty-sixth system shows a sequence of chords with fingerings. The fifty-seventh system shows a sequence of chords with fingerings. The fifty-eighth system shows a sequence of chords with fingerings. The fifty-ninth system shows a sequence of chords with fingerings. The sixtieth system shows a sequence of chords with fingerings. The sixty-first system shows a sequence of chords with fingerings. The sixty-second system shows a sequence of chords with fingerings. The sixty-third system shows a sequence of chords with fingerings. The sixty-fourth system shows a sequence of chords with fingerings. The sixty-fifth system shows a sequence of chords with fingerings. The sixty-sixth system shows a sequence of chords with fingerings. The sixty-seventh system shows a sequence of chords with fingerings. The sixty-eighth system shows a sequence of chords with fingerings. The sixty-ninth system shows a sequence of chords with fingerings. The seventieth system shows a sequence of chords with fingerings. The seventy-first system shows a sequence of chords with fingerings. The seventy-second system shows a sequence of chords with fingerings. The seventy-third system shows a sequence of chords with fingerings. The seventy-fourth system shows a sequence of chords with fingerings. The seventy-fifth system shows a sequence of chords with fingerings. The seventy-sixth system shows a sequence of chords with fingerings. The seventy-seventh system shows a sequence of chords with fingerings. The seventy-eighth system shows a sequence of chords with fingerings. The seventy-ninth system shows a sequence of chords with fingerings. The eightieth system shows a sequence of chords with fingerings. The eighty-first system shows a sequence of chords with fingerings. The eighty-second system shows a sequence of chords with fingerings. The eighty-third system shows a sequence of chords with fingerings. The eighty-fourth system shows a sequence of chords with fingerings. The eighty-fifth system shows a sequence of chords with fingerings. The eighty-sixth system shows a sequence of chords with fingerings. The eighty-seventh system shows a sequence of chords with fingerings. The eighty-eighth system shows a sequence of chords with fingerings. The eighty-ninth system shows a sequence of chords with fingerings. The ninetieth system shows a sequence of chords with fingerings. The ninety-first system shows a sequence of chords with fingerings. The ninety-second system shows a sequence of chords with fingerings. The ninety-third system shows a sequence of chords with fingerings. The ninety-fourth system shows a sequence of chords with fingerings. The ninety-fifth system shows a sequence of chords with fingerings. The ninety-sixth system shows a sequence of chords with fingerings. The ninety-seventh system shows a sequence of chords with fingerings. The ninety-eighth system shows a sequence of chords with fingerings. The ninety-ninth system shows a sequence of chords with fingerings. The hundredth system shows a sequence of chords with fingerings.







Also a sharp, a flat, or a natural, over the bass-note, without any other figure, describes common chord, with this addition, that the third shall be sharp, flat, or natural, according to the mark (8).

Of the first and second common Chord to each of the seven Notes of Music.

It is for expedition's sake that I call them first and second chords, instead of first and second way of common chords (9). The first is that which is naturally used to notes bearing this chord; the second is only brought in on some particular occasions, as hereafter shall be explained.

But, before we examine when the second chords are to be used, it is requisite to acquire a local memory of the first, and also a readiness of the fingers in playing them; for which purpose Lesson I. (vide Plate I.) is to be practised until the scholar plays it tolerably quick; and also it will be adviseable to play it as a kind of a general prelude before the other lessons, with a view of getting the habit of striking always the first chords, when no reason obliges to do otherwise.

And,

Plate II contains musical notation for the first and second common chords for each of the seven notes of music. The notation is organized into several systems, each with a treble and bass staff. Asterisks (\*) are placed above certain chords to indicate specific fingerings or positions. The notes are: C, D, E, F, G, A, and B. The notation includes chord symbols, fingerings (e.g., 1, 2, 3, 4, 5), and dynamic markings. At the bottom of the page, there are two specific examples of chord substitutions:

(1) instead of this play thus

(2) instead of this play thus



Plate 1

Le

thumb of the right hand

right hand (2)

left hand

Bass or left hand

Bass or left hand

Bass or left hand

(1) (2) (3) (4)

(5) (6) (7)

(8) 3 5 8 5 3 3 \* b b

1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup>

Chord Chord

(9)

1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup>

\*5 (10) instead of this Play this

With

And, as I suppose, that the unexperienced might be at a loss what fingers to apply to the chords, and to the notes of the bass, I have annexed, in this and a few other lessons, a small figure to each for his instruction; and from thence he may form an idea of the rest.

N. B. 0	} Hands for the	Thumb,
1		Fore finger,
2		Second finger,
3		Third finger,
4		Little finger.

When the scholar is become tolerably well acquainted with the way of fingering the chords and the bass-notes, it will be necessary to practise the same lesson without the help of looking to the chords above the notes, and peruse it as it is set in Plate XIII; which method must also be observed with regard to the other lessons, as soon as they are become a little familiar. Any doubt that arises concerning the chords, or the way of fingering them, may be easily solved by turning back a few leaves and viewing them again set at their full length.

When







Plate I

Le

(1) <sup>right hand</sup> (2) (3) <sup>3</sup> (4) <sup>5</sup>  
<sup>left hand</sup> <sup>Bass or left hand</sup> <sup>Bass or left hand</sup>

(5) (6) (7)

(8) 3 5 8 5 8 8 \* b b

Chord Chord 1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup>

(9)

1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup>

\*5 (10) *instead of this Play this*

Wid

where the highest notes are figured, we shall find that only C and D fall under this rule, both having their octave for their highest note.

The way to avoid this disallowance, is to alter one of these chords, so that the highest note may not be the octave.

Therefore, when C is found preceding or following D, instead of its first, its second chord must be played; by which the highest note of C's chord is changed from the octave to the third (10).

Lesson II. (in Plate II.) is a practice of this first rule. The \* over the chords points out such C's as precede or follow the D's, to which the second chord is applied instead of the first, and serves to distinguish them from those that are not near a D.

Of two consecutive or following Fifths, and how to avoid them.

This is the second disallowance in thorough-bass, viz. Not to play two chords following one another, whose highest







Plate 1

Le

(1) *right hand* (2) (3) 3 (4) 5  
*left hand* *Bass or left hand* *Bass or left hand*

(5) (5) (7)

(8) 3 5 8 5 8 5 \* b b

1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup>

(9)

1<sup>st</sup> 2<sup>d</sup> 1<sup>st</sup> 2<sup>d</sup>

\*5 (10) *instead of this Play this*

Wid

Note, That in the fourteenth bar of this lesson, though the sharp third and natural fifth are only marked to the first E, yet they are understood to be continued on the second also, it being a constant rule, that whatever figure, sharp, or flat, is marked above the first of any number of repeated notes, it is to be continued to them all, or till a new figure changes the chord.

PLATE II.

Of



Lesson II

Musical score for Lesson II, measures 1-12. The score is in two systems. The first system has two staves (treble and bass clef). The second system also has two staves. The music consists of chords and single notes with fingerings. Asterisks are placed above certain measures in both systems.

Lesson III

Musical score for Lesson III, measures 1-12. The score is in two systems. The first system has two staves (treble and bass clef). The second system also has two staves. The music consists of chords and single notes with fingerings. Asterisks are placed above certain measures in both systems. Handwritten annotations are present in the second system.

(11) instead of this play thus

(12) instead of this play thus (13) instead of this play thus



(14) *instead of thus, play thus* \*5 *instead of this* \*5 *play thus* \*5

Lesson IV

(15) *instead of this* \* *play thus* \*

(16) *instead of this* \* *or this* \* *play thus* \*

(17) *instead of this* \* *play thus* \*



Of rendering some Chords, more harmonious by their Places.

By this third rule, G when near C, and B when near E, are to have their second chord (14), being more harmonious this way than the other.

It might be expected that I should explain to the learner why these two chords, when near the others above-mentioned, are more harmonious in their second way than in their first; but I must reserve this and such other explanations for another work, where I mean to treat of the theory; for a few words would give no clear idea to a beginner of my meaning, and many would fill his mind with extraneous matters, only apt to perplex him; therefore at present it must be taken for granted.

Lesson IV. is the practice of this rule, in which B and G, when marked with the \*, are to have their second chords instead of their first.

D How

Musical notation for Plate IV, showing various chord progressions and fingerings. The notation includes treble and bass clefs, notes, rests, and asterisks marking specific chords. Some notes have finger numbers (1, 2, 3, 4) and some chords are marked with 'SS' or 'x5'.

*instead of this play*

(18) bad good bad good



(14) *instead of thus. play thus* *instead of this* *play thus*

(15) *instead of this* *play thus*

(16) *instead of this* *or thus* *play thus*

(17) *instead of this* *play thus*

### How to avoid skipping too much with the Chords.

This fourth rule is more the present contrivance of the performer in the action of playing, than the result of any stated precept that can be clearly given; the management of the chords being chiefly the consequence of the movement of the notes of the bass, which is so various, that rules for every change would be endless. However, we shall endeavour, by giving some examples, to put the practitioner in a way to help himself by his own application.

In order then to prevent skipping too much with the chords, care must be had, in the progression of a performance, to have always three bass-notes in view, viz. the one that was last played, the one that we are going to play, and the one that is to follow; and to manage the one we are going to play in such a manner, that the highest note of its chord shall not be distant from the highest note of the chord that went before it, nor of the one that is to come after; but every chord be, as it were, a kind of step to the following one (15).

N. B. Two chords are said to be distant, when the highest note of the one is four notes higher or lower than the highest note of the other.

Explanation



Explanation of the last Example.

According to the third rule, the G\*, because near C, ought to have its second chord; but, upon consideration that the following C must have its second chord also, as being near D, agreeable to the first rule, and that its chord happens to be its highest one, the playing G with its second, which is its lowest, would make a troublesome skip; and therefore, as an exception to the third rule, it must have its first chord, as at \*, which is the step from one to the other.

Let us look to the next example (16), where we shall see that the B\*, if taken with its second chord, as directed by the third rule, would skip from the preceding chord of C, and therefore it must be used in the way of a step, as at \*: But the following chord of E, though not quite distant from that of B, yet, by its place, proving not so harmonical as it could be wished, for that reason must be changed as at \*\*; so that we may infer, that when B and E are near each other, which generally happens, they are to be taken both high or both low; that is to say, when the one has the first chord the other is to have the second.

But

The musical notation on the right page consists of several systems of treble and bass clefs. The first system shows a sequence of chords with asterisks above them. The second system includes a handwritten note "instead of this play" pointing to a specific chord. The third system shows a sequence of chords with asterisks. The fourth system shows a sequence of chords with asterisks. The fifth system shows a sequence of chords with asterisks. The sixth system shows a sequence of chords with asterisks. The seventh system shows a sequence of chords with asterisks. The eighth system shows a sequence of chords with asterisks. The ninth system shows a sequence of chords with asterisks. The tenth system shows a sequence of chords with asterisks. The eleventh system shows a sequence of chords with asterisks. The twelfth system shows a sequence of chords with asterisks. The thirteenth system shows a sequence of chords with asterisks. The fourteenth system shows a sequence of chords with asterisks. The fifteenth system shows a sequence of chords with asterisks. The sixteenth system shows a sequence of chords with asterisks. The seventeenth system shows a sequence of chords with asterisks. The eighteenth system shows a sequence of chords with asterisks. The nineteenth system shows a sequence of chords with asterisks. The twentieth system shows a sequence of chords with asterisks. The twenty-first system shows a sequence of chords with asterisks. The twenty-second system shows a sequence of chords with asterisks. The twenty-third system shows a sequence of chords with asterisks. The twenty-fourth system shows a sequence of chords with asterisks. The twenty-fifth system shows a sequence of chords with asterisks. The twenty-sixth system shows a sequence of chords with asterisks. The twenty-seventh system shows a sequence of chords with asterisks. The twenty-eighth system shows a sequence of chords with asterisks. The twenty-ninth system shows a sequence of chords with asterisks. The thirtieth system shows a sequence of chords with asterisks. The thirty-first system shows a sequence of chords with asterisks. The thirty-second system shows a sequence of chords with asterisks. The thirty-third system shows a sequence of chords with asterisks. The thirty-fourth system shows a sequence of chords with asterisks. The thirty-fifth system shows a sequence of chords with asterisks. The thirty-sixth system shows a sequence of chords with asterisks. The thirty-seventh system shows a sequence of chords with asterisks. The thirty-eighth system shows a sequence of chords with asterisks. The thirty-ninth system shows a sequence of chords with asterisks. The fortieth system shows a sequence of chords with asterisks. The forty-first system shows a sequence of chords with asterisks. The forty-second system shows a sequence of chords with asterisks. The forty-third system shows a sequence of chords with asterisks. The forty-fourth system shows a sequence of chords with asterisks. The forty-fifth system shows a sequence of chords with asterisks. The forty-sixth system shows a sequence of chords with asterisks. The forty-seventh system shows a sequence of chords with asterisks. The forty-eighth system shows a sequence of chords with asterisks. The forty-ninth system shows a sequence of chords with asterisks. The fiftieth system shows a sequence of chords with asterisks. The fifty-first system shows a sequence of chords with asterisks. The fifty-second system shows a sequence of chords with asterisks. The fifty-third system shows a sequence of chords with asterisks. The fifty-fourth system shows a sequence of chords with asterisks. The fifty-fifth system shows a sequence of chords with asterisks. The fifty-sixth system shows a sequence of chords with asterisks. The fifty-seventh system shows a sequence of chords with asterisks. The fifty-eighth system shows a sequence of chords with asterisks. The fifty-ninth system shows a sequence of chords with asterisks. The sixtieth system shows a sequence of chords with asterisks. The sixty-first system shows a sequence of chords with asterisks. The sixty-second system shows a sequence of chords with asterisks. The sixty-third system shows a sequence of chords with asterisks. The sixty-fourth system shows a sequence of chords with asterisks. The sixty-fifth system shows a sequence of chords with asterisks. The sixty-sixth system shows a sequence of chords with asterisks. The sixty-seventh system shows a sequence of chords with asterisks. The sixty-eighth system shows a sequence of chords with asterisks. The sixty-ninth system shows a sequence of chords with asterisks. The seventieth system shows a sequence of chords with asterisks. The seventy-first system shows a sequence of chords with asterisks. The seventy-second system shows a sequence of chords with asterisks. The seventy-third system shows a sequence of chords with asterisks. The seventy-fourth system shows a sequence of chords with asterisks. The seventy-fifth system shows a sequence of chords with asterisks. The seventy-sixth system shows a sequence of chords with asterisks. The seventy-seventh system shows a sequence of chords with asterisks. The seventy-eighth system shows a sequence of chords with asterisks. The seventy-ninth system shows a sequence of chords with asterisks. The eightieth system shows a sequence of chords with asterisks. The eighty-first system shows a sequence of chords with asterisks. The eighty-second system shows a sequence of chords with asterisks. The eighty-third system shows a sequence of chords with asterisks. The eighty-fourth system shows a sequence of chords with asterisks. The eighty-fifth system shows a sequence of chords with asterisks. The eighty-sixth system shows a sequence of chords with asterisks. The eighty-seventh system shows a sequence of chords with asterisks. The eighty-eighth system shows a sequence of chords with asterisks. The eighty-ninth system shows a sequence of chords with asterisks. The ninetieth system shows a sequence of chords with asterisks. The ninety-first system shows a sequence of chords with asterisks. The ninety-second system shows a sequence of chords with asterisks. The ninety-third system shows a sequence of chords with asterisks. The ninety-fourth system shows a sequence of chords with asterisks. The ninety-fifth system shows a sequence of chords with asterisks. The ninety-sixth system shows a sequence of chords with asterisks. The ninety-seventh system shows a sequence of chords with asterisks. The ninety-eighth system shows a sequence of chords with asterisks. The ninety-ninth system shows a sequence of chords with asterisks. The hundredth system shows a sequence of chords with asterisks.

(18) bad good bad good

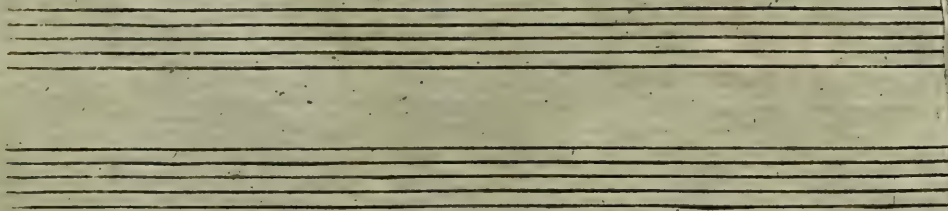


(14) *instead of thus, play thus* *5 instead of 5* *play thus*

(15) *instead of this* *play thus*

(16) *instead of this* *or thus* *play thus*

(17) *instead of this* *play thus*



But great care must be had in the management of stepping chords, that we may not transgress against the rules of two following octaves or fifths; for it would be better to commit a troublesome skip than to fall into such an error (17).

Annotations to the last Example.

If, in order to avoid the skip from the chord of C\* to the following E, we were to take C's first chord, as a step downward, we should transgress against the rule of two consecutive octaves, between that C and the D that went before it: Therefore, as C cannot be moved, E must have its second chord, as at \*: And as the second chord of B at \* occasions two octaves between it and the following C, it is customary in such a case to leave out the octave of C, and play to it only its 3d and 5th, as at \*.

It is hoped that the foregoing examples will be a sufficient guide to the practitioner how to conduct himself in similar cases.

Before we proceed, it will be proper to subjoin the following table, by way of a recapitulation of the three first rules, describing when the second chords are to be used.



Table of second common Chords. †

G when near	{ C F E E D E } is to have the second chord	To render it more harmonious.
F when near		To avoid two fifths.
C when near		To avoid two fifths.
B when near		To avoid two fifths.
		To avoid two eighths.
		To render it more harmonious.

In Lesson V. is collected all that has been observed in the above rules.

One \* denotes such second chords as are played according to the three first rules.

And two \* such as are introduced to avoid skips, agreeable to the fourth.

For the better understanding of this fourth rule, the passage that begins at the end of the eleventh bar is purposely accompanied two different ways, shewing that the second way should be preferred to the first.

There is still, in the fifth and sixth bars of this lesson, something material amongst the figures to be taken notice

† It is to be understood, that both notes (i. e. G and C, or G and F, &c.) are to be accompanied with their common chords: For if one has its common chord, and the other another kind of chord, then this table is needless.

E of;

The musical notation on the right page consists of several staves. The top two staves show a sequence of chords with asterisks and some notes marked with 'SS' or 'X5'. The third staff has a handwritten note: "instead of this play". Below this are more staves of musical notation, including a section with a treble clef and a bass clef, and a final section with a treble clef and a bass clef. The notation includes notes, rests, and asterisks indicating specific chord types.

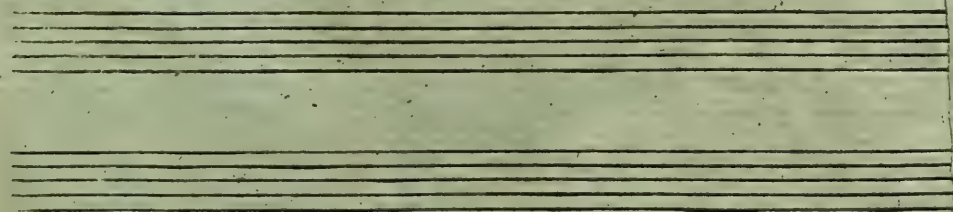


(14) *instead of thus, play thus* *instead of thus* *play thus*

(15) *instead of thus* *play thus*

(16) *instead of thus* *or thus* *play thus*

(17) *instead of thus* *play thus*



of; which is, that the fifth sharp is not marked over two of the F's (ss) as it is marked over the other: This defect is left on purpose to have an opportunity of shewing, that, notwithstanding the want of marking such sharp fifths, they must be played sharp; the ear not permitting them any other way.

The rule for a beginner will be this: When an accidental sharp happens to the third of a note of the bass that is already sharp, its fifth must be made sharp also; the extreme discord occasioned without it makes the composers think it superfluous to mark it.

Let them both be compared as at (18), where the ear will discover the difference.

N. B. As I suppose that by this time the practitioner has acquired something of a good habit of fingering the chords, I shall hereafter mark only the fingers to the under-notes of the chords, on a supposition that, knowing how to finger one, he will easily manage the others of himself; and therefore to those under-notes, that have this figure (1), the first finger is to be used; to all the rest, the thumb.

The bass notes will be continued to be fingered, as being a more complicated study.



Lesson

V

The musical score consists of six systems of piano accompaniment, each with a treble and bass clef staff. The notation includes chords, single notes, and fingerings (numbers 1-4). Handwritten annotations include asterisks (\*) above notes, 'SS' above notes, and the phrases 'instead of this' and 'thus' written in cursive. The first system includes a '1' above a note in the bass staff. The second system includes '0' above notes in the bass staff. The third system includes '0' above notes in the bass staff. The fourth system includes '0' above notes in the bass staff. The fifth system includes '0' above notes in the bass staff. The sixth system includes '0' above notes in the bass staff. The score concludes with a double bar line and repeat signs.

(18) bad good bad good



(13) *etc.*

Musical notation for exercise (13) left hand, featuring chords and accidentals.

Lesson VI

Musical notation for exercise (13) right hand, featuring a melodic line with fingerings and a bass line with fingerings.

(14) *etc.*

Musical notation for exercise (14) left hand, featuring chords and accidentals.

Musical notation for exercise (14) right hand, featuring a melodic line with fingerings and a bass line with fingerings.

(15) *etc.*

Musical notation for exercise (15) left hand, featuring chords and accidentals.

Musical notation for exercise (15) right hand, featuring a melodic line with fingerings and a bass line with fingerings.

Musical notation for exercise (16) left hand, featuring chords and accidentals.

Musical notation for exercise (16) right hand, featuring a melodic line with fingerings and a bass line with fingerings.

Musical notation for exercise (17) left hand, featuring chords and accidentals.

Musical notation for exercise (17) right hand, featuring a melodic line with fingerings and a bass line with fingerings.



Of three Chords, which are played by applying the common Chord of one Note to another Note, of which it is not a common chord.

1st. Of the Chord of the second.

When a note of the bass has 2,  $\frac{4}{2}$ , or  $\frac{6}{2}$  (various ways of marking this chord) we are to play with it the common chord of the note above it, which is the chord wanted (19).

2d. Of the Chord of the fourth and sixth.

To a note that has  $\frac{6}{4}$  or  $\frac{8}{4}$  the common chord of the fourth above it (20).

3d. Of the Chord of the sixth.

To a note that has 6,  $\frac{6}{3}$  or  $\frac{8}{3}$  the common chord of the third below it (21).

Remark. The first common chords will serve on every occasion, except when they are taken for the chord of the sixth on C and D, where the second are to be applied, on purpose to avoid the highest note of that chord to be the octave



Lesson VI

octave of the bass, which is not allowed but when it is used as a stepping chord.

In Lesson VI. the sixths on C and D are marked with the \*, to remind the scholar that their chords are taken from the second chords of their thirds below, except that marked \*\*, which is taken from the first, in order to avoid the skip that otherwise would happen: And the 6th on G at \* is also taken from a second chord, being more harmonious in that place than the other would be: Likewise the second common chord is taken at F \*\* for the same reason.

N. B. This stroke (—) across the figures means the same as a sharp.

Of two Chords which are played by adding another Note to the common Chord.

1st. Of the Chord of the seventh.

When a note has 7, 7<sup>♯</sup>, or 7<sup>♭</sup>, let its common chord be prepared, and the seventh added with a spare finger (22). The \* to B, D, and G, shews that the seventh is added to their second chords rather than the first.



2d. Of the Chord of the fifth and sixth.

When ♯ is marked over a note, its common chord must be prepared, and the sixth added with a spare finger (23). The \* to C and D shews the sixth to be added to their second chords, to prevent the octave from being the highest note of the chord, which is disallowed in this, as well as in the chord of the sixth.

In Lesson VII. the seventh to the C \* is rather added to its second chord than its first, to avoid the two consecutive octaves that otherwise would happen betwixt it and the following D.

The G \* has its second chord to avoid two fifths betwixt it and the F that precedes it, as the rules for avoiding two octaves or fifths extend to every other chord as well as the common.

The skip at \* is here tolerated, to avoid the two consecutive octaves between the C and D, which otherwise would happen.

PLATE VI.

F

Of

The musical score consists of two systems, (22) and (23). Each system has a treble and bass staff. System (22) shows chords with notes marked with asterisks and accidentals like ♭7. System (23) shows chords with notes marked with asterisks and accidentals like ♭5. The notation includes chord symbols like '7 added' and '6 added'.



Lesson VI

Of two other Chords, which may be easily found by the Help of the common Chord, viz. the Chord of the ninth, and the Chord of the fourth.

To a note having 9,  $\frac{9}{3}$ , or  $\frac{9}{2}$ , let its common chord first be prepared; then, by moving the finger that touches the key of the octave one note higher, it will found the ninth (24).

The \* to B shews that its ninth is drawn from its second chord instead of the first.

To a note having 4, or  $\frac{4}{2}$ , let its common chord be prepared, then the finger that touches the third must be moved one note higher, which then will be the fourth (25).

G and B, marked with the \*, have their fourths drawn from their second chords.

Lesson VIII. is chiefly for the practice of the two chords above, in which also it is to be observed, that the two G's, marked \*, have their second chord instead of their first, which is generally used whenever G follows D with the chord of the seventh, proving thereby more harmonious.

The chord on B, at \*, is taken differently from the one of the B preceding it, in order to introduce the note which

is



Lesson VII

The musical score is organized into five systems, each with a treble and bass staff. The notation includes various chords and melodic lines. Key annotations include:

- System 1:** Treble staff has asterisks above several chords. Bass staff has circled numbers 6, 5, 7, 6, 7, 6, 5, 7, 6, 5. A circled number (22) is present in the treble staff.
- System 2:** Treble staff has asterisks above several chords. Bass staff has circled numbers 6, 4, 7, 3, b7, 1, 6, 4, 7, 1, 6, 1, 7, 0, 6, 1. A circled number (23) is present in the treble staff.
- System 3:** Treble staff has asterisks above several chords. Bass staff has circled numbers 7, 6, 5, 6, 5, 7, b7, b7, 7, 7, 7. A circled number (23) is present in the treble staff.
- System 4:** Treble staff has asterisks above several chords. Bass staff has circled numbers 7, 7, 7, 6, 5, 7, 6, 5, 6, 5, 6, 5, b5. A circled number (23) is present in the treble staff.
- System 5:** Treble staff has asterisks above several chords. Bass staff has circled numbers 6, 5, 6, 5, 6, 4, 7. A circled number (23) is present in the treble staff.

Other annotations include the word "added" written above chords in the right-hand systems, and asterisks (\*) placed above various notes and chords throughout the score.



(24)

Musical notation for exercise (24) left hand, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes with slurs and accents. The bass line is a simple bass clef with quarter notes.

Lefson VIII

Musical notation for exercise (24) right hand, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes with slurs and accents. The bass line is a simple bass clef with quarter notes.

Musical notation for exercise (24) left hand continuation, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes with slurs and accents.

Musical notation for exercise (24) right hand continuation, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes with slurs and accents.

(25)

Musical notation for exercise (25) left hand, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes with slurs and accents.

Musical notation for exercise (25) right hand, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes with slurs and accents.

Musical notation for exercise (25) left hand continuation, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes with slurs and accents.

Musical notation for exercise (25) right hand continuation, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes with slurs and accents.

(26) *bad* *good*

Musical notation for exercise (26) left hand, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes with slurs and accents. The words "bad" and "good" are written below the notes.

Musical notation for exercise (26) right hand, featuring a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of quarter notes with slurs and accents.



is to be the ninth on the following C, being disallowed to strike a fourth or a ninth with a note that has not been heard in the chord before it: And it is for that reason that when the chord preceding a fourth or a ninth doth not happen to include the note that is to be it, such chord must be taken higher or lower as occasion requires. Vide Example (26).

Of the Daily Lesson.

Before we proceed any further, it is necessary to acquire a habit of performing readily the chord of the fourth in all the various keys of music †, being generally used in final closes ‡ throughout thorough-basses: For which purpose let the scholar practice the daily lesson (in Plate VIII.) at least once every day, until he is master of the thorough-bass.

It is of such extensive use, that the constant practising it, with a few more instructions, would almost suffice to play any easy thorough-bass; and therefore it is my opinion, that

† The word key has two different significations in music: Sometimes it means any one of the keys of a harpsichord; but here it signifies a certain predominant note in any piece of music, with which it generally begins, and always ends: So that of such a piece of music, in which A is the last note, it is said to be composed in the key of A, and so of the rest.

‡ A close in music is (like a *punctum* or full stop in writing) the end of some particular part of a movement, or the end of the whole. There are various kinds of closes, but the one here meant is distinguished from the rest by the notes of the bass rising a fourth, or falling a fifth to each other. The two last notes in every division in the daily lesson are final closes.

nothing

The musical notation in Plate VIII is organized into two main systems, labeled 'of F' and 'of G'. Each system consists of two staves: a treble clef staff and a bass clef staff. The 'of F' system shows chords in the treble staff and a corresponding bass line in the bass staff. The 'of G' system follows a similar structure. The notation includes various chord symbols (e.g., 5 4, 7, 6, 5, 4, 7) and asterisks indicating specific notes. The bass lines feature a sequence of notes that rise a fourth or fall a fifth, as described in the text. The page is numbered '11' in the top left corner.



Plate VII

Lesson VIII

(24)

(25)

(26) *bad* *good*

*bad* *good*

nothing else should be attempted until the student can play it moderately quick.

But whereas some of the keys prove difficult, on account of the great number of sharps and flats at the cliffs, those that have more than four sharps or four flats may be omitted for some time; though, when the fingers are become better acquainted with the instrument, it will be necessary to play them all in their order.

The flats and sharps, instead of being marked immediately after the treble-cliffs, are purposely omitted, and prefixed to the particular notes of the chords that require them, which will save the unexperienced beginner a good deal of trouble.

Each division of this lesson may also serve as a prelude before the beginning of any lesson or thorough-bass composed on the same key.

N. B. In Plate IX. is sometimes found this mark ✕, which signifies a double sharp, and means, that whatever note or figure has this mark before it must be played on the long key, immediately above the short key that such a note or figure would have been played on, in case it had only a single or common sharp.



The Daily Lesson

Key of C

of A

of F

*all the rest fingered like the first*

of D

of B

of G

of E

of C

of A

of F

of D

of B



of F

of D

of B

of G

of E

of C

of A

of F

of D

of B

of G

of E



Of four Chords seldom in use, viz. the  $\frac{7}{4}$ , the  $\frac{6}{4}$ , the  $\frac{9}{4}$ , and the  $\frac{9}{3}$ ;

The first of which is played by applying to the note figured with this chord, the common chord of the note below it (27).

The \* to E, B, and C, shews that it is taken from the second chord of the notes under them.

The other three are to be counted from the bass (28).

### Recapitulation of the twelve Chords, to help the Memory.

Com. chord consists of a 3d, 5th, and 8ve.

Chord of the 2d - - - the com. chord of the note above.

Ch. of the 4th and 6th - - - the com. chord of the fourth above.

Ch. of the 6th - - - the com. chord of the third below.

Ch. of the 7th - - - its com. chord with the seventh added.

Ch. of the 5th and 6th - - - its com. chord with the sixth added.

Ch. of the 9th - - - its com. chord with the octave advanced one note.

Ch. of the 4th - - - its com. chord with the third advanced one note.

Ch. of the 2d, 4th, and 7th - - - the com. chord of the note below.

Ch. of the 3d, 4th and 6th

Ch. of the 4th, 5th and 9th

Ch. of the 3d, 7th and 9th

To be counted from the bass.

N. B. It is not impossible but that now and then a chord may be found in some thorough-basses differently

G

formed

Plate \



of F

of B

of E

of A

of B

of G

formed from those above-mentioned, the figures whereof must then be counted from the bass.

In the following general lesson all the above chords are introduced: And when one \* is found above a chord, it signifies that such a chord is taken differently from what has been observed in the former rules, in order to avoid a skip.

When two \*, that such a chord is more harmonious in that place.

And when three \*, that the place of the chord has been altered, in order to introduce the note that in the chord following is to be the ninth or fourth.

N. B. The stroke (—) called mark of continuation, that is found over some of the notes instead of figures, signifies that the chord of the preceding note is to be continued with them.

In the eighteenth bar of this lesson, as the two high E's in the bass are to be played on the same key that the lowest note of their chord should be played on, we are under a necessity of omitting that key in the chords, in order to make room for the bass.

This method is likewise to be used with any other note of the bass that should interfere with the lowest note of its chord.



The General Lison

Plato \

This musical score is for a piece titled "The General Lison" by Plato. It is written for two systems of staves, each consisting of a treble and a bass staff. The music is in common time (C) and features a variety of rhythmic patterns and chordal textures. The notation includes notes, rests, and various accidentals (sharps, flats, naturals). Fingerings are indicated by numbers 1-5. There are several asterisks (\*) placed above the notes, likely indicating specific performance techniques or ornaments. The score is divided into measures by vertical bar lines. The right-hand side of the page shows the continuation of the piece, with measures 27 and 28 clearly marked. The overall style is characteristic of 18th-century keyboard or lute music.



(29)

5/3 6/4 5/3 6/4 7/8 5/6 5/3 6/4 5/3 5/3 b7 b6

(30)

5/3 6/4 5/4 7/3 5/3 6/4 5/3 5/3 6/4 5 6 \* 6/4

(31)

6/4 5/4 7/4 5 6 b6

(32)

5/3 6/4 5/3 6/4 \* 3/4 4/4 5/4 6/4 5/4 \*

*in natural*

(33)

5/6 5/6 5/6 5/6 5/6 5/6 5/6 5/6 5/6 5/6 5/6 5/6

*with Sharps*

(33)

5/6 5/6 5/6 5/6 5/6 5/6 5/6 5/6 5/6 5/6 5/6 5/6



Of the Way of playing several Chords to one Note.

Hitherto we have seen every note of the bass accompanied with one chord : Now we are to see that notes have sometimes two or three chords struck with them : But as such chords are always marked over them, there can arise no great difficulty in the performance : In such cases we are to strike two or three times with the right hand, while the left hand strikes only once ; changing the chord according to the figures (29).

In the above example, the several chords are of equal number with the parts or divisions of each note ; but when there are two chords on a note that has a dot, which can only be divided into three equal parts, as at (30), then the first chord is to be continued on the two first parts of such a note, and the second struck to the last ; and when there are three chords on a note without a dot, such as is capable only of being divided into four equal parts, the first chord is to be continued on the two first parts of the note, and the other two reserved for the third and fourth (31) : When they should be played otherwise, this mark (—) is to be found amongst them, which stands for one of the divisions of the note, and means that the chord that precedes it must be continued on that part (32).

Of

*Lute*

*in natural*

*good* (35)

*with sharps*

*with flats*

(36) *bad good*



(29) 5/3 6/4 5/3 6/4 7♭ 56 5/3 6/4 5/3 5/3

(30) 5/3 6/4 5/4 7/3 5/3 6/4 5/3

(31) 6/4 5/4 7/3 5 6 ♭6  
 (32) 5/3 6/4 5/3 6/4 5/3 6/4

*in natural*

(33) 56 56 56 56 56 56 56 56 56 56

*with Sharps*

56 56 56 56 56 56 56 56 56 56

Of the Sequences of gradual Notes.

1st. Of the Sequences of the fifth and sixth.

There being a peculiar method in accompanying the sequences, I have set them down in naturals, and with sharps and flats (33): And though, in the main, this first sequences is nothing else but the common chord to the first part of the note, and the chord of the sixth to the last, yet care must be taken that every note which makes the fifth shall be heard in the chord that precedes it, being disallowed to strike it unprepared: And, for that reason, whenever the hand is to be changed downward, in order to be kept as much as possible on a level, the change shall rather be made on the sixth than on the fifth. Example (34) shews the difference.

It may be observed, that the best place for the change in naturals, and with sharps, is on G; and with flats on A; this \* being set on purpose to mark it.

2d. Of the Sequence of the seventh and sixth.

As the former sequence had the fifth, this has the seventh always prepared (35).



The change of the hand, which in this sequence must be upward, rather falls on the chord of the sixth than on that of the seventh; the example (36) shewing the difference: This change happens in naturals, and with sharps, on F; and with flats on G, where the mark \* is.

It may be usefully remarked, that the seventh is always the lowest note in the chord, except in E and D in naturals, and with sharps; and in F, E, and D, with flats, in which chords it is always the highest.

Remark also, that the fifth is omitted in the chords of the seventh; it being a general rule, that when the seventh is followed by the sixth on the same note, the fifth is not to be played with it.

In the lesson of double chords (Plate XII.) which serves for the practice of what has been said, the \* marks such notes as are part of one or other of the above sequences.

What Thorough-Basses are proper now to be practised.

As it will be necessary, before we proceed further, to put in practice the foregoing rules in other thorough-basses, besides the lessons already seen; and whereas every thorough bass is not simple enough to require no more rules than

H. what.

Plate VIII

*Flats*

The musical notation on the right page consists of several systems, each with a treble and bass staff. The first system is labeled 'Flats' and shows a sequence of chords with fingerings 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 5 6. The second system is labeled 'in natural' and shows a sequence of chords with fingerings 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 5 6, 5 6. The third system is labeled 'with sharps' and shows a sequence of chords with fingerings 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6. The fourth system is labeled 'with flats' and shows a sequence of chords with fingerings 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6. The fifth system is labeled '(36) bad good' and shows a sequence of chords with fingerings 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6, 7 6. The notation includes various accidentals (sharps, flats, naturals) and asterisks marking specific notes.



*in natural*

*with Sharps*

what have hitherto been set down; I have here subjoined a small catalogue of movements, such as may be perused by the scholar at this time.

1st. A collection of psalm tunes (their basses being carefully figured) printed by R. BREMNER, Edinburgh.

2d. The following movements, in CORELLI's solos, (best edition) printed by J. WALSH, London.

- In solo.
- I. The third movement.
  - II. The third and fifth movements.
  - III. The fourth and fifth movements.
  - IV. The third movement.
  - V. The fifth movement.
  - VI. The fourth movement.

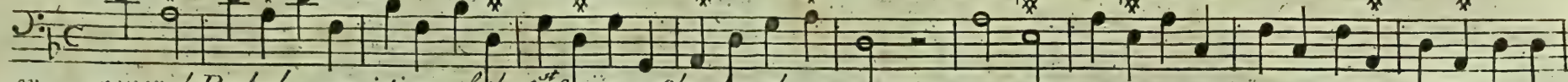
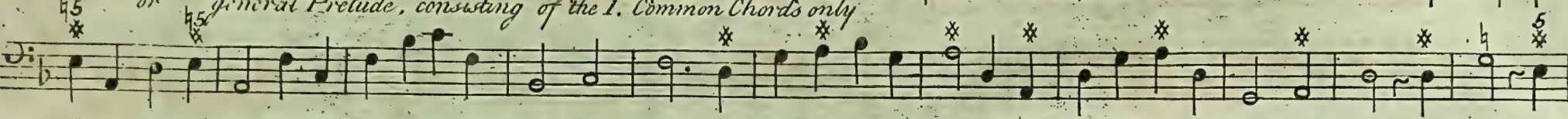
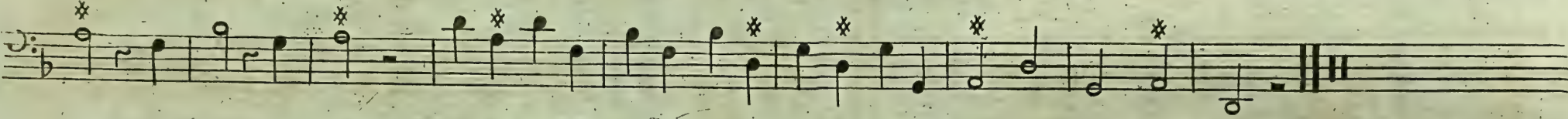
Many more such easy and simple movements may be found in other printed works, which the diligent scholar will do well to look for: And if, in the middle of a movement, he should meet with any passage which yet he knows not how to accompany, let him, for the present, play the notes of the bass of such a passage without the addition of their chords; and join the chords to the notes only where he understands how it is to be done.

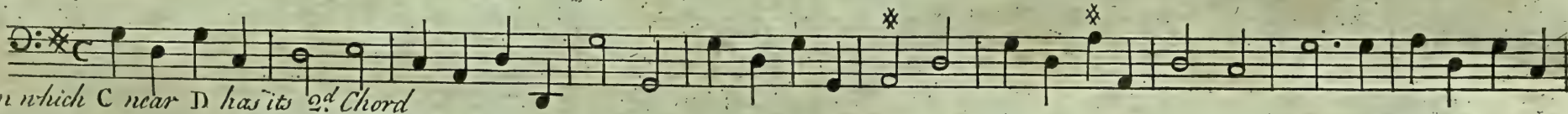
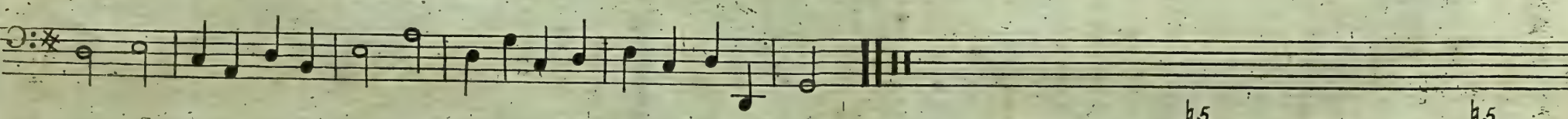


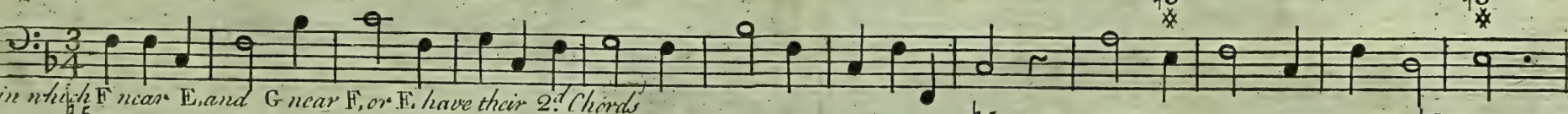
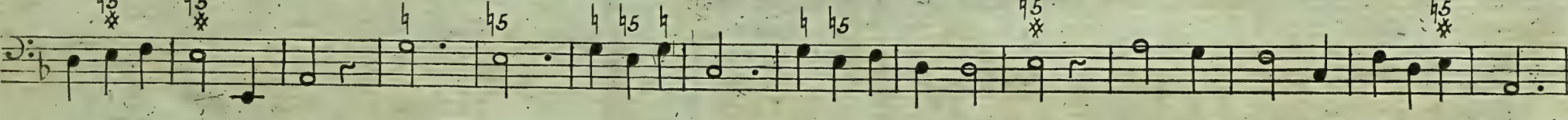
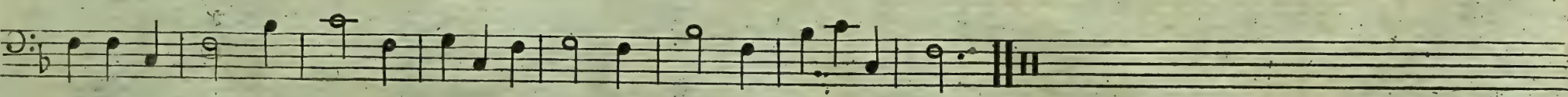




Plate VIII The foregoing Lessons, without the assistance of the Chords above the Notes.

Lesson I   
or *general Prelude, consisting of the 1<sup>st</sup> Common Chords only*   


Lesson II   
*in which C near D has its 2<sup>d</sup> Chord* 

Lesson III   
*in which F near E, and G near F, or E, have their 2<sup>d</sup> Chords*   


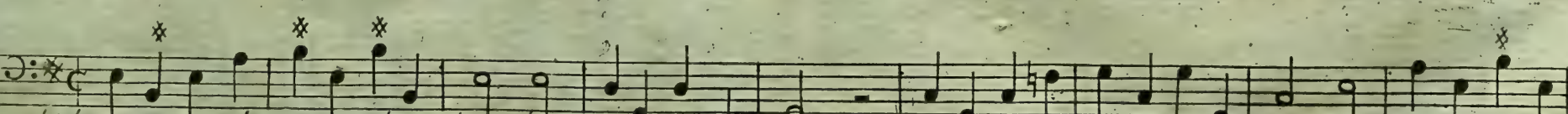
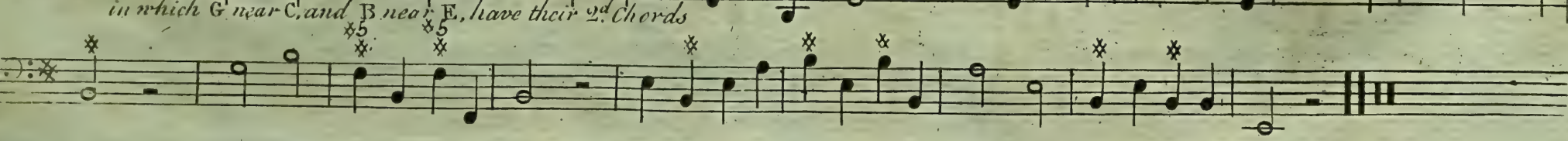
Lesson IV   
*in which G near C, and B near F, have their 2<sup>d</sup> Chords* 







Plate XV The Daily Lesson Containing all the final Closes in Musick.

The image displays 24 musical staves, each representing a final close for a specific key signature. The staves are arranged in three columns and eight rows. Each staff contains a sequence of notes with fingerings (numbers 1-7) and some have asterisks or other symbols above them. The keys are labeled as follows:

- Row 1: of C, of A, of F
- Row 2: of D, of B, of G
- Row 3: of E, of C, of A
- Row 4: of F, of D, of B
- Row 5: of G, of E, of C
- Row 6: of A, of F, of D
- Row 7: of B, of G, of E

Each staff shows a sequence of notes with fingerings (numbers 1-7) and some have asterisks or other symbols above them. The keys are labeled as follows:



The General Lefson, in which is found all the usual Chords, vide recapitulation. &c.

Musical notation for 'The General Lefson' in G major, C time signature. The piece consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various chord figures and melodic lines, with many notes annotated with numbers (1-7) and accidentals (sharps, flats) to indicate specific voicings or fingerings. The piece concludes with a double bar line.

The Lefson of double Chords in which the Chord of the 7<sup>th</sup> when followed by that of the 6<sup>th</sup> on y<sup>e</sup> same note, is play'd without y<sup>e</sup> 5<sup>th</sup> vide Sequences &c.

Musical notation for 'The Lefson of double Chords' in G major, C time signature. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation features double chords and sequences of notes, with many notes annotated with numbers and accidentals. The piece concludes with a double bar line.







Rules to play only four Chords on each Bar of common Time, unless it be figured otherwise.

By what has been already observed we may now be able to give one chord to each note, as marked over it, or two or three different ones, as the figures direct: And as such figures are supposed to be rightly adapted to the notes, by following the foregoing rules it is impossible to err: But what follows is a little more complicated; for, besides the rules with regard to the figures, the movements of the bass notes must be attended to.

My meaning is, that now we must learn to play two different notes to one chord: And as there are no written marks in thorough-basses for a practitioner to be guided by, we must carefully peruse the following general rules, which will give an idea of the rest.

In a bar of common time, † four chords only are to be struck, viz. at the beginning of every crotchet, though the crotchets should be divided into quavers, or subdivided into semiquavers (37); unless the second quaver of any of the crotchets should have a figure over it; for then both are to be accompanied with their proper chords (38).

† Especially in quick movements.

Particular

The musical notation on the right page consists of ten staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in common time. The notes are primarily eighth and sixteenth notes, often beamed together. Above the notes are various figures (6, 3, 4, 7) indicating chords. Some staves have letters (Y, Z, Q, R, S, I) written below the notes. The notation is dense and complex, illustrating the application of the rules described on the left page.



Examples 37-49 illustrate various quaver accompaniment techniques:

- Example 37:** Shows a quaver sequence with a common chord (6) marked above the first quaver.
- Example 38:** Shows a quaver sequence with a common chord (6) marked above the first quaver.
- Example 39:** Shows a quaver sequence with a common chord (6) marked above the first quaver. Annotations include "falls a 4<sup>th</sup>" and "falls a 4<sup>th</sup>".
- Example 40:** Shows a quaver sequence with a common chord (6) marked above the first quaver. Annotations include "falls a 4<sup>th</sup>" and "falls a 4<sup>th</sup>".
- Example 41:** Shows a quaver sequence with a common chord (6) marked above the first quaver. Annotations include "3<sup>d</sup> above", "6<sup>th</sup> below", "3<sup>d</sup> above", "6<sup>th</sup> below", and "6<sup>th</sup> above".
- Example 42:** Shows a quaver sequence with a common chord (6) marked above the first quaver. Annotations include "6<sup>th</sup> above", "3<sup>d</sup> below", "8<sup>ve</sup> of 4<sup>e</sup> 3<sup>d</sup>", "8<sup>ve</sup> of 4<sup>e</sup> 5<sup>th</sup>", "5<sup>th</sup>", and "3<sup>d</sup>".
- Example 43:** Shows a quaver sequence with a common chord (6) marked above the first quaver. Annotations include "6<sup>th</sup> above", "3<sup>d</sup> below", "8<sup>ve</sup> of 4<sup>e</sup> 3<sup>d</sup>", "8<sup>ve</sup> of 4<sup>e</sup> 5<sup>th</sup>", "5<sup>th</sup>", and "3<sup>d</sup>".
- Example 44:** Shows a quaver sequence with a common chord (6) marked above the first quaver. Annotations include "5<sup>th</sup>", "4", "7", "8<sup>ve</sup> of 4<sup>e</sup> 3<sup>d</sup>", "8<sup>ve</sup> of 4<sup>e</sup> 5<sup>th</sup>", "8<sup>ve</sup> of 4<sup>e</sup> 7<sup>th</sup>", and "final c".
- Example 45:** Shows a quaver sequence with a common chord (6) marked above the first quaver. Annotations include "5<sup>th</sup>", "4", "7", "8<sup>ve</sup> of 4<sup>e</sup> 3<sup>d</sup>", "8<sup>ve</sup> of 4<sup>e</sup> 5<sup>th</sup>", "8<sup>ve</sup> of 4<sup>e</sup> 7<sup>th</sup>", and "final c".
- Example 46:** Shows a quaver sequence with a common chord (6) marked above the first quaver. Annotations include "5<sup>th</sup>", "4", "7", "8<sup>ve</sup> of 4<sup>e</sup> 3<sup>d</sup>", "8<sup>ve</sup> of 4<sup>e</sup> 5<sup>th</sup>", "8<sup>ve</sup> of 4<sup>e</sup> 7<sup>th</sup>", and "final c".
- Example 47:** Shows a quaver sequence with a common chord (6) marked above the first quaver. Annotations include "5<sup>th</sup>", "4", "7", "8<sup>ve</sup> of 4<sup>e</sup> 3<sup>d</sup>", "8<sup>ve</sup> of 4<sup>e</sup> 5<sup>th</sup>", "8<sup>ve</sup> of 4<sup>e</sup> 7<sup>th</sup>", and "final c".
- Example 48:** Shows a quaver sequence with a common chord (6) marked above the first quaver. Annotations include "5<sup>th</sup>", "4", "7", "8<sup>ve</sup> of 4<sup>e</sup> 3<sup>d</sup>", "8<sup>ve</sup> of 4<sup>e</sup> 5<sup>th</sup>", "8<sup>ve</sup> of 4<sup>e</sup> 7<sup>th</sup>", and "final c".
- Example 49:** Shows a quaver sequence with a common chord (6) marked above the first quaver. Annotations include "5<sup>th</sup>", "4", "7", "8<sup>ve</sup> of 4<sup>e</sup> 3<sup>d</sup>", "8<sup>ve</sup> of 4<sup>e</sup> 5<sup>th</sup>", "8<sup>ve</sup> of 4<sup>e</sup> 7<sup>th</sup>", and "final c".

Particular Quavers to be accompanied with the common Chord.

Whenever the second quaver of any crotchet rises or falls a fourth or a fifth from the preceding, or to the following note, particularly when it happens at the end of the half or the whole bar, it is to have its common chord, though nothing be marked over it (39), provided the chord of the note before it happens not to be it: For in the last case it shall not be accompanied, to avoid repetitions (40).

The first and second examples plainly shew the difference.

Rules to give particular Chords to some Quavers, though nothing be marked over them.

In such basses where the crotchets are mostly divided into quavers, the same chord that is given to the first crotchet generally answers for the second, though nothing be marked over it; and likewise the chord of the third will be continued to the fourth; therefore, when the first crotchet has its common chord, if the quaver that begins the second crotchet is the third above it, or the sixth below it, the same chord is to be repeated (41).



If the first crotchet has the chord of the sixth, the beginning of the second crotchet will require the same chord to be repeated, when it is the sixth above, or the third below it, which then happens to be its common chord (42).

If the first crotchet has the chord of the fifth and sixth, then the second crotchet will bear the same, if it is any of the notes that constitute that chord, viz. its third, fifth, or sixth, or their several octaves below (43).

When the first crotchet has the chord of the seventh, then the second crotchet shall have the same chord, if it is its third, fifth, or seventh, or their several octaves below (44).

A quaver immediately before a final close must be accompanied with its common chord, provided the chord preceding be not the same (45).

In some modern compositions, (particularly opera songs) we find a number of quavers on the same note, and sometimes semiquavers: They are to be accompanied at the beginning of every crotchet as before: And when there are three quavers after a quaver's rest, the chord is to be struck to the first and last (46).

In what Cases the Chord is postponed to the fourth Quaver, that naturally should have been applied to the third.

It is to be observed, that sometimes in four moving quavers, when the first has its common chord; and the third,

I which

The musical notation on the right page consists of ten staves, each illustrating a different chordal accompaniment technique. The music is written in a treble clef with a key signature of one sharp (F#). The notes are primarily eighth notes and quarter notes, often grouped in pairs or triplets. Above the notes, numbers 3, 4, 5, 6, and 7 indicate fingerings. Below the notes, letters Y, Z, Q, R, S, and I are placed under specific notes, likely representing different voicings or chord types. The staves are arranged in a vertical column, with each staff ending in a double bar line. The overall style is that of a technical exercise or a set of examples for a music theory text.



which begins the second crotchet, is either one note or a fifth above it, or one note under it; in either of these cases we must look at the fourth quaver; and if it is an unison, or a third to the first, then such third quaver does not alter the property of the second crotchet, but only causes the chord to be postponed to the fourth quaver; instead of the third. Vide the example (47), where it would have been discord in two of the above cases † and improper in the third ‡.

But when the fourth quaver is neither an unison nor a third to the first, then it changes the property of the second crotchet; and such a third quaver becomes a principal, and must have its own common chord (48).

What Chord is to be struck to the first of two ascending Notes, when the Distance between them is only half a Tone\*, and nothing marked over it.

When two notes ascend gradually by half a tone only, and no figure is marked over any of them, the lower shall

† The note immediately above or below any note of the bass, is called discordant with respect to the bass, as also its octaves.

‡ The impropriety of accompanying the fifth of a note that bears the common chord, with the same chord, requiring a longer explanation than possibly can be given here, or be understood by a beginner, must be referred to the theory.

\* Two notes are said to be half a tone distant from each other when there is no key betwixt them; as from F sharp to G natural, from A natural to B flat, from B natural to C natural, &c.

have



have the chord of the sixth, and the uppermost its common chord (49). The \* set under some of the notes shews where the chord of the sixth is to be struck, being marked only when it requires an accidental flat.

What Chord must be struck with the middlemost of three following Notes ascending, when no Figures are marked over it.

When three notes follow one another ascending, as A, B, C, or B, C, D, &c. and that the first of them is to be accompanied with its common chord, while the last is marked over with the chord of the sixth, the middlemost shall be accompanied with the chord of the sixth also, though no figures should be marked over it.

The ear will direct whether its sixth is to be natural or sharp, (for it can never happen to be flat); but in case of a doubt, let us observe that it must be played always half a tone lower than the sixth of the note that follows it; so that if the sixth of the third note should chance to be D natural, the sixth of the second must necessarily be C sharp; and so of the rest. Vide example (50) in the inner part of Plate XVII. where every such three following notes are distinguished from the rest by the slur (—) placed under them.

What

Plate XVIII contains ten staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Above the notes, there are figures (6, 4, 3, 5, 7) indicating chords. Some notes have a '#' (sharp) or a '\*' (asterisk) above them. Below the notes, there are slurs and other markings. The staves are labeled with letters: Y, Z, Q, R, S, I, and 'etc.' at the end of the final staff. The music appears to be a sequence of exercises or examples related to the text on the left.



(37)   
 (38)   
 (39) *6x:1<sup>st</sup>*   
 (40) *6x:2<sup>d</sup>*   
 (41)   
 (42)   
 (43) *3<sup>d</sup> above 6<sup>th</sup> below 3<sup>d</sup> above 6<sup>th</sup> below 6<sup>th</sup> above*   
 (44) *6<sup>th</sup> above 3<sup>d</sup> below*   
 (45) *8<sup>ve</sup> of 4<sup>e</sup> 3<sup>d</sup> 8<sup>ve</sup> of 4<sup>e</sup> 5<sup>th</sup> 5<sup>th</sup> 4<sup>th</sup> 3<sup>d</sup>*   
 (46) *8<sup>ve</sup> of 4<sup>e</sup> 3<sup>d</sup> 8<sup>ve</sup> of 4<sup>e</sup> 5<sup>th</sup> 8<sup>ve</sup> of 4<sup>e</sup> 7<sup>th</sup>*   
 (47)   
 (48)   
 (49) *8<sup>ve</sup> of the 3<sup>th</sup> ditto note under note under*   
 \* \* \* # \* \* \*

What Chord must be struck with the middlemost of three following Notes descending, when no Figures are marked over it.

When three notes follow one another descending, as G, F, E, or F, E, D, &c. and that the first of them is to be accompanied with its common chord, while the last is marked over with the chord of the sixth, we are to strike with the second note the same chord that was struck with the first, without any alteration. Vide example (51), where every such three following notes are distinguished from the rest by the slur (—) placed under them.

Of divided and subdivided Thorough-Basses, from which the above Difficulties arise.

It will be useful to know from whence this great variety of movements in the notes of the thorough-bass is derived; and although it is a knowledge that more immediately regards the composer than the performer, yet it will serve to illustrate and confirm the matter we have been just now treating of.

All harmonies whatever are founded upon some certain fundamental notes, which are as it were the basis of the whole fabric; each fundamental note not changing until another harmony succeeds; and whereas now and then there

is



is a long track of time between their changes, the movement of such basses would become languid and dull, particularly in such pieces that require spirit and briskness. To remedy this defect, the composers have been, from time to time, varying, dividing, and subdividing the fundamental notes, which makes the present beauty and difficulty.

In the example (52), Plate XVIII. are to be seen nine different thorough-basses, derived from one fundamental bass; which nine basses are all one in the main, though divided, subdivided, and varied, without changing the original course of the harmony; and, by comparing these basses together, the degrees of variation will be easily discovered.

N. B. The fundamental bass on which these nine basses are composed, is purposely omitted, that it may not multiply difficulties without necessity. †

Of the Alla-breve Time.

In this time the minims being considered as crotchets, the crotchets as quavers, and the quavers as semiquavers, the same rules that were given for crotchets must here be understood for minims, &c. The example (53) at the bottom of Plate XVIII. shews, that between it and the fifth thorough-bass above, there is no other difference but in the way of writing it: For if minims be looked upon as crotchets,

† The nature of fundamental basses will be thoroughly explained in the theory.

The musical notation consists of nine staves, each representing a different thorough-bass. The notation includes various rhythmic patterns and fingerings (e.g., 6, 3, 4, 3, 5, 7, 6, 4, 3) across nine staves. The staves are labeled with letters Y, Z, Q, R, S, I, and K. The notation is in a treble clef with a key signature of one sharp (F#).

K crotchets



crotchets as quavers, &c. the two basses will prove to be exactly the same.

Annotations to Example (52)

- H. Not to be accompanied, though the beginning of a crotchet, being the fifth of the first quaver, but the chord to be postponed to the next quaver.
- I. This note to be accompanied with its own common chord, as nothing has been heard at the beginning of the crotchet, and as it is not in the harmony of the third crotchet in the bar.
- K. The chord to be postponed to the following quaver, for the reason at H.
- L. As the beginning of this crotchet is discordant to the harmony of the foregoing crotchet, the chord is to be struck with the next quaver, being unison with the first.
- M. This quaver must have the common chord, as it falls a fifth to the following note, and the chord before it is not its common chord.
- N, O, P, Q and R. None of these notes are to be accompanied, but their chords must be postponed to each fourth quaver, for the reason at L.
- S. This note must have the common chord, as it rises a fifth to the following note, and the chord before it is not its own common chord: Besides, it precedes the final close.
- T. As the beginning of this crotchet rests, the first and second quaver are to be struck.
- V. The second quaver being a discord to the first, the first and third are only accompanied.
- W. As at T.
- X. As the second and third quaver are both in the harmony of the first, the first and second, or the first and third may be accompanied at pleasure.
- Y. The same rule as at V.
- Z. This note must be accompanied with the common chord, as it rises a fifth to the next note, and also precedes the final close.
- ZZ. The first of every three quavers to be accompanied throughout the whole.



(52)

9th  
8th  
7th  
6th  
5th  
4th  
3d  
2d  
1st

T V W X Y Z  
L M N O P Q R S  
K I

(53)

The 3<sup>th</sup> Thorough Bass above written in the Alla Breve Time.



jigg 6

(54)

jigg

jigg

jigg 6

(55) agree



### How to accompany Jig Time.

Jig time being only a variation on common or on triple time, I have in the example (54) transcribed four of the nine basses from the other example, and placed their variations in common jig time over them, where the student may have an opportunity of comparing them together, which will be sufficient for his knowledge.

N. B. That the same rules given for the one are exactly observed in the other.

### Of Triple Time, and of the Divisions and Variations on it.

In triple time likewise, when the thorough-bass is varied with quavers and femiquavers, the first note of every crotchet is to be accompanied with the same rules that were set down for the common time.

But, as here, instead of four we have only three crotchets in a bar, we must carefully examine whether all the three be of one harmony, or the two first of one harmony and the other two of another, or, lastly, each of a distinct harmony.

It

The musical notation on the right page consists of ten staves of music, each representing a different variation or bass line. The staves are labeled with letters and numbers:

- Staff 1: Labeled 'Q', featuring a treble clef and a 3/4 time signature. It contains a sequence of notes with sixteenth-note patterns, marked with a '6' above the notes.
- Staff 2: Labeled 'P', featuring a treble clef and a 3/4 time signature. It contains a sequence of notes with sixteenth-note patterns, marked with a '6' above the notes.
- Staff 3: Labeled 'O', featuring a treble clef and a 3/4 time signature. It contains a sequence of notes with sixteenth-note patterns, marked with a '6' above the notes.
- Staff 4: Labeled 'L', 'M', and 'N', featuring a treble clef and a 3/4 time signature. It contains a sequence of notes with sixteenth-note patterns, marked with a '6' above the notes.
- Staff 5: Labeled 'H' and 'K', featuring a treble clef and a 3/4 time signature. It contains a sequence of notes with sixteenth-note patterns, marked with a '6' above the notes.
- Staff 6: Labeled '3<sup>d</sup>', featuring a treble clef and a 3/4 time signature. It contains a sequence of notes with sixteenth-note patterns, marked with a '6' above the notes.
- Staff 7: Labeled '2<sup>d</sup>', featuring a treble clef and a 3/4 time signature. It contains a sequence of notes with sixteenth-note patterns, marked with a '6' above the notes.
- Staff 8: Labeled '1<sup>st</sup>', featuring a treble clef and a 3/4 time signature. It contains a sequence of notes with sixteenth-note patterns, marked with a '6' above the notes.
- Staff 9: An empty treble clef staff.
- Staff 10: An empty treble clef staff.



The musical score consists of six systems of 'jigg' notation. Each system is written for two staves (treble and bass clef) in 12/8 time. The notation includes various rhythmic patterns and chordal structures, often marked with a '6' above the notes. The final system, labeled '(55)', includes annotations 'agree' and 'H' with arrows pointing to specific notes and chords.

It will be known by observing whether the last quaver of the second or third crotchet agrees with the first quaver of the first.

It agrees when it is its unison or its third (55).

H. When the second crotchet of a harmony, that has the chord of the sixth, begins with a quaver which is a third to the first crotchet, then the chord is to be postponed to the next note †.

I. The second crotchet is not to be accompanied, as it begins with a quaver, which is a fifth to the first.

Let us examine the eight different thorough-basses, varied upon a ground (56), in imitation of those that were seen in common time.

Annotations to (56):

H. In this bar, as the second and third crotchet begin with a discordant quaver, the chord is to be postponed until the last quaver in the bar; so that the first and last quaver are only to be accompanied.

I. The same as at H.

K. The second crotchet of this bar, beginning with a quaver that doth not agree with the first quaver of the harmony, is not to be accompanied, but the chord to be postponed to the following quaver.

† To be explained in the theory.

L. The



L. The second crotchet beginning with a quaver, which is a fifth to the first, the chord is to be omitted until we come to the beginning of the third crotchet.

M. The same as at L.

N. We are not to strike the beginning of the second crotchet, because it begins with a fifth; but we are under a necessity of striking a chord to the following quaver, because the third crotchet begins with a new harmony, which occasions the difference between this and the two preceding bars, each of which consisted of one harmony only.

O. The first of every four semiquavers to be accompanied.

P. As the first crotchet begins with a rest, the chord is to be struck with the first and second quaver; and also to the fifth, as it is the beginning of the third crotchet.

Q. In such movements the right and left hand are to strike exactly alike, every note being accompanied.

Of quick Triple Time.

This time is differently accompanied from the above mentioned, on account of its quickness; in which the chords are to be struck only twice in each bar, unless figured otherwise (57).

And the example under it shews, that when common triple time is played quick it is to be accompanied like the former.

L

Annotations

The musical notation on the right page consists of ten staves of music, each illustrating a different accompaniment technique for triple time. The staves are labeled as follows:

- Q:** The first staff, showing a melody with a quaver rest followed by a crotchet, with figures '6' above the notes.
- P:** The second staff, showing a melody starting with a rest, with figures '6' above the notes.
- O:** The third staff, showing a melody with semiquaver notes, with figures '6' above the notes.
- L, M, N:** The fourth staff, showing a melody with a quaver rest, with figures '6' above the notes.
- H, I, K:** The fifth staff, showing a melody with semiquaver notes, with figures '6' above the notes.
- 3<sup>d</sup>:** The sixth staff, showing a melody with semiquaver notes, with figures '6' above the notes.
- 2<sup>d</sup>:** The seventh staff, showing a melody with semiquaver notes, with figures '6' above the notes.
- 1<sup>st</sup>:** The eighth staff, showing a melody with semiquaver notes, with figures '6' above the notes.

The notation includes various musical symbols such as notes, rests, stems, and beams, along with figured bass notation (figures '6') indicating chords. The staves are arranged in a vertical column, with each staff representing a different example of accompaniment.



jigg 6

(54)

jigg

jigg

jigg 6

(55) agree

Annotations to (57).

H. In this bar, as the second quaver is the discordant note, the first and last are only to be accompanied, they agreeing together.

I. The second quaver is to be accompanied rather than the third, contrary to what has been done in the preceding bar, because the third quaver begins with a semiquaver, which is a third to the first in the bar, having the chord of the sixth.

K. In passages of this kind, (being preceded by a rest) the first of the two quavers is only to be accompanied.

L. Here both are accompanied, on account of the figures.

M. These short notes are seldom or never accompanied, on account of their swiftness, unless figured.

N. The second quaver being accompanied, as it rises a fourth from the preceding note, occasions three chords to be struck in this bar.

N. B. Much more might be said concerning the method of applying the chords properly to the various movements of basses; but what has already been observed will be sufficient to give the student an idea how to conduct his practice in other cases, where his ear and genius must be his guides.



(57) Quick Triple Time

Allegro

Common Triple Time

(56)



Plate XXI

(58)

Pia

For Pia

For Pia For

Pia

Pia For



When Octaves should be used with the Left Hand.

I have not mentioned the use of octaves with the left hand before this time, on purpose that the student might acquire a good habit of fingering the bass-notes singly before he attempted them, being very dangerous to be meddled with too soon: But now he may begin to use them, though sparingly, and very rarely with any note shorter than a crotchet: And as the use of such octaves is only designed to give an additional force to some particular notes, they should seldom be introduced but in full pieces, when all the instruments play aloud; but omitted in such parts as are played soft.

And, in order to make those soft parts still more tender and soothing, it will be proper to leave out the octaves in the chords above, especially in the chord of the sixth; and in some cases to leave out the chords altogether; so that when the loud parts return, by giving the octaves below and the full chords above, it may appear as if the harpsichord had the faculty of increasing and decreasing in sound, like violoncellos, bassoons, &c.

In

1<sup>a</sup> Flute.

1<sup>a</sup> Flute. Plate XXII

tis Mu - - - fick fit to swell - - - - - thy

spread the voice of Love, Eccho

Adagio

to swell - - - - - thy Song, tis

thy Song.



In these very loud and noisy places it will not be amiss to add to the octaves below the fifths also, though only to some long notes bearing the common chord, particularly such as begin or end some remarkable passage, or at the end of final closes. However, the genius of the performer is the best director in these matters.

N. B. The example (58) will furnish an instance of this kind.

What Choice of Thorough-Basses should be made by the Practitioner, when he is Master of what is past.

Till the practitioner has acquired a habit of judging by his ear what chords are required to accompany many common passages of thorough-bass, (which habit is the consequence of playing often the same passages with the same chords) he should not venture on any composer's works without the recommendation of some experienced master, for correctness of figures.

Among







(58)

Pia

For 6 # 6 # 6 6 6

Pia

For Pia For

# 5/4 # 6 6 6

Pia For

In the second place, the chords should never be taken much above nor much below the notes of the voice; and, when it can be easily brought to bear, the highest note of the chord should be that which the voice sings.

For this reason the chords may be taken in any of their different ways, and in any part of the instrument. And, provided the voice may be closely pursued, a skip now and then is permitted.

When some words express immense tenderness (which are sung very soft) a single third or a fifth with the right hand will often be sufficient: When stronger words require a louder singing, the number of the chords are also to be increased; and sometimes an octave or so with the left hand; but mostly, in the common run, to leave out the octave in the chords, as was done in the soft parts of the example (58).

When there is no fiddle nor flute to play the symphonies, they ought to be played with the right hand, and the thorough-bass only to the song.

In this kind of playing it is impossible to lay the fingers too delicately on the keys, for their very rattling disturbs a singer.

The



The songs (59) and (60) in Plates XXII. and XXIII. will serve as examples.

N. B. In printed songs the figures are generally placed under the bass-notes, to prevent their mingling with the words.

To accompany solos for a single violin, flute and violoncello, &c. requires much of the same nicety, only the chords need not be moved, so as to make the highest note that which they play, unless some passages were to be set in their deepest notes, and continue there some considerable time; for then the chords must be transposed low, to avoid the hearing of high notes in the bass whilst the treble is playing deep ones.

### How to accompany Recitatives.

This part of thorough-bass, to those that are not accustomed to it, is still more difficult than any of the rest; though, when once grown familiar, it becomes one of the easiest. It consists in filling up the harmony as much as possible; and therefore the left hand strikes the chords in it as well as the right.

Care must be taken not to strike abruptly, but in the harpeggio way, laying down the fingers in the chords harp-like, *i. e.* one after another, sometimes slow, other times quick, according as the words express either common, tender, or passionate matters:

For

a Flute.

Plate XXII



(58) Pia #

For # 6 # 6 # 6 6 6 Pia

For Pia For #

Pia For

Pia For

For example; for common speech a quick harpeggio; for the tender a slow one; and, for any thing of passion, where anger, surprize, &c. is expressed, little or no harpeggio, but rather dry strokes, playing with both hands almost at once.

The abrupt way is also used at a *punctum* or full stop, where the sense is at an end.

But, as all instructions are of little force without an example, the cantata (Plate XXIV.) where, under the recitatives, I have written at length the manner that they should be accompanied, may be looked upon as a specimen how to accompany others.

The Conclusion.

I cannot conclude this work more to the purpose, than by observing, that the student ought not to stop here, but should likewise procure the assistance of an experienced master; for there are several embellishments used, in order to set off playing, which cannot be well expressed in writing, and are only to be attained by carefully observing the method of a good performer.

F I N I S.



Adagio.

Andante.

Song with a Flute.

Plate XXII

Flute. Fl. (59)

Eccho Eccho that tunefull strain pro-long tis Mu - - - fick fit to swell - - - - thy

Fl. Adagio Fl.

Song, Teach e - v'ry vo - cal - vale and grove, to catch and spread the voice of Love, Eccho

Andante Fl.

Eccho that tune full strain pro-long, tis Mu fick fit to swell thy Song, to swell - - - - thy Song, tis

Fl. Fl.

Mu fick fit to swell thy Song, to swell - - - - thy Song.



Song with Violins Unifon

mez. For. For. P. For. P. When Fears per - plex and

(60) **Largo**

mez. For. For. P. 6 4 7 # P.

wound the mind, soft plea - - - fures wing their way, For. Then all to

6 6 4 6 5 4 7 6 6 6 5 4 7 6 P.

gloom and grief re - sign d the Soul soon finks soon finks their Prey, the Soul soon finks soon finks their

6 6 4 6 5 4 7 6 6 6 5 4 7 6 P.

Prey, mez. For. For. P. For. P.

7 6 4 3 6 7 #



Recitative

Pastora

Plate XXIV  
a Cantata

(61) On fam'd Ar-ca-dia's flow'ry Plains, the gay Pa-fo-ra once was heard to Sing.

The manner of Accompanying it

NB each white Note begins at the little one that it is tied with

close by a fountain's Crystal Spring, She war-bled out her mer-ry Strains.

Allegro



Flute XXV.

Shepherd wou'd you hope to please us you must ev'ry humour try you must

ev'ry humour try Sometimes flat-ter Sy Sometimes tease us Sy Often laugh often laugh

and Sometimes dye and Sometimes dye Shepherds wou'd you hope to please us Shepherds wou'd you hope to

please us you must ev'ry humour try Soft de-

nials are but trials you must follow when we fly you must fol low



when we Fly Sy Shepherds wou'd you hope to please us you must ev'ry humour try, you must

6 4 # 6 7 6 7 6 7 6 7 6

ev'ry humour try, Sometimes flatter, Sometimes teaze us, often laugh, often laugh,

7 6 6 6 6 6 7 6 7

and Sometimes dye, and Sometimes dye - - - Shepherds wou'd you hope to please us Shepherds wou'd you hope to please us you must

6 7 6 7 6 7 7 7

ev ry humour try, - - - you must ev' ry humour ttry you must ev' ry humour try.

4 3 6 5 9 6 5 6 6 6 6 4 3 6 6 6 4 3 6

# 6 6 6 6 6 4 3 6 6 4 3 6 6 4 3



Recitative

Damon who long a-dor'd this sprightly Maid, yet never durst his love re-late, resolv'd at last to try his

6 #4/2 6 6/4 #2

The manner of Accompanying it

fate. He figh'd She smil'd, He kneel'd & pray'd, She frown'd, He rose and walk'd a-way.

# 6 4/2 6 7

abrupt way



Butfoon re-turning look'd more gay, and Sung and danc'd, and on his Pipe, a cheerfull Eccho Play'd

**Allegro**

*Pia.* *For.* *hr* *Pia.* *hr* *For.*

*Sy* *Sy*  
Pas-to-ra fled to sha-dy grove, Damon view'd Her, and pur-su'd Her,

*hr*  
Cupid laugh'd and crown'd his Love, Cupid, laugh'd and crown'd his Love.







