



# **Practical thorough bass, or The art of playing from a figured bass on the organ or piano forte**

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PRACTICAL  
THOROUGH BASS.

or the

ART OF PLAYING FROM A FIGURED BASS

on the

Organ or Piano Forte,

BY

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# CONTENTS.



	Page		Page
Notes.....	7	Discords of Addition, used as Discords of Suspension..	13
Intervals.....	—	Discords of Suspension, and other Discords on a } holding Note.....	—
Scales.....	—	Double Discords.....	—
Figures.....	—	Discords of Transition.....	14
Diatonic Intervals.....	—	The 3 7.....	—
Chromatic ———.....	8	The 5 6, 3 4, &c.....	—
Enharmonic ———.....	—	The $\frac{4}{2}$ on a holding Note, and its Inversions, } the $\frac{7}{3}$ and $\frac{6}{5}$ .....	—
Major and Minor Keys.....	—	Other Discords on a holding Note.....	—
Triads.....	—	Discords of Syncopation, and their Inversions.....	—
Consonant Triads.....	—	Chromatic Harmonies.....	—
Dissonant ———.....	—	Chromatic passing Notes.....	—
Consonant Major ———.....	—	Discords of Transition made Chromatic.....	—
Consonant Minor ———.....	—	The Minor 9th and diminished 7th, in the major key..	15
Stricter rules of Composition.....	9	The 4th of the key sharpened with various chords, ...	—
Contrary Motion, (Note).....	—	The Italian 6th.....	—
Subordinate Rules.....	—	The German 6th.....	—
The $\frac{6}{3}$ and $\frac{6}{4}$ Inversions of the Triad.....	—	The French 6th.....	—
Discords of Addition.....	10	The Neapolitan 6th.....	—
The Dominant 7th.....	—	The 7th Note of the Key flattened.....	—
Its Inversions and Omissions.....	—	Modulation.....	—
The added Sixth.....	11	Diatonic Modulation.....	—
Its Inversions and Omissions.....	—	Chromatic Modulation.....	—
Difference of Accompaniment to a 6th, which is an } Inversion of the Triad, and to one which is not. }	—	Natural Modulation.....	—
The added 6th, followed by the Dominant 7th, } and its Inversions.....	—	Unnatural, or extraneous Modulation.....	—
The added 9th.....	—	Gradual Modulation.....	—
The leading 7th and diminished 7th, and their In- versions.....	12	Sudden Modulation.....	—
Discords of Suspension.....	—	Modulation by various Discords.....	—
The 4 3 and its Inversions.....	—	Enharmonic Modulation.....	—
The 9 8.....	—	Accompaniment of the Scale.....	16
The 7 6.....	13	Recapitulation of the Rules.....	—
The 5 6.....	—	Remarks on the Pieces selected for Practice.....	17
The $\frac{7}{5}$ 6.....	—		
The $\frac{7}{5}$ 3.....	—		
7.....	—		
The $\frac{5}{3}$ on the 4th of the key.....	—		
3.....	—		

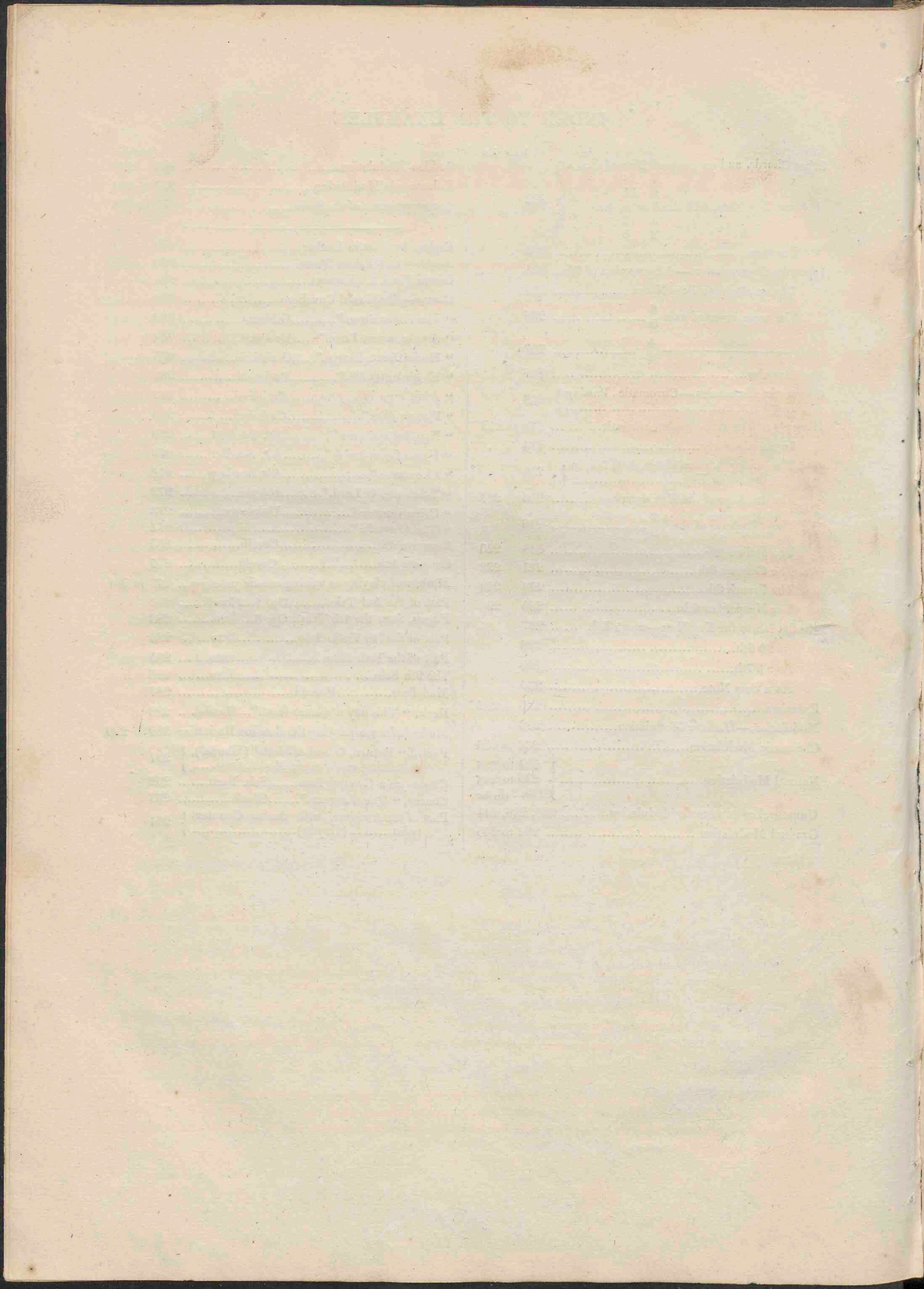
# INDEX TO THE EXAMPLES.

	Examples.
Notes—Naturals, Sharps, Flats, Double Sharps, and Double Flats.....	1
Intervals, Tones, and Semitones.....	1 2
Diatonic Scales.....	3
Diatonic Intervals.....	4 to 18
Chromatic Intervals.....	19 to 27
Enharmonic Intervals.....	28
Triads.....	29 to 32
Accompaniment of Triads.....	33 to 34
Consecution of perfect 5ths and 8ths.....	35 to 37
How avoided.....	38 to 42
Tasto Solo.....	43
Best Accompaniment of Triads.....	44 to 65
Of the $\frac{6}{3}$ considered as an Inversion.....	66 to 69
Succession of 6ths.....	70 to 73
Of the $\frac{6}{4}$ considered as an Inversion.....	76
———— not as an Inversion.....	75 to 80
Combination of all the preceding chords.....	81
Closes or Cadences.....	82
Accompaniment with a given Treble.....	83 to 85
Discords of Addition.....	86 to 95
The Dominant 7th.....	
The $\frac{6}{5}$ or $\frac{6}{5}$ .....	96 97
The $\frac{6}{4}$ or $\frac{4}{3}$ .....	98 99
The $\frac{6}{4}$ or $\frac{4}{2}$ .....	100 101
The dissonant Triad and its Inversions, the $\frac{6}{3}$ and $\frac{6}{4}$ .....	102 to 107
The added 6th, viz. The $\frac{6}{5}$ or $\frac{6}{5}$ on the 4th Note of the Key..	108 to 111
The $\frac{6}{3}$ on the same.....	112 to 113
Difference between this and another $\frac{6}{3}$ ...	114 to 116
Inversions of the added 6th, viz. The $\frac{6}{4}$ or $\frac{4}{3}$ .....	117 to 120
The $\frac{6}{4}$ or $\frac{4}{2}$ .....	121 to 126

	Examples
The $\frac{7}{5}$ or $\frac{7}{3}$ .....	127 to 132
The $\frac{5}{3}$ .....	133 to 136
Exercises.....	137 to 142
The added 6th and dominant 7th.....	143 to 144
The added 9th.....	145 to 151
The leading 7th.....	152 to 157
Exercises.....	158
Discords of Suspension—The 4 3.....	159 160
The 4 3 followed by the added 7th.....	16
Successions of 4 3.....	162 to 164
Exercises.....	165 166
The 9 8.....	167 168
The 9 8 and 4 3 alternately.....	169 to 171
The 7 6 and 5 6.....	
Th $\frac{7}{5}$ $\frac{6}{3}$ .....	174 175
The $\frac{7}{5}$ $\frac{6}{5}$ on the 4th Note of the key, and its Inversions.....	176 177
Discords of Addition, used as Discords of Suspension.....	178
Discords of Suspension on a holding Note or Pedale.....	179 180
The 4 3 combined with the added 7th and added 9th.....	181
Double Discords— $\frac{9}{4}$ $\frac{8}{3}$ $\frac{9}{4}$ $\frac{8}{3}$ , &c.....	182 to 185
The sharp 7th.....	186
Exercises.....	187 188
Discords of Transition—the 8 7.....	189
The $\frac{6}{5}$ and $\frac{6}{4}$ .....	190
The 5 6 and 3 4.....	191
A Chord sustained with melody in the Accompaniment, and a Chord sustained in the Accompaniment.....	192
The $\frac{4}{2}$ on a holding Note.....	193 194
Its Inversions—the $\frac{7}{3}$ .....	195
The $\frac{6}{5}$ .....	196
The use of the Dash (—) in these Chords.....	197
Other passages of a similar description.....	198 to 200
A succession of Sixes in the Accompaniment to a holding Note.....	201

Other Chords, and unprepared Discords, on a	Examples.	
7 13	}	202
6 11		
holding Key Note, with the 5 or 9, &c.		
4 7		
2 5		
Exercise.....		203
Discords of Syncopation.—A Succession of 7ths.		204
7ths on alternate Bass Notes.....		205
The same inverted as a		
6		
5		206
4		
2		207
Exercise.....		208
Chromatic Harmonies.—Chromatic Passing	}	209
Notes.....		
Discords of Transition made chromatic... ..		210 to 213
In the minor key.....		214
The minor 9th and diminished 7th, in	}	215
the Major Key.....		
The 4th Note of the Key sharpened.....		216 217
The $\sharp 6$ instead of the $\flat 7$		218
The Italian 6th.....		219 220
The German 6th.....		221 222
The French 6th.....		223 224
The Neapolitan 6th.....		225 226
The flat 7th to the Key Note—as a $\flat$ 3rd.....		227
As a $\flat$ 6th.....		228
As a $\flat$ 7th.....		229
As a Bass Note.....		230
Exercises.....		231 232
Modulation.—Diatonic Modulation.....		233
Chromatic Modulation.....		234 to 250
Natural Modulation.....	}	234 to 236
		239 to 243
		245, 246, &c
Unnatural or extraneous Modulation.....		235, 236, 244
Gradual Modulation.....		234 to 245

Sudden Modulation.....	Examples.	246 248
Enharmonic Modulation.....		251 to 254
Accompaniment of the Scale.....		255 to 258
<hr/>		
Psalm, by Martin Luther.....		259
Another Old Psalm Tune.....		260
Gloria Patri.....Farrant.....		261
Chorus—Emilio dal Cavaliero.....		262
“The Silver Swan.”.....Gibbons.....		263
“Awake, sweet Love.”.....Dowland.....		264
“Hodie Simon Petrus.”.....Carissimi.....		265
“Et ululantes filii.”.....Carissimi.....		266
“Abiit ergo in montes.....Carissimi..		267
“Plorate filia.”.....Carissimi... ..		268
“Non dar piu pene.”.....Al <sup>o</sup> . Scarlatti... ..		269
“Il mio figlio dov'è.”.....Al <sup>o</sup> . Scarlatti.....		270
“Che mesta.”.....Al <sup>o</sup> . Scarlatti.....		272
“Teach me, O Lord.”.....Rogers.....		272
“Crine vezzose.”... ..Unknown... ..		273
“Taci O cruda.”.....		274
Concerto 4th.....Corelli.....		275
Concerto 8th.....Corelli.....		276
Manner of playing or writing certain passages... ..		277 to 281
Part of the 2nd Trio.....Op. 1...Corelli.....		282
Fugue, from the 4th Trio...Op. 3...ditto.....		283
Part of the 7th Violin Solo... ..ditto... ..		284
Part of the 10th ditto..... ..ditto... ..		285
The 9th Solo... ..ditto... ..		286
Mad Bess.....Purcell.....		287
Recit. “This day a solemn feast.”...Handel....		288
Method of accompanying the close in a Recitative		289 290
Part of “Return, O God of Hosts” (Handel),	}	291
containing enharmonic Modulations. ....		
Chorus on a Ground Bass.....Seb. Bach.....		292
Chorus, “Que d'attraits.”.....Gluck.....		293
Part of an Andante, with double Counter-	}	294
point.....(Haydn).....		



# PRACTICAL THOROUGH BASS,

&c. &c.

THOROUGH BASS is the art of playing from figures, and was first regularly explained and arranged by Viadana early in the seventeenth century.

The present work is intended as a companion to the author's Elements of Composition, which include the whole theory of the subject.

He who understands harmony must understand thorough bass, though he may not be able to perform it; while the thorough bass player cannot even comprehend what he has to do without some knowledge of the rules of composition. A person may compose who cannot play at all. In this sense, thorough bass differs from composition. It is the habit of playing an extempore accompaniment to a given bass, or treble and bass, by the aid of figures; and this art therefore requires a command of the instrument, an eye capable of reading quickly, and a retentive memory. For the exercise and improvement of all these, a work, consisting of a concentration of the practical rules agreeing with the former theory, rejecting all that is foreign to this purpose, and containing a variety of practices and specimens, was required by the author's pupils, and others who approve of his method. With this sole view it is now produced, and not with the slightest intention of depreciating many excellent cotemporary works on the same subject.

The student having been taught his notes\*, may first be required to play Example 1. He must then learn to reckon the semitones in any interval, thus from A to B are two semitones (or one tone); from B to C is one semitone, &c. And in the latter part of the same example, from F $\flat$  to C $\flat$  is seven semitones; from C $\flat$  to G $\flat$ , seven semitones; and so of the rest—Ex. 1 and 2. In playing from a figured bass, the figures stand for treble notes, to be played with the right hand, and are to be always reckoned upwards from the bass note inclusive. Thus, if the bass note is A, the figure 2 stands for B, 3 for C, &c. as far as 9; no double figures, as 10, 11, 12, being in common use. If the base note is B, 2 represents C, 3 D, &c. &c. A 10th is written 3, as also a 17th; and thus 4 stands for 11 and 18, 5 for 12 and 19, &c. &c.

A diatonic scale is a series of notes in alphabetical order, as the natural or white keys of the piano forte, or any scale which resembles them, viz. all such scales as are characterized by the flats and sharps placed at the beginning of the stave—Ex. 3. Diatonic intervals are such as can be performed on any diatonic scale, and are as follow:

				Naturals.
A minor	2nd equal to	1 semitone.	Ex. 4, such as	EF, or BC.
A major	2nd	2 semitones.	5,	CD, DE, FG, GA, and AB.
A minor	3rd	3 semitones.	6,	AC, BD, DF, and EG.
A major	3rd	4 semitones.	7,	CE, FA, and GB.
A perfect	4th	5 semitones.	8,	CF, DG, EA, GC, AD, BE.
A superfluous or extreme sharp	} 4th	6 semitones.	9,	FB.
An imperfect or extreme flat				
A perfect	5th	6 semitones.	10,	BF.
A perfect	5th	7 semitones.	11,	CG, DA, EB, FC, GD, AE.
A minor	6th	8 semitones.	12,	BG, AF, EC.
A major	6th	9 semitones.	13,	GE, FD, DB, and CA.
A minor	7th	10 semitones.	14,	BA, AG, GF, ED, CB.
A major	7th	11 semitones.	15,	CB and FE.
A perfect	8th, or octave	12 semitones.	16,	CC, DD, &c. &c.
A minor	9th,	13 semitones.	17,	EF and BC.
A major	9th,	14 semitones.	18,	CD, DE, FG, GA, and AB.

\* The Editor refers for every thing not fully explained in this work, to his Elements of Musical Composition and Rudiments of Playing on the Piano Forte. The latter work contains preludes and modulations which may, it is hoped, be of some use to the extemporaneous performer and young composer. His Rounds for the Piano Forte are intended for the use of persons learning to play from score and clefs.



Chromatic intervals are such as cannot be performed upon a diatonic scale without destroying the alphabetical arrangement of the notes.

				On the White Keys.
An extreme sharp 2nd is equal to	3	semitones.	Ex. 19, such as AB $\sharp$ , BC $\times$ , DE $\sharp$ , and EF $\times$ .	
_____ flat 3rd _____	2	_____	20, AC $\flat$ , CE $\flat\flat$ , DF $\flat$ , FA $\flat\flat$ , or E $\sharp$ G, and GB $\flat\flat$ or F $\times$ A.*	
_____ flat 4th _____	4	_____	21, CF $\flat$ , FB $\flat\flat$ , or E $\sharp$ A, GC $\flat$ .	
_____ sharp 5th _____	8	_____	22, AE $\sharp$ or B $\flat\flat$ F, BF $\times$ , or C $\flat$ G and EB $\sharp$ or F $\flat$ C.	
_____ sharp 6th _____	10	_____	23, DB $\sharp$ , EC $\times$ , GE $\sharp$ , AF $\times$ and C $\flat$ A.	
_____ flat 7th _____	9	_____	24, CB $\flat\flat$ , DC $\flat$ , E $\sharp$ D, GF $\flat$ .	
_____ flat 8ve _____	11	_____	25, CC $\flat$ , or B $\sharp$ B $\natural$ and FF $\flat$ or E $\sharp$ E $\natural$ .	
_____ sharp 8ve _____	13	_____	26, EE $\sharp$ or F $\flat$ F $\natural$ and BB $\sharp$ or C $\flat$ C $\natural$ .	
_____ sharp 9th _____	15	_____	27, AB $\sharp$ , &c. see extreme sharp 2nd.	

Enharmonic intervals cannot be distinguished on keyed instruments.—Ex. 28.

A complete knowledge of the major and minor keys is absolutely requisite for the performer from a figured bass; but a long detail of them, and of the manner of forming them, is necessarily avoided in this work; and the Editor again refers the student to his former works already mentioned, and will only insert a list of a few of the major and minor keys, with the number of flats and sharps which characterize them.

	Flats.								Sharps.						
	7	6	5	4	3	2	1	0	1	2	3	4	5	6	7
Major keys.	C $\flat$	G $\flat$	D $\flat$	A $\flat$	E $\flat$	B $\flat$	F	C	G	D	A	E	B	F $\sharp$	C $\sharp$
	Flats.								Sharps.						
	7	6	5	4	3	2	1	0	1	2	3	4	5	6	7
Minor keys.	A $\flat$	E $\flat$	B $\flat$	F	C	G	D	A	E	B	F $\sharp$	C $\sharp$	G $\sharp$	D $\sharp$	A $\sharp$

The minor keys are, in music, distinguished from the relative major keys (having a similar number of flats and sharps) by the chromatic alterations which so frequently occur in them.

## OF TRIADS.

A triad is a note accompanied by its 3rd and 5th. Thus, the triad of

	A is A C and E.
that of B	— B D F.
_____ C	— C E G.
_____ D	— D F A.
_____ E	— E G B.
_____ F	— F A C.
_____ G	— G B D.

These should be learnt by memory.

Consonant triads have their 5ths perfect.—Ex. 29.

Dissonant triads have their 5ths extreme flat or extreme sharp.—Ex. 30.

Consonant triads are called major triads when their 3rds are major, Ex. 31; and minor triads when their 3rds are minor.—Ex. 32.

In thorough bass, triads occur so frequently, that when they are required to be played, figures are not always put, especially to the first and most accented notes in a bar.

The 8 is added merely to enrich the effect.

\* An extreme sharp 3rd (5 semitones, as A $\flat$  C $\sharp$ ) occurs in the Adagio of Mozart's Sinfonia, usually called Jupiter. The C $\sharp$  is a mere appoggiatura.

## RULES FOR PLAYING FROM A FIGURED BASS.

### A SUCCESSION OF TRIADS.

When no figures are placed over a bass note, play  $\overset{8}{5}$  with the right hand on the treble stave, avoiding the extremes of high and low, and placing any one of the three figures at the top according to circumstances.—Ex. 33. A sharp, natural, or flat placed over the bass note, as in bars 4, 5, 6, signify that the 3rd is accordingly to be sharp, natural, or flat. The 5th is always perfect when the 3rd is major, unless expressly specified otherwise. The 8th, 5th, or 3rd, without any figures, also stand for  $\overset{8}{5}$ . The 8th is only inserted to make the harmony fuller, and is more frequently omitted than the 5th or 3rd. Indeed the 3rd should not be omitted if possible. The 8th should be omitted in a dissonant triad by the inexperienced performer of thorough bass.—Ex. 34. In playing from a figured bass, the rules of composition must be as strictly observed as in writing music. Hence, two consecutive perfect fifths, or octaves, must not take place between the same parts, as in Ex. 35, 36, 37†. Ex. 38, 39, and 40, are correct, but less convenient than Ex. 44, 45, 46, on account of the unnecessary motion given to the right hand, which should generally remain as still as possible. The upper melody should repeat the same note whenever it can be done; and when that cannot be, should move to the nearest note, excepting when by so doing it produces consecutive fifths or eighths. Such transitions, however, as Ex. 38, 39, 40, must occasionally be made to recover the position of the right hand after it has got too low or too high. The same 5th or 8ve repeated, is not considered as a violation of the rule—Ex. 41; nor if one part moves while the other stands still.—Ex. 42. The imperfect 5th will be treated of hereafter. Octaves or unisons may pervade a whole passage. The words “tasto solo” are used to prevent the performer from playing chords when no figures are put—Ex. 43. Octaves may be played below the bass notes without violating the rule—Ex. 44. This is only done to imitate the effect of the double bass in an orchestra, or to increase the loudness. Chords are likewise occasionally played for the same purpose with the left hand and octaves in the right, especially on the harp. But the student is recommended to avoid them for the present. Ex. 44, 45, 46, are respectively preferable for all general purposes to Ex. 38, 39, 40. The student should therefore transpose Ex. 44, 45, 46, into several major and minor keys, both writing them and playing them by memory, placing the chords in all the three positions—Ex. 47 to 60.

Ex. 61 is said to be in the major key of C, because it begins and ends in that key; but it modulates frequently into the relative minor key of A. Where the asterisk is placed (\*) in this and in several of the following examples, the less pleasing transition is adopted, generally, for the sake of gaining a good position for the right hand. The student should transpose this into various other major keys, writing only the bass and playing the chords according to the foregoing rules. Ex. 62 is in A minor, and should likewise be transposed and practised in various other minor keys. Ex. 63, 64, 65, are three different ways of accompanying the same bass, of which the latter is the best, on account of the upper melody having the least motion. See last bar but one of Ex. 62.

### OF THE CHORDS OF THE $\overset{6}{3}$ AND $\overset{6}{4}$ .

The chord of the 6th is marked  $\overset{6}{3}$  or only 6, which stands for  $\overset{6}{3}$ , because 3 is always understood when 4 or 2 is not expressed. The inexperienced performer will find it safest to perform only two notes with the right hand, the 6th and the 3rd, either of them at the top, according to circumstances, but generally the 6th. The performer who has studied

† Some writers have considered contrary motion between the upper melody and the bass as a sufficient rule for the formation of a correct and pleasing accompaniment; but fifths and octaves may occur where there is contrary motion, as in the two last notes of Ex. 35; and the commencement of Ex. 38, 39, and 40, are not so agreeable as that of Ex. 44, 45, 46. See also the Subordinate Rules—Elements of Composition.

composition and can distinguish between such chords of the 6th as are inversions, and such as are not, will, in the latter cases, add an 8th, which he must not do in the former on account of doubling that which was the 3rd note of the triad in its original or direct position—(See Subordinate Rules in the Elements.) Ex. 66 shews the way recommended to the beginner; and Ex. 67 shews how they may be accompanied when known to be inversions, by adding another note in the right hand. Ex. 68 and 69 contain inversions, and should be transposed and practised in various keys. Ex. 70 shews how a succession of ascending or descending 6ths should be accompanied by the beginner. Ex. 71, 72, and 73, shew how another note may be added in the right hand without violating the stricter rules\*.

$\begin{matrix} 6 & & 8 \\ 4 & \text{stands for } 6. & \\ & & 4 \end{matrix}$  Any one of the 3 notes may be at the top according to circumstances—Ex. 74. Ex. 75 to 80 should be transposed and practised in all the principal major and minor keys. Ex. 81 being longer, may be transposed into two or three only of the principal keys. Ex. 82 contains illustrations of the four sorts of cadence or termination of passages, the knowledge of which not being essential to the mere performer from a figured bass, a reference is made for the definition of them to the Elements of Composition.

The thorough bass player should always avail himself of the composer's own melody where he has an opportunity, as in chants, psalms, services, and other church music, recitatives, songs, and violin solos. In playing Ex. 83, 84, 85, he must never go above the treble or below the bass, and when these are too near together to admit of a chord between them, he must omit the harmony as in Ex. 85. Given trebles will be found to several other examples in the course of the work.

### OF DISCORDS.

We begin (as in the Elements) with discords of addition, and first the dominant 7th, which is a major 3rd, perfect 5th, and minor 7th to the 5th note of the key, whether major or minor key.

When played full,  $\begin{matrix} 8 \\ 7 \\ 5 \\ 3 \end{matrix}$  may be taken in the right hand, any one of the notes at the top—Ex. 86, 88, 90, and 92. The same chord is transposed into the minor key—Ex. 87, 89, 91, and 93. The discordant note of all discords must fall—here it is the 7th. This note must never be doubled. The leading note of the key should rise; this therefore should not be doubled; the octave stands still. The 3rd and 5th both go to the same note  $\begin{matrix} D & & B \\ B & \searrow & A \\ & \nearrow & \\ & C & \end{matrix}$   $\begin{matrix} B \\ G\# \\ A \end{matrix}$ .

The dominant 7th, however, should only be occasionally accompanied with four notes in the right hand, as in loud passages; for this accompaniment, together with the bass, constitutes a harmony of five distinct parts; and as one of four parts is considered the most clear and beautiful in composition, so in playing thorough bass, three notes are generally sufficient in the right hand. The 8th is the least essential note of the dominant 7th, and is most frequently omitted.

7 therefore may stand for  $\begin{matrix} 8 \\ 7 \\ 5 \\ 3 \end{matrix}$ ; but it usually stands for  $\begin{matrix} 7 \\ 5 \\ 3 \end{matrix}$ .—See Ex. 94 in the major key of C; and 95 in A minor.

The inversions of the dominant 7th are—

The  $\begin{matrix} 6 \\ 5 \\ 3 \end{matrix}$  (standing for  $\begin{matrix} 6 \\ 5 \\ 3 \end{matrix}$ ) on the leading note of the key.—Ex. 96, 97.

The  $\begin{matrix} 6 \\ 4 \\ 3 \end{matrix}$  (sometimes written  $\begin{matrix} 4 \\ 3 \end{matrix}$ ) on the second note of the key.—Ex. 98, 99.

And the  $\begin{matrix} 6 \\ 4 \\ 2 \end{matrix}$  (sometimes written  $\begin{matrix} 4 \\ 2 \end{matrix}$ ) on the fourth note of the key.—Ex. 100, 101.

( $\begin{matrix} 4 \\ 2 \end{matrix}$  only stands for  $\begin{matrix} 6 \\ 4 \\ 2 \end{matrix}$  when the bass note falls to the note below.) Their resolutions will be seen in the above examples.

When the fundamental note of the dominant 7th is altogether omitted, we obtain the dissonant triad—Ex. 102,

\* A passage of ascending sixes in the minor key is rarely met with.

103, or its inversions, the  $\frac{6}{3}$  on the second note of the key—Ex. 104, 105; or the  $\frac{6}{4}$  on the 4th note of the key—Ex. 106, 107. The best composers of the antient style of music, and some very eminent modern writers, prefer the  $\frac{6}{3}$  on the second note of the key—Ex. 104, 105, to the  $\frac{6}{4}$ —Ex. 98, 99. On no account therefore should the  $\frac{6}{3}$  be sup-

posed to stand for  $\frac{6}{4}$ . Indeed a fourth is never understood; but always specified in figured basses.

The added 6th is resolved by making the discordant note (viz. the 5th) fall and become the 3rd to the next chord of the fifth of the key.

Ex. 110 and 111 shew the omission of the 3rd.

Ex. 112 and 113 shew the omission of the 5th. The 8th, or bass note, is inserted in the treble, because this 6th is not an inversion of the  $\frac{5}{3}$ , but the bass note is fundamental and may be doubled.

Ex. 114 and 115 shew the difference between the accompaniment of the  $\frac{6}{3}$  to F in the major key of C, where it is not an inversion, and in the minor key of A where it is an inversion. Ex. 116 is the same in the minor key as 114.

The inversions of the  $\frac{6}{5}$  on the 4th note of the key, are  $\frac{6}{4}$  on the 6th note of the key;  $\frac{6}{2}$  on the key note, and  $\frac{7}{3}$  on the 2nd note of the key.

Ex. 117 and 118 shew the resolutions of the  $\frac{6}{4}$ , (sometimes written  $\frac{4}{3}$ ) in the major and minor key. Ex. 119 and 120 shew the  $\frac{4}{3}$  with the 6th omitted, a chord not very common in the music of the great masters, as they avoided a perfect 4th to the bass note as much as possible, unless used as a discord of suspension. The  $\frac{6}{4}$  without the 3 was still less tolerable, and is therefore omitted in this work. Ex. 121 and 122 shew the resolutions of the  $\frac{6}{4}$ . Ex. 123 and 124, the  $\frac{6}{2}$ . Ex. 125 and 126, the  $\frac{4}{2}$ .

(The  $\frac{6}{2}$  is generally used as a discord of suspension.)

Ex. 127 and 128 shew the resolution of the  $\frac{7}{3}$  on the 2nd note of the key played with four notes in the right hand,

the 8th being added for the sake of loudness. Three are, in general, sufficient—Ex. 129, 130. The  $\frac{8}{3}$  or  $\frac{8}{5}$  might also

be occasionally used, but are omitted as being less agreeable than the  $\frac{7}{3}$ . Two ways of resolving the  $\frac{7}{3}$  are shewn

in Ex. 131 and 132. When the 7th is omitted, as in Ex. 133, this chord resembles the triad of the 4th note of the minor key. When transposed into the minor key, Ex. 134, it is not so agreeable to ascend three semitones from F $\flat$  to G $\sharp$ , as to descend from F to G $\sharp$ , an extreme flat seventh. Had the F been sharp, it would be better to ascend.—(See Elements of Composition, note on page 51). According to the rules of contrary motion, the student would be induced at first to conclude, that the first way of accompanying the triads, D and G in Ex. 135, was better than the 2nd; but when he reflects, that the fundamental note of this chord is F and not D, (see Ex. 114 and 116), he will perceive that the 2nd method is really agreeable to the laws of contrary motion. The same remarks apply to Ex. 136, (see Elements.) Ex. 137 to 141, are practices for the student who should play them in all keys, transposing Ex. 137, 139, and 141 into other major keys, and 138 and 140 into other minor keys.

Ex. 142 contains various ways in which the added 6th and its inversions may be resolved into the dominant 7th and its inversions; the only rule being that the discordant note (viz. the 5th), must fall. Ex. 143 is the beginning of the same in the minor, which the student must complete. Ex. 144 is merely meant to show, that the added 6th, when the 5th is not retained, may also be succeeded by the dominant 7th: no rule is required.

The added 9th, is a 9th added to the dominant 7th, and the 9th should be placed at the top whenever it is possible; and, at all events, the 3rd should never be placed above the 9th. When the 9th is resolved into the 8th on the same bass note, the 7th, 5th, and 3rd have dashes placed after them, to show that these notes are to be continued, as is the case whenever dashes are put. Ex. 145 and 146 show this resolution of the added 9th. Ex. 147

snows another resolution into the triad of the key note, in which the 5th and 7th must both be resolved into the 3rd note of the next chord, to avoid consecutive perfect 5ths to the upper melody. The same may be done in Ex. 148,

though the 5ths are not both perfect: but this resolution is not so agreeable as that into  $\begin{matrix} 8 \\ 6 \\ 4 \end{matrix}$  Ex. 149 and 150. But

as three notes are generally better than four in the accompaniment, the 5th of this discord may be omitted. Ex. 151.

So that  $\begin{matrix} 9 \\ 7 \end{matrix}$  may be said to stand in general for  $\begin{matrix} 9 \\ 7 \\ 3 \end{matrix}$  or, in full music, for  $\begin{matrix} 9 \\ 7 \\ 5 \\ 3 \end{matrix}$ .

The leading 7th, (derived from the added 9th, the fundamental note being omitted), is a 7th on the leading note of the key, whether major, as Ex. 152 and 154, or minor, Ex. 153 and 155. Three positions for the accompaniment are here given, but that in which the 7th is at the top is best. In the minor key this discord is called the diminished 7th, the 3rd being minor, the 5th extreme flat, and the 7th extreme flat. But one inversion of the leading 7th, is found in the major key, (Ex. 156,) in which the 3rd should be at the top, that note being the same which was 7th to the leading note, and 9th in the discord of the added 9th, from which it is derived. In the minor key, however, all the inversions are occasionally met with, and in various positions. Ex. 157.

Ex. 158 is an exercise, to be transposed and practised in various other major keys. In the 2nd bar the dissonant triad has an 8ve, as well as a  $\begin{matrix} 5 \\ 3 \end{matrix}$ , because the bass is not the 3rd note of the triad from which it is derived. Bars 10,

11, 12, 13, and 15, show how the  $\begin{matrix} 6 \\ 4 \end{matrix}$  on the 5th of the key may be followed by the dominant 7th and its inversions.

The  $\begin{matrix} 6 \\ 4 \end{matrix}$  on the 5th of the key resolved into the  $\begin{matrix} 5 \\ 3 \end{matrix}$  or  $\begin{matrix} 7 \\ 5 \\ 3 \end{matrix}$  is not considered as an inversion of a triad, but as a species of discord, or double appoggiatura. (See Elements.)

Discords of suspension are accented, generally resolved on the same bass note, (as will be specified by the figures of the thorough bass), accompanied by the same notes that usually attend the figure which follows the discord, and the discordant note must be always prepared, viz. continued from the same note in the preceding chord or discord. Thus the discord of the 4th is followed by the 3rd on the same bass note, is accompanied by a 5th and 8th, because these notes usually accompany a 3rd, and the discordant note must be continued from the same note in the

preceding chord or discord;  $\begin{matrix} 8 \\ 5 \\ 4 \end{matrix}$  is therefore resolved into  $\begin{matrix} 8 & 8 & - \\ 5 & 5 & - \\ 3 & 4 & 3. \end{matrix}$  And the 4th must be prepared.  $\begin{matrix} 5 & - \\ 4 & 3 \end{matrix}$  or  $4 & 3$

stand for  $\begin{matrix} 8 & - \\ 5 & - \\ 4 & 3 \end{matrix}$ . No 3 must be played with the 4. See Ex. 159; which also contains the inversion of the same dis-

cord,  $\begin{matrix} 5 \\ 2 \end{matrix}$ , where the discordant note is in the bass.

Ex. 160 shows the preparation and resolution of the same discord in the minor key, the student being left to vary the position as in Ex. 159.

This discord is sometimes resolved into the dominant 7th. Ex. 161.

A succession of these is sometimes met with, Ex. 162, 163, 164. In Ex. 162 the treble descends so rapidly, that had the first chord in the treble been taken in a position nearer the bass, the two hands would soon have been too close. To avoid this the 5th may ascend to the 8th, while the 4th resolves. Ex. 163 and 164. In the latter, the 4th is supposed to descend to the 3rd in each instance, the parts changing places. Ex. 163, from its clearness, is most agreeable. Ex. 165 and 166 are to be transposed into other major and minor keys, and practised. The

$\begin{matrix} 7 & 6 \\ 4 & - \end{matrix}$  on the 5th of the key, is an inversion of the  $\begin{matrix} 5 & - \\ 4 & 3 \end{matrix}$  seldom met with, excepting in a pedale, or holding note in the bass, as in bar 9 of Ex. 165. Ex. 166, being in triple time, the student must be careful to observe whether the resolution of his discords falls early or late in the bar, viz. whether the 4 is succeeded by the 3 on the 3rd, or on the 2nd note, which he may tell by the situation of the dash,  $4 - 3$  or  $4 3 -$ .

The discord of the 9th (not the added 9th) is resolved into an 8th on the same bass note, and (because the 8th ought to be so accompanied) is accompanied with 5 and 3. Thus 9 8 stands for  $\begin{matrix} 9 & 8 \\ 5 & - \\ 3 & - \end{matrix}$ . No 8 must be played with the 9.

The 9 must be prepared from the same note in the preceding chord or discord, (see Ex. 167), which contains most of its resolutions and preparations in the major key, as Ex. 168 does in the minor key. At the end of Ex. 168, the manner in which the 9 is sometimes resolved into a 3 or a 6 on another bass note may be seen. Ex. 169 shews

how the 98 and 43 may be used on alternate bass notes.—On an organ the ligatured or tied notes should be held down; on a piano forte they may be struck or repeated\*. In the latter half of this example the 1st and 2nd parts are supposed to cross each other, as is specified by the words 2nd part, 1st part, &c. Ex. 170 shows the same passage in another position, less favourable for execution, and less agreeable in its upper melody than the former. Ex. 171 is still more difficult of execution and less fit for thorough bass. Ex. 169 therefore alone need be transposed and practised.

The discord of the 7 (not the dominant or added 7th, nor that which is an inversion of the added 6th, nor yet any which will hereafter be described) may be resolved into a 6th on the same bass note; and (as the 6th is so accompanied) should be accompanied only with a 3rd, and occasionally with an 8th; but not (in general) with a 5th.

76, therefore, stands for  $\begin{smallmatrix} 7 & 6 \\ 3 & \text{—} \end{smallmatrix}$ . The 7 must be prepared from the same note in the preceding chord. The 3rd, therefore, may sometimes be over the 7: but as a succession of sixths sounds best with the 6th at the stop (Ex. 70 to 75); and as the 7th is only a species of appoggiatura, as the 5 is to the 6th, in ascending, Ex. 172, it is better that the 7 and 5 should be at the top when followed by a 6: hence 56 stands for  $\begin{smallmatrix} 5 & 6 \\ 3 & \text{—} \end{smallmatrix}$ ; but no 8th, especially when there is a succession of them.

The 7 6 in the cadences Ex. 173 is sometimes accompanied as in Ex. 174; but in this case the writer of the thorough bass should express it in the figures Ex. 175, and the performer must be careful to remove the 5th when he plays the 6th.

$\begin{smallmatrix} 7 \\ 5 \\ 3 \end{smallmatrix}$  The 5 on the fourth note of the key is peculiar to ancient music. It is generally resolved into the added 6 or

$\begin{smallmatrix} 6 \\ 5 \\ 3 \end{smallmatrix}$ ; the 5th, or 5th and 3rd, being expressed in the figures, Ex. 176 and 177. Ex. 178 shews how discords of addition may be prepared, or used as discords of suspension.

Ex. 179 shows what a variety of figures may be used as discords of suspension on a pedale or holding note in the bass. The performer of thorough bass is recommended not to insert any additional note not expressed in the figures, which he might imagine would complete the harmony, as he cannot always be certain of the composer's intentions.

Hence  $\begin{smallmatrix} 6 \\ 5 & 4 \end{smallmatrix}$  on the same bass note must not have a third added, but is an exception to a general rule. Hence, also,  $\begin{smallmatrix} 8 \\ 7 & 6 \end{smallmatrix}$ ; indeed,  $\begin{smallmatrix} 8 \\ 6 \end{smallmatrix}$  should never have an additional note given to it. The 4th is sometimes understood, but the effect is not generally improved by its insertion.

Many passages of great simplicity, when accompanying their usual basses, are rendered extremely difficult by being reckoned from a pedale or holding note, usually on the 5th of the key, or sometimes on the key note, as in Ex. 180. The 4 3 is sometimes found with the dominant 7th and the added 9th. Ex. 181.

Two or more notes prepared and resolved together are called double discords. Ex. 182, 184, and 185. The

discord of the  $\begin{smallmatrix} 7 & 8 \\ 5 & \text{—} \\ 4 & \\ 2 & 3 \end{smallmatrix}$  on the key note may be written  $\begin{smallmatrix} 9 & 8 \\ 7 & \text{—} \\ 5 & \\ 4 & 3 \end{smallmatrix}$ . Ex. 183.

When the major or sharp 7th on the key note is followed by an 8ve, it is always understood to mean the above discord, and should be accompanied with  $\begin{smallmatrix} 5 \\ 2 & 4 \\ 4 & 2 \end{smallmatrix}$  Ex. 186.

Ex. 187 and 188 must be transposed and practised in various keys. Wherever the asterisk (\*) is put, the treble hand ascends, on account of the tendency which melody, (especially when replete with discords), has to descend. The omission of the 5th at the end of bar 3rd, and of the 8th at the beginning of bar the 4th (Ex. 187), is immaterial.

\* The Editor having mentioned this quality of protracting or sustaining sounds, so characteristic of the organ, cannot resist the opportunity it affords him, of entering his protest against the abuse of this noble instrument, so frequent among organists, who, because it may well be denominated a "vocal frame," on which they may add "length to solemn sounds," will never suffer you to have a short note, a rest, a pause, or a passage that is mezzo staccato, or that has any animation, or resemblance to the effect which the same passage would have performed elsewhere. Let the chant, the service, the anthem, the psalm, the organ fugue, &c. be played in the genuine organ style; but, if a spirited chorus or overture be adopted as a voluntary, let the performer imitate the effect it would have in a full band, and not reduce its brilliancy into an unvaried drawl.

In bar the 9th, the 5th is inserted with the dominant 7th to prepare the next discord; and this constitutes a most difficult part of thorough bass. In bar 13 the parts are supposed to change places, the 7th of the first discord falling, and the 5th rising to the 3d of the next discord. In bar 15 the added 6th is accompanied with an 8th, to prepare the next discord. The last chord of bar 4, Ex. 188, has an 8th added to prepare the next discord. At the end of bar 5 a 3rd is inserted, as this note should not be omitted.

Discords of transition consist of notes not belonging to the preceding chord (whether discordant notes or not), passing diatonically up or down the scale while some note is held. They are accompanied the same as the preceding note from which they pass. Thus a 7 following an 8 on the same bass note (Ex. 189) is accompanied with the  $\frac{5}{3}$  which belonged to the 8, and the 7 must fall to the note below in the next chord, because it is a descending passing note.

Hence 8 7 stands for  $\frac{8}{5} \frac{7}{3}$ ; but it will not be always practicable to insert both the 5th and the 3rd, on account of the stricter rules.

The 5 following a 6 may be accompanied by a 3, or a 6 and 3. The 5 is a descending passing note. Ex. 190. At the end of bar 1 2 3 the bass note is the passing note, and is sometimes figured  $\frac{6}{4} \frac{4}{2}$ , or 2, or merely with dashes, as in bar 2 and 3.

A 6 following a 5 is an ascending passing note. The 4 following a 3 is the same. Ex. 191. In Ex. 192 the nature of ascending and descending passing notes is shown, while the whole triad, or part of it, is held by other parts. These, in thorough bass, produce a variety of figures; but the use of dashes will render the performance easier. The principal discords of transition are the  $\frac{4}{2}$  and its inversions the  $\frac{7}{3}$  and  $\frac{6}{5}$ .

$\frac{4}{2}$  preceded and followed by  $\frac{5}{3}$  on the same bass note, must not be accompanied by a 6th, (as in Ex. 121 and 122.) Ex. 193; but it may occasionally have a 5 or an 8, as in Ex. 194.

Ex. 195 and 196 are inversions of the  $\frac{4}{2}$ , and the superiority of the dash, where it can be used instead of new figures, for the repetition of the same note, will be readily perceived. In 197 and 200, the discords, or passing notes, are in the bass.

In Ex. 198 and 199, the manner of adding a third part in the accompaniment may be seen.

Under the head of discords of transition may also be classed a succession of sixes on a pedale, descending or ascending. Ex. 200. Also discords of addition on a pedale, unprepared (Ex. 202), in which the manner proposed by some writers, of figuring the dominant 7th, added 9th, and leading 7th, on a pedale, is shown. In playing the

$\frac{7}{6}$  and the  $\frac{6}{4}$  on the key note, the 6th note should always be placed in the upper melody. Ex. 203 is to be transposed and practised.

Discords of syncopation are successions of 7ths on each note (Ex. 204), or on the alternate notes (Ex. 205) of a bass, which continually falls 5ths, or rises 4ths, or does so alternately. They may be accompanied with  $\frac{8}{5}$  (Ex. 204 and 205), for fulness, or with only  $\frac{5}{3}$  or  $\frac{8}{3}$ . The discordant notes must all be prepared like discords of suspension, and resolved by falling to the note below in the next chord.

There are no inversions of a succession of 7ths on each bass note; but there are two inversions of the 7ths on alternate bass notes. Ex. 206 and 207. Ex. 208 must be transposed and practised as usual.

Chromatic harmony consists of chords, in which the alteration of flats and sharps does not change the key. Ex. 209 consists of chromatic passing notes, ascending and descending. Ex. 210, 211, 212, and 213, are discords of transition rendered chromatic. Ex. 211. The extreme flat 3rd to the 4th note of the key sharpened (called Fa sharp in the Elements) was, the last adopted, because, perhaps, the least agreeable.

The foregoing examples (209 to 213) are in the major key of C; and they cannot all be transposed into the minor. Ex. 214 contains the principal. Ex. 215 is the minor 9th introduced into the major key of C; also the diminished 7th and one of its inversions. Ex. 216 shews how the 4th of the key, sharpened, (fa sharp), may be accompanied and resolved in the major key of C. In Ex. 217, the 3rd to this chromatic note, in the minor key must be sharpened. The student may transpose the rest of Ex. 216 into the minor key of A. Ex. 218 shows how some writers used the 6th sharpened on this bass note, instead of the 7th flattened, as in Ex. 216. This can only be done when the 6th ascends. It cannot be transposed into the minor key, as the 2nd note of the minor key cannot be made extreme sharp.

The extreme sharp 6th in the minor key is occasioned by the 4th of the key being sharpened when it is in the accompaniment. It is called the Italian 6th, when accompanied only by a 3rd, (see Ex. 219). In the minor key of A, (Ex. 220); in the major key of C, in which the bass is flattened, as well as the treble sharpened, or they would not constitute an extreme sharp 6th. The extreme sharp 6th, when accompanied by a 5th as well as 3rd, is called the German 6th. Ex. 221, in the minor key of A. and Ex. 222, in the major key of C. This discord should not be resolved into a  $\frac{5}{3}$ , but into a  $\frac{6}{4}$ , to avoid consecutive 5ths. When accompanied with a  $\frac{4}{3}$  the extreme sharp 6th is called the French 6th. Ex. 223, 224. The Neapolitan 6th in the minor key is simply the 6th to the fourth note of the key, flattened, and should generally be placed at the top. Ex. 225. In the major key, the 3rd as well as the 6th, is flattened, so that this chord is the same in both keys. Ex. 226. A passage peculiar to church music may be seen, Ex. 227, 228. A flat 7th to the key note not followed by any other alterations of the flats and sharps, may be considered as a chromatic licence. Ex. 229. Of the same nature seems to be the second bass note of Ex. 230. The student should transpose and practise Ex. 231, 232; the former, in the minor key, is put first, as being most simple. The upper notes are given, and some of the chords; but in transposing them they may be left out.

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For the study of the unessential notes of melody, the composition of music in parts, and the various kinds of time, the reader is unavoidably referred to the Elements of Composition. Modulation is also, indeed, as much a peculiar branch of composition as they are; and the thorough bass player, finding the modulations already made for him, is not under the necessity of understanding them: but as it is hoped that the playing thorough bass will not generally be separated, as hitherto, from a knowledge of composition, we shall proceed to offer some examples of what is contained in the work already referred to, on this subject.

Diatonic modulation changes the key from the major to the relative minor, and the reverse, without any alteration of flats and sharps; Ex. 233. Chromatic modulation is a change of key, together with an alteration of the flats and sharps, as in all the following examples of modulation. Natural modulation is when the keys, into which the changes are made, are those most immediately related to the original key, viz. the dominant key, the subdominant, the relative, its dominant and its subdominant; or, in other words, keys that have the same number of flats or sharps, or only one flat or sharp more or less than the original key has. Thus, from C major the natural modulations are into G major, F major, A minor, E minor, and D minor; and from G minor into D minor, C minor, B $\flat$  major, F major, and E $\flat$  major. Modulations from C major into D major, B $\flat$  major, C minor, &c. would be unnatural or extraneous, and produce a more unexpected effect. Gradual modulation is effected by doubtful chords, viz. by such as belong to both keys, and therefore render the transition imperceptible, as from C to G, Ex. 235, where the first triad of the second bar belongs to both C and G. (Similar modulations to this, as from F to C, may be made by transposition). From G to C, (Ex. 236), where the middle triad of the second bar is the doubtful chord. In modulating from F to G and from G to F, if C major or A minor is the original key, the modulation is natural, but if G or F major, or E or D minor are the original keys, the modulation is unnatural. In Ex. 237, 238, the modulation is gradual, the triad, common to both keys, being that of C. In passing to the relative minor, or the reverse, the doubtful chords may be the added 6th, (the 5th being omitted), the dissonant triad, and the leading 7th, Ex. 239 to 243. In Ex. 244, the Neapolitan 6th, and other discords, are common to both keys; some of the modulations are natural and others extraneous. Ex. 245 is a specimen of natural and gradual modulation, though various discords are used. Ex. 246 is a specimen of natural, but sudden modulation, the precise moment of the change of key being perceptible. For the order and duration of modulations, see Elements, page 89. Ex. 247 shows the manner of modulating by a succession of discords of syncopation. Ex. 248 is a modulation by dominant 7ths, in succession. Ex. 249 is modulation by diminished 7ths, alternately inverted on a bass of descending semitones. Ex. 250 is the same on an ascending bass, and is of more modern invention.

Enharmonic modulation is the adoption of some other note in a chord, which, on a keyed instrument, sounds



the same as one we have, or might have, as by taking E #, where we have, or might have, F ♮, &c. The first chord in each bar of Ex. 251 and 252 sounds the same on a piano forte, viz.

A♭	G♯	G♯	A♭
F	F	E♯	F
D	D	D	D
B	B	B	C♭

In Ex. 251 these are resolved into four minor and four major keys; and Ex. 252 into four other minor and major keys. The Italian and German 6ths may be used in enharmonic modulations, Ex. 253, 254. All the examples, from 233 to 254, should be transposed and practised. Ex. 291 also contains enharmonic modulations.

### OF ACCOMPANYING THE SCALE.

As the thorough bass player is sometimes expected to play an accompaniment to the major and minor scales, ascending and descending, in the bass or treble, he will find one of each, Ex. 255 and 256. Those which are generally taught contain modulations, and are sometimes incorrect. But the chief objection to them is that they are generally given him to perform by rote, before he has learnt the meaning of either discords or modulation; and what the utility of this can be, the author is unable to inform his reader. There is in fact no accompaniment peculiar to such a scale. Ex. 257 and 258 contain several varieties, which might be very considerably augmented.

### A SHORT RECAPITULATION OF THE RULES RELATING TO THE CHORDS AND DISCORDS MOST FREQUENTLY USED.

When no figures are put, play  $\begin{matrix} 8 \\ 5 \\ 3 \end{matrix}$ .

8, 5, or 3 with no other figures, stands for  $\begin{matrix} 8 \\ 5 \\ 3 \end{matrix}$ .

In a dissonant triad add no 8 in general, especially if it doubles the 3rd note of the chord from which it is derived. A #, ♭, or ♮, (not placed against a figure, but under them, or by themselves), shows that the 3rd is accordingly to be made #, ♭, or ♮. In old music, ♭ means a minor 3rd and # a major.

When the 3rd is major, the 5th must always be made perfect, unless the contrary is specified.

In playing a succession of triads, avoid consecutive perfect 5ths and 8ves between any two of the parts.

Make the upper part stand still, if the same note occurs in the next triad; if not, make it move as little as possible. Exceptions may be made to this rule, when the right hand is too high or too low.

6 stands for  $\begin{matrix} 6 \\ 3 \end{matrix}$ . When this chord is the inversion of a triad, the 3rd or the 6th may be doubled. But the 8ve should only be added when it does not double the 3rd note of the triad from which it is derived. It is generally best, and especially in a succession of 6ths, to place the 6th note at the top.

A #, ♮, or ♭, before any figure, makes it, accordingly, #, ♮, or ♭, as # 2, # 3, # 4, ♭ 5, &c.: but 6, 4, or 5, with a line drawn through them, stand also for a sharpened 6th and 4th. Amongst flats this mark makes the 6th or 4th natural. If already sharp, it would make them double sharp. The ♭ in old music is used to contradict the #, and is then equivalent to our ♮. 5, with a line drawn through it, is used by some writers for the extreme flat 5th.

$\begin{matrix} 6 \\ 4 \end{matrix}$  stands for  $\begin{matrix} 8 \\ 6 \\ 4 \end{matrix}$ , except in the inversions of the dissonant triad, when the 8th is better omitted.

When  $\begin{matrix} 6 \\ 4 \end{matrix}$  is followed by  $\begin{matrix} 5 \\ 3 \end{matrix}$  on the same bass note, always make 6 go to 5, and 4 to 3.

7 stands for  $\begin{matrix} 7 \\ 3 \end{matrix}$ ; or, in full passages, for  $\begin{matrix} 8 \\ 7 \\ 5 \\ 3 \end{matrix}$ .

The discordant note in all discords, (excepting some of transition), must fall.

$\begin{matrix} 6 \\ 5 \end{matrix}$  stands for  $\begin{matrix} 6 \\ 5 \\ 3 \end{matrix}$ , a 3rd being always understood with any figure, where 4 or 2 is not expressed. An exception

to this is the  $\begin{matrix} 6 \\ 5 \end{matrix}$  followed by  $\begin{matrix} 6 \\ 4 \end{matrix}$  on the same bass note, which must have no 3.

$\frac{4}{3}$  stands for  $\frac{6}{4}$ .

$\frac{4}{2}$  stands for  $\frac{6}{4}$  when the bass note falls afterwards one note: but on a pedale or holding note in the bass  $\frac{4}{2}$  must

have no 6th, but rather an 8 or 5.

$\frac{9}{7}$  stands for  $\frac{9}{5}$  or for  $\frac{9}{3}$ . The 9th should always be placed at the top:—hence,

In the leading 7th, the 7th should always be at the top. And

In the  $\frac{6}{4}$  on the 4th note of the key, the 3rd should always be at the top.

A dash (—) placed after a figure, shows the retention or repetition of the note represented by the preceding figure.

$\frac{6}{5} \text{ —}$  means  $\frac{6}{5} \frac{6}{4}$ . When the composer uses no dashes, the performer must understand them as well as he can.

All discords of suspension must be prepared.

$\frac{4}{3}$  and  $\frac{5}{4} \text{ —}$  stands for  $\frac{8}{4}$ .

$\frac{5}{2}$  may have the 5 or the 2 doubled, but must not have an 8.

$\frac{9}{8}$  stands for  $\frac{9}{3}$ .

$\frac{7}{6}$  stands for  $\frac{7}{3}$ .

$\frac{5}{6}$  stands for  $\frac{5}{3}$ .

$\frac{7}{5}$  stands for  $\frac{7}{3}$ .

$\frac{7}{5}$  must have no 5 with the 6.

$\frac{8}{7}$ ,  $\frac{7}{6}$ ,  $\frac{6}{5}$ ,  $\frac{5}{4}$ , &c. may have an 8th added.

$\frac{8}{6}$  should have no note added, except the 8th.

$\frac{7}{8}$  on the key note stands for  $\frac{7}{4}$  or  $\frac{7}{2}$  and is sometimes written  $\frac{9}{4}$  or  $\frac{9}{2}$ .

$\frac{8}{7}$  stands for  $\frac{8}{3}$ .

$\frac{7}{6}$  or  $\frac{7}{4}$  or  $\frac{7}{2}$  on a holding key note, should have the 6th note at the top. This discord has been written

The student may now encounter the difficulties of thorough bass contained in the selection which follows of the music of various ages and different styles. These difficulties are occasioned by the circumstance of figures having been originally intended merely as hints to experienced professors presiding in the orchestras of the oratorio, opera, or concert, and not as a perfect substitution for notes to be performed equally by those who have or have not studied composition.

In the choice of position he will find much difficulty, as it is not possible to play some passages in more than one position, without making consecutive fifths or octaves.

The preparation of suspended discords is likewise difficult.

The utility of the dash must have been obvious from the foregoing examples: but as all writers do not use this sign, the student must endeavour to do without it as much as possible, and may therefore leave it out in his transpositions:

for even those writers who have adopted this mark to slow bass notes, omit it to those which are rapid. Thus, in Ex. 274, bar 3 must be played like bar 1, and bar 6 like bar 5.

Many difficulties arise from inaccuracy, some from inconsistency, and others from the invention being in its infancy, when the best methods of writing figures were not known. By comparing the bass part of Corelli's Concertos with Dr. Pepusch's score, a difference in the manner of figuring the same passages will often be found, as in Ex. 275, the fourth Concerto.

When the same bass note is repeated, the same accompaniment is to be understood. The student must not imagine any changes of chord or key that he does not see expressed, or may infer from the bass itself. In short, if the performer fancies a dash over every note where there are no figures, excepting the first note and the principal accented notes in each bar, he will find the whole tolerably easy. In the first bar of the 2nd part of the vivace, the  $\flat 5$  means that the  $\sharp$  is to be flattened, or made natural, and so of the  $\flat 4$  in the next bar: but this method is now obsolete. The last note in bars 9 and 10, are to be like the 1st. In bars 9 and 11 of the 2nd part of the allegro, the 3rd to  $E \sharp$  must be  $G \sharp$ , though not specified, as also in bars 15, 16, 18, and 20.

The 8th concerto of Corelli (Ex. 276) is figured from the score, and here, instead of  $\sharp 6$  and  $\sharp 4$ , we find 6 and 4 with lines drawn through them. Still a flat signifies a natural, where it is put to contradict a sharp. The principal key of the piece is G minor, but only one flat is placed at the beginning of the stave. So the 2nd concerto in C minor has only two flats. The 5th and the 11th in  $B \flat$  major have but one flat. In Handel's earlier productions, three sharps or flats were put when four were required; and the last movement of the concerto before us is in the key of G major, though no sharp is put at the beginning of the stave. The 5th bar of the first movement is to be played as in Ex. 277. In bar 11 of the movement marked grave, the sharp over D implies that the 5th A must be natural, though there was  $A \flat$  put before. In the next two adagios, the figures placed over the semiquaver rests must be reckoned from the following notes. Bar 9, in the 2nd of these adagios, would have been easier to read if written as in Ex. 278. In the vivace, dashes must be understood to all but the first notes of each bar.

Near the conclusion of the allegro, two bars, having no figures at the beginning of line 2, page 31, may be played as in Ex. 279. In the pastorale, the 5th and 6th bars may be played as in Ex. 280; as also in similar places. The succession of 7 6 bar 14, &c. is to be played as in Ex. 281. A dash between the 7 and the 6 would have made it clearer. Ex. 282 and 283 are from Corelli's Trios or Sonatas, for two violins and violoncello. His Sonatas for the violin are better known by the name of Solos. In accompanying the latter, as the performer has an opportunity of availing himself of the composer's melody, where he plays from the original work, he will take it in general (when it does not go too high) as a given melody. In Ex. 284 the violin part is inserted with such an accompaniment as the Editor recommends. In Ex. 285 and 286, the figures over the rests are reckoned from the preceding notes. In accompanying recitatives or songs, the upper note of the harmony should be made to coincide with the voice part as much as possible, as it not only assists the singer, but avoids consecutive octaves. In Ex. 287, (the song usually called Mad Bess, by Purcell), this is elucidated. The thorough bass is frequently omitted in Purcell's music. Ex. 288 shows the style of recitative in Handel's time; and it has not received much alteration since. Bar 4 is to be played as in Ex. 289, and the last bar as in Ex. 290, and so in all similar places. The time of a recitative is not strict, but all ad libitum for the singer. The performer must be guided in striking the chords, by the arrival of the voice at the corresponding note in the melody. Some persons hold the chords, some play them arpeggio, and some make them staccato even when marked to be held; and each of these methods are occasionally good, the object of the performer being ever to assist, but not overpower the singer. Ex. 291 is given as a specimen of enharmonic modulation from Handel. Ex. 292 is an ingenious and elaborate harmony on a ground bass, by Sebastian Bach. Ex. 293 is a beautiful chorus in Iphigenie by Glück. Ex. 294 is the concluding part of a slow movement, from a Sinfonia, by Haydn, the treble of which is given as a fine specimen of double counterpoint, or two parts changing places with each other, as is the case with the violins and basses in the theme, and all the variations which precede this fragment.

Lastly, the student is recommended, while performing the above selection from classical works arranged in chronological order, to observe the gradual increase of the various discords and modulations, and the application of them to different styles and effects. Let him notice the simple sublimity of the church style, the chaste beauty of the madrigal, and the varied expression of the cantata, with the invention of the ornamental style, so appropriate to instrumental music. By thus arranging his ideas, he will form his taste, and learn to appreciate real excellence of various kinds, without expecting or wishing to see these styles confounded, as they too often are by composers of the present day, who improve church music and madrigals on the same principles that the ecclesiastics of earlier times improved our Gothic cathedrals, by adding screens, stalls, and altar pieces of Grecian architecture. The taste of this nation has acknowledged, and is quickly remedying these barbarities. Let then our lovers of music also endeavour to understand the characteristic merits of each style. So we may hope that our composers will not be tempted to follow the example of the continent, in mingling sacred, secular, vocal, and instrumental music into one incongruous whole.

Ex: 1.

T STTST

Ex: 2.

DIATONIC SCALES.

DIATONIC INTERVALS.

Ex: 4.

Minor 2<sup>nds</sup>

Ex: 5.

Major 2<sup>nds</sup>

Ex: 6.

Minor 3<sup>rds</sup>

Ex: 7.

Major 3<sup>rds</sup>

Ex: 8.

Perfect 4<sup>ths</sup>

Ex: 9.

Extreme Sharp 4<sup>ths</sup>

Ex: 10.

Extreme Flat 5<sup>ths</sup>

Ex: 11.

Perfect 5<sup>ths</sup>

Ex: 12.

Minor 6<sup>ths</sup>

Ex: 13.

Major 6<sup>ths</sup>

Ex: 14.

Minor 7<sup>ths</sup>

Ex: 15.

Major 7<sup>ths</sup>

Ex: 16.

Octaves

Ex: 17.

Minor 9<sup>ths</sup>

Ex: 18.

Major 9<sup>ths</sup>

CHROMATIC INTERVALS.

Ex: 19. Extreme Sharp 2<sup>nds</sup>      Ex: 20. Extreme Flat 3<sup>rds</sup>      Ex: 21. Extreme Flat 4<sup>ths</sup>      Ex: 22. Extreme Sharp 5<sup>ths</sup>      Ex: 23. Extreme Sharp 6<sup>ths</sup>

Ex: 24. Extreme Flat 7<sup>ths</sup>      Ex: 25. Extreme Flat 8<sup>ves</sup>      Ex: 26. Extreme Sharp 8<sup>ves</sup>      Ex: 27. Extreme Sharp 9<sup>ths</sup>

Ex: 28. Consonant Triads.      Ex: 29. Dissonant Triads.      Ex: 30. Consonant Major Triads.      Ex: 31. Consonant Minor Triads.      Ex: 32.

ENHARMONIC INTERVALS.

Ex: 34.      Ex: 35.      Ex: 36.      Ex: 37.      Ex: 38.

Ex: 39.      Ex: 40.      Ex: 41.      Ex: 42.      Ex: 43.

Ex: 44. Ex: 45. Ex: 46. Ex: 47. Ex: 48. Ex: 49.  
C. Major. G. Major. D. Major. A. Major.

Ex: 50. Ex: 51. Ex: 52. Ex: 53. Ex: 54.  
E. Major. F. Major. B D. Major. E D. Major. A. Minor.

Ex: 55. Ex: 56. Ex: 57. Ex: 58. Ex: 59. Ex: 60.  
E. Minor. B. Minor. F#. Minor. D. Minor. G. Minor. C. Minor.

Ex: 61.

Ex: 62. \* \* \* \* \*

Ex: 63. Ex: 64. Ex: 65. Ex: 66. Ex: 67.

Ex: 68.

Ex 69.

Ex: 70.

Ex: 71.

Ex: 72.

Ex: 73.

Ex: 74.

Ex: 75.

Ex: 76.

Ex: 77.

Ex: 78.

Ex: 79.

Ex: 80.

Ex 81.

Ex: 82.

Close half close

close close close delayed close close half close

close half close deceptive close close

Ex: 83.

Tallis 1510

Ex: 84.

W. Vicary Mus: B.Oxon.

Discords of Addition.

Ex: 85.

Ex: 86. Ex: 87. Ex: 88. Ex: 89. Ex: 90. Ex: 91. Ex: 92. Ex: 93.

Musical notation for examples 85-93. Example 85 shows a simple chord progression. Examples 86-93 show various chord voicings with numbers 7 and 7# below the bass line.

Ex: 94.

Ex: 95.

Ex: 96.

Ex: 97.

Ex: 98.

Musical notation for examples 94-98. Examples 94-96 show chord voicings with numbers 7 and 7# below the bass line. Examples 97-98 show chord voicings with numbers 6 5, 6 4 3, and 4 3 below the bass line.

Ex: 99.

Ex: 100.

Ex: 101.

Ex: 102.

Ex: 103.

Musical notation for examples 99-103. Examples 99-101 show chord voicings with numbers 6 4 3, 6 4 2 6, and 6 4 2 6 below the bass line. Examples 102-103 show chord voicings with the text "or thus" above the bass line.

Ex: 104.

Ex: 105.

Ex: 106.

Ex: 107.

Musical notation for examples 104-107. Examples 104-105 show chord voicings with numbers 6 and 6 below the bass line. Examples 106-107 show chord voicings with numbers 6 4 6 4 6 and 6 4 6 4 6 below the bass line. The text "or thus" is present above the bass line for examples 104, 105, and 107.

Ex: 108.

Ex: 109.

Ex: 110.

Ex: 111.

Ex: 112.

Musical notation for examples 108-112. Examples 108-110 show chord voicings with numbers 6 5, 6 # 5 # 5 #, and 6 5 below the bass line. Examples 111-112 show chord voicings with numbers 6 and 6 below the bass line.

Ex: 113.

Ex: 114.

Ex: 115.

Ex: 116.

Ex: 117.

Ex: 118.

Musical notation for examples 113-118. Examples 113-115 show chord voicings with numbers 6 # 6 # 6 #, 6, and 6 # below the bass line. Examples 116-117 show chord voicings with numbers 6 4 3 and 4 3 below the bass line. Example 118 shows a chord voicing with numbers 6 4 3 # 4 3 # below the bass line.



Ex: 119. Ex: 120. Ex: 121. Ex: 122. Ex: 123. Ex: 124. Ex: 125.

Ex: 126. Ex: 127. Ex: 128. Ex: 129. Ex: 130.

Ex: 131. Ex: 132. Ex: 133. Ex: 134.

Ex: 135. Ex: 136.

Ex: 137. Ex: 138.

Ex: 139. Ex: 140. Ex: 141.

Ex: 142.

Ex: 143.

Ex: 144.

Ex: 145. Ex: 146. Ex: 147. Ex: 148. Ex: 149. Ex: 150. Ex: 151.

Ex: 152.

Ex: 153.

Ex: 154. Ex: 155. Ex: 156. Ex: 157.

Ex: 158.

Ex: 159

Discords of Suspension.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is written in a style with many accidentals and includes fingerings such as 6 4, 5 4 3, 6 5, 4 3, 6 4 3, 6 4 3, 6 4 3, 5 2 6, 6 4 2, and 5 2.

Second system of musical notation, consisting of a grand staff with treble and bass clefs. The music includes fingerings such as 6 4 3, 6 4 3, 6 4 3, 6 4 3, 6 4 3, 6 4 3, 6 4 3, 6 4 3, 6 4 3, and 4 3.

Third system of musical notation, consisting of a grand staff with treble and bass clefs. The music includes fingerings such as 7 4 3, 6 5 4 3, 6 4 3, 6 4 3, 6 4 3, 6 4 3, 6 4 3, 6 4 3, 4 3, and 4 3.

Ex: 160.

Fourth system of musical notation, consisting of a grand staff with treble and bass clefs. The music includes fingerings such as 4 #, 4 #, 6 4 #, 4 #, 6 4 5 4 #, and 4 #.

Fifth system of musical notation, consisting of a grand staff with treble and bass clefs. The music includes fingerings such as 6 4 #, 6 4 5 4 #, 6 4 3, 4 #, 6 4 2, 5 2, 7 4 #, and 4 #.

Sixth system of musical notation, consisting of a grand staff with treble and bass clefs. The music includes fingerings such as 4 #, 4 3, 4 #, 7 #, 4 3, 6 4 3, 6 4 3, 6 4 3, and 6 4 5 4 #.

Ex: 161.

Ex: 162.

Ex: 163.

Ex: 164.

Ex: 165.

Ex: 166.

Ex: 167.

Ex: 168.

Musical notation for an exercise consisting of two staves. The right staff contains chords and single notes, while the left staff contains single notes. Fingerings are indicated by numbers 1-5 and 7-9. A sharp sign (#) is present in the first measure of the right staff.

Ex: 169.

2<sup>d</sup> Part. 1<sup>st</sup> Part. 2<sup>d</sup> 1<sup>st</sup> &c.

Musical notation for Ex: 169, showing two parts. The right staff has a melodic line with slurs and ties. The left staff has a bass line with fingerings 9 3, 9 6, and a repeating pattern of 4 3 9 8. The notation is divided into sections labeled '2<sup>d</sup> Part.', '1<sup>st</sup> Part.', '2<sup>d</sup> Part.', and '1<sup>st</sup> &c.'.

Ex: 170.

Musical notation for Ex: 170, consisting of two staves. The right staff has a melodic line with slurs. The left staff has a bass line with a repeating pattern of fingerings 4 3 9 8.

Ex: 171.

Musical notation for Ex: 171, consisting of two staves. The right staff has a melodic line with slurs. The left staff has a bass line with a repeating pattern of fingerings 4 3 9 8.

Ex: 172

Musical notation for Ex: 172, consisting of two staves. The right staff has a melodic line with slurs. The left staff has a bass line with fingerings 6 7 6, 6 7 6, 6 7 6 7 6, 7 6 7 6, 7 6 5 6, and 5 6 5 6.

Ex: 173.

Ex: 174.

Ex: 175.

Musical notation for Ex: 173, 174, and 175, consisting of two staves. The right staff has a melodic line with slurs. The left staff has a bass line with fingerings 5 6 5 6, 7 6 #, 6 7 6, 7 6 #, 6 7 6, 7 6 #, 6 7 6, 7 6 #, 6 7 6, and 7 6 #, 6 7 6.

Ex: 176.

Ex: 177.

Ex: 178.

Ex: 179.

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

Ex: 180.

Ex: 181.

Ex: 182.

Ex: 183.

Ex: 184.

Ex: 185.

Ex 186.

Ex 187.

Ex: 184. Ex: 185. Ex 186. Ex 187.

This system contains the first line of musical notation for four exercises. Each exercise is written on a grand staff (treble and bass clefs). Ex: 184 starts with a treble clef and a key signature of one sharp (F#). Ex: 185 starts with a treble clef and a key signature of one sharp. Ex: 186 starts with a treble clef and a key signature of one sharp. Ex: 187 starts with a treble clef and a key signature of one sharp. Fingerings are indicated by numbers 1-5 below the notes.

This system contains the second line of musical notation for the four exercises. It continues the melodic and harmonic lines from the first system. Asterisks (\*) are placed above certain notes in Ex: 184, Ex: 185, and Ex: 187, likely indicating specific technical points or ornaments. Fingerings are indicated by numbers 1-5 below the notes.

This system contains the third line of musical notation for the four exercises. The notation continues with various rhythmic values and fingerings. Asterisks (\*) are placed above notes in Ex: 186 and Ex: 187. Fingerings are indicated by numbers 1-5 below the notes.

This system contains the fourth line of musical notation for the four exercises. The notation continues with various rhythmic values and fingerings. Asterisks (\*) are placed above notes in Ex: 185, Ex: 186, and Ex: 187. Fingerings are indicated by numbers 1-5 below the notes.

This system contains the fifth line of musical notation for the four exercises. The notation continues with various rhythmic values and fingerings. Asterisks (\*) are placed above notes in Ex: 186 and Ex: 187. Fingerings are indicated by numbers 1-5 below the notes.

Ex: 188.

Ex: 188.

This system contains the first line of musical notation for Exercise 188. It is written on a grand staff with a 3/4 time signature and a key signature of one sharp (F#). Asterisks (\*) are placed above notes in the first three measures. Fingerings are indicated by numbers 1-5 below the notes.

Discords of Transition.  
Ex: 189.

4 3 4 3 6 4 4 6 8 6 4 # 8 7 8 7 8 7 8 7

Ex: 190.

8 7 8 7 8 7 6 5 6 4 2 6 5 4 2 6 5 6 5 6 5 3 3 6 5 &c.

Ex: 191.

Ex: 192.

5 6 6 3 4 3 4 6 3 3

Ex 193.

3 2 3 2 3 2 3 2 3

Ex: 194

Ex: 195

Ex: 196

3 2 3 2 4 3 3 2 3 7 6 7 3 3 3 3 6 5 4 5 6 6 6

Ex: 197.

Ex: 198.

6 6 6 6 6 6 6 6 6 3 4 5 6 3 2 3 4 6 6 6 5 4



Ex: 199.

Ex: 200.

Ex: 201.

Ex: 202.

Thus Figured by some writers

Ex: 203.

Ex: 204. Discords of Syncopation.

Ex: 205.

Ex: 206.

Ex: 207.

Ex: 208.

Ex: 209. Chromatic Discords & Harmonies.

Ex: 210.

Ex: 211.

Ex: 212.

Ex 213. Ex 214.

Musical notation for Examples 211, 212, 213, and 214. Each example consists of a treble and bass staff with notes and fingerings.

Ex: 215.

Ex 216.

Musical notation for Examples 215 and 216. Each example consists of a treble and bass staff with notes and fingerings.

Musical notation for Examples 217, 218, 219, and 220. Each example consists of a treble and bass staff with notes and fingerings.

Ex: 217.

Ex: 218.

Ex: 219.

Ex: 220.

Musical notation for Examples 217, 218, 219, and 220. Each example consists of a treble and bass staff with notes and fingerings.

Ex: 221.

Ex: 222.

Ex: 223.

Musical notation for Examples 221, 222, and 223. Each example consists of a treble and bass staff with notes and fingerings.

Ex: 224.

Ex: 225

Ex: 224. Ex: 225

Ex: 226.

Ex: 227.

Ex: 226. Ex: 227.

Ex: 228.

Ex: 229.

Ex: 230

Ex: 231.

Ex: 228. Ex: 229. Ex: 230. Ex: 231.

Ex: 232.

Ex: 232.

Chord symbols:  $b6$ ,  $b6b5$ ,  $6$ ,  $b6$ ,  $b7$ ,  $6$ ,  $b6$ ,  $b6$ ,  $b7$ ,  $5-4$ ,  $3$ ,  $6$ ,  $6$ ,  $6$ ,  $6$ ,  $6$ ,  $6$ ,  $7$ ,  $b7$ ,  $6$ ,  $5$ ,  $6$ ,  $5$ ,  $4$ ,  $5$

Ex: 233. Modulation.

Chord symbols: C. Maj: A. Min: C. Maj: A. Min: C. Maj: A. Min: C. Maj: C. Maj: A. Min:

Ex: 234.

Ex: 234. C. Maj: A. Min:  
Ex: 235. C to G. Maj:  $6$   $5$   $4$   $\#$   
C. Maj:

Ex: 236. G to C.

Ex: 236.  $6$   $5$   $7$   $4$   $-$   $3$   
Ex: 237. F. to G.  $4$   $3$

Ex: 238. G to F.

Ex: 239. C. to A. Min:

Ex: 240. A. Min: to C. Maj:  $6$   $\#$   $6$   
Ex: 241. C to A. Min:  $6$   $6$   $\#$   
Ex: 242. A. Min: to C. Maj:  $6$   $\#$   $6$   
Ex: 243. C. Maj: to A. Min: & back to C  $7$   $7\#$   $7$

Ex: 244.

Chord symbols: C. Maj: E. Min: C. Maj: A. Min: C. Maj:

Chord symbols: F. Maj: C. Maj: F. Maj: F. Min:

Chord symbols: C. Maj: C. Min: G. Min: G. Maj: C. Maj: C. Min: C. Maj: Ab. Maj:

Ex: 245.

Chord symbols: C. Min: C. Maj: C G A. Min: D. Min:

Ex: 246.

F. Maj: C. Maj      C      G      A. Min:      D. Min: G. Maj E. Min:

Ex: 247.

C. Maj:      in C      C to F      E. Min:

Ex: 248.

C. Maj: F. Maj:      C to F.      E. Min:      A D G C

Ex: 249.      Ex: 250.      Ex: 251.

C to F.      C      F

Ex: 252.

Ex: 253.      Ex: 254.

Ex: 255. Accompaniments of the Scale.

Ex: 256.

Ex: 257.

Ex: 257. This exercise consists of five staves of music in common time. The notation includes various fingerings (e.g., 6, 5, 4, 3, 2, 1, 7, 8) and articulations (accents, slurs). The first staff begins with a treble clef and a common time signature. The second and third staves use bass clefs. The fourth and fifth staves return to treble clefs. The piece concludes with a double bar line.

Ex: 258.

Ex: 258. This exercise is presented in three systems, each with a grand staff (treble and bass clefs). The notation includes complex fingerings (e.g., 98, 76, 43, 6, 5, 4, 3, 2, 1, 7, 8) and articulations (accents, slurs). The first system starts with a treble clef and common time. The second and third systems use grand staves. The piece concludes with a double bar line.

Ex: 259. Selection of Pieces for Practice.

Ps: 1st

Martin Luther 1520.



6 4 3  
6 4 2 6 7 6

Ex: 260.  
Ps: 38.

6 6 5 4 # 5 6 6 4 #

6 4 # 6 # 4 # 6 6 4 # 8 7

6 6 5 6 4 6 # 6 6 5 #

Ex: 261.  
Gloria Patri to the Nunc Dimittis

Farrant 16<sup>th</sup> Century

8 7 4 # 6 7 8 5

b6 6 6 - 6 5 - 5 6 6 7 6 5 6 6 7 # 8 7 5 8 3 3 - 6 9 8 3 - 2 3 4 4 3 2 3

Ex: 262.  
Chorus from the earliest Oratorio known.

Emilio dal Cavaliero. Printed 1600.

6 # 7-8 6 4-3

7-8 5-4 3 # 6 # 7 8 6 4 #

Ex: 263.  
Madrigal the Silver Swan.

Orlando Gibbons early part of the 17<sup>th</sup> Century

8 8 6 3 4 3 4 5 2 3 2 3 3 3 3 6 3 6 6 3

Slow.

7 6 4 5 6 3 2 3 4 6 7 b6 5 4 3 5 4 3 2 6 6 5 7 6 5 8 4 4 3 7 1<sup>st</sup> 2<sup>d</sup>

Ex: 264.

Madrigal. Awake Sweet love.

John Dowland.

8 7 6 8 7 6 5 6 5 6 8 7 6 8 7 6 5-6

3 5 4 3 5 4 3-4 3- 3 5 4 3 5 4 3-4

Slow.

Ex: 265.

Motett for the festival of S<sup>t</sup> Peter & S<sup>t</sup> Paul.

Carissimi. Middle of the 17<sup>th</sup> Century.

5 2 = 5 2 6 6 6 b6 4 3

6 b6 4 3

7 6 7 6 4 2 6 6 b4 2 6 6 4 2 6 6 4 2 6 6 5 4 #

6 6 7 6 4 4 8 b7 b 6 7 6 6 5 b b 2 6

6 5 4 3 8 b7 b 6 7 b 6 6 6 4 3 5 b 4 b 2 b 4 3 4

4 5 b b 6 4+ 6 5 4-3 4-3 6 5 4-3 b

Slow.

Ex: 266.

Cho: Et Ululantes.

Carissimi.

b 6 - 6 4 6 b6 5 6 - 6 4 6 6 4 # 6 5 4 # #

Ex: 267. "Abiit ergo in montes"

Cho:

Carissimi.

# 4 3 b # 4 # 8 3 = 7 6

Ex: 268.

Cho: "Plorate Filiae".

Carissimi.

# 6 7 6 5 3 # 6 7 6 # 1 # Tasto 6 7 6 6 5

Slow

Ex: 269.

Part of a Cantata. Non dar piu pene.

Alless.<sup>o</sup> Scarlatti latter part of the 17<sup>th</sup> Century.

fine

D.C. al Segno

Ex: 270.

Aria. Il mio figlio dovè

Al<sup>o</sup> Scarlatti

Slow. Tasto Solo

Ex: 271.

Part of a Cantata "Che mesta"

Al.<sup>o</sup> Scarlatti.

Slow.

Full Anthem "Teach me O Lord"

Ex: 272.

Rogers

Slow.

Part of a Cantata "Crine Vezzose" in the Ch: Ch: Library.

Ex: 273.

Supposed to be Al.<sup>o</sup> Scarlatti.

Slow.

Ex: 274.

Part of a Cantata "Taci O Cruda"

Allegro Moderato.

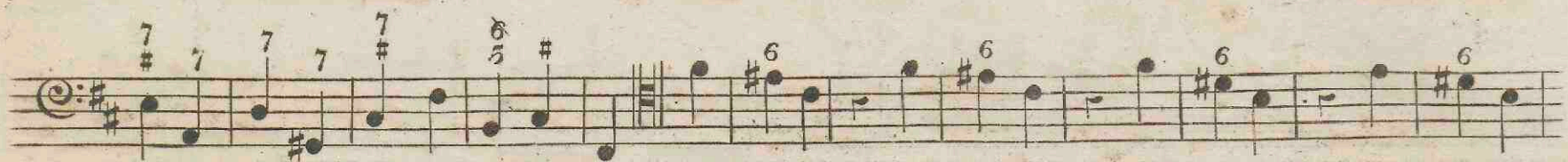
Ex: 275.  
Concerto 4th

Allegro.

Corelli

Adagio





Vivace

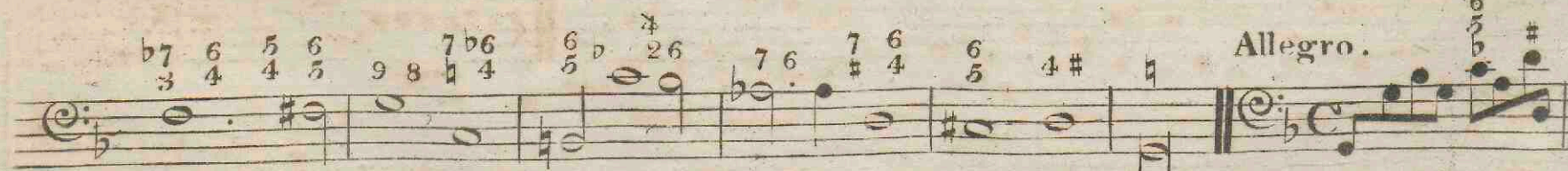


Ex: 276.  
Concerto 8<sup>th</sup>

Corelli.  
Grave.



Vivace.



Allegro.

This section contains ten staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is primarily eighth and sixteenth notes, often beamed together. Numerous fingerings are indicated by numbers 1-5 above or below notes. Accidentals, including sharps and flats, are used throughout to indicate specific pitches. The music appears to be a technical exercise or a short piece focusing on finger dexterity and articulation.

Adagio

This section begins with the tempo marking "Adagio" and continues with musical notation. It includes a double bar line and a change in tempo to "Allegro". The notation features a mix of note values, including quarter and eighth notes. Fingerings and accidentals are clearly marked. The piece concludes with a final double bar line.



Adagio.

Musical notation for the first two staves of the Adagio section. The first staff is in 3/4 time and the second is in 4/4 time. Both staves feature fingerings (e.g., 6, 7, b6, b7, 3, 4, 3) and a repeat sign at the end of the second staff.

Vivace.

Musical notation for the first two staves of the Vivace section. Both staves are in 3/4 time and feature fingerings (e.g., 6, 7, 6, #, #, 6, #, 6, #) and a repeat sign at the end of the second staff.

Allegro.

Musical notation for the six staves of the Allegro section. The first staff is in 3/4 time, and the following five staves are in 4/4 time. The notation includes various dynamics such as *p* (piano) and *f* (forte), and features complex rhythmic patterns and fingerings throughout.

6 # 7 6 # # 7 8 5 9 4 2 6 # 6 b # b 6 b # 6 4 7 4 #

6 # 6 # 4 # b 7 # 3 4 # 1<sup>st</sup> 2<sup>d</sup> Pastorale. 12 8 6 4

5 3 # # # # 6 5 # 4 6 5 6

4 2 6 4 6 4 6 4 6 6 5 3 4 # # 6 4 5 7 6 7 6 7 6 5 6

# 6 6 9 8 6 5 6 # 6 5 6 3 5 # 6 # 6 6

6 7 6 7 6 7 6 6 3 4 # 6 6 8 4 # 6 6 p

6 6 6 # 7 5 4 6 7 4 6 5 # 2 6 # 4 # 6 4 # 7 5 3 6 7 6

# 9 8 # 3 6 # 5 6 4 5 # 6 4 # #

6 6 4 2 6 4 2 6 # 2 6 4 2 6 4 6 5 # 6 3 # 4 #

6 6 7 6 4 3 7 6 7 6 3 4 3 f p pp

6 6 6 6 # 4 # # f p pp

Ex: 277.

Ex: 278.

Ex: 279.

Ex: 280.

Ex: 281.

Ex: 282. Part of the Second Sonata or Trio Op. 1.

Corelli. 87 6# 5

Grave

Vivace.

Ex: 283.

Fugue from the 4<sup>th</sup> Sonata Op: 3.

Corelli.

Ex: 284.

Part of the 7<sup>th</sup> Solo.

Ad?

Corelli.

Violin

Piano

Forte

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat. The music features a melodic line in the upper staff and a more complex accompaniment in the lower staff, including sixteenth-note patterns and chords. Fingering numbers like '6' are visible in the lower staff.

The second system of musical notation continues the piece. It features similar melodic and accompanimental textures. The lower staff contains several fingering numbers: '6', '6', '5 6', '6 5', '6 4', '5 3', '4', '6', and '#'. The notation includes slurs and various note values.

The third system of musical notation concludes the main section. The lower staff contains a variety of fingering numbers: '6', '#', '6', '6', '7 6', '4 3', 'b6', '5', '4 2', '6', '6', '4', and '#'. The system ends with a double bar line.

Ex: 285.  
From the Third Solo.

4 Corelli.

The fourth system begins with a C-clef on the first line and a common time signature (C). The music is primarily composed of eighth and sixteenth notes. Fingering numbers '6', '5', '6', '6', '6', '6', '7', '7', '6', '6', '2', '6', '7', '7', '6', and '6' are placed above the notes.

Allegro Giga.

The fifth system continues the piece. It features a melodic line with various fingering numbers: '6', '5', '6', '6', '6', '6', '6', '6', '6', '#', '#', '6', '3', '#', '9', '7', '#', '5', '6', '6', '3', and '#'. The system concludes with a double bar line.

Three staves of musical notation. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with various fingering numbers (4, 2, 6, 4, 2, 6, #, 2, 6, #, 2, 6, #, 6, 6, 5, 7, #, 7, 7) and accidentals (sharps, flats, naturals). The second and third staves continue the musical line with similar notation and fingering.

Ex: 286.  
The Ninth Solo.

Corelli.

Five staves of musical notation for 'The Ninth Solo' by Corelli. The first staff is marked 'Largo' and begins with a treble clef and a key signature of two sharps (D major). The notation includes various fingering numbers (6, 7, #, 6, 6, 7, 6, 4, 6, 5, 3, 6, 7, 7, #, 6) and accidentals. The subsequent staves continue the piece with similar notation and fingering.

Allegro Giga.

Five staves of musical notation for 'Allegro Giga' by Corelli. The first staff is marked 'Allegro Giga.' and begins with a treble clef and a key signature of two sharps (D major). The notation includes various fingering numbers (7, 6, 6, 4, 5, 4, 3, 6, 6, 6, 6, 6, 6, 5, #) and accidentals. The subsequent staves continue the piece with similar notation and fingering.

6 4 4#

7 6 6 #5 4 4# 6 6 5 3 4# 6

6 7 7 5 6 7 6 7 6

7 6 7 6 6 5 3 3 3 7 6 6 5 3 3 3 6 6 6 5 4 3

Adagio.

6 7 6 6 4 5 - 6 7 6 7 6 - #

Allegro.

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

9 6 5 9 6 9 6 # 5 3 3 # 6 5 6 5 6 6 5 6

5 6 6 6 5 6 3 3 6 5 6 5 6 6 5 6

5 6 6 6 5 3 3 6 6 # 6 6

6 # 6 9 5 9 6 4 # # # 9 6

6 # 6 9 5 9 6 4 # # # 9 6 #

Ex: 287.  
Song "Bess of Bedlam"

H. Purcell early part of the 17<sup>th</sup> Century.

Recit:  
Ad Lib:

From si\_lent shades and the E\_l\_lisian groves where sad departed

Arp.  
Ad Lib:

2 6 b7 6

spirits mourn their loves From chrystal streams and from that country

7 6

where Jove crowns the fields with flowers all the year Poor senseless

*sf sf pp*

6 # 2

Bess cloth'd in her rags and folly Is come to cure her love\_sick me\_lan\_choly

*rf*

6 b5 4 3



VIVACE.

Bright Cynthia kept her revels late While Mab the fairy queen did dance And O' be-

LENTO.

ron did sit in state While Mars at Venus hurl'd his lance In yon-der cow-slip

lies my dear Entom'd in li-quad gems of dew Each day Ill wa-ter it

RECIT:

with a tear Its fading blossom to re- new For since my love is dead and all my joys are

MODERATO.

LENTO

gone Poor Bess for his sake a garland will make my music shall be a groan I'll

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The time signature is 3/4. The key signature has one flat (B-flat). The lyrics are: "gone Poor Bess for his sake a garland will make my music shall be a groan I'll". The piano part includes fingerings: 6, b, 6, 6, b, b.

lay me down and die within some hollow tree The rav'n and cat the owl and bat shall

The second system continues the vocal line and piano accompaniment. The lyrics are: "lay me down and die within some hollow tree The rav'n and cat the owl and bat shall". The piano part includes fingerings: 7 6 6, 6 6 6 6 6, 6 - 5 6 4 2 6.

war- ble forth my e-le-gy did you not see my love as he past

The third system continues the vocal line and piano accompaniment. The lyrics are: "war- ble forth my e-le-gy did you not see my love as he past". The piano part includes a fingering: 6.

by you? His two flaming eyes if they come nigh you they will scorch up your

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "by you? His two flaming eyes if they come nigh you they will scorch up your". The piano part includes fingerings: 6, 6, 6.

ALLEGRO MODERATO.

RECIT:

hearts Ladies be ware ye lest he should dart a glance that may en... snare ye Hark

6

hark I hear old Charon bawl his boat he will no longer stay The furies lash their

7

MODERATO.

whips and cry come come a way come come away Poor Bess will re... turn to the

6 6 6

place whence she came since the world is so mad she can hope for no cure for

6 6

loves grown a bubble a shadow a name which fools do admire and wise men en...

6 6 6 6 6 4 3

Ad Lib: **VIVACE.**

...dure cold and hungry am I grown Am ...brosia will I feed upon drinknectar

pp f

4 2 6 6 b6 6 6 4 -

**CON SPIRITO.**

still and sing Who is content does all sorrow prevent and Bess in her

6 6 6 6 6

**Ad Lib<sup>m</sup>**

straw while free from the Law in her thoughts is as great great as a king.

Colla Voce

6 6 6 6 6 6

Ex: 288.  
Recit:

Oratorio of Samson by Handel

This day a solemn feast to Dagon held Relieves me from my

The first system of music for Ex: 288 consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "This day a solemn feast to Dagon held Relieves me from my". The piano accompaniment is in bass clef with the same key signature and time signature. It features a simple harmonic accompaniment with some chords and a bass line. There are some markings below the piano part, including a '6' and a '4+ 2'.

task of servile toil unwillingly their superstition yields this

The second system of music for Ex: 288 continues the vocal line and piano accompaniment. The lyrics are: "task of servile toil unwillingly their superstition yields this". The piano accompaniment continues with similar harmonic support, including some longer notes and a bass line. There are some markings below the piano part, including a '#', a '6', and a '6'.

rest to breathe heavens air fresh blowing pure and sweet task of servile toil Sweet

Ex: 289. Ex: 209.

The third system of music shows the end of Ex: 288 and the beginning of Ex: 289 and Ex: 209. The lyrics are: "rest to breathe heavens air fresh blowing pure and sweet task of servile toil Sweet". The piano accompaniment includes some chords and a bass line. There are some markings below the piano part, including a '6', a '#', and a '6'.

Second part of "Return O God of Hosts." Samson. Handel.

Ex: 291.

The musical notation for Ex: 291 shows a piano accompaniment with various chord markings above the notes. The markings include: 7, #, 7, 8, b6, 6, 4 3 - 6, 7 6 b7, b6 5 7, #, 6, 6, 6, #. The notation is in bass clef with a key signature of one flat (Bb) and a common time signature (C).

Chorus from a Mass by Sebastian Bach.

Largo

The musical score is written for a chorus and figured bass. It consists of ten staves. The first staff is the vocal line, and the second staff is the 'Ground Bass'. The remaining eight staves are for figured bass. The music is in G major (one sharp) and 3/2 time. The tempo is marked 'Largo'. The score includes various musical notations such as notes, rests, and ornaments. The figured bass is indicated by numbers 1-7, with some numbers having accidentals (sharps or flats). The final measure of the piece is marked with a 'p' for piano.

Ex: 293.

Cho? "Que d'attraits?"

Iphigenie Glück.

Andante Grazioso

The musical score consists of ten staves of music. The first staff is marked with a treble clef, a 3/4 time signature, and a dynamic marking of *pp*. The tempo is *Andante Grazioso*. The music is written in a key with one sharp (F#). The score includes various fingerings and dynamics, such as *f* in the third staff. The piece concludes with a double bar line and the instruction *D.C.* at the bottom right.

D.C.

Ex: 294.

Un poco Adagio.

Haydn.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the right hand and a supporting bass line in the left hand. Fingering numbers (1-7) are written below the notes in the bass staff. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. A measure rest is present in the upper staff at the beginning of the system. The word "Tasto" is written above the bass staff in two locations. Fingering numbers are present throughout the system.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *p* (piano) is placed above the upper staff. Fingering numbers are present throughout the system.

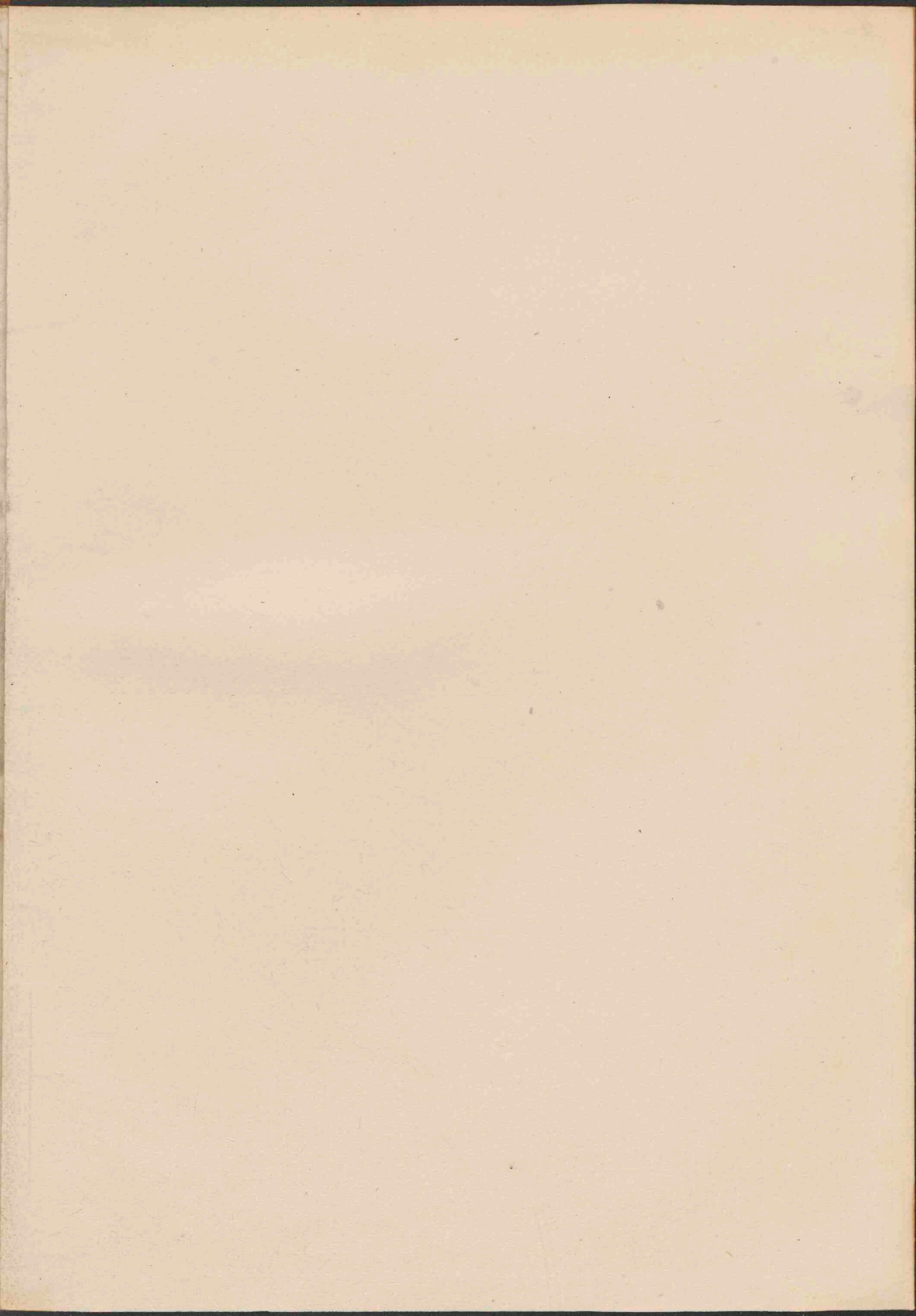
The fourth system of musical notation consists of two staves. The upper staff is mostly empty, with only a few notes at the end of the system. The lower staff continues the bass line. The word "Tasto" is written above the bass staff. Fingering numbers are present throughout the system.

The fifth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A dynamic marking of *pp* (pianissimo) is placed below the lower staff. The system concludes with a double bar line.



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