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THOROUGH-BASS

M A D E E A S Y:

O R,

Practical Rules for finding and applying its various
Chords with little Trouble;

T O G E T H E R W I T H

Variety of **EXAMPLES** in Notes, shewing the Manner of accompanying
CONCERTOS, SOLOS, SONGS, and RECITATIVES:

B Y

N I C O L O P A S Q U A L I . K

E D I N B U R G H : M . D C C . L V I I .

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E R R A T A. Page 28. at the End of the last line is wanted (35).
Page 35. Line 16. instead of (Plate XIII.) read (Plate XVII.)

Page 38. Line 1. instead of (50) read (52).
Page 39. Line 2. instead of no read on.

His Majesty's Royal Licence.

By the LORDS JUSTICES.

*Tho. Cantuar. Hardwicke, C.
Marlborough, Harrington.*

WHEREAS *Nicold Pasquali* of *Westminster* Gent. hath by his Petition humbly represented to Us, that he hath with great Study, Labour, and Expence, composed divers Works, consisting of Vocal and Instrumental Musick, and is desirous to Print the same, and apprehending, unless he obtains His MAJESTY'S Royal Licence and Protection, other Persons may be induced to Print and Publish the said Works, and so invade his Property therein, he has most humbly prayed Us, to grant him His MAJESTY'S Royal Licence and Protection, for the sole printing and publishing the abovementioned Works for the Term of fourteen Years, and for prohibiting all and every other Person or Persons, from reprinting, abridging, copying out in writing, or publishing the same, either in the like or any other Size or Manner whatsoever, or importing, buying, selling, vending, or uttering any Copy or Copies thereof reprinted or written beyond the Seas. We do therefore in His MAJESTY'S Name, by these Presents, so far as may be agreeable to the Statute in that Case made and provided, grant unto him the said *Nicold Pasquali*, his Executors, Administrators, and Assigns, His MAJESTY'S Licence, for the sole printing, writing, and publishing the said Works, for the Term of fourteen Years; strictly forbidding all His MAJESTY'S Subjects, within his MAJESTY'S Kingdoms and Dominions, to reprint, abridge, copy out in writing for Sale, or publish the same, either in the like, or any other Volume or Volumes whatsoever, or to import, buy, vend, utter or distribute any Copies thereof reprinted or written for Sale beyond the Seas, during the aforesaid Term of fourteen Years, without the Consent or Approbation of the said *Nicold Pasquali*, his Heirs, Executors, or Assigns, under their Hands and Seals first had and obtained, as they will answer the contrary at their Perils; whereof the Commissioners and other Officers of His MAJESTY'S Customs, the Master, Wardens, and Company of Stationers are to take Notice, that due Obedience may be rendered to His MAJESTY'S Pleasure herein declared. GIVEN at *White-Hall* the fourteenth Day of *June* 1750, in the twenty fourth Year of His MAJESTY'S Reign.

By their Excellencies Command.

Ri. Nev. Aldworth.

Place I

Lesson I, or general Prelude

(1) *thumb of the right hand* *left hand*

(2) *left hand*

(3) *left hand*

(4) *left hand*

(5) *left hand*

(6) *left hand*

(7) *left hand*

(8) *left hand*

(9) *Chord* *1st* *2^d* *1st* *2^d* *1st* *2^d* *1st* *2^d*

(10) *instead of this Play thus*

See the same Lesson without the Chords, in Plate XIII

T H E
A U T H O R ' S A D D R E S S
T O T H E
L E A R N E R S.

AS the following practical *Rules* have been of considerable Use to many of my own Scholars, I think I serve the Interest of Musick in general when I make them publick. 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.

* * * 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-BASS

M A D E E A S Y, &c.

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

THOROUGH-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 the Bass-notes, give a full View at once of the Chords that are proper to accompany them. So that, strictly speaking, to play Thorough-Bass is to play the *Notes* with the Left Hand, and the *Figures* with the Right. (1) *vide the Example.*

AMONG

AMONG the various Chords in use, the Chief, which is called the Perfect or Common Chord, occurring more frequently than any of the rest, shall be first explained.

IT is marked thus $\frac{8}{5} \frac{3}{3}$ which signifies, that together with any Note of the Bass over which the above Figures are placed, the Right Hand is to play its *Third, Fifth, and Eighth* or *Octave*; and the Manner of executing it will be best understood by an Example.

LET the Bass-note be C (2), the first Thing to be done is to prepare a Finger of the Left Hand for striking that Key. Then begin at that C, and reckoning it the first, count three Notes upwards, which will bring you to E, the *third* to C, and let the Thumb of the Right Hand be prepared for striking that Key (3). [And here I must observe, by way of Caution, that in reckoning the Notes which are expressed by the Figures, the long Keys are only to be regarded, the short ones serving to denote 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. $\frac{8}{5} \frac{3}{3}$ (4).

THEN

THEN 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			

LET the same Example be viewed in Notes [being A with its common Chord] (7) by which it will appear, that, in each of these Ways, the Chord is composed of the self-same Notes, i. e. C, E, A, or E, A, C, or A, C, E. The removing any of these Notes an Octave higher, as it happens to the C, in the second Way, and to both C and E, in the last, makes no Alteration in the Rules of Harmony, which consider the Notes of Chords, only as

B they

they are intrinsically in themselves, not as they are occasionally played high or low; the Performer always chusing that Way which is most convenient to his Hand, or consistent with some Rules that presently shall be treated of.

BUT as a Beginner might find a Difficulty in carrying three different Ways in his Mind, for every Note of the Bass that bears common Chord, I have only chosen two, which will be sufficient to learn by, till he is become acquainted with all the Rules, and then, with Ease, he may apply any of the three at pleasure.

Marks by which the Common Chord is known.

No Figures over any Note signifies Common Chord; a single 3, or a 5, or an 8, or two of these Figures, thus $\frac{5}{3}$ $\frac{8}{3}$ $\frac{8}{5}$ or all three $\frac{8}{3}$ mean always the same Chord: Also a *Sharp*, a *Flat*, or a *Natural* over the Bass Note, without any other Figure, describes Common Chord, with this Addition, that the 3d 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 Musick.*

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; still with a View of getting the Habit of striking always the first Chords, when no Reason obliges to do otherwise.

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

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 the second Common Chords are to be applied.

THE second Chords are used for the following Reasons:

I. IN order to avoid two consecutive or following *Octaves*, between the highest Note of the Chords and the Notes of the Bass.

II. IN order to avoid two consecutive or following *Fifths*, between the highest Note of the Chords and the Notes of the Bass.

III. IN order to render some Chords more *harmonious* by their Places.

IV. IN order to avoid *skipping* too much from one Chord to another.

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

It is disallowed in Thorough-Basses to play two Chords following one another, whose highest Note is the 8ve of the Bass, *e. g.* By examining the first Chords at (9),

C

where

where the highest Notes are figured, we shall find that only C and D fall under this Rule; both having the 8ve for their highest Note.

THE Way to avoid this Difallowance, is to alter one of these Chords, so that the highest Note may not be the 8ve.

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 8ve to the 3d (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 Difallowance in Thorough-Bass; *viz.*
Not to play two Chords following one another, whose
highest

highest Note is fifth with the Bass †. And by examining again the first Chords at (9), it will be found, that E, F, and G, are liable to this Rule, having each a fifth for their highest Note.

CONSEQUENTLY some of them must be altered, and thus:

F, when near E, shall have its second Chord instead of the first, which changes its highest Note from a 5th into a 3d (11).

G, when near F, shall have its second Chord instead of the first, which likewise changes its highest Note into a 3d (12).

G, also, when near E, shall have its second Chord for the same Reason (13).

LESSON

† The elegant Way of playing Thorough-Bass demands that also two consecutive Fifths should be avoided between the lowest Notes of the Chords and the Notes of the Bass. But a Practitioner may pass by this Rule for the present, and observe it only when he is become Master of the Thorough Bass.

LESSON III. is the Practice of this second Rule, in which F and G, when marked with the *, have their second Chords instead of their first.

N. B. That, in the fourteenth Bar of this Lesson, though the sharp 3d and natural 5th 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.

Lesson II

Lesson III

(11) instead of this *Play thus*

(12) instead of this *Play thus* (13) instead of this *Play thus*

Plate III

Lesson IV

(14) *instead of this* *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*



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 Reader, 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.

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, it 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

BUT great Care must be had in the Management of Stepping Chords, that we may not transgress against the Rules of two following 8ves or 5ths, 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 would transgress against the Rule of two consecutive 8ves, 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 8ves between it and the following C, it is customary in such a Case, to leave out the 8ve 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

Table of second Common Chords, †

G when near	} C F E	is to have the second Chord	<i>to render it more harmonious.</i>	
F when near			E	<i>to avoid two Fifths.</i>
C when near			D	<i>to avoid two Fifths.</i>
B when near	E		<i>to avoid two Fifths.</i>	
			<i>to avoid two Eighths.</i>	
			<i>to render it more harmonious.</i>	

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 of,

† 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.

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 3d 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 first system consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, many with asterisks above them. The lower staff is in bass clef and contains a melodic line with various notes and fingerings.

The second system consists of two staves. A dashed box encloses a portion of the upper staff, with the text "instead of this" written below it. To the right of the box, the word "play" is written. The notation includes various notes and fingerings.

The third system consists of two staves. A dashed box encloses a portion of the upper staff, with the word "thus" written below it. The notation includes various notes and fingerings.

The fourth system consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, many with asterisks above them. The lower staff is in bass clef and contains a melodic line with various notes and fingerings.

The fifth system consists of two staves. The notation includes various notes and fingerings. At the end of the system, the text "(18) bad good bad good" is written in a cursive font.

(19)

Musical notation for exercise 19, first system. Treble clef staff shows chords with 'w' and '6' markings. Bass clef staff shows a melodic line with '6' and '4' markings. A double bar line is present.

(20)

Musical notation for exercise 20, second system. Treble clef staff shows chords with 'w' and '6' markings. Bass clef staff shows a melodic line with '6', '4', and '5' markings. A double bar line is present.

(21)

Musical notation for exercise 21, third system. Treble clef staff shows chords with 'w' and '6' markings. Bass clef staff shows a melodic line with '6' and '4' markings. A double bar line is present.

Musical notation for exercise 21, fourth system. Treble clef staff shows chords with 'w' and '6' markings. Bass clef staff shows a melodic line with '6' and '4' markings. A double bar line is present.

Musical notation for exercise 21, fifth system. Treble clef staff shows chords with 'w' and '6' markings. Bass clef staff shows a melodic line with '6' and '4' markings. A double bar line is present.

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 6th on C and D, where the second are to be applied, on purpose to avoid the highest Note of that Chord to be the 8ve of the Bass, which is not allowed, but when it is used as a stepping Chord.

IN *Lesson VI.* the 6ths 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

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, $\frac{7}{3}$ or $\frac{7}{5}$ let its Common Chord be prepared, and the seventh added with a spare Finger (22). The * to B, D, and G, shews that the 7th is added to their second Chords rather than their first.

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

WHEN $\frac{6}{5}$ is marked over a Note, its Common Chord must be prepared, and the 6th added with a spare Finger (23). The * to C and D shews the 6th to be added to their second Chords, to prevent the 8ve 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 7th to the C * is rather added to its second Chord than its first, to avoid the two consecutive 8ves 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 8ves or 5ths extend to every other Chord, as well as the Common.

THE Skip at * is here tolerated, to avoid the two consecutive 8ves between the C and D, which otherwise would happen.

Lesson VII

The musical score is written for guitar and is divided into two systems by a vertical line. The left system consists of six systems of music, each with a treble and bass staff. The right system consists of four systems of music, also with treble and bass staves. The notation includes various chords, accidentals, and fingering numbers. Annotations such as '(22)', '(23)', and '6 added' are present. The piece concludes with a double bar line and repeat signs.

Plate VII

Lesson VIII

(24)

Musical notation for exercise (24), consisting of two systems of treble and bass staves. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The second system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various notes, rests, and fingerings.

Musical notation for exercise (24), consisting of two systems of treble and bass staves. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The second system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various notes, rests, and fingerings.

(25)

Musical notation for exercise (25), consisting of two systems of treble and bass staves. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The second system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various notes, rests, and fingerings.

(26) bad good

Musical notation for exercise (26), consisting of two systems of treble and bass staves. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The second system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various notes, rests, and fingerings. The words "bad" and "good" are written below the bass staff.

bad good

Musical notation for exercise (26), consisting of two systems of treble and bass staves. The first system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The second system includes a treble staff with a key signature of one sharp (F#) and a common time signature (C), and a bass staff with a key signature of one sharp (F#) and a common time signature (C). The notation includes various notes, rests, and fingerings. The words "bad" and "good" are written below the bass staff.

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 9th. (24).

THE * to B shews, that its 9th 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 3d must be moved one Note higher, which then will be the 4th (25).

G and B, marked with the *, have their 4ths drawn from their second Chords.

LESSON VIII. is chiefly for the Practice of the two above Chords, 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 7th, 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 to be the 9th 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 Examples (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 Musick †, being generally used in final *Closes* ‡ throughout Thorough-Basses. For which Purpose, let the Scholar practise the *Daily Lesson*,

(in

† THE Word *Key* has two different Significations in Musick. Sometimes it means any one of the *Keys* of a Harpsichord; but here it signifies a certain predominant Note in any Piece of Musick, with which it generally begins, and always ends: So that, of such a Piece of Musick, 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 Musick 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*.

(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 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

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 that it had had only a single or common *Sharp*.

The Daily Lesson

Plate VIII

Key of C Key of A of F

all the rest fingered like 3 first

of D of B of G

of E of C

of A of F

of D of B

Plate IX
The Daily Lesson continued

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 $\frac{7}{2}$ the $\frac{6}{3}$ the $\frac{9}{4}$ and the $\frac{9}{7}$.

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 formed from those abovementioned, 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 9th or 4th.

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 Chords 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 Edition

This page contains a handwritten musical score for 'The General Edition' on Plate X. The score is organized into four systems, each consisting of a treble staff and a bass staff. The notation is highly detailed, featuring numerous accidentals, asterisks, and specific fingering numbers (e.g., 6, 5, 4, 3, 2, 1, 7, 8) written below the notes. The piece is divided into two main sections by a vertical line. The first section includes measures with complex rhythmic patterns and many accidentals. The second section, starting with measure (27), features more complex chordal structures and includes measure (28) with further intricate notation. The handwriting is clear and consistent throughout the manuscript.

Plate XI

(29)

5/3 6/4 5/3 6/4 7^x 5/6 5/3 6/4 5/3 5/3 b7 b⁶

This system contains the first exercise, (29). It consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a sequence of chords and melodic lines. The lower staff is in bass clef with a 4/4 time signature, providing a harmonic accompaniment. The exercise concludes with a double bar line.

(30)

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

This system contains the second exercise, (30). It consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 4/4 time signature. The exercise concludes with a double bar line.

(31)

(32)

6/4 5/4 7/4 * 5 6 b⁶ 5/3 6/4 - 5/3 6/4 * 5/4 - 5/4 6/4 *

This system contains exercises (31) and (32). It consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 4/4 time signature. The exercise concludes with a double bar line.

unnatural

(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

This system contains exercise (33). It consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a sequence of chords with asterisks above some notes. The lower staff is in bass clef with a 4/4 time signature, providing a harmonic accompaniment. The exercise concludes with a double bar line.

with Sharps

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

This system contains an exercise with sharps. It consists of two staves. The upper staff is in treble clef with a 2/4 time signature, featuring a sequence of chords with asterisks above some notes. The lower staff is in bass clef with a 4/4 time signature, providing a harmonic accompaniment. The exercise concludes with a double bar line.

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 the Sequences of gradual Notes.**1st, Of the Sequence of the 5th and 6th.*

83. 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 Sequence 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 6th than on the 5th. 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 7th and 6th.

As the former Sequence had the *Fifth*, this has the *Seventh* always prepared.

THE Change of the Hand, which in this *Sequence* must be upward, rather falls on the Chord of the 6th, than on that of the 7th: 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 7th 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 5th 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 what have hitherto been set down; and 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.

2dly, *The following Movements, in CORELLI'S Solo*, [best
Edition] printed by J. WALES, London.

I. *The third Movement.*

III. *The third and fifth Movements.*

IN SOLO 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.

The Lesson of double Chords.

With flats.

Plate XII

First system of musical notation. Treble staff contains double chords with asterisks. Bass staff contains notes with fingerings: 5 6 5 6 7 8 6 7 6 7 6. A vertical line separates the two halves of the system.

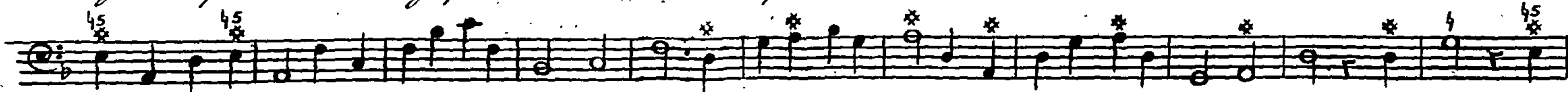
Second system of musical notation. Treble staff contains double chords with asterisks. Bass staff contains notes with fingerings: 4 5 4 5 6 4 5 7 5 6 6 5 9 8 4 3. A vertical line separates the two halves. The right half is labeled "In natural" and includes the text "(34) bad" and "(35) good".

Third system of musical notation. Treble staff contains double chords with asterisks. Bass staff contains notes with fingerings: 9 8 4 3 9 8 6 5 7 4 3 5 6 5 8 5 6. A vertical line separates the two halves. The right half is labeled "with Sharps".

Fourth system of musical notation. Treble staff contains double chords with asterisks. Bass staff contains notes with fingerings: 5 6 5 6 5 5-6 5 7 6 5. A vertical line separates the two halves. The right half is labeled "with flats".

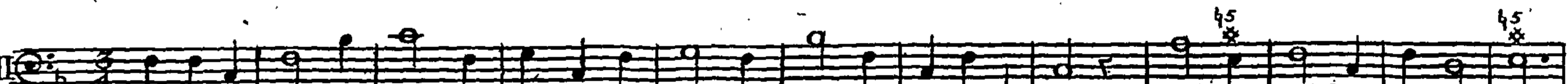
Fifth system of musical notation. Treble staff contains double chords with asterisks. Bass staff contains notes with fingerings: 4 6 5 4 2 7 6 5 6 5 7. A vertical line separates the two halves. The right half includes the text "(36) bad" and "good".

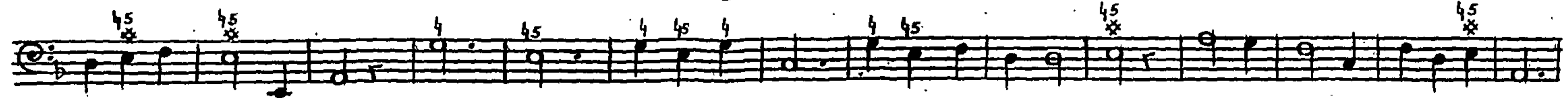
Lesson I  *or general prelude, consisting of 1st Common Chords only.*



Lesson II  *in which C near D has its 2^d Chord*



Lesson III  *in which F near E, and G near E, or E have their 2^d Chords.*



Lesson IV  *in which G near C, and B near E, have their 2^d Chords.*



Lesson V

chiefly calculated for to avoid skipping with the Chords

Lesson VI

in the above Lesson the Chord of the

Second is the com. Ch. of the Note above.
 4th & 6th is the com. Ch. of the fourth above.
 6th is the com. Ch. of the third below.

Lesson VII

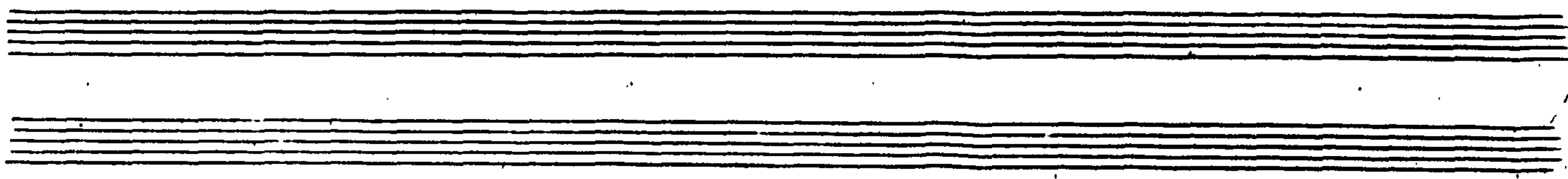
in the above Lesson the 7th in the Chord of the Seventh & the 6th in that of 5th & 6th are added with a spare finger to the com. chord.

Lesson VIII

in the above Lesson

(the Ch. of the 9th is played
 Chord of 4th) by advancing one step
 the finger that is the 2nd
 advancing one step
 the finger that is the 3rd in the
 Com. Chord

This block contains seven staves of musical notation, each representing a different key signature. The keys are G major, D major, E major, F major, C major, A major, and B major. Each staff begins with a treble clef, a key signature signature, and a common time signature. The notation consists of quarter notes and eighth notes, with various accidentals (sharps and naturals) and fingerings (numbers 1-7) indicated above the notes. The staves are separated by double bar lines, and each staff concludes with a double bar line and repeat dots. The notation is arranged in a descending order of key signatures from G major at the top to B major at the bottom.



*The General Lesson
in which is found all the usual Chords, vide recapitulation, &c*

6 4 6 6 7 7 *4 6 7 7

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

6 6 6 6 6 4 4 7 4 5 9 6 9 8 7 6 6 4 *

6 7 6 7 6 4 5 6 7 7 6 *

* 6 7 6 5 7 4 3 7 4 5 6 9 8 7 9 8 6 6

6 4 7 b6 b4 b5 6 b3 4 6 6 b5 9 7 b7 b6 5 7

*The Lesson of double Chords
in which the Chord of the 7th when followed by that of the 6th
on the same note, is played without the fifth: vide Sequences &c.*

5 6 5 6 7 6 * 7 6

* 6 7 6 7 6 4 5 6 4 5 7 5 6 5 6 6 5 9 8 4 3 9 8 4 5

9 8 6 5 7 4 3 5 6 5 4 3 6 5 6 5 4 3 5 6 5 7 6 * 5 6 7 6 * 4 2 6

b6 5 6 7 6 5 6 5 7

Plate XVII

Handwritten musical score for two parts, numbered 37-49 and 50-51. The score is written on ten staves. The first part (measures 37-49) includes various musical notations such as notes, rests, and bar lines. Annotations include '1st Br.', '2nd Br.', 'falls a 2th', 'falls a 3th', '3d above', '6th below', '8th/4/3d', '8th/4/5th', '8th/4/6th', 'final dose', 'with under under', 'b6 b5', and 'b6 b5'. Measure numbers 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, and 49 are clearly visible. The second part (measures 50-51) continues the musical piece with similar notation and measure numbers 50 and 51. The score is a complex piece of handwritten music, likely for a lute or similar instrument, given the use of figured bass notation and specific intervallic instructions.

Rules to play only four Chords in 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 Movement 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).

Particular

† Especially in quick Movements.

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 Re-
petitions (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 3d, 5th, or 6th, 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 3d, 5th, or 7th, 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, 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 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

† 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.

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 XIII.* where every such three following Notes are distinguished from the rest by the Slur (—) placed under them.

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*

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 Fabrick; each fundamental Note not changing until another Harmony succeeds; and whereas now and then there is a long Tract 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

mental 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, Crotchets as Quavers, &c. the two Basses will prove to be exactly the same.

K

Annotations

† The Nature of fundamental Basses will be thoroughly explained in the Theory.

Annotations to Example (50).

- 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.
- L.** 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 to be 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 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
3rd
2nd
1st

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

(53) *The 5th Thorough Bass above written in the Alla Breve Time*

Plate XIX

fizz

(54)

fizz

fizz

fizz

(55)

agrec

agrec

agrec

How to accompany Jigg Time.

Jigg Time being only a Variation on Common or no Triple Time, I have in the Example (54) transcribed four of the nine Basses from the other Example, and placed their Variations in Common Jigg 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 Semiquavers, 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 third of another; or the first of one Harmony and the other two of another, or, lastly, each of a distinct Harmony.

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.

L.

† To be explained in the Theory.

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 the 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 Semi-quavers to be accompanied.

P. As the first Crotchet begins with a Rest, the Chord is to be struck to 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.

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 Semi-quaver, 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 Swiftnes, 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.

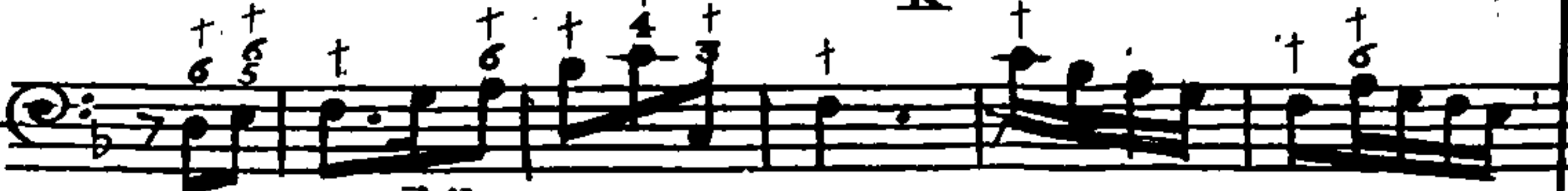
N. B. Much more might be said concerning the Method of applying the Chords properly to the various Movements of Basses, but what has already been observed will be sufficient to give the Student an Idea how to conduct his Practice in other Cases, where his *Ear* and *Genius* must be his *Guides*.

Quick Triple Time

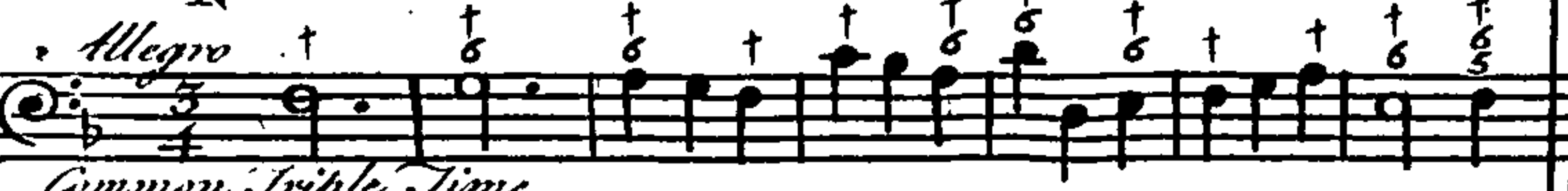
(57) 










Allegro 

Common Triple Time 

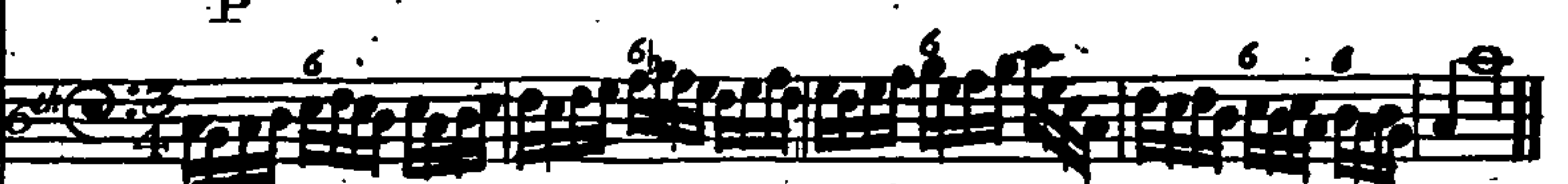






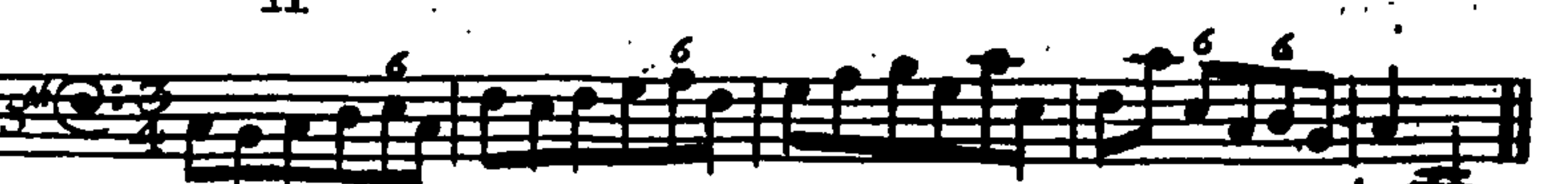
(56) 





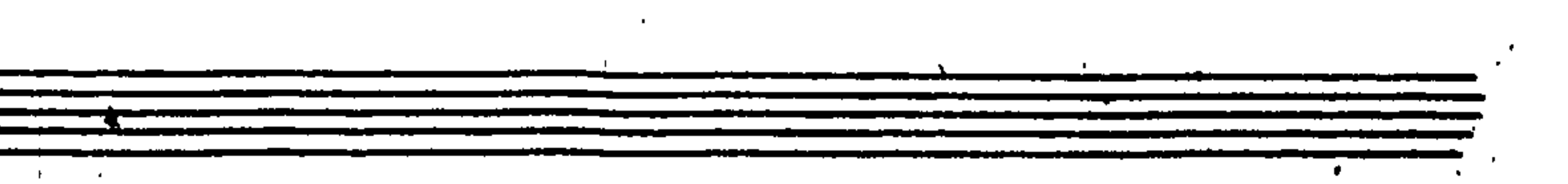












H

(56)

Q

K

P

L

M

L

M

N

N

H

I

K

Plate XXI

(58)

Pia.

For.

Pia.

For. *Pia.* *For.*

rit *for*

Detailed description: This musical score consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The first system is marked with '(58)' and 'Pia.'. The second system is marked with 'For.' and 'Pia.'. The third system is marked with 'For.', 'Pia.', and 'For.'. The fourth system has no specific markings. The fifth system has no specific markings. The sixth system is marked with 'rit' and 'for'. The score includes various musical notations such as notes, rests, and dynamic markings. Fingering numbers (6, 7) and asterisks are used throughout to indicate specific fingerings and techniques. The piece concludes with a double bar line and repeat signs.

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 loud, 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 these very loud and noisy Places, it will not be amiss to add to the Octaves below their 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 the many that are to be found of this Kind, I recommend all CORELLI'S [best Edition] and all GEMINIANI'S Works: The last, particularly, having taken great Pleasure in rendering this Article compleat.

N. B. If he finds, now and then, some Chords with their Figures inverted, viz. instead of $\frac{4}{2}$ $\frac{2}{4}$ $\frac{7}{4}$ &c. thus, $\frac{2}{4}$ $\frac{4}{2}$ $\frac{4}{7}$ he is not to be alarmed at the Difference; for if the Chords consist of the same Figures, it matters not which Way they are marked: Some Composers have thereby meant to point to the Performers, in which of the three Ways such Chords should be taken.

* * * When *Tasto Solo* is written under the Bass-notes, it signifies, that such Notes are to be played without Chords, till the Word *Tutti*, or the Figures, shew that the Chords begin a-new.

How to accompany Songs and Solos for single Instruments:

THIS is one of the nicest Tasks of a Thorough-Bass Performer, and depends entirely on *Judgment, Taste, and Discretion*. The first Thing to be herein observed, is, that the Performer must be a *Servant* in every Respect to the *Voice*. Therefore, the thinner the Chords the better, and the fewer Octaves with the Left Hand, the most preferable.

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 3d or a 5th 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 *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*, *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 *Harpaggio* 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 Example, for *con sion* (*Speed*, or *quick*) Harpeggio; for the *tender* a flow one; and, for any thing of *Passion*, where *Anger*, *Surprise*, &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 Flute Andante Flute Song with a Flute

(59) *Eccle* *Ecco that tunefull strain prolong* *'tis Mu---* *sick fit to swell* *thy song*

Flute Fl. Fl. Fl. Adagio Fl.

teach e-vry vo-cal Vals and Giuvato catch and spread the voice of Love - Echo

Andante Fl.

Echo that tunefull strain prolong tis musick fit to swell thy Song to swell *thy song tis*

Fl. Flute

musick fit to swell thy song to swell *thy song*

Plate XXIII

Song with Violins Unifons

Largo
 (60) *mez. for.* *for. pi.* *for. pi.* *When*

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a *Largo* tempo marking and a *mez. for.* dynamic. The lyrics "When" are written below the staff. The middle and bottom staves are for the piano accompaniment, with a bass clef and a 4/4 time signature. The piano part starts with a *mez. for.* dynamic. The system concludes with a double bar line.

Tears perplex and wound the mind soft plea- - - - - surrs wing their way *for*

The second system continues the musical score. The vocal line features the lyrics "Tears perplex and wound the mind soft plea- - - - - surrs wing their way" with a *for* dynamic marking. The piano accompaniment continues with various chords and melodic lines. The system ends with a double bar line.

Then all to gloom and grief resign'd the Soul soon sinks soon sinks their pray the soul soon Sinks soon

The third system of the score contains the lyrics "Then all to gloom and grief resign'd the Soul soon sinks soon sinks their pray the soul soon Sinks soon". The vocal line and piano accompaniment continue. The system concludes with a double bar line.

Sinks their pray *mez. for.* *for. pi.* *for. pi.*

The fourth and final system on this page contains the lyrics "Sinks their pray" followed by *mez. for.* and *for. pi.* dynamics. The vocal line and piano accompaniment conclude the piece with a final cadence. The system ends with a double bar line.

Recitative

Pastora

a Cantata

(61) *On famed Arcadia's flowery Plains, the gay Pastora 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 warbled out her merry strains.

Allegro

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

try sometimes flatter *Sym* Sometimes tease us *Sym* Often laugh--often laugh--and

Sometimes dye and Sometimes dye--Shepherds would you hope to please us Shepherds would you hope to please us you must

ev'ry humour try *Sym* Soft de=

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

when we fly *Sym.* Shepherds woud you hope to please us you must evry humour try you must

6 4 * 6 7 6 7 6 7 6

ev'ry humour try sometimes flatter *Sym.* sometimes teaze us *Sym.* often laugh - - - - often laugh - - -

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

- - - and sometimes dye and sometimes dye - - - - shepherds woud you hope to please us Shepherds woud you hope to please us you must

6 7 6 7 6 7 6 7 7

ev'ry humour try - - - you must ev'ry humour try you must ev'ry humour try

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

6 6 * 6 5 6 6 6 6 4 6 6 4 5 4 6 4 5 4 5

Plate XXVII
Recitative

Damon who long ador'd this sprightly maid, yet never durst his love relate resolv'd at last to try his

The manner of accompanying it

fate He sigh'd, she smild, He kneel'd and pray'd, she frown'd, he rose and walk'd away.

alright
way

But soon returning look'd more gay, and Sung, and danc'd, and on his pipe a cheerfull Echo play'd.

The first system of music consists of three staves. The top staff is a vocal line with lyrics. The two lower staves are piano accompaniment. The music is in a 7/8 time signature and features a key signature of one sharp (F#). The lyrics are: "But soon returning look'd more gay, and Sung, and danc'd, and on his pipe a cheerfull Echo play'd." There are several fingerings indicated by numbers 6 and 7.

Allegro

The second system of music consists of three staves. The top staff is a vocal line with lyrics. The two lower staves are piano accompaniment. The music is in a 2/4 time signature and features a key signature of one sharp (F#). The tempo marking "Allegro" is written below the first staff. The lyrics are: "pi. for. pi. for." There are several fingerings indicated by numbers 6, 7, 5, and 4.

Pas-to...a fled to Shady Grove Sym Damon view'd her and pursu'd her Sym Cupid laugh'd and crown'd his

The third system of music consists of three staves. The top staff is a vocal line with lyrics. The two lower staves are piano accompaniment. The music is in a 7/8 time signature and features a key signature of one sharp (F#). The lyrics are: "Pas-to...a fled to Shady Grove Sym Damon view'd her and pursu'd her Sym Cupid laugh'd and crown'd his". There are several fingerings indicated by numbers 6, 7, and 5.

Love Cupid laugh'd and crown'd his love

The fourth system of music consists of three staves. The top staff is a vocal line with lyrics. The two lower staves are piano accompaniment. The music is in a 7/8 time signature and features a key signature of one sharp (F#). The lyrics are: "Love Cupid laugh'd and crown'd his love". There are several fingerings indicated by numbers 6 and 5.

Plate XXIX

The Nymph look'd back well pleas'd to see that Damon run as fast as She that Damon run — — — as fast as

She Damon view'd her and pursu'd her the Nymph look'd

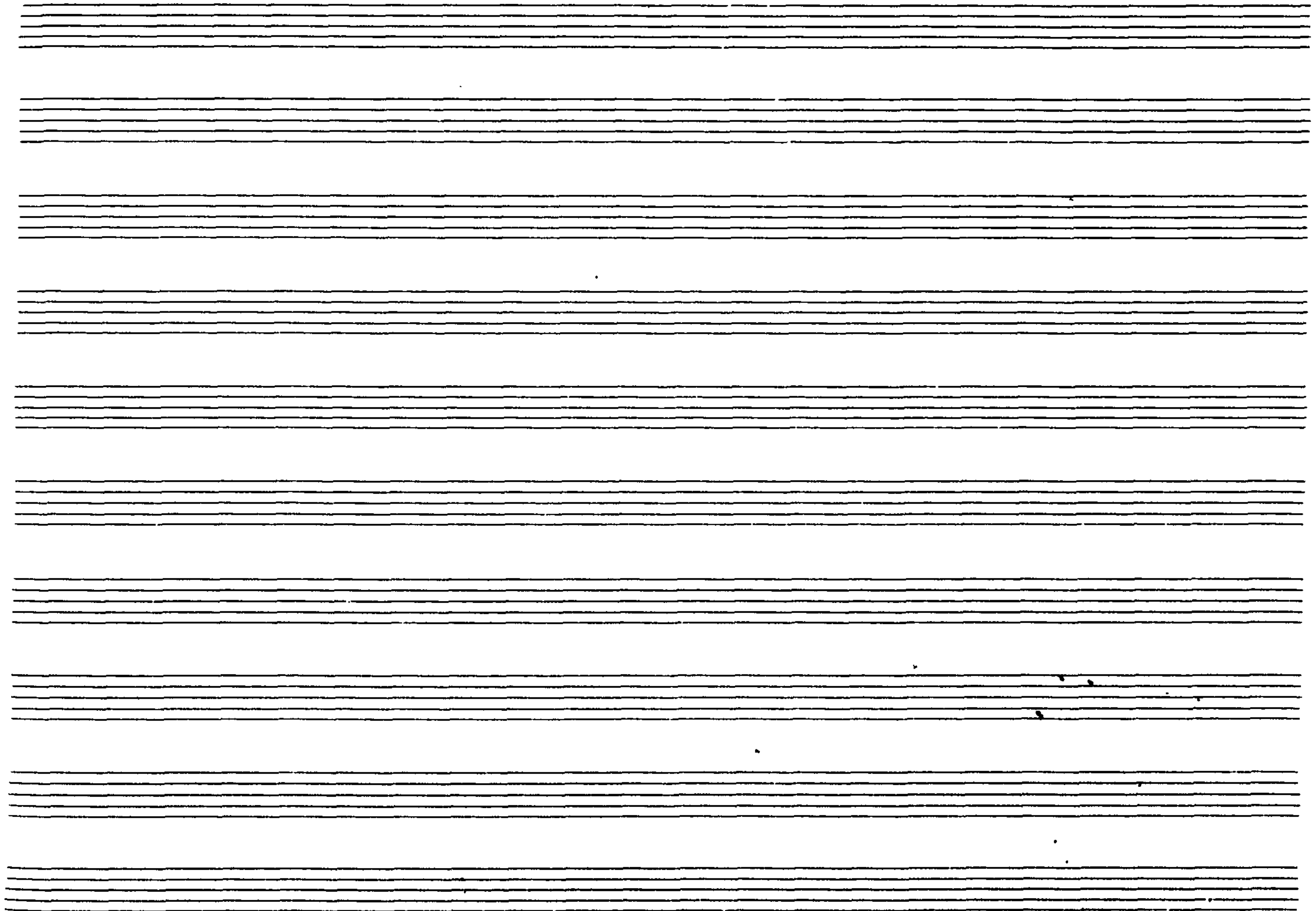
back well pleas'd to see that Damon run as fast as She that Damon run as fast as She that Damon

run as fast as She that Damon run as fast as She

Finis

A Bell & Sons, B. Dent





#. 3rd de

Handwritten musical score consisting of ten staves. The score is divided into two systems by a vertical line. The left system is in G major (one sharp) and the right system is in B minor (two flats). Each staff contains handwritten notes and guitar chord diagrams. The first staff in each system has a treble clef and a 3/4 time signature. The second staff has a sharp sign, and the remaining staves have various key signatures indicated by sharps and flats. The notation includes notes, rests, and guitar-specific symbols like 'x' for muted strings and '6', '7', '4' for chord shapes.

F3rd

b3rd

Handwritten musical notation on three staves. The notation includes notes, rests, and guitar chord diagrams. A vertical bar line is present between the first and second measures of each staff.

Staff 1 (Top):

- Measure 1: Notes G2, A2, B2, C3. Chord diagrams: $\begin{matrix} 6 \\ 4 \end{matrix}$, 6, 5, $\begin{matrix} 6 \\ 4 \end{matrix}$, 3, 5.
- Measure 2: Notes D3, E3, F3, G3. Chord diagrams: 6, 7, $\begin{matrix} 6 \\ 4 \end{matrix}$, 9.
- Measure 3: Notes G3, A3, B3, C4. Chord diagrams: 6, 6, 4, 4.
- Measure 4: Notes D4, E4, F4, G4. Chord diagrams: 6, 7, 6, 4.

Staff 2 (Middle):

- Measure 1: Notes G2, A2, B2, C3. Chord diagrams: $\begin{matrix} 6 \\ 4 \end{matrix}$, 6, 5, $\begin{matrix} 6 \\ 4 \end{matrix}$, 3, 5.
- Measure 2: Notes D3, E3, F3, G3. Chord diagrams: 6, 7, $\begin{matrix} 6 \\ 4 \end{matrix}$, 9.
- Measure 3: Notes G3, A3, B3, C4. Chord diagrams: 6, 6, 4, 4.
- Measure 4: Notes D4, E4, F4, G4. Chord diagrams: 6, 7, 6, 4.

Staff 3 (Bottom):

- Measure 1: Notes G2, A2, B2, C3. Chord diagrams: $\begin{matrix} 6 \\ 4 \end{matrix}$, 6, 5, $\begin{matrix} 6 \\ 4 \end{matrix}$, 3, 5.
- Measure 2: Notes D3, E3, F3, G3. Chord diagrams: 6, 7, $\begin{matrix} 6 \\ 4 \end{matrix}$, 9.
- Measure 3: Notes G3, A3, B3, C4. Chord diagrams: 6, 6, 4, 4.
- Measure 4: Notes D4, E4, F4, G4. Chord diagrams: 6, 7, 6, 4.

A series of ten empty musical staves, arranged in two groups of five staves each, occupying the lower half of the page.