

Francis Elizabeth Mitford,

ELEMENTS
of
THOROUGH BASS
— AND —
COMPOSITION,

*In which the Rules of Accompaniment for the
Harpichord or Piano-Forte*

*are rendered amusing by the Introduction of Eight Italian
Eight French & Twelve English Songs collected from the Works
of eminent Composers Antient & Modern.*

WITH PROPER LESSONS FOR PRACTICE

*Written by way of conversation between the Master & his Pupil for the
Use of such performers as are unacquainted with the principles of Harmony
Most humbly Dedicated to the Right Honourable*

*Lord Viscount Gallway
Knight of the Bath;*

— BY —

EDWARD MILLER Mus: D.

Opera Quinta.

Price 1-1 ^{L. S.}

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CHAPTER I.

Article 1st on the Intervals

Pupil - - What is Thorough Bass?

Master - - Thorough Bass is the Art of accompanying the Voice or Instruments by means of proper Chords.*

Pupil - - What is a Chord?

Master - - A Chord is the combination of three or more different Notes being struck all together on the keys of the Harpsichord with the right hand.

P. - - - How are Chords expressed?

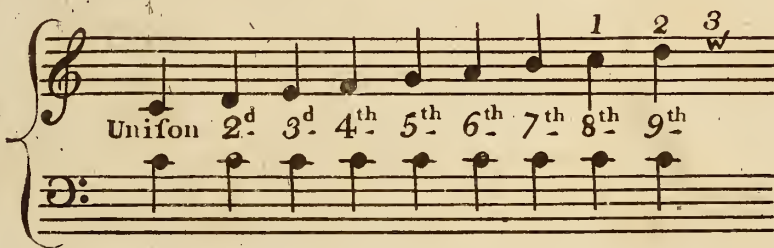
M. - - - Generally, by figures placed over, or under the Bass Notes.

P. - - - What do you mean by an Interval?



M. - - - The distance from one Note to another: thus from C to D is the Interval of a second. From C to E a third. From C to F a fourth. From C to G a fifth. From C to A a sixth. From C to B a seventh; and from C to C an eighth or Octave.

P. - - - Give me an Example in Notes of the different Intervals

Example
of the different
Intervals



P. - - - What is the meaning of the figure 1 put over the Interval of the eight; and the figure 2 put over that of the ninth?


M. - - - To shew you, that if you want to play any Interval higher than the Octave, instead of calling that Note 8 you call it one in regard to any Notes you may want above the Octave; Thus the ninth D.  will be a second; and E  a third.

* Notwithstanding this definition of THOROUGH BASS is sufficient for mere Accompaniment, yet its use is far more extensive; as it comprehends all the rules of Composition relative to HARMONY. As to MELODY, or the arrangement of single sounds, it is rather the business of the Imagination than of Judgement. The rules of HARMONY and MODULATION contained in this Book are indispensable to form a COMPOSER; and they may as properly be called the ELEMENTS, or GROUND WORK of COMPOSITION as of THOROUGH BASS. After the Student well understands these rules, a close examination of the works of eminent Composers will supply every deficiency.

Pupil - - - What method am I to take to find out the different Intervals.
on the Harpichord?

Master - - - Always to count from the Bass Note the long keys upwards; that is, from
the left hand to the right, calling the Bass Note 1

P. - - - Is there no exception to this rule?

M. - - - Yes. for the Interval of the seventh, it is easier to suppose it one Note, or
Key, below the eighth or Octave, thus  for all the other Inter-

vals you must always count the long keys upwards either from the Bass Note,
or, if that be very distant, from the Octave to the Bass Note, calling that Oc-
tave 1 in regard to such Notes as you may want above it.

P. - - - I think I shall find some difficulty to remember the Intervals to any
given Bass Note.

M. - - - It may be so; for which reason I will give you an Example in Notes for
you to get by heart; and you must observe at the same time what lines
and spaces the different Intervals contain.

Example of Intervals



M. - - - What is the Interval from C to D?

P. - - - A Second.

M. - - - What from C to E?

P. - - - A Third. and so on of the rest.

M. - - - Very well, but you must make yourself perfectly master of the different
Intervals before you proceed any further.

CHAPTER II

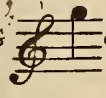

Article 1st on the Common Chord

- Pupil - - I think I am now able to find out the Interval, or distance from one Note to another; therefore, what am I to understand by a common Chord.
- Maister - - A common Chord represents a perfect Harmony.
- P. - - - What Intervals make a common Chord.
- M. - - - An 8.3.5 3.5,8 or 5.8.3 from any Bass Note, or from its Octave above; always counting (from one of these two Notes) the long keys upwards; consequently, there are three different ways of playing a common Chord.
- P. - - - Give me an Example in Notes, of the three different ways of playing a common Chord.

Example of common Chords

The image shows a musical staff with a treble clef and a grand staff bracket on the left. It displays six examples of common chords, each with three different ways of playing it. The first three examples are for a C major chord (C-E-G), and the last three are for an F major chord (F-A-C). Each example is labeled with '1st way', '2d', or '3d'. The first way for each chord has an asterisk (*) above the third note, indicating it is the preferred method. The notes are written as whole notes on the staff.

N.B. As to the preference in taking a common Chord, the first way in the above Example is the worst, The second is the most natural; and the third way, the most harmonious.

- P. - - - Why are the Stars* placed over those Treble Chords
- M. - - - To shew you, that the reason for the Skip in those places is, that the Chords may not be taken too high on the Instrument.
- P. - - - How high, or how low, may I play the Chords with the right hand
- M. - - - Seldom or Never play a note higher than this G  or lower than this G 
- P. - - - I am afraid I shall not remember what Notes make a common Chord to any given Bass Note
- M. - - - That you may do it; observe, that as there are but seven different letters made use of to express the seven different Notes in Music; so there are but seven different common Chords. — I will give you an Example of the different Notes that make a common Chord to each of the seven Bass Notes, to be got by heart.

Example

Bass notes	its 8 th	its 3 ^d	its 5 th
C	C	E	G
D	D	F	A
E	E	G	B
F	F	A	C
G	G	B	D
A	A	C	E
B	B	D	F

- M. - - - What Notes make the common Chord of C?
- P. - - - C its 8th. E its 3^d. and G its 5th.
- M. - - - What Notes make the common Chord of D?
- P. - - - D its 8th. F its 3^d. and A its 5th. and so on for the rest.
- M. - - - You must remember that there are three ways of playing every common Chord, so that C E G, or E G C, or G C E, equally make the common Chord to C: for what ever way a common Chord is played, still it will be composed of Notes of the same Names.
- P. - - - This I understand very well; but, what is called the Key in Music?
- M. - - - The last Note in the Bass of any regular piece of Music is always called the Key Note; and the other Notes are counted upwards from it: as, suppose C to be the Key Note. D is the second of the Key. E the third. F the fourth. G the fifth &c.
- P. - - - What Notes in a Key naturally have common Chords?
- M. - - - The Key Note; and the fourth, and fifth of the Key; these Notes being the nearest related to the Key Note.
- P. - - - Give me an Example in Notes, of the three different ways of playing common Chords to the Key Note, and to the fourth, and fifth of the Key.

Example in the key of C.

The 5th above The 8th above The 3^d above

Key note 4th. K. 5th. Key K. 4th. K. 5th. Key K. 4th. K. 5th. Key

- P. - - - I observe that the chord to the 4th of the Key * is not played with its 8th at the bottom, as the chord of the Key is. What is the reason of this?
- M. - - - It matters not which Note of a chord is played at the bottom or at the top of the right hand; but you must avoid skipping with the chords as much as possible; and in order not to do it, the rule is; that if one, or two Notes, in the last chord you play, will remain in their places in the next chord, you must not remove them.

P. - - - What is meant in Music by a Cadence, or Clofe?

M. - - - A Cadence, or Clofe, is always made upon the Key Note; which Key Note is preceded by the fifth of the Key: Thus, the above Example is a perfect Cadence in the Key of C, preceded by the Note G in the Bass, which is the fifth of the Key: therefore, in all perfect Cadences, or Closers, the fifth of the Key must come immediately before the Key Note.

P. - - - What do you mean by a perfect Cadence?

M. - - - A Cadence that closes upon the Key Note.

P. - - - Is there any other sort of Cadence?

M. - - - Yes: the Imperfect Cadence, which closes upon the fifth of the Key, and will be explained hereafter.

P. - - - Are we at liberty to take any Note in the Bass as a Key Note?

M. - - - Yes: and for that reason I shall give an Example in the Key of G, it being the nearest related to C Key as its fifth; but remember, where ever F comes, either in the Bass, or in the Chords, it must be played sharp, for reasons which I shall soon give you.

Example of the three different ways of playing common Chords in the Key of G

P. - - - You told me F was nearly related to the Key of C as its fourth. Give me an Example of the three different ways of playing common Chords in the Key of F.

M. - - - I will; but you must remember where-ever B comes either in the Bass, or Chords, it must be played flat.

Example of common Chords in the Key of F

P. - - - I am at a loss in the fingering. — What rule have you for taking proper fingers in a Chord?

M. - - - A General rule is, when the 5th is at the bottom of a Chord, always use the Thumb to it: when the 3d is lowest, always use the first finger to it; and the same finger, generally, when the 8th is lowest. but practise the following examples well, and you will never be at a loss what fingers to take.

Example for using the proper fingers in different Chords, in the Key of C.

N.B. the figures denote the fingers, and the Thumb is never used but once in the whole Example.

The same in the Key of G.

N.B. The Thumb only once used, when the 5th is the lowest Note of the Chord.

The same in the Key of F.

N.B. The Thumb is only once used.

P. - - - Why is there a Star * marked between two Notes in each of the above Examples?

M. - - - Because, whenever the Bass Note ascends *one* Note or degree; the upper, or little-finger note of the chord, must descend *one* or sometimes two Notes, by a contrary motion of the hands

Example

Thus you see the upper Note of the chord of F, descends one degree while the Bass Note * ascends one degree.

P. - - - Am I to observe the same contrary Motion of the hands when the Bass descends *one* Note.

M. - - - Exactly the same **Exam:**

here the Bass descends *one* Note and the highest Note of the Chord ascends *one* Note by contrary motion.

P. - - - Am I to observe the same rule when the Bass ascends or descends several Notes regularly by single degrees.

M. - - - It is the same thing; the contrary motion of the hands must be observed in every Note: for two common chords of the same kind cannot follow each other by similar motion when the Bass Note ascends or descends a single Degree. †

Example

Where the Bass Notes ascend by single degrees

Example

Where the Bass Notes descend by single degrees

† When the third of the chord is at the Top of the right hand, two common chords of the same kind may follow each other by similar motion but it is esteemed a Licence.

M. - - - As I suppose you now know how to play any common Chord the three different ways; I would have you practise the following Examples, by having only ONE of the three Notes marked that compose the common chord. so, that if I mark an 8th you have a 3^d and 5th to find out, if I mark the 3^d you have a 5th and 8th to find out; and if I mark the 5th you have the 8th and 3^d to find out and play them underneath the Note I have marked.

P. - - - I shall not be able to do this.

M. - - - You must try. You will improve much faster this way than by having every Note of the chord marked for you, which leaves you nothing to find out.

P. - - - Please to give me the Examples in the three Keys I have already practised.

M. - - - I will; and remember, the Note I shall mark, must always be the upper or little finger Note of the Chord, so you have two others to put down underneath it.

Example of common Chords
in the Key of
C

The same, in the Key of
G

The same, in the Key of
F

M. - - - As this Example has been given before with *full* Chords in regard to fingering; if you doubt of being right in the choice of two Notes which you are to add underneath that already marked; you may have recourse to the Example in its full state, which will clear your doubts.

P. - - - I think I am now Master of the common Chord. What must I learn next?

M. - - - Before we proceed any farther, I will set you a few easy Tunes, where nothing but common Chords are used in the Accompaniment; which will render the practice of THOROUGH BASS more pleasant to you.

P. - - - I thank you Sir: and in regard to TIME, or the length and proportions of Notes, with the different characters used in Music, I already know them.

M. - - - I hope so: for this Book is not intended to be put in any person's hands but those who know the first rudiments of Music; and can at least play a few easy Tunes on the Harpsichord.

P. - - - I can do this.

M. - - - Very well, then I will begin with setting you a few CHANTS, and Psalm Tunes; and remember that each Treble Note is to be the highest, or little finger Note of the Chord, as it represents the Air, or Melody, which is sung. Consequently you have two Notes, as before, to add underneath it with the right Hand.

P. - - - Before I attempt this; give me another Example or two to practise, where all the Notes that compose a common Chord are marked.

Examples of Common Chords

In C major

Musical notation for C major chords. The treble clef shows a series of chords: C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4, C4-E4-G4. The bass clef shows a series of notes: C3, E3, G3, C3, E3, G3, C3, E3, G3, C3, E3, G3, C3, E3, G3.

In G major

Musical notation for G major chords. The treble clef shows a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass clef shows a series of notes: G2, B2, D3, G2, B2, D3, G2, B2, D3, G2, B2, D3, G2, B2, D3.

In F major

Musical notation for F major chords. The treble clef shows a series of chords: F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5, F4-A4-C5. The bass clef shows a series of notes: F2, A2, C3, F2, A2, C3, F2, A2, C3, F2, A2, C3, F2, A2, C3.

Example of CHANTS and a PSALM TUNE

In which only the upper, or little finger Notes of the Chords are marked.

If a 3^d is marked, you have a 5th and 8th to add underneath it.

If a 5th is marked, you have an 8th and 3^d to add:

And if an 8th is marked, you have a 3^d and 5th to add.

CHANT

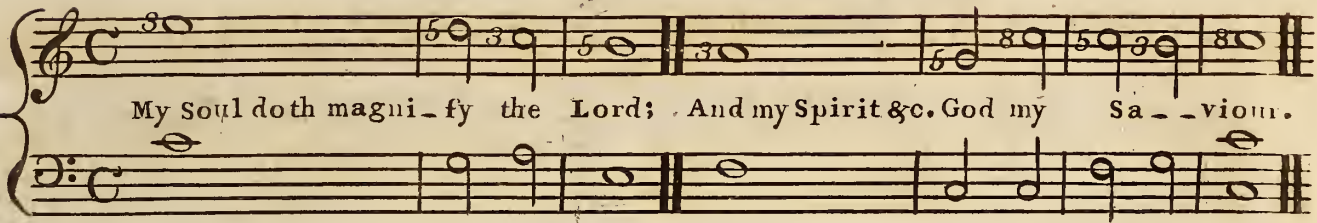
Musical notation for a chant. The treble clef shows a series of notes with fingerings: 8, 5, 3, 5, 3, 5, 3, 5, 8. The bass clef shows a series of notes: C3, E3, G3, C3, E3, G3, C3, E3, G3, C3, E3, G3, C3, E3, G3.

CHANT

Musical notation for a second chant. The treble clef shows a series of notes with fingerings: 8, 3, 8, 5, 3, 8, 5, 3, 8. The bass clef shows a series of notes: C3, E3, G3, C3, E3, G3, C3, E3, G3, C3, E3, G3, C3, E3, G3.

CHANT to the Magnificat.

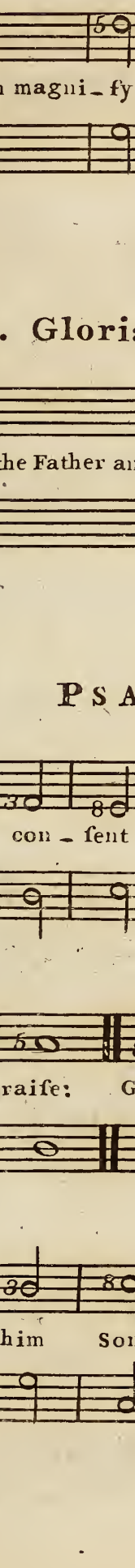
Key C



My Soul doth magnify the Lord; And my Spirit &c. God my Sa-viour.

CHANT. Gloria Patri.

Key G




Glory be to the Father and to the Son And to the Ho-ly Ghost.

PSALM C.


Key G



With one consent let all the earth, To God their



cheer-ful voices raise: Glad homage pay with aw-ful Mirth



And sing before him Songs of Praise.

CHAPTER III.

Article 1st

On the Fundamental, or ground Bass: and on the Chords of the Sixth, and the Sixth and Fourth.

P. - - - What do you mean by the Fundamental, or Ground Bass?

M. - - - All such Bass Notes as take the common Chord, or the chord of the seventh, are called fundamental Bass Notes.

P. - - - Are there no more than TWO fundamental, or ground Chords, viz: The common Chord, and the chord of the seventh?

M. - - - No more. All other Chords, or all possible Harmony proceed from these two Chords, by the fundamental Bass Notes being removed successive Thirds higher.

P. - - - It seems to me very surprising that there should be only two fundamental, or ground Chords in Music, and that all other Chords, expressed by figures in such various ways, should ALL proceed from these TWO.

M. - - - It may appear strange; but I will endeavour to explain it in as easy a manner as I can.

P. - - - I shall be obliged to you.

M. - - - Know then, that all consonant Chords or Concords, that is, such as are agreeable to the Ear, proceed from the common Chord to any Bass Note, by removing THAT Bass Note, one, or two THIRDS higher. By removing it one THIRD higher, it produces the Chord of the SIXTH, and by removing it two THIRDS higher, it produces the Chord of the SIXTH and FOURTH

Example

The example shows a sequence of fundamental bass notes on a staff. Above the notes are figures representing chords: 8, 6, 4, 8, 6, 4, 5, 8, 6, 8, 6, 8. Below the notes are figures: 6, 4, 6, 4, 6, 4, 6, 4. The text 'fundamental Bass' is written below the staff.

P. - - - Why have you placed a Dot under those Bass Notes that carry the Chords of the Sixth and of the Sixth and fourth?

M. - - - The Dot represents the fundamental or ground Bass Note; which by being removed a THIRD higher, produces the Chord of the 6th and being removed another THIRD, or FIFTH higher, produces the Chord of the 6/4.

P. - - - What Inference am I to draw from this?

M. - - - That the Chord of the SIXTH is a common Chord to the THIRD below the Bass, and is accompanied with a 3^d and 8th. That the Chord of the 6/4 is accompanied with an 8th and is a common Chord to two THIRDS, or a FIFTH, below the Bass.

- P. - - - Please to give me an Example to practise these Chords.
- M. - - - As the Chord of the $\frac{6}{4}$, is generally used in Cadences or Closes, I will give you an example of the common Cadences in the Keys you have practised; and remember, you are always to play the common Chord where no figures are marked over the Bass Notes.
- P. - - - But is the common Chord never expressed by figures.
- M. - - - Yes. The figures 3-5-8 singly, or together as $\frac{5}{3} \cdot \frac{8}{3} \frac{8}{5}$ or $\frac{8}{3}$ all mean the common Chord.

Example of the usual Cadence, commonly called the $\frac{6}{4}$ Cadence: with the Chords taken their three different ways.

5th at the Top 8th Ditto 3^d Ditto

Key G.
with only the upper Note of the Chord figured

Key F.

Article 2 On the Fundamental Chord of the Seventh

- P. - - - How am I to find out the Chord of the SEVENTH?
- M. - - - The Chord of the SEVENTH is nothing more than the common Chord, with ONE Note a third higher, added to it. thus, the common Chord is D. F. A. The Chord of the Seventh D. F. A. C. and the Chord of the $\frac{9}{7}$ is produced, by a Note a third higher being added to the Chord of the Seventh.
- P. - - - Give me an example in Notes.

Example of the Chords of the 7th and the $\frac{9}{7}$.

common Chord

M. - - - You may observe in the foregoing Example that the Bass stands still, and that the Chords of the seventh, and the seventh and ninth are produced by the TREBLE ascending two successive thirds higher.

P. - - - I understand this very well; but how do other Chords proceed from the fundamental Chord of the Seventh?

M. - - - By removing the **BASS NOTE** successive **THIRDS** higher, all these different Chords will be produced $\frac{6}{5}$ $\frac{6}{4}$ $\frac{6}{3}$ Take the following Example in Notes.

Example

Of what Chords proceed from the fundamental Chord of the seventh, to the governing Note or fifth of a Key.

Key C

Chord of the 7th to the fifth of the key.

P. - - - Why is the **FIFTH** of any Key called the governing Note?

M. - - - Because it governs, or is always followed by the **Key Chord**, as may be seen by the white Notes at the end.*

P. - - - Does the **KEY NOTE** always follow the Chord of the fifth?

M. - - - Not always; but then some other Note will be placed in the Bass which takes the **Key Chord**: thus, if the direct at the end $\underline{\underline{D:w}}$ E, be taken for the Bass Note, it will bear the Chord of the 6th and if the direct $\underline{\underline{D:w}}$ G, be taken for the Bass, it will bear the Chord of the 4th; but both these chords are the **KEY CHORD**: the figures are only produced by changing the situation of the Bass Note successive Thirds higher.

P. - - - I am now convinced that **ALL CHORDS**, or all possible harmony proceed from the common chord, or from the fundamental chord of the seventh; by the fundamental Bass Notes being removed successive thirds higher.

M. - - - It is even so. but remember at the same time, that all consonant chords, or concords, proceed from the Common Chord by its Bass Note being removed one or two **THIRDS** higher; and all dissonant Chords, or Discords, proceed from the Chord of the seventh, by its Bass Note being removed, one, two, or three **THIRDS** higher.

P. - - - But am I to play the dissonant Chords full with four, or five Notes of the right hand, as they are marked in the Example of the Chord of the 7th

⊕ An explanation of these Chords will be given hereafter, the Scholar, at present, is to confine his attention only to the common Chord, the 6th $\frac{6}{4}$ and the 7th

* There is only one exception to this rule, which is, in what Musicians call the false Cadence, and is sometimes used to avoid a final Close; that is, when the governing Note or fifth, ascends a single degree higher, instead of falling on the Key Note thus,

Key C $\underline{\underline{D:w}}$ $\underline{\underline{D:w}}$ instead of $\underline{\underline{D:w}}$ $\underline{\underline{D:w}}$

5th key 5th key

☞ In Minor keys, the fundamental Bass to a succession of flat thirds in the Treble will carry the Chord of $\frac{9}{7}$.

Example

M. - - - No. I have only given them full, to shew from what Ground Chords they proceed.*

P. - - - How am I to play the Chord of the 7th?

M. - - - The chord of the seventh is accompanied in the right hand with a 3^d and 5th and is a common Chord to the third Note above the Bass. — I will give you an Example in Letters of the Chord of the seventh to get by heart, which will much forward your Improvement.

Example
of the Chord of the seventh
to each of the seven Notes
in Music

Bass notes	3	5	7
C - - -	E - G - B		
D - - -	F - A - C		
E - - -	G - B - D		
F - - -	A - C - E		
G - - -	B - D - F		
A - - -	C - E - G		
B - - -	D - F - A		

M. - - - What makes the chord of the 7th to C?

P. - - - E, its 3^d G its 5th and B its 7th

M. - - - What to D?

P. - - - F, its 3^d A its 5th and C its 7th &c of all the rest; but give me an Example in Notes to practise the Chord of the 7th

M. - - - I will; but remember, when ever the 7th is at the top of the right hand, it must descend ONE Note into the next Chord as it does in the following Example.

Example
of the Chord of the seventh; to
be accompanied with its 3^d and
5th in the right hand.

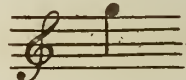
Key C

The same in the Key of
G
with only the upper Note
of the Chord given

The same in the Key of
F
Where the 7th is accompanied
with 3 8 & 3 5 alternately.

* I think it is better not yet to perplex the Learner with an explanation of the Dissonant chords and how they are accompanied, as my present purpose is, only to make him acquainted with the common Chord, that of the seventh, the 6th and 4th; which are the most used; and when executed with facility, the remaining Chords will be easily understood.

- P. - - - I have found some difficulty in playing this Chord with the proper Accompaniments.
- M. - - - If you have, it is because you have not made yourself sufficiently Master of the common Chord; otherwise, you would perceive that the chord of the seventh, differs from the common Chord, only, by the Octave, or Eighth of this last, being removed ONE Note lower: But I would rather you found it out; by always supposing 7 to be a common Chord to the 8^d Note above the Bass Note you play.
- P. - - - This is a very dry Study, and before we proceed any farther, I wish you would give me a few Lessons and Songs to practise in the above three Keys; and where no other Chords are used but the Common one, that of the 6th the $\frac{6}{4}$, and that of the 7th.
- M. - - - You are perfectly right; and, I think, it will be the means of your learning faster, by making the study of Thorough Bass more pleasant to you.
- P. - - - However, for the present, I must beg you to continue to mark the upper Note of every Chord, lest I commit faults.
- M. - - - You would not commit any, if you observed these three following rules.

1st To take no Note with your Treble hand higher than this G  or

lower than this G 

- 2^d Not to skip with the right hand from one Chord to another; but to contrive so, that if one, or two Notes in the last Chord you played will remain in their places in the next Chord, not to remove them.
- 3^d That when the Bass Note ascends or descends by a single degree, the right hand must move in a contrary direction to the left.

Observe in the following Songs, that the Song part is to be the upper, or little finger Note of the Chord; and that where there are Quavers or quick Notes in the Treble, it is frequently most proper to touch them alone.

Where no figures are marked you are to play common Chords. In other places, such Chords as the figures, or the under small Notes direct you.

Song I

15

M^r. Henry Purcell

N.B. The Song part
to be the upper, or
little finger Note

Britons ftrike home, revenge, re-venge your Country's wrongs.

Fight, fight and record, fight, fight and re-cord yourselves in

Dru-ids Songs. Fight, fight and re-cord, fight, fight and re-

-cord, re-cord yourselves in Dru-ids Songs.

French Song I

The Song part to be the
upper, or little finger Note
of each Chord all the way.

Ah! vous dirai chere Ma-man, ce qui cause mon tour-

-ment; De puis que J'ai vu Silvandre, me re-garder d'un air tendre; mon coeur

dit a chaque In-stant, peut on vivre sans a-mant.

The foregoig S O N G with the Chords thinned. Only the Interval of a Third lower than the Treble Part being added; But which, a Performer cannot do with certainty without knowing the foundation of the Chords as exprefsed by FIGURES.

Ah! vous di-rai chere Ma-man, ce qui caufe mon tour-ment.

De puis que J'ai vu Sil-vandre, me re-garder d'un air tendre, mon coeur

dit a chaque in-stant, peut on vivre fans a-mant.

Figured bass: 6/4, 5/3, 6/4, 5/3

The fame S O N G

With the Chords played in an Harpeggio manner

Ah! vous dirai chere Ma-man, ce qui caufe mon tour-ment.

De puis que J'ai vu Sil-van-dre, me re-gar-der d'un air ten-dre, mon coeur

Accompaniment

Figured bass: 6/4, 5/3, 6/5, 6/5, 6/4, 5/3, 6/5, 6/4, 5/3

dit a chaque In - stant, peut on vi - vre fans a - mant.

Si ie rougis par malheur,
 Une foupir trahit mon coeur,
 La Fripponne avec adrefse,
 Profitant dem'en faire blefser,
 Helas Maman d'une faut pas
 J'allois mourir dans les Bras.

L'autre jour dans un bofquet,
 Il me fit une jolie bouquet;
 Il a paru ma hullette
 Et me dit ma belle brunette,
 Flora est moins belle que toi
 L'amour est moins tendre que moi.

Je vous ai juré ma Maman
 De n'avoir jamais d'Amant
 Mais Silvandre m'a fçu plaire
 Il est tendre et fncere
 Silvandre est fi charmant
 Puis ie forcer mon ferment

* The Chord of the $\frac{6}{8}$ will be explained afterwards.

Glee

Andante

Drink to me on - ly with thine eyes and I will pledge with mine; or
 leave a kifs with - in the Cup, and I'll not ask for Wine. Drink to me on - ly
 with thine eyes and I will pledge with mine.

Song II

Sig^r Giardini

(2)
 A Bee within a damask Rose
 Had crept, the nectard dew to sip,
 But lesser sweets the thief foregoes,
 And fixes on LOUISA'S Lip.

(3)
 There tasting all the bloom of Spring,
 Wak'd by the rip'ning breath of May;
 Th'ungrateful spoiler left his sting,
 And with the Honey fled away.

MARCH

by the Duke of Rutland

N B Let the Treble Part be the upper Note of each Chord; and where no figures are marked you must play common Chords

*The Performer must observe that throughout all the Songs, it is proper frequently to touch the Treble Notes singly, especially if they are quick ones; and often they are accompanied only with Triads.

CHAPTER IV

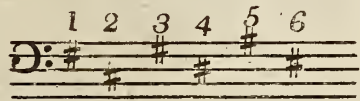
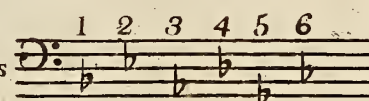
Article 1

On the Sharp, and Flat; and extreme Sharp, and Flat Intervals.

Pupil. - Will not the addition of Sharps, or Flats, alter the situation of the Notes that Compose a Chord?

Master. - They make no alteration in the NAMES of the Notes. You only play such Notes Sharp, or Flat, as are made so next the Cliff or in the course of the Music; and remember, whatever Note is Sharp or Flat in the Bass, the same Note must be Sharp or Flat in the Treble.

P. - - - Write me down the Order of Sharps and Flats.

Example
of the order of Sharps  The order of Flats 

P. - - - What am I to observe from these Sharps and Flats?

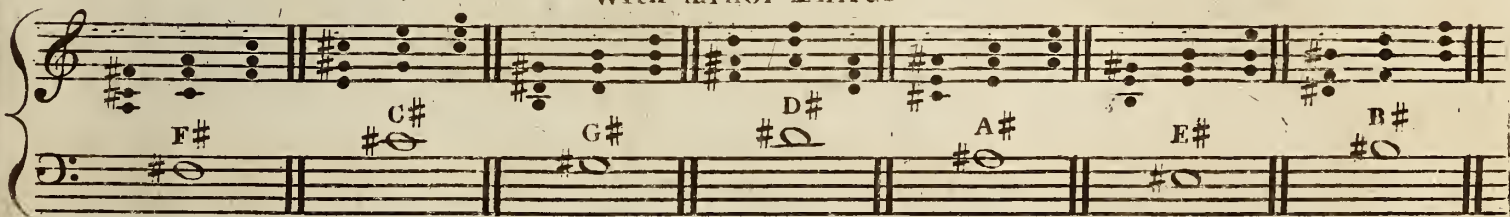
M. - - - That they are placed here in their natural Order; so, that if F and C# are used in a Chord, F must be sharp as well as C; or if G and D# be used in a Chord, G must be sharp as well as D; because D being the fourth Sharp supposes F, C, and G, to be sharp also. The same observation also holds good in the use of Flats; For if Db which is the fourth flat, be used in a Chord, A must also be flat, D, being the fourth and A only the 3^d flat: Thus, a Sharp or Flat of the highest figure always supposes all the preceding lesser ones to be sharp or flat also.

P. - - - Does the order of these Sharps and Flats never vary?

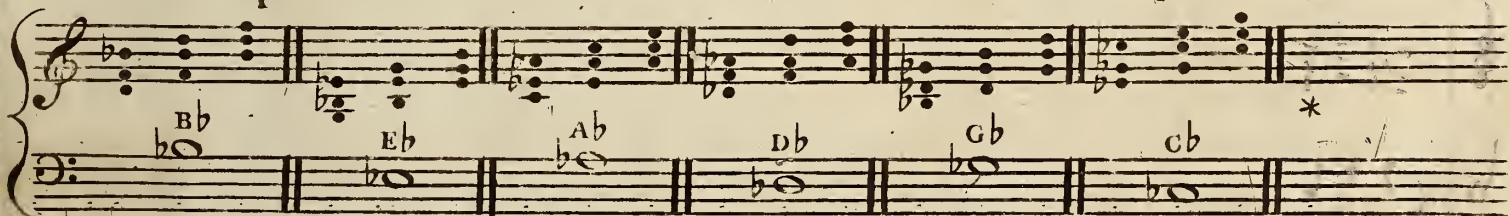
M. - - - Never. Get them by heart thus; If there be only one Sharp next the Cliff, it must be F. If two, F, and C. if three, F, C, and G. if four, F, C, G, and D. &c. If there be only one Flat, it must be B. if two, B, and E. if three, B, E, and A. if four, B, E, A, and D. &c.

P. - - - Please to give me an example of common Chords to Sharp and flat Bass Notes.

Example of common Chords to sharp Bass Notes, taken their three different ways with minor Thirds



Example of common Chords to different flat Notes with major Thirds



* N B E# is the same Note or Key as F natural on the Harpsichord, but must be called E in counting the keys upwards: B# is the same Note as C#, but must be called B in counting the keys upwards.

Article 2

On the Major and Minor Mode, commonly called the Sharp and Flat Key.

Pupil. - What am I to understand by a Major or sharp Key?

Master. - The last Note of the Bass in every regular movement is called the Key Note; and if there be two whole Tones, or five Semitones, or half Tones, from the Key Note to the THIRD above it, such movement is in a Major, or sharp Key.

P. - - - How am I to know a Minor, or Flat Key?

M. - - - A Minor, or Flat Key, has only a Tone and a half, or four Semitones, from the Key Note to the THIRD above it.

P. - - - Then a Key is not known to be sharp or flat, by the Sharps or Flats placed at the beginning next the Cliff?

M. - - - No: for a Tune may have six Flats at the beginning, and yet be in a sharp key; and it may have the same number of Sharps and yet be in a Minor, or Flat Key. As I said before, it is only by the distance the THIRD above is from the Key Note, that we are to know whether any Piece of Music be in a Sharp or Flat Key.

P. - - - Which is the natural Sharp, and which the natural Flat Key?

M. - - - The natural Major, or sharp Key, is C; and the natural Minor, or flat Key is A.

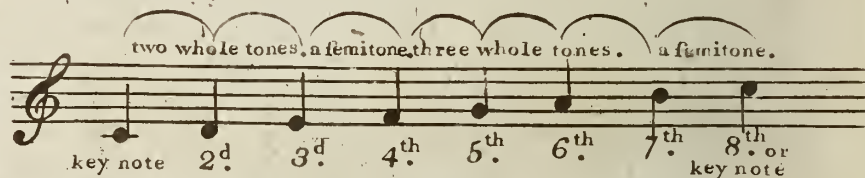
P. - - - In gradually ascending the Notes of an Octave, are the Notes all a whole Tone one from another?

M. - - - No. some are whole Tones, and others only Semitones from each other.

P. - - - How am I to know in the course of an Octave ascending, which are whole Tones, and which Semitones?

M. - - - Take the following Example which will serve for all Major or Sharp Keys.

Example of the places of the whole Tones and Semitones in the natural Major key of C

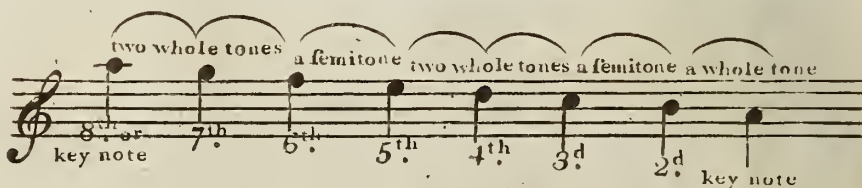


M. - - - By the above Example, it may be observed, that in all Major or sharp Keys, the Semitones are always the NEXT Note BELOW the Key; and the NEXT Note above the THIRD; and all the other degrees are whole Tones, considered either ascending or descending.

P. - - - How am I to know in a Minor or flat Key, which are whole Tones and which Semitones?

M. - - - In a Minor Key, it is only by Descending the Octave, that you can tell the places of the whole Tones and Semitones.

Example of the places of the whole Tones and Semitones in the natural Minor key of A



M. - - - Thus, in all Minor, or flat Keys, the Semitones are always the NEXT Note BELOW the SIXTH; and the NEXT Note below the THIRD; and all the other degrees are whole Tones.

P. . . . Why are there so many Sharps or Flats frequently marked at the beginning of a Piece of Music next the Cliff?

M. . . . Only for this reason; that by their help, the whole Tones and Semitones may fall in the same places with regard to the Octaves of any other Bass Notes that may be chosen as Key Notes, as they do in the natural Major Key of C, or the Minor Key of A in the above Examples: so that all other Major or Minor Keys are only Transpositions from the above two original Keys.

P. . . . Please to give me some common chords to practise with Major, or Sharp Thirds.

M. . . . I will; but remember, if a Sharp, or Flat Third falls on a long key of the Harpsichord, there is no occasion to mark it. However the #3^{ds} to C# and G# are exceptions to this rule as they fall on the long keys of F and B.

Example of Common Chords with sharp Thirds

N.B. A Sharp or Flat over or under a Bass Note means to play a # or b THIRD. Whereas a # or b on one side, only mean to play the NOTE Sharp or Flat.

P. . . . Give me some common chords to practise with Minor or flat Thirds.

M. . . . I will; and remember, that as in a Major Key, there are two whole Tones, or five Semitones to the THIRD; So, in a Minor Key there are but four Semitones to the Third.

Example of Common Chords with Minor or flat Thirds

N.B. A b over a Bass Note means to play a b3^d to it.

P. . . . Is it not necessary I should know what Sharps or Flats belong to every Major and Minor Key, before I begin to practise them?

M. . . . Nothing more necessary; and, I will give you an Example for that purpose to get by heart.

T A B L E shewing at one view what Sharps or Flats belong to every Major and Minor key

Major: C, G, D, A, E, B, F#, C#, F

Minor: C, G, D, A, E, B, F#, C#, F

M. -- What belongs to the natural Major Key of C?

P. -- Neither Sharps nor Flats.

M. -- What belongs to C Minor?

P. -- Three Flats.

M. -- What to G Major? P. -- One Sharp.

M. -- What to G Minor? P. -- Two Flats, &c. of the rest.

P. -- I observe that some of the Minor Keys have the same number of Sharps and Flats that the Major Keys have.

M. -- Whatever number of Sharps, or Flats, a Major Key has, a Minor Key, that is a flat third lower than that Major Key, has exactly the same number.

P. -- Give me an Example of this.

Bb Eb Ab

or G# Minor

Example to shew what Minor keys have the same number of Sharps and Flats belonging to them as the Major keys have

Major: C, G, D, A, E, B, F#, F, Bb, Eb, Ab, Db

Minor: A, E, B, F, C#, G#, D# or Eb, D, G, C, F, B

M. -- Which are the natural Keys?

P. -- C Major and A Minor.

M. -- Which Keys have one Sharp

P. -- G Major, and E Minor &c of all the rest.

P. -- As you say, a facility of playing common Chords is very necessary, most of the others being derived from them; I shall find it difficult to execute these throughout all the Major and Minor Keys; therefore, I wish you would give me an Example to practise them.

M. -- I will; but for your greater improvement, (though it may appear a little harder at first) I shall only give you the highest, or little finger Note of each Chord; and you must take care to make such Notes in the Chords sharp, or flat, as are marked so next the Cliff.

Example of Common Chords throughout all the different Major Keys. N.B. Those Keys thus marked * are seldom used, and need not be practised at present

Natural Sharp key of C

G D

A E

B* F#

F Bb

Eb Ab

* Db

P. . . . I have worked hard at the common chords throughout all the Major Keys. Please to give me those in the Minor Keys.

M. . . . I will; and remember a Sharp, OVER, or UNDER a Bass Note, means to play a #3^d to that Note; and a natural, to play a long Key or ♮3^d.

Example of Common Chords throughout all the Minor Keys.

Natural Minor Key of

The musical notation displays four natural minor keys, each with two staves (treble and bass clef) and three chord examples. The keys and their respective chords are: A (E, B), F# (C#, G#), D (G, C), and F (Bb, Eb). The F# key example includes asterisks on the C# and G# chords and a double sharp (X) on the final note of the second staff. The F key example includes asterisks on the Bb and Eb chords.

Where this mark is placed * E# is the same Key or Note on the Harpsichord as F \sharp and B# as C \sharp . This mark X is called a double Sharp; Thus FX or F doubly sharp, is the same Note on the Harpsichord as G \sharp .

M. . . . You seem now to be pretty perfect in the common Chord: I will therefore, as a matter of the next consequence, give you an Example of the \S Cadence, which Example you should daily Practise.

Example of the $\frac{6}{4}$ Cadence, with the Chords taken their three different ways throughout all the different Major and Minor Keys.

N. B. Only the upper, or little finger note of each Chord is marked; and the second and third ways of taking the chords, viz: either with the 8th or 3^d at the top, are best.

MAJOR

MINOR

the 5th uppermost. the 8th ditto. the 3^d ditto.

The musical score is organized into two main columns: MAJOR and MINOR. Each column contains six systems, labeled C, G, D, A, E, and B from top to bottom. Each system consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff shows the melodic line with three different fingering options for the uppermost note, indicated by the text above the first system. The bass clef staff shows the bass line with three different fingering options for the 8th or 3rd note, indicated by numbers 6, 5, 4, 3 in the first system. The MAJOR column uses keys of C major, G major, D major, A major, E major, and B major. The MINOR column uses keys of C minor, G minor, D minor, A minor, E minor, and B minor. The notation includes notes, rests, and bar lines, with the bass clef staff often containing whole notes and the treble clef staff containing eighth notes.

MAJOR

MINOR

The image displays a musical score for six chords, each presented in both major and minor forms. The chords are arranged in two columns: Major on the left and Minor on the right. The chords are: F# (top row), F (second row), Bb (third row), Eb (fourth row), Ab (fifth row), and Db (bottom row). Each chord is shown with a treble clef staff (melody) and a bass clef staff (piano accompaniment). The piano accompaniment for the major forms includes figured bass notation (6 5 / 4 3) above the notes. The minor forms use natural or flat accidentals to indicate the lowered notes. The key signatures for the major forms are: F# (three sharps), F (one flat), Bb (two flats), Eb (three flats), Ab (four flats), and Db (five flats). The minor forms use the same key signature as their major counterparts but with the appropriate accidentals for the minor scale.

Song III

The Death of the Cherokee Indian

The Sun sets in Night, and the Stars shun the Day, but glory remains when their

lights fade a-way; Be-gin, ye tor-men-tors, your threats are in vain, for the

Son of ALKNO-MOOK shall never complain.

2

Remember the Arrows he shot from his Bow,
Remember your Chiefs by his Hatchet laid low;
Why so slow? do you wait till I shrink from the pain?
No—the Son of ALKNOMOOK shall never complain.

3

Remember the Woods where in ambush we lay,
And the Scalps which we bore from your nation away;
Now the flame rises fast, ye exult in my pain,
But the Son of ALKNOMOOK shall never complain.

4

I go to the land where my Father is gone,
His Ghost shall rejoice in the fame of his Son;
Death comes like a friend, he relieves me from Pain,
And thy Son, O ALKNOMOOK, has scorn'd to complain.

Song IV

Where the upper Parts chiefly move. by Sixes

The Moon had climb'd the highest Hill which rises o'er the fource of Dee; And
 from the east-ern summit shed her sil-ver light o'er Tow'r and Tree: When
 MARY laid her down to sleep, her thoughts on SANDY, far at Sea; When,
 soft and low, a voice she heard, say "MARY weep no more for me?"

2

She from her Pillow gently rais'd
 Her head, to ask who there could be?
 She saw young SANDY shiv'ring stand,
 With pallid cheek and hollow Eye.
 O MARY dear, cold is my Clay,
 It lies beneath a stormy Sea;
 Far, far from Thee I sleep in death,
 So, MARY, weep no more for me.

3

Three stormy nights and stormy days
 We tofs'd upon the raging Main;
 And long we strove our Bark to save,
 But all our striving was in vain:
 Ev'n then, when horror chill'd my blood,
 My heart was fill'd with love of thee;
 The Storm is past, and I at rest,
 So, MARY, weep no more for me.

4

O! Maiden dear, thy self prepare,
 We soon shall meet upon that shore,
 Where love is free from doubt and care,
 And thou and I shall part no more:
 Loud crow'd the Cock, the Shadow fled,
 No more of SANDY could she see;
 But, soft, the passing Spirit said,
 Sweet MARY weep no more for me.

Song V

in the Beggar's Opera

Lucy Polly Lucy Polly

Would I might be hang'd, and I would so too, To be hang'd with you, my

Macheath

Dear, with you; O leave me to thought! I fear, I doubt, I tremble, I

Polly Mach Lucy

droop! see my courage is out, No token of love, see my courage is out, No

Polly Lucy Polly Lucy Mach

token of love, A - dieu! farewell, No token of love, A - dieu! farewell; But

Cho

hark! I hear the Toll of the Bell. No token of love A - dieu fare-

well But hark! I hear the Toll of the Bell.

P. . . . Pray, am I always to take the Voice Part as the highest Note of the Chord, with the little finger of the right hand?

M. . . . Yes: As such Songs are here chosen where it will answer to do so; but this is not the case with all Songs; frequently it has a better effect for the Accompaniment to be Thirds &c. lower than the Voice; and often an Octave lower has a good effect. No certain rules can be given; but when you are Master of what Chords are proper, Observation and Taste will supply the rest.

Song VI

Mr. Purcell

N.B. Where there are no little Notes marked you are to play full chords with the Treble Note at the top of the Chord.

Fairest Isle of Isles excell'g, Seat of plea-sure and of Love; Venus

here will chuse her dwelling, and forsake her Cyprian Groves; Cupid from his

fav'rite Na-tion, care and en-vy will re-move; Jealou-ty, that poi--sons

passion, and despair, that dies for Love. Gentle murmurs, sweet complaining, Sighs that blow the fire of Love; Soft repulses, kind disdain'g, Shall be all the Pains you prove: Every Swain shall pay his duty, Grateful every Nymph shall prove; And as these excel in beauty, Those shall be renown'd for Love.

Song VII

The slow Air in Dr. Arne's Overture in Artaxerxes adapted to words of Metastasio

Farewell! farewell! my beat-ing heart! re-lentless fate that bids us part. Sure ne'er could

cru-el Planets shed, worse evils on the guil-ty head. Farewell! farewell! my beat-ing heart! re-

-lentless fate, that bids us part. This hand, when fondly join'd to thine, Was once, of love, the happy sign, But now, those fleeting moments o'er, The sign of happiness no more; Farewell! Farewell! My beating heart! Relentless fate that bids us part.

CHAPTER V

Article 1

On the different Chords used in Thorough Bass as expressed by Figures

TABLE of Accompaniments

A 3. 5. 8. singly, or together; or a #. b. ♭. over, or under a Bass Note, all mean to play the common Chord: Thus, the common Chord is expressed in all these different ways 3. 5. 8. or #. b. ♭. or $\frac{5}{3}$. $\frac{8}{3}$. $\frac{8}{5}$. $\frac{8}{3}$.

with the Chord of the	different ways of figuring the Chords	Observations
6 th is used a 3 ^d & 8 th	- - - -	The Chord of the 6 th is a com: Chord to the 3 ^d below the Bass ^{note.}
$\frac{6}{4}$ - - - an 8 th - - -	- - - -	The Chord of the $\frac{6}{4}$ is a com: Chord to the 5 th below the Bass.
* $\frac{6}{5}$ - - - a 3 - - -	^{sometimes} - 5 -	This Chord must be well practised and counted from the Bass upward
4 - - - a 5 & 8	or $\frac{5}{4}$ - - -	The com: Chord, with the 3 ^d advanced one Note higher N.B. this Chord may be applied to any Bass note that bears the com: Chord.
7 - - - a 3 5	or $\frac{7}{3}$ or $\frac{7}{5}$	The Chord of the 7 th is a com: Chord to the 3 ^d above the Bass. N.B. when the 6 follows the 7 thus 7 6 you must play an 8 & 3 with the 7, and leave out the 5.
9 - - - a 3 5	- - - -	The Chord of the 9 th is the com: Chord with the 8 advanced a Note; and may be applied to any note that would bear a common Chord.
$\frac{4}{2}$ - - - a 6 - - -	or 2 or $\frac{6}{2}$ or 4	This Chord is a com: Chord to the Note above the Bass and is used upon the descending fourth of the Key.
$\frac{4}{3}$ - - - a 6 - - -	or $\frac{6}{3}$ - - -	To be counted from the Bass Note upwards this Chord is applied to the second of the Key, and to the descending Sixth.
$\frac{7}{2}$ - - - a 4 - - -	$\frac{7}{2}$ or 4	This Chord is a com: Chord to the Note below the Bass and is used upon the Key note.
$\frac{9}{4}$ - - - a 5 - - -	- - - -	$\frac{9}{4}$ { These chords are always in the hand in the preceding Chord. $\frac{9}{7}$ { N.B. the $\frac{9}{4}$ is resolved into $\frac{8}{3}$ and the $\frac{9}{7}$ into $\frac{8}{6}$.
$\frac{9}{7}$ - - - a 3 - - -	- - - -	
$\frac{5}{2}$ double the 2 ^d - - -	or 5 th	

* It is very extraordinary that the Chord of the $\frac{6}{5}$ should be marked by many Composers thus ~~5~~ We are taught that a stroke through a figure means to play it sharp; but here the 5th is flat; ought the same mark to mean both a sharp and a flat? It were much to be wished that Composers would express their chords, as much as possible, by the same figures.

Article 2 - - - On the Chord of the Sixth

- M. - - Sixes, and Thirds, are the only Intervals that can follow each other rising or falling in the same manner. What is your rule for the Chord of the Sixth?
- R. - - The Chord of the Sixth is a common Chord to the Third below the Bass Note.

Example of Sixes following each other

Example of Thirds following

In playing the Chord of the 6th you should never use the 8th at the top of the right hand; consequently, there are but two ways to play this Chord: viz either the 6th or the 3^d to be the uppermost Note of the Chord.

Practice on the Chord of the Sixth

Article 3 - - - On the Chord of the $\frac{6}{4}$

- M. - - What is your rule for the Chord of the $\frac{6}{4}$
- R. - - The Chord of the Sixth and Fourth is a common Chord to the 5th below the Bass Note
- M. - - The Chord of the $\frac{6}{4}$ may be taken three different ways.

Practice on the Chord of the $\frac{6}{4}$

Major Keys

A 6 5 / 4 3 6 5 / 4 3 6 5 / 4 3 6 5 / 4 3 6 7 / 4 3 E 6 5 / 4 3 6 5 / 4 3 6 5 / 4 3 6 5 / 4 3 6 5 / 4 3

Minor Keys

A 6 5 / 4 3 6 5 / 4 3 6 4 # E 6 5 / 4 3 6 5 / 4 3 6 7 / 4 # B 6 5 / 4 3 6 5 / 4 3 6 4 #

F# 6 5 / 4 3 6 5 / 4 3 4 # D 6 5 / 4 3 6 5 / 4 3 6 4 # G 6 5 / 4 3 6 5 / 4 3 6 7 / 4 #

C 6 5 / 4 3 6 5 / 4 3 6 4 F 6 5 / 4 3 6 5 / 4 3 6 7 / 4 b

Article 4

On the Chord of the 6/5

- M. - - What is your rule for the Chord of the 6/5
- P. - - I am to count the Notes that make the Chord, from the Bass Note upwards.
- M. - - The Chord of the 6/5 is one of the most important of all the Chords and should be practised more than any other. This Chord is used on the sharp seventh or leading of a Key; & the Key Chord or some of its derivatives always follow it.
- P. - - I suppose the 6/5 is a discord; as two Keys next each other must be struck at the same time upon the Harpsichord.
- M. - - The fifth being flat in this Chord is a Discord and must descend one Note into the following Chord.
- P. - - This Chord appears difficult, as the Intervals that compose it, are counted from the Bass Note, or its Octave; - I therefore with you would write the Chord full with its three different ways of playing it throughout all the Keys.
- M. - - I will; and remember, the white Notes represent the key Chord that always follow it; and you will perceive how the b5th is resolved by descending *one* Note into the following Chord.

Major Keys

Example of the Chord

N.B. The second and third ways of playing this chord are the best.

Practice on the Chord of the 6/5

Example of the Chord of the 6th following the common Chord

* It may be observed in this Book that ALL the different ways of taking the Chords are given for Practice; and according to their situation, the proper resolution of each: This, it is to be presumed, must be the best method for thoroughly grounding Students in the Principles of Thorough Bass or Composition.

Article 5

On the Chord of the 4th or 5

- M. - - - What is your rule for the Chord of the 4th.
- P. - - - The Chord of the 4th is a common Chord: the Third being advanced a note higher.
- M. - - - Suppose this Chord is thus marked $\frac{4}{3}$.
- P. - - - Then I must only add the 8th to those figures.
- M. - - - Remember that the 4th is a Discord, and the common Chord always follows it.

Example of the three different ways of playing the Chord of the 4th with its resolution into the common Chord

N.B. The third way of taking this Chord is the best

The most elegant way

Practice
On the Chord of the 4th

Major keys

Minor keys

Article 6 — On the Chord of the Seventh.

- M. - - - What is your rule for the Chord of the Seventh?
 P. - - - The Chord of the Seventh, is a common Chord to the 3^d above the Bass note.
 M. - - - What is the rule, when a 6th follows a 7th thus 7 6 ?
 P. - - - To leave out the fifth, and play a 3^d & 8th with the seventh.
 M. - - - The minor seventh, like all other minor discords, must resolve in the same part of the Chord where it happens to be placed, viz. by descending *one* degree to the next Note.
 N.B. There are but two proper ways of playing the chord of the seventh; either with the 7th or the 3^d at the top of the right hand. The 5th may sometimes be taken at the top to avoid skipping with the chords, but it is not good.

Example of the two ways of playing the Chord of the Seventh

Practice on the Chord of the Seventh

It may be here observed, that every seventh is prepared by a Third, and resolved into a Third, thus the 7th will be found between two 3^{ds} all the way.

N.B. In a succession of sevenths it is the best way to accompany each 7th with a 3 & 5 and 3 & 8 alternately.

In the Minor keys

Musical notation for C, F, and E chords. The C chord section shows a treble clef with a C4-C5 scale and a bass clef with a C4-C5 scale and fingerings 7, 7, 7, 7, 6, 5, 4, 7. The F chord section shows a treble clef with an F4-F5 scale and a bass clef with an F4-F5 scale and fingerings 7, 7, 7, 7, 7, 5, 4, 7. The E chord section shows a treble clef with an E4-E5 scale and a bass clef with an E4-E5 scale and fingerings 7, 7, 7, 7, 7, 5, 4, 7.

Musical notation for B, F, and C chords. The B chord section shows a treble clef with a B4-B5 scale and a bass clef with a B4-B5 scale and fingerings 7, 7, 7, 7, 7, 6, 5, 4, 7. The F chord section shows a treble clef with an F4-F5 scale and a bass clef with an F4-F5 scale and fingerings 7, 7, 7, 7, 7, 6, 5, 4, 7. The C chord section shows a treble clef with a C4-C5 scale and a bass clef with a C4-C5 scale and fingerings 7, 7, 7, 7, 7, 6, 5, 4, 7.

Practice on the Chord of the Seventh, resolved into, or followed by that of the Sixth; In this Case the 7th is accompanied with a 3^d & 8th and either the 3^d or the 8th must be the highest note of the Chord.

Musical notation for C chord with 7th and 8th. Treble clef shows a C4-C5 scale with a 7th (B4) and 8th (C5) above. Bass clef shows a C4-C5 scale with a 7th (B4) and 8th (C5) below. Fingerings: 6, 7, 6, 7, 6, 7, 6, 7, 6.

Musical notation for C chord with 7th and 6th. Treble clef shows a C4-C5 scale with a 7th (B4) and 6th (Bb4) above. Bass clef shows a C4-C5 scale with a 7th (B4) and 6th (Bb4) below. Fingerings: 6, 7, 6, 7, 6, 7, 6, 7, 6.

N.B. When the 7th is at the Top, the 8th is better left out.

Musical notation for G, D, and A chords. The G chord section shows a treble clef with a G4-G5 scale and a bass clef with a G4-G5 scale and fingerings 6, 7, 6, 7, 6, 7, 6, 7, 6. The D chord section shows a treble clef with a D4-D5 scale and a bass clef with a D4-D5 scale and fingerings 6, 7, 6, 7, 6, 7, 6, 7, 6. The A chord section shows a treble clef with an A4-A5 scale and a bass clef with an A4-A5 scale and fingerings 6, 7, 6, 7, 6, 7, 6, 7, 6.

Musical notation for F, Bb, and Eb chords. The F chord section shows a treble clef with an F4-F5 scale and a bass clef with an F4-F5 scale and fingerings 6, 7, 6, 7, 6, 7, 6, 7, 6. The Bb chord section shows a treble clef with a Bb4-Bb5 scale and a bass clef with a Bb4-Bb5 scale and fingerings 6, 7, 6, 7, 6, 7, 6, 7, 6. The Eb chord section shows a treble clef with an Eb4-Eb5 scale and a bass clef with an Eb4-Eb5 scale and fingerings 6, 7, 6, 7, 6, 7, 6, 7, 6.

N. B. In accompanying Songs or Solos, it is often proper to accompany the Chords of the Seventh or Sixth; only with a Third; but this should not be attempted, till you are perfectly Master of the Chords in their full State.

Article 7

On the Chord of the Second, Fourth and Sixth figured thus $\frac{4}{2}$ or $\frac{6}{4}$ or 4 or 2 .

M. - - - What is your rule for the Chord of the Second, Fourth and Sixth?

P. - - - That it is a common Chord to the Note above the Bass.

M. - - - After this Chord the Bass Note (being a Discord) always descends one degree;
It is used upon the descending Fourth of the Major or Minor Keys.

Example of the three different ways of playing the Chord of the $\frac{4}{2}$.

The first example shows three measures of music. Each measure contains a treble clef staff with a chord and a bass clef staff with a single note. The chords are marked with figured bass: $\frac{4}{2}$, $\frac{6}{4}$, and $\frac{4}{2}$. Asterisks are placed above the treble clef staff in each measure to indicate the preferred resolution.

The second example shows three measures of music. Each measure contains a treble clef staff with a chord and a bass clef staff with a single note. The chords are marked with figured bass: $\frac{6}{4}$, $\frac{4}{2}$, and $\frac{6}{4}$. Asterisks are placed above the treble clef staff in each measure to indicate the preferred resolution.

The third example shows three measures of music. Each measure contains a treble clef staff with a chord and a bass clef staff with a single note. The chords are marked with figured bass: $\frac{4}{2}$, $\frac{6}{4}$, and $\frac{4}{2}$. Asterisks are placed above the treble clef staff in each measure to indicate the preferred resolution.

N.B. Where the Stars are placed it shews the worst way of resolving the Chord

Practice on the Chord of the $\frac{4}{2}$ in Major Keys

The practice exercise starts in C major. The first measure shows the chord of the second (D major) with figured bass $\frac{6}{4}$ and $\frac{4}{2}$. The bass note is D. The second measure shows the chord of the second (E major) with figured bass $\frac{6}{4}$ and $\frac{4}{2}$. The bass note is E. The exercise continues with similar chords in G major and D major.

The practice exercise continues in G major. The first measure shows the chord of the second (A major) with figured bass $\frac{6}{4}$ and $\frac{4}{2}$. The bass note is A. The second measure shows the chord of the second (B major) with figured bass $\frac{6}{4}$ and $\frac{4}{2}$. The bass note is B. The exercise continues with similar chords in D major and E major.

The practice exercise continues in A major. The first measure shows the chord of the second (B major) with figured bass $\frac{6}{4}$ and $\frac{4}{2}$. The bass note is B. The second measure shows the chord of the second (C major) with figured bass $\frac{6}{4}$ and $\frac{4}{2}$. The bass note is C. The exercise continues with similar chords in E major and F major.

Article 8 — On the Chord $\frac{6}{4}$ or $\frac{4}{3}$ or $\frac{5}{3}$.

- M. --- What is your rule for the Chord of $\frac{6}{4}$?
- P. --- That I am to count these Intervals from the Bass Note, or its Octave upwards.
- M. --- Remember that this Chord is applied to the ascending Second or to the descending Sixth of the Key; and that the first and second ways are the best of taking the Chord.

Practice on the Chord of the $\frac{6}{4}$ Major keys

Minor keys

Article 9 — On the Chord of the Second, Fourth & Seventh.

- M. --- What is your rule for the Chord of the Second and Seventh; or $\frac{7}{2}$ or $\frac{7}{4}$ or $\frac{7}{3}$?
- P. --- The Chord of the Second and sharp Seventh is a common Chord to the Note below the Bass; and is used upon the Key Note. N.B. The sharp Seventh should be played at the top of the right hand.

Practice on the Chord of the $\frac{7}{2}$ or $\frac{7}{4}$ or $\frac{7}{3}$.

Minor

Article 10 — On the Chord of the Ninth.

M. . . . What is your rule for the Chord of the Ninth?

P. . . . To play a 3^d & 5th with it; This Chord being the same as the common Chord, only the 8th advanced a note higher.

M. . . . How is it prepared and resolved?

P. . . . A Ninth is usually prepared by a 3^d & 5th or occasionally by a 6th and resolved into an 8th or 6th.

N.B. The Ninth must never be prepared by an 8th. The first way of taking the Chord is best.

Example of three different ways of playing the chord of the Ninth with its resolution by the white notes into an 8th or 6th.

Practice on the Chord of the Ninth

Article 11 — On the Chord of the $\frac{9}{4}$

M. . . . What is your rule for the Chord of the $\frac{9}{4}$.

P. . . . The Chord of the $\frac{9}{4}$ is always in the hand. generally is only a repetition of the Chord of the $\frac{6}{5}$ and is resolved into the $\frac{8}{3}$.

Practice on the Chord $\frac{9}{4}$

Article 12 — On the Chord of the Ninth and Seventh

M. . . . What is your rule for the Chord of the 9th?

P. . . . The Chord of the 9th is accompanied with a Third. This Chord is always prepared in the preceding one, and resolved into the 8th.

Practice on the Chord of the 9th

Article 13 — On the Chord 5th

M. . . . What is your rule for the Chord of the 5th?

P. . . . To double the second or fifth

M. . . . The Chord of the 5th, as well as all those used on binding Notes viz: 2 2 2 2 &c. are nothing more than Anticipations of the next following Chord.

Article 14

Practice on the Chords 5th 7th 5th 5th used as Anticipations

The Natural Bass to the above

The following Chord by some called the Chord of the Thirteenth (Sixth) is derived from that of the 7th by substituting a Bass note a 7th below its Fundamental.

* Thus, most Discords are nothing more than Anticipations, or retardations of the following Chord; The Chord of the 9th or that of the 5th are retardations of the common Chord, and those in the above example are Anticipations of various Chords: so that you need not be puzzled at the above figures, it is only striking upon the binding Note the chord of the following Note, as expressed by the figures over it.

CHAPTER VI

Article 1 On the Accompaniment of the Ascending and descending Scales throughout the Major and Minor keys.

P. --- I observe in the Table that the same figures are made use of throughout all the keys as are in the first Scales C & A of the Major & Minor keys; the others being only transpositions of them
 M. --- Just so. and it will be of great use to you to get by heart what Chord every Note has ascending and descending in the first Scale of C.

Thus in ascending - { The key Note has a common Chord
 The 2^d of the key a 6th
 The 3^d of the key a 6th
 The 4th - - - - a - 6
 The 5th - - - - a common Chord
 The 6th - - - - a 6th
 The 7th - - - - a - 6
 The key or 8th a common Chord

In descending - { The 7th of the key has a 6th
 The 6th of the key $\frac{6}{4}$ or 7 resolved into a $\frac{6}{2}$
 The 5th of the key a common Chord
 The 4th D^o - - - - a - $\frac{4}{2}$
 The 3^d - - - - a 6th
 The 2^d - - - - a 6th
 The key Note - - a common Chord

M. --- Observe that only the key Note and the fifth of the key have common Chords, and that the variable Chords in descending are on the 7th the 6th and the 4th of the key.

A TABLE of all the usual Accompaniments of the different keys ascending and descending an Octave in the MAJOR MODE

The musical notation shows four systems, each for a different key: C, G, D, and A. Each system consists of two staves (treble and bass clef). The notes are written in a scale, with ascending and descending directions. Below the notes are chord figures (e.g., 6, 6, 6, 5, 6, 5, 6, 4, 2, 6, 6, 4, 3, 6, 4, 3, 6, 5, 4, 3). The C key system includes a '*' above the first few notes and a 'Cadence' marking at the end. The G, D, and A key systems include a '+' above the descending scale. The bass clef notes are often written as whole notes, while the treble clef notes are often beamed eighth notes.

* In playing full, the Performer may play the Chord of the Sixth according to his rule. The Eighths are here omitted as not allowable in Composition. Nor, in fact are they allowable between the middle notes of two Chords and the Bass, + but these are niceties which ought not to be expected from a Thorough Bass Performer unlearned in Composition.

E

Musical notation for E major. Treble clef, key signature of two sharps (F# and C#). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 6, 6, 7b6, 4, 6, 6, 6, 4, 3.

B

Musical notation for B major. Treble clef, key signature of three sharps (F#, C#, G#). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 5, 6, 7b6, 4, 2, 6, 4, 5, 6, 4, 3.

F#

Musical notation for F# major. Treble clef, key signature of four sharps (F#, C#, G#, D#). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 5, 6, 7b6, 4, 2, 6, 5, 6, 4, 5.

F#b

Musical notation for F#b major. Treble clef, key signature of one sharp (C#). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 5, 6, 7b6, 4, 2, 6, 6, 6, 4, 5.

Bb

Musical notation for Bb major. Treble clef, key signature of two flats (Bb, Eb). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 5, 6, 7b6, 4, 2, 6, 6, 6, 5, 4, 7, 3.

Eb

Musical notation for Eb major. Treble clef, key signature of three flats (Bb, Eb, Ab). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 5, 6, 7b6, 4, 2, 6, 6, 6, 4, 7, 3.

Ab

Musical notation for Ab major. Treble clef, key signature of four flats (Bb, Eb, Ab, Db). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 5, 6, 7b6, 4, 2, 6, 6, 6, 5, 4, 3.

Db

Musical notation for Db major. Treble clef, key signature of five flats (Bb, Eb, Ab, Db, Gb). The bass staff contains a sequence of chords with fingerings: 6, 6, 5, 6, 5, 6, 7b6, 4, 2, 6, 6, 6, 4, 7, 3.

P. --- What is there no difference between the Major and Minor key in ascending and descending gradually the Notes in an Octave?

M. --- Yes; in ascending the Notes of an Octave in the Minor Mode, The 6th and 7th of the key are made sharp, and in descending, the sharps are taken away and these Notes are played, as specified at the Cliff.

P. --- Is there no other difference between the Major and Minor Mood?

M. --- The figures used in both, are the same, but as the sharp seventh or leading Note of a key, is not marked at the beginning next the Cliff as it is in the Major key, therefore we are obliged to mark it where ever it occurs in a Chord, either by a stroke through the figures thus 6, 2, 7, or by a sharp over or under a Bass Note.

P. --- Which is the leading Note, or #7th of a Key?

M. --- The Semitone immediately to the left of the key Note is the leading Note or #7th of the Key — And this leading Note (especially when you play in minor keys) you must always have in your Mind as (except in Chromatic) The Chord of the key Note always follows it.

General Modulation of the Octave ascending and descending throughout the keys in the

MINOR MODE

The musical score consists of four systems, each representing a different minor key: A, E, B, and F#. Each system is written for a grand staff (treble and bass clefs). The notes are arranged in ascending and descending patterns across the octave. Fingerings are indicated by numbers 1-5. Sharps are used for the 6th and 7th notes in the ascending scale. In the descending scale, the 6th and 7th notes are natural. The systems are labeled A, E, B, and F# on the left side.

*C#

System 1: C# major. Treble and bass staves with notes and fingerings (6, 5, #, #, 6, 5, 6, 7, 6, #, 4, 2, 6, 4, 6, 5).

*G#

System 2: G# major. Treble and bass staves with notes, fingerings (6, 5, X, #, 6, 5, 6, 7, 6, X, #, 6, 4, 5, X), and 'X' marks.

D

System 3: D major. Treble and bass staves with notes and fingerings (6, 5, #, #, 6, 5, 6, 7, 6, #, 4, 2, 6, 4, 6, 5, 4, #).

G

System 4: G major. Treble and bass staves with notes and fingerings (6, 5, #, 6, 5, 6, 7, 6, #, 4, 2, 6, 4, #).

C

System 5: C major. Treble and bass staves with notes and fingerings (6, 5, #, 6, 5, 6, 7, 6, #, 4, 2, 6, 4).

F

System 6: F major. Treble and bass staves with notes and fingerings (6, 5, #, 6, 5, 6, 7, 6, #, 4, 2, 6, 4, 7).

*Bb

System 7: Bb major. Treble and bass staves with notes and fingerings (6, 5, #, 6, 5, 6, 7, 6, #, 4, 2, 6, 4).

*Eb

System 8: Eb major. Treble and bass staves with notes and fingerings (6, 5, #, 6, 5, 6, 7, 6, #, 4, 2, 6, 4, 7).

Practice on the foregoing Scales, by only having the upper Note of each chord marked.

Major Keys

The image displays eight systems of musical notation for major keys, each consisting of a treble and bass staff. The keys are C major, G major, D major, A major, E major, B major, F# major, and F major. Each system includes a treble staff with a scale of notes and a bass staff with a scale of notes and figured bass. The figured bass notation includes numbers 1-7 and 6, and some systems include a 'Cadence' section. The B major system is marked with an asterisk (*B). The C major system includes labels for degrees: 2^d, 3^d, 4th, 5th, 6th, 7th, 8th, and a 'Cadence' section. The F# major system is marked with a sharp sign (#).

B \flat

Fingerings: 6 6 6 5 6 5 6 7 6 4 2 6 6 6 5 4 3

E \flat

Fingerings: 6 6 6 5 6 5 6 7 6 4 2 6 6 6 4 3

***A \flat**

Fingerings: 6 6 6 5 6 5 6 7 6 4 2 6 6 6 5 4 3

***D \flat**

Fingerings: 6 6 6 5 6 5 6 7 6 4 2 6 6 6 4 3

Minor Keys

A

Fingerings: 6 6 5 # 6 # 6 6 # 4 2 6 6 5 4 #

E

Fingerings: 6 6 5 # 6 5 6 7 6 # 4 2 6 6 4 #

B

Fingerings: 6 6 5 # # 6 # 6 7 6 # 4 2 6 6 4 #

F#

Fingerings: 6 6 5 # 6 5 6 7 6 # 4 2 6 6 5 4 #

*C#

Musical notation for C# major. The treble staff contains a sequence of notes: C#4, D#4, E5, F#5, G#5, A#5, B5, C#6. The bass staff contains notes: C#2, D#2, E3, F#3, G#3, A#3, B4, C#5. Guitar chord diagrams are provided below the bass staff: 6 5 # # 5, 6 7 6 # 4 2, 6 4 #.

*G#

Musical notation for G# major. The treble staff contains a sequence of notes: G#4, A#4, B5, C#5, D#5, E5, F#5, G#5. The bass staff contains notes: G#2, A#2, B3, C#3, D#3, E4, F#4, G#5. Guitar chord diagrams are provided below the bass staff: X6 6 5 # # 5, 6 7 6 X 4 2, 6 X6, 6 4 X.

D

Musical notation for D major. The treble staff contains a sequence of notes: D4, E4, F#4, G#4, A5, B5, C#5, D6. The bass staff contains notes: D2, E2, F#3, G#3, A4, B4, C#5, D6. Guitar chord diagrams are provided below the bass staff: 6 5 # # 5, 6 7 6 # 4 2, 6 4 #.

G

Musical notation for G major. The treble staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass staff contains notes: G2, A2, B3, C4, D4, E4, F#4, G5. Guitar chord diagrams are provided below the bass staff: 6 5 # # 5, 6 7 6 # 4 2, 6 4 #.

C

Musical notation for C major. The treble staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff contains notes: C2, D2, E3, F3, G3, A3, B4, C5. Guitar chord diagrams are provided below the bass staff: 6 6 5 # # 5, 6 7 6 # 4 2, 6 6, 6 5 4 #.

F

Musical notation for F major. The treble staff contains a sequence of notes: F4, G4, A4, Bb4, C5, D5, Eb5, F5. The bass staff contains notes: F2, G2, Ab3, Bb3, C4, D4, Eb4, F5. Guitar chord diagrams are provided below the bass staff: 6 6 5 # # 5, 6 7 6 # 4 2, 6 #6, 6 7 4 #.

*Bb

Musical notation for Bb major. The treble staff contains a sequence of notes: Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb6. The bass staff contains notes: Bb2, C3, D3, Eb3, F4, G4, Ab4, Bb5. Guitar chord diagrams are provided below the bass staff: 6 6 5 # # 5, 6 7 6 # 4 2, 6 #6, 6 4 #.

*Eb

Musical notation for Eb major. The treble staff contains a sequence of notes: Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5. The bass staff contains notes: Eb2, F2, G2, Ab3, Bb3, C4, D4, Eb5. Guitar chord diagrams are provided below the bass staff: 6 6 5 # # 5, 6 7 6 # 4 2, 6 #6, 6 7 4 #.

Article 2

LESSONS for PRACTICE

N.B. generally eight Chords in a Bar

LESSON I
from Corelli

Adagio

LESSON II
from Corelli's 9th Solo

Allegro
four Chords in a Bar

Three staves of musical notation. The first staff has fingering numbers 6, 4, 6, 9, 5, 9, 6, 9, 6, #, 5, 5, #, 6, 5, 6, 5, 6, 5, 7. The second staff has 6, 5, 6, 5, 6, 5, 7, 6, #, 5, 6, #, 6, 5, 6. The third staff has 5, 6, 5, 6, 5, 6, 5, 6, 6, #, 5, 6, #, 6, 5, 6. Dynamics include *p* and *f*.

LESSON III
from Corelli

N.B. generally two Chords in a Bar

Ten staves of musical notation for Lesson III. The first staff is marked *Vivace* and has a tempo marking of 1. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various musical symbols such as sharps (#), flats (b), and fingering numbers (6, 4, 3, #). The piece concludes with a double bar line.

N B generally four Chords in a Pair

LESSON IV

from the first Sonata
Op: 4 Corelli

Musical score for Lesson IV, featuring six staves of music. The notation includes various fingering numbers (e.g., 3, 5, 6, 7, 9) and dynamic markings such as *f* and *p*. The music is written in a single system across six staves.

Two and four Chords in a Bar

LESSON V

Musical score for Lesson V, featuring ten staves of music. The notation includes complex fingering and chord structures, with various accidentals and dynamic markings. The music is written in a single system across ten staves.

CHAPTER VII

Article 1 — On the method of Accompanying without the use of Figures; and of the Elegancies of THOROUGH BASS.*

P. — — — What are the rules for playing Thorough Bass without figures?

M. — — — Where you have no figures to guide you, you must observe these three things.

1st — What Key the Piece is in; and whether Major or Minor.

2^d — That when the Music modulates into a different Key from the first; Such new key is generally known by a Sharp or (if you play in Flats) by a Natural not marked at the beginning next the Cliff; which Sharp or Natural is most commonly the leading Note, or sharp seventh of the new key, and must have the Chord of the 6̄.

3^d — That, while you continue in one key you must give to every Note in the Octave the same Chords ascending or descending that they have in the Scales CHAPTER VI. Thus the second or third of the key has the Chord of the Sixth; The fourth of the key ascending has the Chord of the sixth & fifth, and descending it has the Chord of the second & fourth.

The Sixth of the key, ascending to the Octave has the chord of the Sixth, descending from the Octave to the Fifth, it has the chord of the sharp sixth or the seventh resolved into the sharp sixth &c.

P. — — — Is there any difference between the accompaniment of the Major and Minor key.

M. — — — In either of them you play the same Chords ascending or descending; only, you must observe, in a Minor key that the leading Note or sharp seventh is not marked at the beginning but only where it occurs in the Chords. Thus, in the second of the Minor key it is known by this 6̄. In the fifth of it by a sharp #. In the descending fourth of the key by a stroke through the four thus 4̄. and, Indeed, especially in Minor keys, you should always have the leading Note in view as your principal Object.

P. — — — Please to give me some examples to practise all you have said.

M. — — — I will; but remember as far as the curve line goes, you must play such Chords as belong to that key ascending or descending.

Practice without figures of ascending as far as the Sixth of the key, and descending from that to the key Note.

Major

* The endless variety that may be made in Music must render the Rules in this Article uncertain; For the figuring in the Modulation of an Octave may be very different — All that can here be done is to Instruct the Pupil in the usual manner of proceeding while he continues in one key, and in what manner to remove from that into others.

Minor, ascending as far as the Fifth of the key and descending from that to the key Note

Musical notation showing ascending and descending scales for keys A, D, G, C, E, B, F#, and C#. Each key is shown on a grand staff with treble and bass clefs. The scales are written in a sequence, with the key signature changing for each. The ascending scales go up to the fifth degree, and the descending scales go down to the tonic.

Article 2 How to modulate into different Keys

General Example

where the modulation goes into different Keys

Musical notation illustrating modulation between various keys. The notation is divided into four systems, each with a treble and bass staff. Annotations above and below the notes indicate the key signature and specific modulation techniques:

- System 1: in C major, Key C ma, G ma, A mi. Annotations: leading note to C, cadence in C, lead note to G, lead note to A, cad. in A.
- System 2: E mi, D mi, C ma, F ma. Annotations: lead note to E, cad. in E, lead note to D, cad. in D, lead note to C, cad. in C, cad. in F, lead note to C.
- System 3: G ma, C ma, C mi, C ma. Annotations: cad. in G, leading note to C, leading note to C.

P. . . . What am I to observe in this General Example of modulating into different Keys?

M. . . . Your principal Object is to be the leading Note or sharp seventh of every Key, giving it the chord of the $\frac{6}{5}$; and as this leading Note shews you what key follows, you must proceed in this new key according to the Table of the Accompaniments of its Octave ascending and descending, till you come to a Cadence, or some other leading Note that denotes a different key.

P. . . . Suppose I was to attempt to play *Extempore*? which are the nearest keys I might modulate into, and which ought to have Major, and which minor Thirds?

M. . . . If you begin in a Major key, for Example, that of C; the nearest keys you can go into are G or F, which must have major Thirds; If you go into the keys of A, D, or E they must have minor Thirds.

P. . . . Then in what ever key I begin, if I go into the fourth or fifth of it, they must have major Thirds; and if I go into the Sixth, Second, or Third, they must have minor Thirds.

M. . . . Just so; and remember it is better to go into the sixth of the key with a Minor Third than into the fourth of the key with a major third.

P. . . . But suppose I begin in a Minor key, how must I then proceed?

M. From A If you modulate into C, G, or F, they must have major thirds; and if you modulate into E, or D, they must have minor thirds; and it is nearer from the Minor key to go into the Third Major than into the Fifth Minor.

P. . . . Can not I modulate into the seventh from a Major key?

M. . . . No: But you may into the seventh from a Minor key, which is one reason that modulation is capable of more variety in the Minor than in the Major Mode.

P. . . . Please to give me an Example to practise without figures in the Minor keys.

M. . . . I will; but remember the fifth of any key whether major or minor, must always have a #3^d in all cadences, when it immediately precedes the Close or key Note.

Example of Modulation in Minor keys

M. . . . In both of the above Examples use the 6th Cadence at the closes in each key. The modulation has purposely been made as simple as I could, to avoid perplexing you.

Article 3. On the Accented and Unaccented Notes: and Rules for what number of Chords are to be played in each Bar.

P. . . . How am I to know which Notes in a Bar are accented and which are unaccented?

M. . . . In Common Time of only two Notes in a Bar, the 1st is accented, and the 2^d is unaccented.

If there be four Notes in a Bar, the 1st & 3^d are accented, and the 2^d & 4th unaccented.

In Triple Time of three Notes in a Bar the 1st only is accented, and the 2^d & 3^d unaccented.

P. . . . Is there any particular part. of the Bar on which Discords are used?

M. . . . All Discords are prepared upon the unaccented part of a Bar; struck upon the following accented, and resolved by descending one degree upon the next unaccented part of the Bar.

Example in Common Time

Alla breve

Example in Triple Time

P. --- I understand the foregoing; Now tell me how many Chords I am to play in a Bar.

M. --- The general rule is, to play as many chords in a Bar as there are different parts of measure; thus if there be four crotchets in a Bar, we accompany only every crotchet however they may be divided into quicker Notes, unless the marking of some figures direct us to the contrary.

Example of Slow Common Time where each quaver is accompanied

Quicker Common Time where only each Crotchet is accompanied

Quickest sort of Common Time where only two Chords are struck in a Bar

Example in flow Triple Time, where every Note is to be accompanied

Quicker sort of Triple time where only the first and third Note are accompanied or only two Chords used in a Bar.

M. --- Sometimes you may find a figure placed upon an unaccented Note, in which case the Chord that the figure denotes must be struck upon the accented Note that comes immediately before it.

Example

M. --- In very quick Passages, when the Thorough Bass Performer has a Violoncello to accompany him, he may only play every other Note, or one Note in four with the left hand.

Example

Or he may vary Passages in the following manner

instead of this play thus instead of this play thus

Where a short rest precedes a Note the Chord that the figure denotes should be struck upon the rest

Where *Tasto Solo* is written, the simple Bass Notes are only to be played, however if the holding Note be very long, it may be repeated upon an accented part of the measure.

instead of once thus or thus

M. . . . In regard to other elegancies of Accompaniment such as thinning the Chords, and doubling the Consonances, the following Songs will afford you sufficient Instruction; I shall therefore now give you all the Chords that may accompany each Note in the Major & Minor Mode; with their resolutions.

Article 4

Major key of C

Key 2^d 3^d 4th 5th 6th 7th 8th

Minor key of C

Key 2^d 3^d 4th 5th 6th 7th 8th

P. . . . As I should like to study Composition I wish you would give me more Examples of Modulation.

M. . . . I will, of difficult Modulation by Semitones, but remember you are not to make too frequent use of it, It shews you what may be done; though it should be sparingly used.

Method of ascending the Octave by Chromatics or Semitones

Method of descending the Octave Chromatically

Article 5

How to Modulate from the key of C immediately to any other of the twelve keys, and return again immediately to the same key of C.

Continued Bass

Fundamental Bass

Chords: C \flat , C \sharp , C \flat , D \flat

Chords: C \flat , E \flat , C \flat , E \flat , C \flat

Chords: F \flat , C, F \sharp , C, G, C, A \flat

Chords: C \flat , A \flat , C \flat , B \flat , C \flat

Chords: B \flat , C, B \flat , C

Article 6 { Example of Modulation in four Parts, how to ascend by Semitones from the key of C into twelve different keys.

Continued Bass

Fundamental Bass

C# D Eb

C# 7 C# 7 D b7 Eb

Eb Fb F# G Ab

7 Eb b7 Fb 7 F# 7 G b7 Ab

Ab Bb Bb C

7 Ab b7 Bb 7 Bb b7 C

Example of Modulation in four Parts, How to descend from the key of C by Semitones into twelve different keys.

Continued
Bass

Fundamental
Bass

The musical score illustrates the process of modulation from the key of C major to other keys by descending in semitones. It is organized into three systems, each containing four staves. The top staff represents the melodic line, showing a chromatic descent from C to B, Bb, A, Ab, G, F#, Fb, Eb, Eb, D, C#, and finally C. The second staff shows the harmonic accompaniment, with notes corresponding to the melodic line. The third and fourth staves represent the bass line, with figured bass notation indicating the intervals and accidentals for each key. The keys shown are: C, B, Bb, A, Ab, G, F#, Fb, Eb, Eb, D, C#, and C.

S.B. All these examples of Modulation may be Transposed, by beginning with any Major key instead of that of C.

Song VIII To Sleep

E. Miller

Largo
Affettuoso

Come sweet Sleep the La - - b'rer's blefsing, which nor Gold nor

Gems can buy, which nor Gold nor Gems can buy;

Rich is He who Thee pof - fefsing Poor are they whom

thou doft fl - - - - - y, Poor are they whom

tasto Solo

thou doft fly.

Sym mf

2
Princes on their Couch reclining,
Oft implore thy soothing Aid;
Thou, their fondeft with deriding,
Smooths the Bed by Sorrow made.

3
Come then foftest, sweeteft Charmer,
Huff each anxious Care to rest;
Let no noify, rude Intruder,
More disturb this throbbing Breaft.

Song IX *Sig. Vento*

Andante

Think, Oh! think with - in my breast, while con - tending Pas - sions

mez for *p*

reign, how my heart is robb'd of rest, and in pity ease my pain, how my

heart is robb'd of rest, and in pi - ty ease my pain, how my heart is robb'd of

f *p* 6 5

rest, and in pi-ty ease my pain. and in pi-ty ease my pain. *sym*

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line contains the lyrics "rest, and in pi-ty ease my pain. and in pi-ty ease my pain." with a "sym" marking at the end. The piano accompaniment includes dynamic markings of *f* and *f*, and fingering numbers 6, 5, 6, 5, 4, 5, 3.

To a Lover thus dis-

The second system continues the vocal line with the lyrics "To a Lover thus dis-". The piano accompaniment includes dynamic markings of *p* and *f*, and fingering numbers 4, 4, 5, 6, 4.

-trest, torn with doubts, and hopes, and fears, ev'ry moment till he's

The third system continues the vocal line with the lyrics "-trest, torn with doubts, and hopes, and fears, ev'ry moment till he's". The piano accompaniment includes dynamic markings of *f* and *f*, and fingering numbers 7, 6, 4, 5, 3, 6, 4, 5, 3, #, 6, 4, #, 6, 4.

blest, is a thousand, thousand Years.

The fourth system concludes the vocal line with the lyrics "blest, is a thousand, thousand Years." and ends with a double bar line and a fermata. The piano accompaniment includes dynamic markings of *f* and *f*, and fingering numbers #, 6, 6, 5, 6, 4, #.

Song X *M. Handel*

In Judas Maccabæus

Largo O! Liberty,

Violoncello Solo

thou choicest Treasure, feat of Virtue source of Pleasure Life without Thee, knows no

Blesing no en-dearment worth carefs - ing no endear - ment worth ca - refs -

ing no en-dearment worth carefs - ing feat of

Virtue, fource of Pleasure Oh! Oh! Liberty thou choicest Trea - fure, feat of

6 6 6 6 5 4 3 6 6 7 #

Virtue, fource of Pleasure, Life without thee knows no blessing, no en -

6 4 6 4 6 6

dearment worth carefsing, no endearment, no endearment worth carefsing no endearment no en -

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

dearment worth ca - refs - ing.

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

Song XI

Will^m Edw^d Miller Jun^r

Andante
Largo

When present in our Charmer's fight, what joy we feel what

fond de-light, when present in our Charmer's fight, what joy we feel, what

fond delight: But absent from the

Man we love, what dangers fright, what fears we prove, what dan-gers fright, what

fears we prove, but ab-fent from the Man we love, what dan-gers fright, what

fears we prove.

Like the poor Wretch by Tempests thrown
 On desart Coasts, wild and unknown;
 By barb'rous savage hands confin'd,
 Distress and grief distract his mind

But if by gentle pity's hand
 He once more treads his native land;
 With tender Joy his soul runs o'er,
 And from his homè he parts no more.

63 Air *M^r Henry Purcell*

The Symphonies added

from *Rosy Bowers*

Andante

O fay ye Pow'rs,

fay, fay ye Pow'rs, my Peace to crown, shall I, shall I, shall I thaw myself or drown

shall I, shall I, shall I thaw myself or drown? amongst the foaming Billows in

-creating all with Tears I shed on beds of Ooze, and chryf-tal Pillows, lay

down, down, down, lay down, down, down, my love-sick head; fay, fay ye

Pow'rs, fay, fay ye Pow'rs my peace to crown shall I, shall I, shall I

thaw myself or drown? shall I, shall I, shall I thaw myself or

drown.

Sym

Song XII

BESS OF BEDLAM by M^r. Henry Purcell.

From silent shades, and the E-lizium groves, where sad departed Spirits mourn - - - their

5 2 6 5 7 7 6 7 6 6

loves from chrystal streams and from that country where Jove crowns the fields with flower

mf 5 6 5 6 6 # 6

all the year, poor senseless Bess cloath'd in her raggs and folly is come to cure her

mf # # 4 2 6 b5 7 7 6

love - sick Melancholly Bright Cynthia kept her revels late while Mab the fairy

Gay

6 4 5 4 3 6 6 2 6 6

Queen did dance and O-be-ron did sit in state while Mars at Venus ran his Jaret

5 # 6 #

Slow and Tenderly *p*

In yonder Cowflip lies my dear, entomb'd in liquid gems of Dew, each day I'll

7 | 6 | 6 | 5 | 6 | 4 | 3 | 6 | 6 | 7 | 6 | 5 | 6 | 5 | 9 | 8 | 7 | 6

mournfully Slow

water it with a tear, its fading bloisoms to re - new: for since my love is

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

Temperately

dead, and all my joys are gone, poor Bess for his sake a garland will make, my

3 | 4 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6 | 6

a little quicker

Mufic shall be a groan. I'll lay me down and dye, with -

7 | 6 | 6 | 5 | 6

in some hollow Tree, the Raven, Cat, the Owl and Bat, shall war - - -

6 | 6 | 6 | 6 | 6 | 4 | 2 | 6 | 6

very quick

ble forth my E-le-gy Did you not see my Love as he pass

4/2 6 6/4 5/3 7

by you his two flaming eyes if he comes nigh you they will scorch up your

4/2 6/5

temperately

hearts; Ladies beware you lest he should dart a glance that may in-

6 6 6

quicker

-snare ye; hark! hark! I hear old Charon bawl his boat he will no longer

stay the furies lash their whips and call, come, come a-way; come, come a-way. poor

7/5 3/4

Temperately

BESS will return to the place whence she came, since the world is so mad she can hope for no

6 6 6 6 #6 4/2 6 6 5/4 7#

cure; for love's grown a Bubble, a shadow, a name, which fools do admire and wise Men en-

7 6 4 3 6 6 5 9 5 6 4 7/3

dure, Cold and hungry am I grown, Am - brofia will I feed upon drink Nectar

pp b3 #4/2 6 f 6 #b6 6/4 5 6

still and sing Who is content does all sorrow prevent, and BESS in her straw, whilst

6 5 6 6 6 6 6 5

free from the Law, in her thoughts is as great, great as a King.

4 6 6 6 6 6 6 7/5

Air V

Monfigny

Allegretto

Au Matin dans les prés de Flore, la rose a l'instant de s'ouvrir, attend
 que la vermeille au- -rore, sur son char a-me-ne Ze- phir Sous une enveloppe re-
 -belle, elle est sans é- clat sans o- deur, tel est le né- ant d'une belle, avant qu'a-
 -mour touche son coeur. avant qu'amour touché son coeur.

2
 Zephir vient, fouvit et voltige,
 Au tour de cette aimable fleur
 Elle l'anime et sur sa tige
 Elle a repris plus de vigueur,
 De Zephir l'haleine craintive
 Dispose son coeur a s'ouvrir,
 Et deja la tendre captive,
 Sent qu'elle va sepanois.

3
 Mais hélas d'un pas trop rapide
 Le Soleil acheve son tour
 Et va dans l'élément liquide,
 Eteindre le flambeau du jour
 Sur sa tige la fleur penchée
 Loin de lui perd tous ses attraits,
 Et bientôt pale et des sechée,
 S'eclipse a nos yeux pour jamais.

4
 Un doux souvenir la console,
 D'avoir vécu si peu d'instans
 D'une existence qui l'en vole
 Elle a su charmer les momens
 Imiter la belle SILVIE,
 Livrez, votre coeur aux amours
 S'ils n'éternisent pas la vie,
 Ils en adoucissent le cours.

Air VI

Rameau

Il faut quand on aime une fois aimer toute fa- vi- - e; Le bonheur de- pend
 d'un bon choix le bonheur depend d'un bon choix, et J'ai choisi SIL- - VI - - E.

The same AIR, with the Chords taken in an Harpeggio manner.

Voice: Il faut quand on aime u- - ne fois aimer tou- te fa
 Accompt: vi- - - e; Le bonheur de- pend d'un bon choix, le bonheur
 depend d'un bon choix, et J'ai choi- fi SIL- - - VI - - - E.

(2)
 De l'amour que J'ai dans le Coeur,
 Le tems n'est point le maitre;
 Je le sens avec plus d'ardeur
 Je le sens avec plus d'ardeur
 Que s'il venoit de naitre.

(3)
 L'estime a commence mes feux
 L'amitie la suivie
 L'Amour a couronne mes vœux,
 L'Amour a couronne mes voeux,
 J'aime et c'est pour la vie.

Air VII Le fameux Air Suifs appelle' Rans des Vaches.

N.B. It is said, this Air is forbid to be played to the Swifs Troops in foreign Service, having such an effect as to make them melancholly with desire to return Home.

Lento
Quand rever-rai je en un jour tous les objets de mon a-mour quand rever-rai je en un

Allegro
jour tous les objets de mon a-mour; Nos clairs ruisseaux nos co-teaux nos ha-

Lento
-meaux; nos mon-tagnes et l'orne-ment des nos campag-nes la si gen-tille I-fa-

Allegro
-beau a l'ombre d'un ormeau, quand dante-rai je au fon du cha-lu-meau.

Lento
quand reverrai je en un jour; tous les objets de mon a-mour mon Pere ma Mere

mon Frere ma Soeur mes Agueaux mes Troupeaux ma Ber-ge-re quand rever-

-rai je en un jour tous les ob-jets de mon a--mour.

Air VIII

SONG with a moving Bass

In which it is proper to play the Voice Part singly with the Bass

Gay

Je suis simple née au vil-

-lage j'aimons par dessus tout l'honneur mais malgré ça mon bon Seig - neur; mau-

-gre qu'on soit honnête et fa - ge, malgré qu'on soit honnête et fa - ge n'fent on pas

Minore

ben ja - fer son cœur. Un jour jetois au bois feu - lette, Lucas y vint pour mon mal-

-heur; entr'autres mots plein de douceur im' dit com' ça, tiens ma Pou - let - - te

Majore

pour le mieu donne moi ton cœur, don - ne moi ton cœur, Vous fen-

tès que je fis ressis - - tance d'am' falloit voir monton d'ri - geur maisregar-

-des qu'eu trait d'noirceur, ne v'la ti pas quand moins J'y pen - - se, ne v'la ti

Minor

pas quand moins. J'y pen-se c'fripon d'lucas qui me prend mon coeur, j'eu beau cri-

-er, j'pardis ma peine le me chant n'entendoit plus rien pour ne pas perdre

tout mon bien j'm'a-vi-fis et j'lui dit par queu ne garde mon coeur je

Major

prends le tiens je prends je prends le tiens Je suis fimple née au vil-

-lage j'aimons par dessus tout l'hon-neur mais maugre ça mon bon Seig-

-neur, maugre qu'on soit honnette et fa-ge, maugre qu'on soit honnette et

fa-ge n'fent on pas ben ja-fer son coeur, maugre qu'on soit honnette et

faige, n'fent on pas ben ja-fer son coeur, n'fent on pas ben ja-fer son coeur.

ITALIAN SONGS

Air I Duet

Frequently in Duets (if practicable, as in the following) the Performer should accustom himself to play both the Treble Parts with the Right Hand

Benche ti fia benche ti fia cru-del non ti sdegnar co-si for-se pietosa un
 Benche ti fia benche ti fia cru-del non ti sdegnar co-si for-se pietosa un

di fa-ra quest al-ma. Non sempre du-ra non fem-pre dura il ciel i-rato a bale.
 di, fa-ra quest al-ma. Non sempre du-ra non fem-pre dura il ciel i-rato a bale.

-nar e qual che volta il mar ri-tor-na in cal- - - - ma.
 -nar e qual che volta il mar ri-tor-na in cal- - - - ma.

Air II

Nel fa-tal extreme addio, ah! mio ben raffraua il pianto: che se
 Nel fa-tal extreme addio, ah! mio ben raffrana il pianto: che se

piangi io perdo il vanto e di cof- - tanza e di va- lor. di cof- tan-

piangi io perdo il vanto e di cof- - tanza e di va- lor. di cof- tan-

- za e di cof- tan- za e di - - va- lor.

- za e di cof- tan- za e di - - va- lor.

Air III

Pergolesi

The words by Metastasio

Affettuoso

Con - fer - va - ti Fe - de - - - le penfa, ch'io reffo e

pe no e qualche volta al me no ri cor da ti di

me Chio per vir - tu - da mo - re par lan - do col mio

lico - re ra - gione - - ro con - te, ra - gio - ne - - ro con - - te.

Air IV

Al men fe non pos - lio fe - gui - l ama - to bene af -

- fetti del cor mio fe - gui - te - lo per me; Gia sempre a lui vi -

- cino racolti amor vi - tiene in - fo - li - to com - mi - no

questo per voi non e. questo per voi non e.

Air V

Jomelli

The words by Metastasio

Larghetto

Tor - - men - to il piu cru - - dele il piu cru - -

- dele d'ogni crudel tor - men - to e il barbaro mo - - men - - - to

chi fidi vi - de il cor; Chi di quel fiero if - tante chi di quel fiero if -

- tante chi puol soffrir le pe - - ne Ah nol provar se - le - ne, fe nol provatti an -

co - - r pro - vasti an - cor.

1st 2^d sy.

Air VI. Sig^r. Ghillini Di Afuni The words by Metastasio

Deh ref - - pi - - rar deh ref - - pi - - rar laf -

- cia - te - mi qualche qualche mo - men - - to in pa - - ce ca - pa - ce di rif -

- fol - ve - re la mia la mia ra - gion la mia ragion non e

Air VII Sacchini The words by Metastasio

Amoroso *Per pietà bell I - dol mio, non mi dir ch'io sono in - grato,*

che infe - li - ce sventu - ra - to abba - tan - za il ciel mi fa se fede - le ate son

io se mi struggo a tuoi biei lu - mi: Sallo a mor lo fanno numi il mio

cor, il tuo lo fa il mio cor, il tuo lo fa.

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The foregoing AIR with a moving Bass.

per pietá bell I - - dol mi - - o non mi

dir ch'io fono in-grato, che in-fe-li-ce fven-tu-

-ra-to ab-bas-tan-za il ciel mi fa; Se fe-

-de-le a te fon i-o te mi struggo a tuoi biei lu-

-mi Sal-lo a-mor lo fan-no nu-mi il mio

cor il tuo lo fa' il mi-o cor il tuo lo

fa.

Air VIII

Composed by Sig.^r Paefiello The Accompaniment by M.^r Mazzinghi

Voce

Cembalo

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part consists of a rhythmic pattern of eighth and sixteenth notes.

The second system continues the musical piece. The piano accompaniment includes a dynamic marking of 'f' (forte) in the middle of the system. The vocal line remains silent in this system.

Bid me not my birth dif-co-ver while I thus your
 Gli affet-ti miei spiegarle io brame-re-i ma non vuo dir non

The third system introduces the vocal line with lyrics. The piano accompaniment continues with a steady eighth-note pattern. The lyrics are: "Bid me not my birth dif-co-ver while I thus your / Gli affet-ti miei spiegarle io brame-re-i ma non vuo dir non".

charm a-dore; while I thus your charm a--dore;
 posso ancor parlar ma non vuo dir non posso ancor par--lar

The fourth system continues the vocal line with lyrics. The piano accompaniment remains consistent. The lyrics are: "charm a-dore; while I thus your charm a--dore; / posso ancor parlar ma non vuo dir non posso ancor par--lar".

left at once it rob the Lo-ver

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

Vol-ta-tevi in la non fate mi arrosir oh

of his hopes for-e-ver-more

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with similar rhythmic patterns, featuring some sixteenth-note runs.

Dio non fa-te mi pe-nar

If I am

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features several sixteenth-note runs in the right hand.

Sen-to nel

Lin-dor, be it known my vows a-ri-se from a fond heart,

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a consistent sixteenth-note accompaniment.

fen un dolce pizzi-co-re fon di buon cor ma semplice in a-mor.

my vows a-ri-se from a fond heart.

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features a consistent sixteenth-note accompaniment, ending with a forte (sf) dynamic marking.

fon di buon cor ma semplice in amor.

which must, a-las! its mean-ness mean In wanting rank to

Vol-ta-tevi in la non fate mi arrossir oh Dio non fa- - - te -

The first system of music features a vocal line in treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are written below the notes. The piano accompaniment consists of a right-hand part with a flowing sixteenth-note pattern and a left-hand part with a steady bass line. A dynamic marking of *p* (piano) is placed above the piano part.

give thee Part.

-mi pe-nar.

The second system continues the vocal line and piano accompaniment. The piano part features a dynamic marking of *f* (forte) above the right-hand part, indicating a change in volume.

Here all the

Gli af-fet-ti

The third system shows the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) below the right-hand part. The piano accompaniment continues with its characteristic sixteenth-note texture.

morn with ten- - - der voice of love I'll

miei spie gai io bra me re i ma non vuo

The fourth system continues the vocal line and piano accompaniment. The piano part maintains the same sixteenth-note pattern as the previous systems.

ting in hope- - - less mind of love I'll

dir non pos- - so piu par-lar ma non vuo

The fifth system concludes the vocal line and piano accompaniment on this page. The piano part continues with the same sixteenth-note accompaniment.

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sing - - - in hope - - less mind,
 dir non posso piu par - - - lar

Yet wish my
 Son di buon

plaints may Thee re - - joice and gen - - tle
 cor ma fem - plice in a - - mor oh Di - - o non

Pi - - - ty make Thee kind.
 fa - - - te - - mi pe - - - nar.

Finis