Nicola Matteis

The False Consonance of Musick

1682

TREE EDITION

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TREE EDITION
Albert Reyerman

In diese Ausgabe sind die Seiten *übereinander* statt *nebeneinander* angeordnet.

THE FALSE CONSONANCES OF MVSICK

Or Instructions for the playing a true Base upon the Guitarre, with Choice Examples and cleare Directions to enable any man in a short time to play all Musicall Ayres.

A great help likewise to those that would play exactly upon the Harpsicord Lute or Base-Viol. Shewing the delicacy of all Accords and how to apply them in their proper places

In Foure Parts By

NICOLA MATTEIS.

The First Part lays down Rules & Directions for Playing on ye Through Bass with References to Examples

The Second Part hath severall Bases to work upon accommodated both to the making of the hand & enforming ye understanding

The Third Part treats of all such accords both Ordinary & Extraordinary as were not exemplifyed before

The Fourth Part sets forth ye Universall Scale very usefull and easy for Young Beginners to lead them to all ye marks in Musick Distinctly ether Flatt or Sharp

The Reader is desired to take notice that a certain Luteniſt has had ye confidence to call himselfe ye Author of this Book when ye truth of it is that I presented a Copy of it to a Person of Condition which was Transported by my self to the French Lute how this Luteniſt came by the Copy of it I know not but he has got it & has ye face to entitle himself to ye Compoſition

To the Reader

The Guitarre was never so much in use & credit as it is at this day, & finding it improved to so great a Perfection. it is my present deſign to make it com=pany for other Inſtruments every body knows it to be an imperfect Inſtrument & yet finding upon experience how agreeable a part it bears in a conſort I have composed severall Pieces both for ye practice & enformation of thoſe that would make use of it with ye Harpsecord. Lute. Theorbo. or Baſs=Viol: I might undertake for ye curioſity. & usefullneſs of ye Pieces which I have publiſhed to ye World in this Book. but I ſhall rather refer my ſelf to ye Ingenious Peruſer of it upon further conſideration.

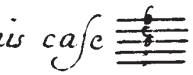
It will not be amiss to advertise the Reader in this one Point further; That it was not possible to bring this Book in to a Narrower Compass then now it is; so as to Answer all ye Purposes of the Author in the Publicetion of it: By reason of ye Necessity of so many Instances upon every difficulty; without which, it would in many cases have been very Obscure.

Nicola Matteis.

The signification of ye Marks made use of in this Book

This Mark ↄ signifies a Trill or a Shake

This ⅋ an Arpeggio or Pinching

In this case  use a little battery touching only ye strings that are Markt

This / for a hold & ye stopp to be kept to the end of the stroke

At this Mark ✶ use a naturall six^th

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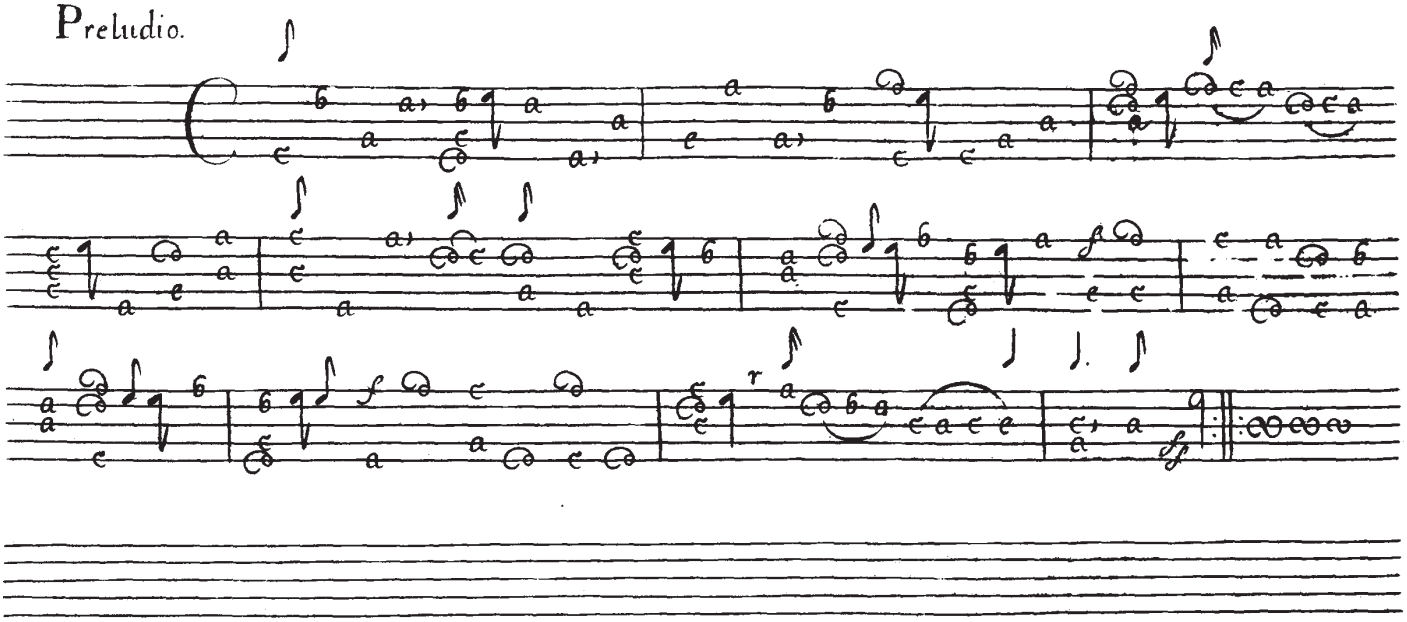

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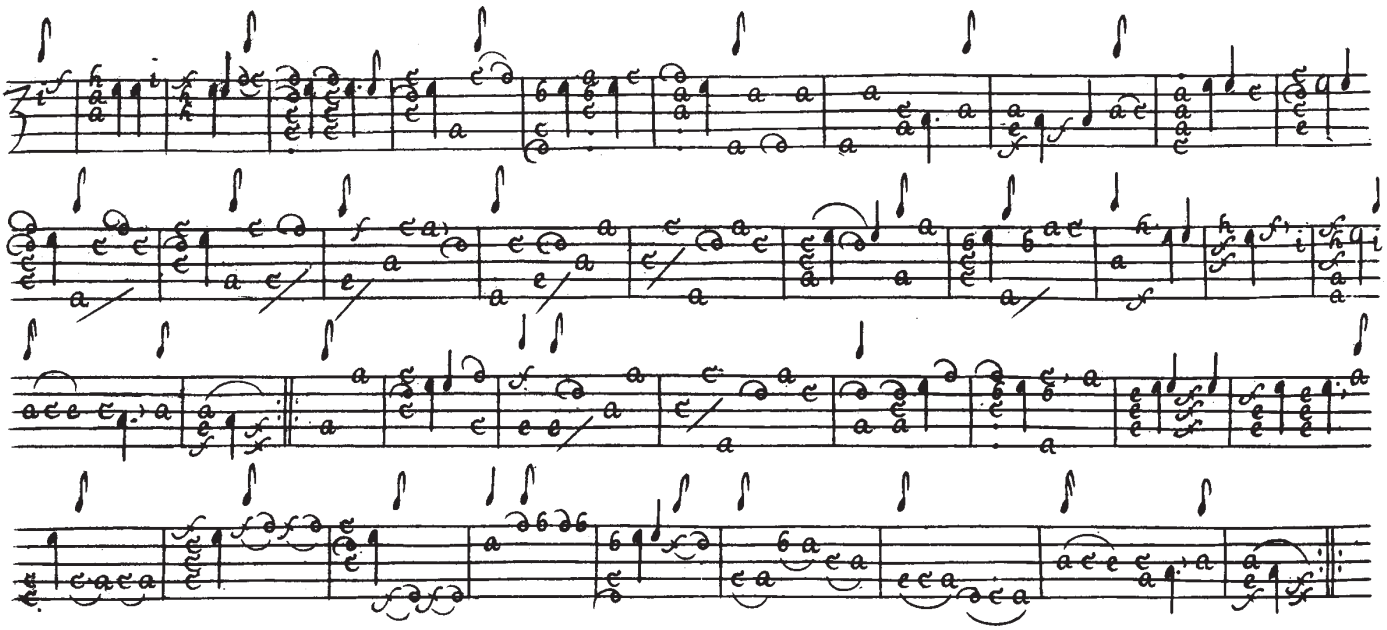
2



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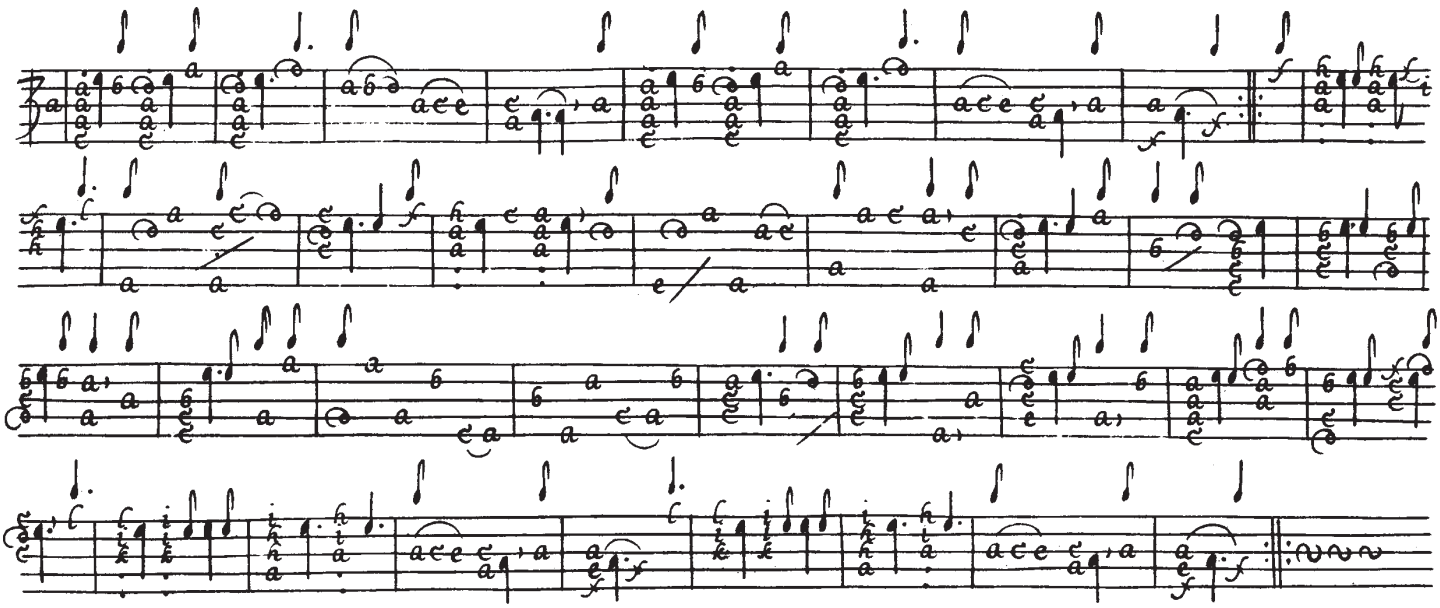
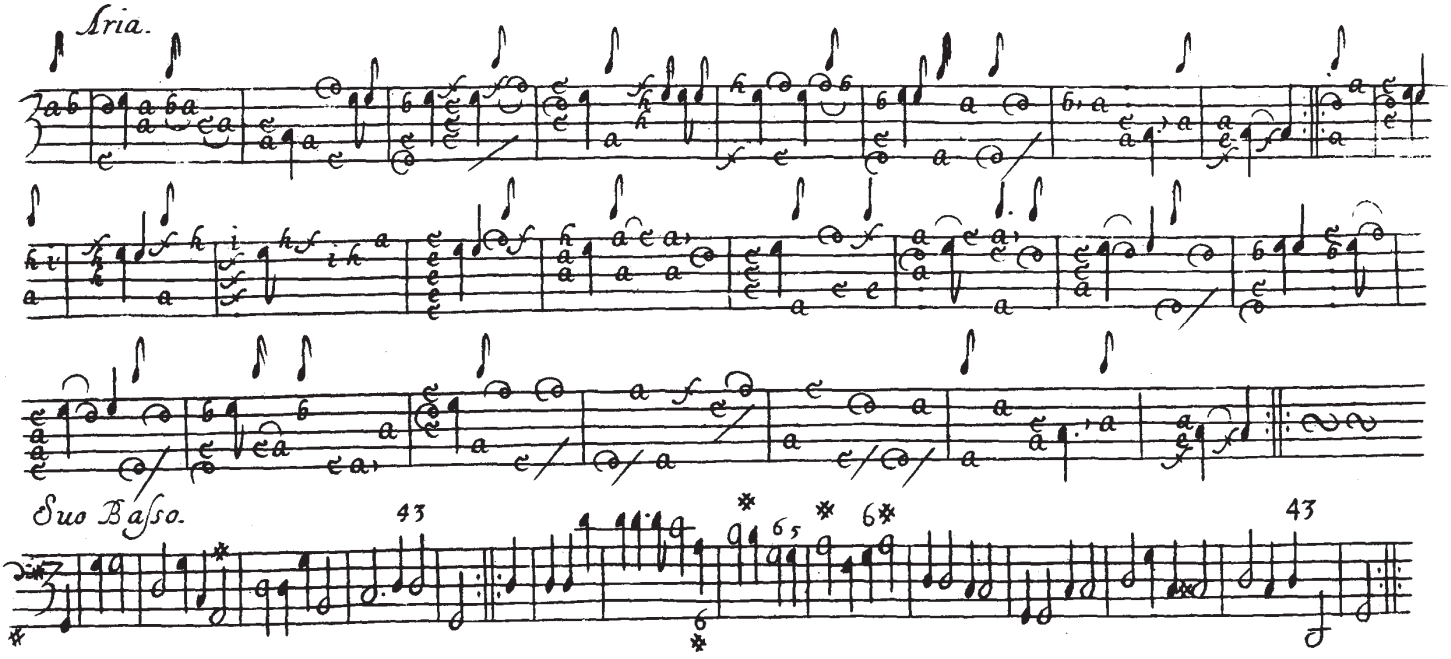
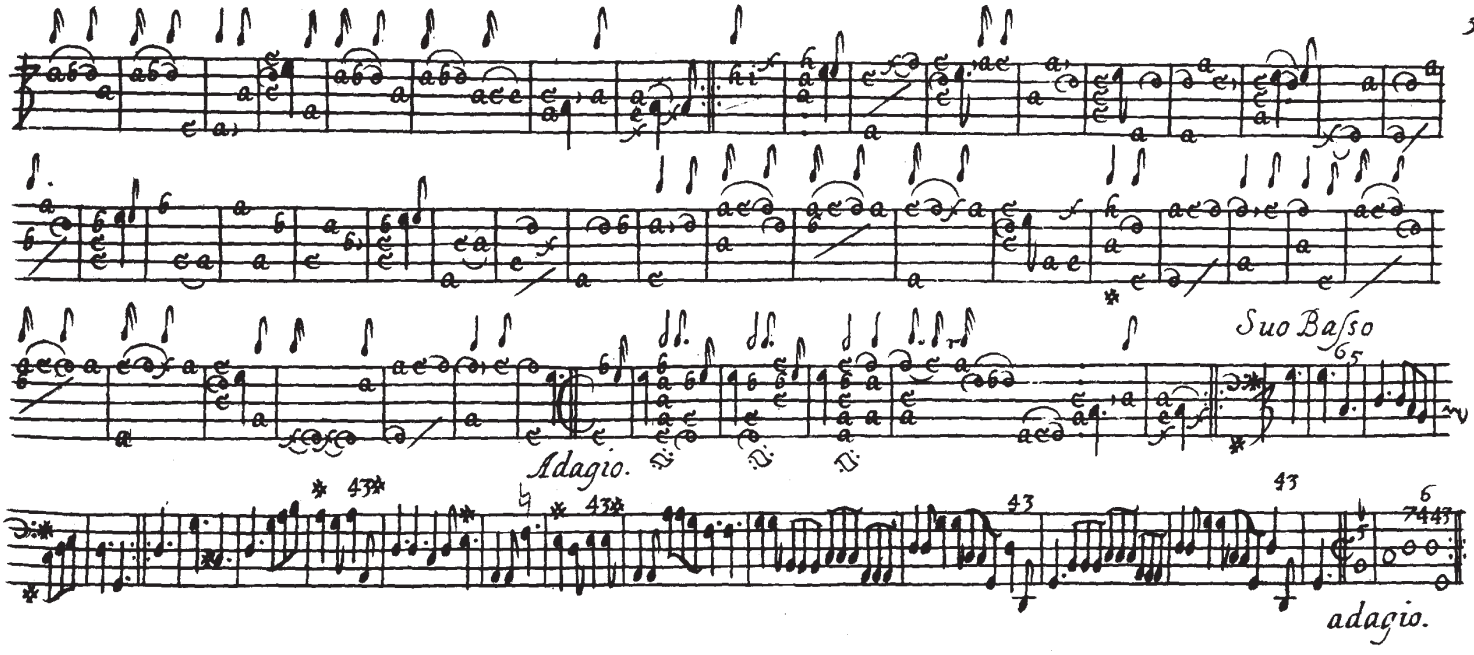


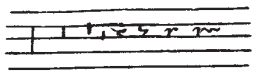
Aria.



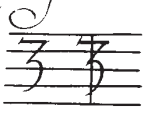


To know the measurs of all such notes in Musick as are in use

Briefe. Semibriefe. Minum. Crotchett. Quaver. Semiquaver. Double semiquaver

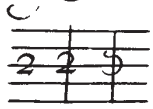
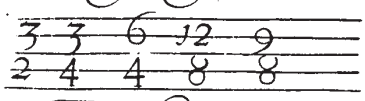
The quantity of a breif in common time is two measures the Semibreife one measure the Minnum is two to a measure the Crotchett is fower to a measure a Quaver eight to a measure the Semiquaver Sixteen to a measure and a Double Semiquaver thirty too the Rests are these  and the quantity of them are equall with eatch note above only these you must hold out ye quantity of em without Play,

There are two Sorts of Times or Measures in Musick i.e. Common and Triple

The Mark of ye Common Time ye Mark of the Triple 

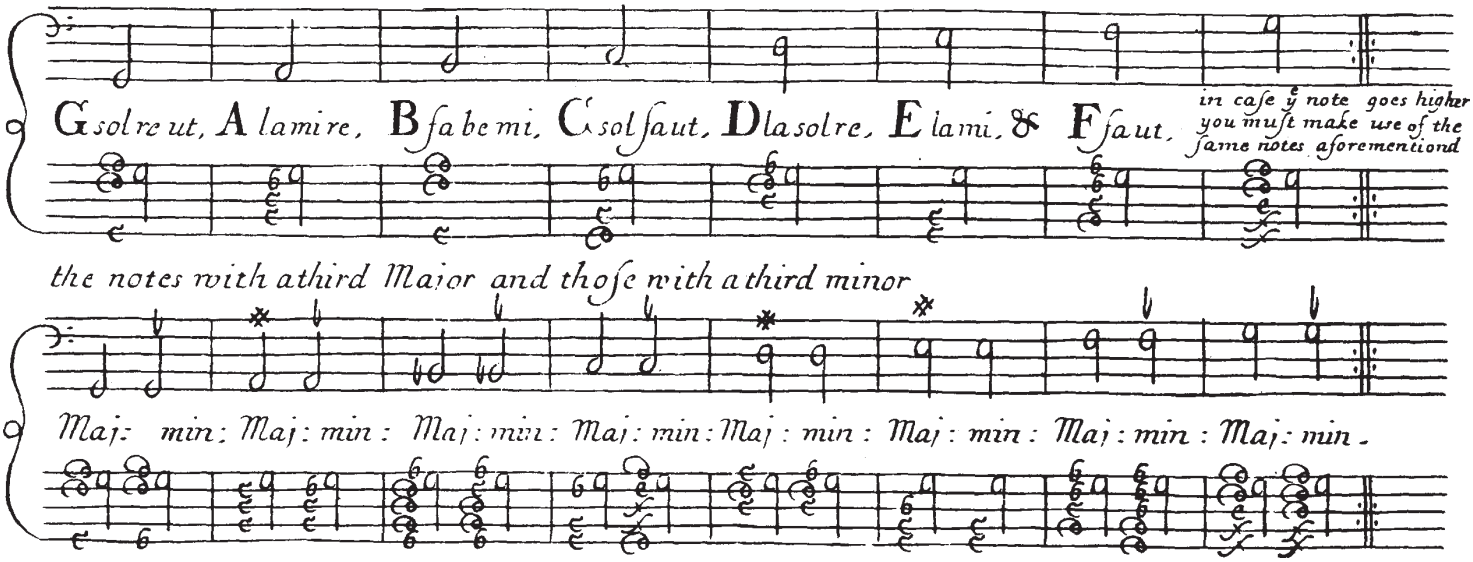
The first C signifies Slow Time the Second ¢ with a Stroke Cross signifies Quick Time. the first 3 moves a little quick; the Second 3 with a barr moves very quick

There are Severall Sorts of Common Time & so there are of Triple

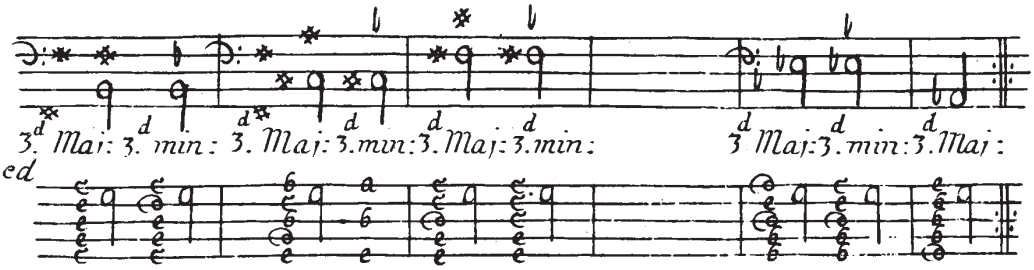
Other Marks of Common Time  & of Triple 

The first figure of 2 directs ye beating of a Quick Measure after ye French Fashion, ye Second 2 with a Barre signifies very Quick ye Φ with a Reverse signifies much ye same in Triple ye first mark $\frac{3}{2}$ signifies Slow Time, that is 3. Minims to a Measure & this is used in Passionate & Melancholique Aris; The Second Mark $\frac{3}{4}$ a little quicker i.e. three Crotchets to a Measure. The Third divides ye time equally 3 Crotchets down & three up The Fourth Mark has 12 Quavers to a Measure 6 down & 6 up ye Fifth is out of use, & so are a great many others that would be Superfluous in this place,

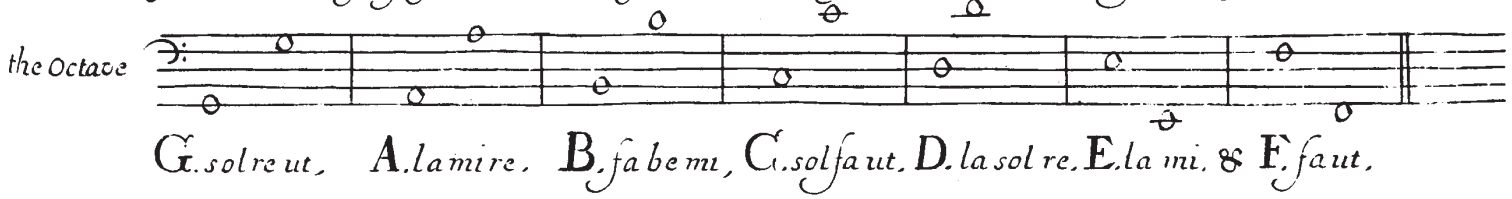
The first Lesson which Schollars ought to learn by heart,



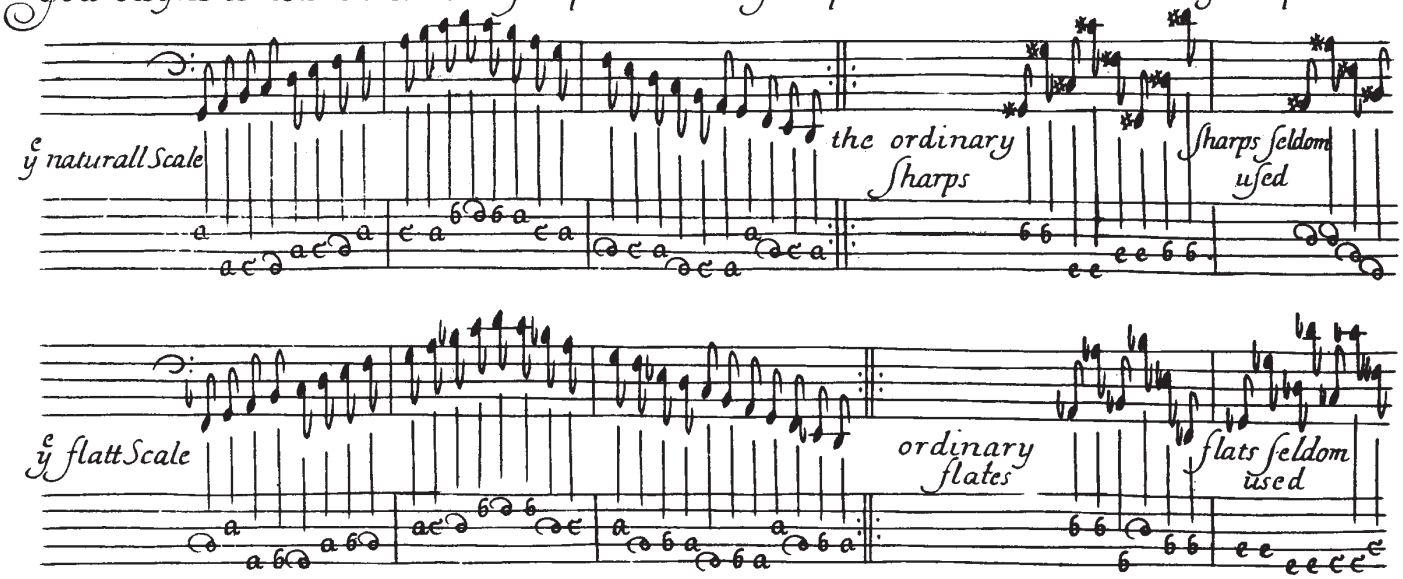
Extrordinary notes which are seldome used



Oftentimes you will find notes that skipes eight down or eight up in this manner, in such a case you may make use of ỹ same note without skipping for too resones, one being for ỹ conveniency of your hand & ỹ other becavse the Guitarre has few eights

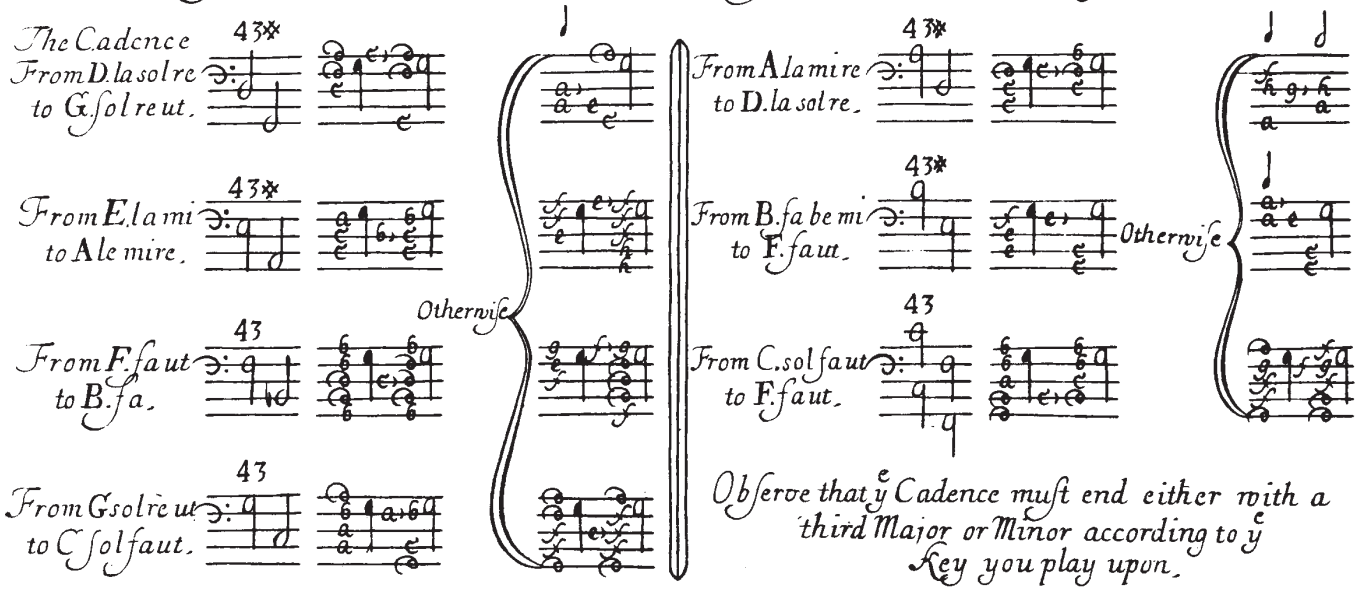


10 You ought to learn this Scale for quavers and semiquavers when the Base goes quick



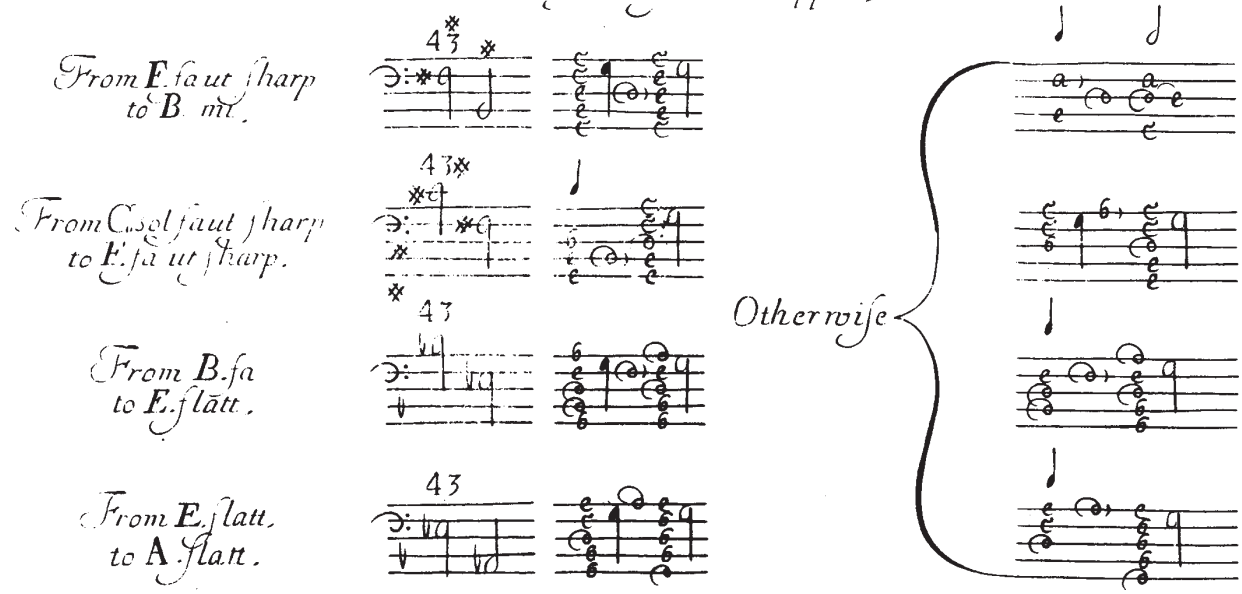
Where the Cadence is to be made with a fourth & a third this is ye Marke 43

11



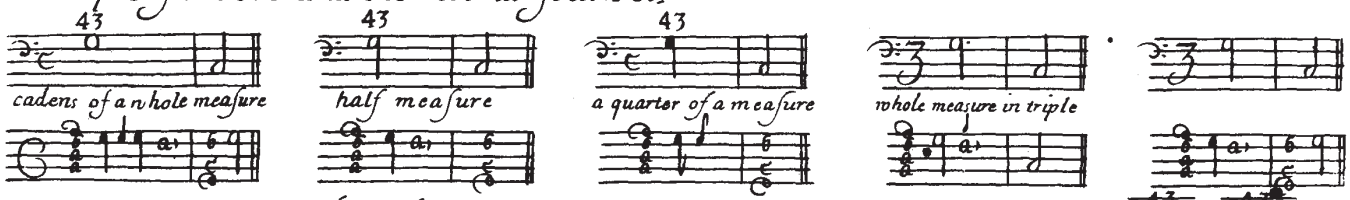
Observe that ye Cadence must end either with a third Major or Minor according to ye Key you play upon.

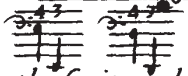
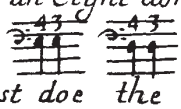
Cadences extraordinary that seldom happen.



In case you find a cadence of a whole measure the way to hold your time out is by giving three stroakes upon the fowrth and after a shake upon a third as in the first example you may see,

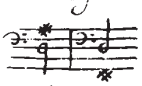
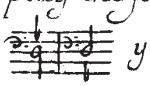
And lickwise when you find a cadence of half a measure you shall doe as ye second example sheweth and the rest as followes.



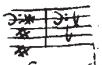
Many times you will find severall cadence that runs an Eight down as thus  in such a case you must play just as if it was soe  because the Guitarre has not such low eights upon any other key you must doe the same

THE FIRST PART.

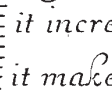
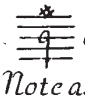
Necessary rules to play ye thorough base upon ye Guitar or upon any other Instrument

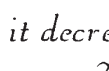
Where you find a note with a sharp above or under as thus  you must play the full accord with a third Major & if you find a note with a flatt above or under so  you must play the full accord with a third Minor.

When the note has neither sharp above or under looke in Fol: 62. where you will find a rule to know any notes whether it has a third Major or a third Minor naturall

Of tentimes you will see the Cliffe markt with two or three sharps and flats as thus  and where the sharps are markt it must be playd sharp in those places all along and lickewise the flat in the same manner.

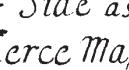
The property of flats and sharps being a Rule for young beginers upon ye F fa ut Cliffe.

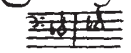
The sharp of it self allwayes increases half a Note and ye flat decreases half a Note however there is a distinction, when ye sharp is Markt a side a Note as thus  it increases half a tone upon ye principall Note which if it was Markt above or under so  or so. it makes only a third Major,

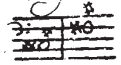
And lickwise a flat when it is Markt aside ye Note as thus  it decreases half a tone to ye principall Note, and if it weare Markt aboue or under so or so it makes only a third Miner

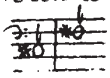
When you find a Note with a sharp and a flat together so or so that sharp signifies a third Major & ye flat a third Minor; & therefore you must play a third Major for ye sharp & after a third Minor for ye fl

Where ye see a Sharp by ye Side of a Note tis commonly Playd with a Sixth but with this exceptions that in making of of a cadence or Playing upon Some Extravagant Key as C sol fa ut Sharp Or F. fa ut Sharp ye whole Accord is to be playd with a 5th. Fol. 57. After the 7th & 6th as thus for example 76. If there followes a note with a Sharp upon the Side you are to make use of a 5th Fol. 64.

To Notes with a Flat upon ye Side as thus  you must play the whole accord with them, and a Tierce Major as Fol. 62.

When you see two B. flatts ye One upon ye Side & the other Above as for Instance  take the whole Accord with a Tierce Minor Ibid.

Notes with two Sharps the One on the Side and the Other Above as you see here  take ye whole Accord with a Tierce Major Ibid

When ye see a Sharp and a Flatt Placed thus  play ye whole accord with a Tierce Minor

You must understand that when the Basse makes a Cadence you must take a Fourth and a Third which is marked thus 43. as you may see Fol 11.

I call that a Cadence when ye Basse leaps a Fourth upward or a Fifth downward; but this Rule does not hold allwayes but you will easily find by ye trebble part whether it be a Cadence or no by a certain Harmony that shewes you are just upon ye Close

When ye Basse makes such a leap and that you find by the trebble that you are coming to that Close you may take a Fourth and a Third though it be not marqued,

Instead of ye said Fourth & Third you may take a Third Major with a 7. as in Fol. 66: or other wise in this case it will do well enough to take a Third Major & a Seventh both togather as Fol. 66

When you find ye Figure. 6. Marqued over a note you must take a. 6. as Number. 63

If you find a figure of 5 with a B. flat upon it $\overset{\flat}{5}$. or otherwise so 5♭. it signifies a false fifth as you may see it in ye 65. Fol.

If you find a 7. upon a note, you must touch a seauenth as you may find in the 66. Fol.

If you find a second as this marke 2 you must play it with a fourth and if you find a 4. alone, you must play it with a second, as you may find in the 69. 70 Fol.

The 6.th and the 7.th must be plaid almost alwayes with a third example 63. 64. 66. Fol.

The true fifth, and the false fifth, likewise must be plaid with a third 65 Fol. example

The 9th must be plaid with a 76. Fol. example

When you find this marke $\overset{*}{3}\overset{6}{4}\overset{5}{4}3*$ you may make use of the Cadence like the 72. Fol. because this cypher $7\overset{6}{4}\overset{5}{4}3*$ and that $3\overset{6}{4}\overset{5}{4}3*$ is but a little difference.

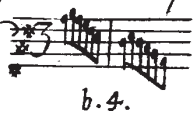
Where you must strike the accords.

When you find the quavers in common time sett after this manner it will be sufficient to stricke ye full accords to ye first of every two vid pag: 30.

But if the movement be very quick after this manner then stricke ye full accords only to ye first of every fourth vid pag: 31.

And the same to every foure of semiquavers vid pag: 39.

But if the movement be extraordinary swift as thus so that your hand cannot perform it then stricke ye first note of every foure and let the other three alone it being only a division vid pag: 39.

1. If ye movement in triple time be slow you must strick ye accord to eatch crotchett. Fol. 44.
2. If it be quick then to the first of every three vid pag: 42.
3. If it be all quavers after this manner  then to the first of every Six vid pag 43.

20 How many Strokes you ought to give to every note to keep true time.

In common time to a semibrief which is this note you must give a stroke downe of the time of a minim, & two strokes more ye one downe ye other up. Crochet time so which makes it treiv time Fol.36. example,

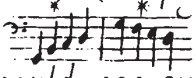
To a minum that is this note you may give two Strokes ye one down ye other up so Fol.27. example and other sorts of notes you must observe ye examples in the first part of the Booke,

In triple time the prickt minum so you must give one Stroke downe worth two Crochets & an other up worth one Crochet so Fol.28. example you may also play it in an other maner that is one Stroake down, and two up so as Fol.45. will show you, you must besure to gwe ye two Stroakes up very sweet,

And take notice in triple time somtimes the movement goes so fast that this sort of noat you are to giue no more then one stroak so striking it very Quick.

Where you ought to give the Sixth

21

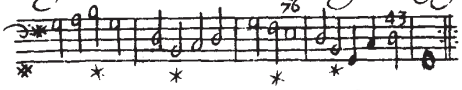
You must know that in every Key there is a place at some notes that you are to play a Sixth which the Composer never Markes, because the same Sixth is a naturall Sixth, as thus.  and if you should give a fifth upon that note that has a Star you would goe out of your Key.

To make it more easi to you, you may turn to the Fol.48.49.50.51.52.ect. so that upon any Key either sharp or flat, you may plainly see in what place ye Sixth naturall ought to be given,

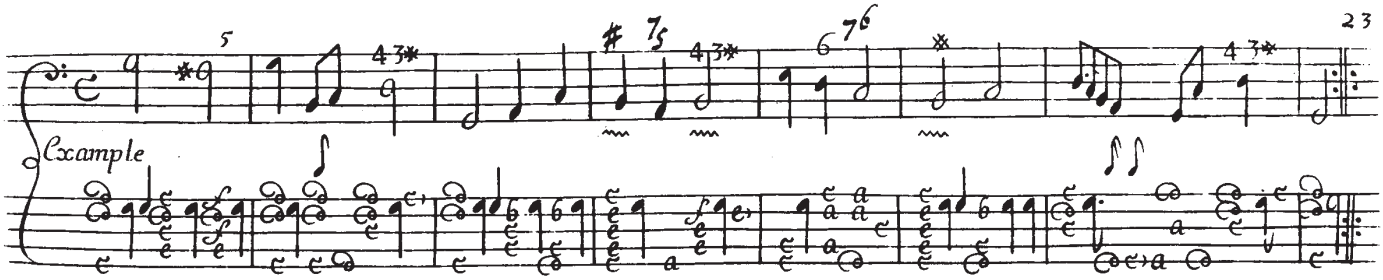
You ought to take notice there are two sorts of Sixths, the one naturall, the other artifichall the naturall are Marck with a Star, and the artifichall with a Six, it must not be expected to find the Star upon any other Base. this being done only for example sake as you may see Ibid Fol.48.49.ect.

To know where a naturall Sixth is upon any Key whatsoever

You must take notice of the motion of ye Base whether it be in G.sol re ut A.la mi re. or in B.fa be mi, or any of ye rest, example if you play upon G.sol re ut, ether a third Major or a third Minor ye naturall Sixth is alwayes in two places that is one note below and three notes above ye aforesaid G.sol re ut, therefore ye said Sixth sales in B.fa be mi, and in F.fa ut.

example  and it is ye same in all Keys three notes above and one note below a naturall Sixth.

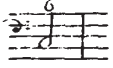
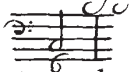
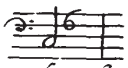
But somtimes you must take notice, there is a change in ye Key or els a cadence, in that place where the Sixth should be giuen upon such occasions you must play a fifth.



In that place where there is this marke ~~~ it should be a Sixth, according to our Rule but because it makes a cadence in that place, you must play a fifth,

And so you must observe in all the Keys of Musick, which is to say three notes above one note below the Key you play upon, which is a naturall Sixth except it changes the Key as aforesaid and according as ye Key changes you are to observe,

To know what difference there is when a Note has a figure upon it or under it or one side of it

so  or so  or els 

The figure upon the Note or under it is a like but when it is Markt of one side then there is a difference that is to say.

When the figure is Markt aboue or under the note you are to touch the Note and figure together. and when the figure is Markt at one side of the Note, you must touch the Note with a plain accord and after touch the figure that is Markt, that is to say a Sixt. or Seventh. or any sort of figure.

When ye figures are Markt one after an other as so. 6 5. 9 8. they must be plaid one after an other. & if they be Markt one under another soe. $\frac{4}{2}$ $\frac{6}{5}$ ye Note and ye figures must be plaid together.

Therefore they that prickes a Tune ought to take great care to put theire figures flates and Sharps in their Right places, that there may be no Mistakes.

What Rules a young Learner ought to observe. when he begins to play ye through Base upon ye Guitarre

First of all he must Learn by heart the Gsolreut, Alamire, Bfabemi, Csolfaut, Dlasolre. Elami, & Ffaut Fol. 8.

and play your Notes clearly and somtimes Arpeggiando as you may see Fol. 47.

Also you ought to know ye notes that has a third Major. & those that has a third Minor Fol. 62.

Lickwise you are to Learn to touch the Chief String of any note. which somtimes the Base Runing a Division that it will oblidge you to touch a single String. Fol. 10.

You are to know the Cadens that is when ye Base skips to a fourth up, or a fifth downe, and giving somtimes a fourth and a third which is this common Cypher. 43. as in Fol. 11.

After you must learn the Common Sixth. Fol. 63.

And also you must learn the usual Seventh, and Sixth. Fol. 64.

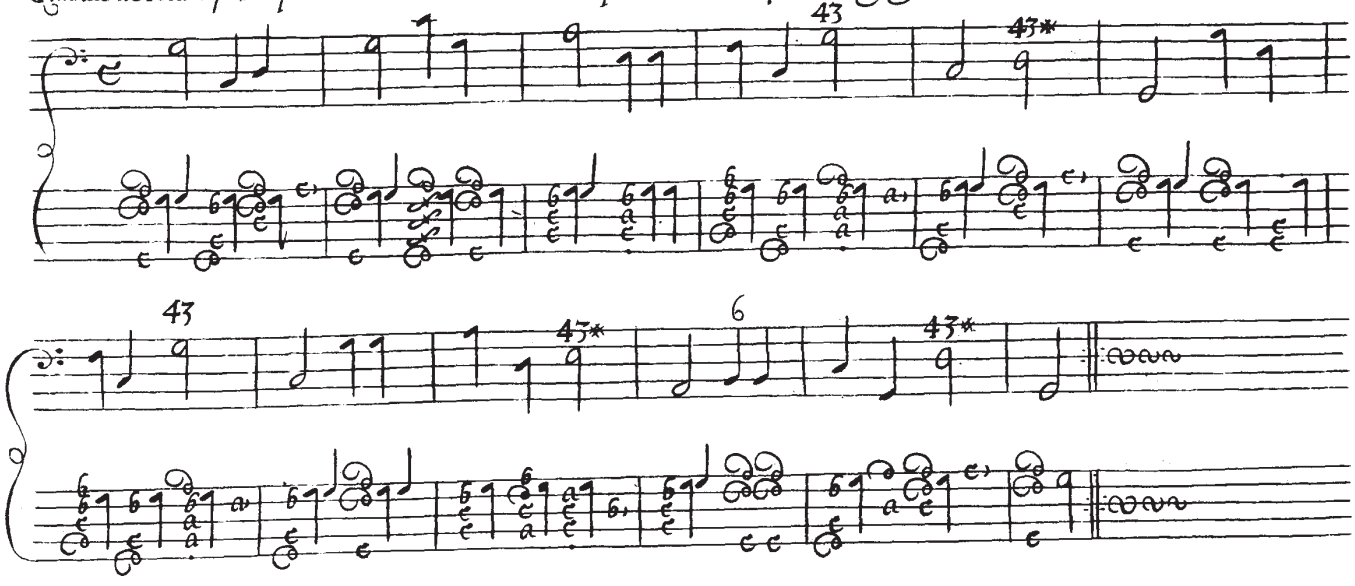
Afterwards you may learn to play some easie Bases, playing trew Time as you may practice Fol. 27. 28. 29. 30. ect. and those that plaies upon ye Harpsecord, Lute, Theorb, may observe ye above said Rules

THE SECOND PART

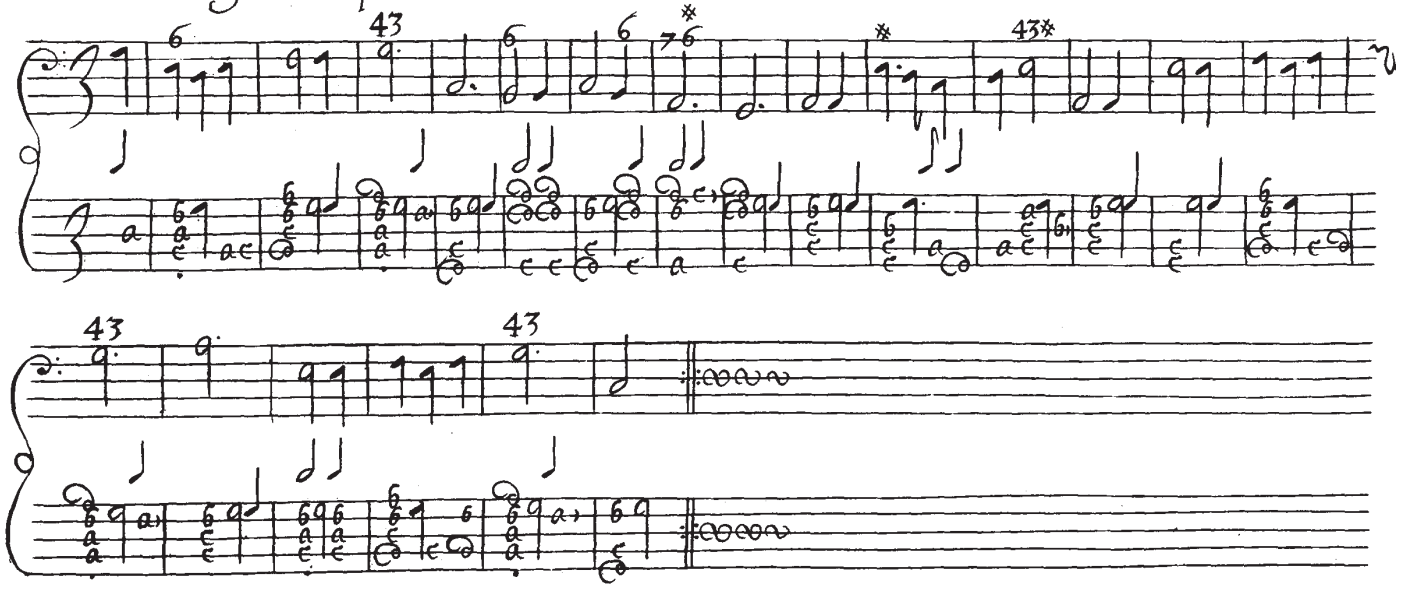
Certaine necessary and usefull examples upon all sorts of Nicetyes in Musick, with Resolutions, upon the Severall cases, in what manner to take in the accords upon ye Guitarre, Lute, Theorbo, Hoopsechord, or any other Instrument to accompany with perfection and ease

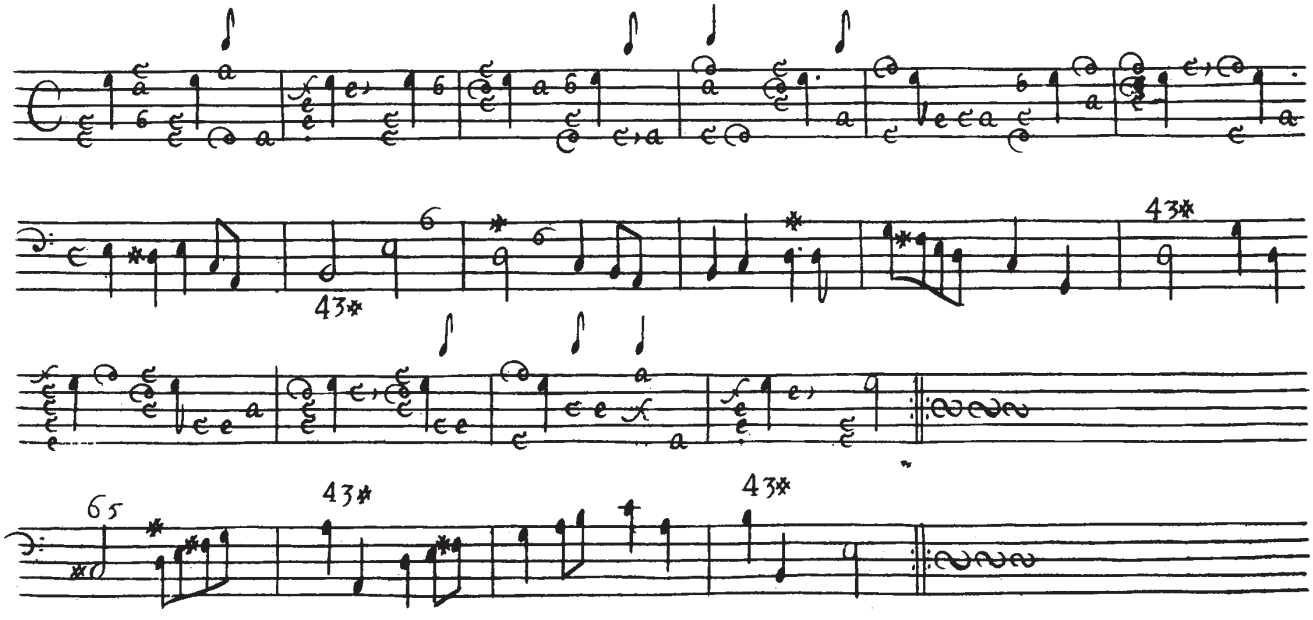
Esempio Fasile.

Quando il Scolaro principia ad'intendere le note all'ora puol esercitare qualche basso facile è toccarlo, con buona maniera esempio

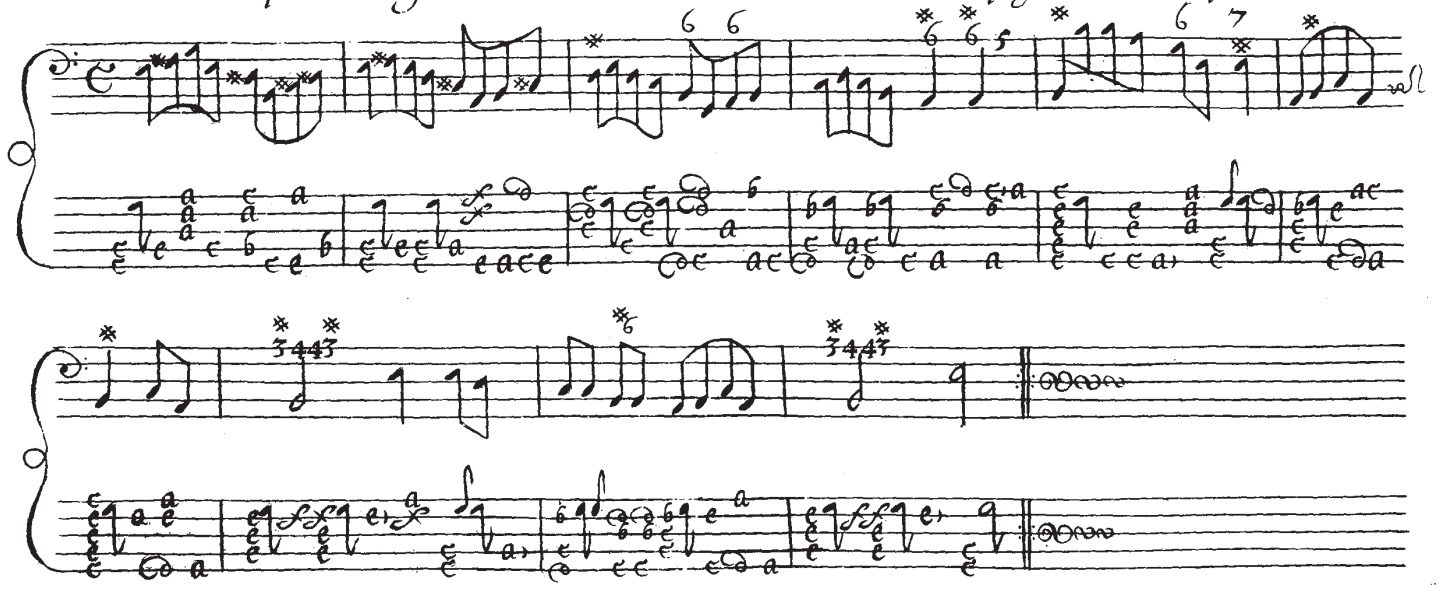


Altro modo facile in tripla.

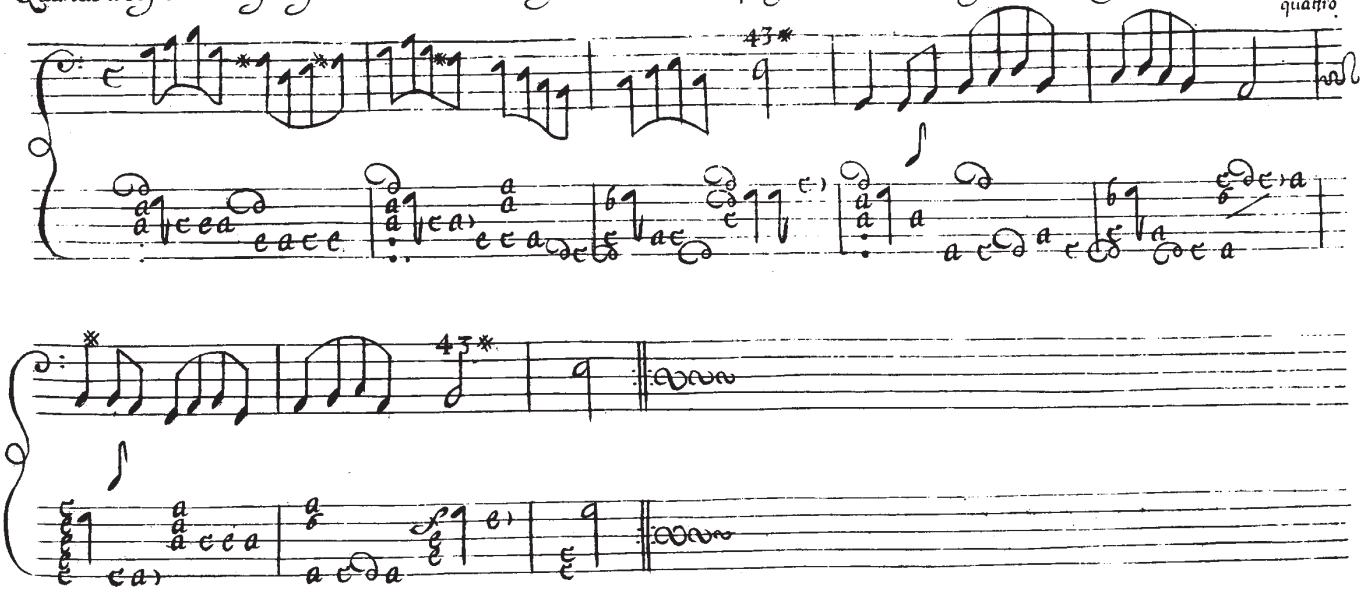


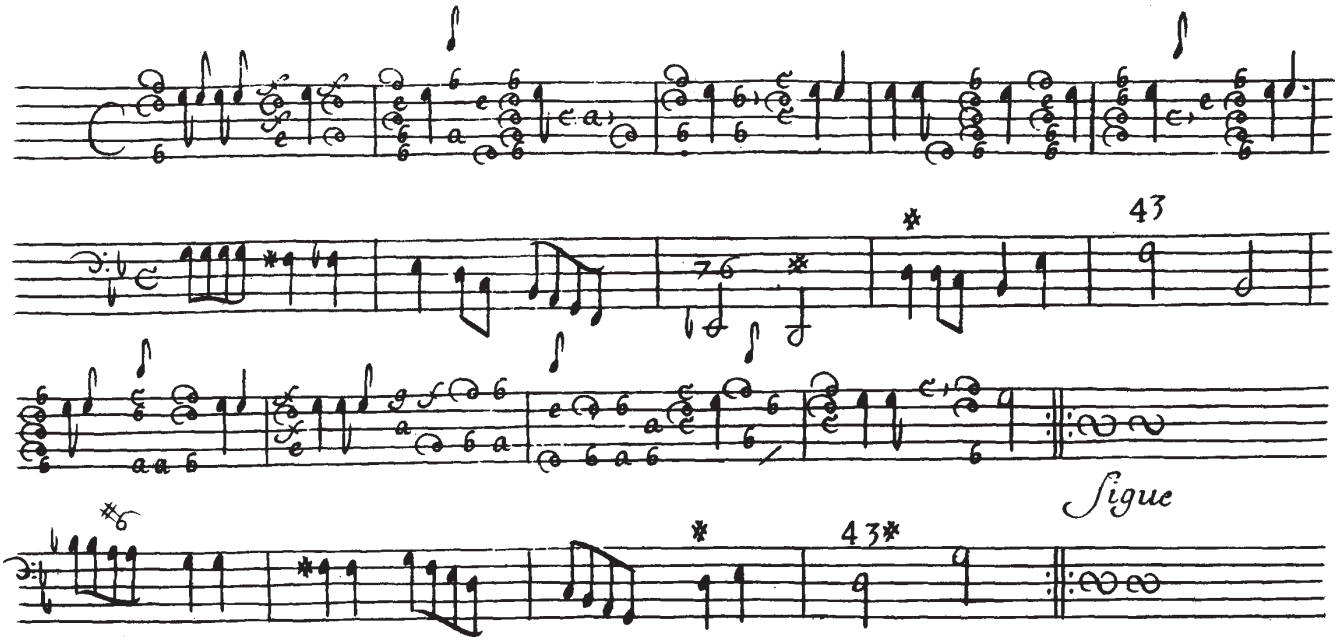


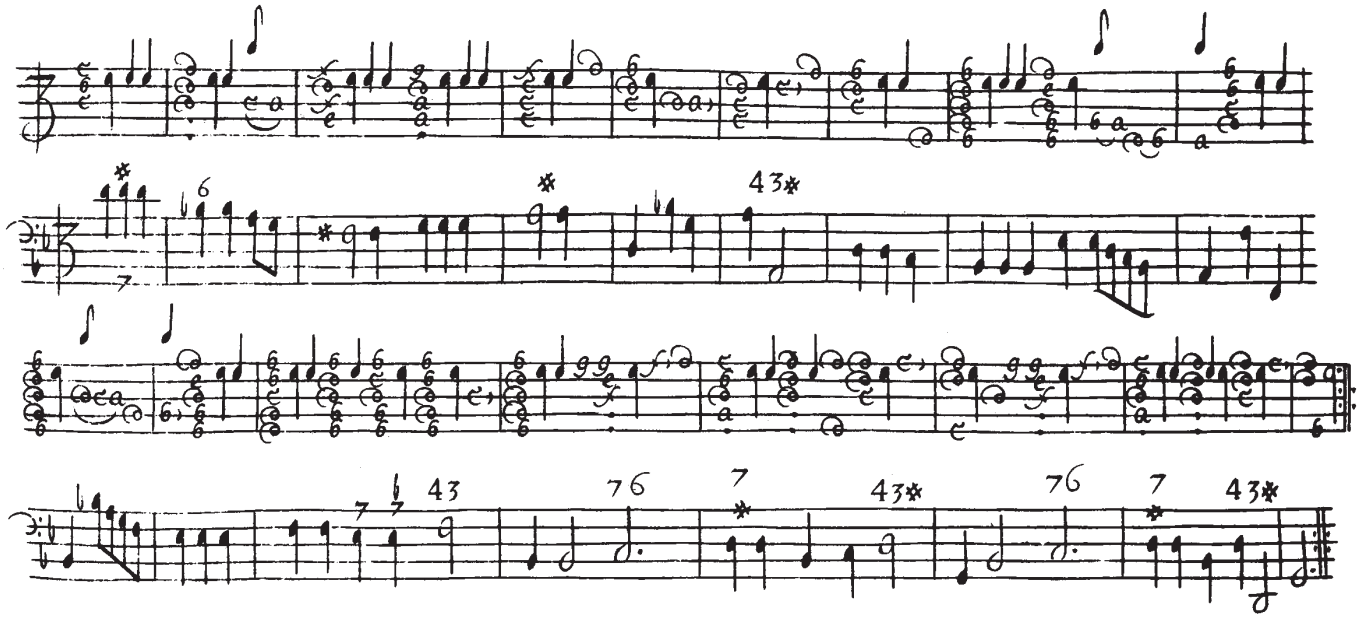
Ordinariamente quando il basso camina di crome à doue si deue dar l'accompagnamento, esempio.



Quando il basso caminasse assai ueloce, non è necessario dar l'accompagnamento tanto souante ma solo alla prima delle quattro




43
Sigue
43*


43*
7 43
76
7
43*
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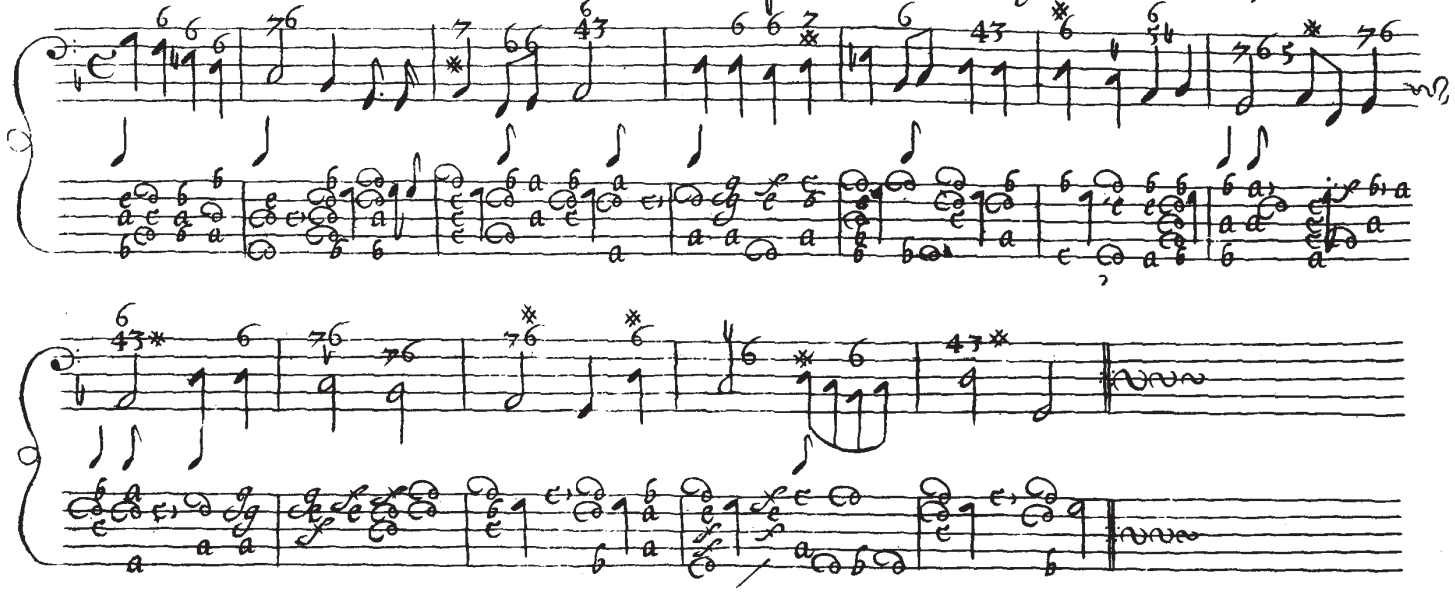
43*

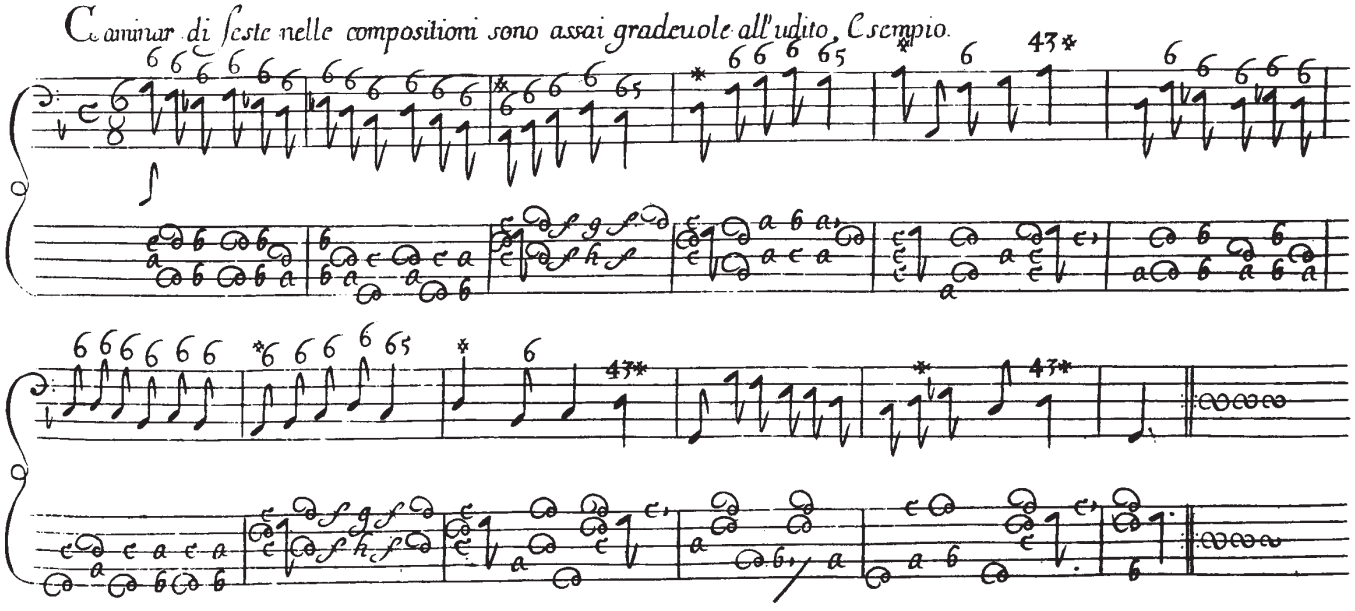
34

Le seste che caminano più adagio, è necessario darci tutti li accompagnamenti, Csempio.

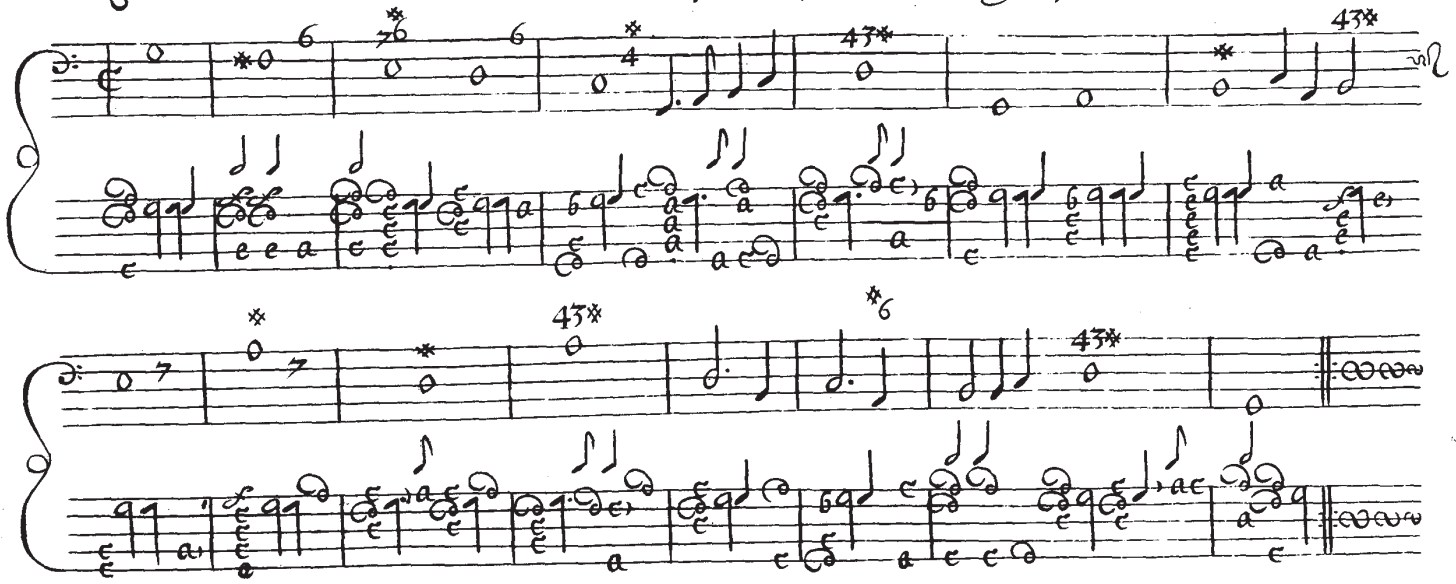


35

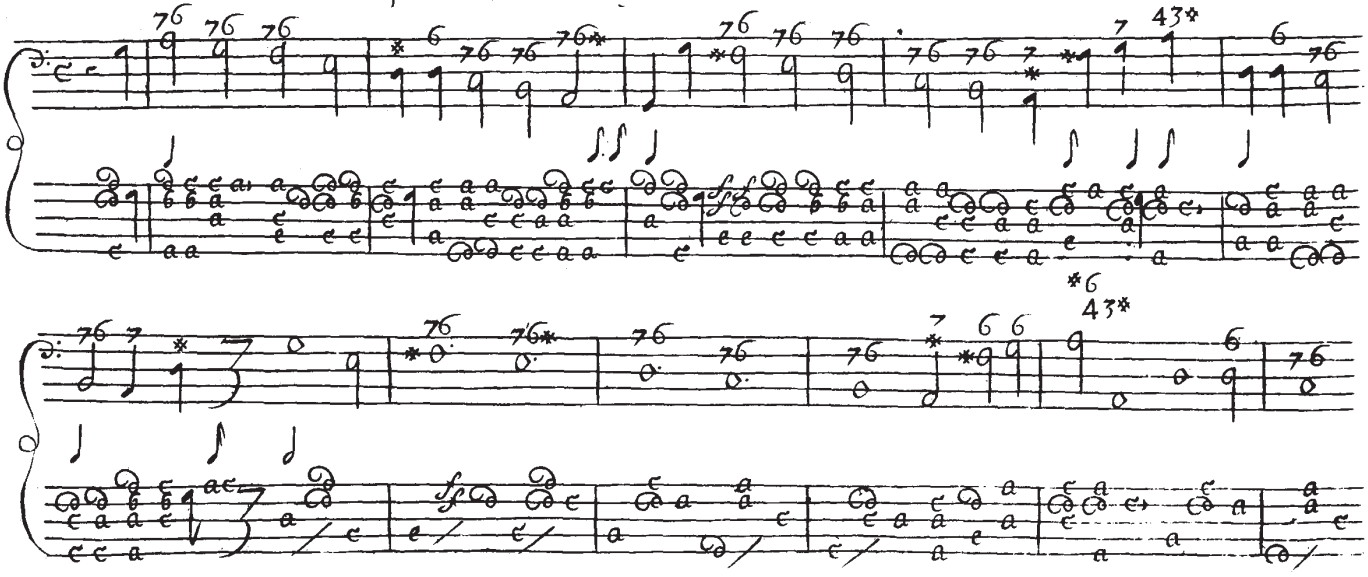
Caminar di seste nelle compositioni sono assai gradeuole all'udito, Csempio.

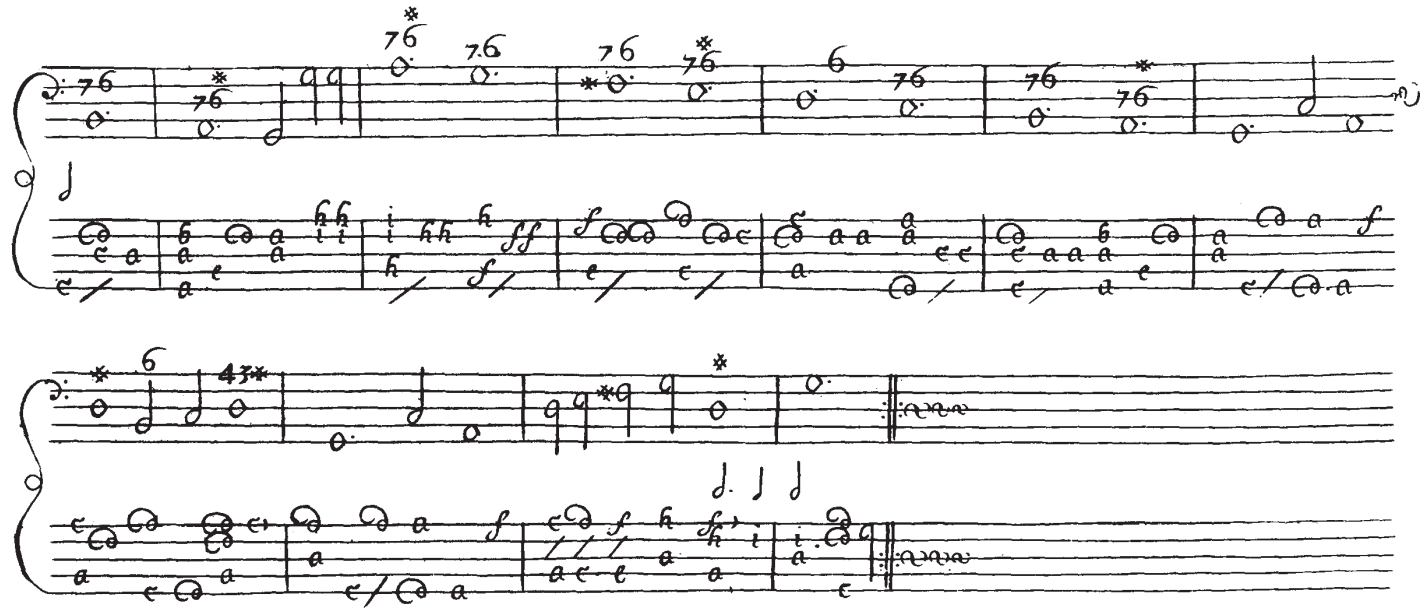


Quando trouate delle note d una battuta l una quanti colpi douete dare Esempio.

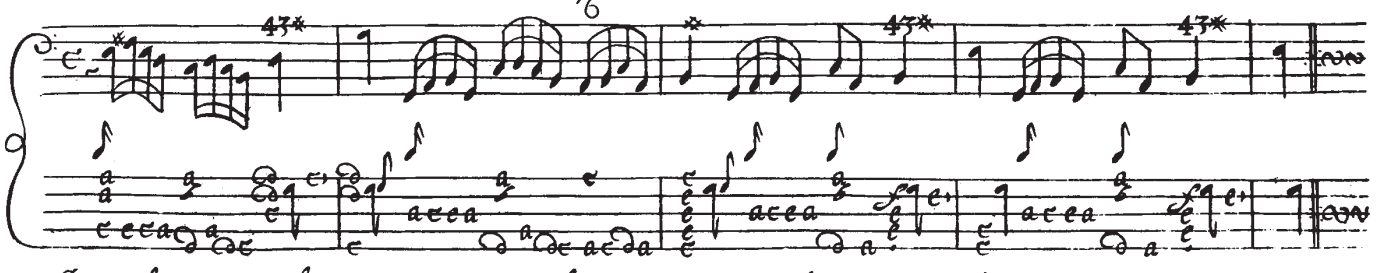


Molte settime, è seste un dopo l' altro, sono assai gradeuole all' udito.

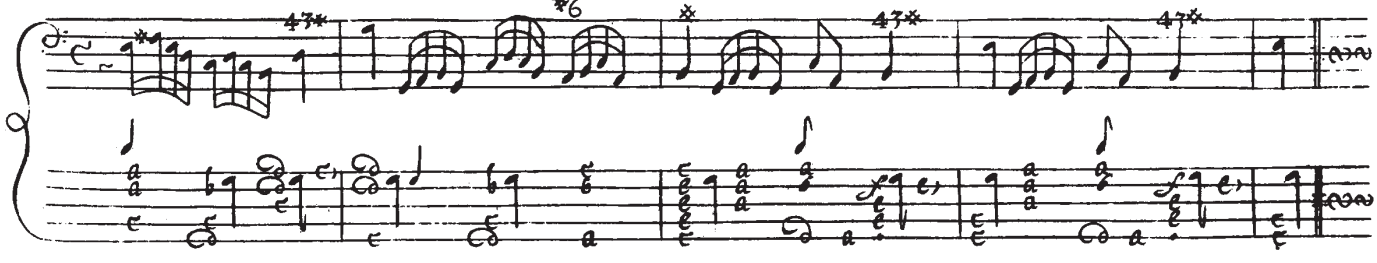




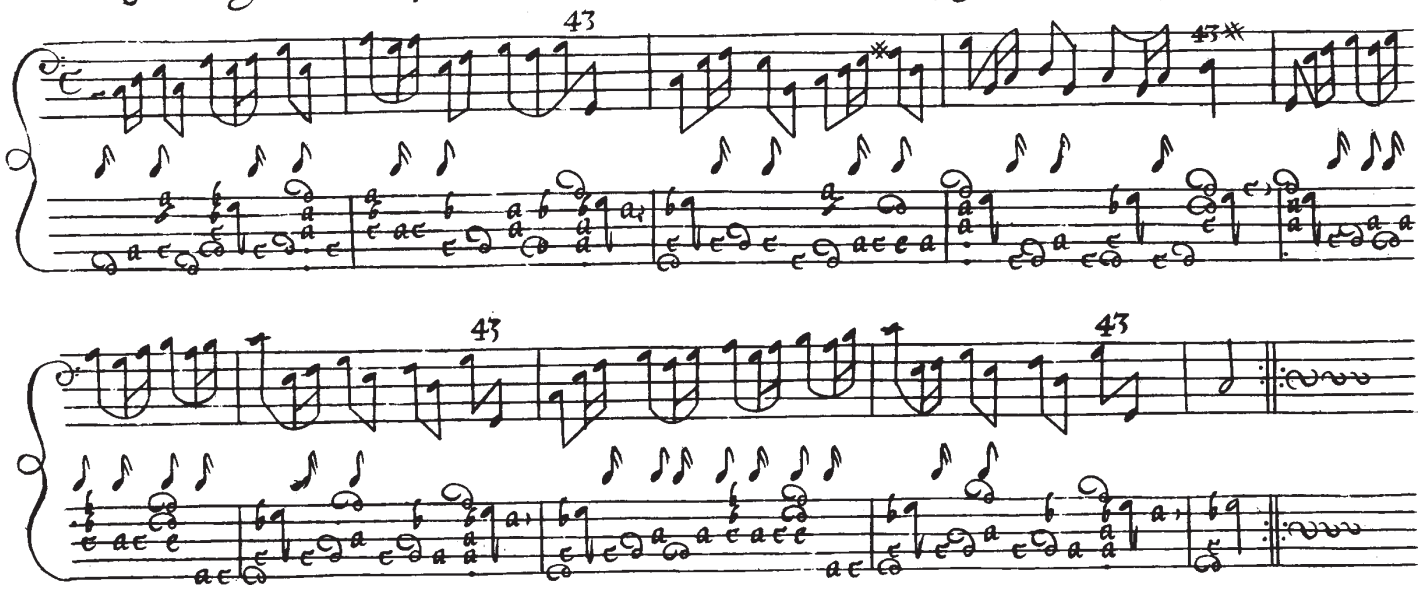
Le semicrome come uadino toccate, esempio #6



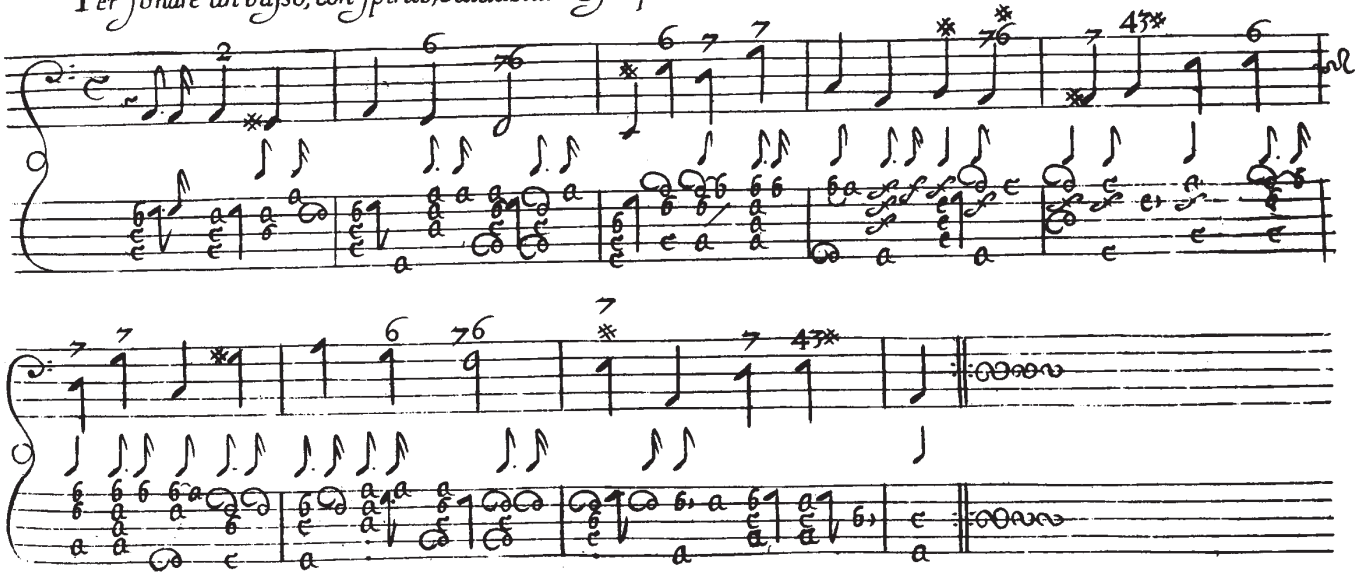
Se andassero tanto presto, che la mano non potesse arriuare all'ora si deue toccar la prima delle quattro cosi



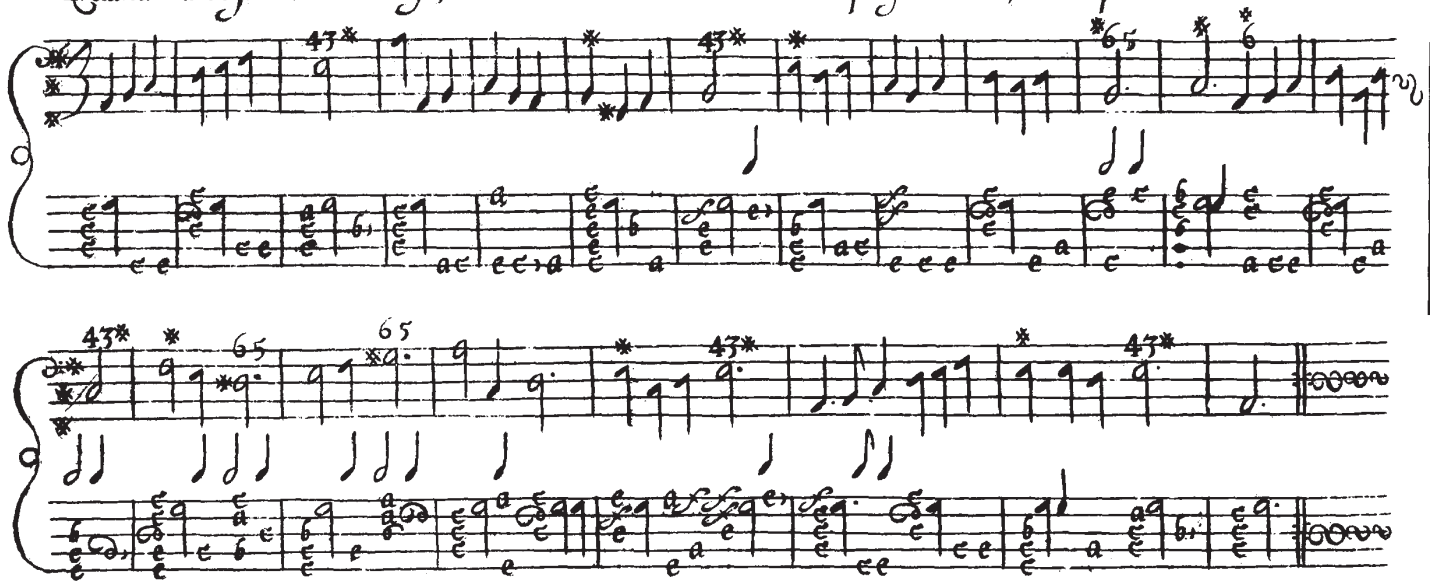
Quando il baſso camina di questa maniera in che luoco si deue dar l'accompagnamento, Esempio.



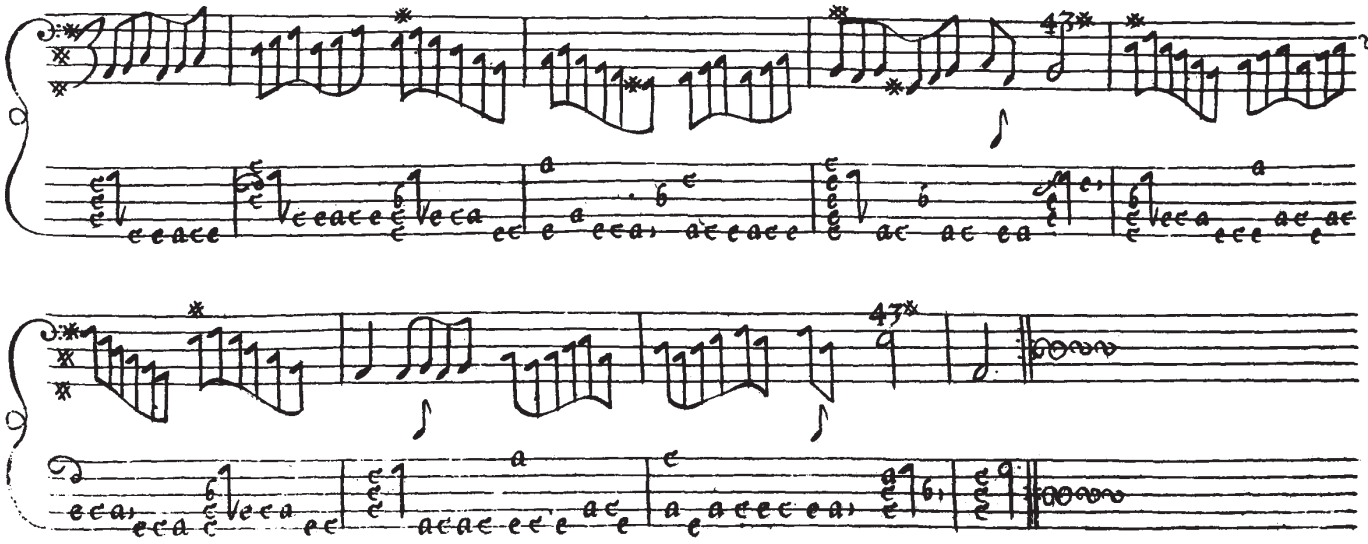
Per ſonare un baſso, con ſpirito, è uiuacità Esempio



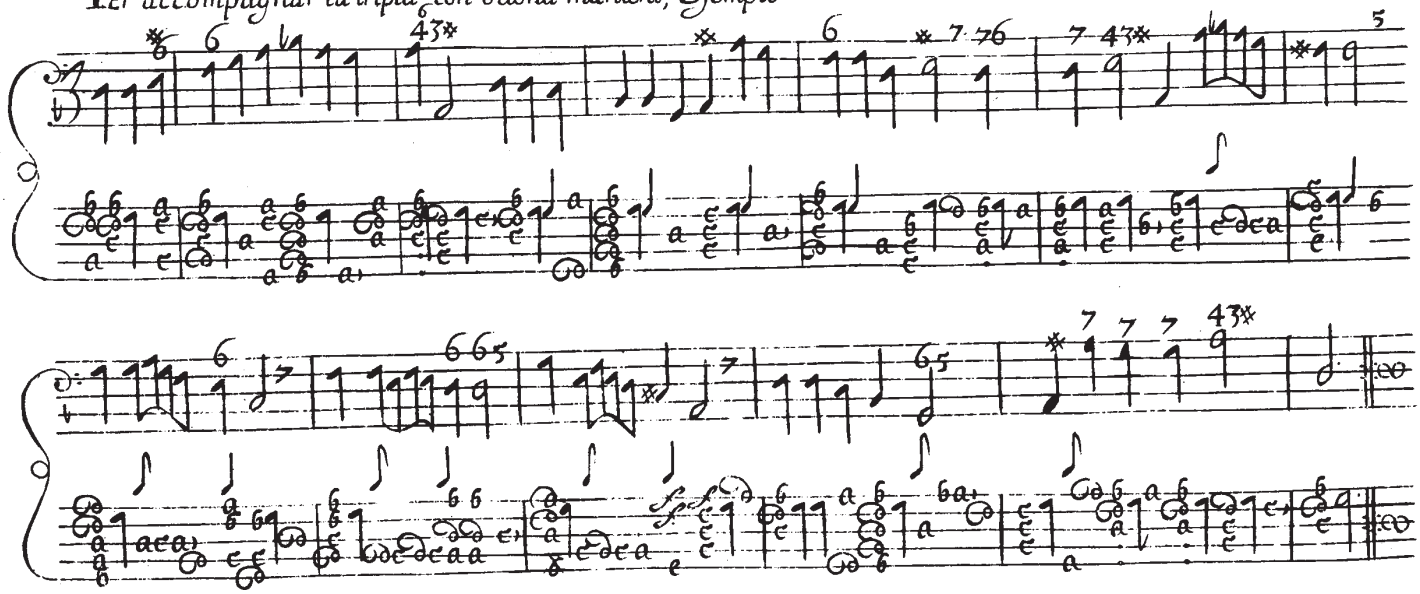
Quando il basso camina cosi, in che luoco uadi dato l'accompagnamento, esempio.



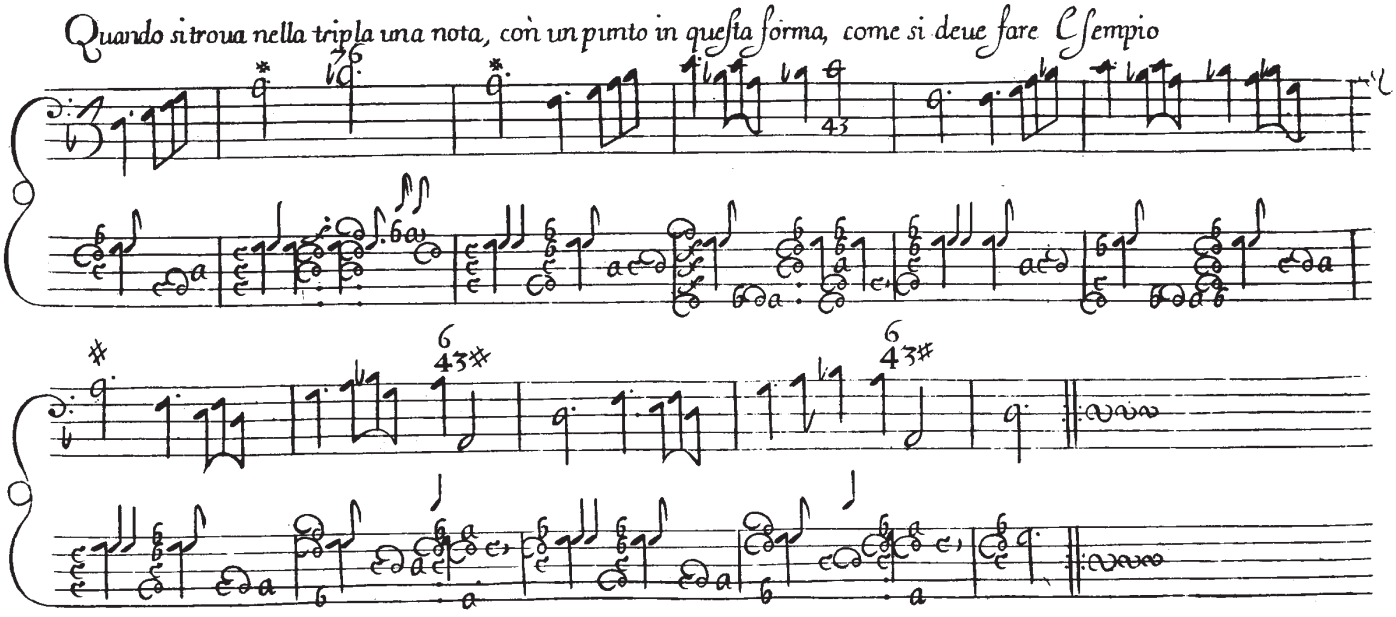
Quando il basso camina ueloce, in che luoco uadi dato l'accompagnamento, esempio.



Per accompagnar la tripla con buona maniera, Esempio

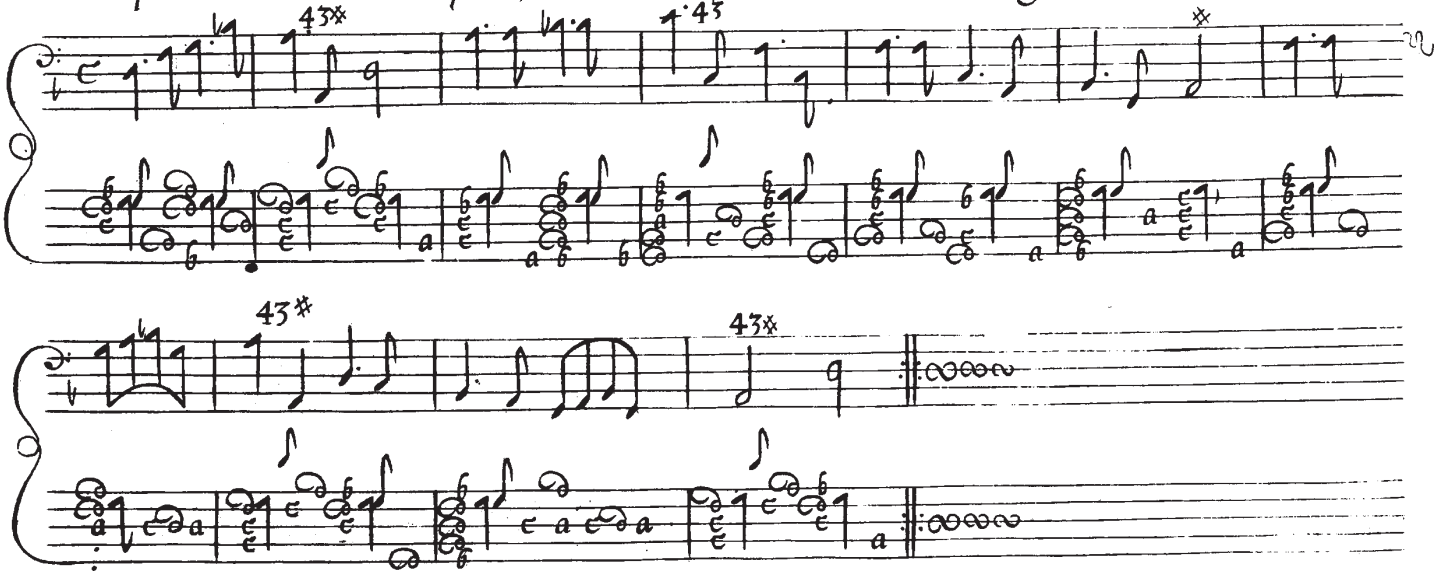


Quando si troua nella tripla una nota, con un punto in questa forma, come si deue fare Esempio

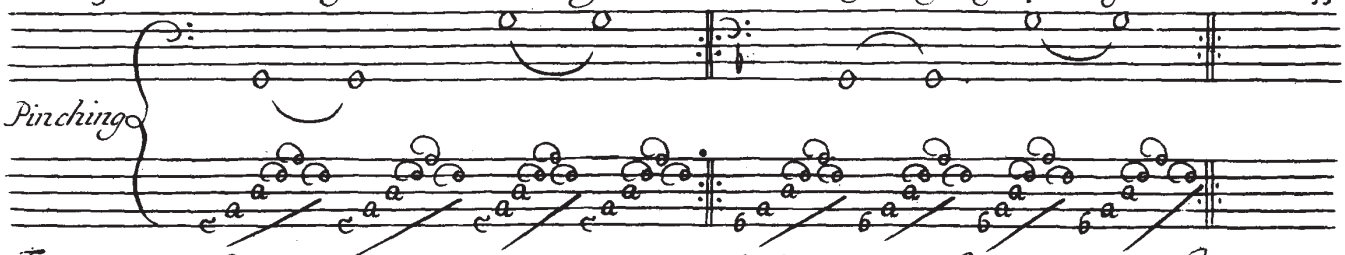


si dà quella raschiata al punto quando il basso va adagio; che se andasse presto è necessario

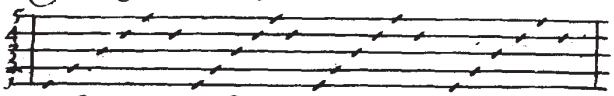
In tempo binario alla nota, con il punto, è bene dalle uolte à darci una batteria, cosi quando pero uadi adagio.



When you meet with long notes ether a measure or two it is very necessary to pinch ye notes as thus



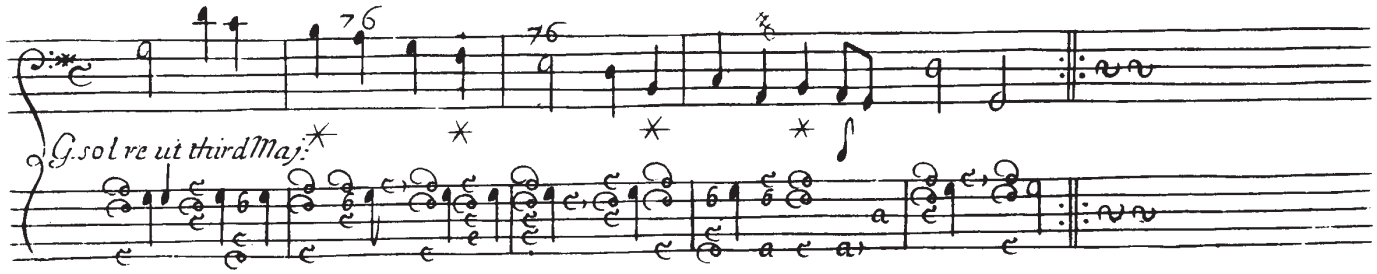
The more quicker and the more clearer you play the better it will sett your tune of and so in all the notes of Musick you may stop any note you please with your left hand and the right pinching the said strings as the points are under Markt

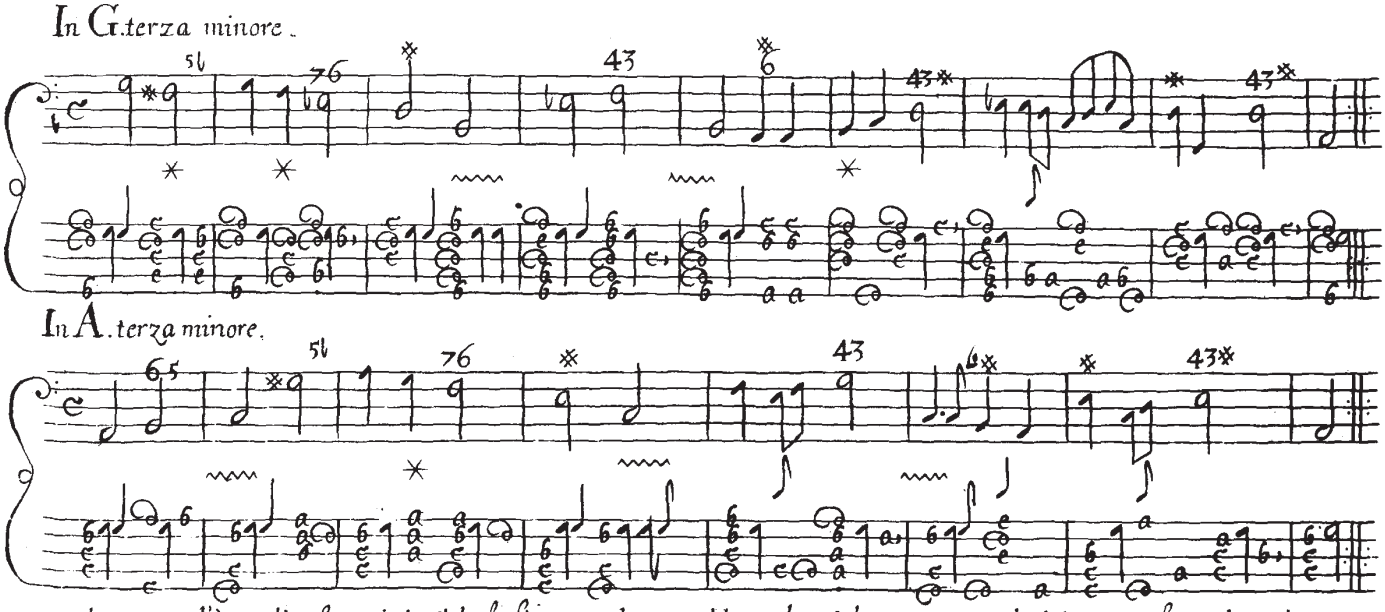


The first second and third strings must be pincht with your Thum and the fourth with your fore finger and the fifth with your middle finger pinching out the full time of your note

That you may learn easily and perfectly, I have sett downe a little example upon euery Key of Musick that you may know in what place the naturall Six ought to be given the aforesaid Six being markt with a Star

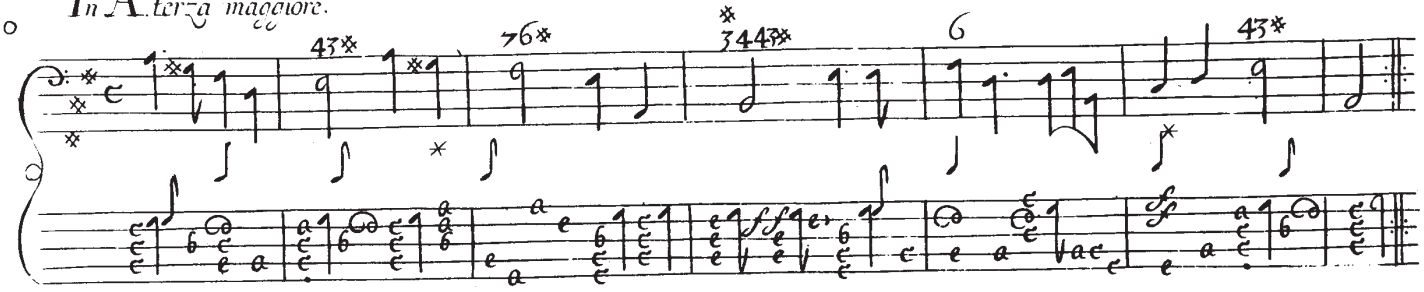
This example is very conuenient upon any Instrument to play y thorough base in good order



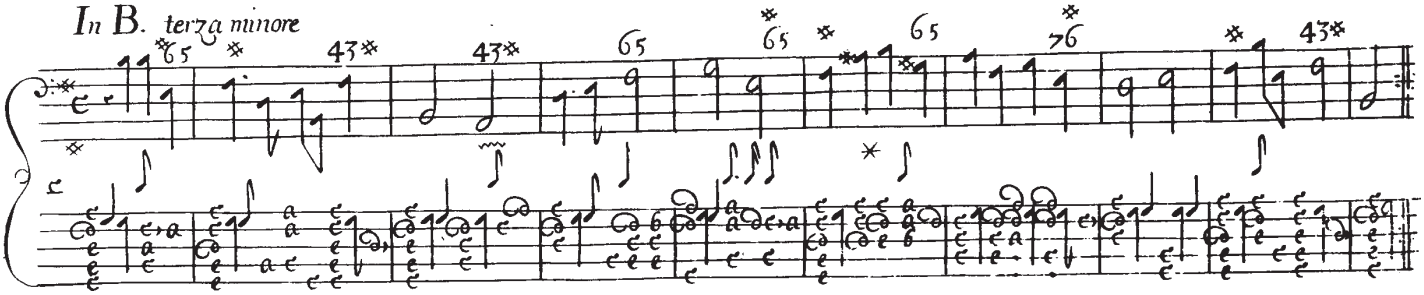


quel segno ~~~ l'è per dimostrarui, che il basso fà una cadenza nel luoco doue è la sesta naturale del tuono, è facendo cadenza douete toccar la quinta, è non la seste, è cosi se cancia di tuono, douete prender la regola del tuono che cancia

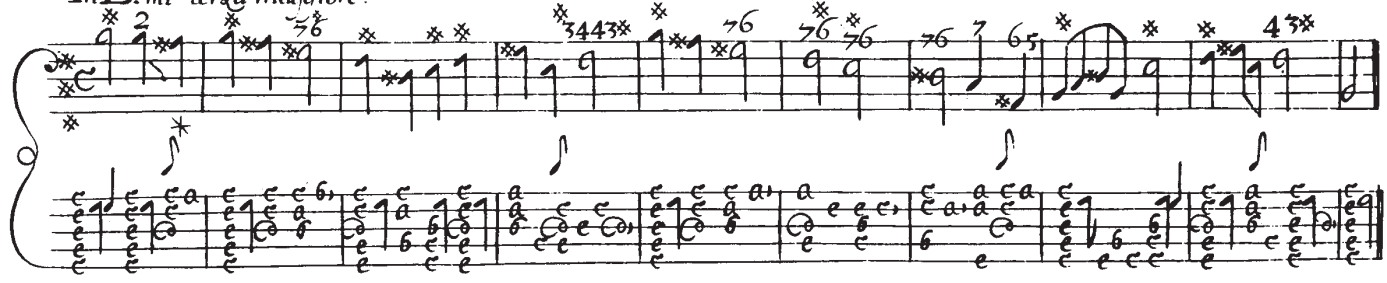
In A. terza maggiore.



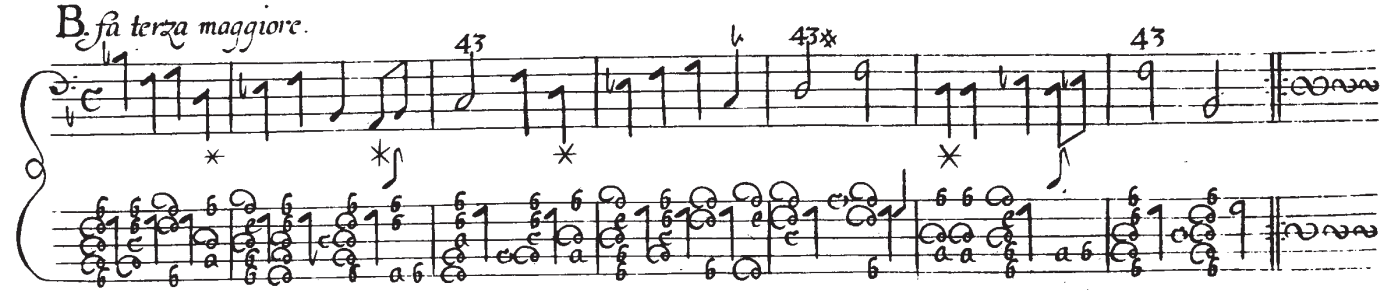
In B. terza minore



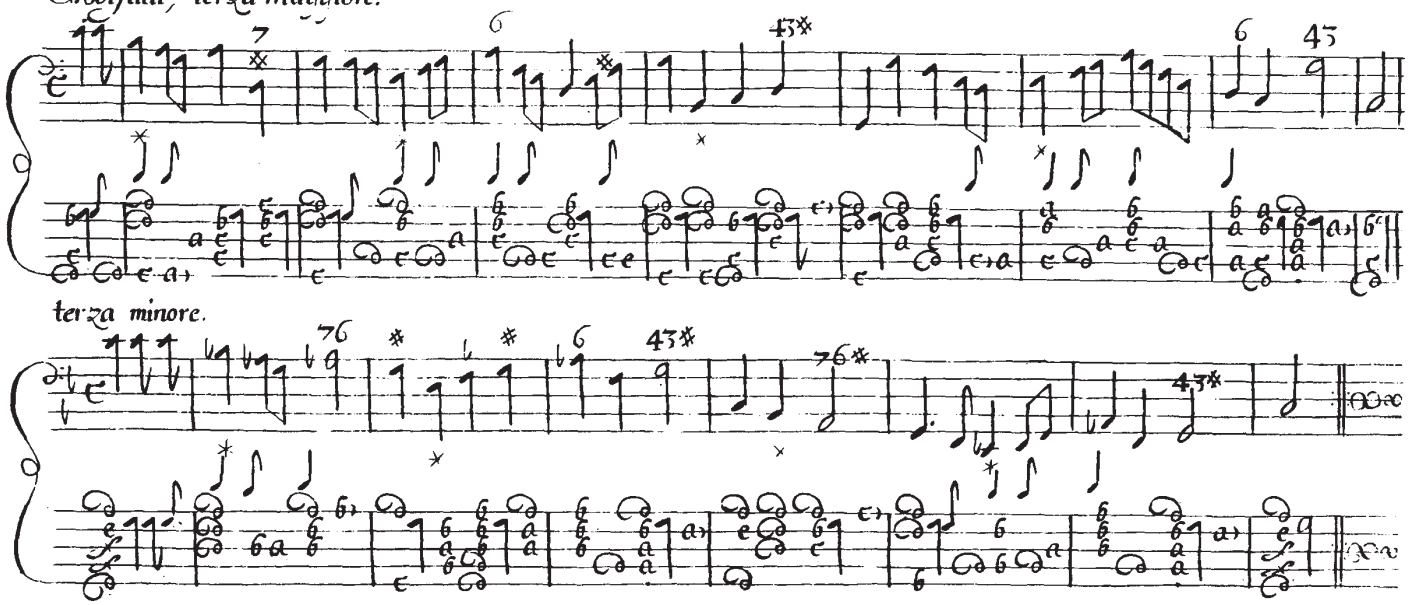
In B. mi terza Maggiore.



B. fa terza maggiore.

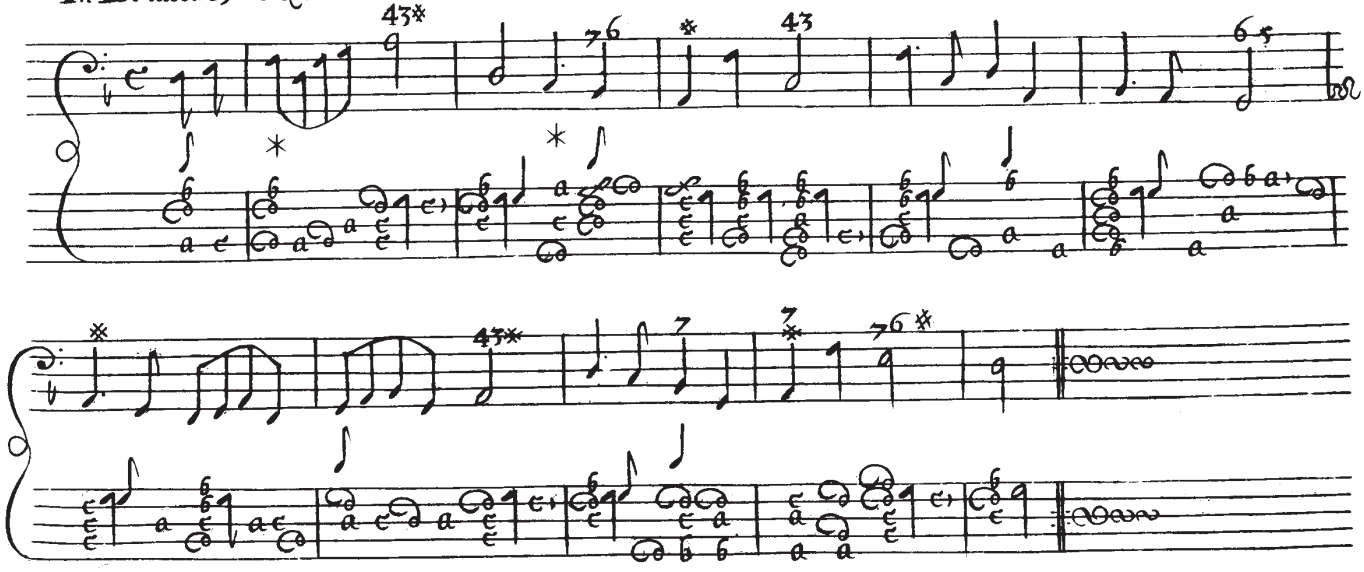


C. *solfait, terza Maggiore.*

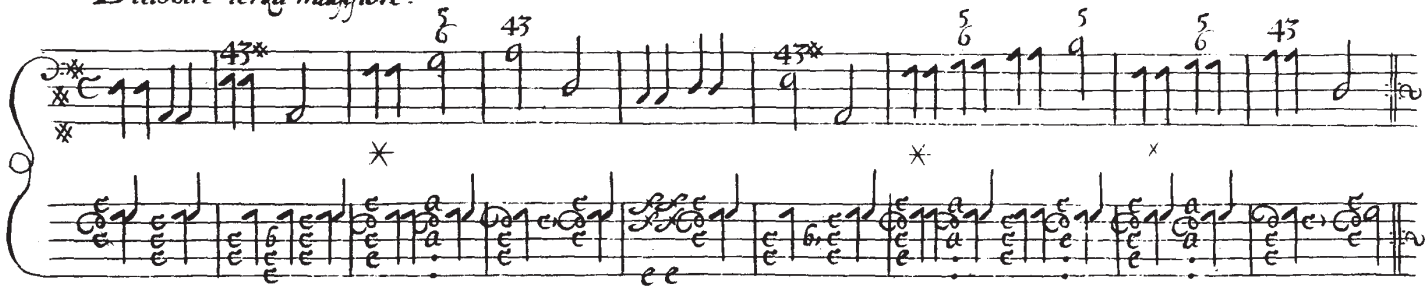


terza minore.

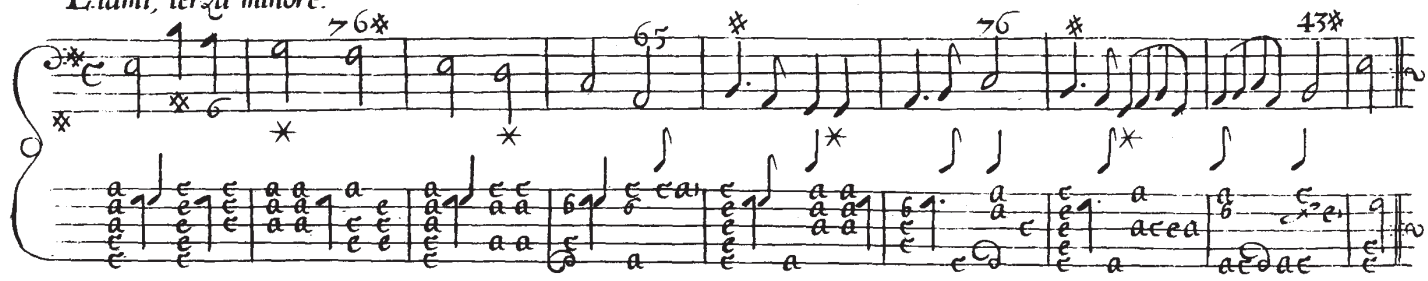
In D. *lasolrè, terza minore.*



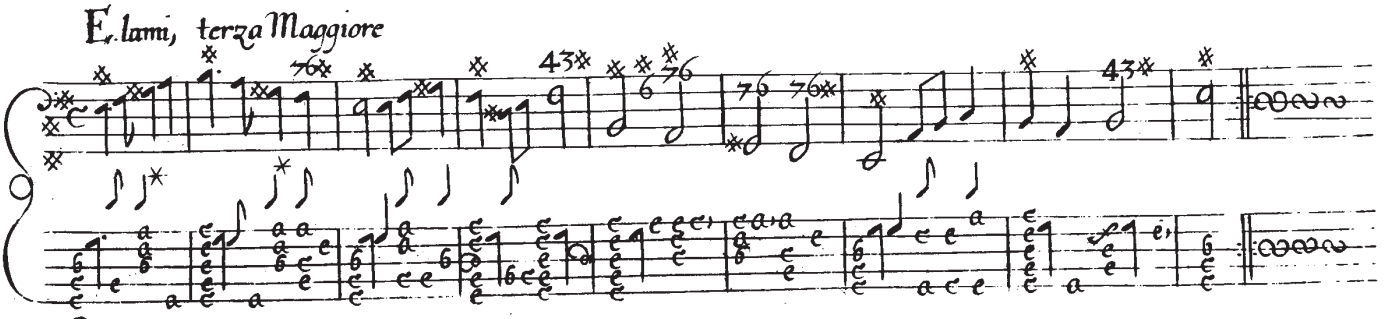
D la sol re terza Maggiore.



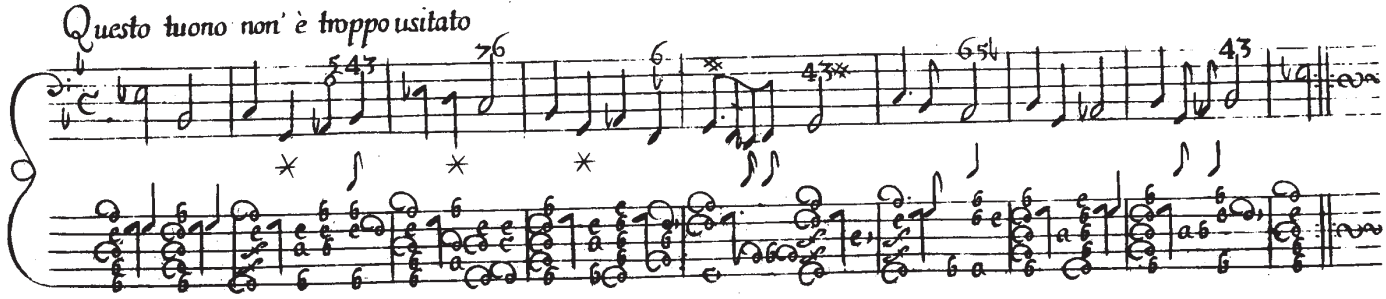
E la mi, terza minore.



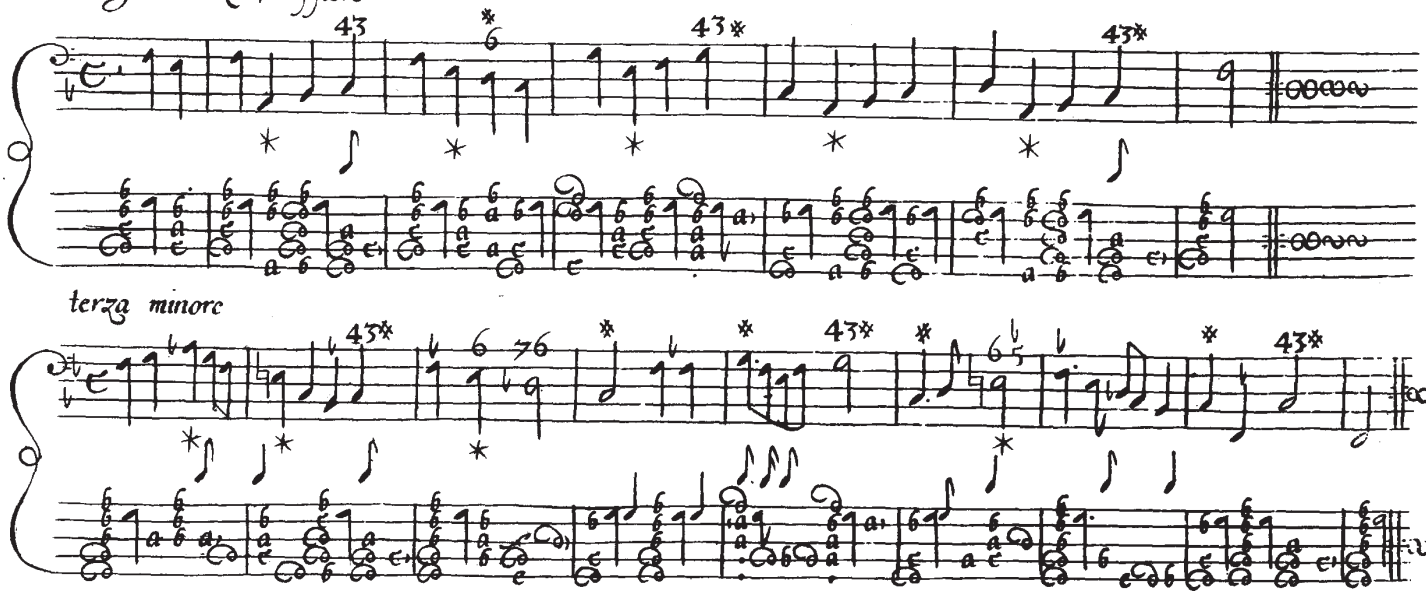
E la mi, terza Maggiore



Questo tuono non è troppo usitato

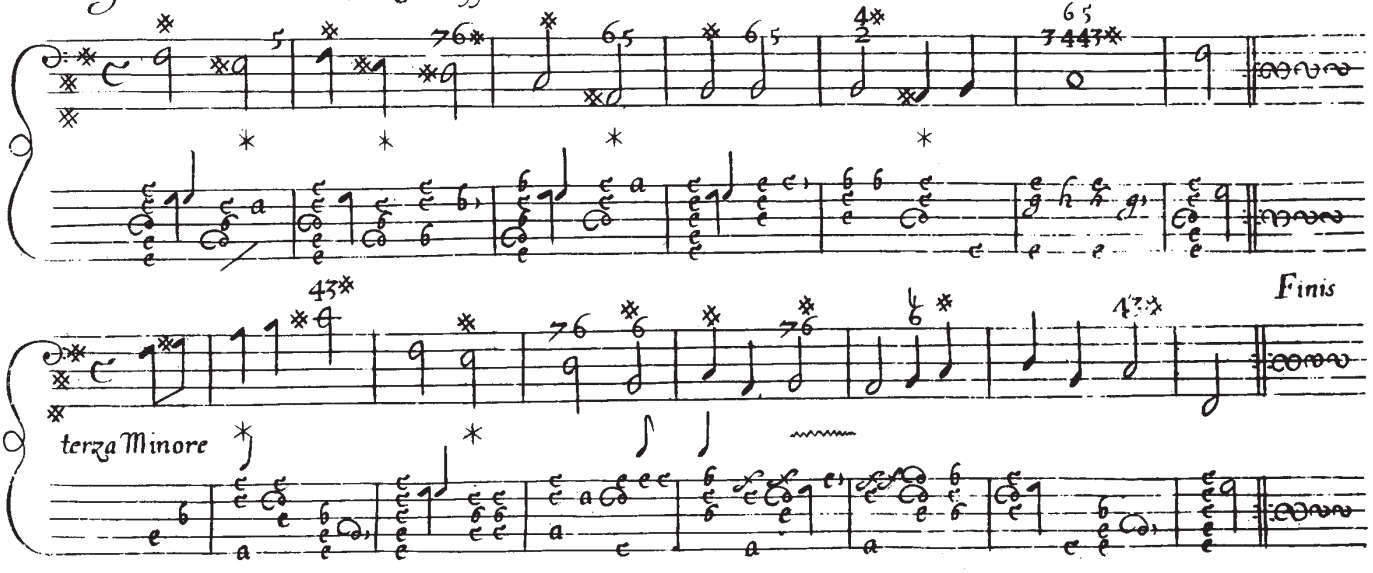


F faut terza Maggiore



terza minore

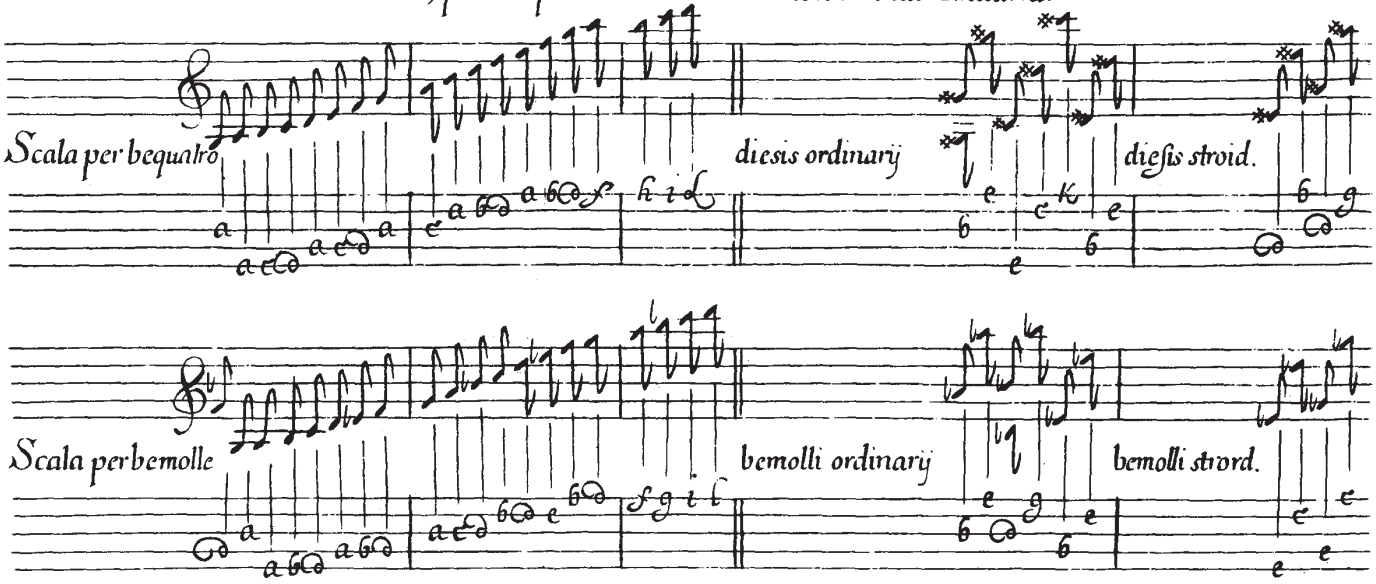
F faut diesis à canto terza Maggiore



Finis

terza Minore

Per sonar la chiaue di G. solreut, per trasportar le Arie dal Violino alla Chitarra.

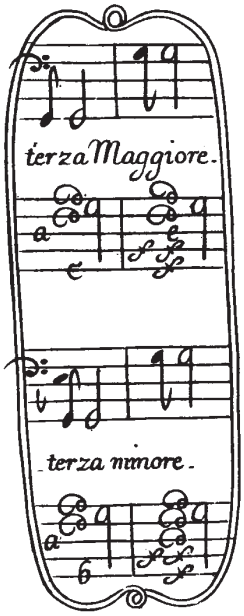


THE THIRD PART

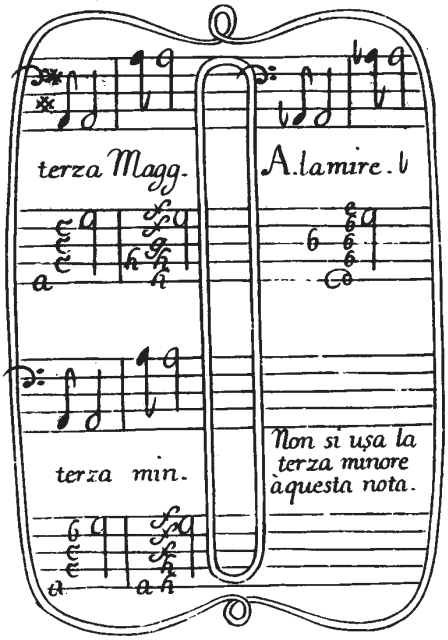
All the Accords & Discords in Musick, to be used in Accompanying; being all Marked upon the Scale, for the more easy finding of them out; which will be of Great Use & benefit for the understanding of Composition, there being sett down Certain Rules, how to apply Properly, the said Discords for ye advantage of ye Harmony.

60

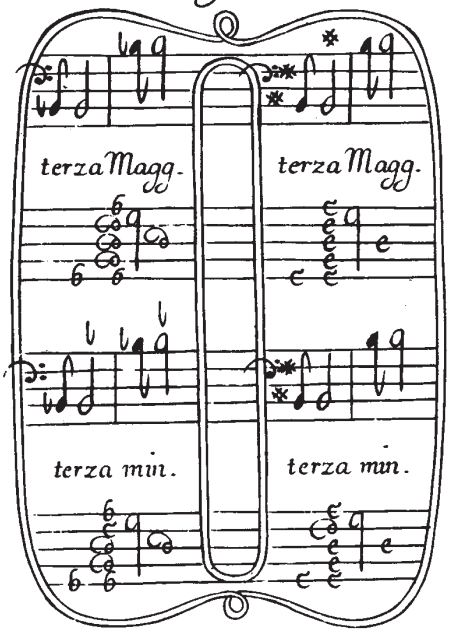
G. sol reut.



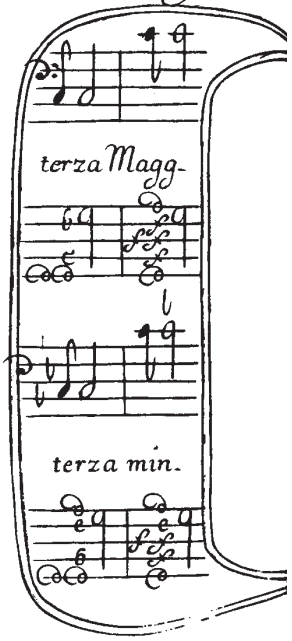
A. la mire.

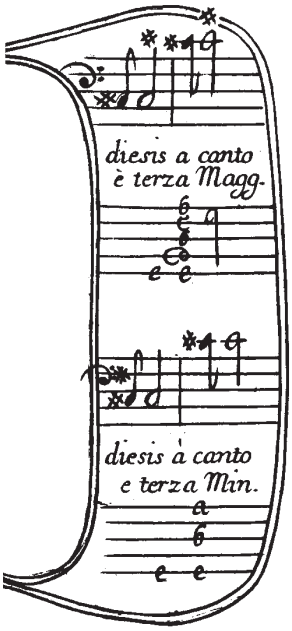


B. fa be mi.

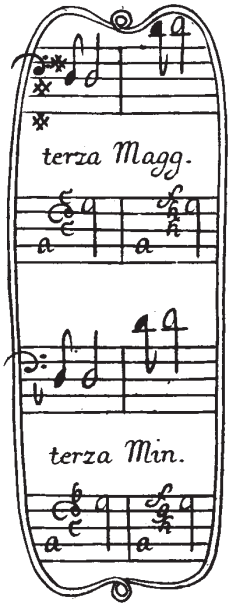


C. sol faut.

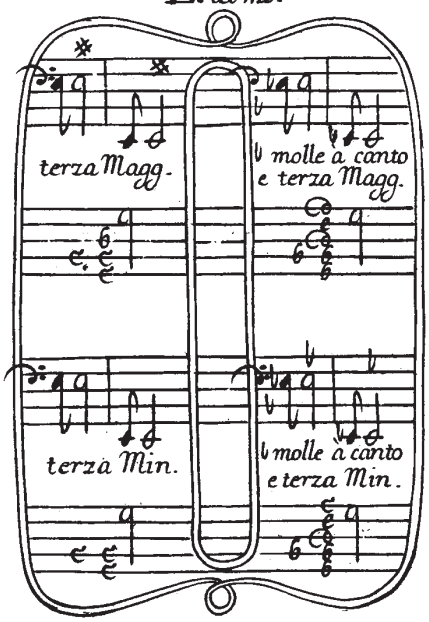




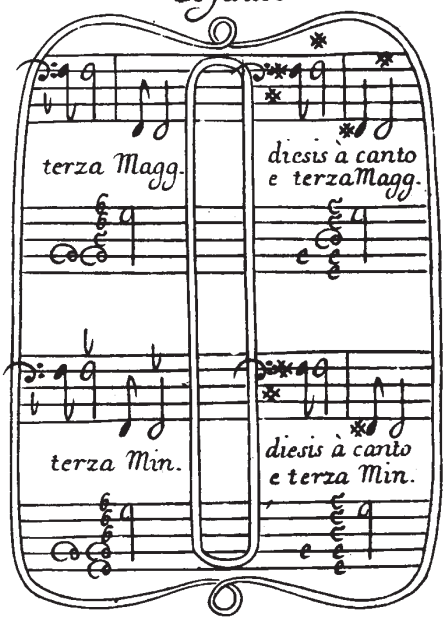
D. la sol re.



E. la mi.

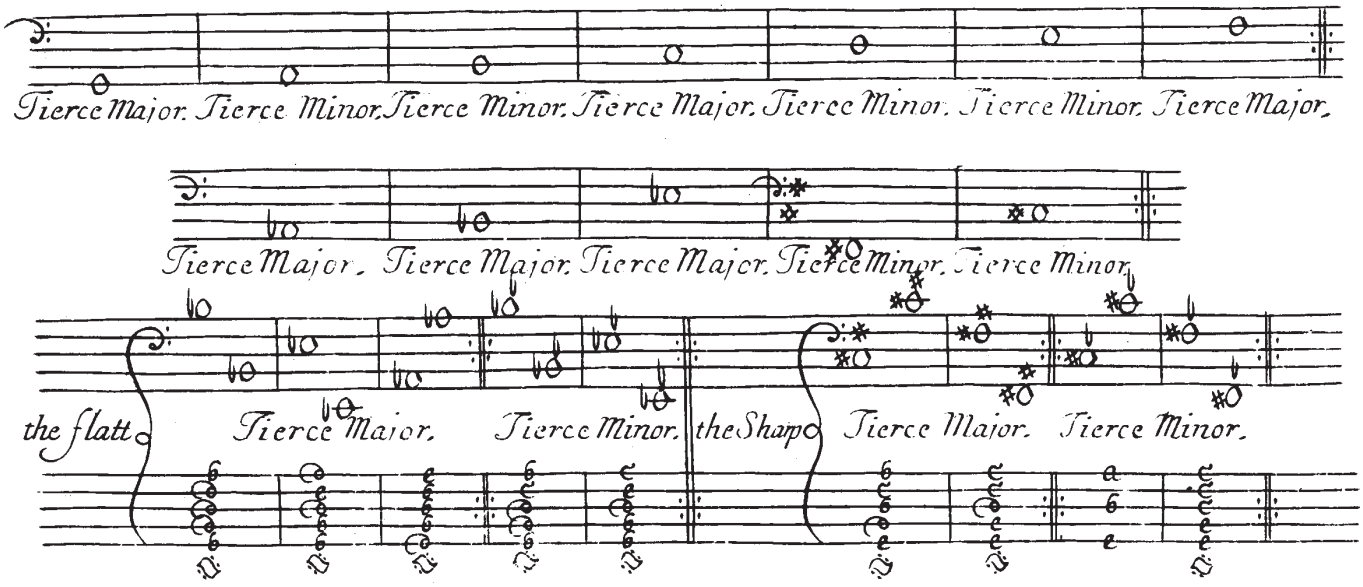


F. faut.

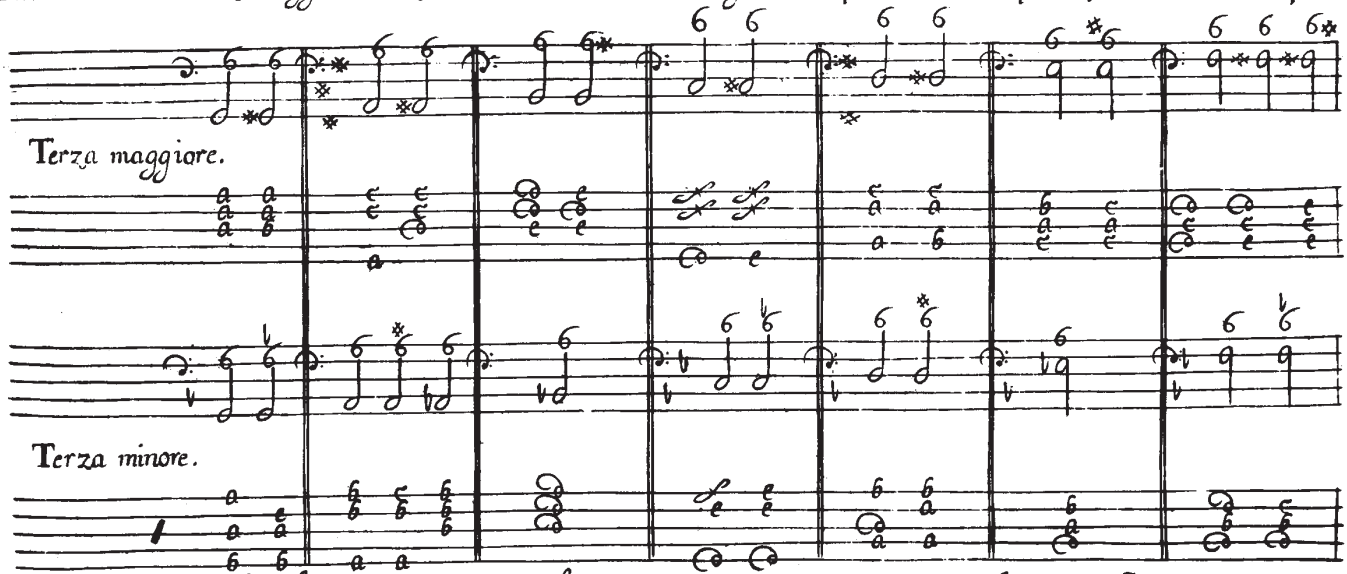


d. 5.

To know what Notes require a Tierce Major, or a Tierce Minor, without setting over y^e heads of'em ether a flat or a sharp.

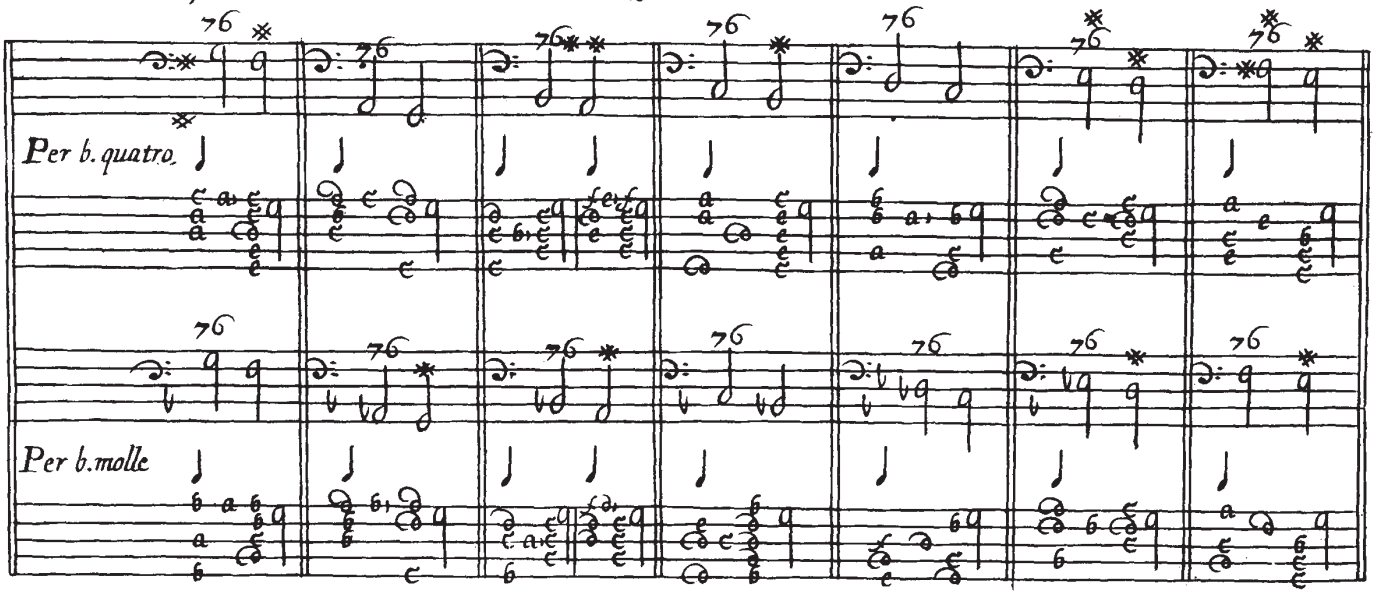


Le Seste ordinarie terza maggiore, è terza minore che il Scolaro bisogna che impari a memoria principiando à Sonar la parte



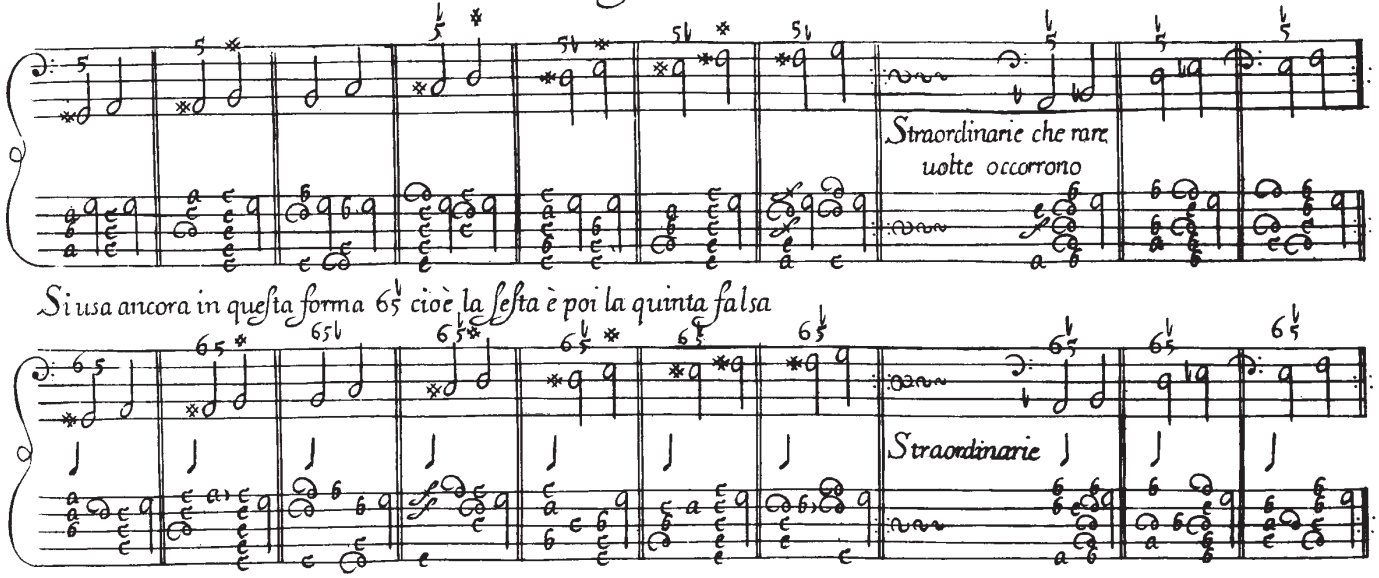
Non ue si notano le seste straordinarie in questa facciata di carta, per non dar troppo confusione al Scolaro però nella Scala Vniuersale le trouarete tutte, in qual si uoglia tuono

Le Settime, e seste che ordinariamente si usano

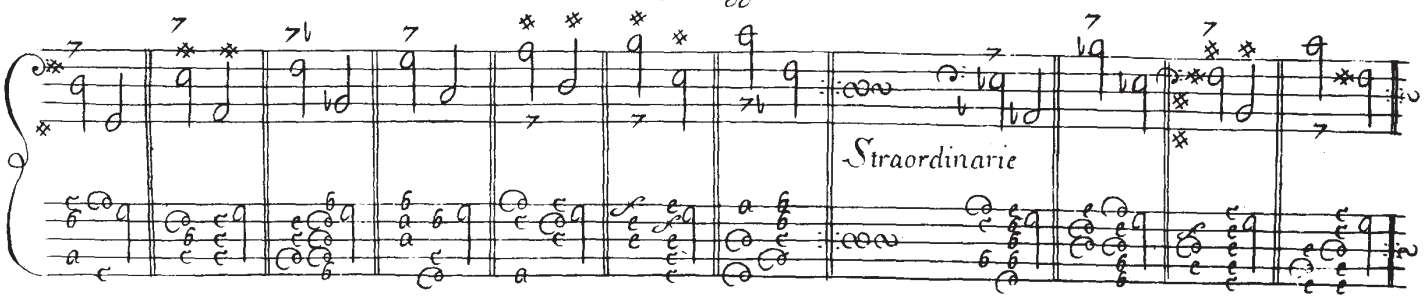


Le Straordinarie uoi le trouarete nella scala Vniuersale

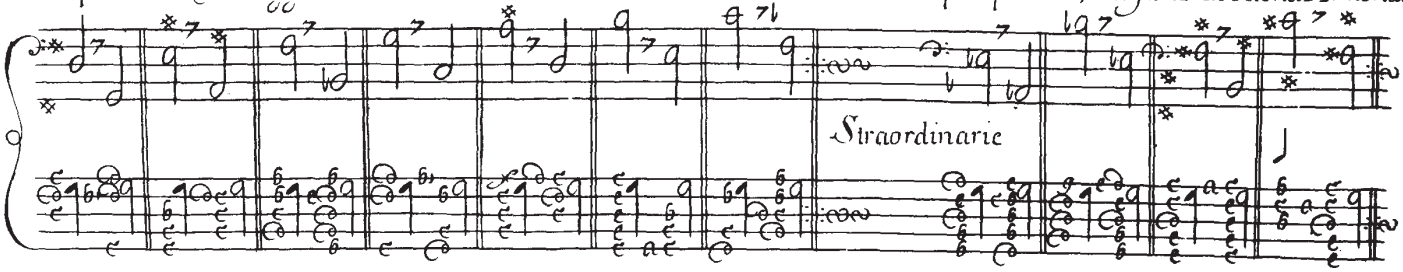
La Quinta falsa in tutti i tuoni



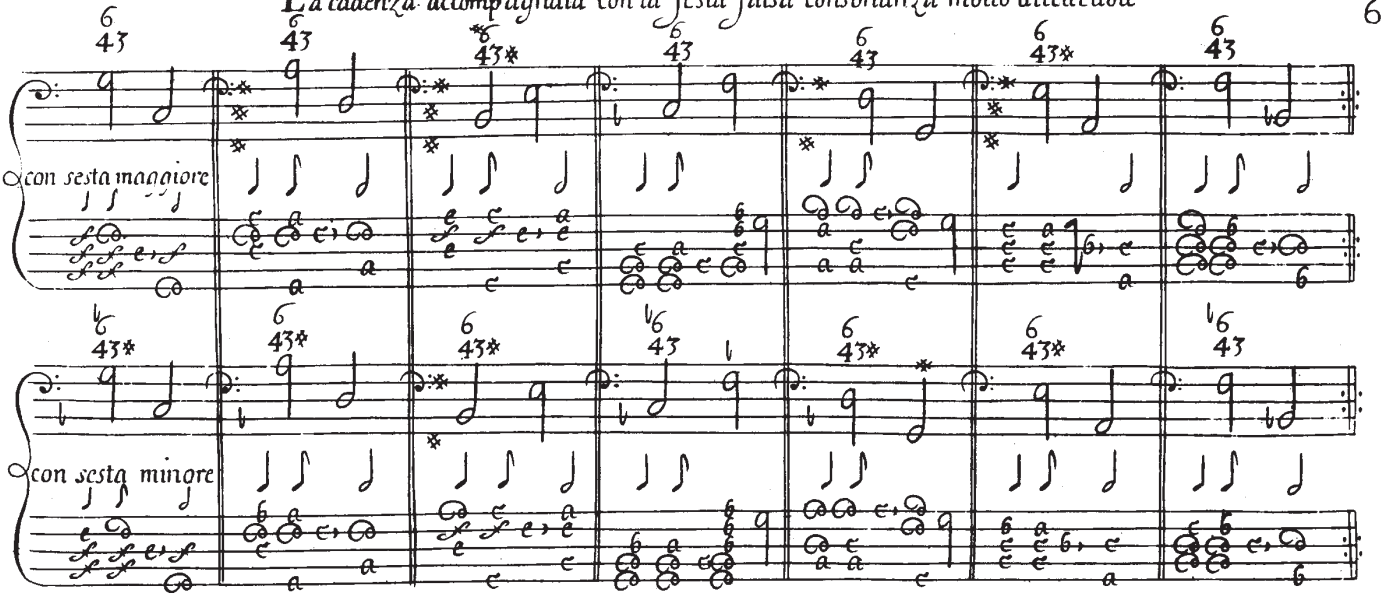
La Settima, con terza Maggiore tutta in sieme



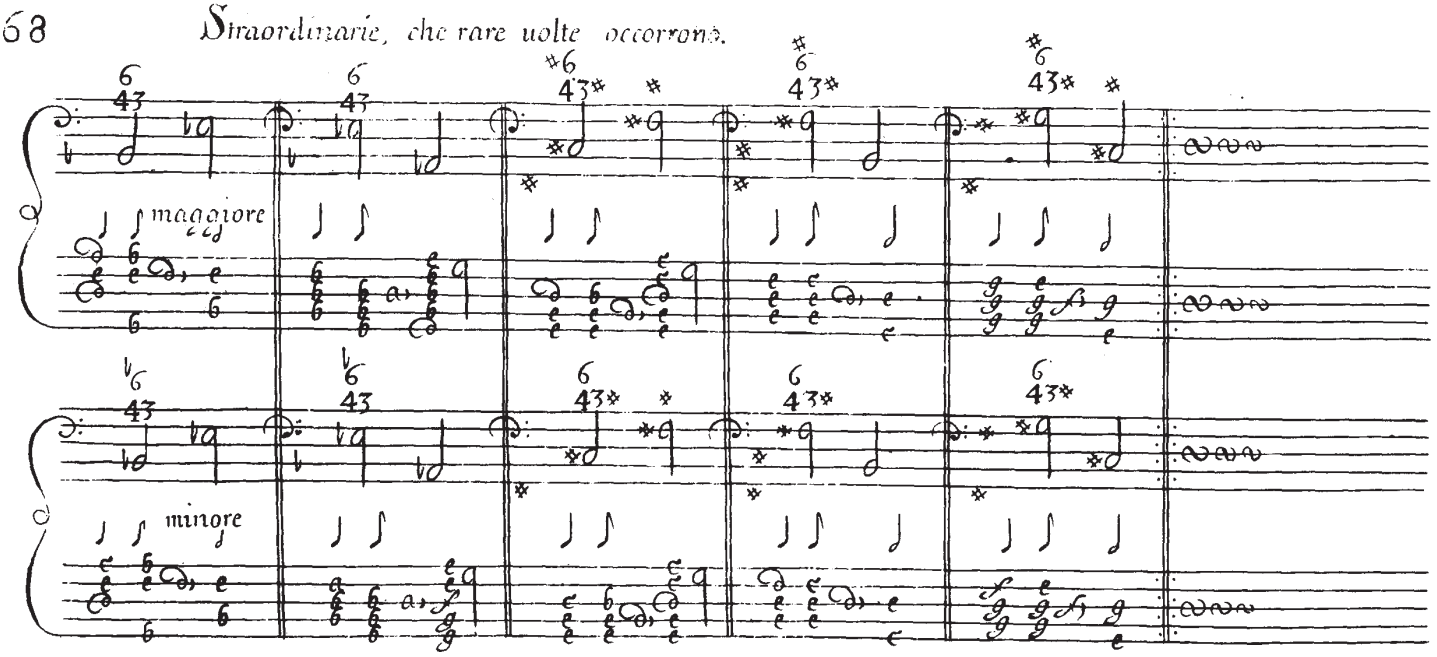
Dopò la terza Maggiore dalle uolte si costuma à toccar una settima sola per piacere, che fa assai buona Armonia



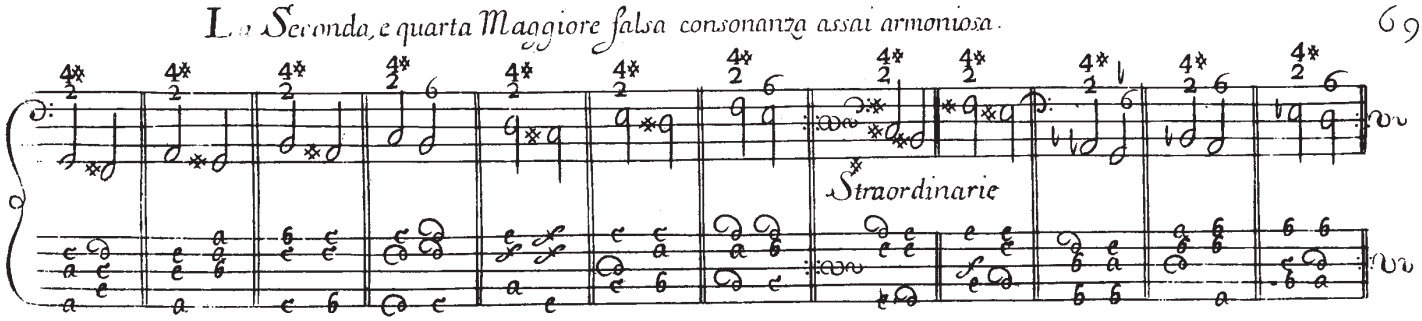
La cadenza accompagnata con la Sesta falsa consonanza molto dilettevole



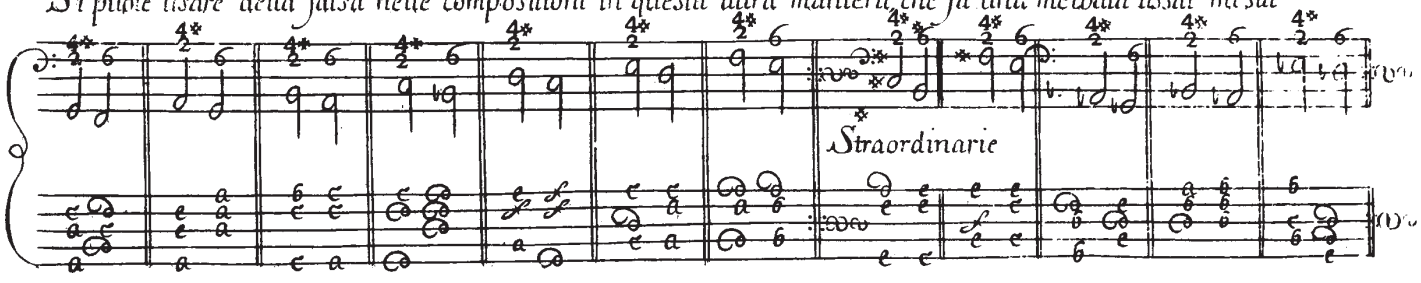
Straordinarie, che rare uolte occorrono.



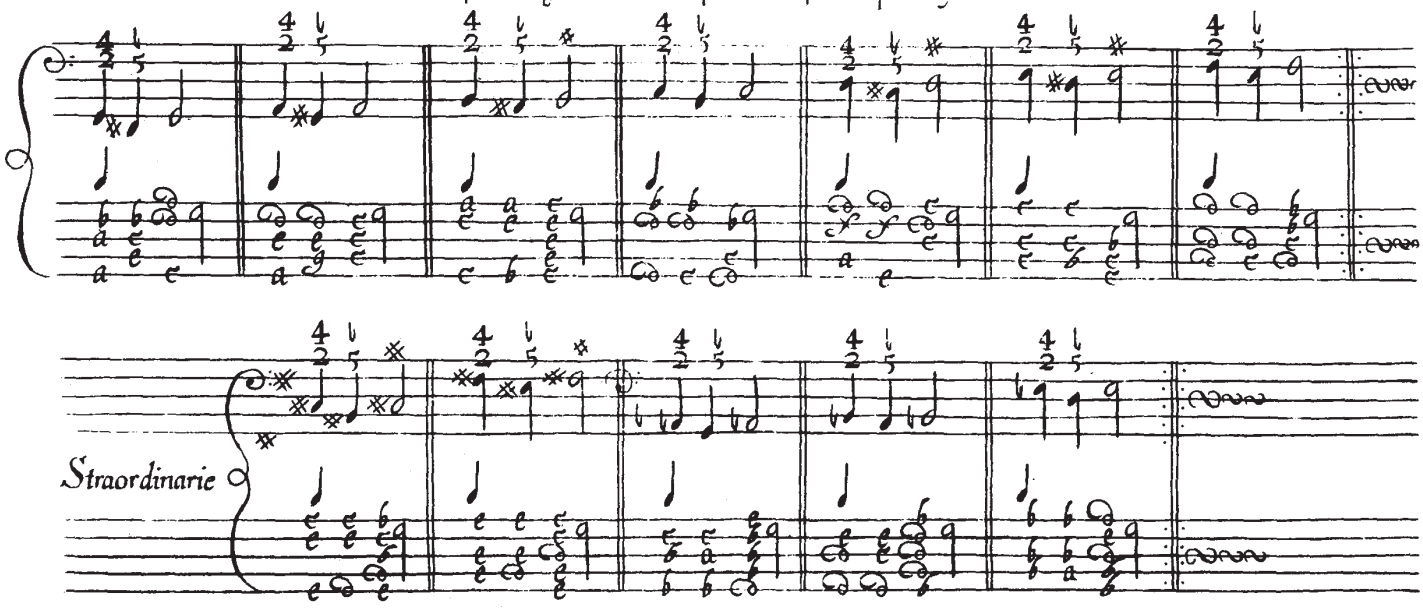
La Seconda, e quarta Maggiore falsa consonanza assai armoniosa.



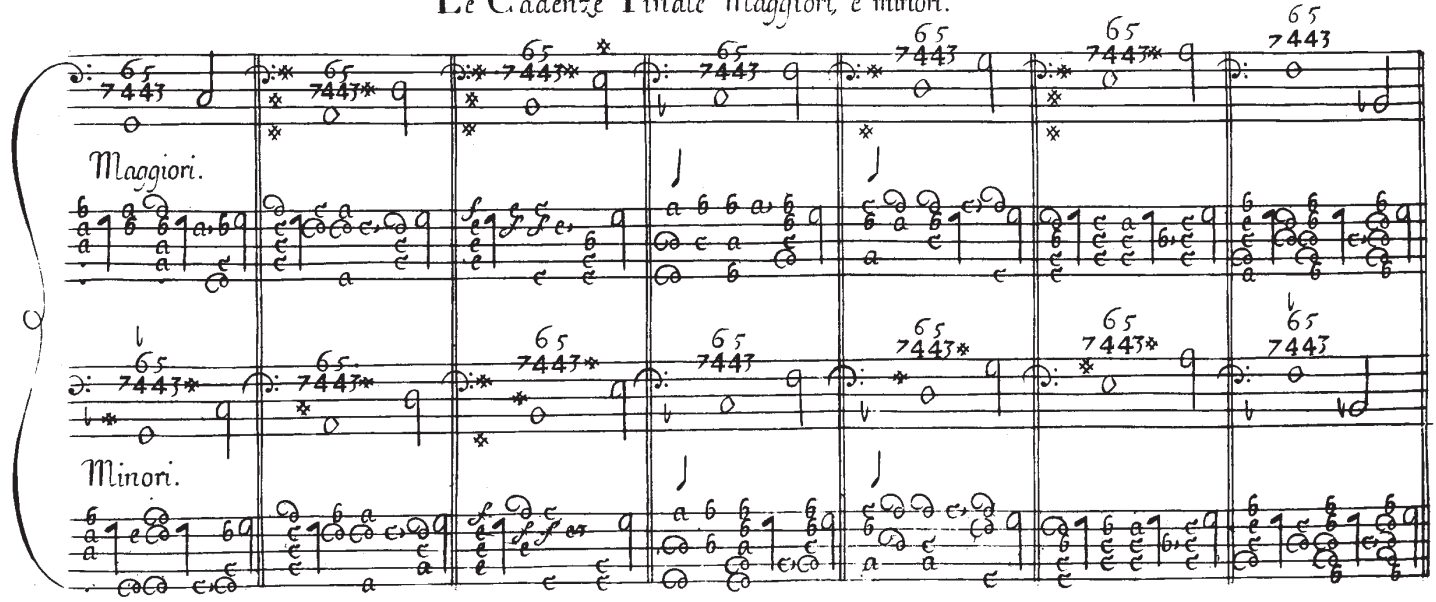
Si puole usare detta falsa nelle compositioni in questa altra maniera, che fa una melodia assai mesta



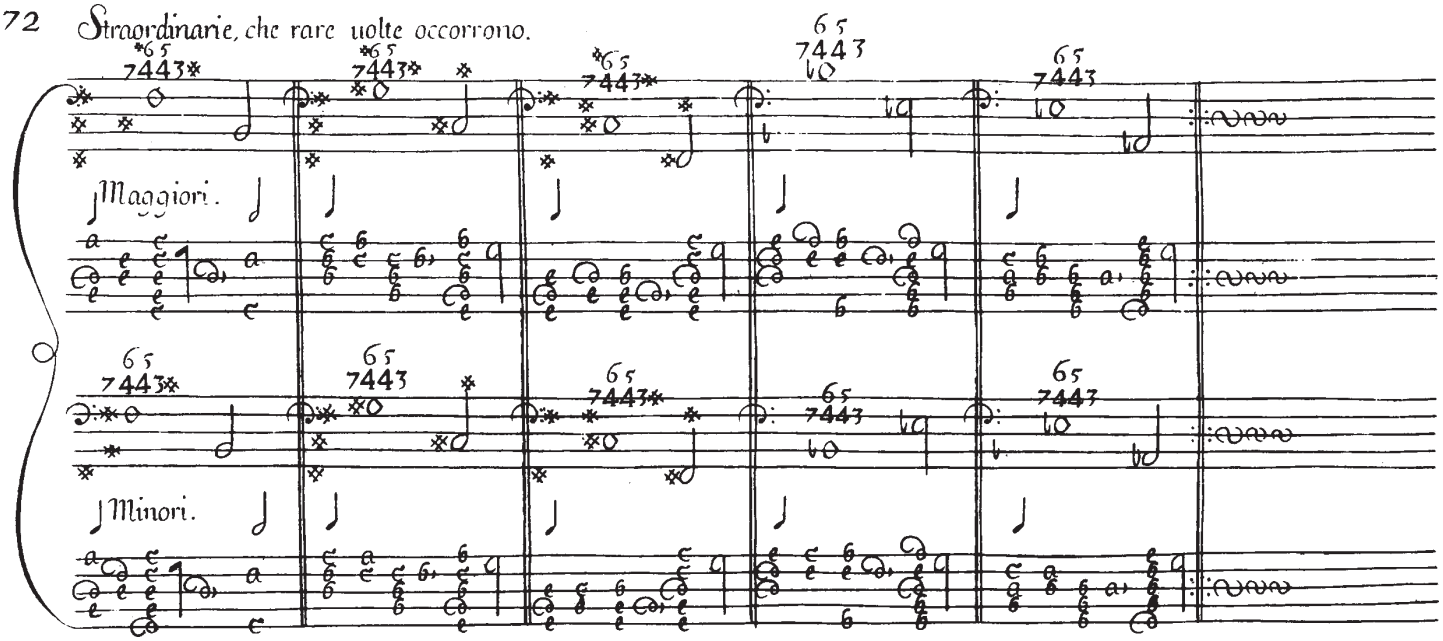
La Seconda, è quarta guista si usa quaci sempre in questa forma



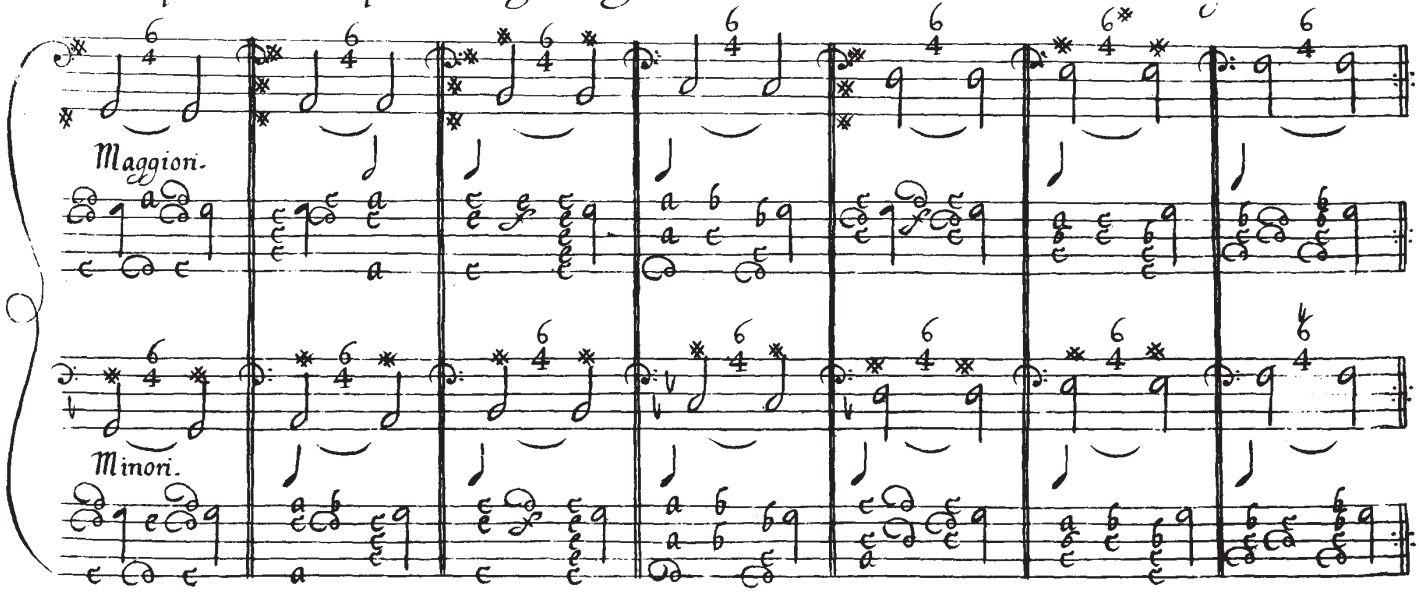
Le Cadenze Finale Maggiori, è minori.



Straordinarie, che rare uolte occorrono.



La quarta, è sesta quando il baſso stà fermo in una nota, è una consonansa molto graue.



Straordinarie.

Maggiore.

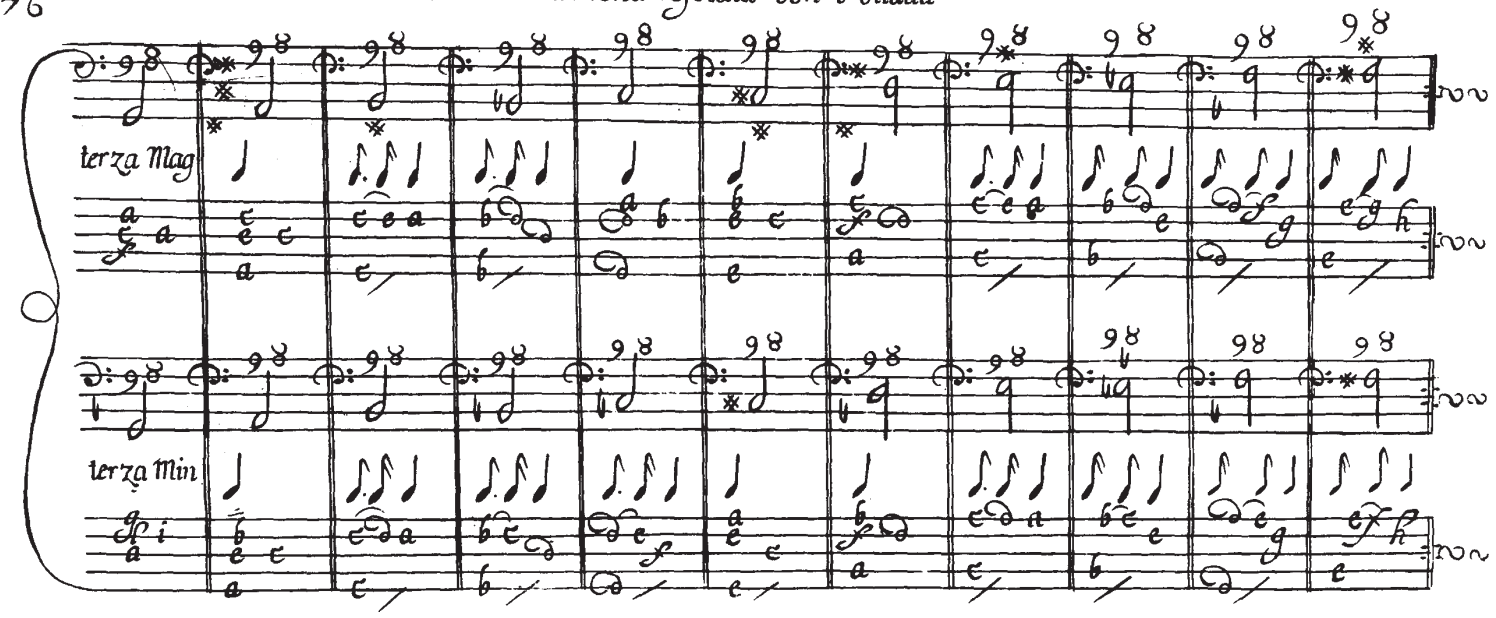
Minori.

La settima con la quinta, falsa consonansa assai gradeuole, per il più si appropria auanti le cadenza in questa forma

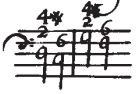
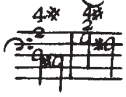
Maggiori.

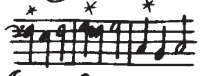
Minore.

La Nona resoluta con l' ottaua



For some easie Bases. it will be very Agreable to put a discord now and then which will Grace your tune extraordinary.

To know in what place it will be most needfull to appropriate some discords upon any plain Base. being Curious and necessary to make some Rarity upon plain notes This Mark. $\frac{4*}{2}$. you may use when the Base. goes a note Lower, or a half and stops to a note, with a Six^th, in this maner.  or soe  as you may see in y^e Fol. 69.

The same Mark. $\frac{4}{2}$. without a Sharp to the four^th you may use when the Base goes so.  and where y^e Star is Markt. you may apply the same discord Example Fol. 70.

And for Composing you will find this Rule very necessary.

This other figure 7. you may make use when the Base has a third Major when it skips a fourth up or a fifth downe so or so as you may see Fol. 66

This other marke $\frac{6}{4}$ 3. you may use ordinarly upon the Cadens because it makes a notable harmony example Fol. 67.

Therefore you ought to take notis of ye Key you play upon whether it has a third Major or a third Minor if it be with a third Major you must make use of the first too lines of the Fol. 82. and if it be with a third Minor you must use the too second lines of the same Fol. 82. so that with your care you may easily discerne

The false fifth which is this marke $\frac{6}{5}$. you may use upon any note that hath a sharp upon the side of it example Fol. 65.

Good aduice to play well

You must not play allwayes alike, but somtimes Lowd and sometimes softly, according to your fancy, and if you meet with any Melancholy notes. you must touch them, sweet and delicately

Secondly it is very necessary to make a Clever shake sweet and quick which is the Chief method for those that play of these sort of instruments

Thirdly that you dont play your tune to fast, because your quick playing. is apt to Confuse you, so that you ought too play clearly and easily

To set your tune off the better, you must make severall sorts of Graces of your one Genius, it being very troublesome for the Composer to mark them.

When you will Compose any Tune as an Almand Saraband & cet: upon ye Harpsecord. Theorb. Lute. Cittar. or any other Instruments. you must besure to intermix a Base now and then because your naked playing has litle Harmony, and not Gratfull at all.

Secondly it is very necessary, to give a discord now and then which is as much as to say a false Strock ending plesantly which will set your Composition Extremly of.

Thirdly that your Tune be not to Long and tedious, nor yet to Short but of a Medium,

When you will make a cadens out of ye Key you must Steal out delicately with a pleasant stroke and return handsomley that your hearers may not rest dissatisfied.

Let not your movement be so ordinary & your Base must not goe un naturaly soe your Composition will be very Agreable

Remember to Compose so as it may bee easy & commodius for ye hand

THE FOURTH PART

An universall scale where you may easily find all the markes of accords & discords which in Musick may be found

Rules to find any Markes quickly

The accords with a third Major are markt upon the two first lines and those of ye third Minor are markt on the two second lines

When you play upon a key that has a third Major you may use ye first two Lines perticuler if it be these cifers, 6:7:76:$\overset{6}{4}$3:65:98:7$\overset{6}{4}\overset{5}{4}$3: and when you play upon a key that has a third Minor you must use ye two Second lines especially if it be any of ye above said cifers,

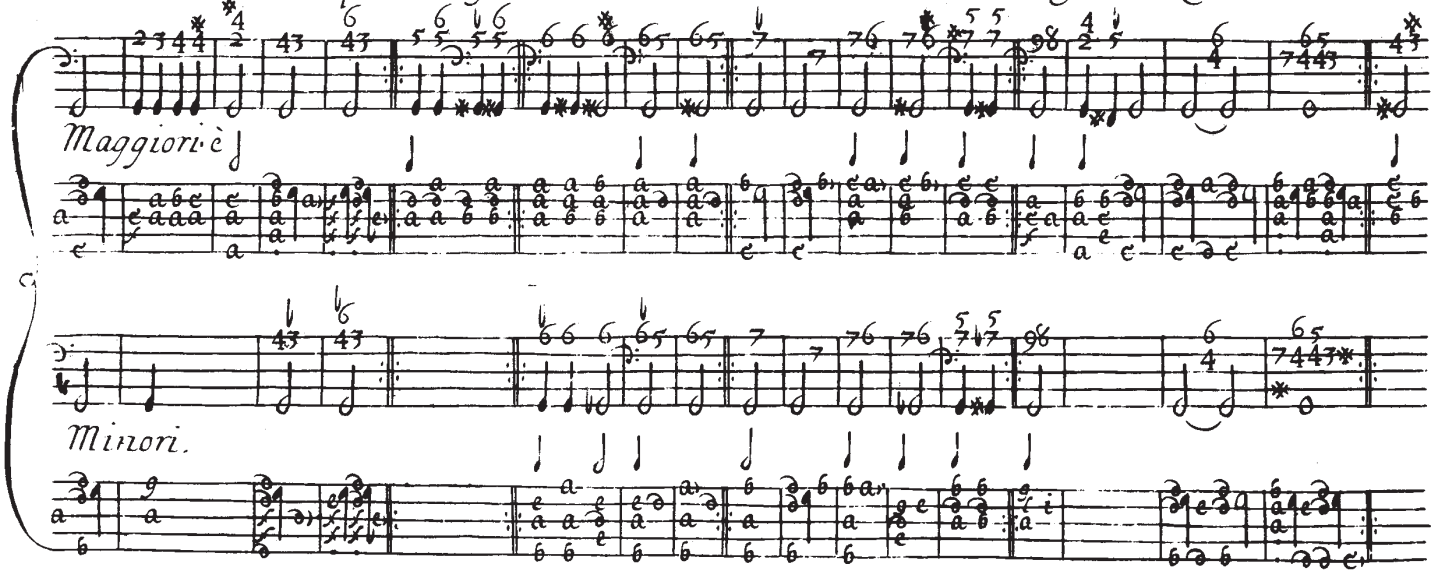
The marks that are used upon both the Keyes are these 43: $\overset{\flat}{5}$: $\overset{4*}{2}$:

The 43: is a cadence and therefore must be playd with a third Major ye false fifth so $\overset{\flat}{5}$ is frequently playd with a third Major ye last marke thus $\overset{4*}{2}$ having a sharp by it must be playd with a sharp fourth

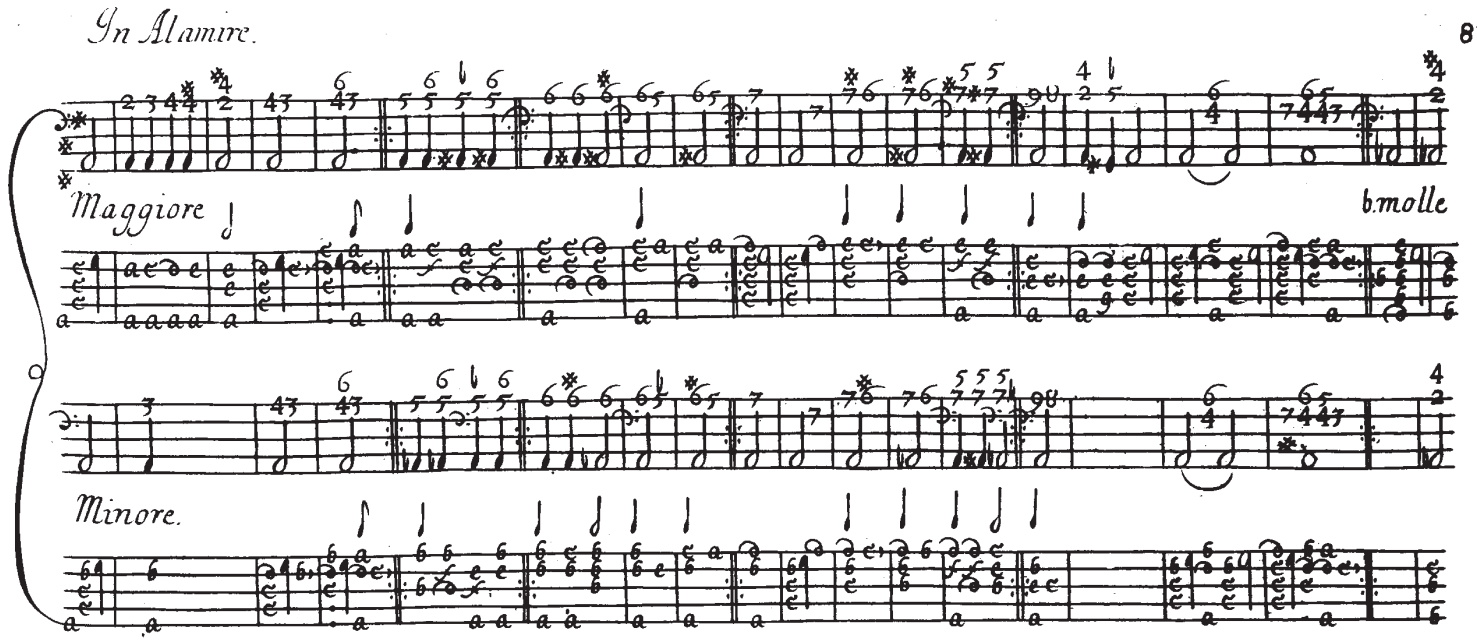
e.5.

Scalà Vniversale

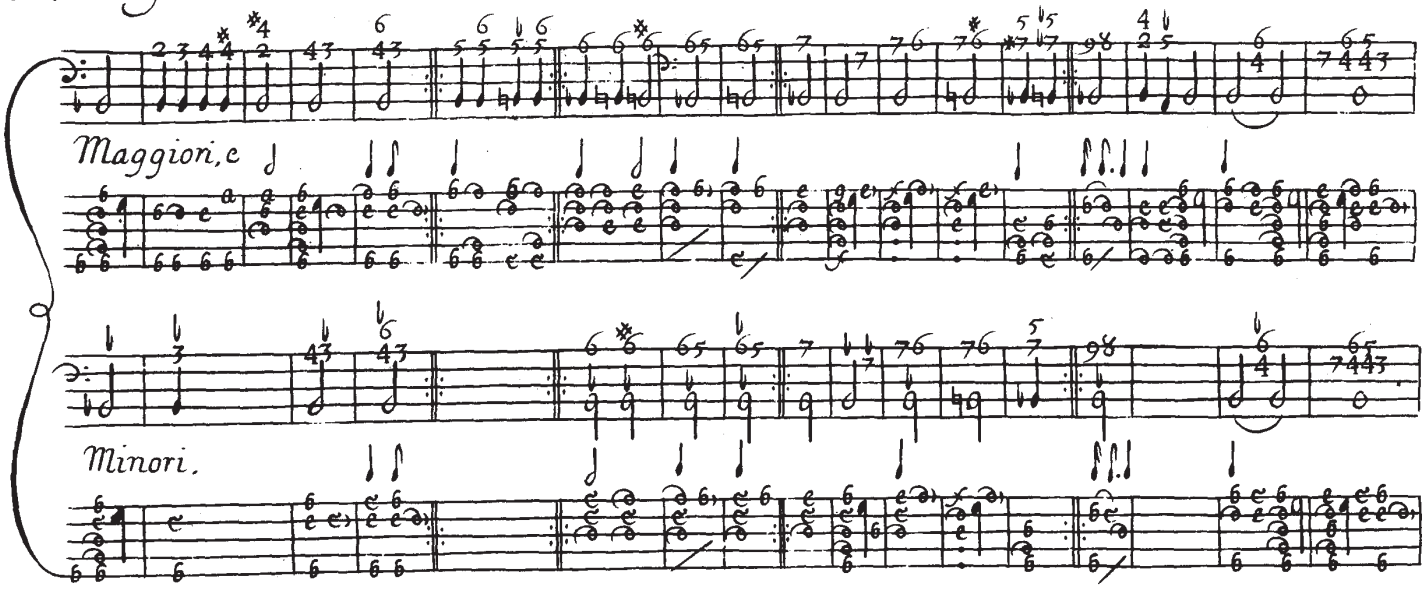
Per trovar qualsiuoglia accordo, e discordo della Musica con facilità Extraordinaria



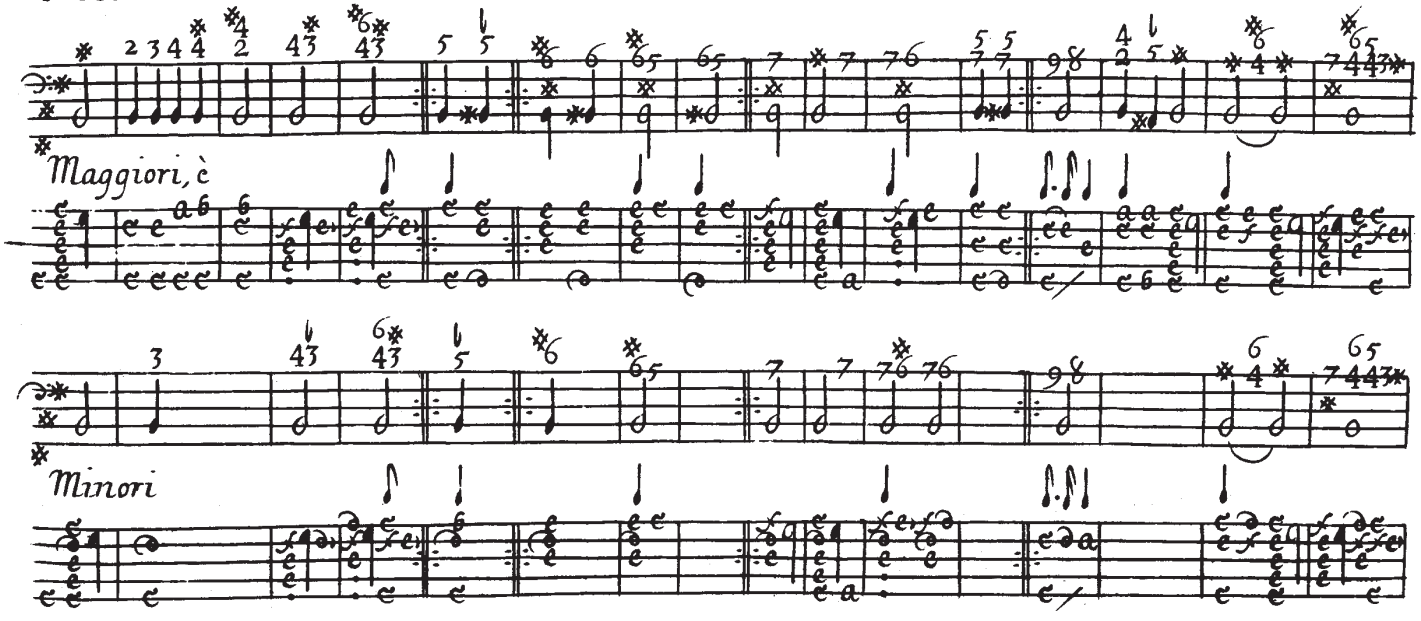
Le prime due linee sono le segnature Maggiori, e le due seconde linee son le Minori.



84. In B. fà



In B mi



In C solfaut

Maggiori, è

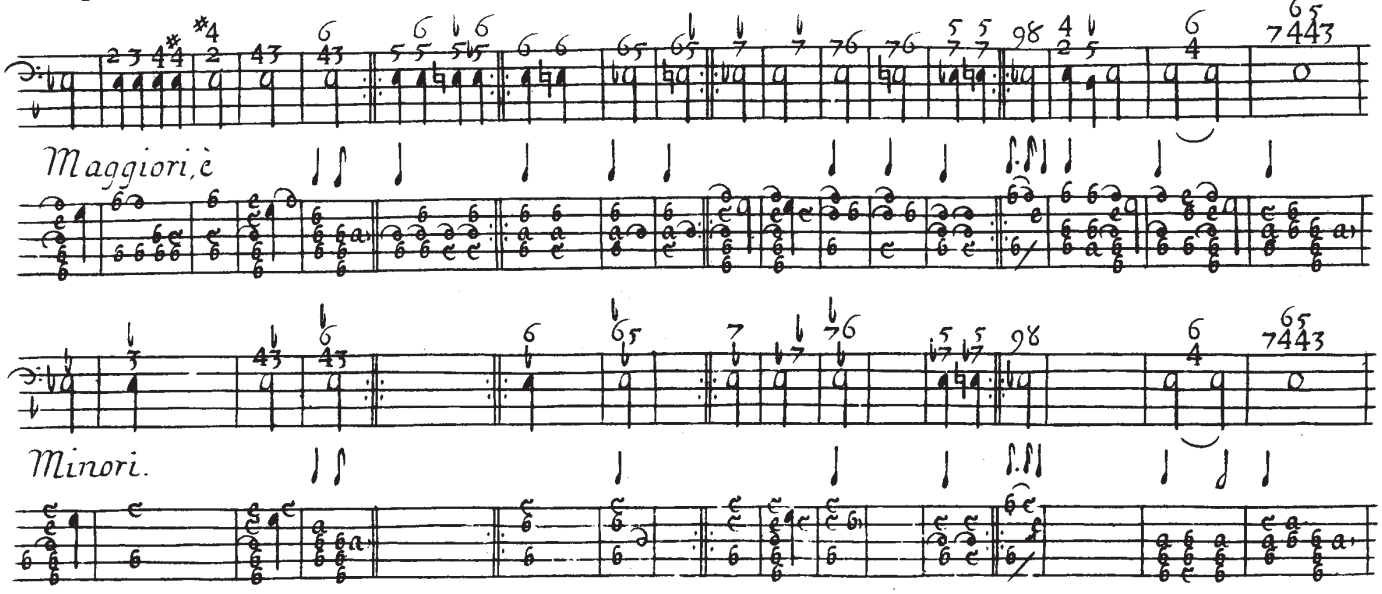
Minori

In D. la sol re.

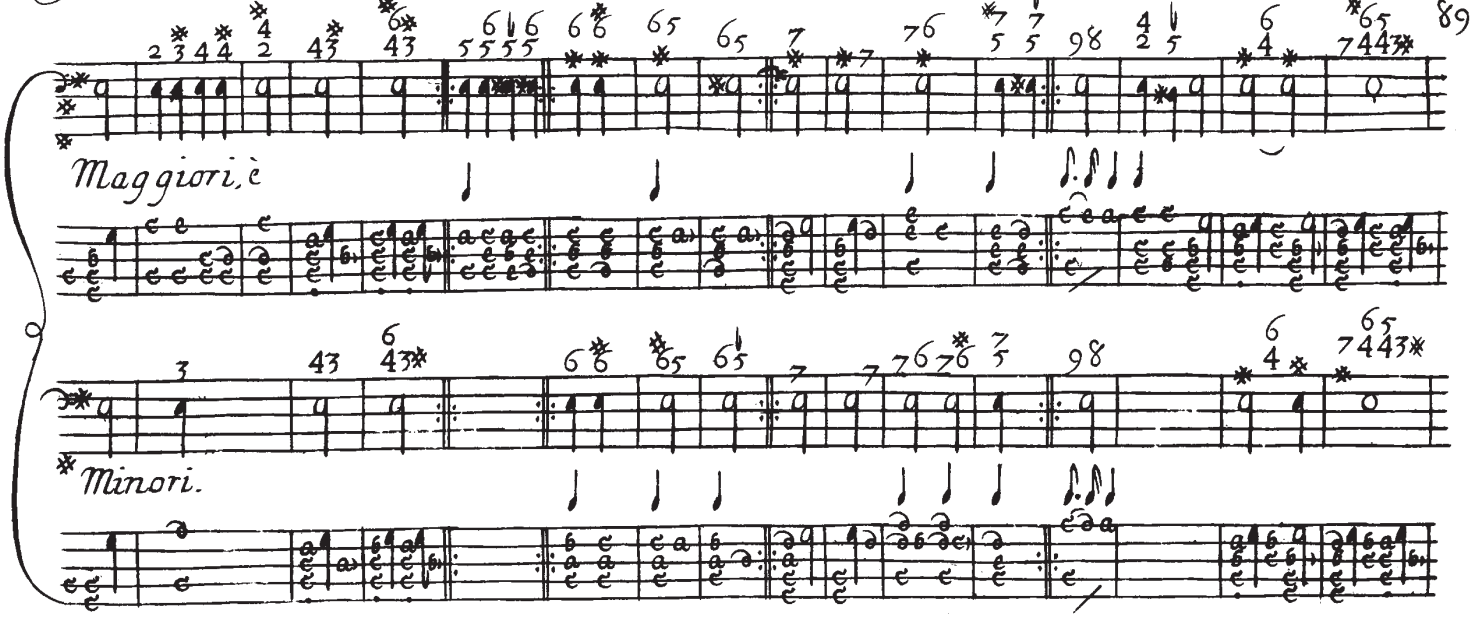
Maggiori, è

Minori

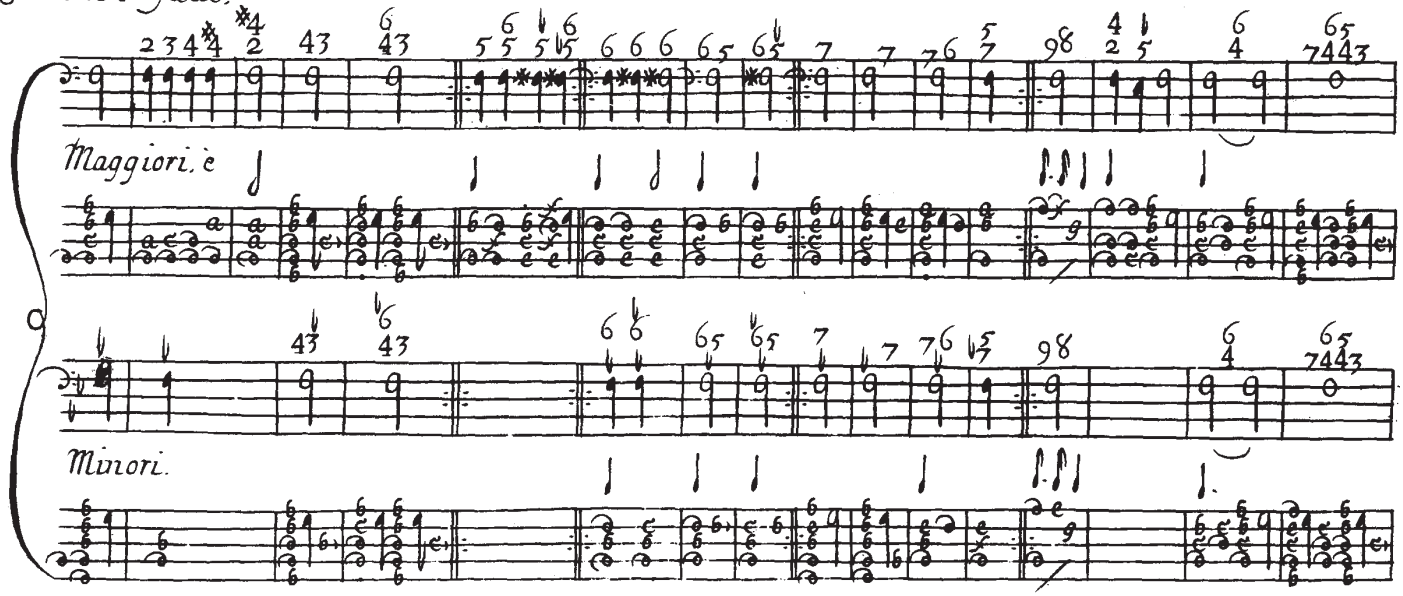
88 In E.lami b.molle a canto.



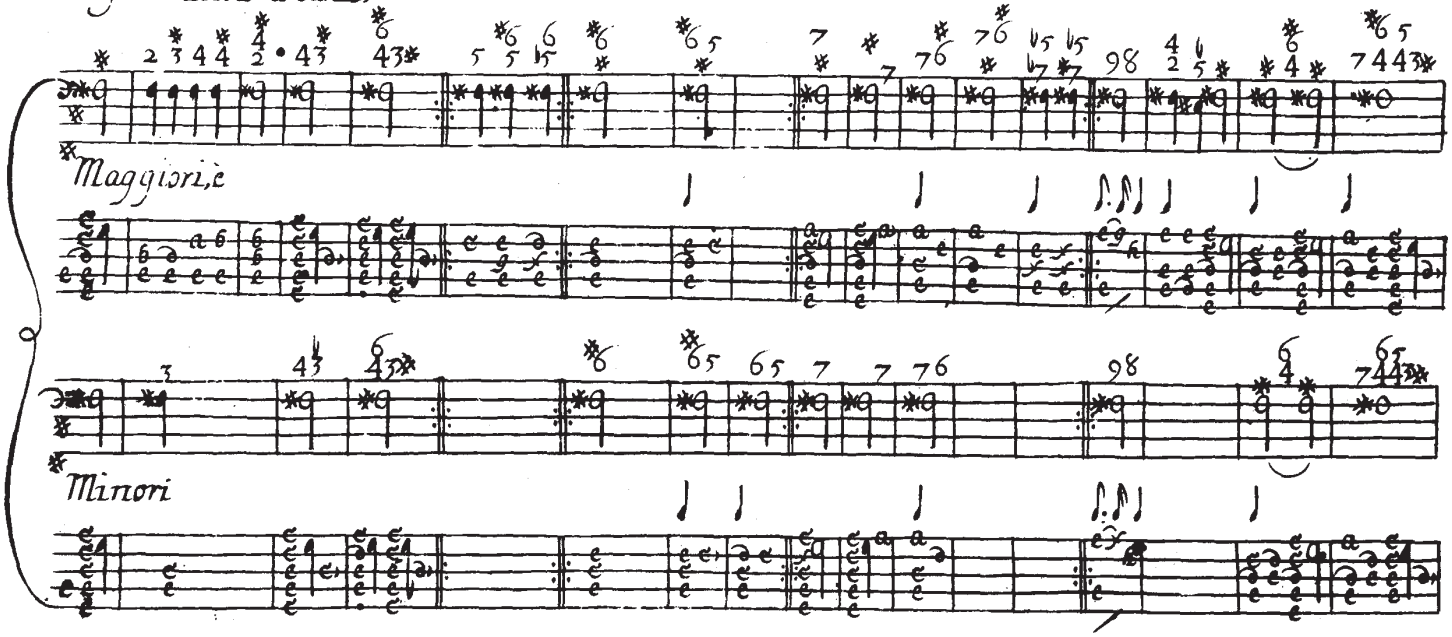
In E.lami.



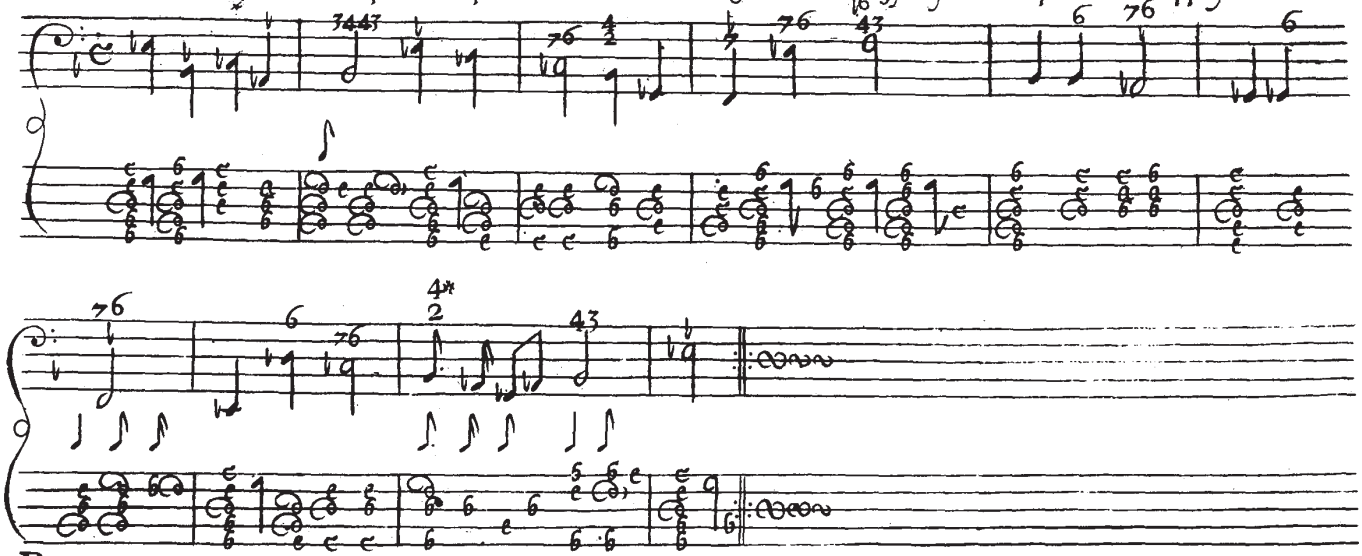
In F faut.



F faut diesis à canto.

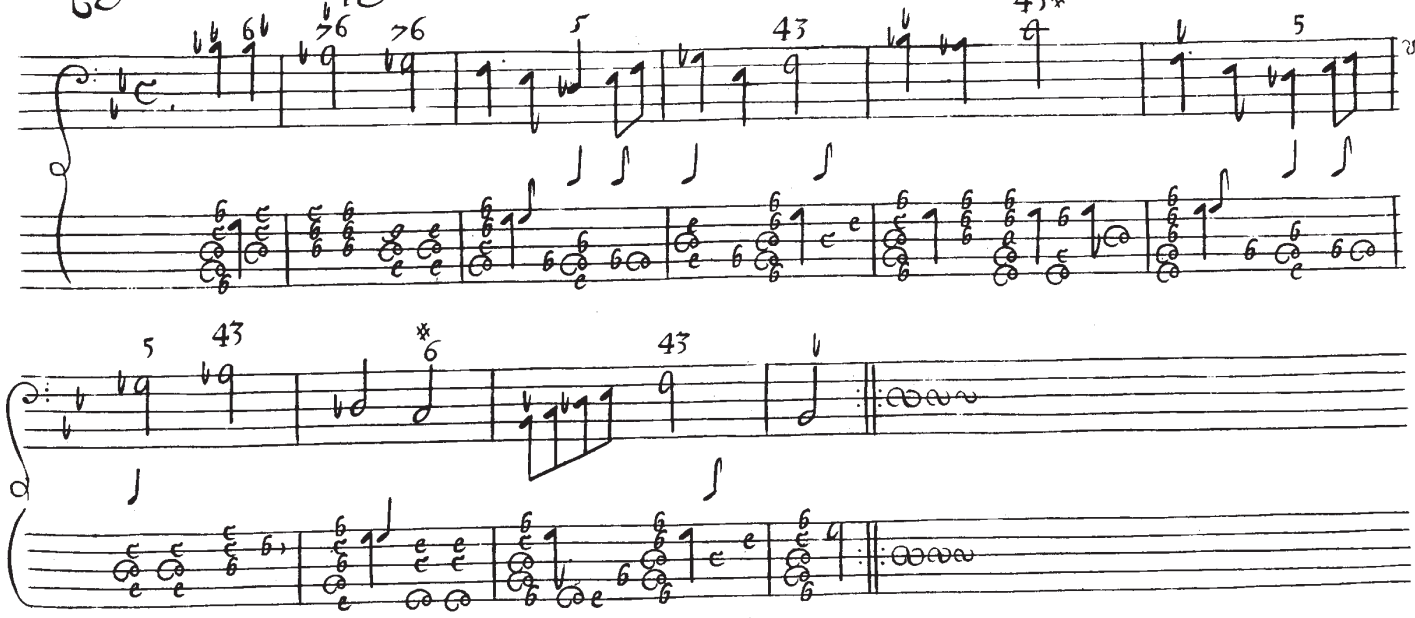


Alcuni tuoni strauacantissimi, che poche persone anno ueduto, compositione in detti tuoni, et etiam che al Cimbaro, molto imperfetto non di meno si dimostrano assai curiosi e piaceuoli per la rarità delle chiaue Questo tuono e difficilissimo a comporre è non troppo facile à sonare



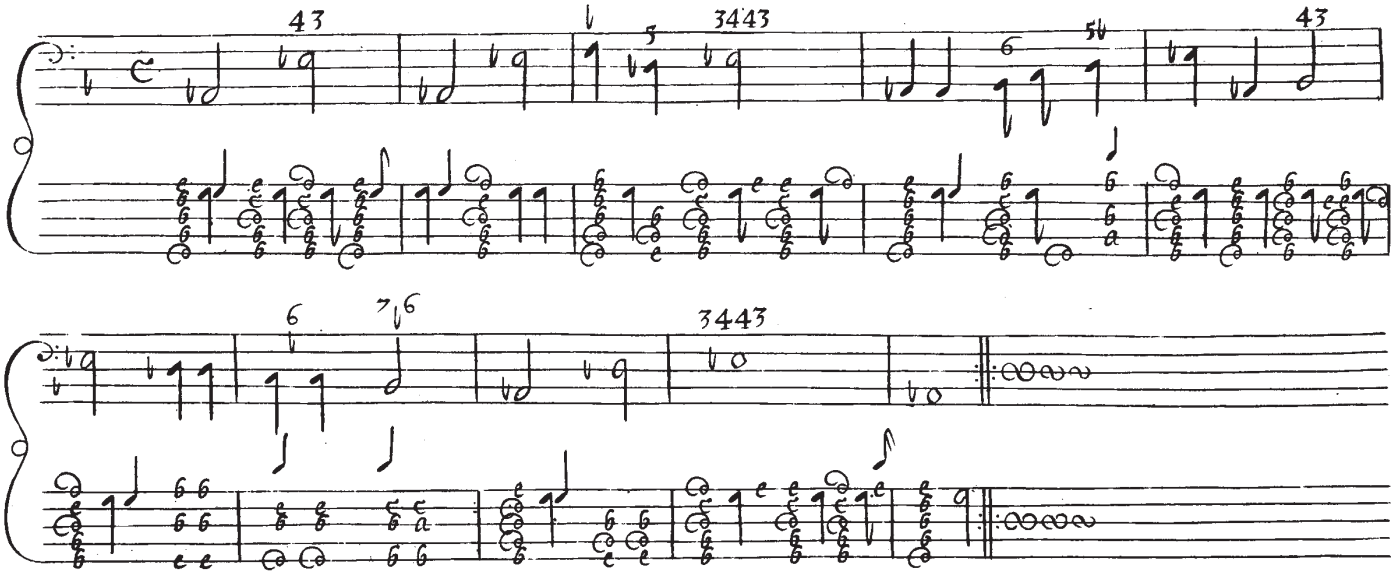
Per sonar questi tuoni perfettamente, ci bisogna il Cimbaro con tasti spezzati cioè con quarti, è mezzi quarti di uoce, et all'ora potrete toccar questi curiosi tuoni con perfettione

Questo altro tuono l'è quasi inusitato, ma non tanto qua



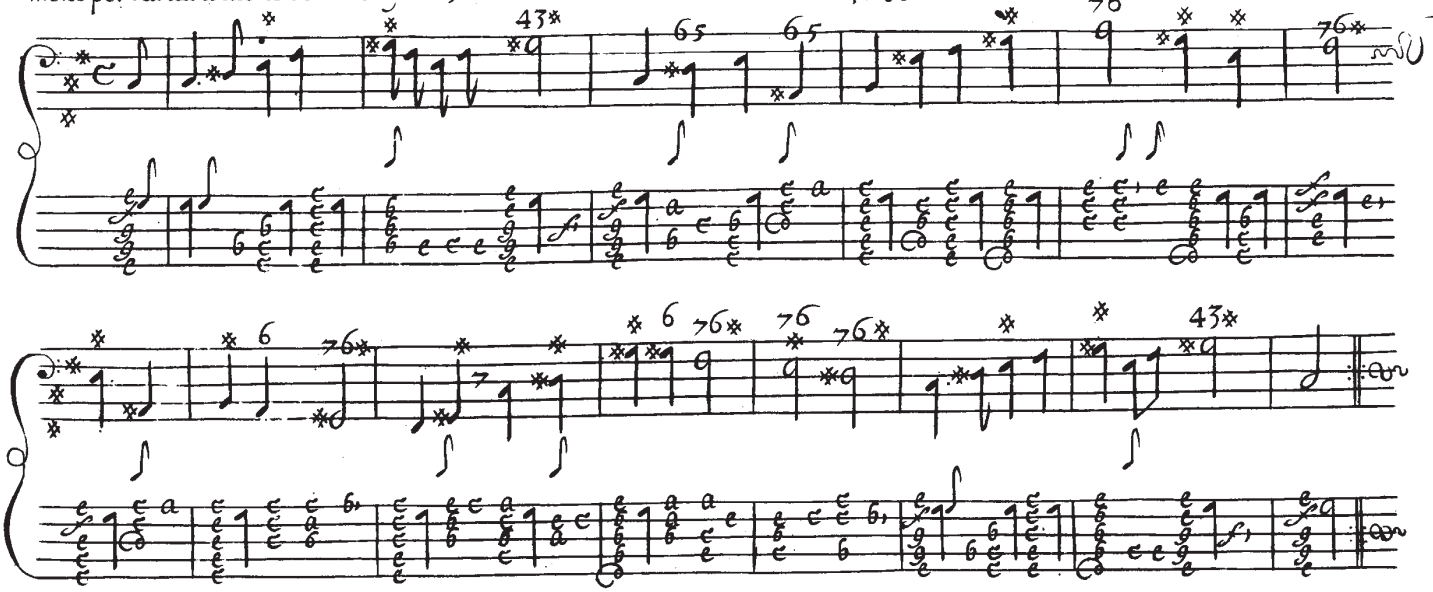
94

Si puol comporre ancora in questo altro tuono stranacante.

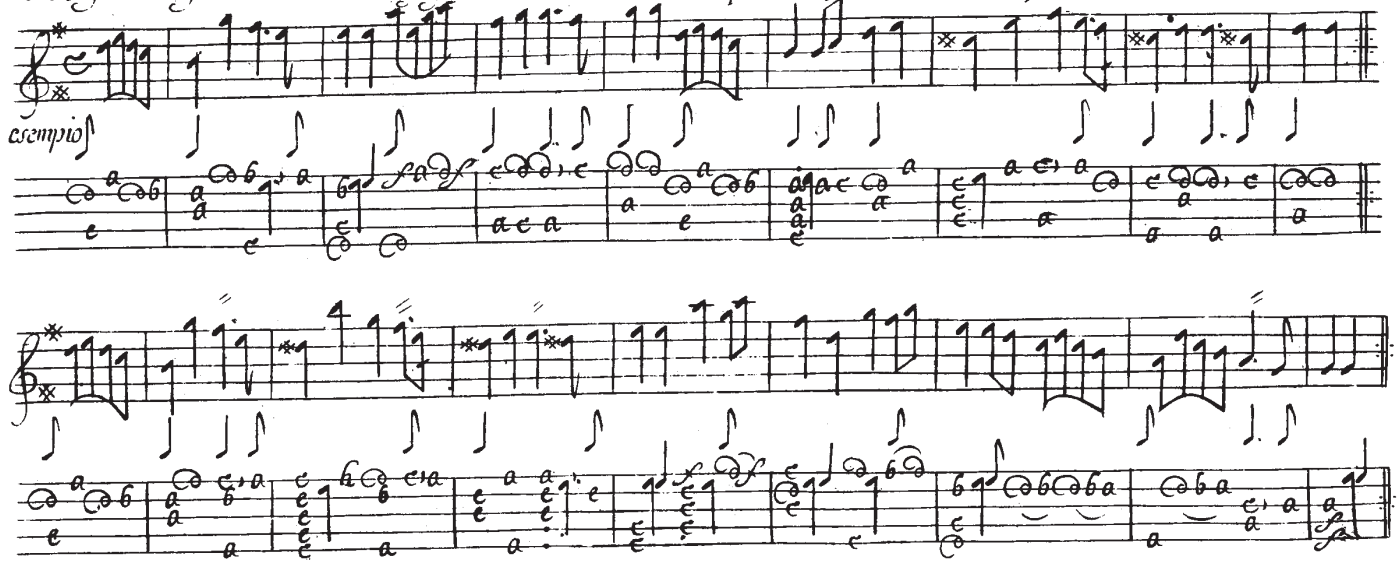


Questo l'è un stranagantissimo tuono, che si possi mai trouare nella musica, è come si è detto di sopra, che al cimbaro, nō è perfetto nō di meno per rarità il tuono l'è curiosissimo, che trouando un cimbaro con tasti spezzati uedrete che ha gran melodia, è delicatezza

95



Volendo sonar qualche aria in chiave di C. solreut bisogna toccar il soprano, con le due dita cioè l'indice, e il medio, è dar qual-
che basso di sua fantasia, con il deto grosso, secondo che all'udito ui pare, ò pur secondo la compositione ui mostra



TREE EDITION