

Nicola Matteis

The False Consonance of Musick

1682



TREE EDITION



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Albert Reyerma

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

# THE FALSE CONSONANCES OF MUSICK

*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 Musically Ayres.*

*A great help likewise to those that would play exactly upon the Arp- sicora, Lute or Base-Violl. 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 y<sup>e</sup> Through Bass with  
References to Examples

The Second Part hath severall Bases to work upon accommodated both to  
the making of the hand & enforming y<sup>e</sup> understanding

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

The Fourth Part sets forth y<sup>e</sup> Universall Scale very usefull and easy for Young  
Beginners to lead them to all y<sup>e</sup> marks in Musick Distinctly ether Flatt or Sharp

The Reader is desired to take notice that a certain Lutenist has had y<sup>e</sup> confidence to  
call himselfe y<sup>e</sup> Author of this Book when y<sup>e</sup> 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 y<sup>e</sup> face to entitle himself to y<sup>e</sup> 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 y<sup>e</sup> practice & enformation of those that would  
make use of it with y<sup>e</sup> Harpsecord, Lute, Theorbo, or Bass-Viol; I might undertake for  
y<sup>e</sup> curiosity, & usefullness of y<sup>e</sup> Pieces which I have published to y<sup>e</sup> World in this Book,  
but I shall rather refer my self to y<sup>e</sup> 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 y<sup>e</sup> Purposes of the Author in the Publication of it: By reason of y<sup>e</sup> Necessity of so many Instances upon every difficulty; without which, it would in many cases have been very Obscure.*

*Nicola Matteis.*

*The signification of y<sup>e</sup> Marks made use of in this Book*

*This Mark  $\text{>}$  signifies a Trill or a Shake*

*This  $\text{\$}$  an Arpeggio or Pinching*

*In this case  $\text{\$}$  use a little battery touching only y<sup>e</sup> strings that are Marke*

*This  $\text{/}$  for a hold & y<sup>e</sup> stopp to be kept to the end of the stroke*

*At this Mark  $\text{*}$  use a naturall six<sup>th</sup>*

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Preludio.

The image shows a handwritten musical score for a piece titled "Preludio." The score is written on three staves. The first staff begins with a large 'C' time signature, indicating common time. The music is written in a single melodic line with various note values, including quarter, eighth, and sixteenth notes, as well as rests. The second and third staves continue the melodic line, with some notes beamed together. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings such as 'f' (forte) and 'r' (ritardando). The piece concludes with a double bar line and a repeat sign. Below the three staves of music, there are three additional empty staves.

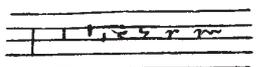
Musical score for page 2, consisting of four staves of handwritten notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* and *mf*. The music is written in a system with four staves, showing complex rhythmic patterns and melodic lines. The first staff begins with a treble clef and a key signature of one flat. The notation is dense and includes many slurs and ties.

Musical score for page 3, consisting of four staves of handwritten notation. The notation includes various note values, rests, and dynamic markings such as *f* and *mf*. The music is written in a system with four staves, showing complex rhythmic patterns and melodic lines. The first staff begins with a treble clef and a key signature of one flat. The notation is dense and includes many slurs and ties.

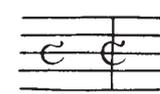
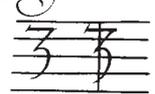


To know the measures of all such notes in Musick as are in use



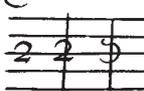
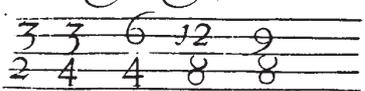
Briefe, Semibriefe, Minum, Crotchett, Quaver, Semiquaver, Double semiquaver  
 The quantity of a brief in common time is two measures the Semibriefe one measure  
 the Minnum is two to a measure the Crotchett is fower to a measure a Quaver eight  
 to a measure the Semiquaver Sixteen to a measure and a Double Semiquaver thirty  
 too the Rests are these  and the quantity of them are equall with each  
 note above only these you must hold out y<sup>e</sup> quantity of em without Play,

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

The Mark of y<sup>e</sup> Common Time  y<sup>e</sup> Mark of the Triple 

The first C signifies Slow Time the Second C 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 y<sup>e</sup> beating of a Quick Measure after y<sup>e</sup> French Fashion, y<sup>e</sup> Second 2 with a Barre signifies Very Quick y<sup>e</sup> 3 with a Reverse signifies much y<sup>e</sup> same in Triple y<sup>e</sup> first mark 3/8 signifies Slow Time, that is 3 Minims to a Measure & this is used in Passionate & Melancholique Airs; The Second Mark 3/4 a little quicker i.e. three Crotchets to a Measure. The Third divides y<sup>e</sup> time equally 3 Crotchets down & three up The Fourth Mark has 12 Quavers to a Measure 6 down & 6 up y<sup>e</sup> 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,

G sol re ut, A la mi re, B fa be mi, C sol fa ut, D la sol re, E la mi, & F fa ut.

*in case y note goes higher you must make use of the same notes asorementiond*

*the notes with athird Major and those with a third minor*

Maj: min: Maj: min:

*Extrordinary notes which are seldome used*

3<sup>d</sup> Maj: 3<sup>d</sup> min: 3<sup>d</sup> Maj: 3<sup>d</sup> min: 3<sup>d</sup> Maj: 3<sup>d</sup> min: 3<sup>d</sup> Maj: 3<sup>d</sup> min: 3<sup>d</sup> Maj:

*Oftentimes you will find notes that skipes eight down or eight up in this manner, in such a case you may make use of y same note with out skipping for too resones, one being for y conveniency of your hand & y other because the Guitarre has few eights*

*the Octave*

G. sol re ut, A. la mi re, B. fa be mi, C. sol fa ut, D. la sol re, E. la mi, & F. fa ut,



Cadences extraordinary that seldom happen,

From E. fa ut sharp to B. mi.

From C. sol fa ut sharp to E. fa ut sharp.

From B. fa to E. flatt.

From E. flatt. to A. flatt.

Otherwise

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

And likewise when you find a cadence of half a measure you shall do as y<sup>e</sup> 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 y<sup>e</sup> thorough base upon y<sup>e</sup> Guitar or upon any other Instrument

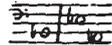
Where you find a note with a sharp above or under as thus  you must play the full accord with a third Major & if you find a note with a flatt above or under so  you must play the full accord with a third Minor.

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

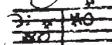
Of tentimes you will see the Cliffe markt with two or three sharps and flats as thus  and where the sharps are markt it must be playd sharp in those places all along and likewise the flat in the same manner.

The property of flats and sharps being a Rule for young beginners upon y<sup>e</sup> Fa ut Cliffe. 15  
 The sharp of it self allwayes increases half a Note and y<sup>e</sup> flat decreases half a Note however there is a distinction, when y<sup>e</sup> sharp is Markt a side a Note as thus  it increases half a tone upon y<sup>e</sup> principall Note which if it was Markt above or under so  or so  it makes only a third Major, And likewise a flat when it is Markt a side y<sup>e</sup> Note as thus  it decreases half a tone to y<sup>e</sup> principall Note, and if it were Markt above or under so  or so  it makes only a third Minor  
 When you find a Note with a sharp and a flat together so  or so  that sharp signifies a third Major & y<sup>e</sup> flat a third Minor, & therefore you must play a third Major for y<sup>e</sup> sharp & after a third Minor for y<sup>e</sup> flat

Where ye see a Sharp by y<sup>e</sup> 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 y<sup>e</sup> whole Accord is to be playd with a 5<sup>th</sup>. Fol. 57. After the 7<sup>th</sup> & 6<sup>th</sup> as thus for example 76. If there followes a note with a Sharp upon the Side you are to make use of a 5<sup>th</sup> Fol. 64.

To Notes with a Flat upon y<sup>e</sup> Side as thus  you must play the whole accord with them, and a Tierce Major as Fol. 62.

When you see two B. flatts y<sup>e</sup> One upon y<sup>e</sup> 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 y<sup>e</sup> whole Accord with a Tierce Major Ibid

When ye see a Sharp and a Flatt Placed thus  play y<sup>e</sup> 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 y<sup>e</sup> Basse leaps a Fourth upward or a Fifth downward; but this Rule does not hold allwayes but you will easily find by y<sup>e</sup> trebble part whether it be a Cadence or no by a certain Harmony that shewes you are just upon y<sup>e</sup> Close

When y<sup>e</sup> 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 marked,

Instead of y<sup>e</sup> 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 together as Fol. 66

When you find y<sup>e</sup> Figure .6. Marqued over a note you must take a .6. as Number. 63

<sup>38</sup> If you find a figure of 5 with a B. flat upon it  $\flat$ . or otherwise so st. it signifies a false fifth as you may see it in y<sup>e</sup> 65. Fol.

If you find a 7. upon a note, you must touch a seventh 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.<sup>th</sup> and the 7.<sup>th</sup> must be plaid almost alwayes with a third example 5 7. 6 4. 6 6. Fol.

The true fifth, and the false fifth, likewise must be plaid with a third 6 5. Fol. example

The 9.<sup>th</sup> must be plaid with a 7. Fol. . . example

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

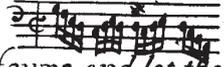
Where you must strike the accords.

19

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

But if the movement be very quck after this manner  then stricke y<sup>e</sup> full accords only to y<sup>e</sup> 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 y<sup>e</sup> first note of every foure and let the other three alone it being only a division vid pag: 39.

1. If y<sup>e</sup> movement in triple time be slow you must strick y<sup>e</sup> accord to each 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 minium, & two strokes more y<sup>e</sup> one downe y<sup>e</sup> other up. Crochet time so  which makes it trew time Fol. 36. example,

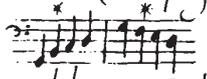
To a minium that is this note  you may give two Strokes y<sup>e</sup> one downe y<sup>e</sup> other up so  Fol. 27. example and other sorts of notes you must observe y<sup>e</sup> examples in the first part of the Booke,

In triple time the prickt minium 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 be sure to give y<sup>e</sup> 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 give no more then one stroak so striking it very Quick. 

Where you ought to give the Six.<sup>th</sup>

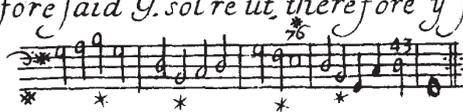
21

You must know that in every Key there is a place at some notes that you are to play a Six.<sup>th</sup> 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 y<sup>e</sup> Sixth. naturall ought to be given.

You ought to take notice there are two sorts of Sixth<sup>s</sup> the one naturall. the other artifi<sup>chall</sup> the naturall are Markt with a Star, and the artifi<sup>chall</sup> 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 y<sup>e</sup> Base whether it be in G. sol re ut, A. lamire, or in B. fa be mi, or any of y<sup>e</sup> rest, example if you play upon G. sol re ut, ether a third Major or a third Minor y<sup>e</sup> naturall Sixth is alwayes in two places that is one note below and three notes above y<sup>e</sup> afore said G. sol re ut, therefore y<sup>e</sup> said Sixth fales in B. fa be mi, and in F. fa ut. example  and it is y<sup>e</sup> 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 y<sup>e</sup> Key or els a cadence in that place where the Sixth should be given 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 afore said and according as y<sup>e</sup> 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



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 above 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 y<sup>e</sup> figures are Markt one after an other as so. 65. 98. they must be plaid one after an other. & if they be Markt one under another soe. 4. 5. y<sup>e</sup> Note and y<sup>e</sup> figures must be plaid together.

Therefore they that prickes a Tune ought to take great care to put their 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 y<sup>e</sup> through Base upon y<sup>e</sup> Guitarr: <sup>25</sup>  
First of all he must Learn by heart the Asolre ut, Alamire, B. fa be mi, Sol fa ut, D. la sol re, E. la mi, & F. fa ut Fol. 8.  
and play your Notes clearly and somtimes Arpeggiando as you may see Fol. 47.

Also you ought to know y<sup>e</sup> notes that has a third Major. & those that has a third Minor Fol. 62.

Likewise 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. 55.

You are to know the Cadens that is when y<sup>e</sup> 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 on Fol. 55.

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 plaves upon y<sup>e</sup> Harpsecord. Lute. Theorb, may observe y<sup>e</sup> 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 y<sup>e</sup> Guitarre, Lute, Theorbo,  
Hoopsechord, or any other Instrument  
to accompany with perfection  
and ease*

## *Esempio Facile.*

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

The musical score consists of two systems of two staves each. The top system features a treble clef and a common time signature. The melody is written in a simple, stepwise fashion. The bottom system features a bass clef and a common time signature. The accompaniment consists of chords and single notes. The score includes several measures marked with numbers: 43, 43\*, 6, and 43\*. The piece concludes with a double bar line and a repeat sign.

*Altro modo facile in tripla.*

Handwritten musical score for page 28, measures 1-14. The score is written in treble and bass clefs. The treble clef part features a melodic line with notes and rests, including a triplet of eighth notes in measure 1. The bass clef part provides a harmonic accompaniment with chords and single notes. Measure numbers 6, 43, 76, and 43\* are indicated above the treble staff. The piece concludes with a double bar line and a wavy line indicating the end of the section.

Handwritten musical score for page 29, measures 15-24. The score continues from page 28. The treble clef part has a melodic line with notes and rests. The bass clef part has a harmonic accompaniment. Measure numbers 43, 43, 43\*, 65, 43\*, and 43\* are indicated above the treble staff. The piece concludes with a double bar line and a wavy line indicating the end of the section.

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

Musical score for page 30. The top system shows a bass line with eighth notes and a piano accompaniment. The bass line includes fingering numbers (6, 6, 6, 6, 5, 6, 7) and asterisks. The piano accompaniment is written in two staves with notes and rests.

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

Musical score for page 31. The top system shows a bass line with a fast eighth-note pattern and a '43\*' marking. The piano accompaniment is sparse, appearing only at the beginning of the phrase. The bottom system shows the continuation of the bass line and piano accompaniment.





Quando trouate delle note d' una battuta l' una quanti colpi douete dare *l'empio.*

Handwritten musical score for two systems. Each system consists of a treble staff and a bass staff. The first system includes fingerings such as 6, 76, 6, 4, 43\*, and 43\*. The second system includes fingerings such as 7, 43\*, 6, and 43\*. The music consists of rhythmic patterns and chords.

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

Handwritten musical score for two systems. Each system consists of a treble staff and a bass staff. The first system includes fingerings such as 76, 76, 76, 6, 76, 76, 76, 76, 7, 43\*, and 6. The second system includes fingerings such as 76, 7, 76, 76, 76, 7, 6, 6, 43\*, and 6. The music features complex rhythmic patterns and chords.

Musical score for page 38, consisting of two systems of piano accompaniment. The first system has two staves. The upper staff contains a sequence of notes with various fingering markings (76, 76\*, 76, 76\*, 6, 76, 76\*) and articulation marks (accents, slurs). The lower staff contains chords and single notes with fingering (a, h, i) and dynamic markings (f, sf). The second system also has two staves. The upper staff has notes with fingering (6, 43\*) and articulation (accents, slurs). The lower staff has chords and notes with fingering (a, h, i) and dynamic markings (f, sf). The piece concludes with a double bar line and a repeat sign.

Le semicrome come uadino toccate, esempio #6

Top system of musical score for page 39. It consists of two staves. The upper staff features a series of semicrome patterns (beamed eighth notes) with fingering (43\*) and articulation (accents, slurs). The lower staff contains chords and notes with fingering (a, e, c, a) and dynamic markings (f, sf).

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

Bottom system of musical score for page 39. It consists of two staves. The upper staff shows an alternative fingering for the semicrome patterns (43\*, #6, 43\*, 43\*) with articulation (accents, slurs). The lower staff contains chords and notes with fingering (a, e, c, a) and dynamic markings (f, sf).

Quando il basso camina di questa maniera in che luoco si deve dar l'accompagnamento, E s'empio.

43

43\*

43

43

Per Sonare un basso, con Spirito, e uivacità E s'empio

2

6

76

6

7

7

\*

76

7

43\*

6

7

7

6

76

7

43\*

6

Quando il basso camina così, in che luogo uadi dato l'accompagnamento, esempio.

Musical score for page 42. The top system shows a bass line with notes and fingerings (43\*, 65) and a piano accompaniment in treble and bass clefs. The bottom system continues the piece with similar notation and fingerings.

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

Musical score for page 43. The top system shows a fast bass line with notes and fingerings (43\*, 65) and a piano accompaniment in treble and bass clefs. The bottom system continues the piece with similar notation and fingerings.

Per accompagnar la tripla, con buona maniera, *l'empio*

The first system of music consists of two staves. The upper staff is a bass line with a treble clef, featuring a series of eighth-note triplets. Above the staff, there are fingering numbers: 6, 43\*, \*, 6, \* 7 7 6, 7 43\*, and 5. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs), showing chords and single notes in a rhythmic pattern that complements the bass line.

Quando si troua nella tripla una nota, con un punto in questa forma, come si deue fare *l'empio*

The second system of music also consists of two staves. The upper staff shows a bass line with a treble clef, featuring a triplet of eighth notes. The first note of the triplet has a dot above it. Above the staff, there are fingering numbers: 6, 43\*, and 6 43\*. The lower staff is a piano accompaniment with a grand staff, showing chords and single notes. The system concludes with a double bar line and repeat signs.

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 volte à darvi una batteria, così quando pero uadi adagio.

When you meet with long notes ether a measure or two it is very necessary to pinch y notes as thus 47

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

48  
 That you may learn easily and perfectly, I have sett down a little example upon every  
 Key of Musick that you may know in what place the naturall Six ought to be given  
 the aforesaid Six<sup>t</sup> being marked with a Star

This example is very convenient upon any Instrument to play y<sup>e</sup> thorough base in good order

In G. terza minore.

In A. terza minore.

quel segno ~~~~ è per dimostrarui, che il basso fa una cadenza nel luoco doue è la sesta naturalè del tuono, e facendo cadenza douete toccar la quinta, è non la seste, è così se cancia di tuono, douete prender la regola del tuono che cancia

In A. terza maggiore.

43\* 76\* 3443\* 6 43\*

Musical score for 'In A. terza maggiore'. The piece is in treble clef with a key signature of one sharp (F#). The melody is written on a single staff with various ornaments and fingerings indicated by numbers (43\*, 76\*, 3443\*, 6, 43\*) and asterisks. The accompaniment is in bass clef, featuring a steady eighth-note pattern with some rests and dynamic markings.

In B. terza minore

65\* 43\* 43\* 65 65\* 65 76\* 43\*

Musical score for 'In B. terza minore'. The piece is in treble clef with a key signature of two sharps (F# and C#). The melody is written on a single staff with ornaments and fingerings indicated by numbers (65\*, 43\*, 43\*, 65, 65\*, 65, 76\*, 43\*) and asterisks. The accompaniment is in bass clef, featuring a steady eighth-note pattern with some rests and dynamic markings.

In B. mi terza Maggiore.

2\* 76\* 3443\* 76 76 76 76 7 65\* 43\*

Musical score for 'In B. mi terza Maggiore'. The piece is in treble clef with a key signature of two sharps (F# and C#). The melody is written on a single staff with ornaments and fingerings indicated by numbers (2\*, 76\*, 3443\*, 76, 76, 76, 76, 7, 65\*, 43\*) and asterisks. The accompaniment is in bass clef, featuring a steady eighth-note pattern with some rests and dynamic markings.

B. fa terza maggiore.

43 43\* 43

Musical score for 'B. fa terza maggiore'. The piece is in treble clef with a key signature of one sharp (F#). The melody is written on a single staff with ornaments and fingerings indicated by numbers (43, 43\*, 43) and asterisks. The accompaniment is in bass clef, featuring a steady eighth-note pattern with some rests and dynamic markings.



*Di asolre terza Maggiore.*

Musical score for 'Di asolre terza Maggiore'. The piece is in G major and 3/4 time. The right hand features a melodic line with repeated eighth-note patterns and some sixteenth-note runs. The left hand provides a harmonic accompaniment with chords and moving lines. Fingerings are indicated with numbers 1-5. There are asterisks (\*) marking specific measures.

*E. lami, terza minore.*

Musical score for 'E. lami, terza minore'. The piece is in E minor and 3/4 time. The right hand has a melodic line with some grace notes and slurs. The left hand features a bass line with many repeated notes, possibly for a harpsichord or similar instrument. Fingerings and asterisks are present.

*E. lami, terza Maggiore*

Musical score for 'E. lami, terza Maggiore'. The piece is in E major and 3/4 time. The right hand has a melodic line with many repeated notes and some slurs. The left hand has a bass line with repeated notes. Fingerings and asterisks are present.

*Questo tuono non' è troppo usitato*

Musical score for 'Questo tuono non' è troppo usitato'. The piece is in E major and 3/4 time. The right hand has a melodic line with repeated notes and slurs. The left hand has a bass line with repeated notes. Fingerings and asterisks are present.

F faut terza Maggiore

terza minore

F faut diesis à canto terza Maggiore

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

# THE THIRD PART

59

*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 y<sup>e</sup> advantage  
 of y<sup>e</sup> Harmony.  
 d. 4.*

G. sol re ut.

terza Maggiore.

terza minore.

A. la mi re.

terza Magg.

A. la mi re. ♭

terza min.

Non si usa la terza minore a questa nota.

B. fa be mi.

terza Magg.

terza Magg.

terza min.

terza min.

C. sol fa ut.

terza Magg.

terza min.

D. la sol re.

diesis a canto e terza Magg.

diesis a canto e terza Min.

E. la mi.

terza Magg.

molle a canto e terza Magg.

terza Min.

molle a canto e terza Min.

F. fa ut.

terza Magg.

diesis a canto e terza Magg.

terza Min.

diesis a canto e terza Min.



Le Settime, e seste che ordinariamente si usano

Musical score for 'Le Settime, e seste che ordinariamente si usano'. It consists of two systems of staves. The first system is labeled 'Per b. quattro' and the second 'Per b. molle'. Each system has a treble clef staff with rhythmic markings (76, 76\*) and a bass clef staff with chordal accompaniment. The notes in the treble clef are mostly quarter notes, while the bass clef contains chords and some moving lines.

Le Straordinarie uoi le trouarete nella scala Vniuersale

La Quinta falsa in tutti i tuoni

Top system of the musical score for 'La Quinta falsa in tutti i tuoni'. It features a treble clef staff with rhythmic markings (5, 5\*) and a bass clef staff with chordal accompaniment. The notes in the treble clef are mostly quarter notes. A text box on the right side of the system reads: "Straordinarie che rare uolte occorrono".

Si usa ancora in questa forma 6<sup>5</sup> cioè la sesta è poi la quinta falsa

Bottom system of the musical score for 'La Quinta falsa in tutti i tuoni'. It features a treble clef staff with rhythmic markings (6<sup>5</sup>, 6<sup>5</sup>\*) and a bass clef staff with chordal accompaniment. The notes in the treble clef are mostly quarter notes. A text box on the right side of the system reads: "Straordinarie".

La Settima, con terza Maggiore tutta insieme

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

La cadenza accompagnata con la sesta falsa consonanza molto diletteuole



La Seconda, e quarta giusta si usa quasi sempre in questa forma

Musical score for 'La Seconda, e quarta giusta'. It consists of two systems of piano accompaniment. The first system has six measures, and the second system has five measures. Each measure is marked with a 4/2 time signature and a 5/4 time signature. The notation includes treble and bass staves with various notes, rests, and accidentals. The word 'Straordinarie' is written in the first measure of the second system.

Le Cadenze Finale Maggiori, e minori.

Musical score for 'Le Cadenze Finale Maggiori, e minori'. It is divided into two sections: 'Maggiori.' and 'Minori.'. Each section has two systems of piano accompaniment. The notation includes treble and bass staves with notes, rests, and accidentals. Above the notes, there are numerical figures such as '65', '7443', and '7443\*'. The word 'Maggiori.' is written in the first measure of the first system, and 'Minori.' is written in the first measure of the second system.

72 Straordinarie, che rare uolte occorrono.

Maggiori.

Minori.

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

Maggiori.

Minori.

*Straordinarie.*

Musical score for page 74, titled "Straordinarie." It consists of three systems of staves. The first system is labeled "Maggiore." and the second system is labeled "Minori." Each system contains two staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat signs.

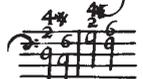
*La settima con la quinta, falsa consonansa assai gradevole, per il più si appropria avanti le cadenza in questa forma*

Musical score for page 75, featuring three systems of staves. The first system is labeled "Maggiori." and the second system is labeled "Minore." Each system contains two staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat signs.

## La Nona resoluta con l'ottava

The image shows a musical score for a piece titled "La Nona resoluta con l'ottava". The score is written on two systems of staves. The first system is labeled "terza Mag" (Major Third) and the second system is labeled "terza Min" (Minor Third). Each system consists of a vocal line (top staff) and a lute line (bottom staff). The vocal line features a series of notes with various accidentals and ornaments, and is accompanied by rhythmic markings above it. The lute line shows the corresponding chordal accompaniment with notes and accidentals. The score is divided into measures by vertical bar lines, and the overall structure is framed by a large bracket on the left side.

For some easie Bases, it will be very Agreeable to put a discord now and then which will  
Grace your tune extraordinary. 77

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.  $\overset{4*}{2}$  you may use when the Base goes a note Lower, or a half and stops to a note, with a Six<sup>th</sup>, in this maner:  or soe  as you may see in  $\overset{c}{y}$  Fol. 69.

The same Mark.  $\overset{4}{2}$  without a Sharp to the four<sup>th</sup> you may use when the Base goes so.  and where  $\overset{c}{y}$  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  $\frac{6}{3}$ . you may use ordinarily upon the Cadens because it makes a notable harmony example Fol. 67.

Therefore you ought to take notis of y<sup>e</sup> 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 discern The false fifth which is this marke  $\frac{5}{5}$ . you may use upon any note that hath a sharp upon the side of it example Fol. 65.

### Good advice 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 Allmand Saraband & cet: upon y<sup>e</sup> Karpsecord. Theorb. Lute. Lutar. or any other Instruments. you must be sure to intermix a Base now and then because your naked playing has little 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 Struck ending pleasantly which will set your Composition Extremely of.

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

When you will make a cadens out of y<sup>e</sup> Key you must Steal out delicately with a pleasant stroke and return handsonly that your hearers may not rest dissatisfied.

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

Remember to Compose so as it may bee easy & commodious for y<sup>e</sup> 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 y<sup>e</sup> third Minor are markt on the two second lines

When you play upon a key that has a third Major you may use y<sup>e</sup> first two lines perticular if it be these cifers, 6:7:7<sup>6</sup>:4<sup>3</sup>:6<sup>5</sup>:9<sup>8</sup>:7<sup>4</sup>4<sup>3</sup>: and when you play upon a key that has a third Minor you must use y<sup>e</sup> two second lines especially if it be any of y<sup>e</sup> above said cifers,

The marks that are used upon both the Keyes are these 4<sup>3</sup>: 5<sup>4</sup>: 2<sup>5</sup>:

The 4<sup>3</sup>: is a cadence and therefore must be playd with a third Major y<sup>e</sup> false fifth so 5<sup>4</sup> is frequently playd with a third Major y<sup>e</sup> last marke thus 2<sup>5</sup> having a sharp by it must be playd with a sharp fourth

Scala Universale

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

Maggiori è

Minori.

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

In Alamire.

Maggiore

Minore.

b.molle

84. In B. fa

Musical score for '84. In B. fa'. The score is written for a single melodic line and two accompaniment parts. The top staff is the main melody, featuring a sequence of notes with various fingerings and ornaments (marked with asterisks). The middle staff is labeled 'Maggiori, e' and contains a complex accompaniment with many beamed notes. The bottom staff is labeled 'Minori.' and contains a simpler accompaniment. The piece concludes with a final cadence.

In B. mi

Musical score for 'In B. mi'. The score is written for a single melodic line and two accompaniment parts. The top staff is the main melody, featuring a sequence of notes with various fingerings and ornaments (marked with asterisks). The middle staff is labeled 'Maggiori, è' and contains a complex accompaniment with many beamed notes. The bottom staff is labeled 'Minori' and contains a simpler accompaniment. The piece concludes with a final cadence.

In C solfaut

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

Maggiori, è

Musical notation for the 'Maggiori, è' section, featuring a treble clef and a series of notes with stems and beams.

Minori

Musical notation for the 'Minori' section, featuring a bass clef and a series of notes with stems and beams.

In D. la sol re.

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

Maggiori, è

Musical notation for the 'Maggiori, è' section on page 87, featuring a treble clef and a series of notes with stems and beams.

Minori

Musical notation for the 'Minori' section on page 87, featuring a bass clef and a series of notes with stems and beams.

88 In E. lami b. molle a canto.

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

Maggiori, è

Minori.

In E. lami.

2 3 4 4\* 2 4 3 4 3 5 5 5 5 6 6 6 6 6 5 6 5 7 7 7 6 7 6 5 5 9 8 4 5 6 7 4 4 3\* 89.

Maggiori, è

Minori.





Si puol comporre ancora in questo altro tuono strauacante.

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

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

esempio



TREE EDITION