L'Arte Armonica,

OR

A Treatise on the Composition of

MUSICK,

In Three Books;

With an Introduction, on the HISTORY; *and* PROGRESS *of* MUSICK, *from it's beginning to this Time,*

Written in Italian by

GIORGIO ANTONIOTTO,

AND

Translated into English.

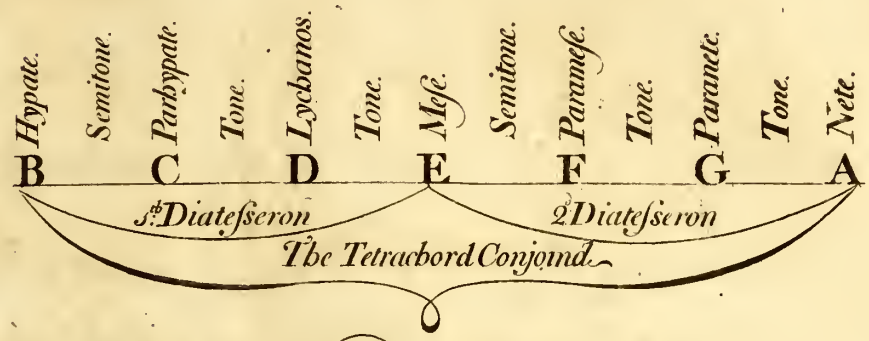
Vol: II

London: Printed by John Johnson in Cheapside.
1760.

EXAMPLES TO THE INTRODUCTION.

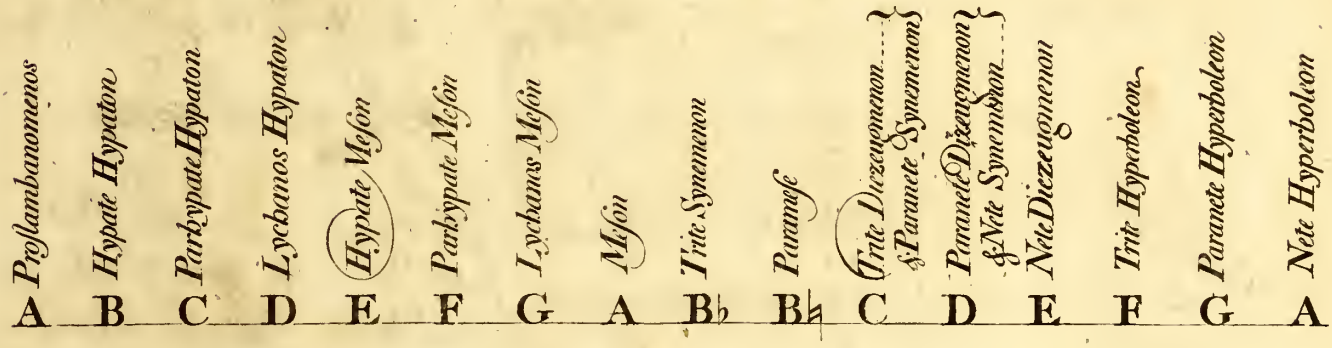
THE First Diatonic Syſtem.

Ex: I.th

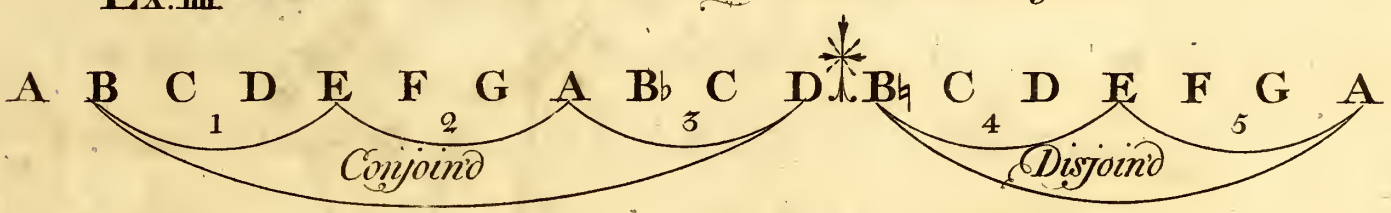


THE Great and immoveable Syſtem.

Ex: III.

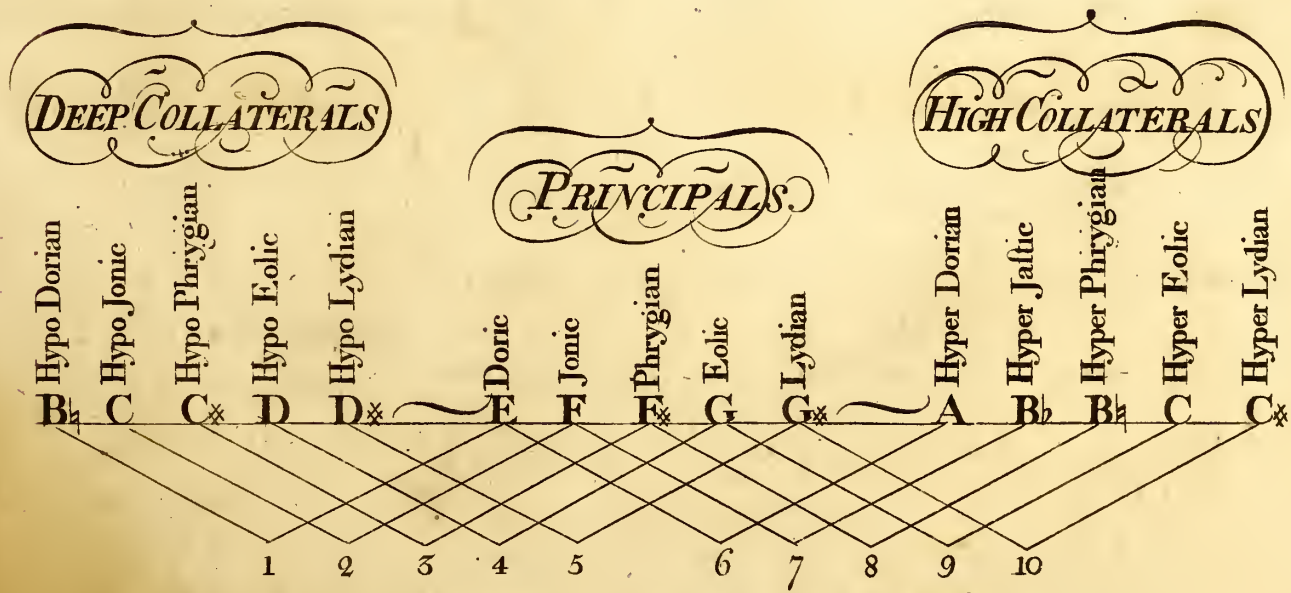


Ex: IIII. THE five Tetrachords of the above Great Syſtem



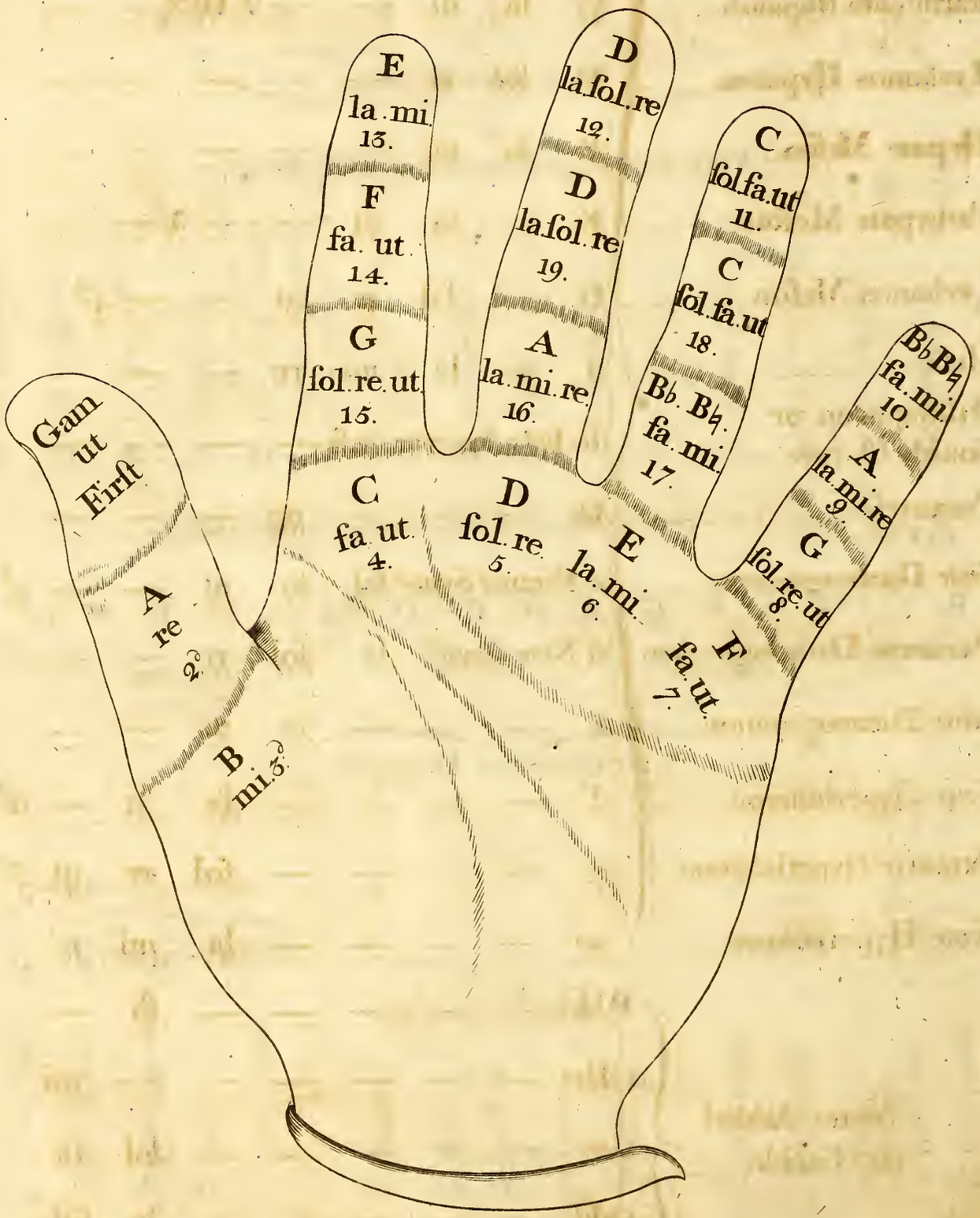
Ariſtoxenus's Diagram

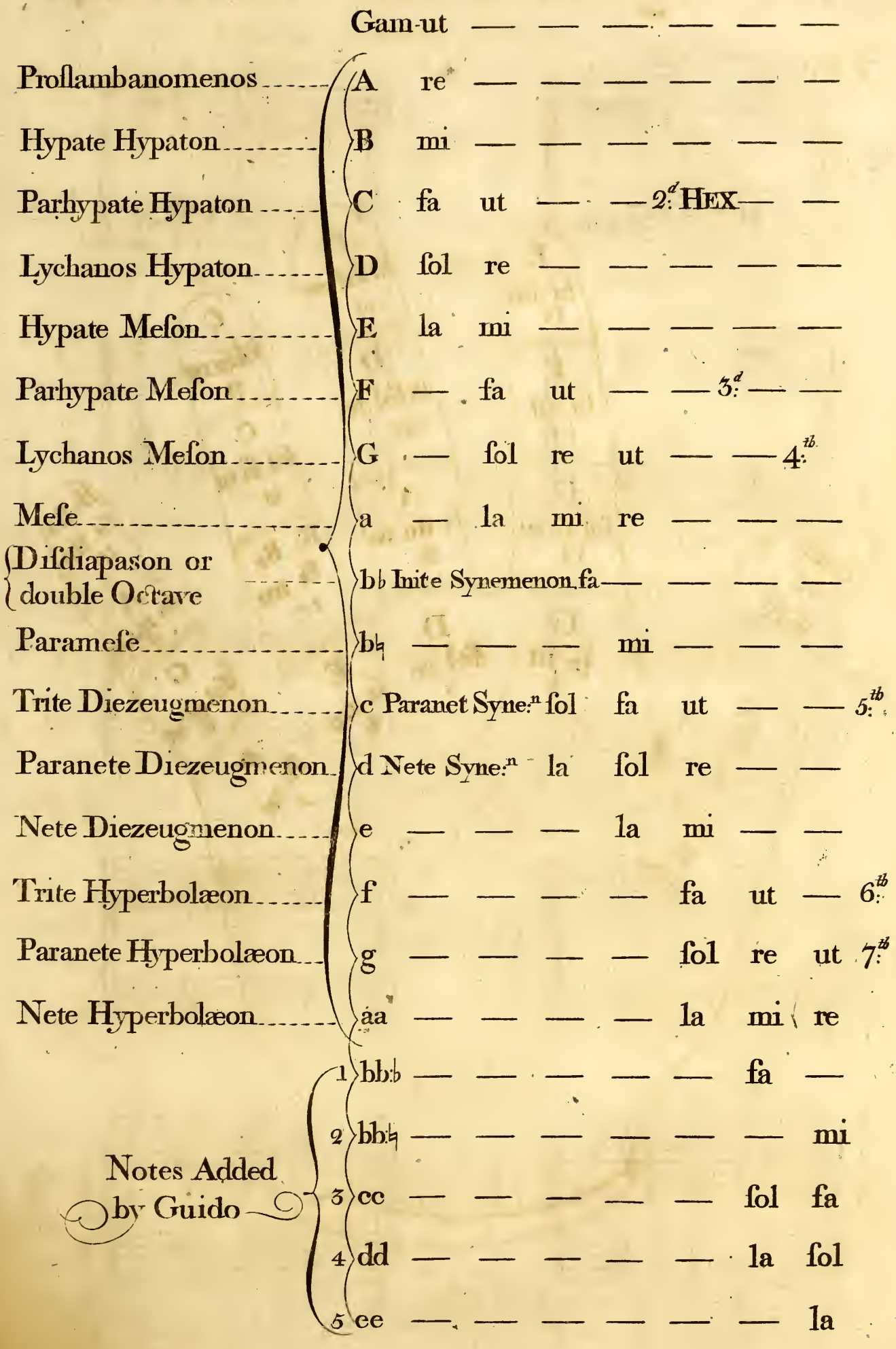
Ex: V.



Diateſsarons or Perfect Fourths

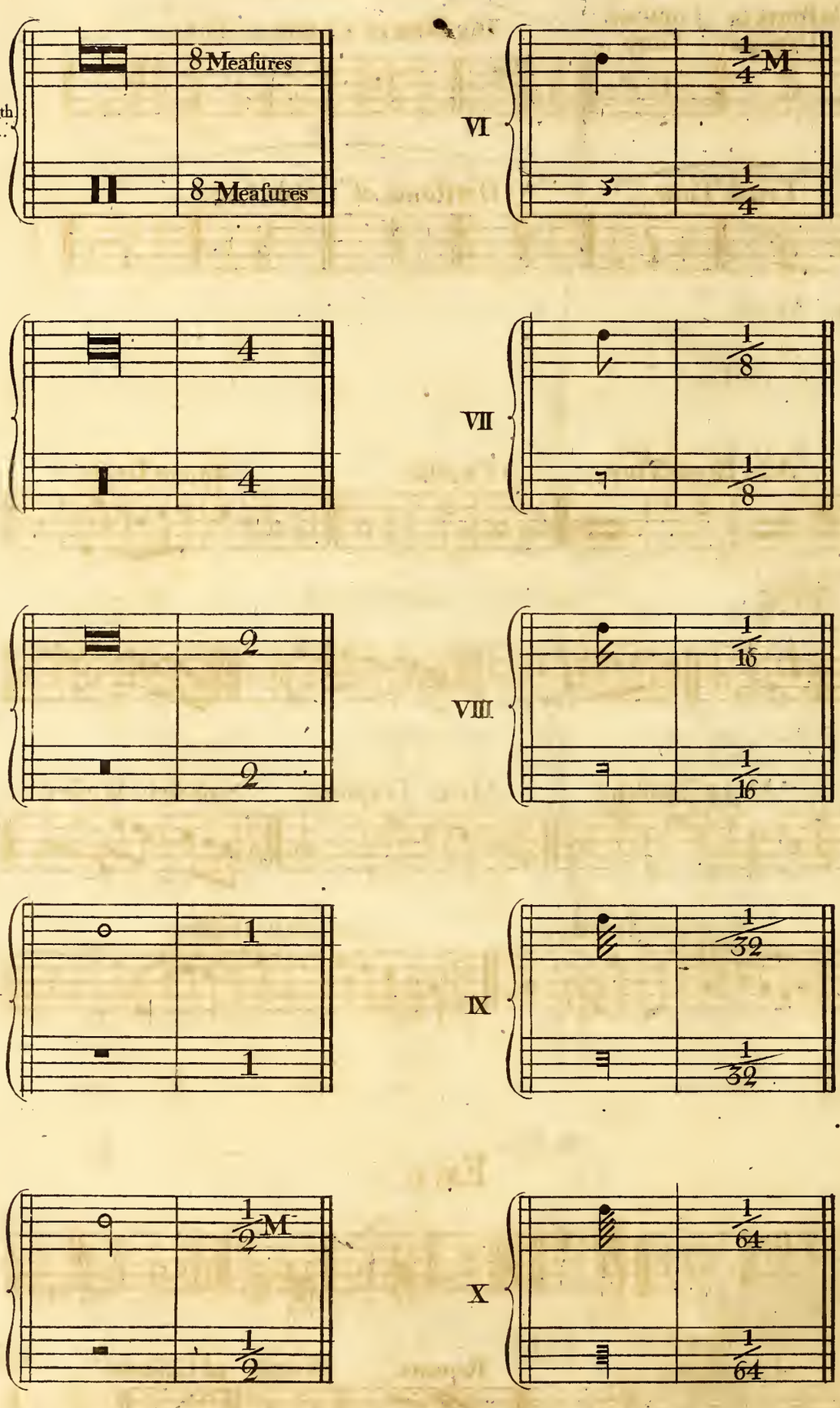
Ex. VI.


Gam ut First
A re 2.
B mi. 3.
C fa. ut 4.
D fol. re 5.
E la. mi 6.
F fa. ut 7.
G fol. re. ut 8.
A la. mi. re 9.
Bb. Bb fa. mi 10.
C fol. fa. ut 11.
D la. fol. re 12.
E la. mi 13.
F fa. ut 14.
G fol. re. ut 15.
A la. mi. re 16.
Bb. Bb fa. mi 17.
C fol. fa. ut 18.
D la. fol. re 19.

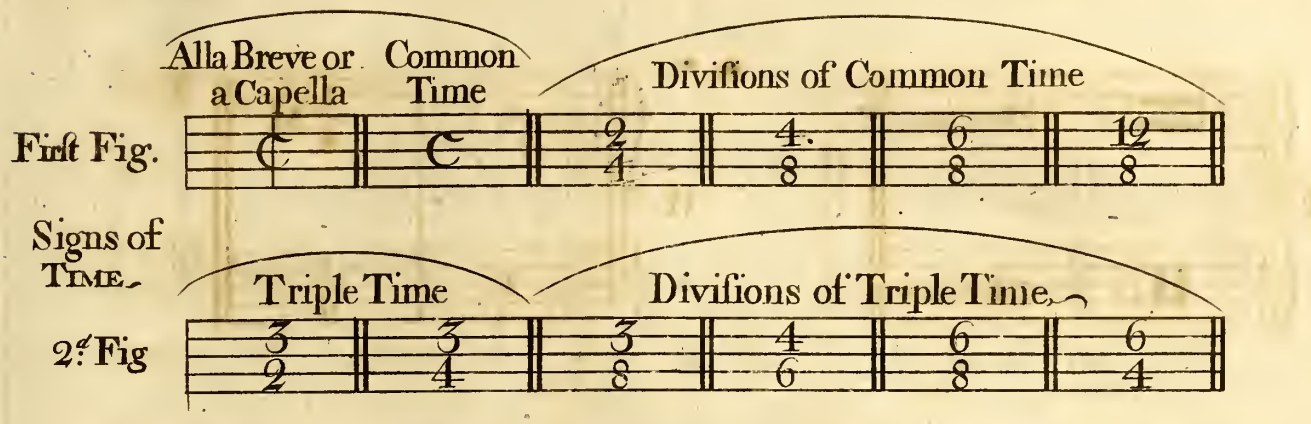

Gam-ut — — — — — —
Proſlambanomenos A re — — — — — —
Hypate Hypaton B mi — — — — — —
Parhypate Hypaton C fa ut — — 2.d HEX — —
Lychanos Hypaton D ſol re — — — — —
Hypate Meſon E la mi — — — — —
Parhypate Meſon F — fa ut — — 3.d — —
Lychanos Meſon G — ſol re ut — — 4.th
Meſe a — la mi re — — —
Diſdiapaſon or double Octave
bb Inite Synemenon fa — — — —
Parameſe b♮ — — — mi — — —
Trite Diezeugmenon c Paranet Syne.n ſol fa ut — — 5.th
Paranete Diezeugmenon d Nete Syne.n la ſol re — —
Nete Diezeugmenon e — — — la mi — —
Trite Hyperbolæon f — — — — fa ut — 6.th
Paranete Hyperbolæon g — — — — ſol re ut 7.th
Nete Hyperbolæon áa — — — — la mi re
Notes Added by Guido
1 bb♭ — — — — — fa —
2 bb♮ — — — — — — mi
3 cc — — — — — ſol fa
4 dd — — — — — la ſol
5 ee — — — — — — la

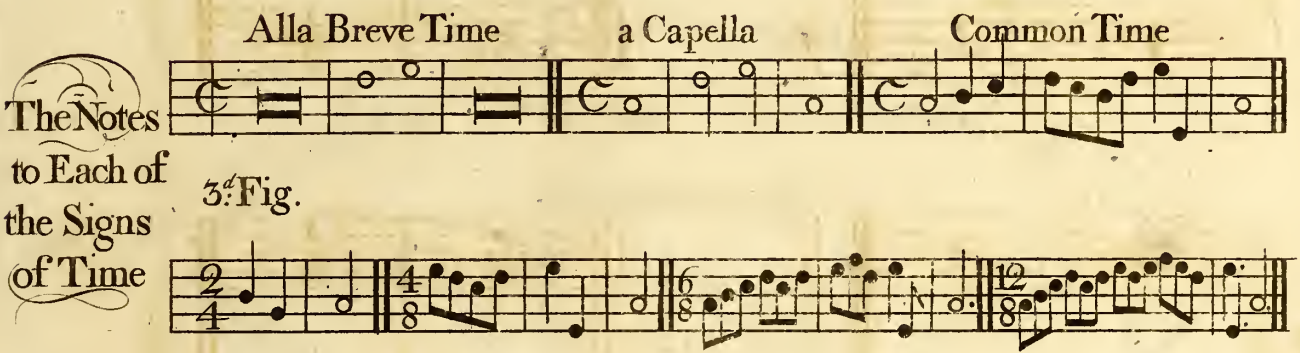
Ex. VIII.

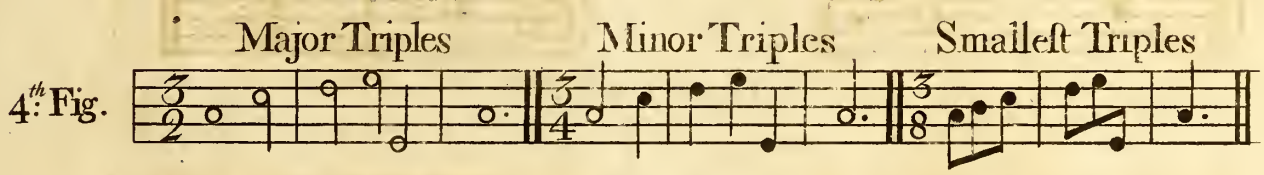
Fig. I.th

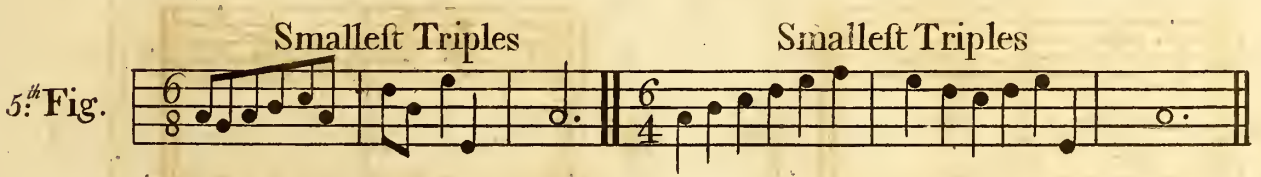


Ex: IX.

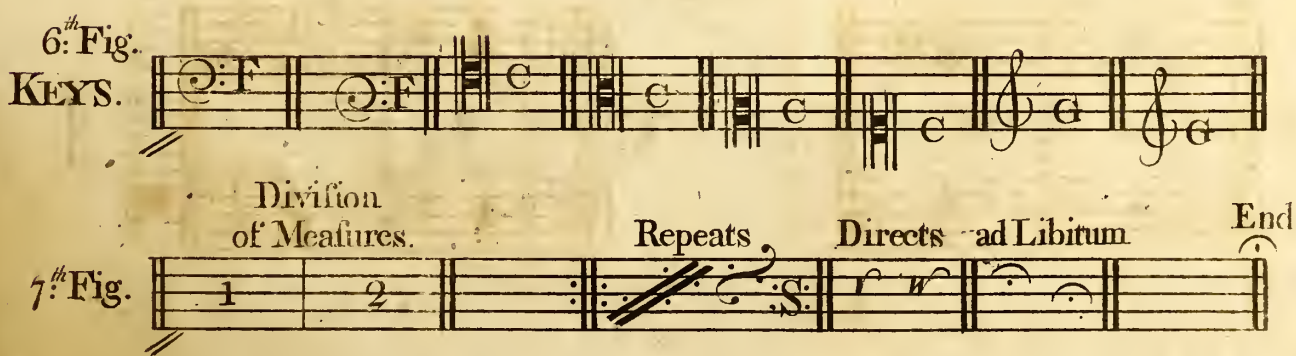

Alla Breve or a Capella
Common Time
Diviſions of Common Time
First Fig.
Signs of Time.
Triple Time
Diviſions of Triple Time.
2d Fig


Alla Breve Time
a Capella
Common Time
The Notes to Each of the Signs of Time
3d Fig.

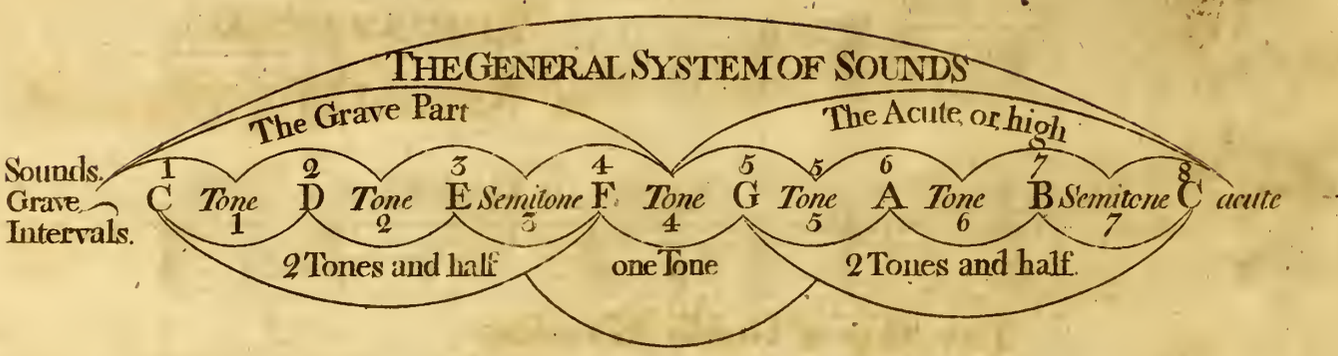

Major Triples
Minor Triples
Smalleſt Triples
4th Fig.


Smalleſt Triples
Smalleſt Triples
5th Fig.

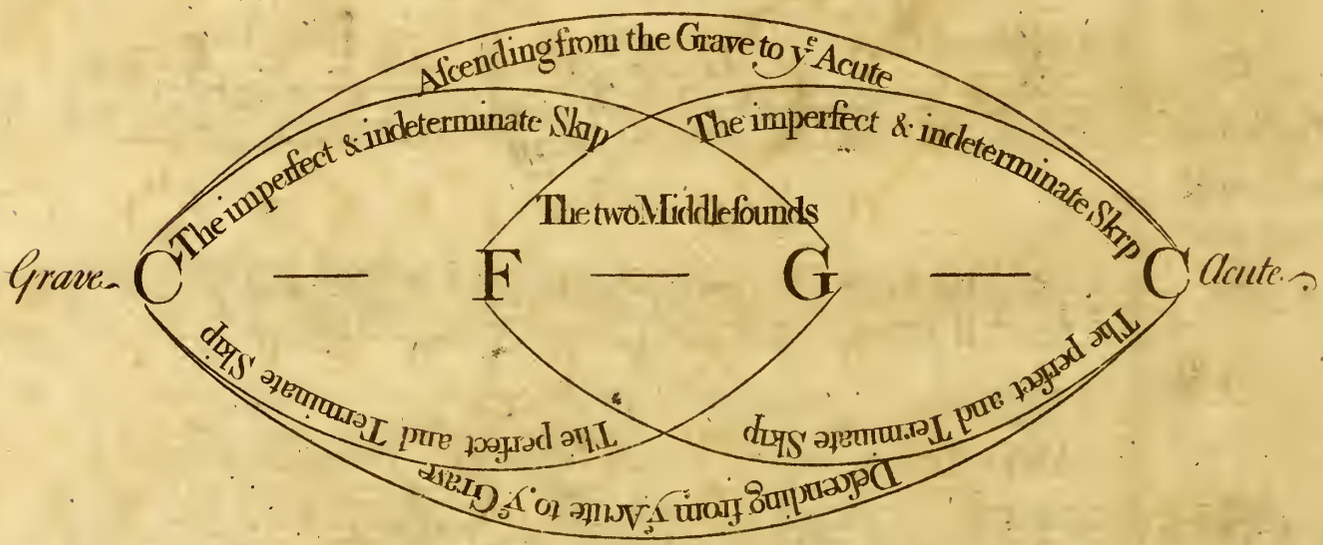
Ex: X.


6th Fig.
Keys.
Diviſion of Meaſures.
Repeats
Directs ad Libitum
End
7th Fig.

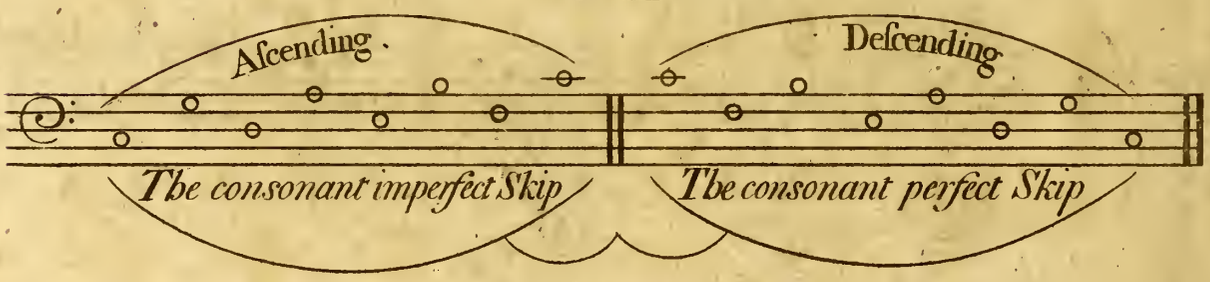
Ex. I



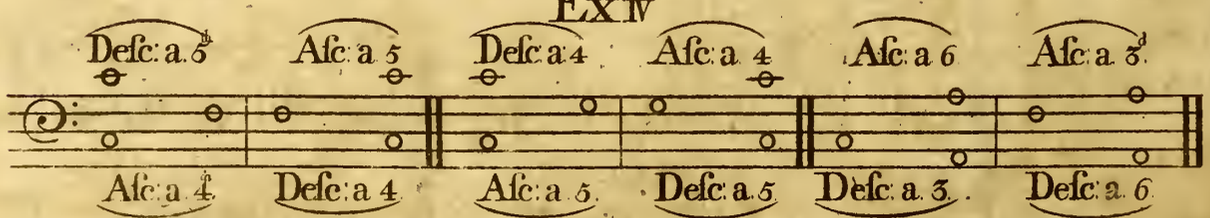
Ex. II

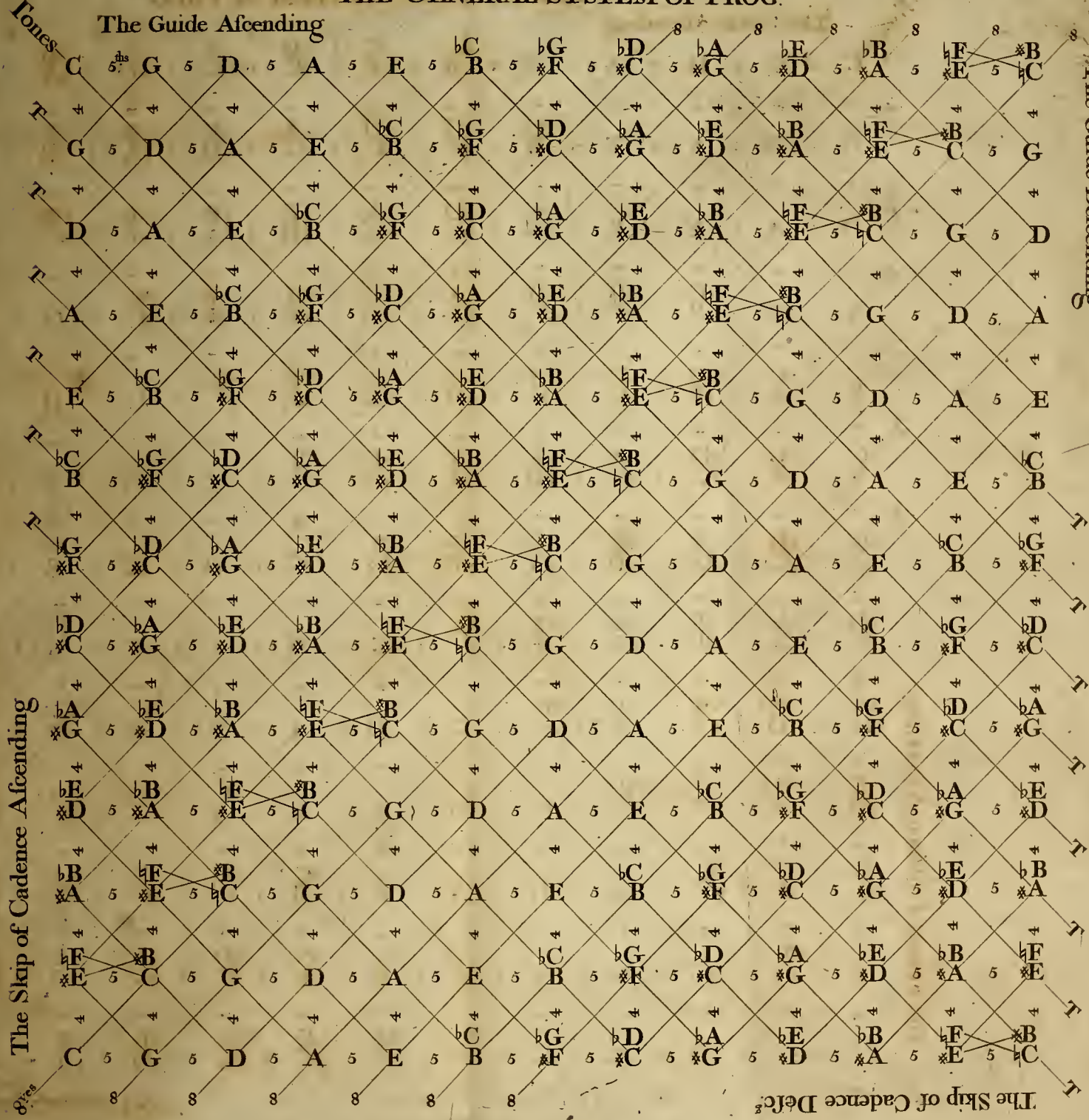


Ex. III



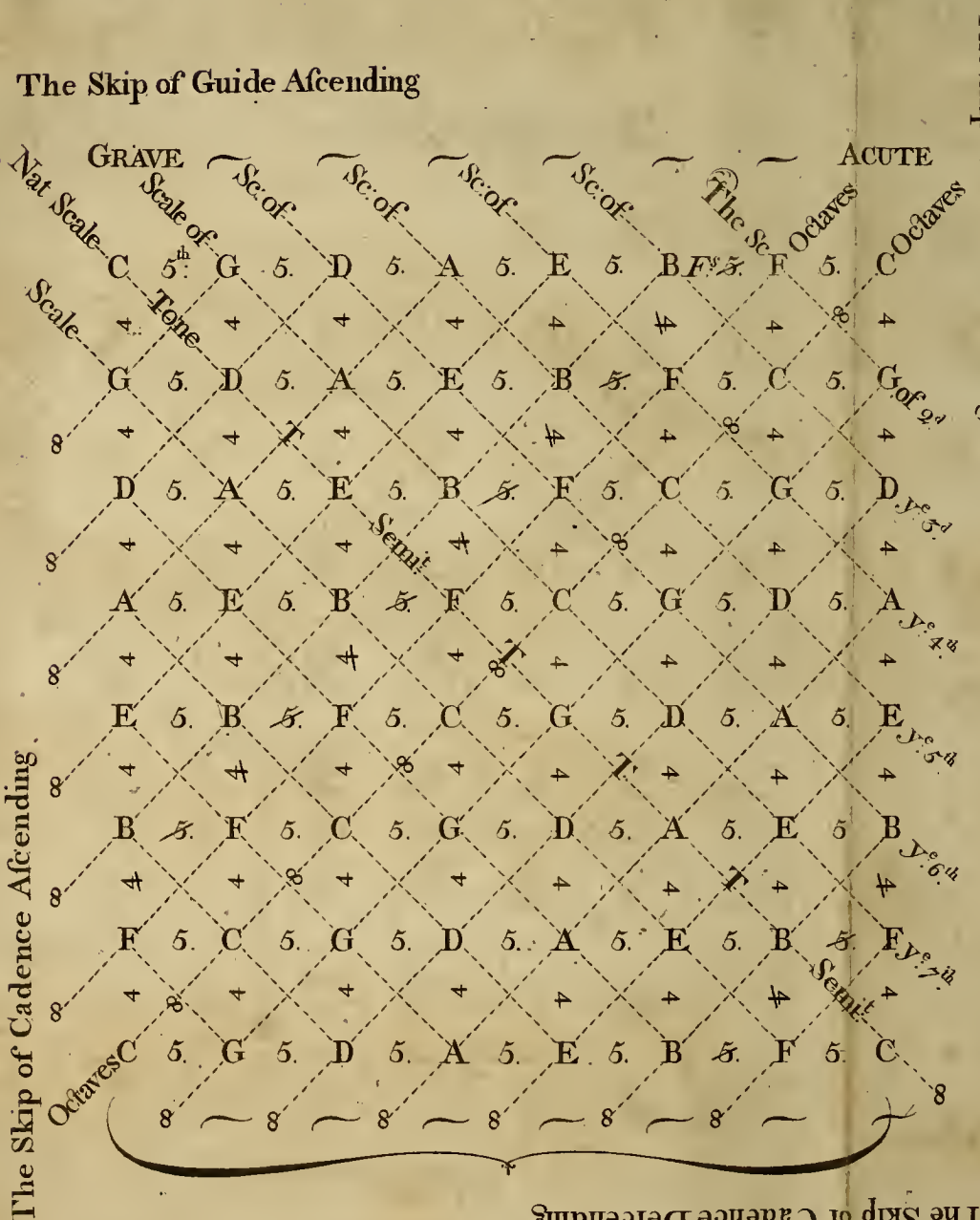
Ex. IV




Tones
The Guide Afcending
The Guide Defcending
The Skip of Cadence Afcending
The Skip of Cadence Defc.
Tones

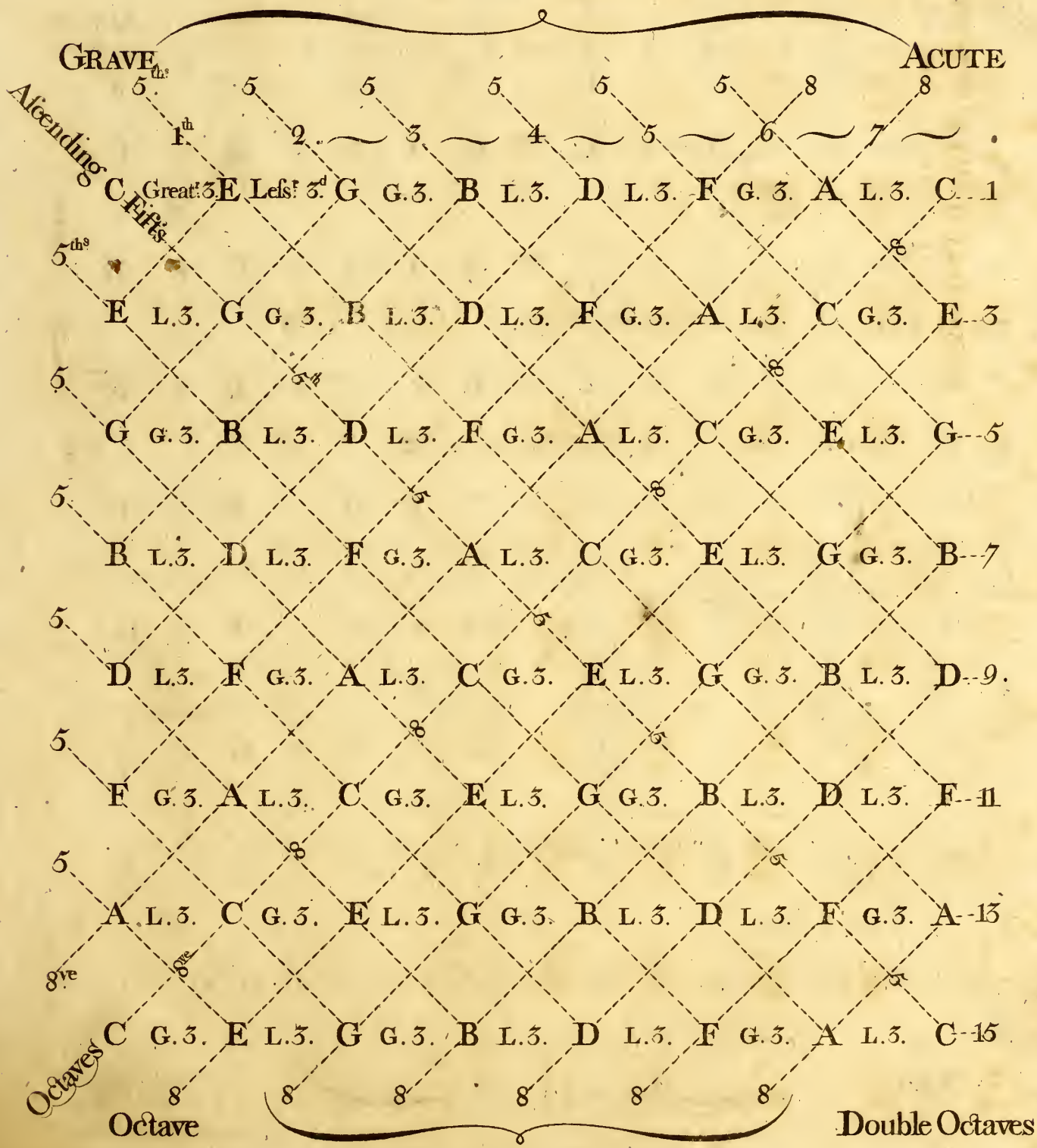
Ex. VI.

The System of Natural Progression



Ex. VII.

The System
of Harmonic Combination
in the Natural Scale



Ex. VIII.

The Natural Scale
With Six Relative Scales

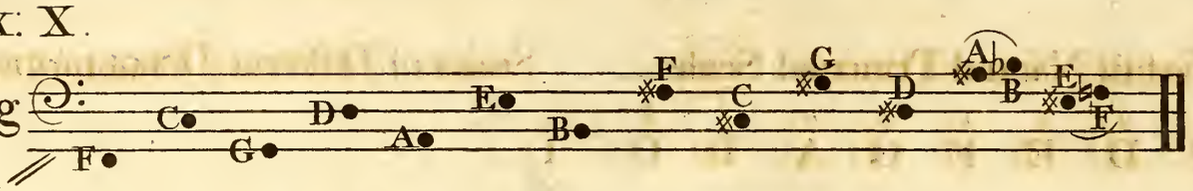
Ex. IX.

THE Principal Artificial *Scale* and its Relatives

The Fundamental Principal Ascending Scale		1		2d		3 b		4th		5		6		7	8
	C	*Tone*	D	*Semi: Tone*	Eb	*T.*	F	*T.*	G	*T.*	A	*T.*	B	*S.*	C
Descending Scale		8		7b		6b		5		4		3b		2	Principal
	C	*T.*	Bb	*T.*	Ab	*S.*	G	*T.*	F	*T.*	Eb	*S.*	D	*T.*	C
Relatives or Subordinate Scales		1		2 b		3		4		5 *False*		6 b		7	8
1	D	*S.*	Eb	*T.*	F	*T.*	G	*S.*	Ab	*T.*	Bb	*T.*	C	*T.*	D
		1b		2		3		4 b		5b		6		7	8b
2	Eb	*T.*	F	*T.*	G	*S.*	Ab	*T.*	Bb	*T.*	C	*T.*	D	*S.*	Eb
		1		2		3 b		4b		5		6		7b	8
3	F	*T.*	G	*S.*	Ab	*T.*	Bb	*T.*	C	*T.*	D	*S.*	Eb	*T.*	F
Ascending		1		2♮		3♮		4		5		6♮		7*	8
	G	*T.*	A♮	*T.*	B♮	*S.*	C	*T.*	D	*S.*	E♮	*T.*	F*	*S.*	G
4															
Descending		8		7		6b		5		4		3b		2b	1
	G	*T.*	F	*T.*	Eb	*S.*	D	*T.*	C	*T.*	Bb	*T.*	Ab	*S.*	G
		1b		2b		3		4 *F#*		5b		6		7	8b
5	Ab	*T.*	Bb	*T.*	C	*T.*	D	*S.*	Eb	*T.*	F	*T.*	G	*S.*	Ab
		1b		2		3		4		5		6		7b	8b
6	Bb	*T.*	C	*T.*	D	*S.*	Eb	*T.*	F	*T.*	G	*S.*	Ab	*T.*	Bb
The same as the Principal but as Relative to the Principal		1		2		3 b		4		5		6		7	8
	C	*T.*	D	*S.*	Eb	*T.*	F	*T.*	G	*T.*	A	*T.*	B	*S.*	C

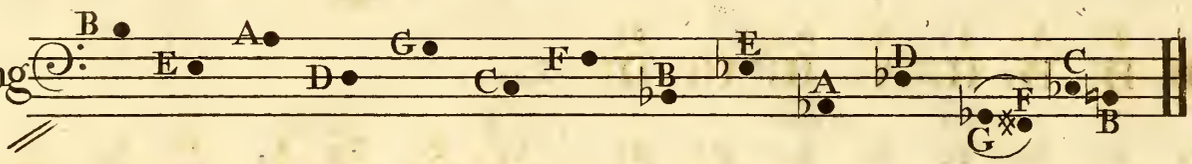
Ex: X.

Afcending



Ex: XI.

Defcending



THE two SCALES of Tranſposition

Afcending and Defcending

Ex: XII.

Afcending Sc:

Sounds	1	2	3	4	5	6	7	8	9	10	11	12	13
Grave	C	C♯	D	D♯	E	F	F♯	G	G♯	A	A♯	B	C
Intervals	1	2	3	4	5	6	7	8	9	10	11	12	

Grave to ---------- the Acute

Defcending Sc:

Sounds	1	2	3	4	5	6	7	8	9	10	11	12	13
	C	B	B♭	A	A♭	G	G♭	F	E	E♭	D	D♭	C
Ex: XIII.	1	2	3	4	5	6	7	8	9	10	11	12	

Acute to ---------- the Grave

Ex. XIV.

The Natural SCALE with its Transpos'd Scales

The first Natural Principal Scale									Scales of Different Denominations								
	1	2	3	4	5	6	7	8									
1	C	D	E	F	G	A	B	C	1								
	1	2	3	4	5	6	7	8		1	2	3	4	5	6	7	8
2	C♯	D♯	E♯	F♯	G♯	A♯	B♯	C♯	2	D♭	E♭	F	G♭	A♭	B♭	C	D♭
												1					
	1	2	3	4	5	6	7	8									
3	D	E	F♯	G	A	B	C♯	D	3								
	1	2	3	4	5	6	7	8		1	2	3	4	5	6	7	8
4	D♯	E♯	F𝄪	G♯	A♯	B♯	C𝄪	D♯	4	E♭	F	G	A♭	B♭	C	D	E♭
													2				
	1	2	3	4	5	6	7	8									
5	E	F♯	G♯	A	B	C♯	D♯	E	5								
	1	2	3	4	5	6	7	8									
6	F	G	A	B♭	C	D	E	F	6								
	1	2	3	4	5	6	7	8		1	2	3	4	5	6	7	8
7	F♯	G♯	A♯	B	C♯	D♯	E♯	F♯	7	G♭	A♭	B♭	C♭	D♭	E♭	F	G♭
													3				
	1	2	3	4	5	6	7	8									
8	G	A	B	C	D	E	F♯	G	8								
	1	2	3	4	5	6	7	8		1	2	3	4	5	6	7	8
9	G♯	A♯	B♯	C♯	D♯	E♯	F𝄪	G♯	9	A♭	B♭	C	D♭	E♭	F	G	A♭
													4				
	1	2	3	4	5	6	7	8									
10	A	B	C♯	D	E	F♯	G♯	A	10								
	1	2	3	4	5	6	7	8		1	2	3	4	5	6	7	8
11	A♯	B♯	C𝄪	D♯	E♯	F𝄪	G𝄪	A♯	11	B♭	C	D	E♭	F	G	A	B♭
													5				
	1	2	3	4	5	6	7	8									
12	B	C♯	D♯	E	F♯	G♯	A♯	B	12								
	1	2	3	4	5	6	7	8									
13	C	D	E	F	G	A	B	C	13								

The Octave of the first Natural Scale

Ex. xv.

The Artificial Scale

with its Tranſpos'd Scales Aſcending

SCALES of Different Denominations

	1	2	3	4	5	6	7	8								
1	C	D	E♭	F	G	A	B	C	—1—							
2	C♯	D♯	E	F♯	G♯	A♯	B♯	C♯	—2—	D♭	E♭	F♭	G♭	A♭	B♭	C	D♭
													1			
3	D	E	F	G	A	B	C♯	D	—3—							
4	D♯	E♯	F♯	G♯	A♯	B♯	C𝄪	D♯	—4—	E♭	F	G♭	A♭	B♭	C	D	E♭
													2			
5	E	F♯	G	A	B	C♯	D♯	E	—5—							
6	F	G	A♭	B♭	C	D	E	F	—6—							
7	F♯	G♯	A	B	C♯	D♯	E♯	F♯	—7—	G♭	A♭	B♭♭	C♭	D♭	E♭	F	G♭
													3			
8	G	A	B♭	C	D	E	F♯	G	—8—							
9	G♯	A♯	B	C♯	D♯	E♯	F𝄪	G♯	—9—	A♭	B♭	C♭	D♭	E♭	F	G	A♭
													4			
10	A	B	C	D	E	F♯	G♯	A	—10—							
11	A♯	B♯	C♯	D♯	E♯	F𝄪	G𝄪	A♯	—11—	B♭	C	D♭	E♭	F	G	A	B♭
													5			
12	B	C♯	D	E	F♯	G♯	A♯	B	—12—							
13	C	D	E	F	G	A	B	C	—13—							

The 8th of the Firſt Artificial Scale

Ex. XVI. The same Artificial Scale with its Tranſpos'd Scales Deſcending

ACUTE GRAVE ACUTE GRAVE

Scales of Different Denominations

1 C B♭ A♭ G F E♭ D C — 1

2 C♯ B A G♯ F♯ E D♯ C♯ — 2 — D♭ C♭ B♭♭ A♭ G♭ F♭ E♭ D♭

3 D C B♭ A G F E D — 3

4 D♯ C♯ B♮ A♯ G♯ F♯ E♯ D♯ — 4 — E♭ D♭ C♭ B♭ A♭ G♭ F E♭

5 E D C B A G F♯ E — 5

6 F E♭ D♭ C B♭ A♭ G F — 6

7 E♯ E D C♯ B A G♯ F♯ — 7 — G♭ F♭ E♭♭ D♭ C♭ B♭♭ A♭ G♭

8 G F E♭ D C B♭ A G — 8

9 G♯ F♯ E D♯ C♯ B A♯ G♯ — 9 — A♭ G♭ F♭ E♭ D♭ C♭ B♭ A♭

10 A G F E D C B A — 10

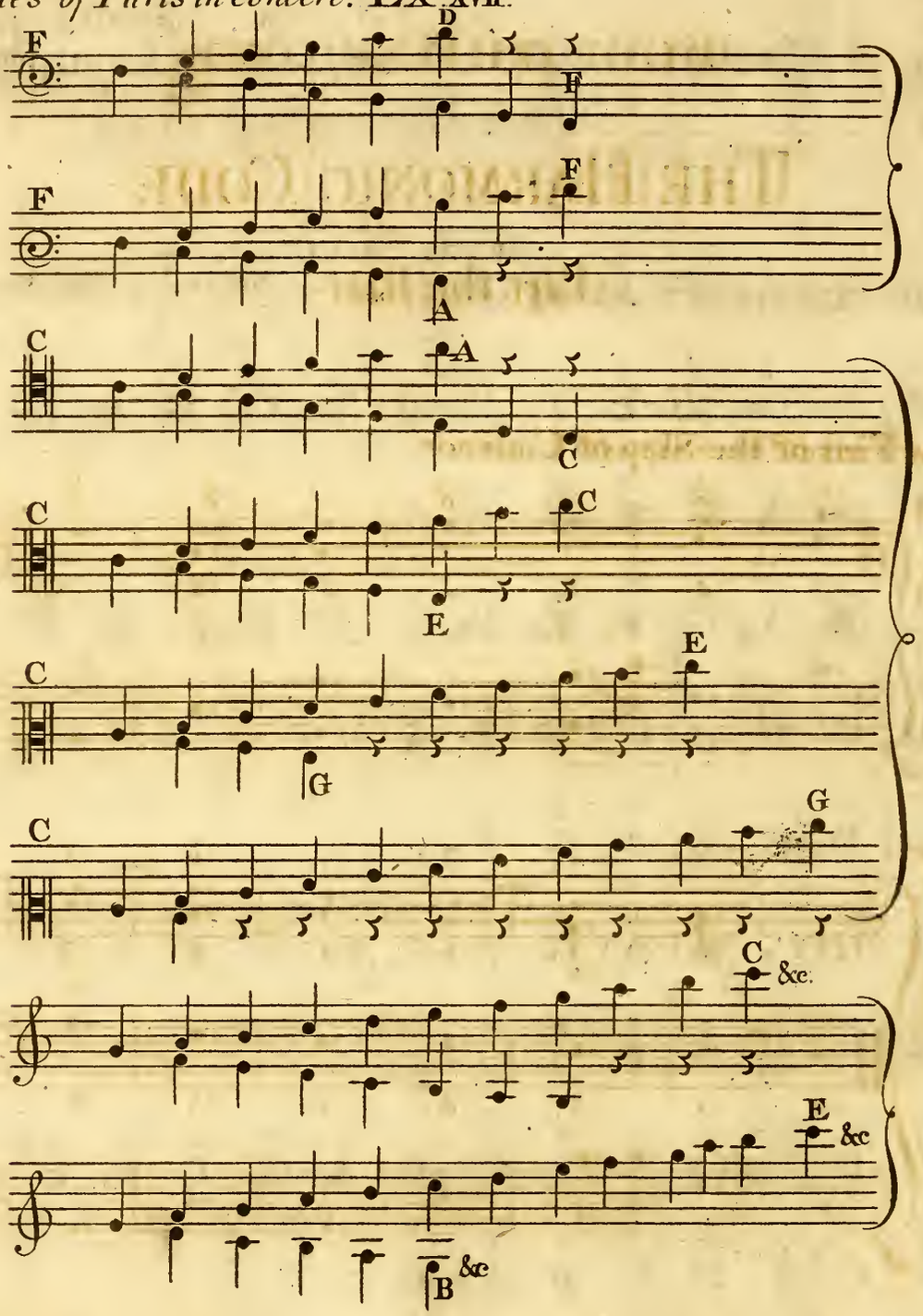
11 A♯ G♯ F♯ E♯ D♯ C♯ B♯ A♯ — 11 — B♭ A♭ G♭ F E♭ D♭ C B♭

12 B A G F♯ E D C♯ B — 12

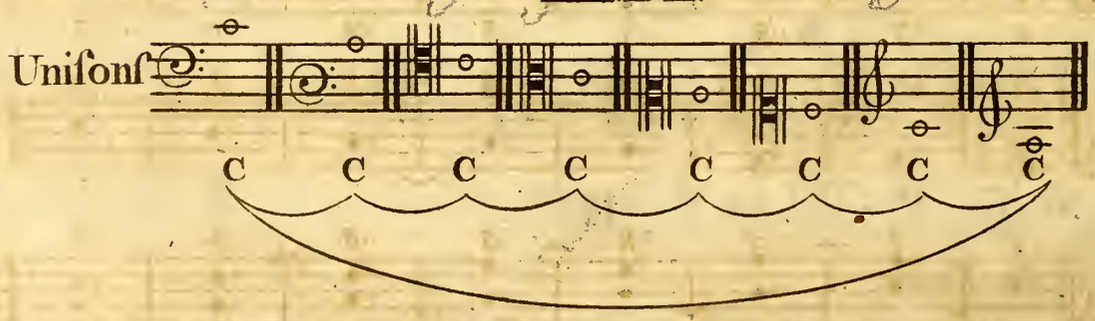
13 C B♭ A♭ G F E♭ D♭ C — 13

The 8ve of the Firſt

Scales of Parts in Concert. Ex. XVII.



Ex. XVIII.

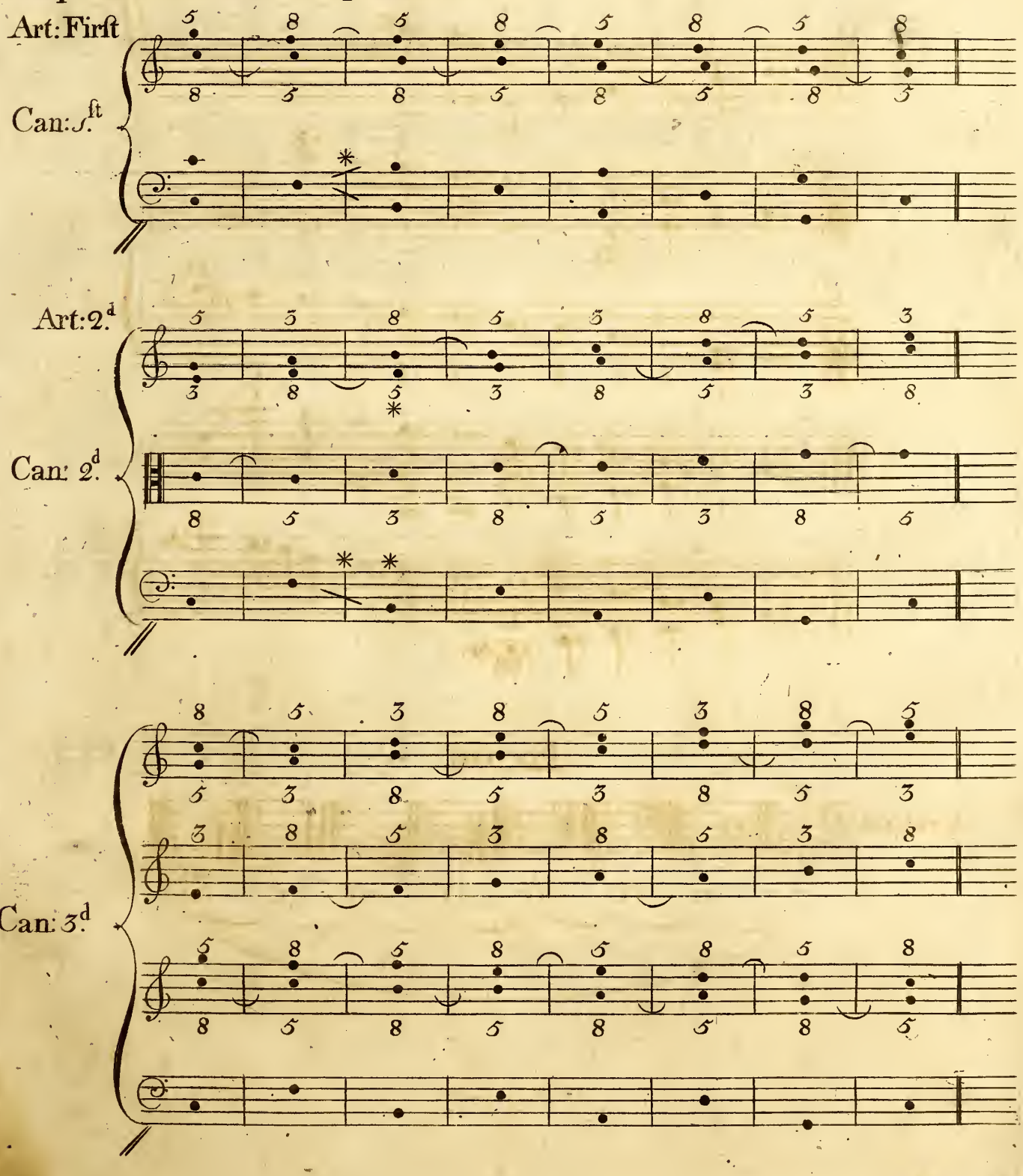


BOOK THE SECOND

THE HARMONIC CODE

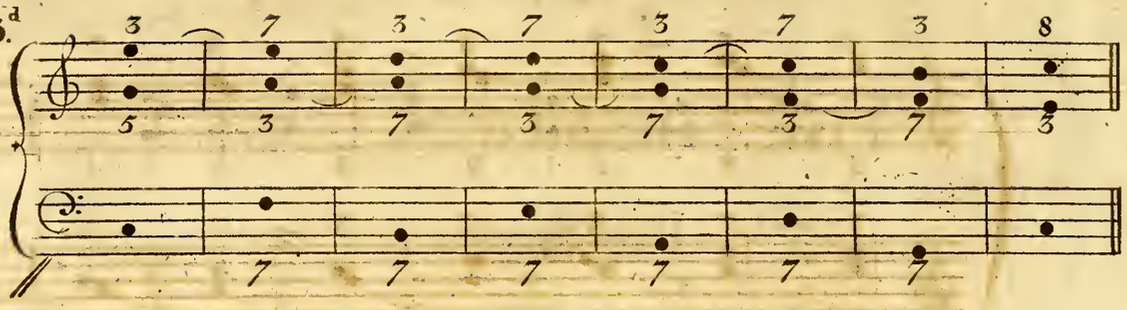
Part the first

Chap^r the First of the Skip of Cadence

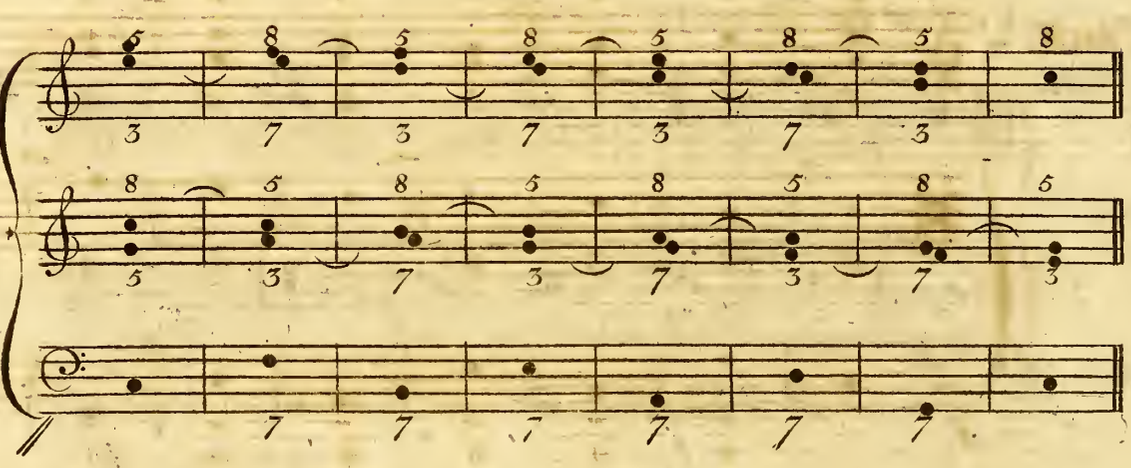


Art: 3.ª

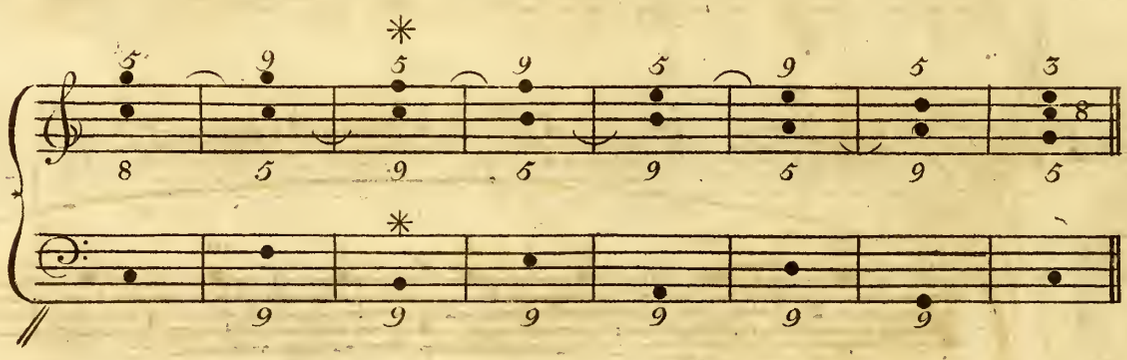
Can: 4.



Can: 5.



Can: 6.



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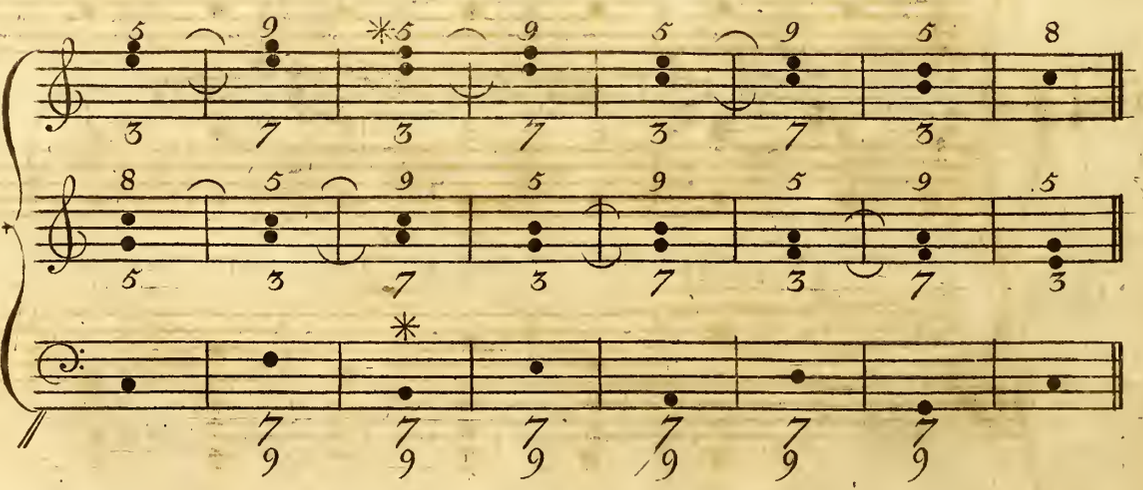

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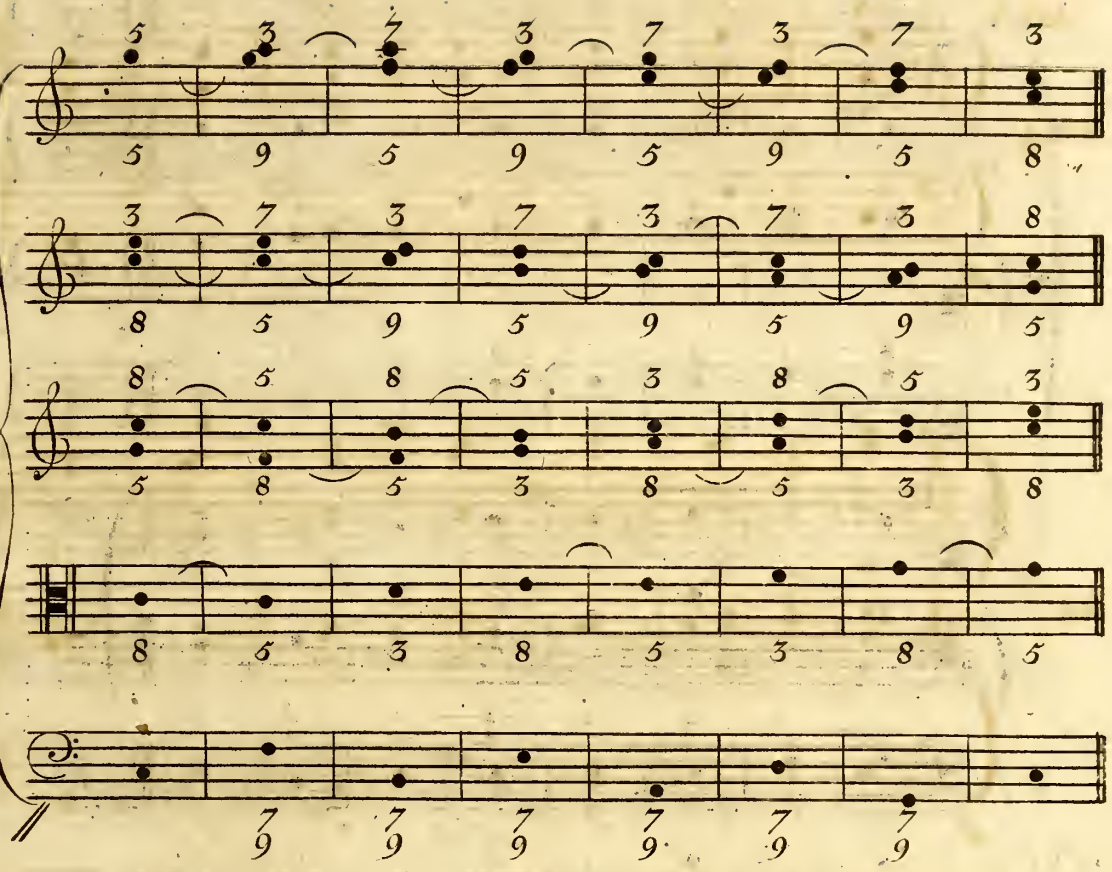

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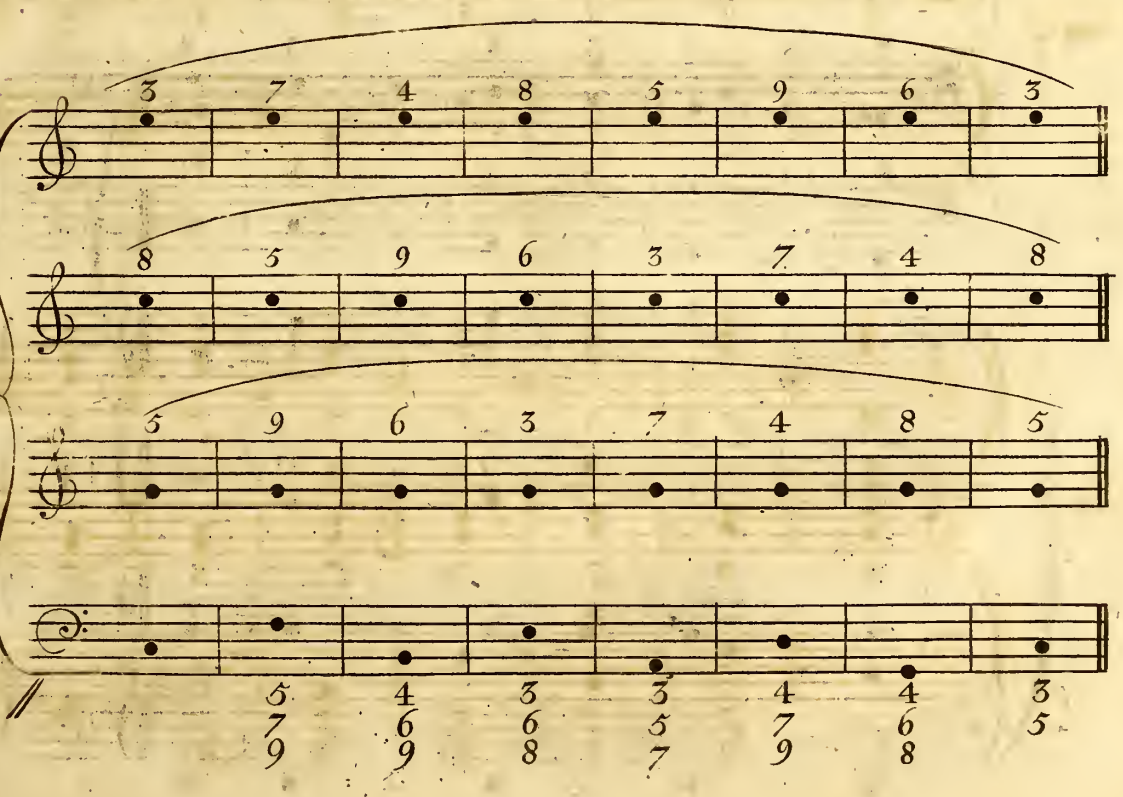

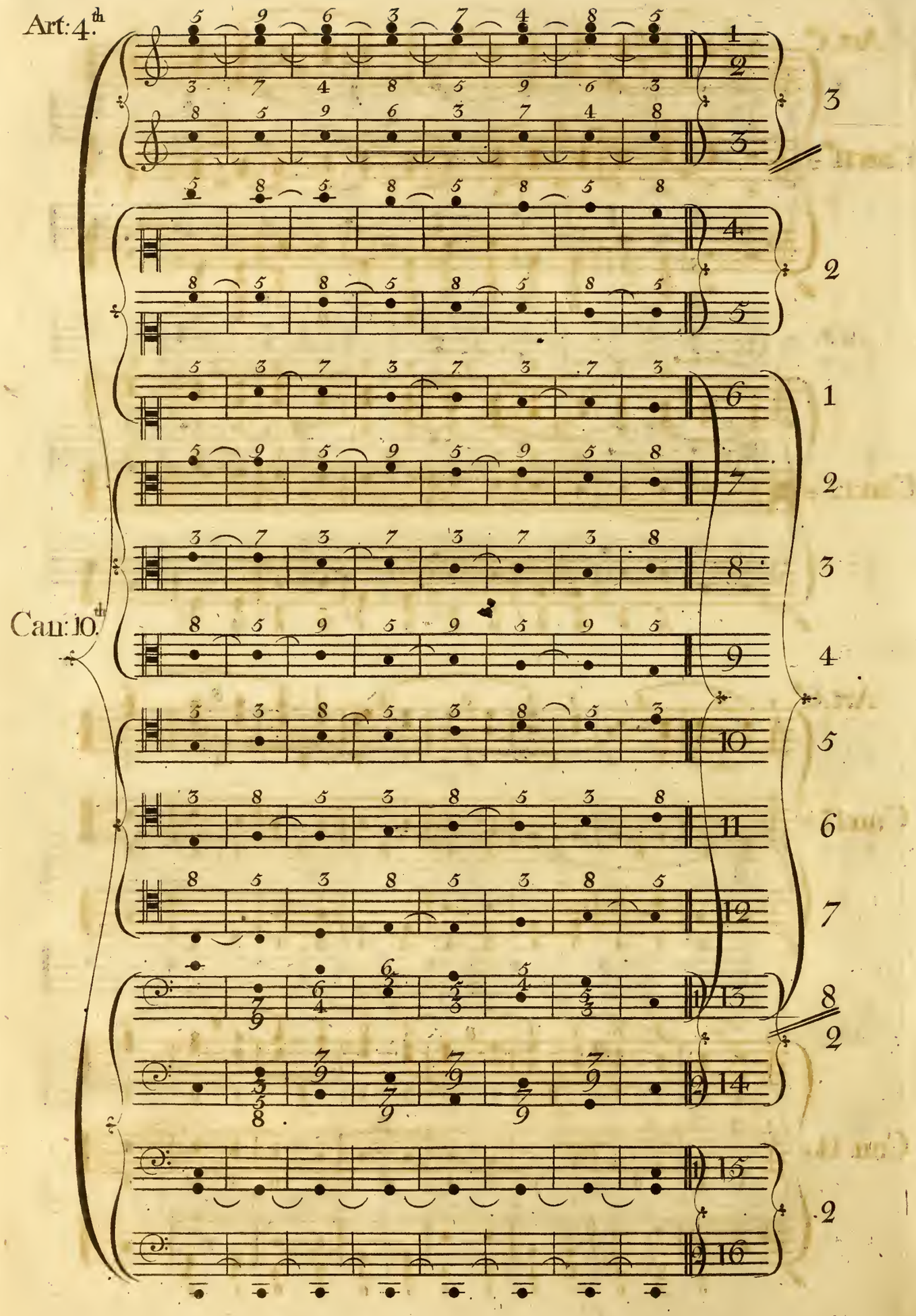
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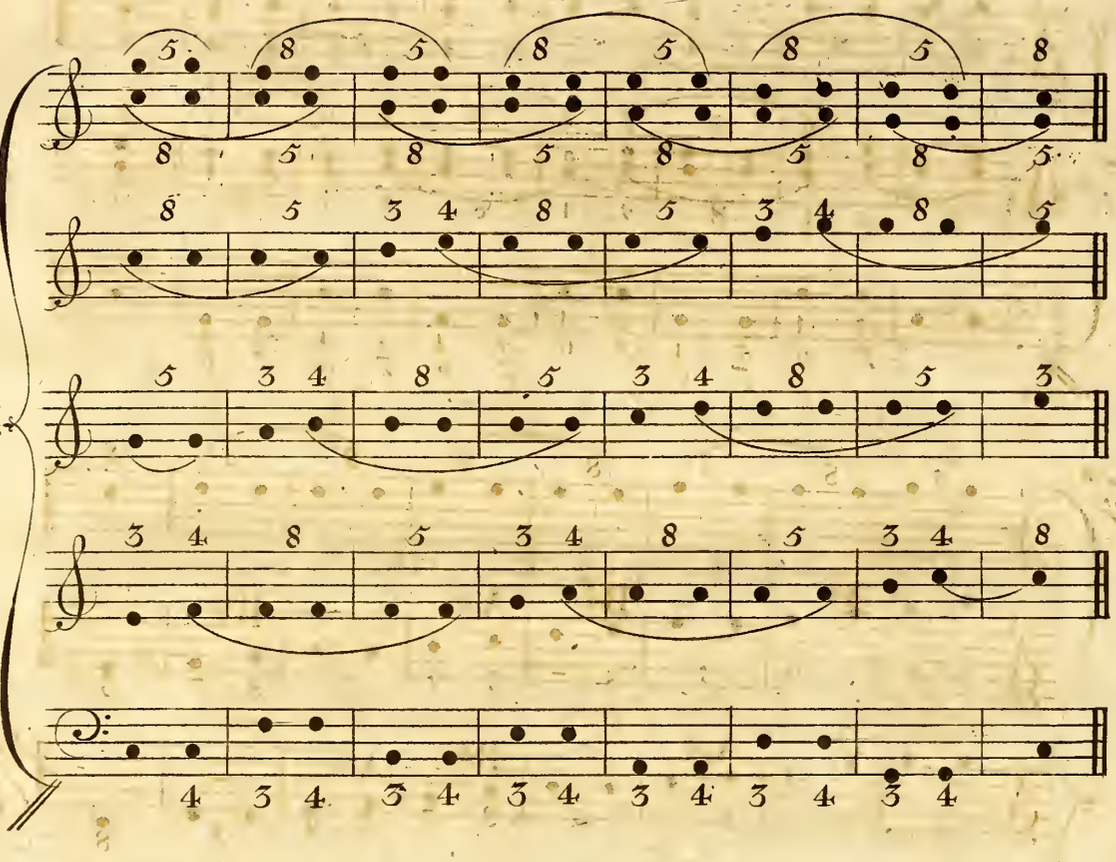

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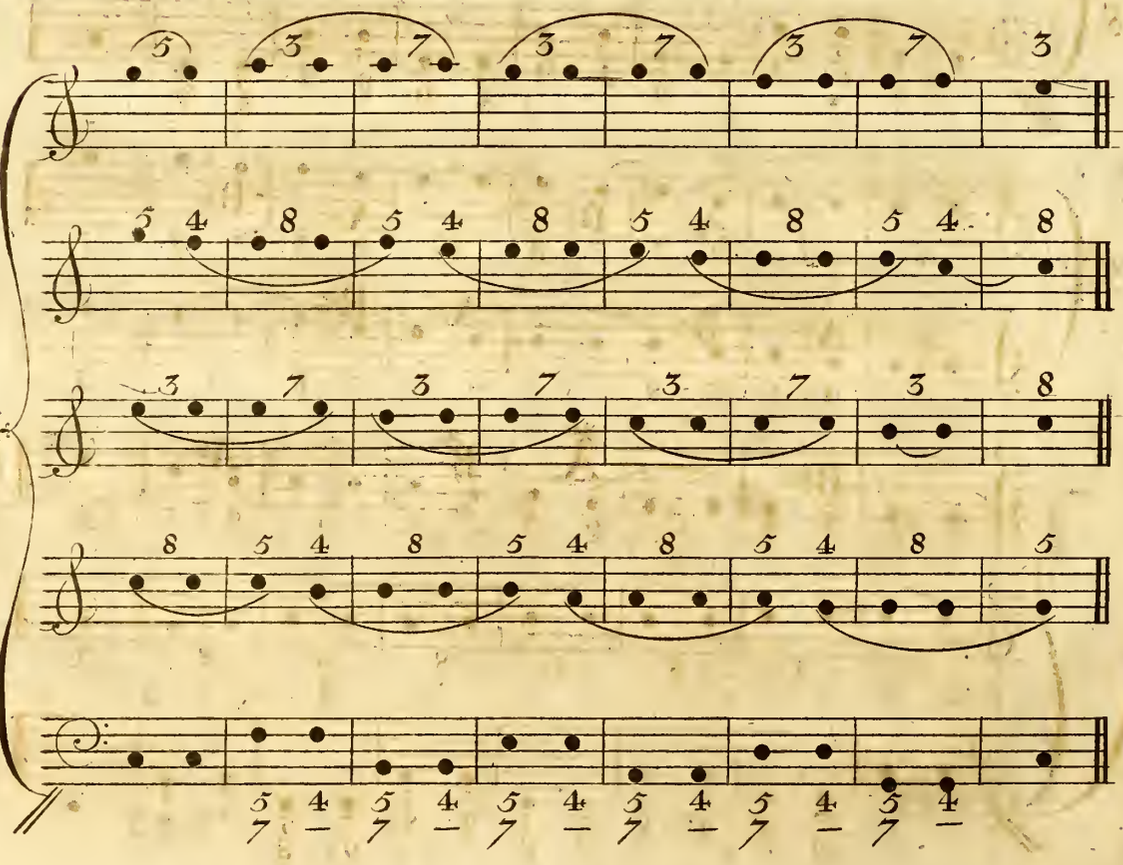

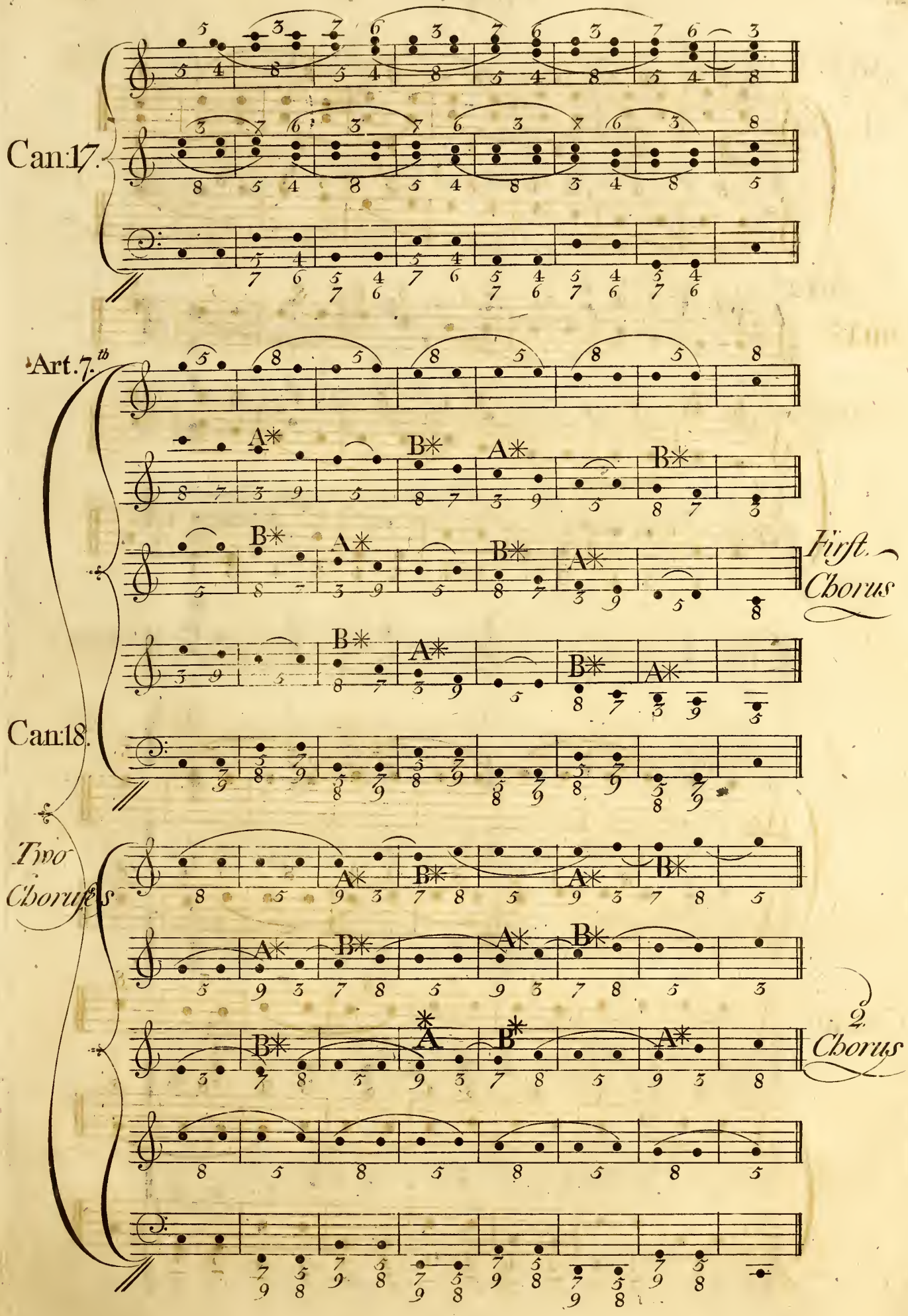
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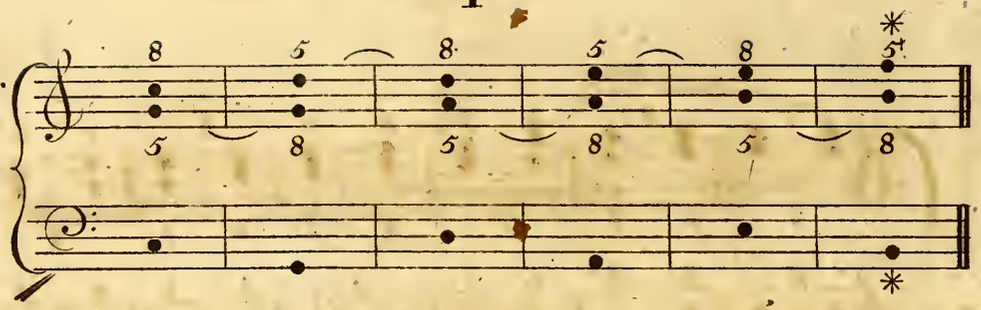

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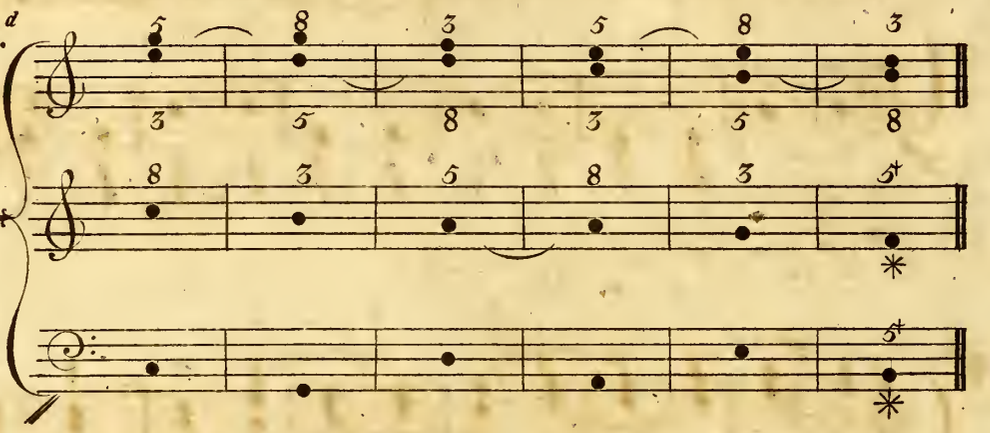

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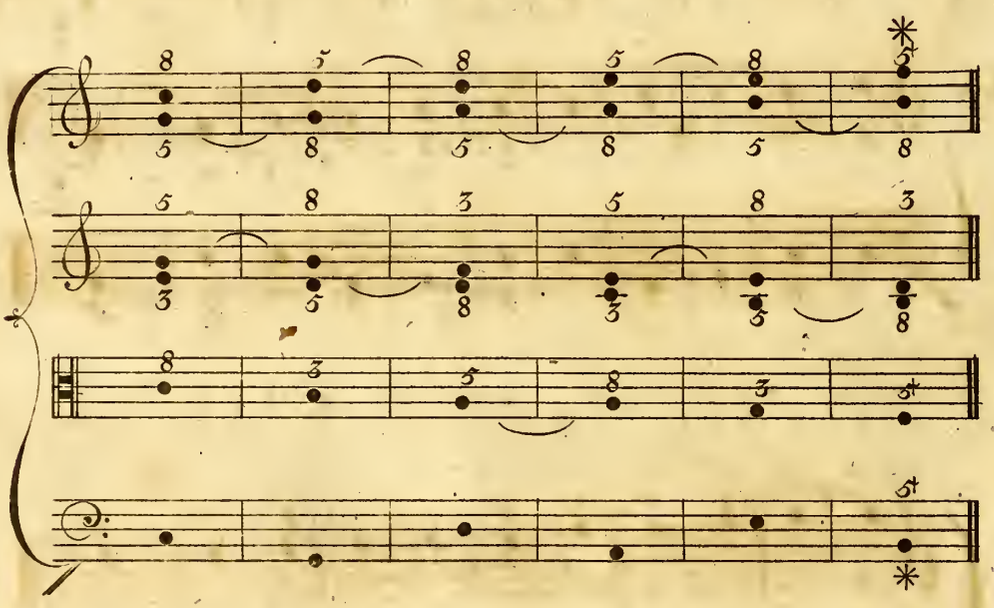

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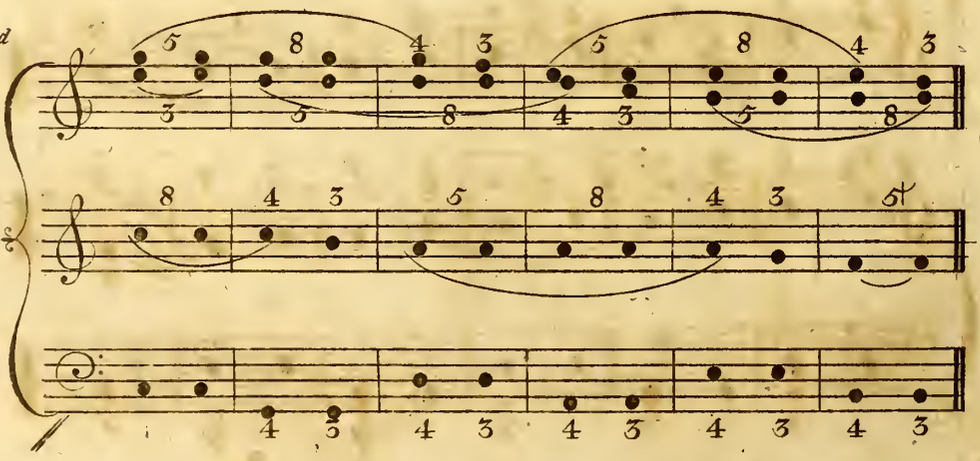
Can:22



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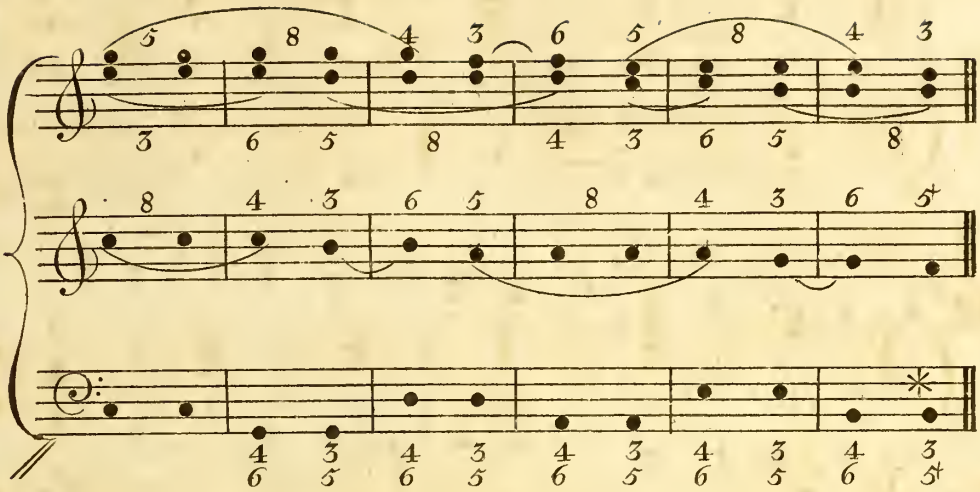

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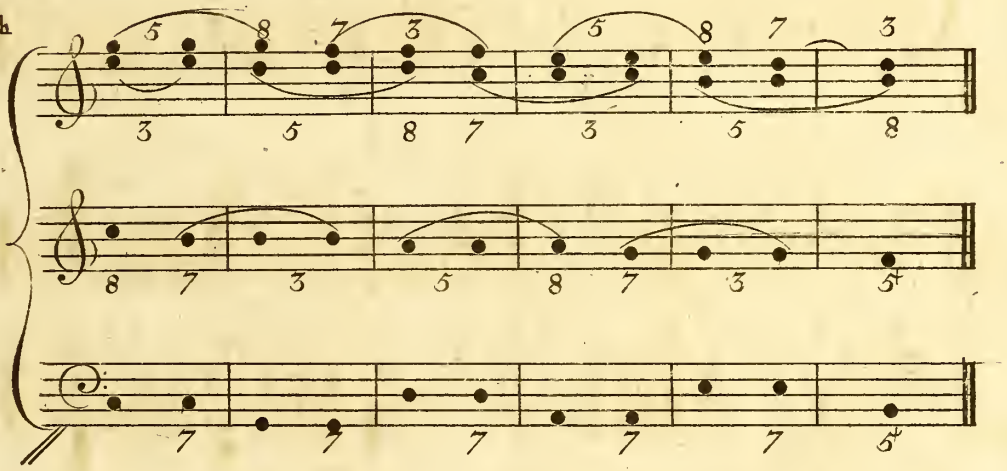

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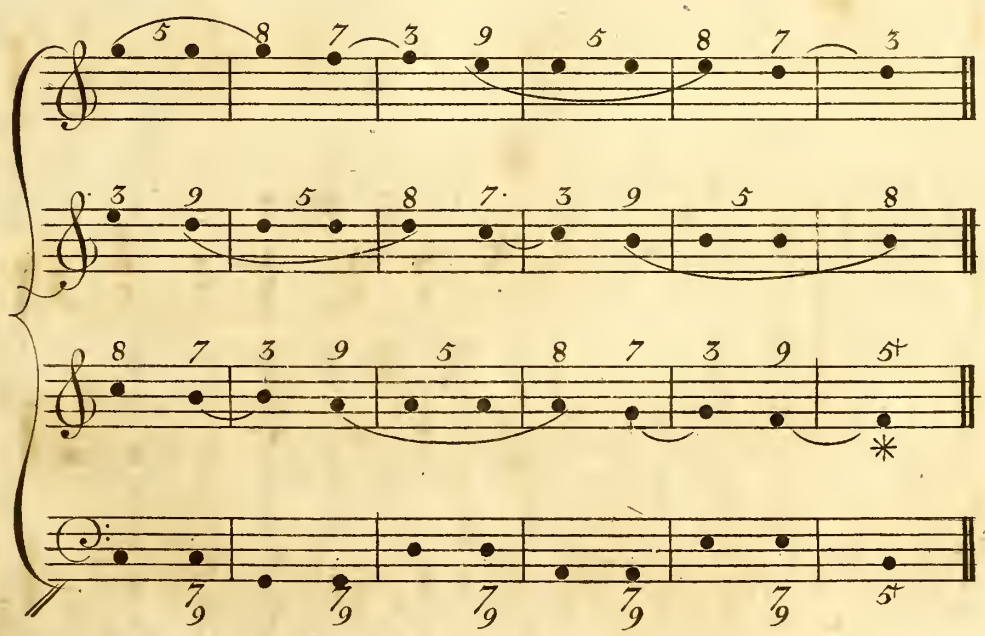

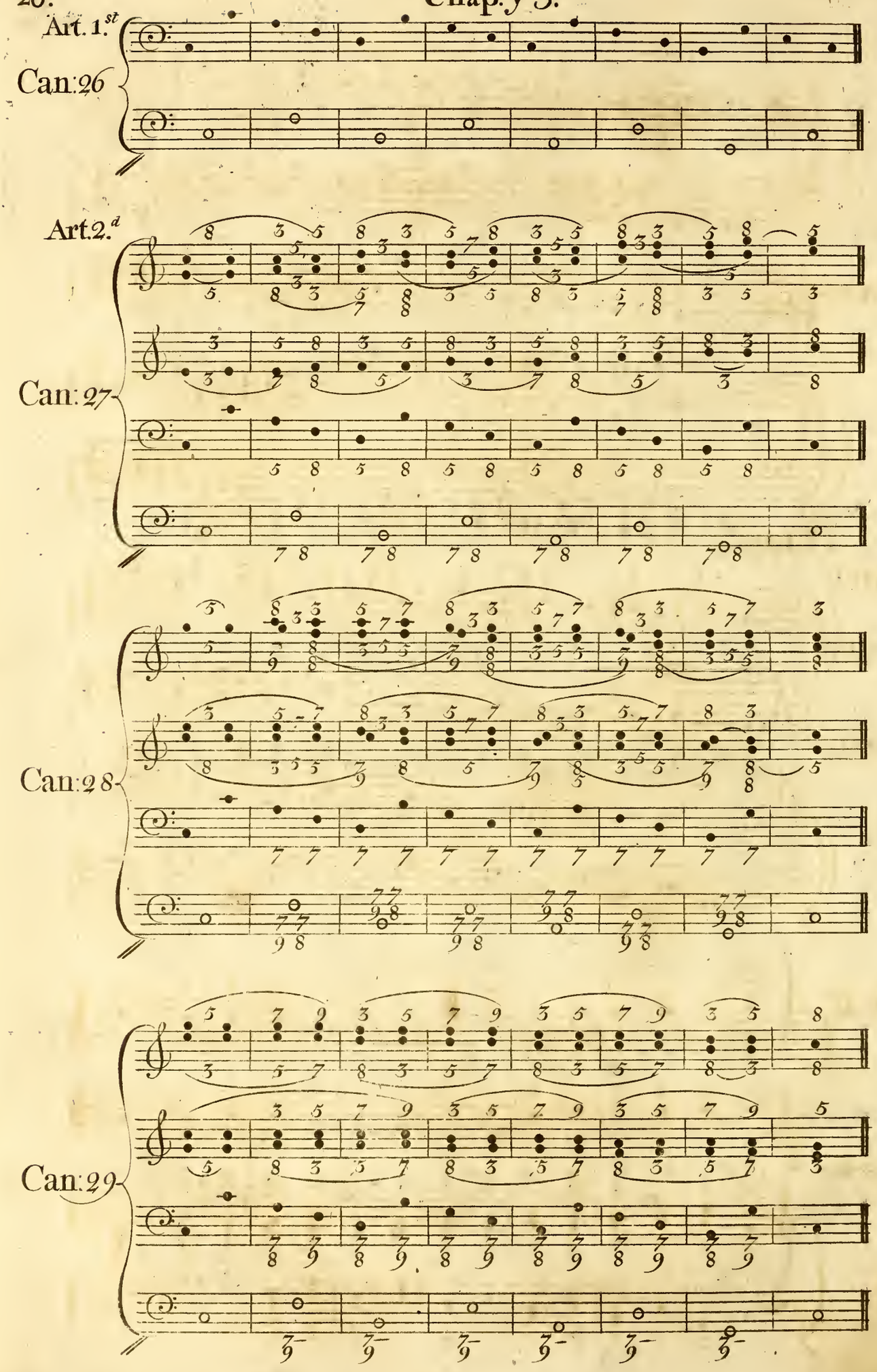
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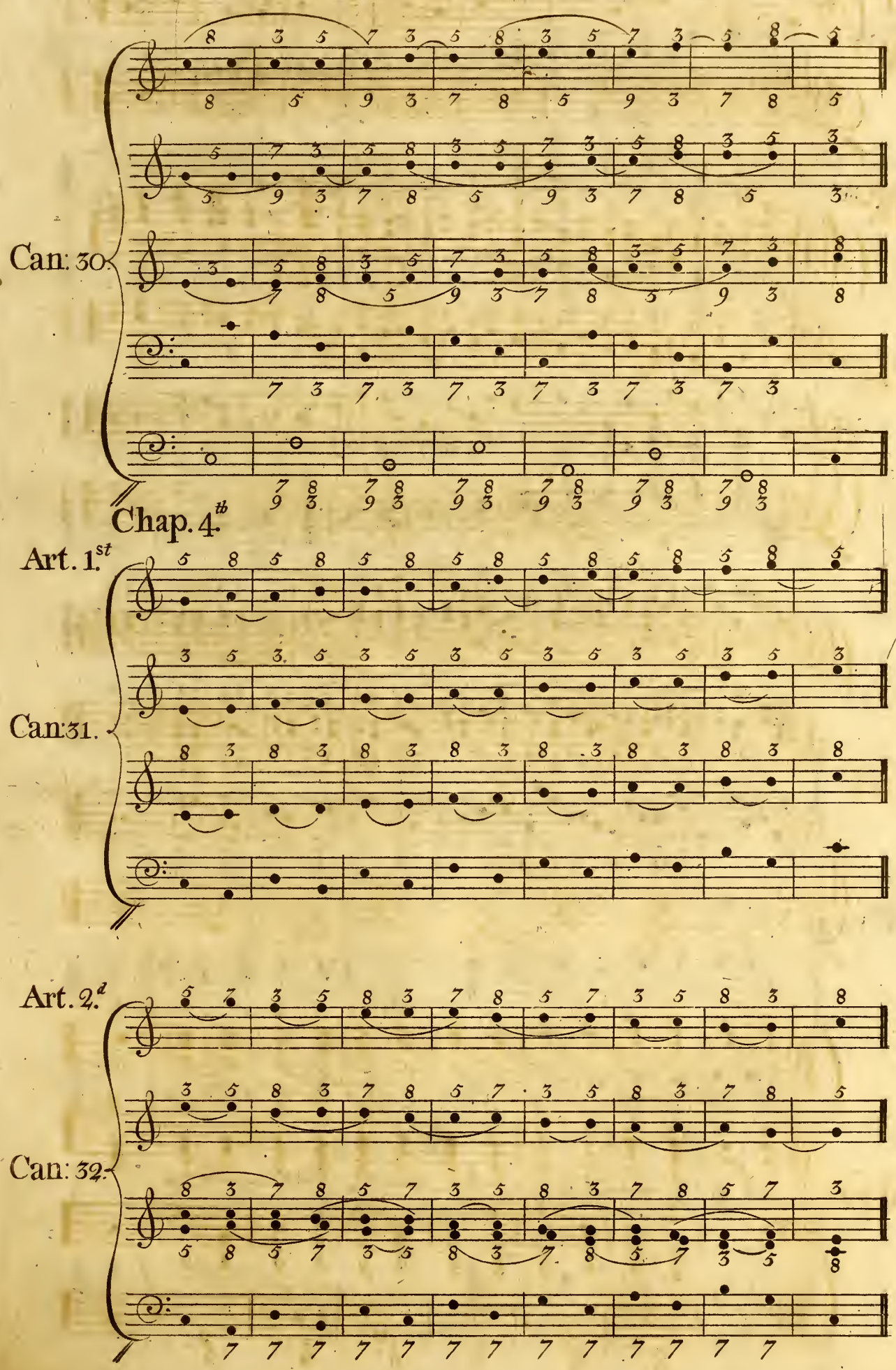

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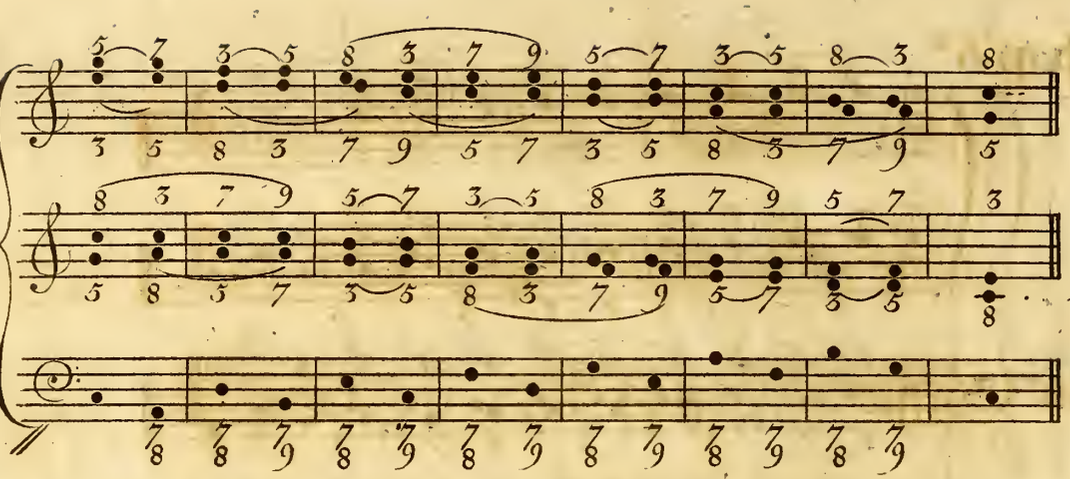

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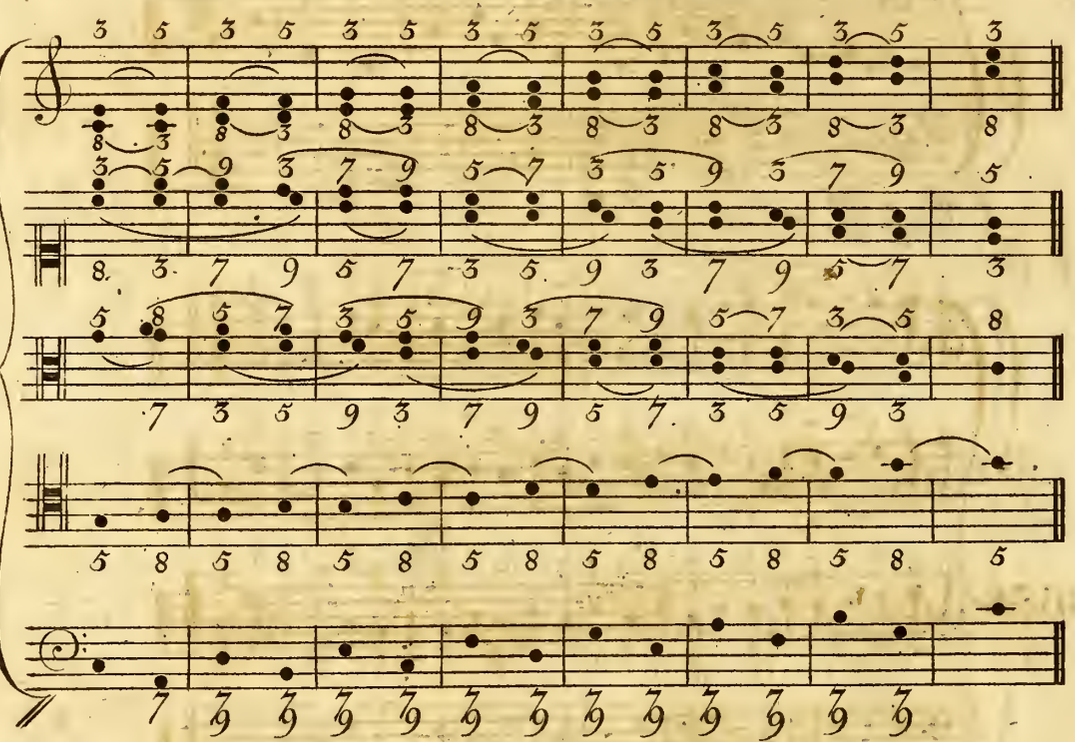

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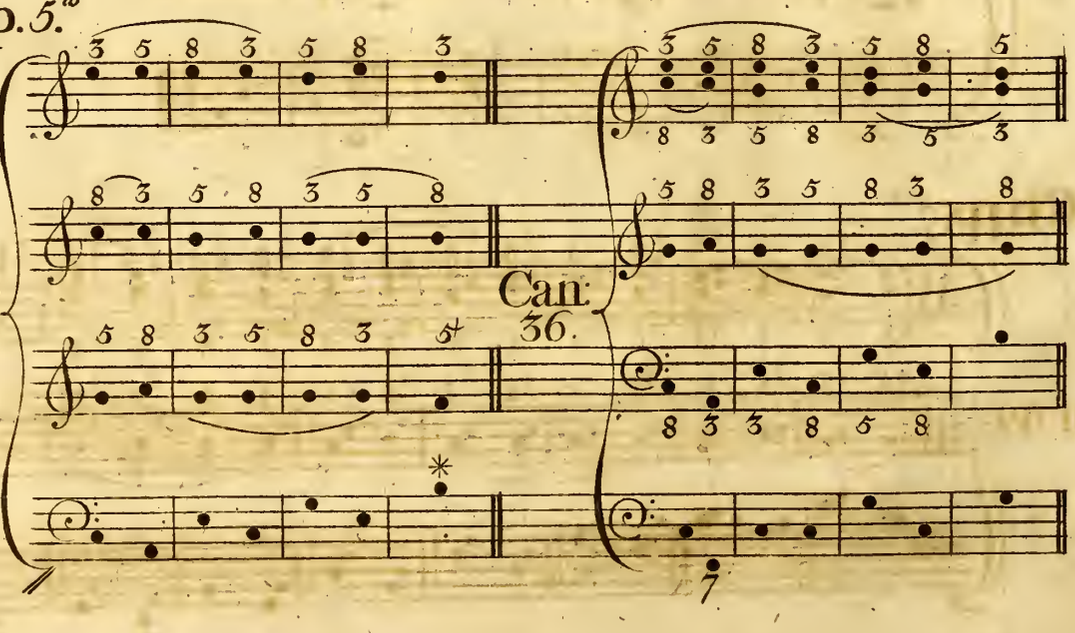

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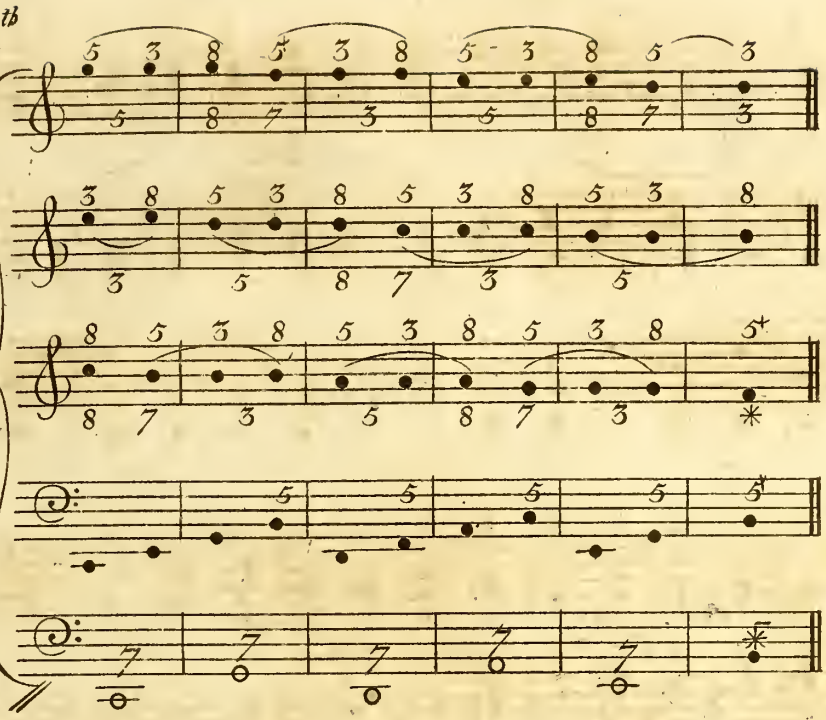

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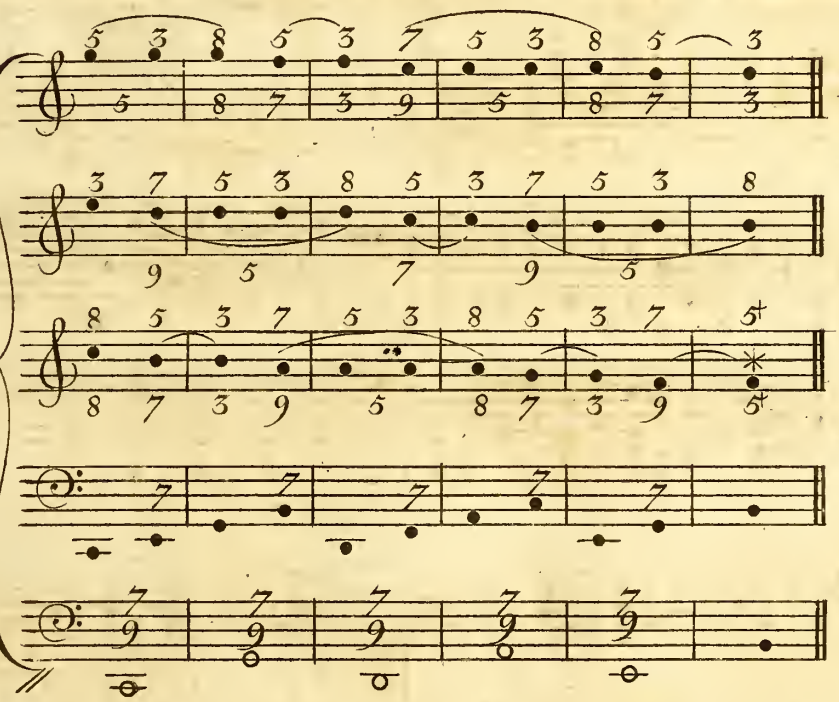

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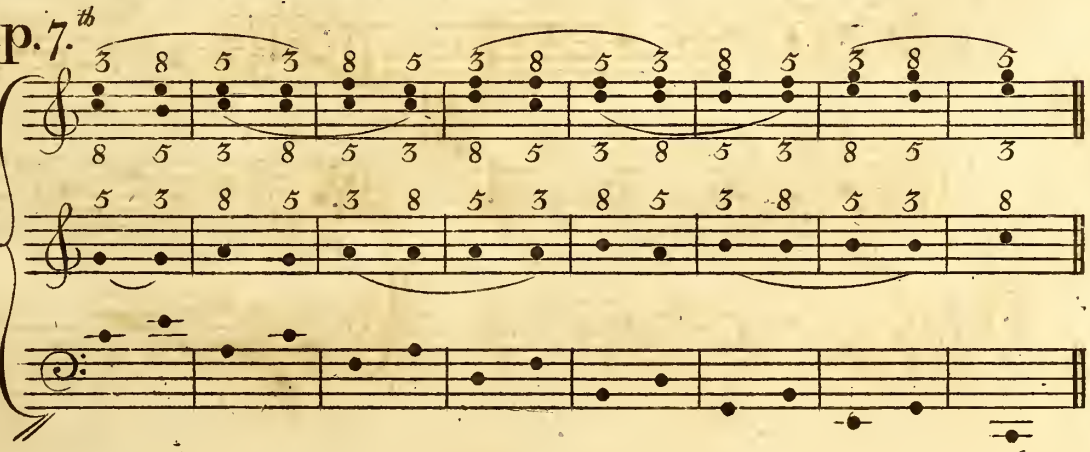

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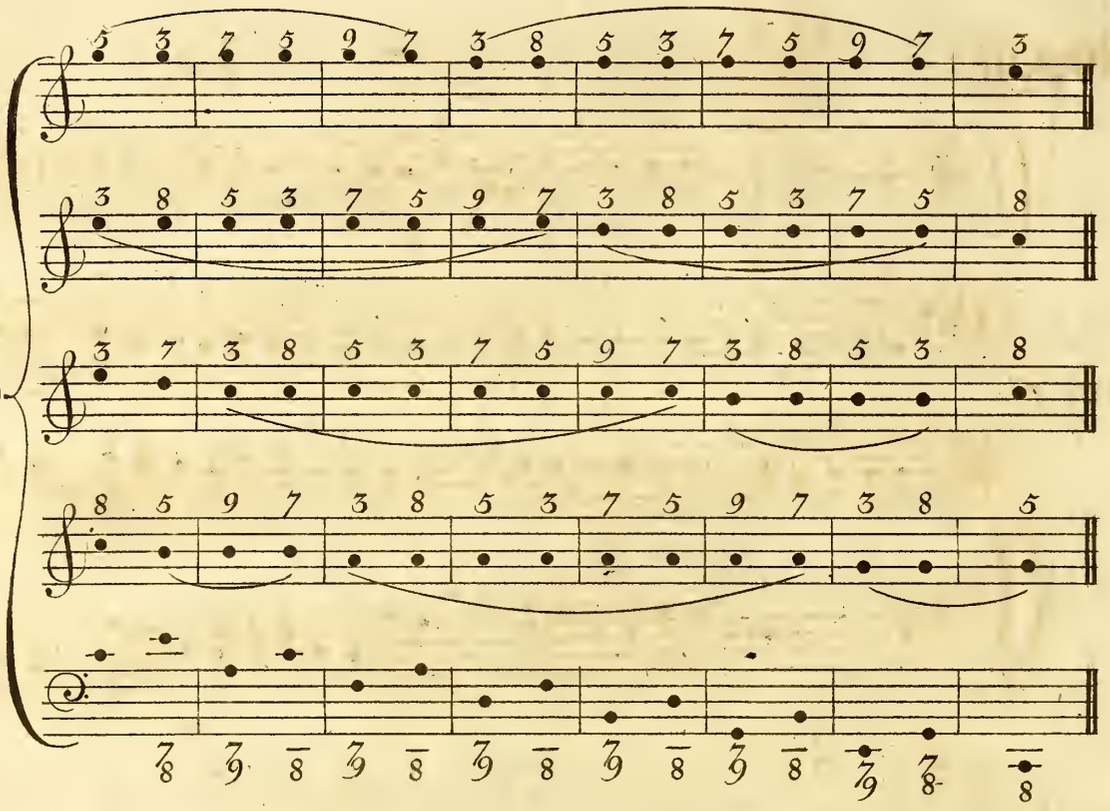

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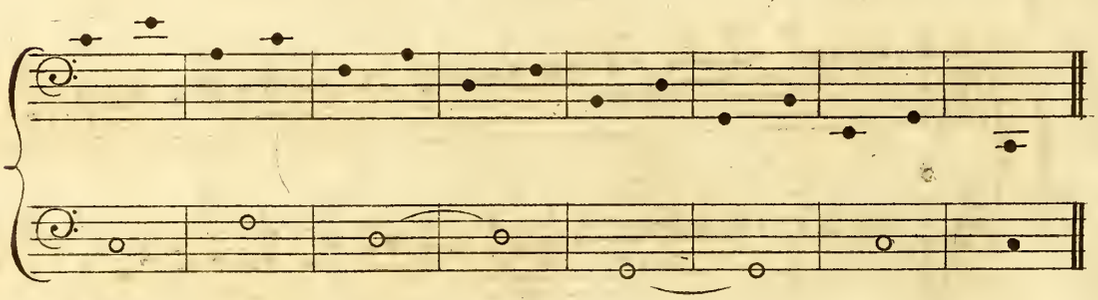

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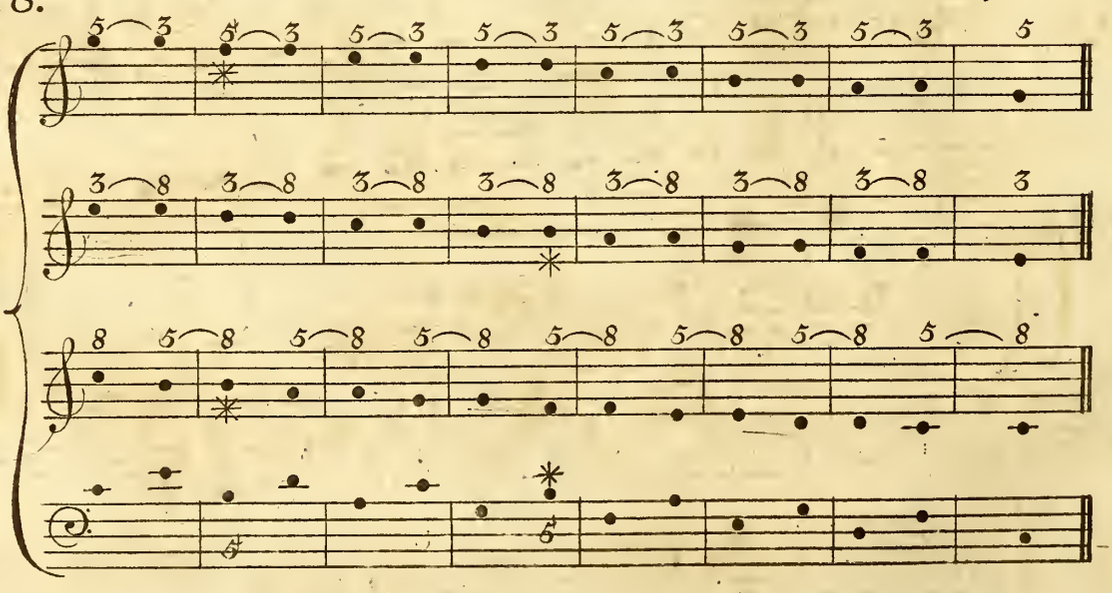

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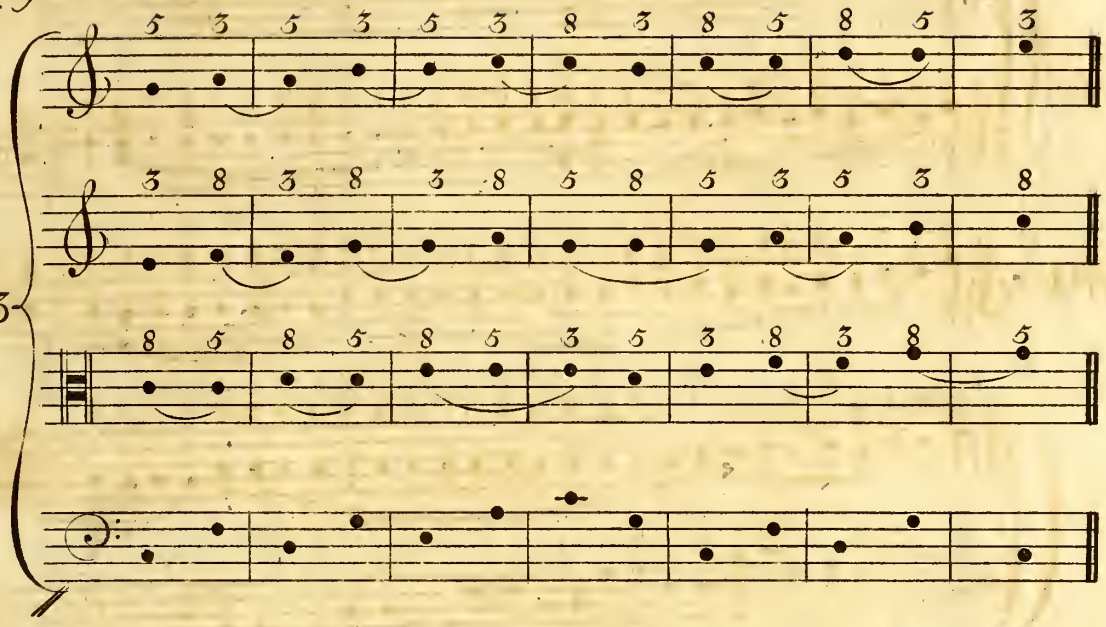

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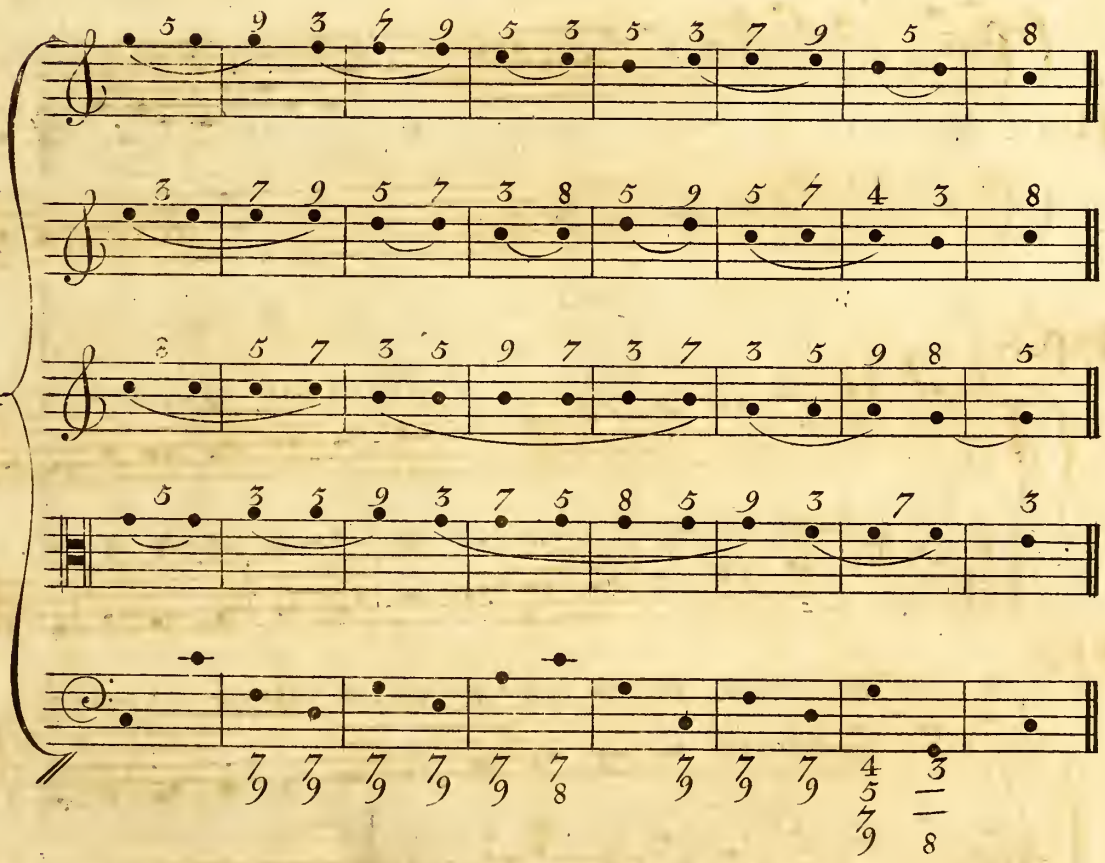

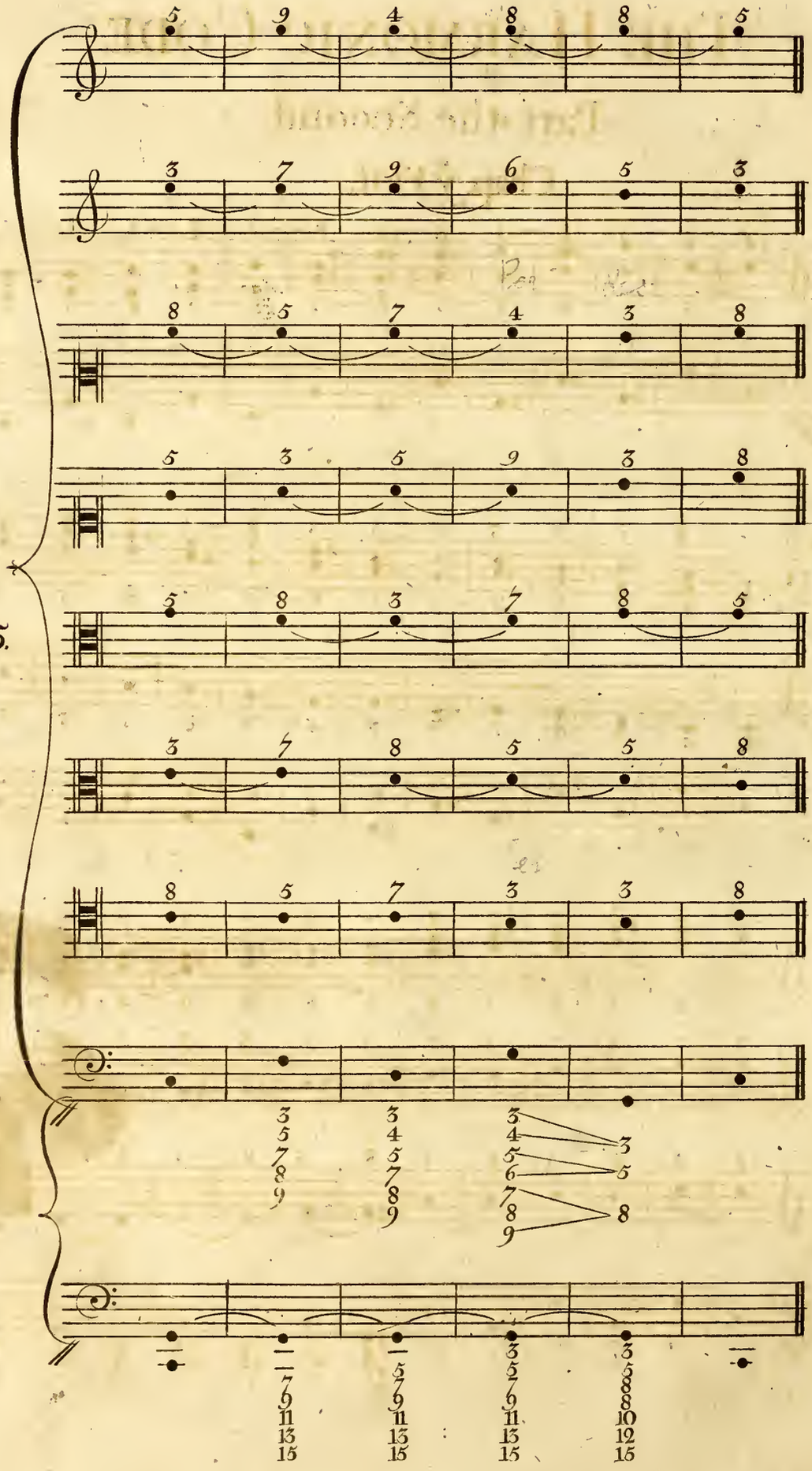
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The Harmonic Code

Part the Second

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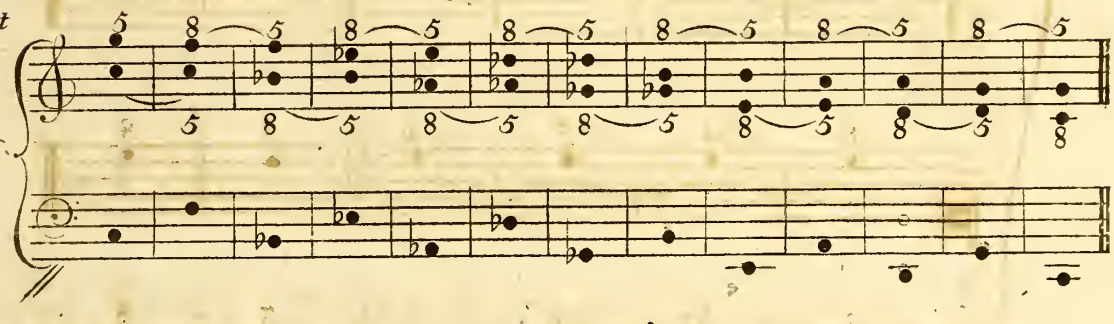

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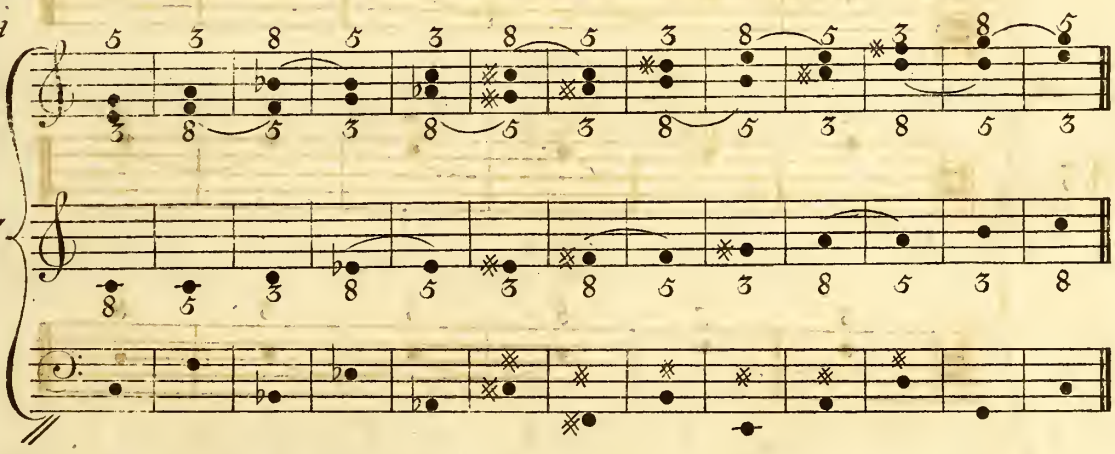

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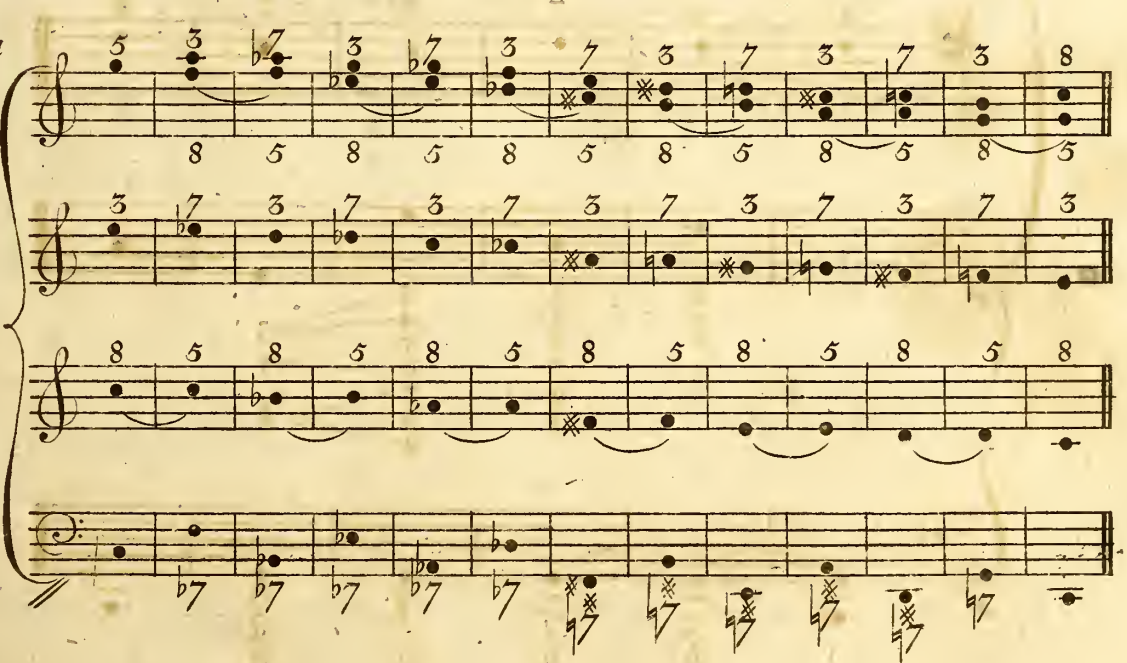

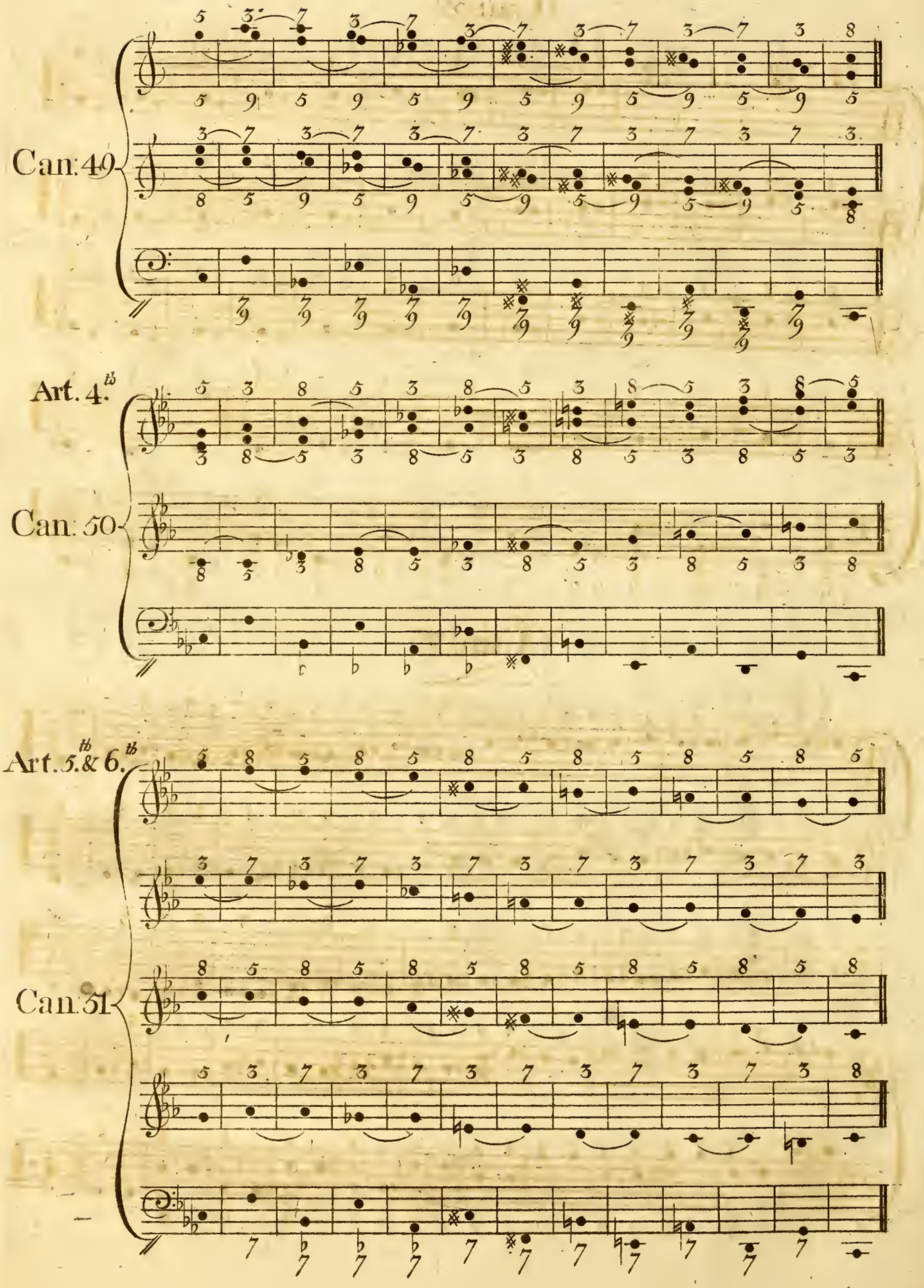
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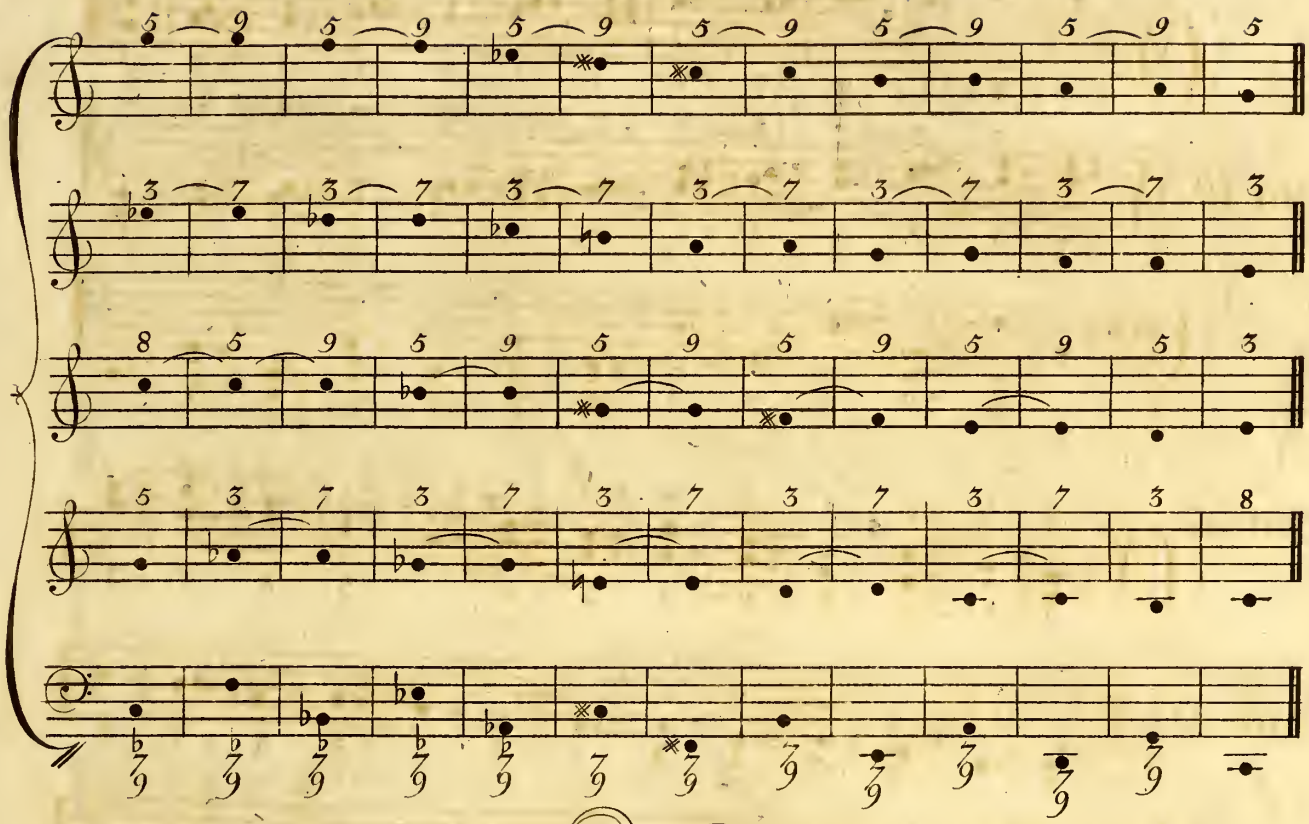

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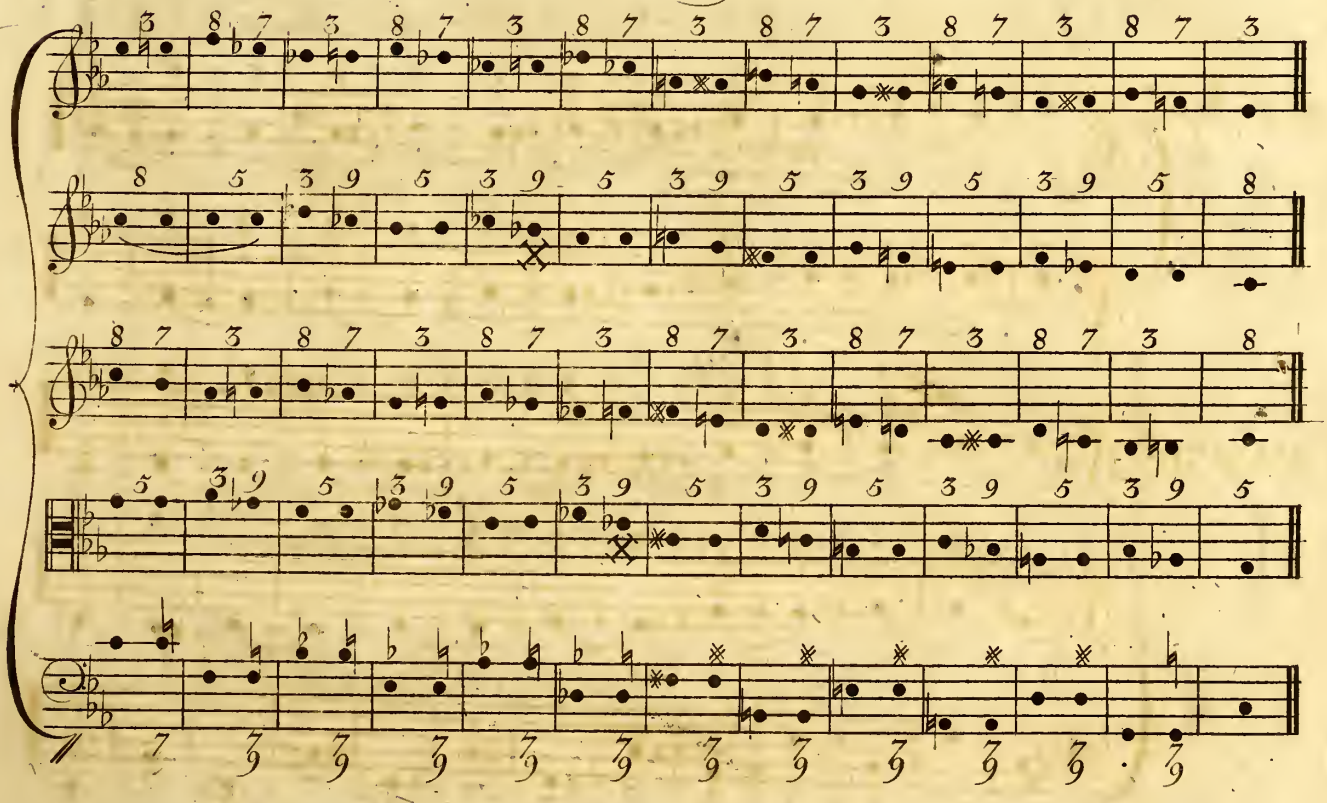

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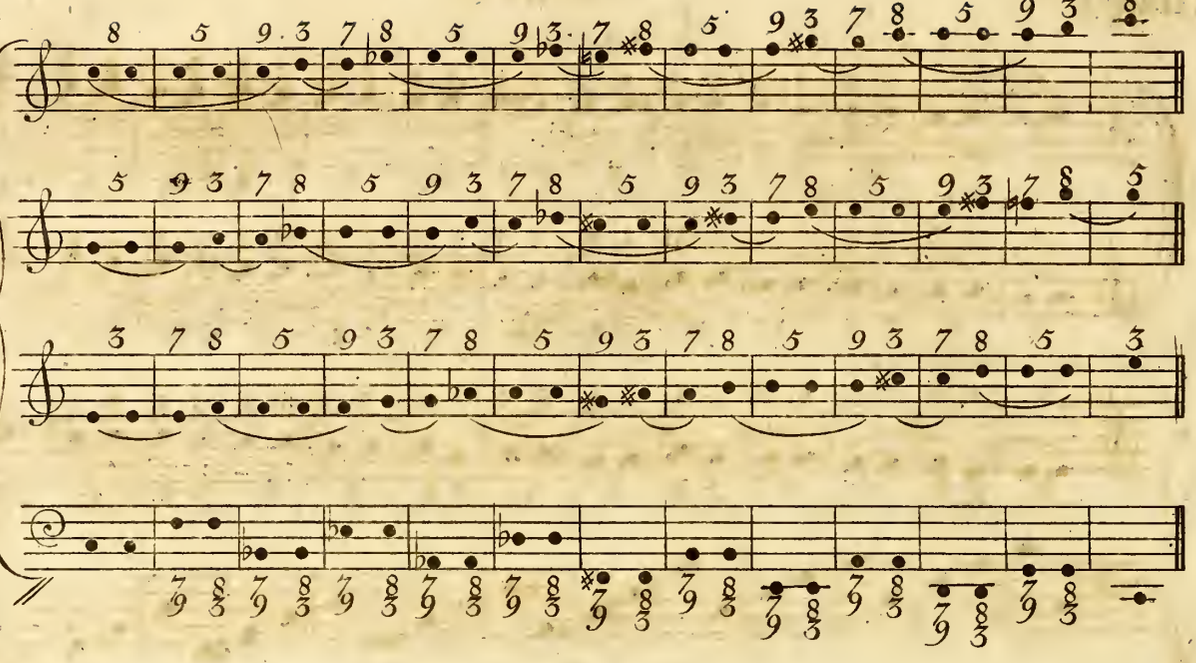

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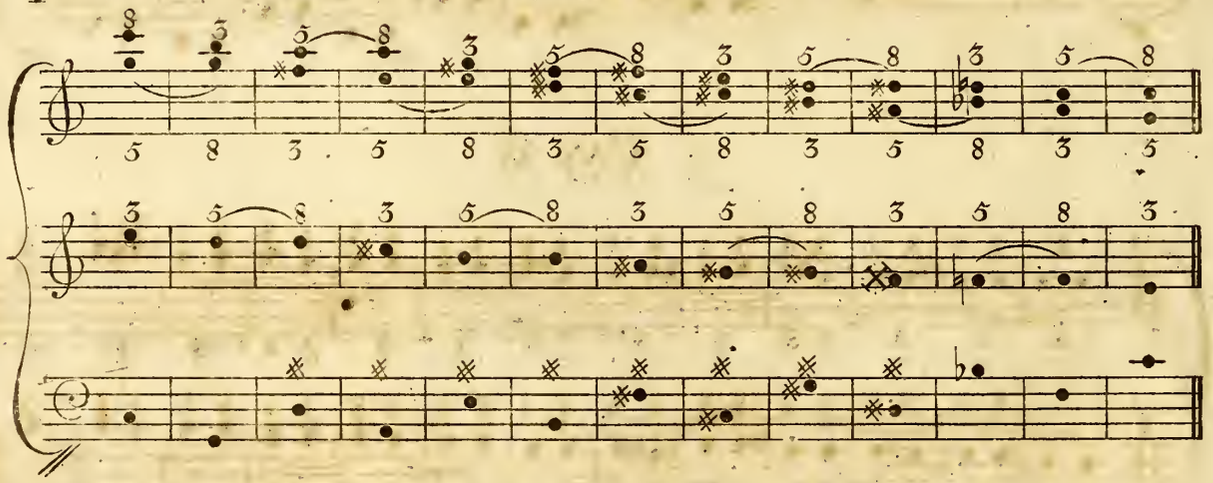

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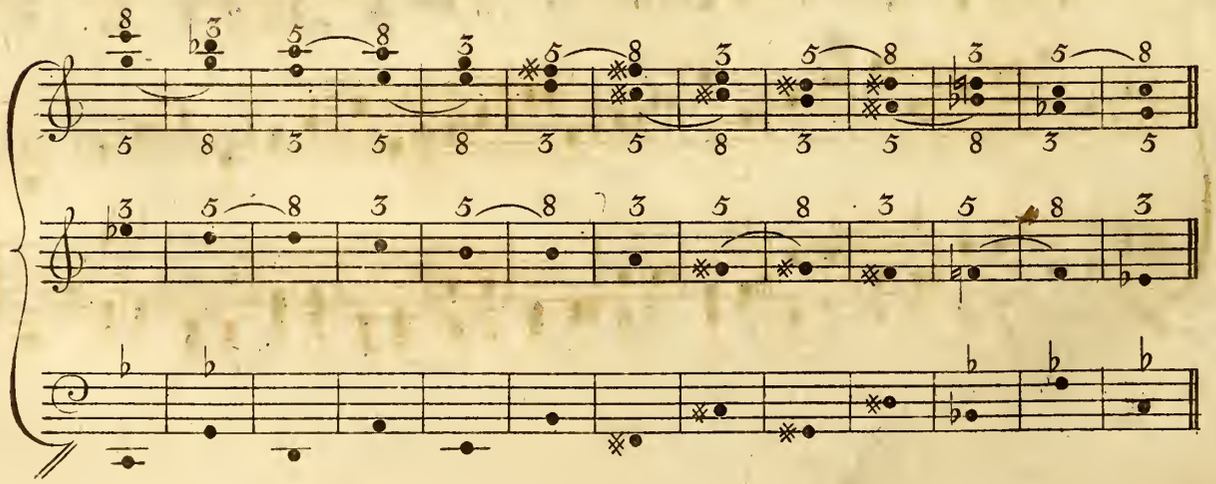

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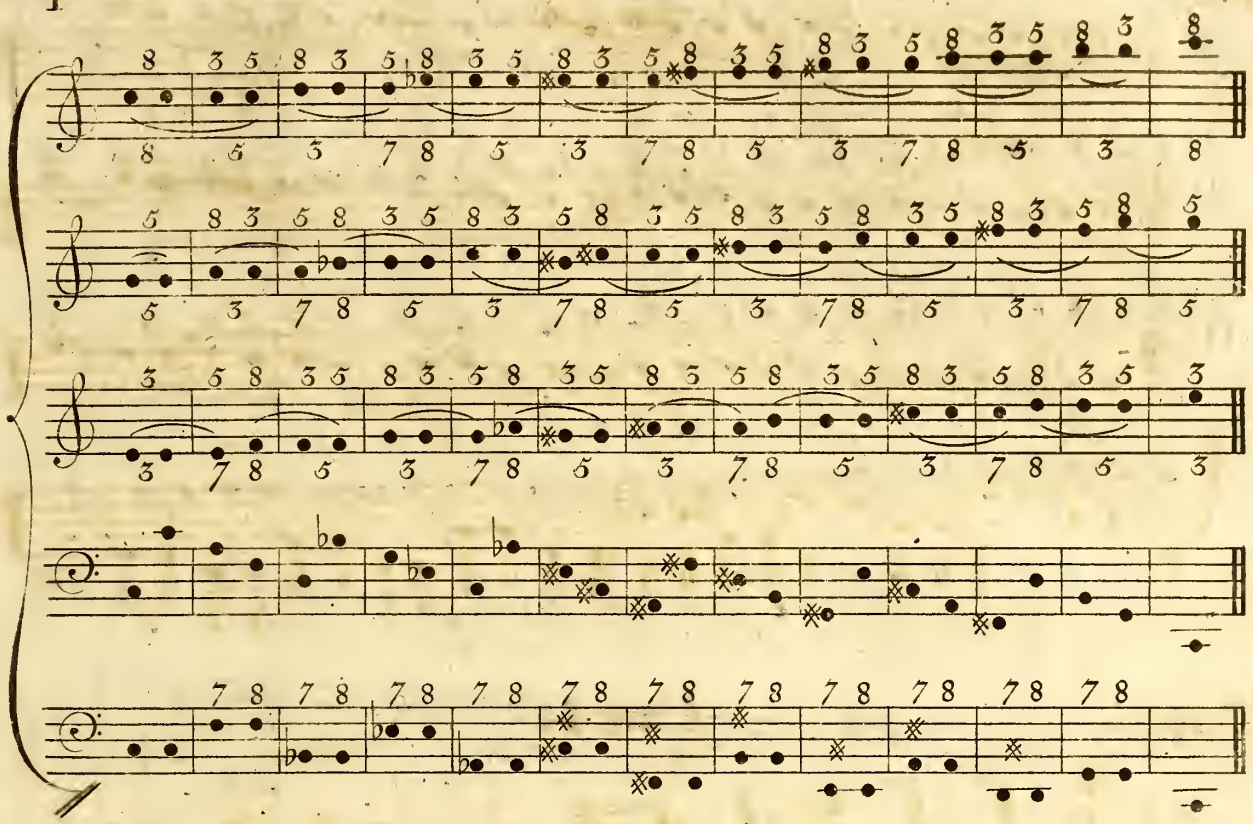

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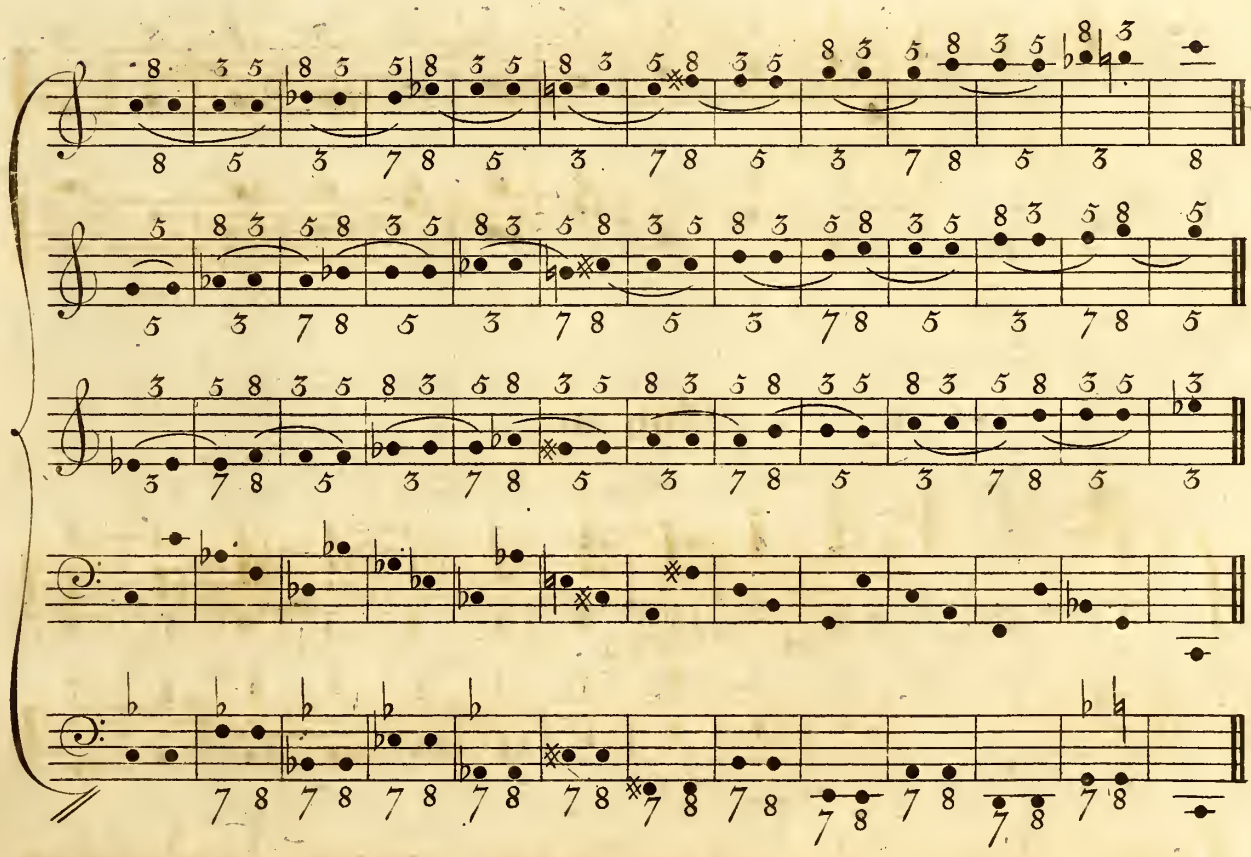

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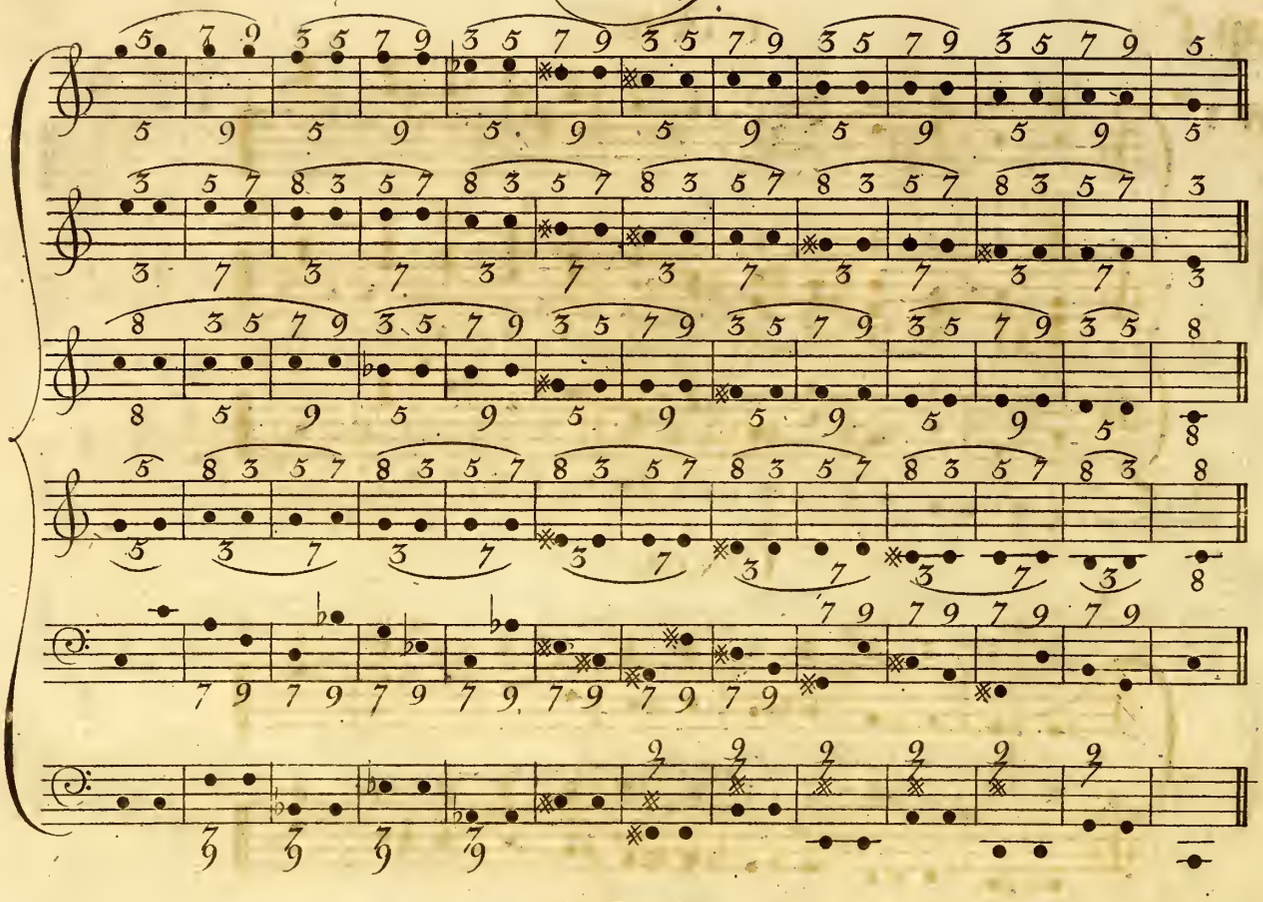
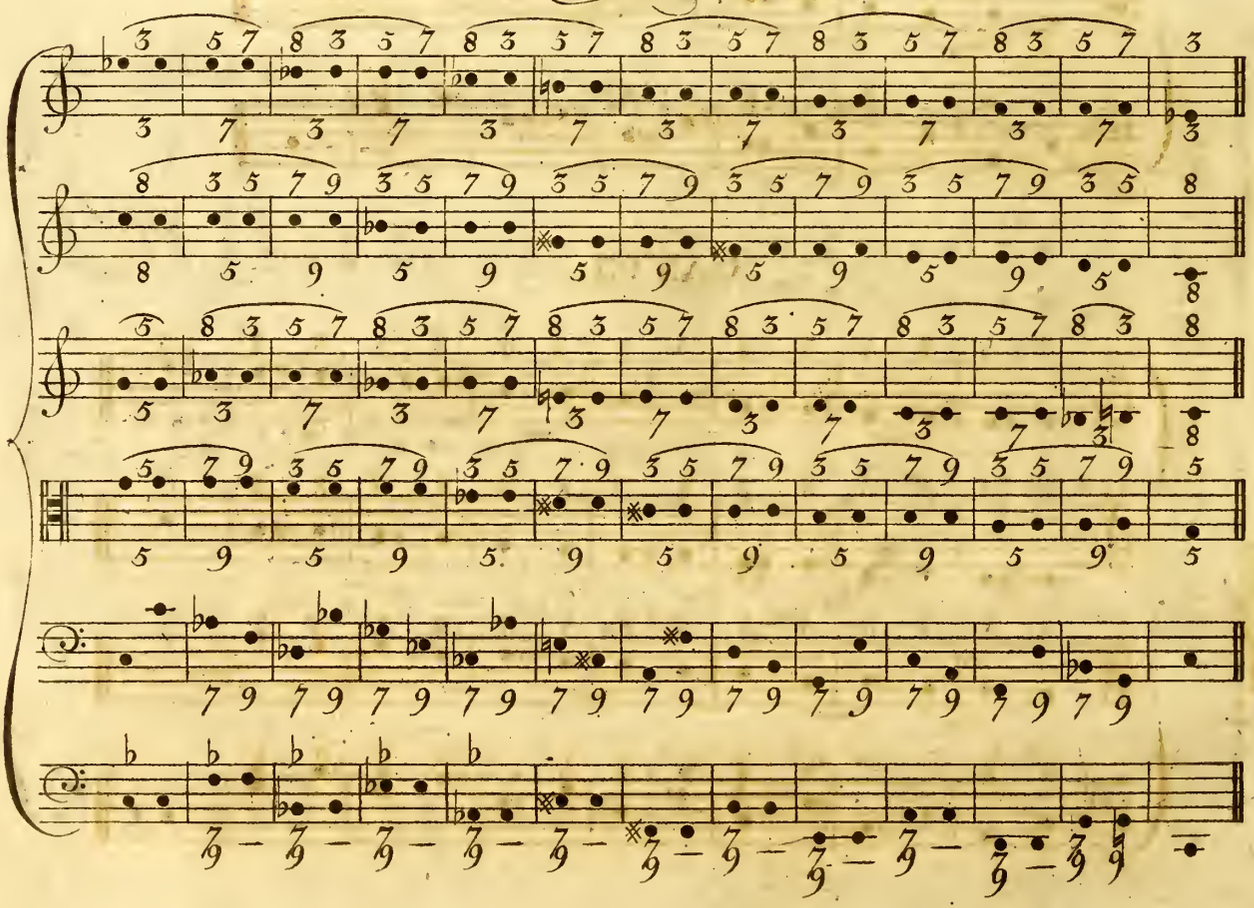


CAN. 60



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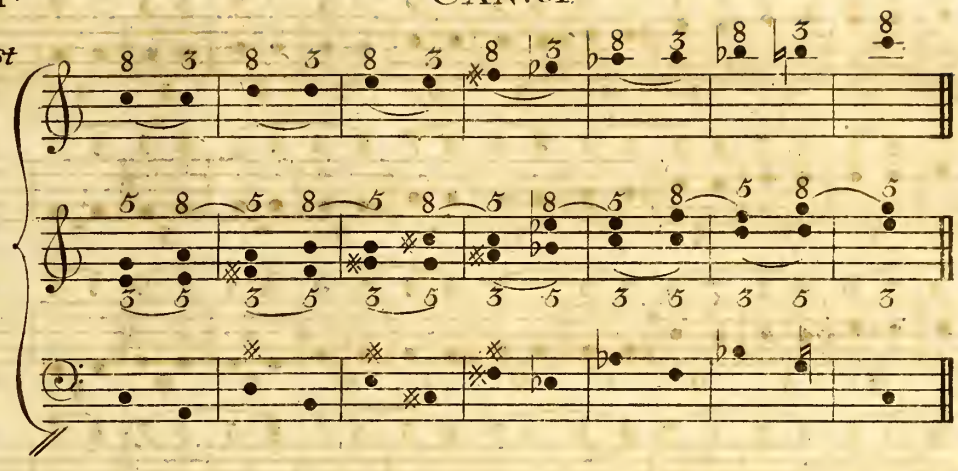
CAN: 61.



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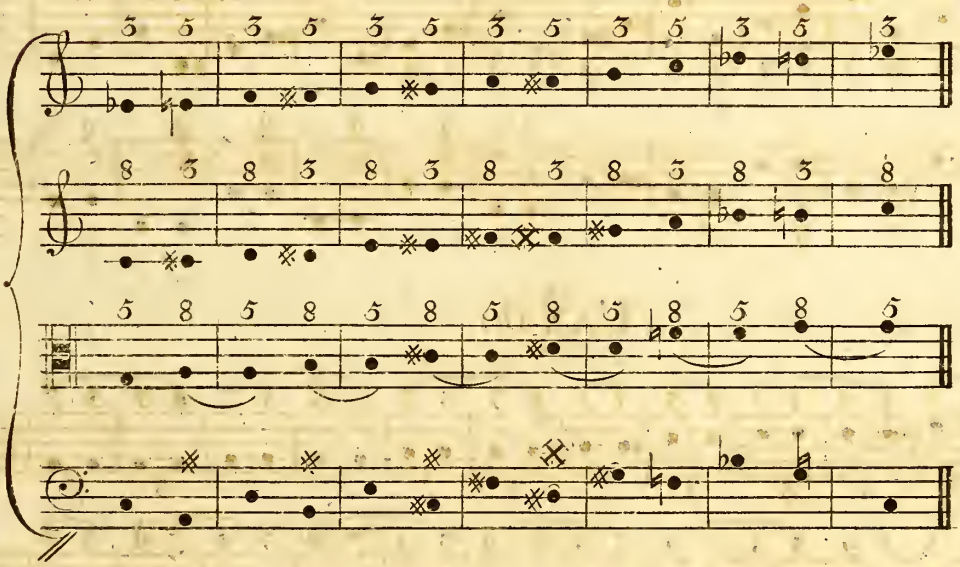

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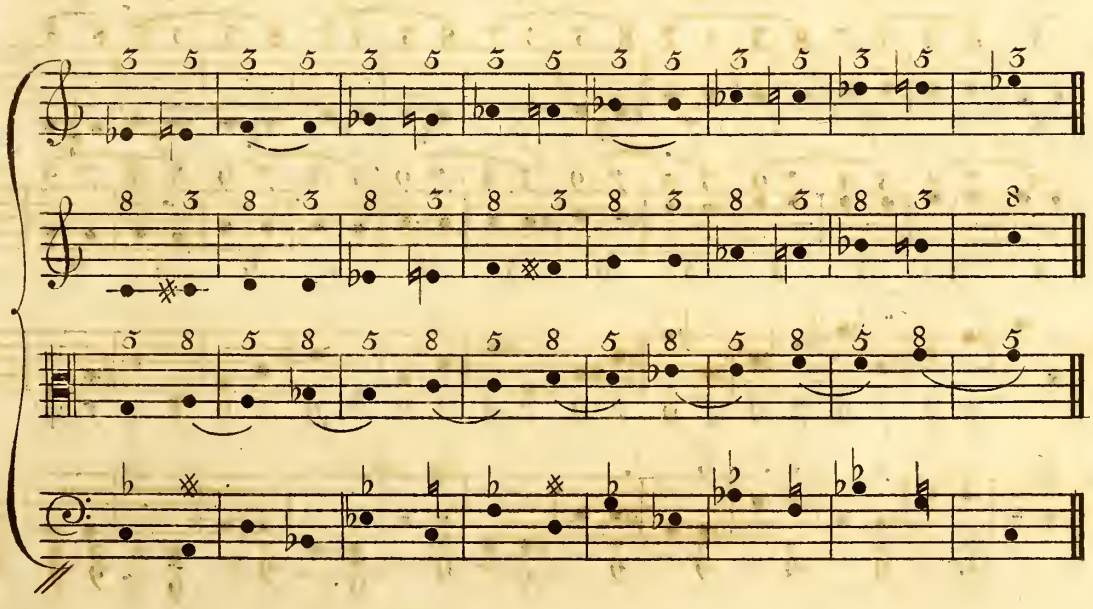

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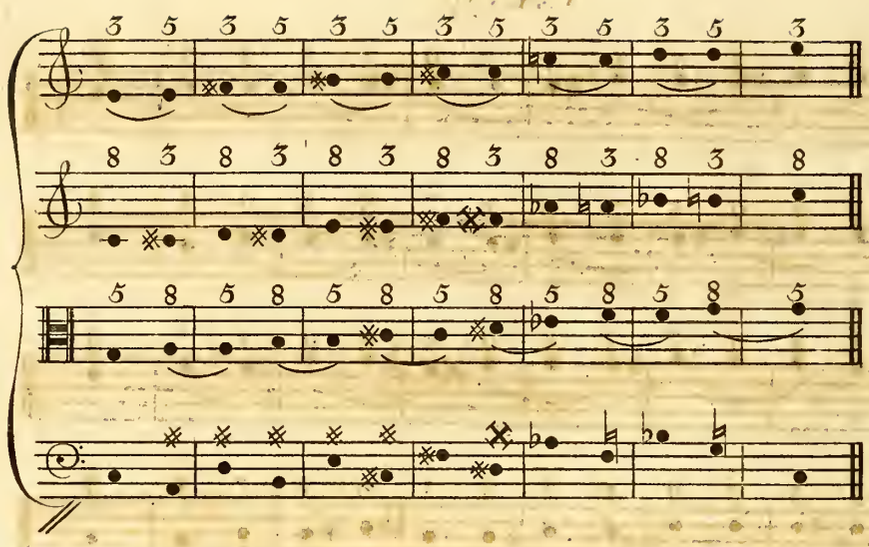
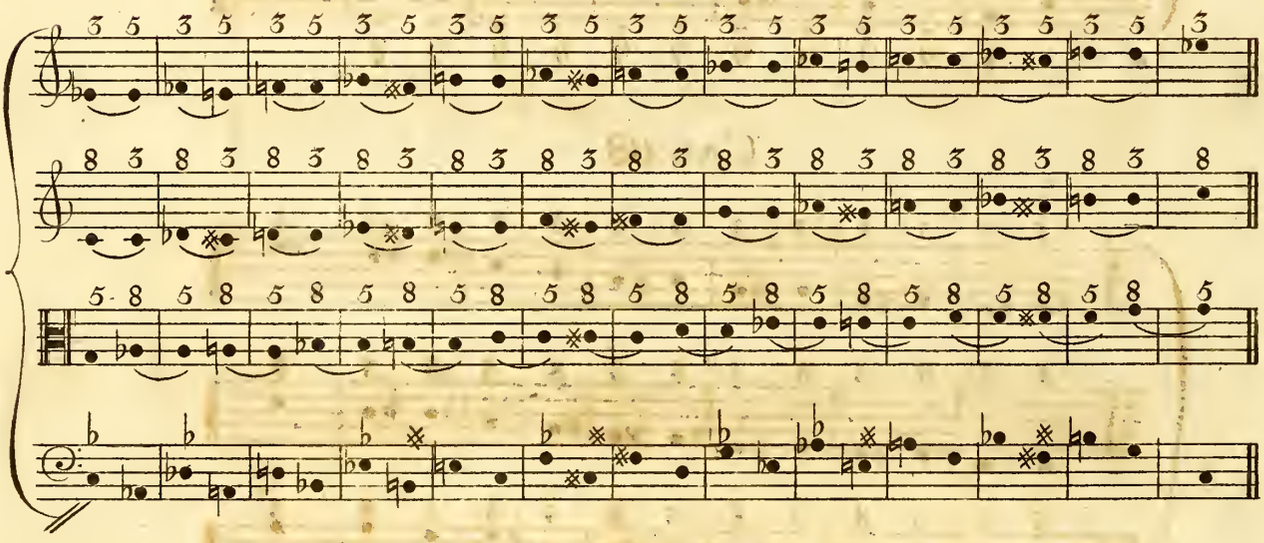


CAN:65



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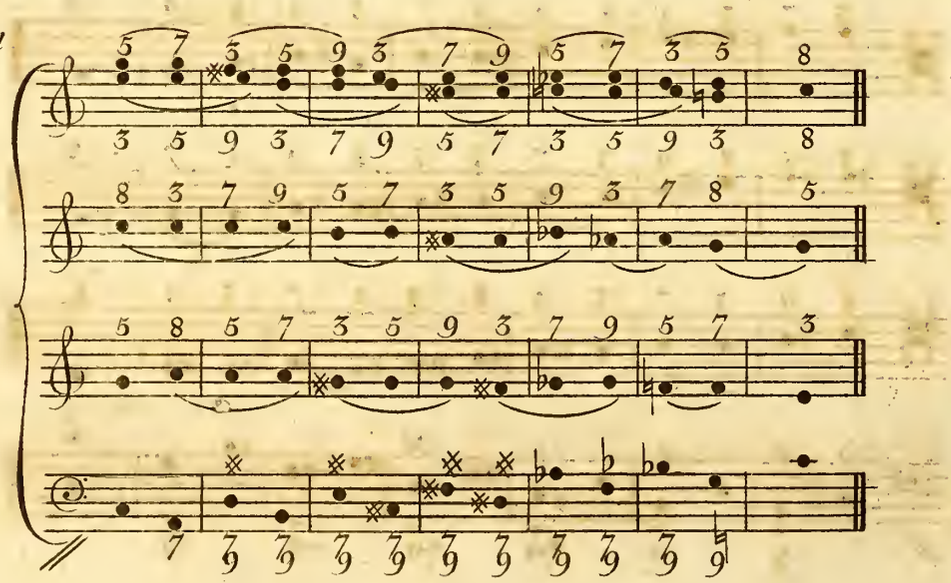

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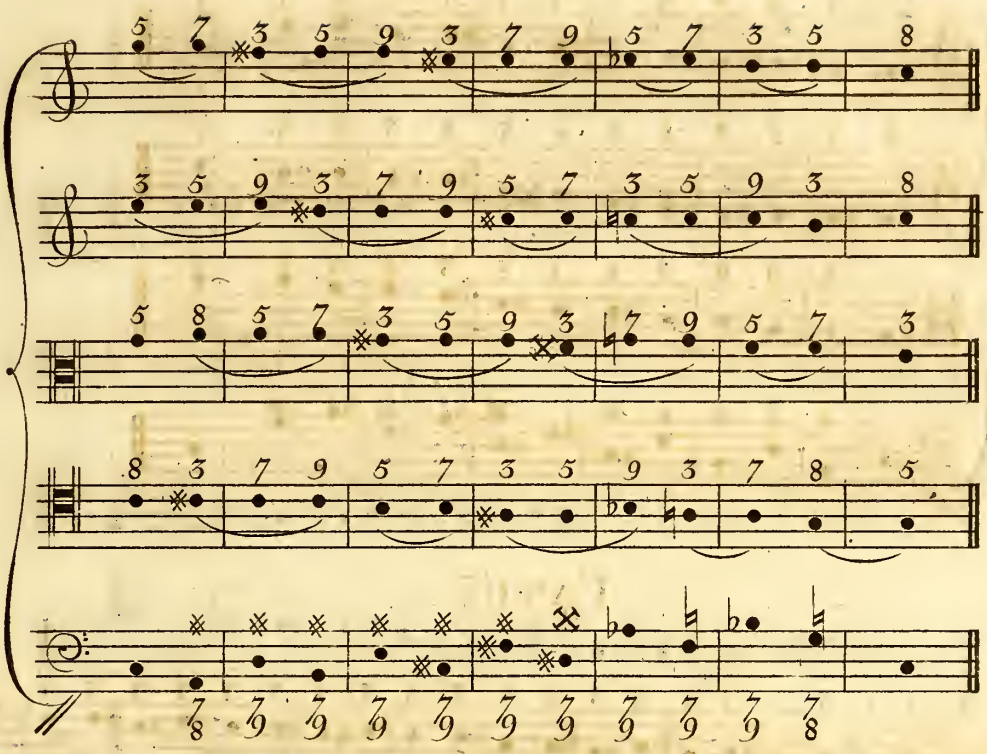

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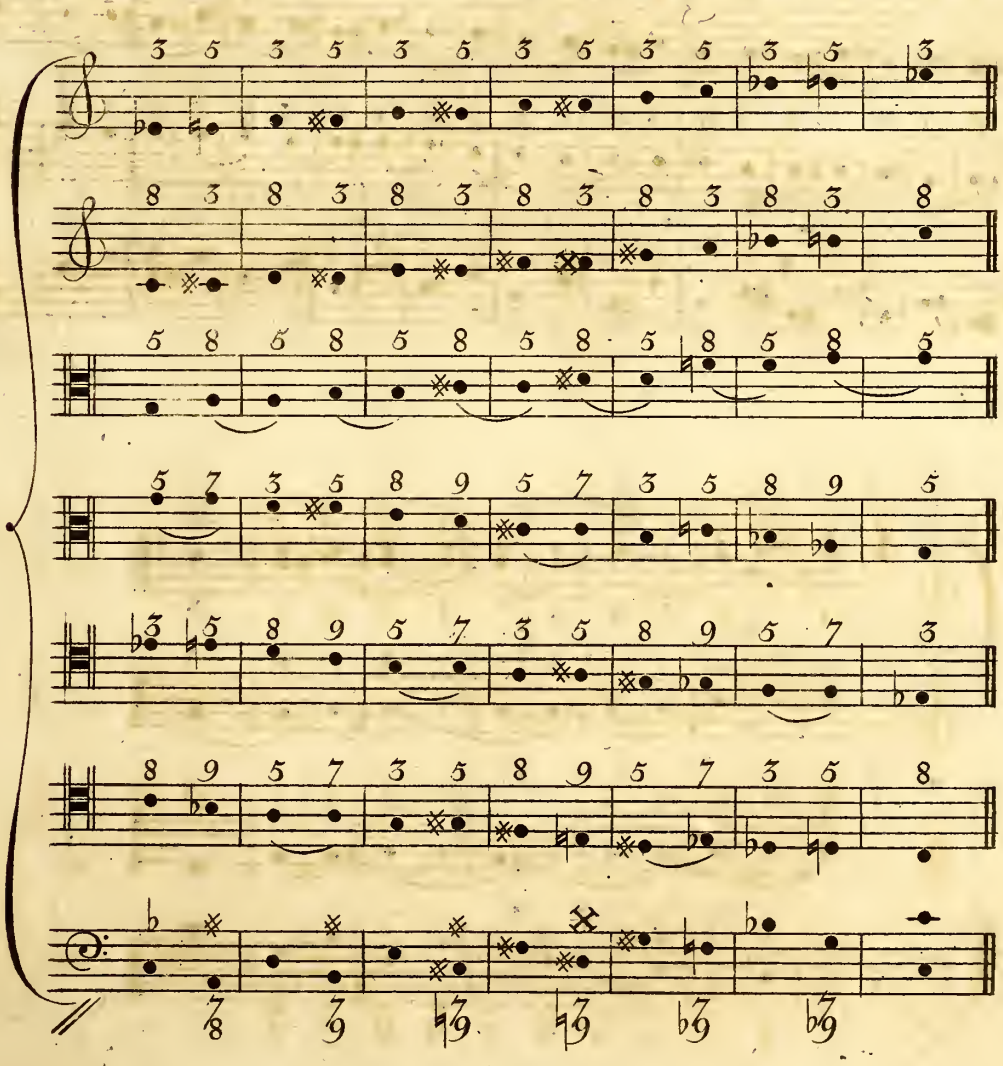

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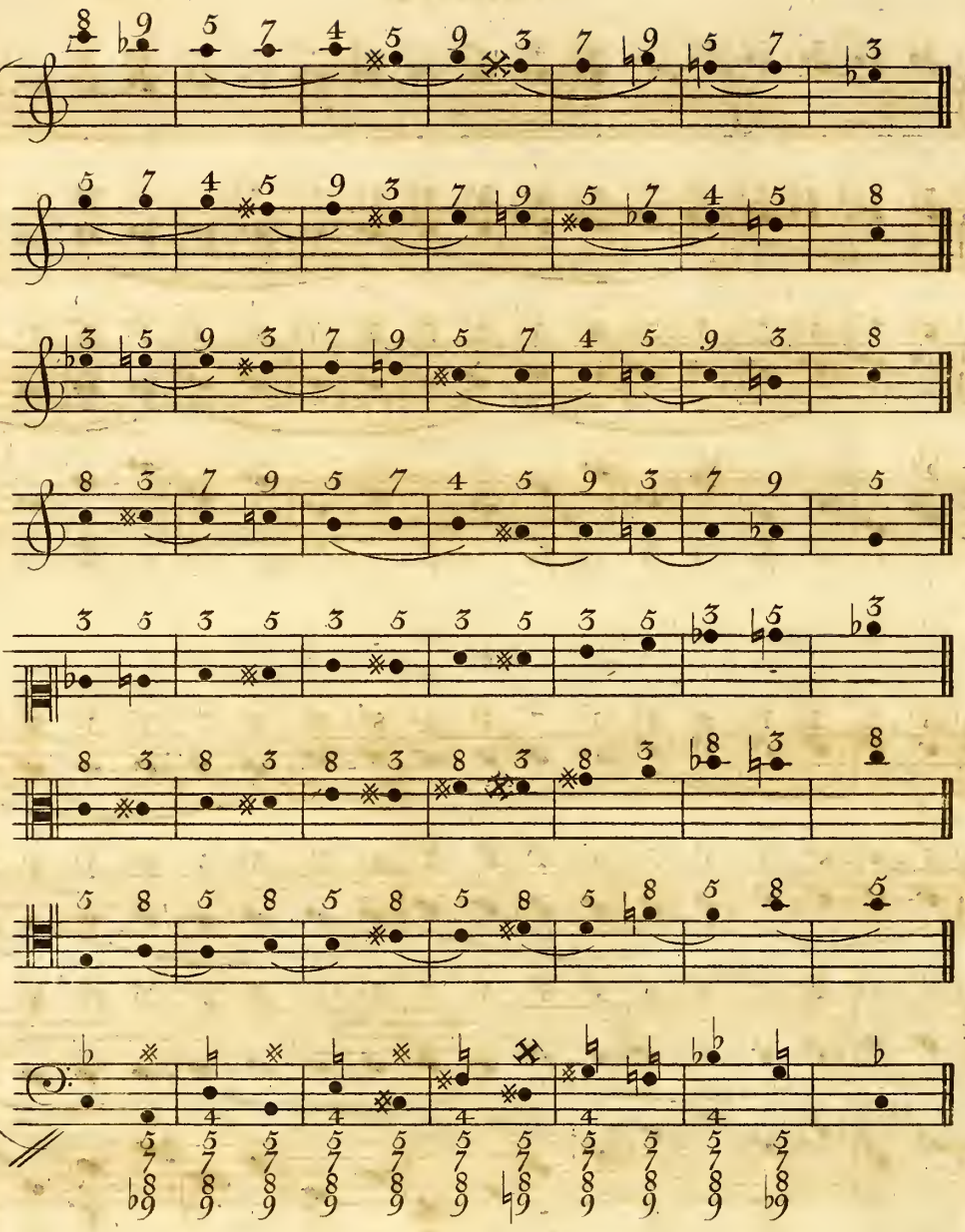

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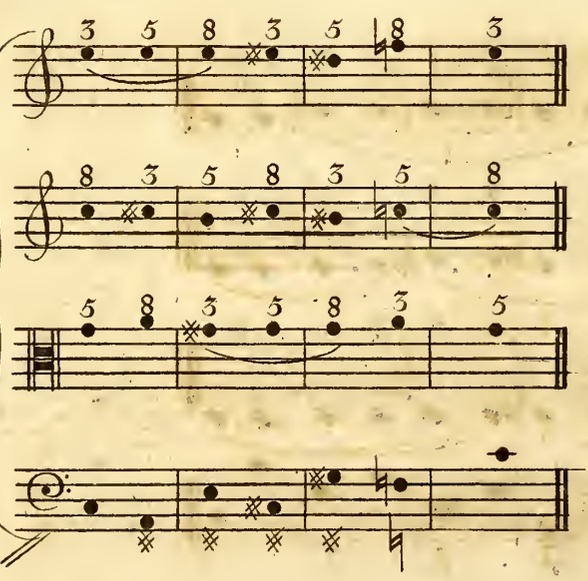

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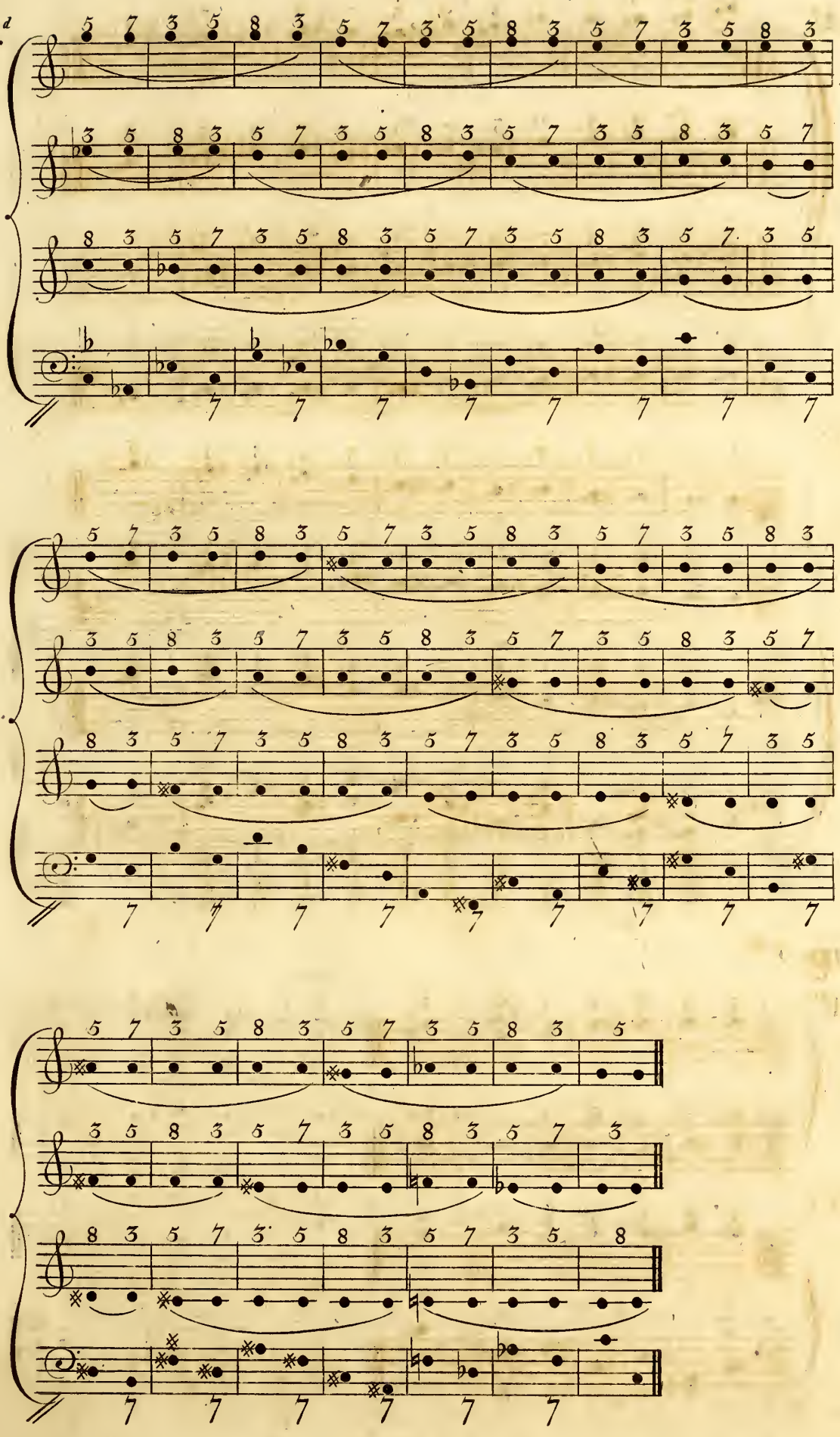

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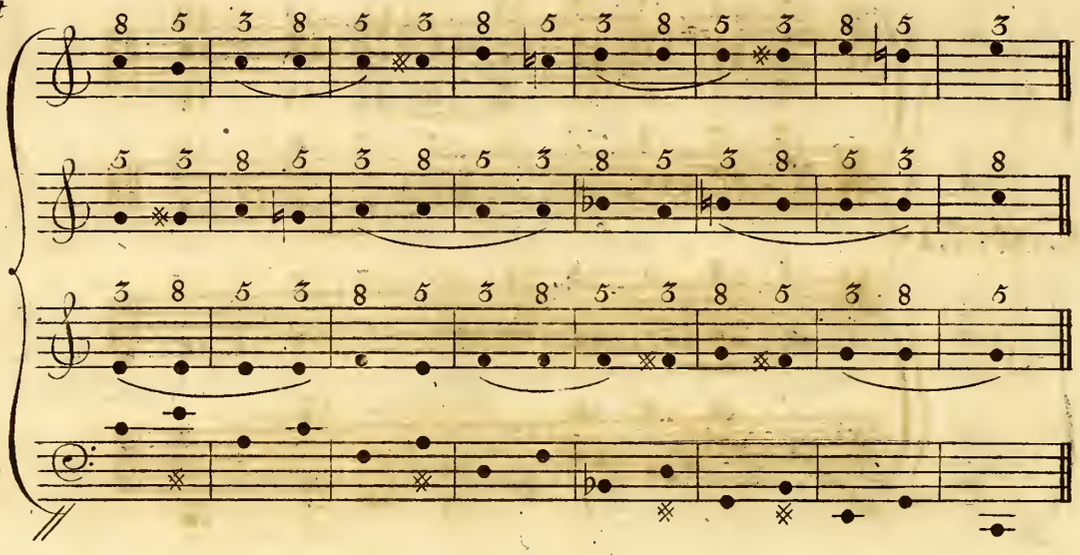
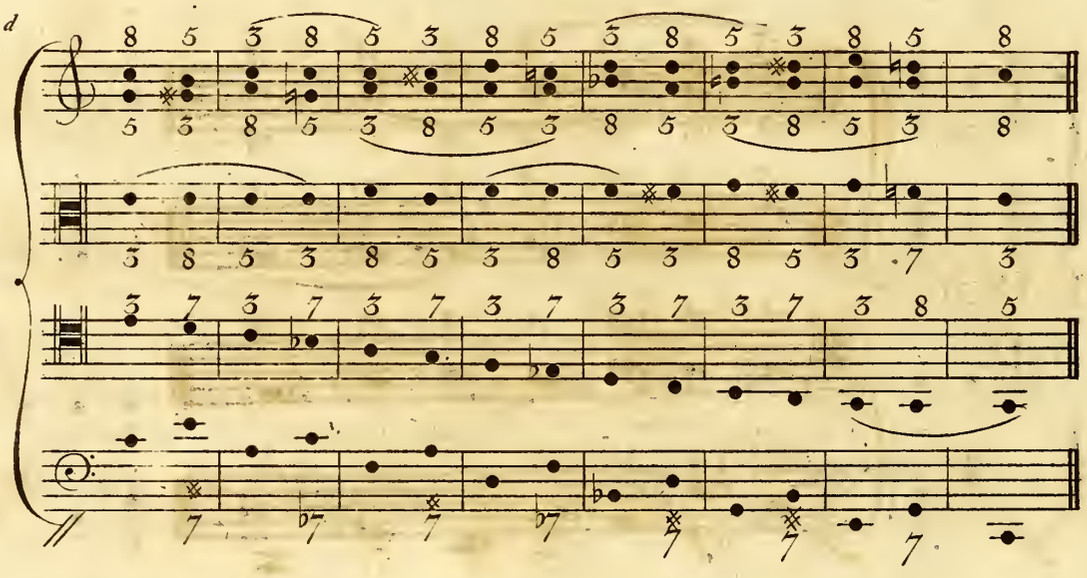
Art. 1.st

CAN: 72



Art. 2.d

CAN: 73



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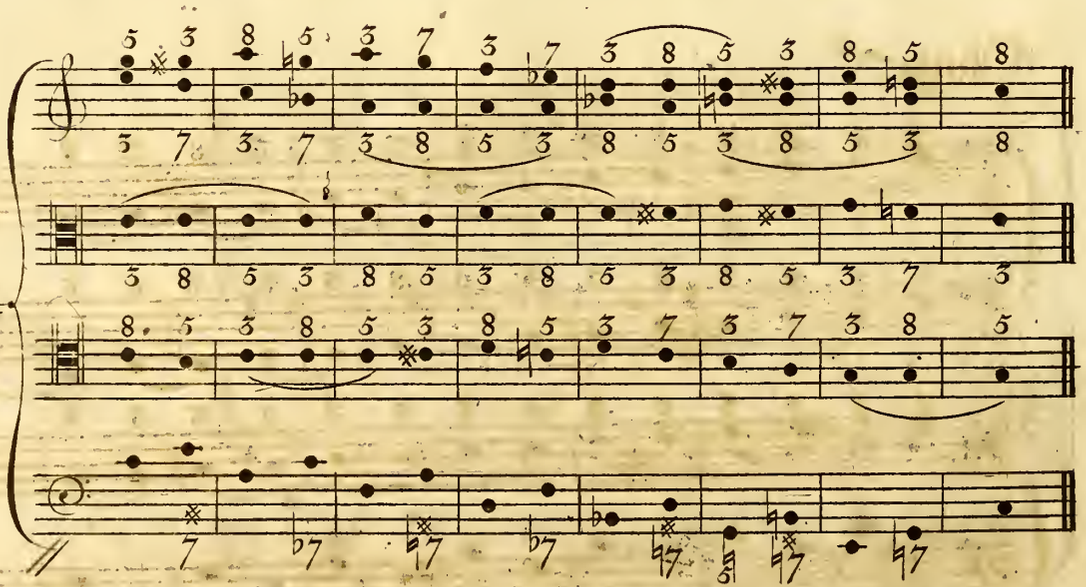

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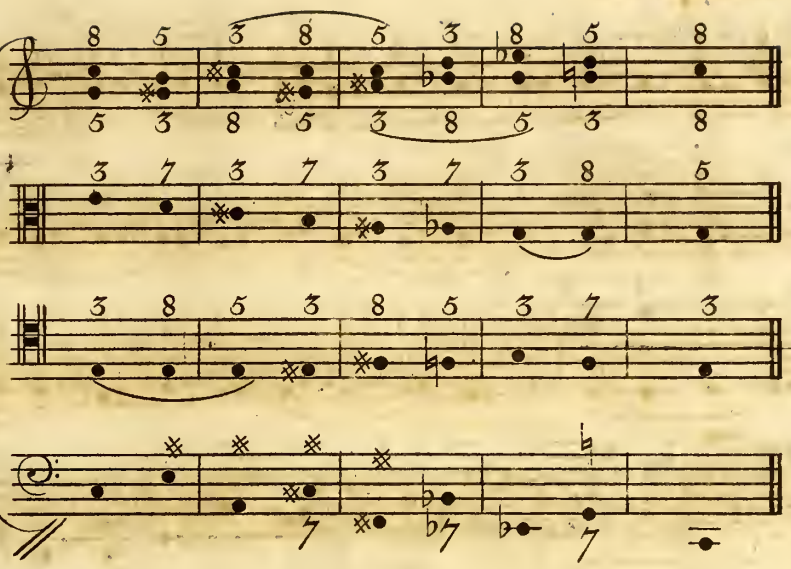

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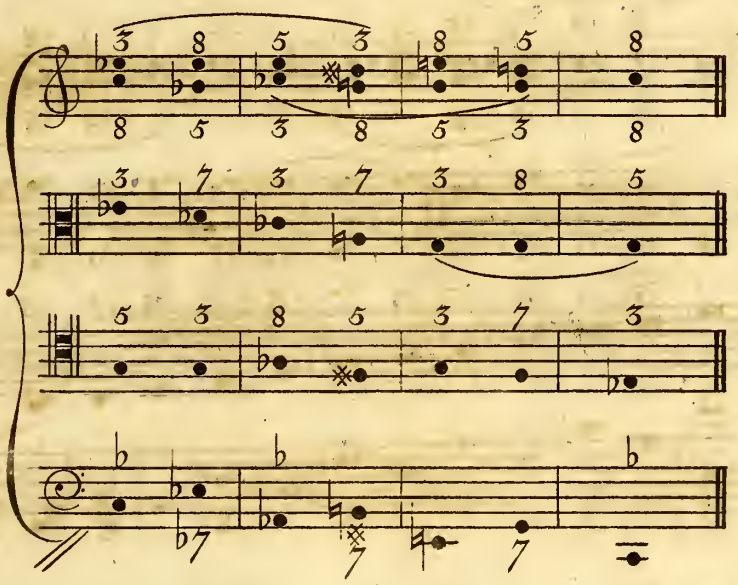
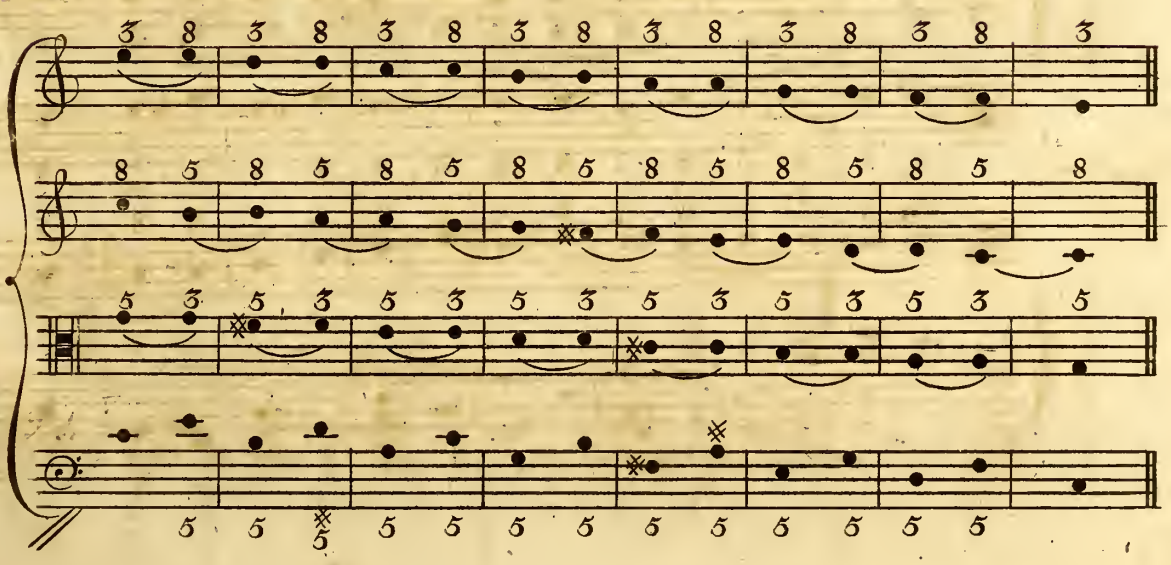
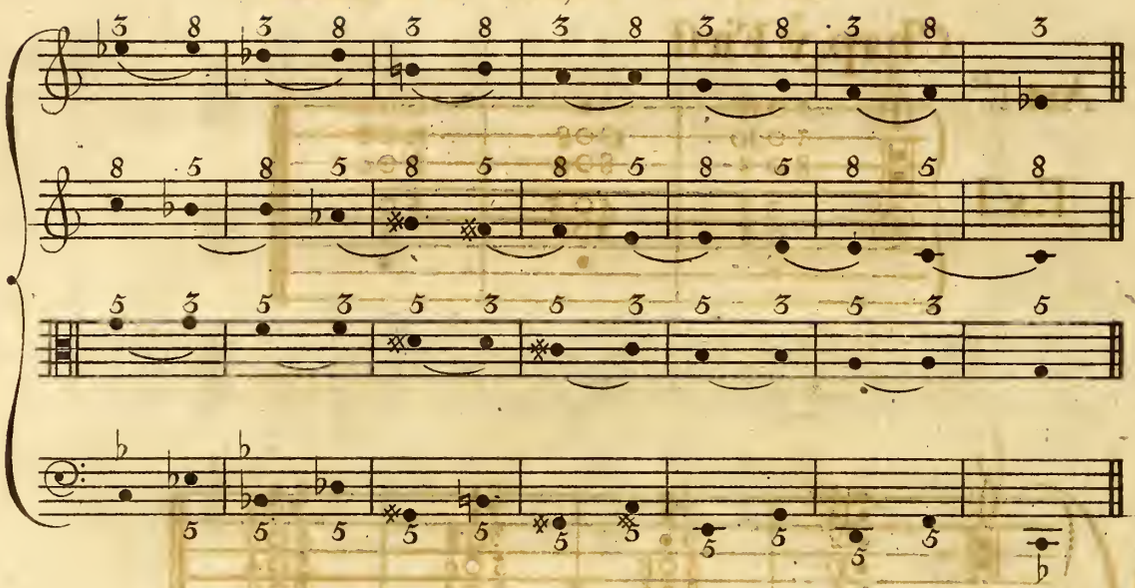


Chap. 7.th

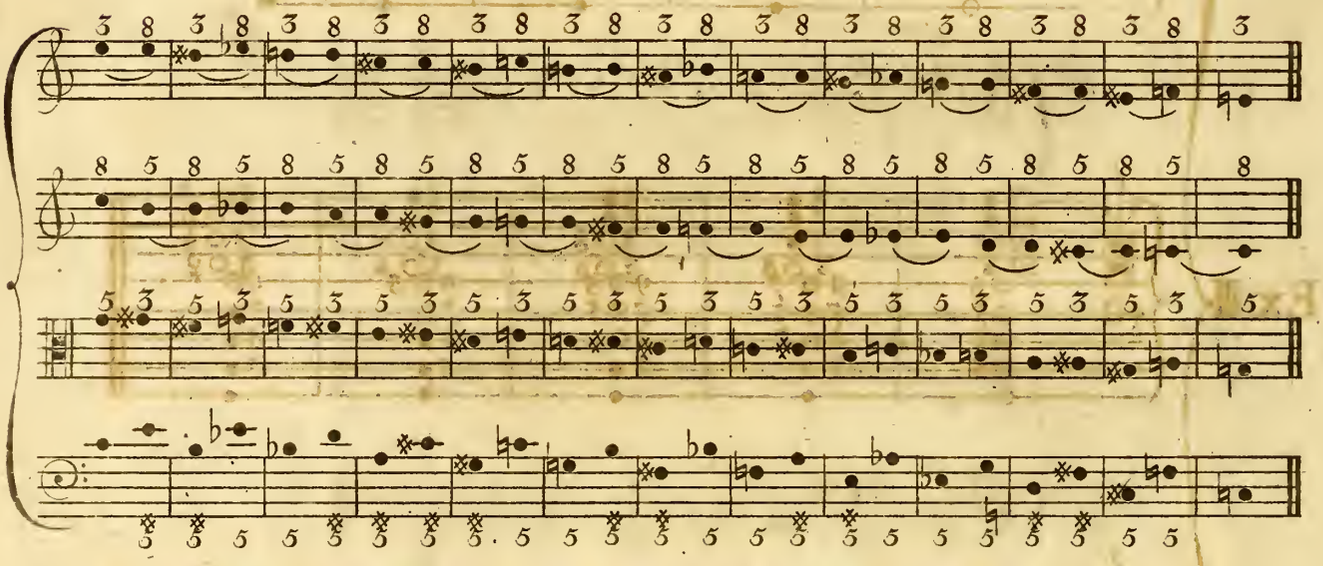
CAN:77



Can: 78

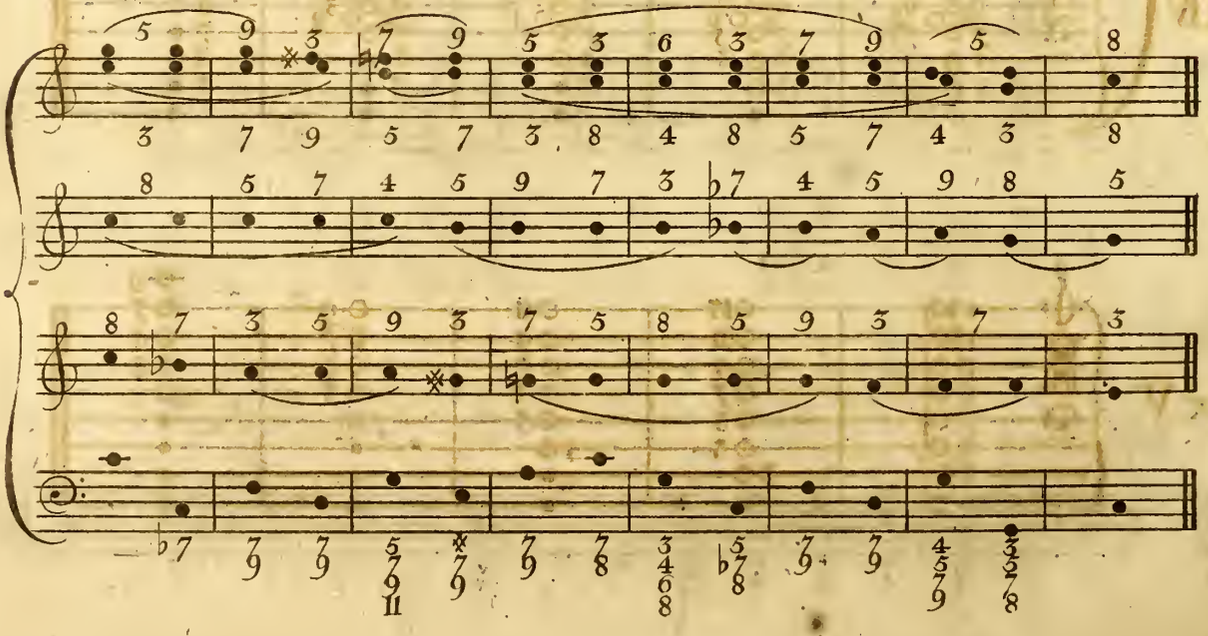


Can: 79



Chap. 8.th

Can: 80

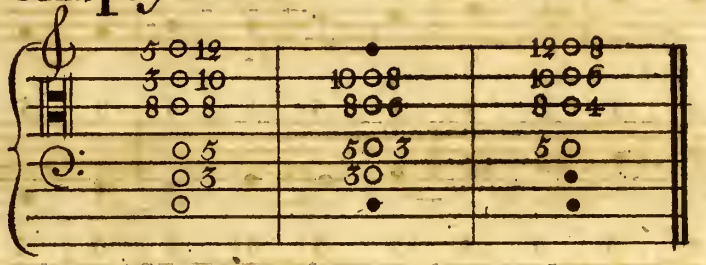


BOOK THE THIRD

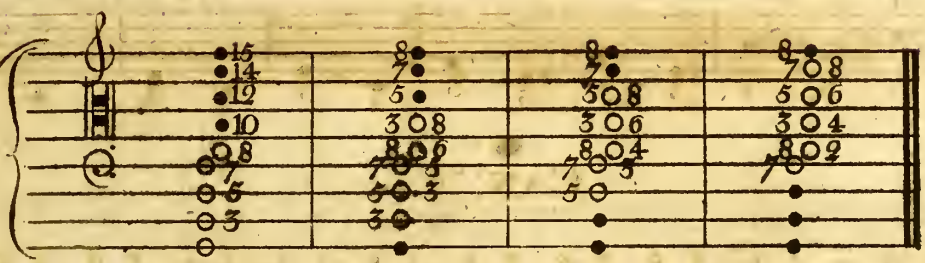
Chap.ᵉy First

Art.1.ˢᵗ

Ex.I



Ex.II



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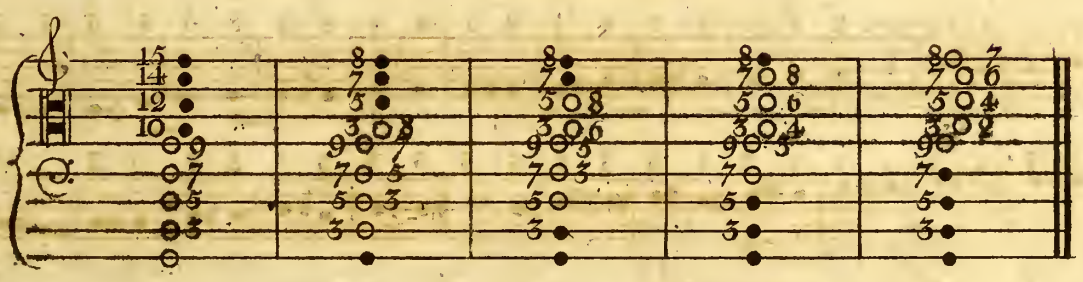

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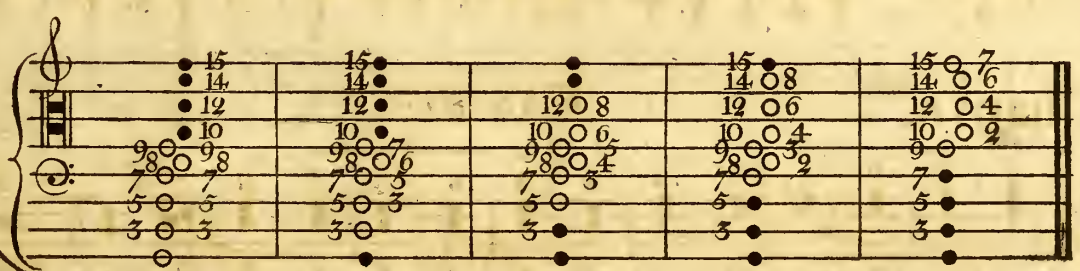
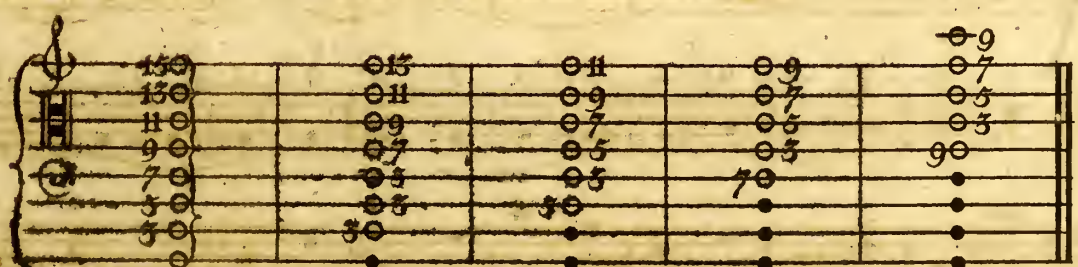
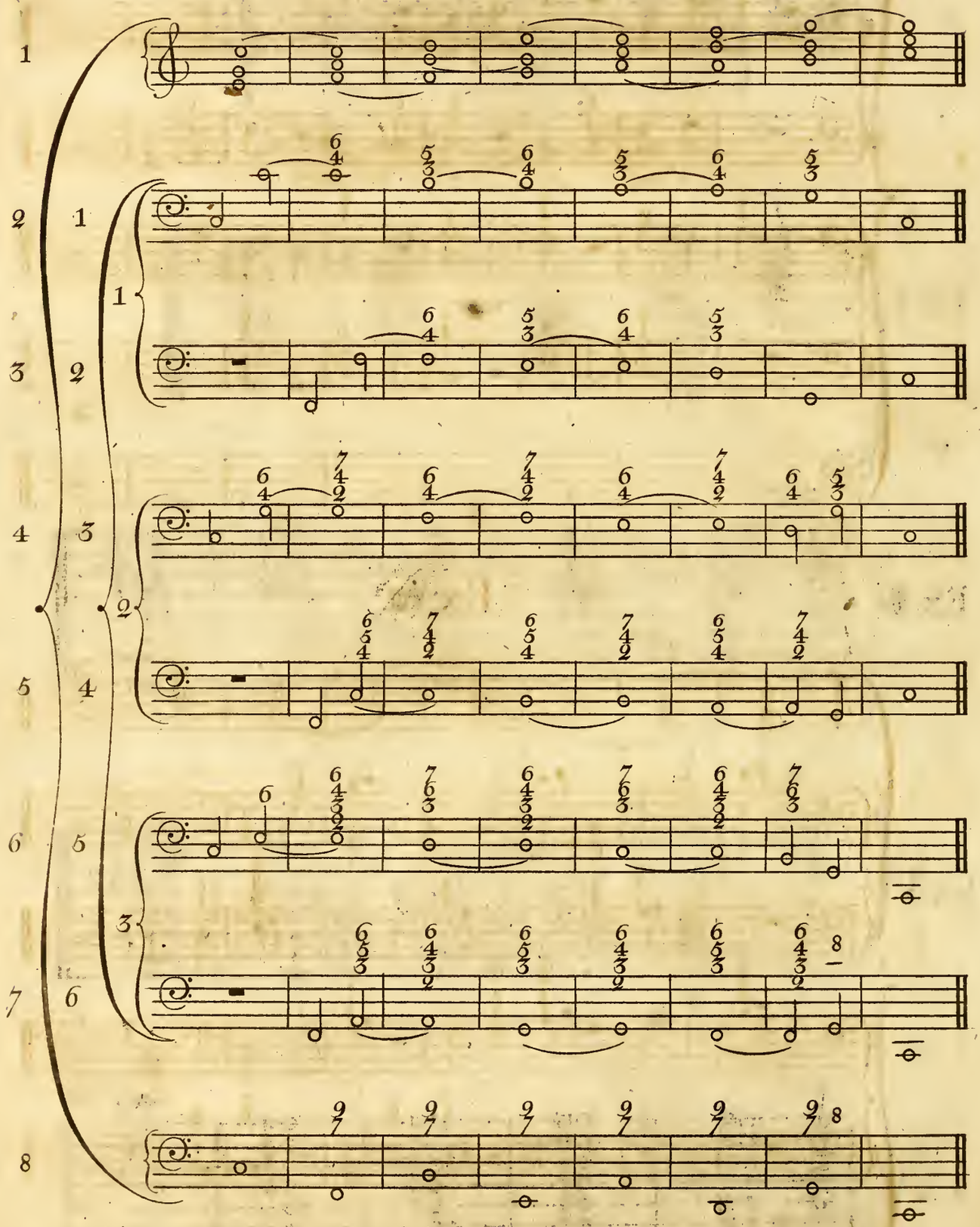


Ex.V



Art. 2.ª & 3.ª

Ex VI



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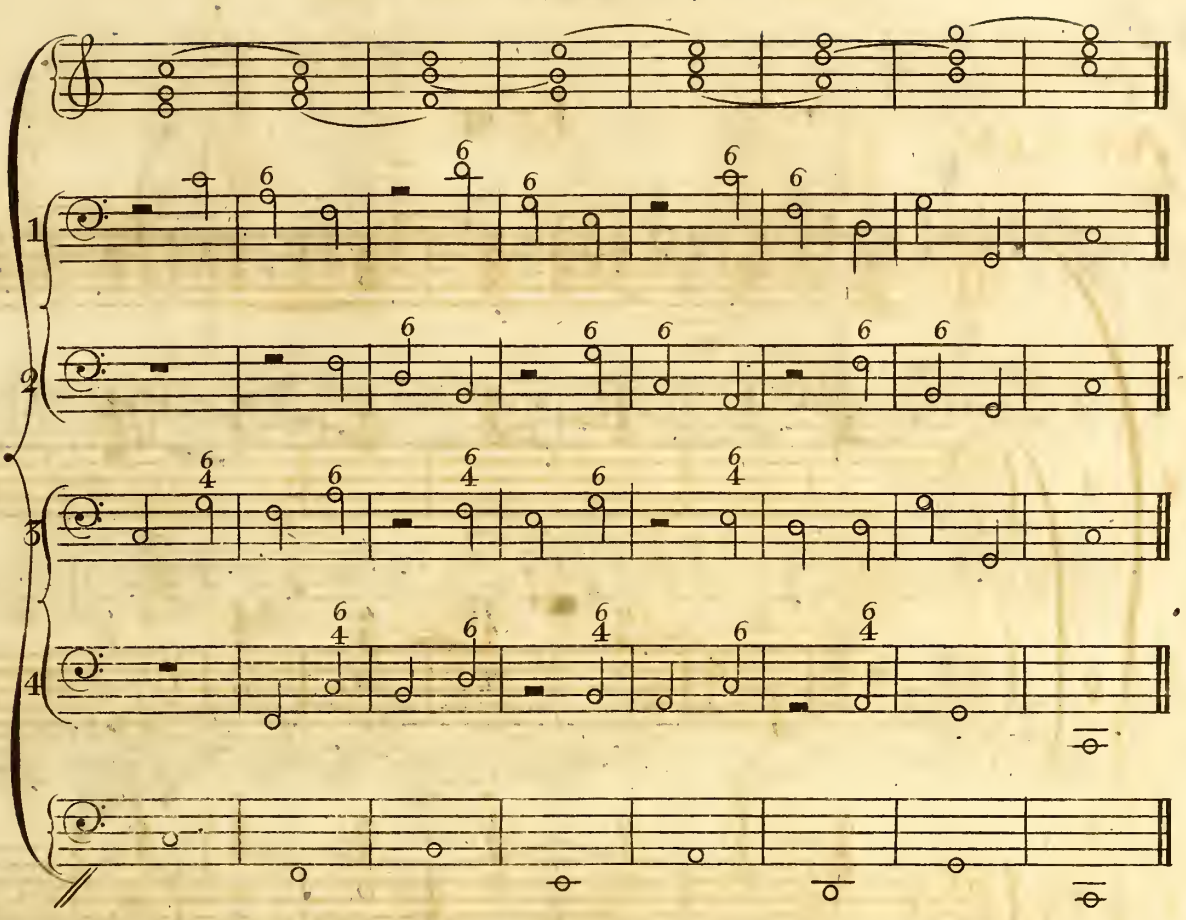

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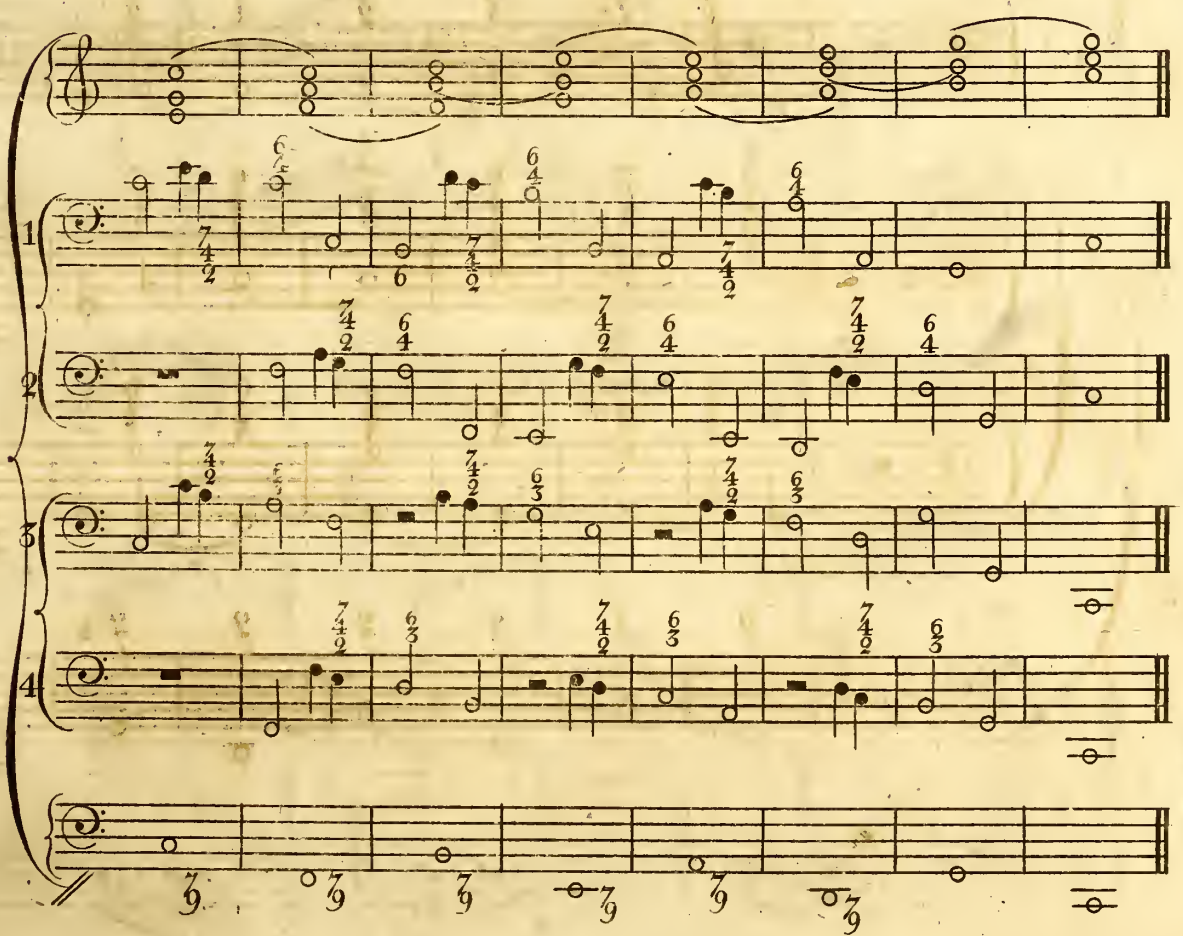
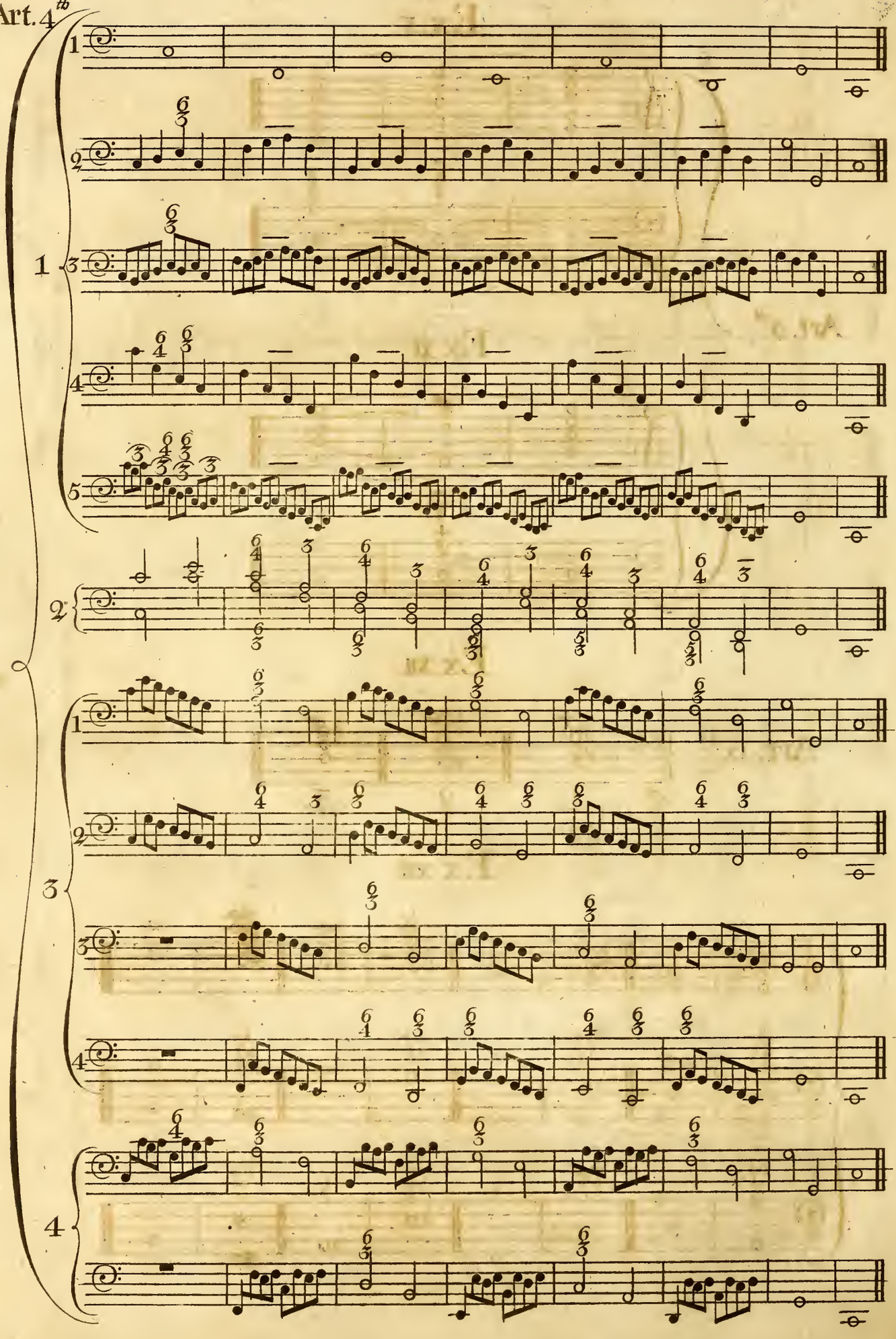


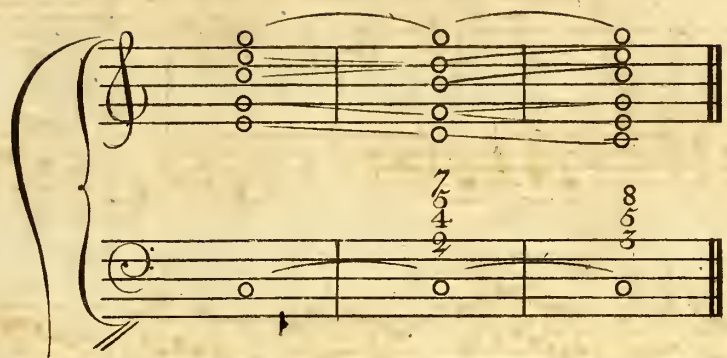
Ex. IX.

Art. 4th



Ex: X.

Art. 5.th



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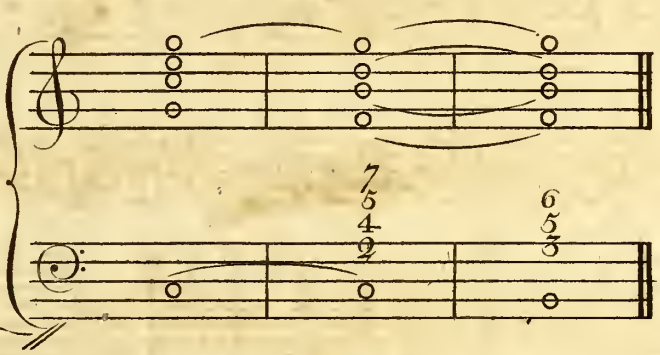
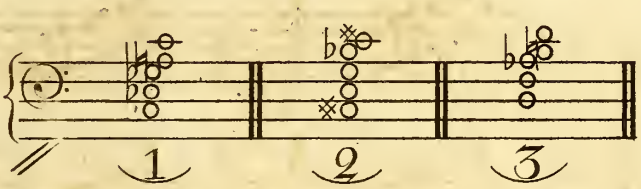


Ex: XII.

Art. 6.th



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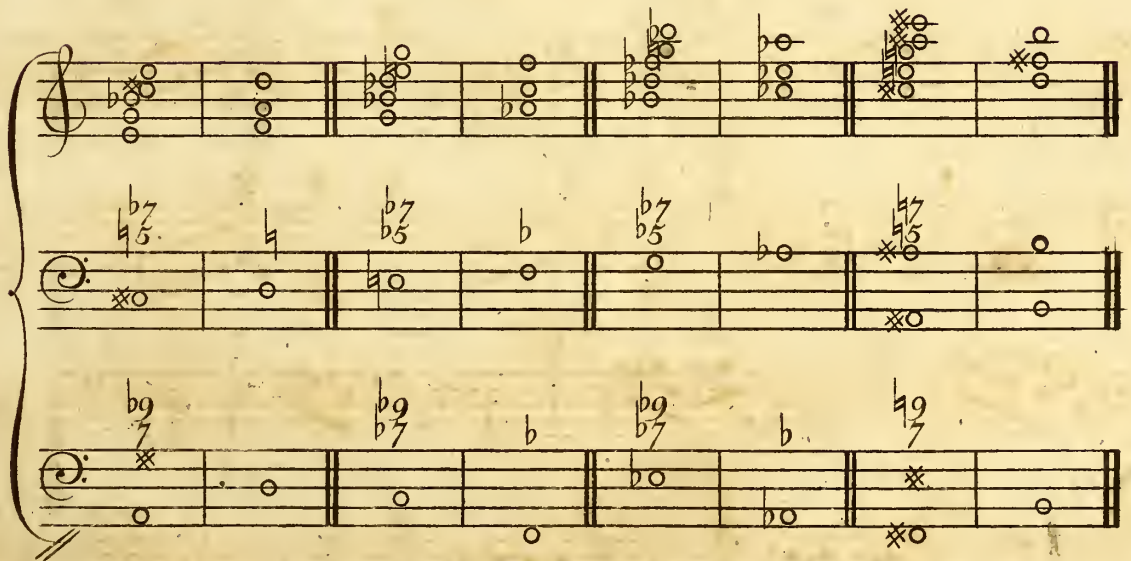
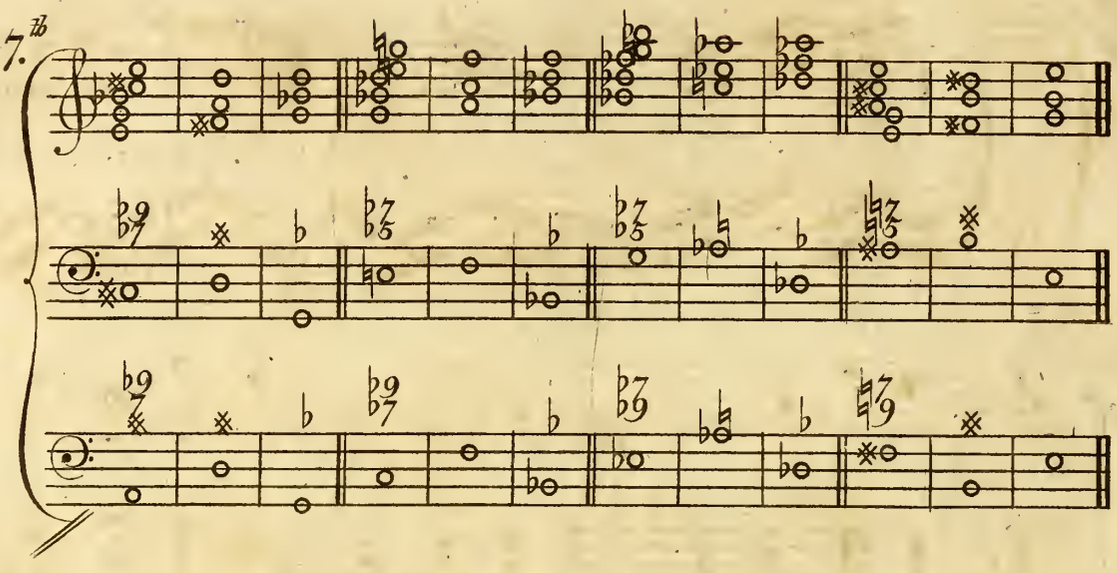


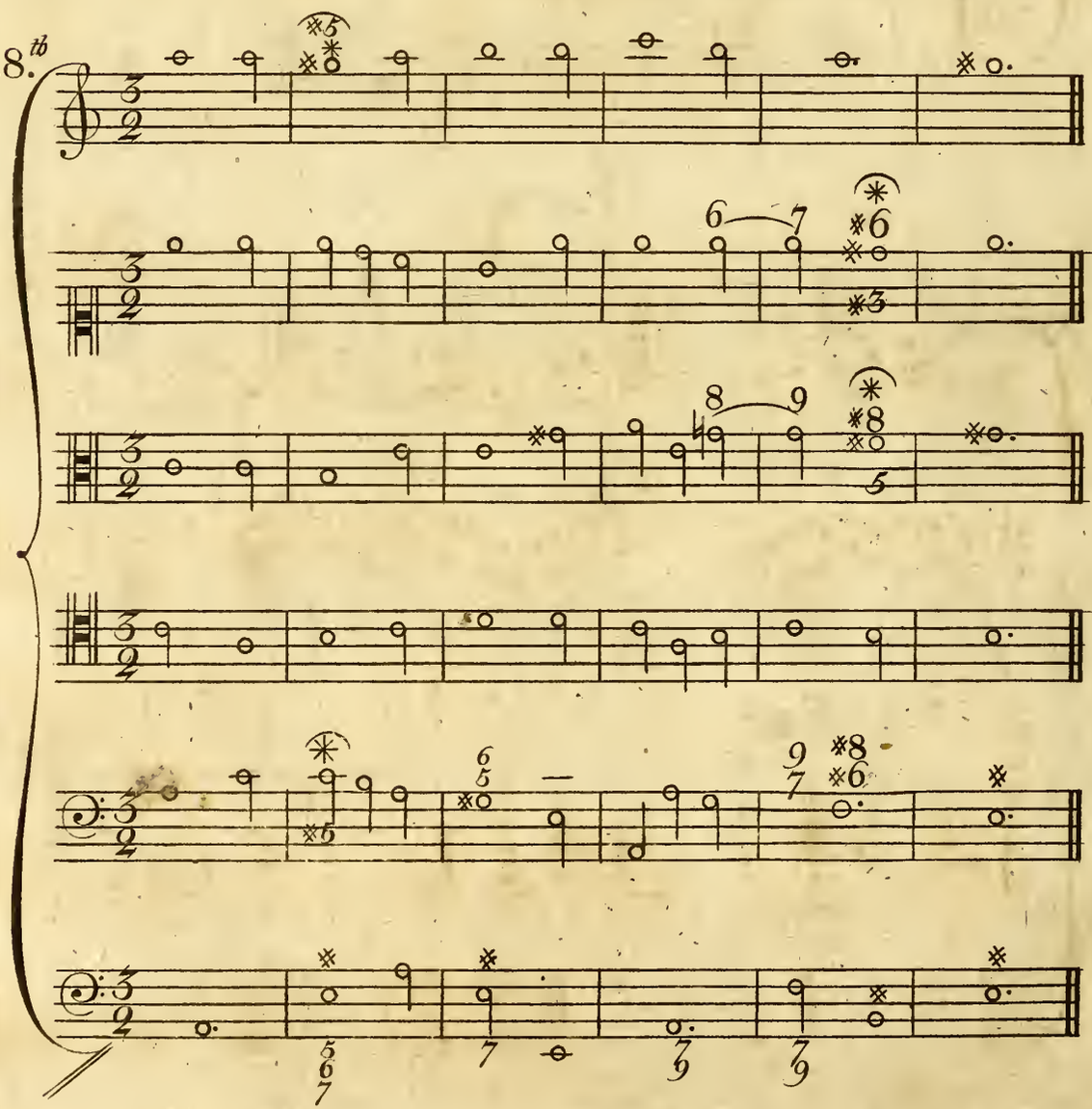
Ex. XIV.

Art. 7.



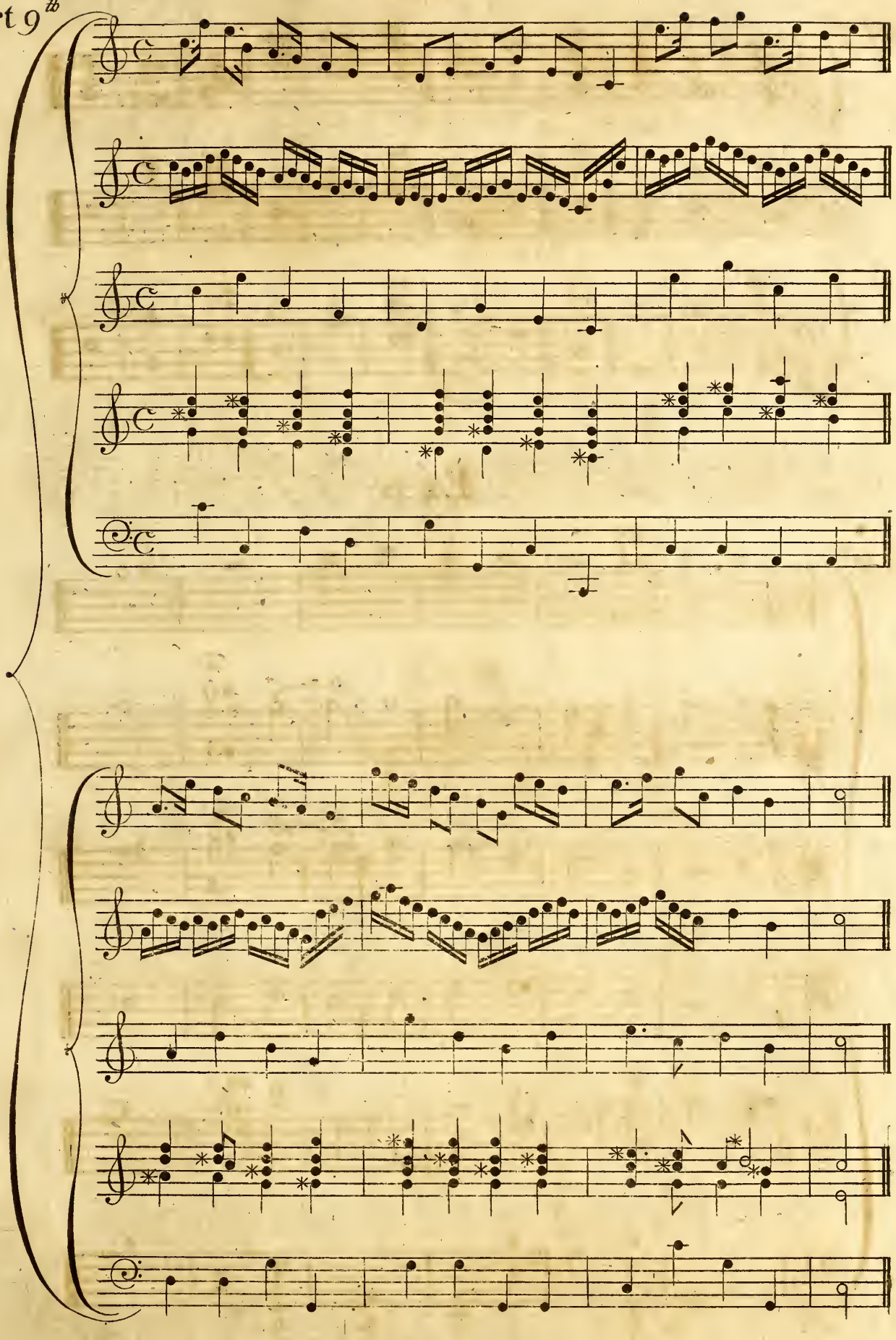
Ex. XV.

Art. 8.



Ex. XVI.

Art 9th



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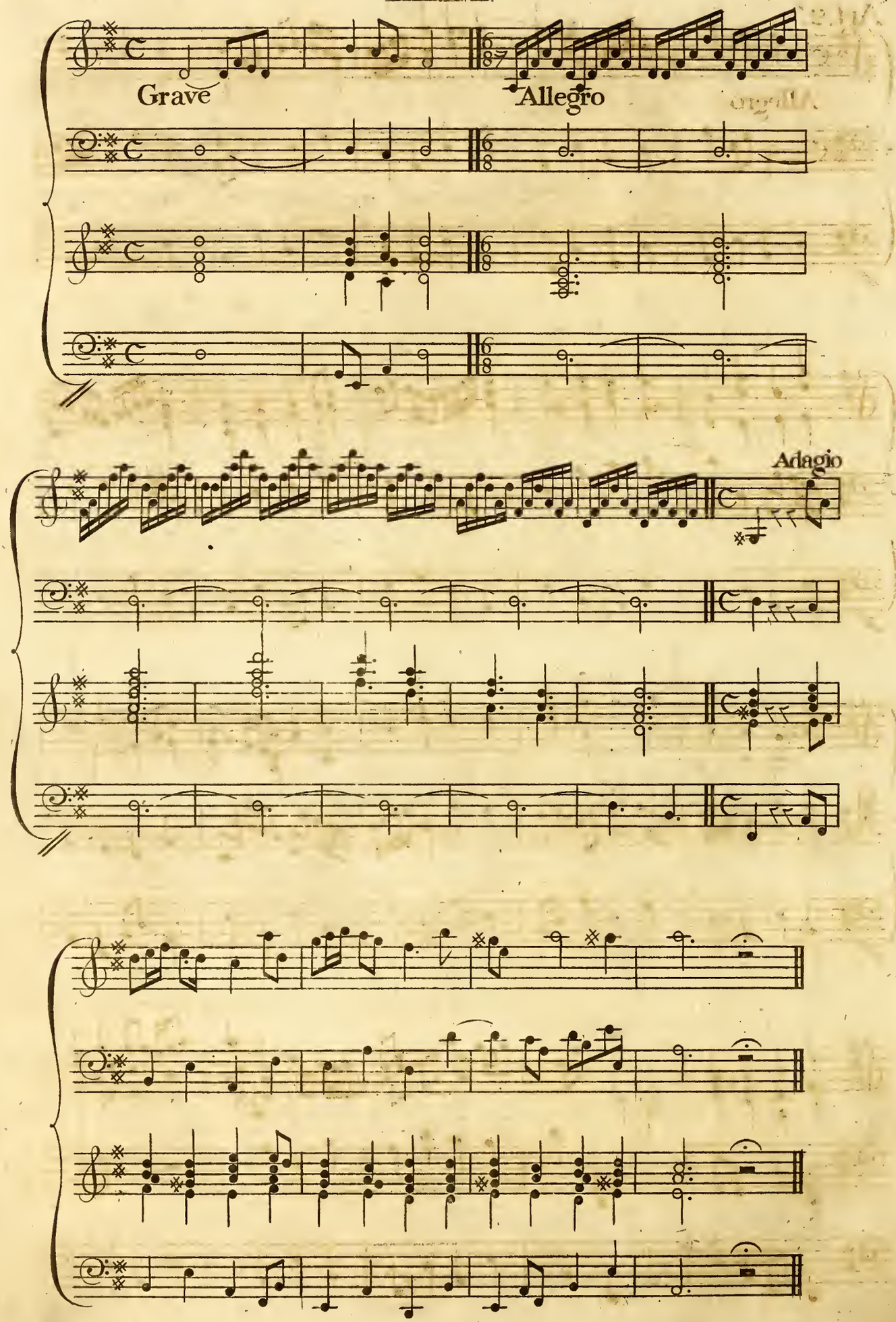
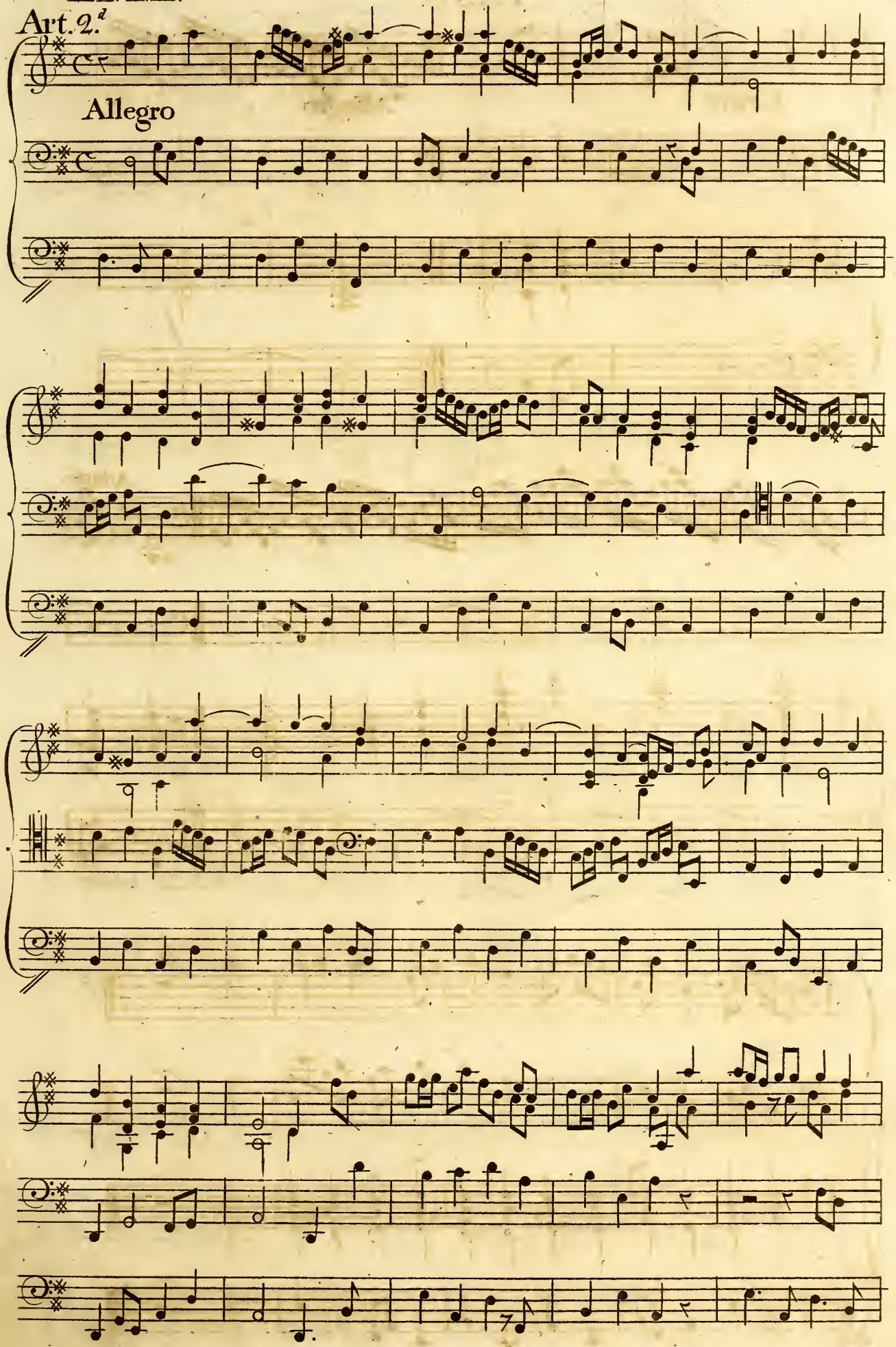
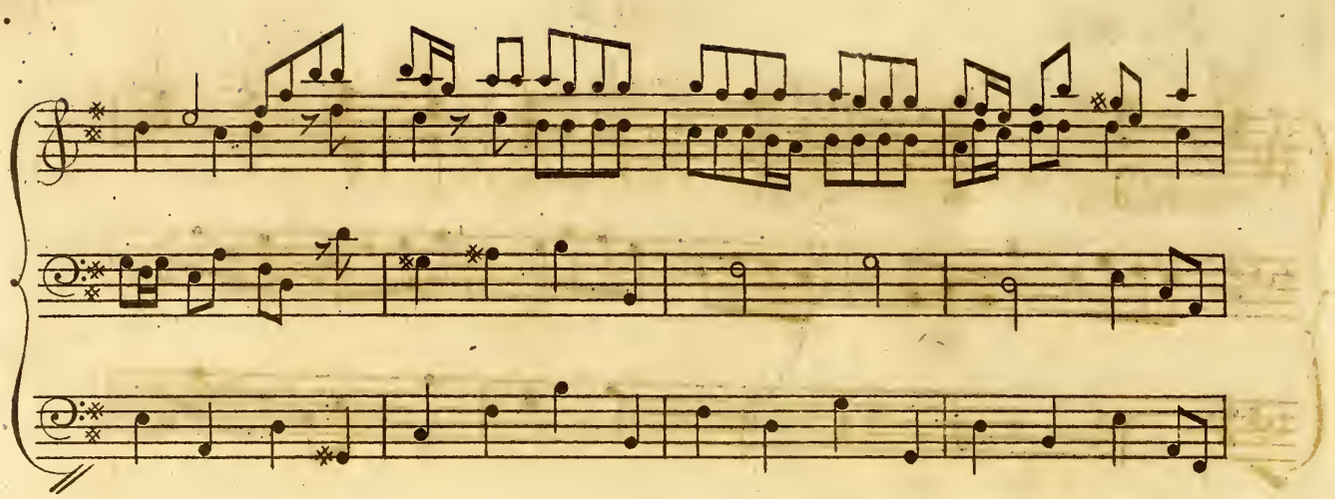
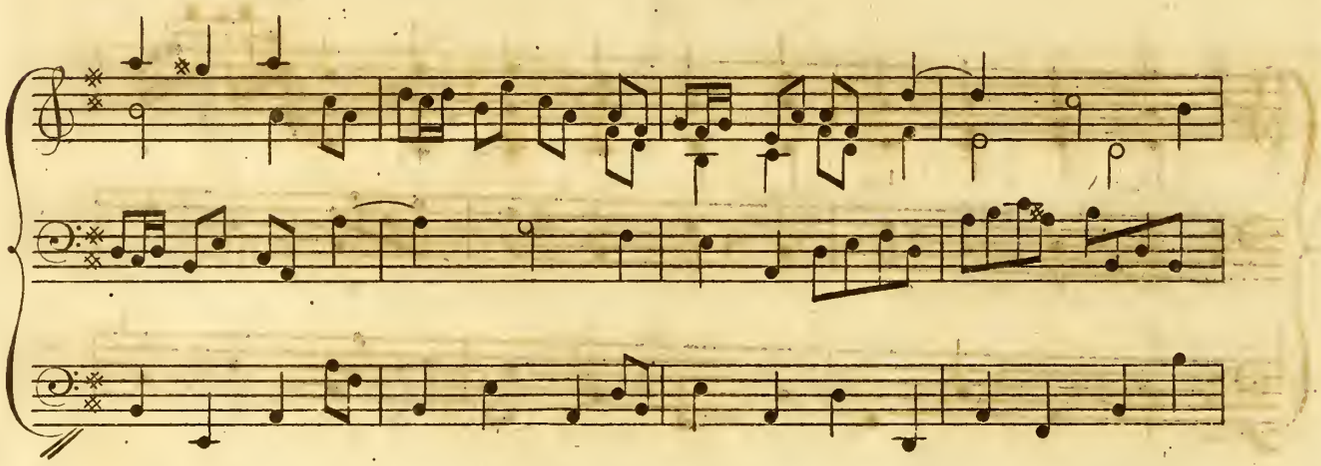


Art. 2.d







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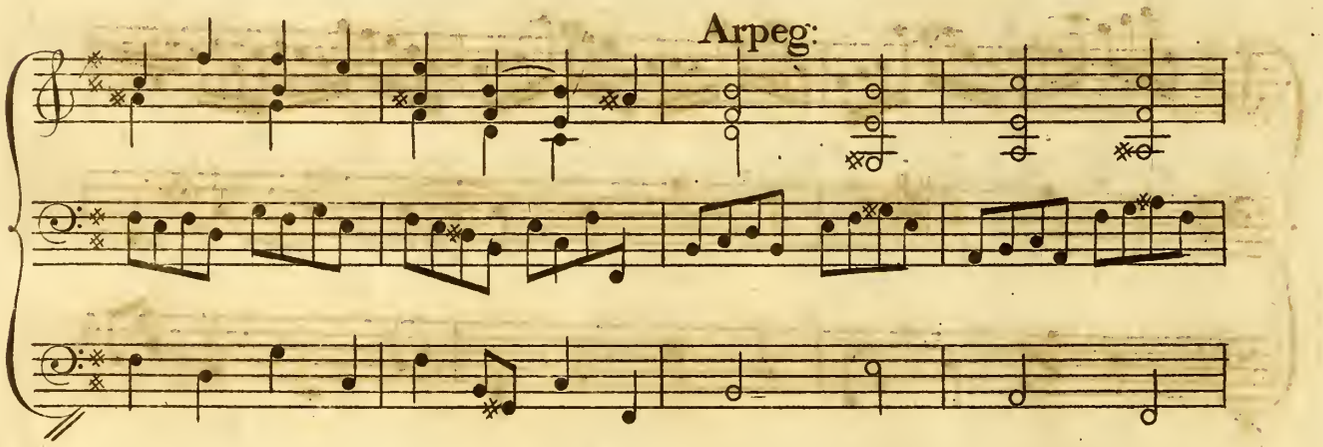
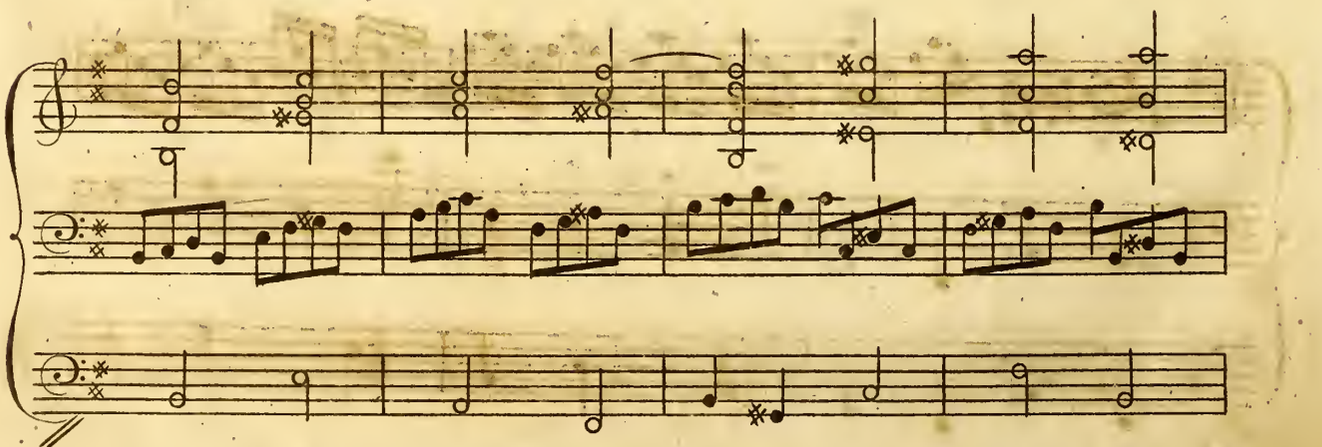
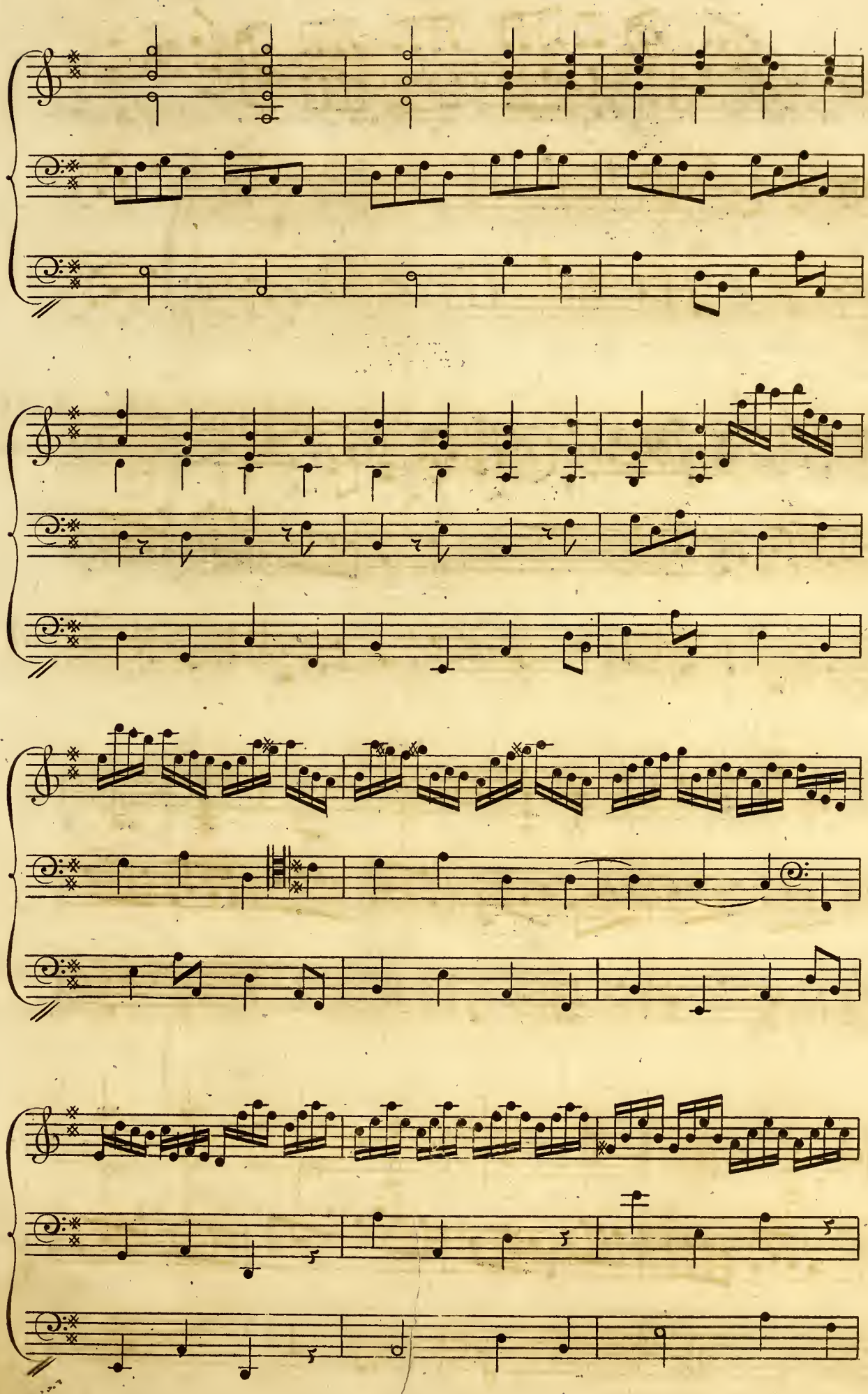
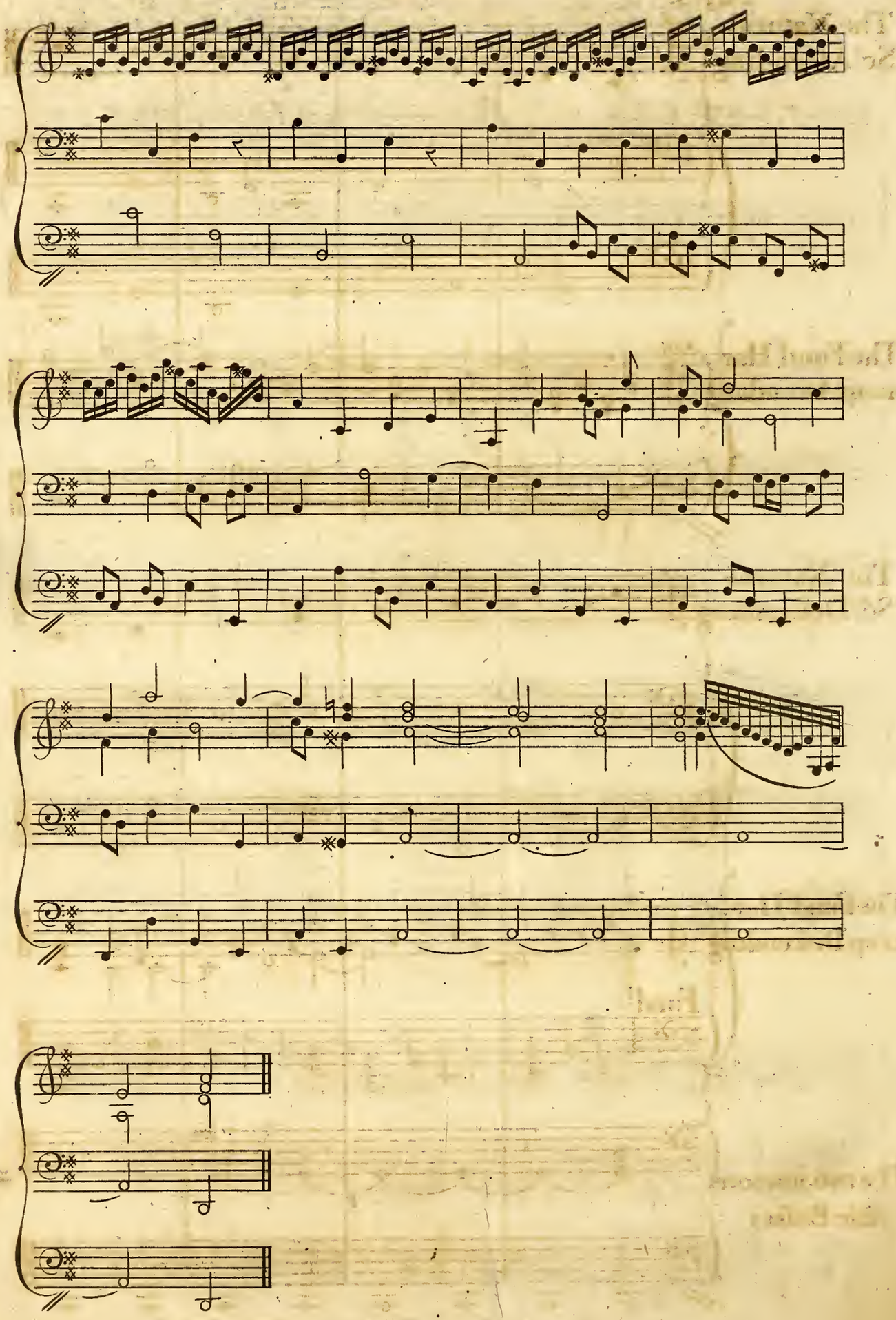


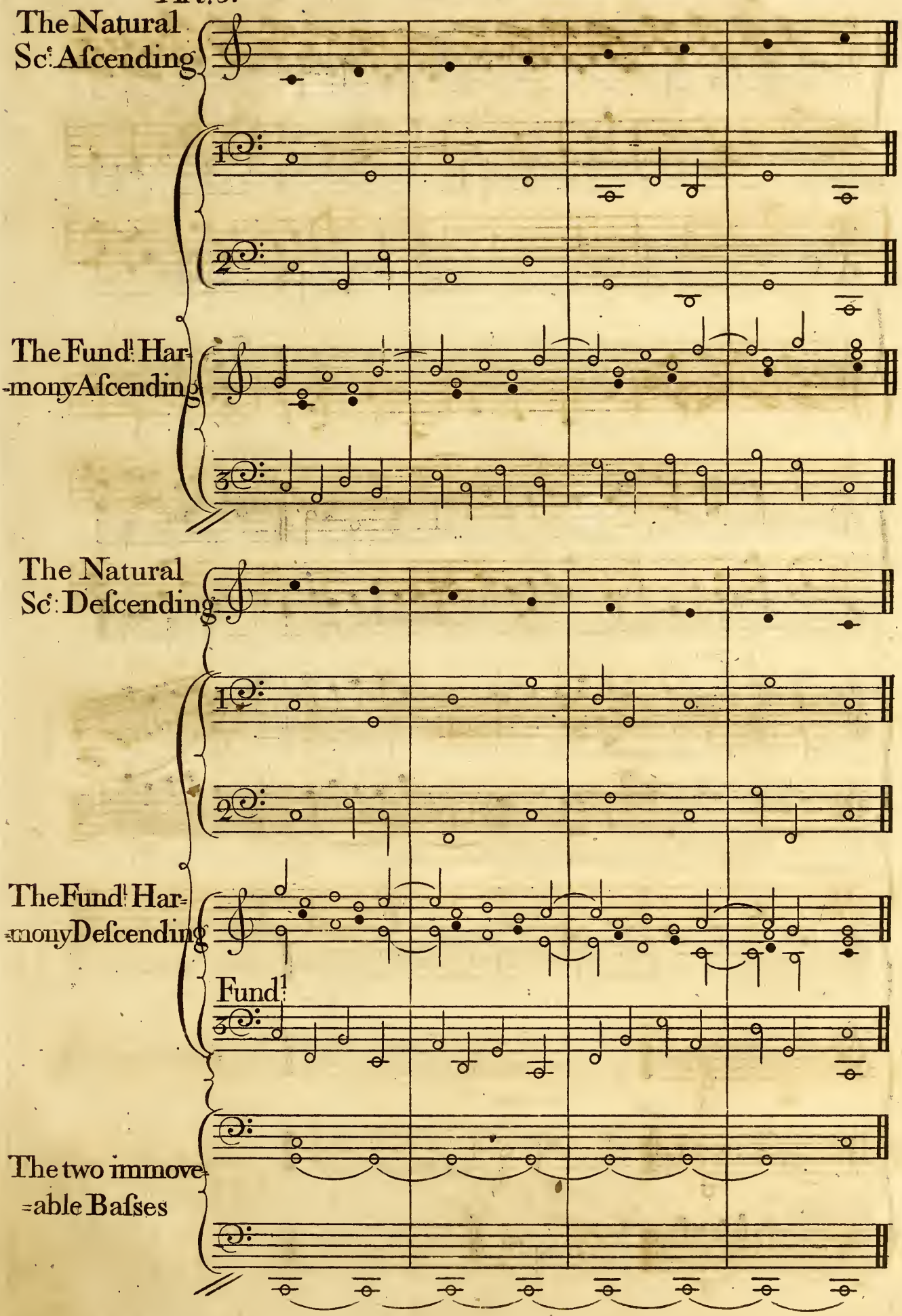






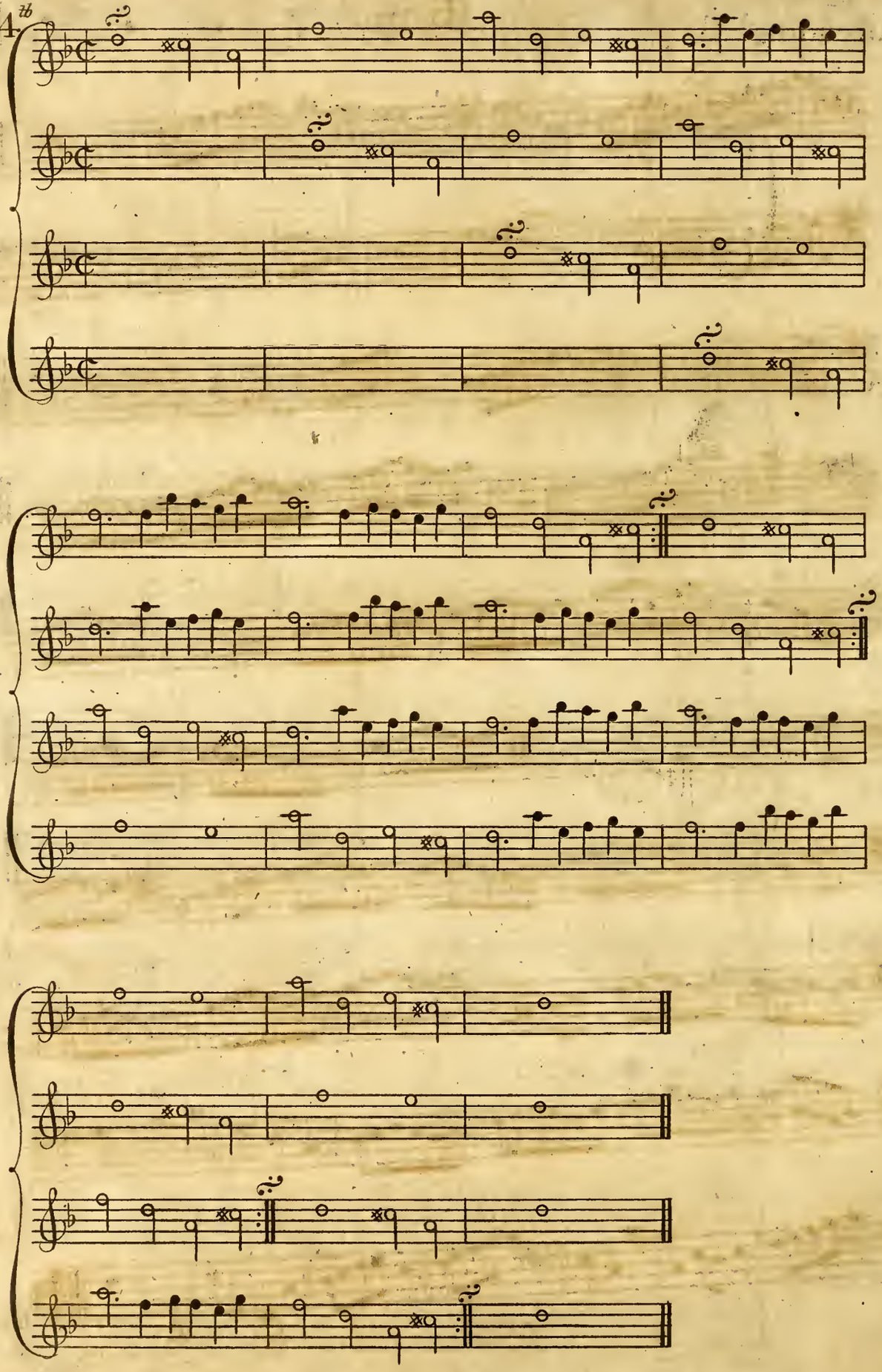
Ex: XIX.

Art. 3.d

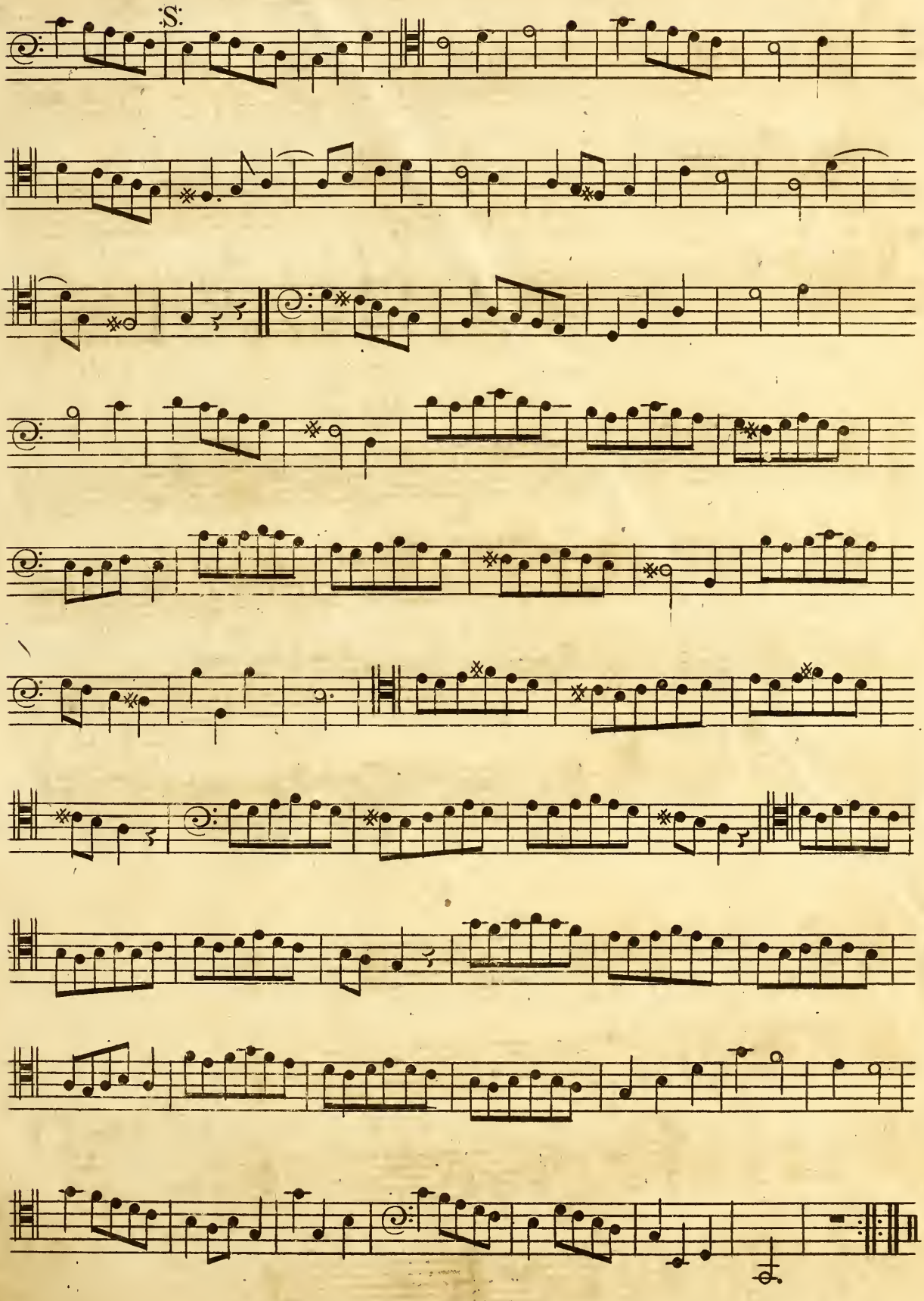

The Natural Sc: Afcending
1
2
The Fund: Har=mony Afcending
3
The Natural Sc: Deſcending
1
2
The Fund: Har=mony Deſcending
Fund:
3
The two immove=able Baſſes

Ex: xx.

Art. 4.



Ex. xxi.

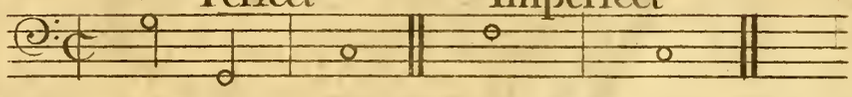


Art. 5.th

CADENCES

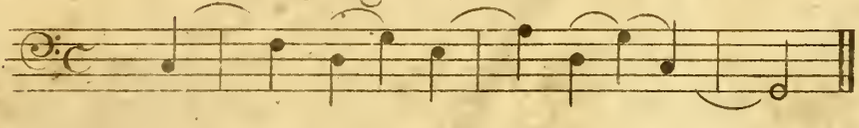
Perfect Imperfect

Ex. I



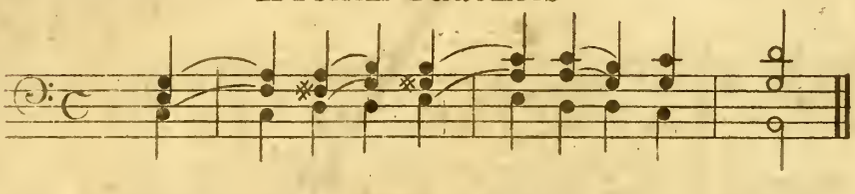
Flying Cadences

Ex. II



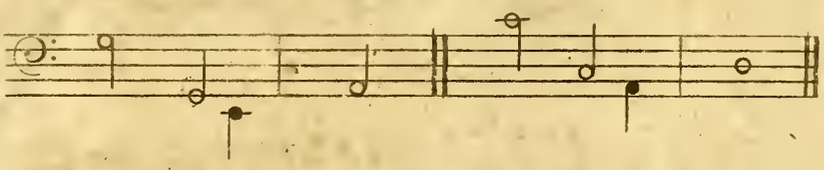
Broken Cadences

Ex. III



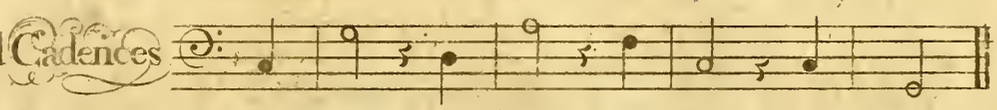
Ex. IV

Deceptive or falfe Cadences



Fund.l Ex. V

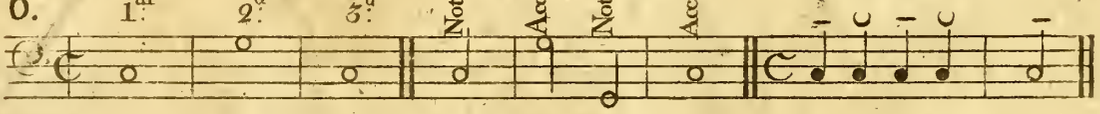
Sufpended Cadences



of the Accent

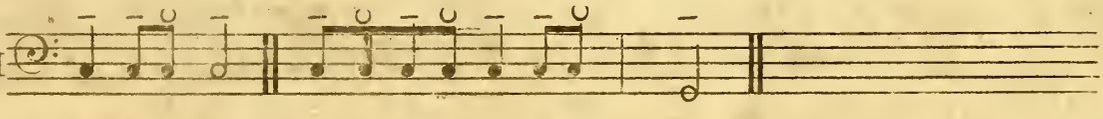
Art. 6.th

Ex. VI

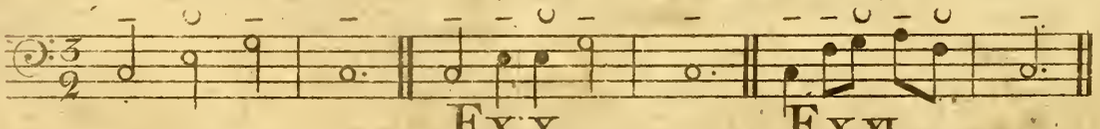


Ex. VII

Ex. VIII



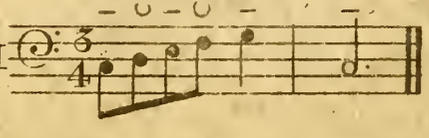
Ex. IX



Ex. X

Ex. XI

Ex. XII



FINE