

The ART of
ACCOMPANIAMENT

OR
*A new & well digested method
to learn to perform the*

THOROUGH BASS

on the

HA R P S I C H O R D

with Propriety and Elegance

Opera II^o. Part the 2^a

*Treating of Position and Motion of Harmony, and the
Preparation and Resolution of Discords: —*

BY

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INTRODUCTION.

BEFORE the Learner proceeds to the following Examples, I think it necessary to premise, that the Art of Accompaniment consists principally in two things, which I call Position and Motion.

By Position I mean the placing the proper Chord upon any Bass Note, and continuing the same during the whole Time of that Note; and this constitutes Harmony.

By Motion I mean the passing from one Sound to another, either acute or grave; and this constitutes Melody. So that Harmony cannot subsist without Position, nor Melody without Motion. These two Articles therefore I have endeavoured to explain in the following Book.

It will perhaps be said, that the following Examples are arbitrary Compositions upon the Bass; and it may be asked how this arbitrary Manner of accompanying can agree with the Intention and Style of all sorts of Compositions. Moreover a fine Singer or Player, when he finds himself accompanied in this Manner, will perhaps complain that he is interrupted, and the Beauties of his Performance thereby obscured, and deprived of their Effect. To this I answer, That a good Accompanyer ought to possess the Faculty of playing all sorts of Basses, in different Manners; so as to be able, on proper Occasions, to enliven the Composition, and delight the Singer or Player. But he is to exercise this Faculty with Judgment, Taste, and Discretion, agreeable to the Style of the Composition, and the Manner and Intention of the Performer. If an Accompanyer thinks of nothing else but the satisfying his own Whim and Caprice, he may perhaps be said to play well, but will certainly be said to accompany ill.

The Letters N F, in the following Examples, signify Nota Fundamentale, or Bass Notes. The Letter P signifies Position; the Letter M signifies Motion; and the Letter I signifies that, the succeeding Notes are only introductory to the next Harmony, and arbitrary at the Fancy of the Performer.

I observed to the Learner, in the first Part of this Book, that the round black Notes without Tails, are to be struck in the Middle of the Time of the Notes under or over them; that Minims having a Stroke across their Tails are to be played as Crotchets, and the Crotchets immediately following played in the latter Half of the Time. The same things are to be observed in this Book; and also, that Quavers under or over Crotchets, are to be struck in the Middle of the Time of those Crotchets under or over them.

EXAMPLE I.

In the first Bar of this Example is the Bass Note, in the three following Bars are the three Positions of Harmony belonging to that Note. In the two succeeding Bars Motion is added, there being two different Positions of Harmony over each Bass Note.

EXAMPLE 2.

In the four first Bars of this Example are the Bass Notes; the succeeding Bars contain a Variety of Position and Motion.

EXAMPLE 3.

All I need say concerning this Example is, that the Letter R over the last Bar of the Example, signifies that the Harmony following the foregoing Letter R, is to be repeated with the two Bass Notes, in the last Bar but one of the Example.

EXAMPLES 4, 5.

These Examples want no Explanation, except that the Letters C I, in the latter Part of the 5th Example, signify Cadenza d'inganno, or a deceptive Cadence. These Letters are also found in other Examples, and signify the same thing.

EXAMPLE 6.

This Example requires no Explanation.

EXAMPLES 7, 8.

The Letter F in these Examples, signifies that the succeeding Notes are added only to make a proper Conclusion; otherwise the Melody would be imperfect.

EXAMPLE 9.

In this Example, the Harmony of the Notes of the first three Bars thereof, is exhibited in a Variety of Position and Motion, in seven different Keys, ascending by the Degrees of the Diatonic Scale; and at the End of each Key are exhibited Modulations proper to lead to the next, which Modulations are marked with the Letters I M over them.

EXAMPLE 10.

The first six Bars of this Example contain the Bass; then follows a Variety of Position and Motion of Harmony belonging to that Bass, with a Third Minor. The same is afterwards to be performed with the Third Major; the same is afterwards transposed into B fa with a Third Major; afterwards with the Third Minor; and lastly into B mi with the Third Minor.

EXAMPLE 11.

The first eight Bars of this Example contain the Bass, then follows a Variety of Position and Motion of Harmony, belonging to that Bass. The same Bass is afterwards transposed into the Key of B fa with a Third Major (introduced by proper Modulations) with a further Variety of Position and Motion of Harmony.

EXAMPLE 12.

The Letter F in this Example signifies Fundamentale; the Letters N R signify Note Rivoltate, or inverted Notes. When the Notes of any Chord are placed out of their natural Order, then the Harmony is inverted. The Note Delafolre, in the lower Staff of the first Bar of this Example, is the fundamental Bass Note, its Harmony Third and Fifth. The Note F faut with its Sixth, and Alamire with its Fourth and Sixth, in the upper Staff, are the Inverted Harmony of Delafolre with its Third and Fifth. The Note Alamire, in the lower Staff of the second Bar, is the fundamental Bass Note, the Harmony belonging thereto Third Major, Fifth and Seventh; the Note

C Sharp with its false Fifth and Sixth, Elami with its Third, Fourth, and Sixth Major, and G Solreut with its Second Fourth Major and Sixth, are the Inverted Harmony of Alamire, with Third Major Fifth and Seventh. In the under Staff of the remaining Part of this Example, are represented the Fundamental Bass Notes Delafolre and Alamire, marked N F. In the Upper Staff, is represented the Variety of Basses arising from inverting the Harmony of these two fundamental Bass Notes.

EXAMPLE 13.

In the foregoing Example were exhibited the Inverted Harmonics of the Fundamental Bass Notes Delafolre and Alamire. In this Example is exhibited a Bass, consisting of Fundamental, Inverted, and Passing Notes, with the proper Accompaniments, in a Variety of Position and Motion. The Learner will observe a Rest in this Example, which is intended as a Hint, that it is sometimes prudent to play only the Bass Notes, without any Accompaniment, to avoid Confusion. The Third Staff is intended to shew, that all the Variety of the Bass in the Staff above, is derived only from the two Notes D and A.

EXAMPLE 14.

In this Example are exhibited several Discords, with their Preparations and Resolutions.

In the first Article of this Example, is exhibited the Fourth prepared in the Octave, and resolved in the Third. The Letter P signifies Preparation, the Letter L Ligature, and the Letter R Resolution. Every Discord must be prepared in a Concord, and resolved in the nearest Interval below. The Letter C signifies Cative, or that in the Example under that Letter, the Situation of the Note by which the Discord should be prepared, or the Note by which it should be resolved, is wrong: From which the Learner will observe, that it is not sufficient to strike the Chords over the Bass, in any Order or Situation; but in such Order as that the Discords be properly prepared and resolved.

In the second Article is exhibited the Fourth prepared in the Fifth, and resolved in the Third.

In the third Article is exhibited the Fourth prepared and resolved in the Third.

In the fourth Article is exhibited the Fourth prepared in the Sixth, and resolved in the Third.

In the fifth Article is exhibited the Discord of the Fourth, prepared in the Fourth, accompanied with the Sixth, and resolved in the Third. For it is to be observed, that the Fourth accompanied with the Sixth is a Concord, and only the Perfect Harmony inverted.

In the sixth Article is exhibited the Discord of the Fourth prepared in the Lesser Fifth, accompanied with the Sixth, and resolved in the Third: For the Lesser Fifth, accompanied with the Sixth, is considered as a Concord.

In the seventh Article is exhibited the Discord of the Fourth prepared in the Lesser Seventh (accompanied with Third Major) and resolved in the Third: For I consider

the Seventh Minor, accompanied with the Third Major, in this Situation, as a Concord.

In the eighth Article is exhibited the Discord of the Seventh, prepared in the Octave, and resolved in the Sixth.

In the ninth Article is exhibited the Discord of the Seventh, prepared in the Octave, and resolved in the Third.

In the tenth Article is exhibited the Discord of the Seventh, prepared in the Sixth, and resolved in the Sixth.

In the eleventh Article is exhibited the Discord of the Seventh, prepared in the Fifth, and resolved in the Sixth.

In the twelfth Article is exhibited the Discord of the Seventh, prepared in the Third, and resolved in the Sixth.

In the thirteenth Article is exhibited the Ninth, prepared in the Fifth, and resolved in the Eighth.

In the fourteenth Article is exhibited the Ninth, prepared in the Third, and resolved in the Eighth.

In the fourteenth Article is exhibited the Discord of the Perfect Fifth, accompanied with the Sixth, prepared in the Octave, and resolved in the Third: For I consider the Fifth accompanied with the Sixth, in this Situation as a Discord.

In the fifteenth Article is exhibited the Discord of the Perfect Fifth, accompanied with the Sixth, prepared in the Fifth, and resolved in the Fourth and Sixth.

In the sixteenth Article is exhibited the Discord of the Fifth, accompanied with the Sixth, prepared in the Third, and resolved in the Fourth and Sixth.

In the seventeenth Article is exhibited the Discord of the Fifth, accompanied with the Sixth, prepared in the Sixth, and resolved in the Third.

In the eighteenth Article is exhibited the Discord of the Fourth and Second, prepared in the Perfect Harmony, and resolved in the Third, accompanied with the Lesser Fifth.

In the nineteenth Article is exhibited the Discord of the Fourth and Second, prepared in the Fifth and Sixth, and resolved in the Sixth.

It is to be observed, that the Discord of the Fourth and Second is prepared and resolved by the Bass.

The proper Accompaniments to the foregoing Discords, appear in the Examples.

To have given Examples of all the Variety of Resolutions of Discords, would have swelled this Book too much; but the Learner will find them all contained in my *Guida Armonica*.

Eſtempio

I.

The musical score for 'Eſtempio I.' is written in 7/8 time and consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features various chords and melodic lines, with dynamic markings such as *P.* (piano), *M.* (mezzo-forte), and *F.* (forte). The score is divided into two sections: the first section is labeled 'Eſtempio I.' and the second section is labeled 'Eſtempio II.' The notation includes notes, rests, and chord symbols, with some notes marked with '7' and '9' indicating specific intervals or accidentals. The piece concludes with a final cadence in the lower staff.

Musical staff with notes and rests, featuring a 'V.' dynamic marking.

Musical staff with notes and rests, featuring a 'V.' dynamic marking.

Musical staff with notes and rests, featuring a 'V.' dynamic marking.

Musical staff with notes and rests, featuring a 'V.' dynamic marking.

Musical staff with notes and rests, featuring a 'V.' dynamic marking.

Musical staff with notes and rests, featuring a 'P.' dynamic marking.

Effempio
III.

Musical staff with notes and rests, featuring a 'V.' dynamic marking.

Musical staff with notes and rests, featuring 'R.' and 'P.' dynamic markings.

Musical staff with notes and rests, featuring a 'V.' dynamic marking.

Musical staff with notes and rests, featuring a 'V.' dynamic marking.

Musical staff with notes and rests, featuring a 'V.' dynamic marking.

Musical staff with notes and rests, featuring a 'P.' dynamic marking.

Effempio
IV.

4.

Musical score for the first system of 'Effempio V.'. It consists of five staves. The top staff is the vocal line, starting with a dynamic marking 'M'. The second staff is the basso continuo line, starting with a dynamic marking 'P'. The third, fourth, and fifth staves are for other instruments, with dynamic markings 'S.' and 'V.' appearing on the third and fourth staves respectively. The system concludes with a 'Segue' marking.

Effempio
V.

Musical score for the second system of 'Effempio V.'. It consists of two staves. The top staff is the vocal line, starting with a dynamic marking 'S.' and 'M.'. The bottom staff is the basso continuo line, starting with a dynamic marking 'A.F.'. The system concludes with a 'Segue' marking.

5.

Musical score for the third system of 'Effempio V.'. It consists of eight staves. The top staff is the vocal line. The second through seventh staves are for other instruments. The bottom staff is the basso continuo line, starting with a dynamic marking 'A.F.'. The system concludes with a 'Segue' marking.

6.

Musical score for the left page, measures 1-10. It consists of five systems of two staves each. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as "c.m." and "f".

Essempio VI.

Musical score for "Essempio VI", measures 11-15. It consists of two systems of two staves each. The notation includes a key signature change to G major (one sharp) and dynamic markings "p" and "mf".

7.

Musical score for the right page, measures 11-20. It consists of five systems of two staves each. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as "p", "mf", and "f".



F.

M.

M.

M.

M.

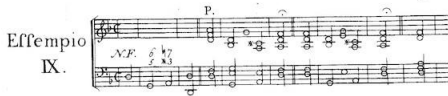
F.

EsTempio VIII.

V.F.

P.









Musical score for page 20, featuring six systems of piano accompaniment. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The first system includes a treble clef and a common time signature. The second system includes a piano (p) dynamic marking. The third system includes a mezzo-forte (mf) dynamic marking. The fourth system includes a piano (p) dynamic marking. The fifth system includes a piano (p) dynamic marking. The sixth system includes a mezzo-forte (mf) dynamic marking.

Musical score for page 21, featuring six systems of piano accompaniment. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The first system includes a treble clef and a common time signature. The second system includes a piano (p) dynamic marking. The third system includes a piano (p) dynamic marking. The fourth system includes a piano (p) dynamic marking. The fifth system includes a piano (p) dynamic marking. The sixth system includes a mezzo-forte (mf) dynamic marking.

Effempio
X.

Musical score for page 22, featuring six systems of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The first system is marked *M.* and includes a fermata. The second system is also marked *M.* and includes a fermata. The third system is marked *M.* and includes a fermata. The fourth system is marked *f.* and includes a fermata. The fifth system is marked *f.* and includes a *P.* marking. The sixth system is marked *P.* and includes a *P.* marking.

Musical score for page 23, featuring six systems of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The first system is marked *M.* and includes a fermata. The second system is marked *M.* and includes a fermata. The third system is marked *M.* and includes a fermata. The fourth system is marked *M.* and includes a fermata. The fifth system is marked *M.* and includes a fermata. The sixth system is marked *f.* and includes a *P.* marking.

P. P. M. M. M. M.

P. P. P. M. M. M. M.

Musical staff 1 of page 26, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various ornaments and a bass line with chords.

Musical staff 2 of page 26, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various ornaments and a bass line with chords. The text "Eff. XI." is written above the staff.

Musical staff 3 of page 26, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various ornaments and a bass line with chords. The text "P." is written above the staff.

Musical staff 4 of page 26, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various ornaments and a bass line with chords. The text "P." is written above the staff.

Musical staff 5 of page 26, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various ornaments and a bass line with chords. The text "P." is written above the staff.

Musical staff 6 of page 26, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various ornaments and a bass line with chords. The text "P." is written above the staff.

Musical staff 1 of page 27, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various ornaments and a bass line with chords.

Musical staff 2 of page 27, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various ornaments and a bass line with chords.

Musical staff 3 of page 27, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various ornaments and a bass line with chords.

Musical staff 4 of page 27, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various ornaments and a bass line with chords.

Musical staff 5 of page 27, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various ornaments and a bass line with chords.

Musical staff 6 of page 27, featuring a treble clef and a key signature of one flat. The staff contains a melodic line with various ornaments and a bass line with chords. The text "M." is written above the staff.

C. S. *F* *S. M.*

P

P

M

M

M

C. S. *F* *M* *F*

Ecc. XII

A. R. *A. R.* *A. F.*

A. R. *A. R.* *A. F.*

A. R. *A. R.* *A. F.*

A. R. *A. R.* *A. F.*

Essempio
XIII.

Accomp.^{to}

M.F.

Effempio XIV.

*La quarta p^{1a} dalla
8^a assoluta Con la 3^a*

p

p

p

*La 4. p.
dalla 5. e ripul
Con la 3.*

p

*La 4. p.
dalla 5. e ripul
Con la 3.*

p

p

*La 4. p.
dalla 5. e ripul
Con la 3.*

p

p

*La 4. p.
dalla 5. e ripul
Con la 3.*

La 4.^a p.^a dalla
3.^a 3.^a in p.^a e risal
Con la 3.^a

La 4.^a p.^a
dalla 7.^a e risal
Con la 3.^a

La 7.^a p.^a
dalla 8.^a e risal
Con la 6.^a

La 7.^a p.^a
dalla 6.^a e risal
Con la 3.^a

La 7.^a p.^a
dalla 6.^a e risal
Con la 6.^a

La 7.^a p.^a
dalla 5.^a e risal
Con la 6.^a

La 7.^a p.^a
dalla 5.^a e risal
Con la 6.^a

La 9.^a p.^a
dalla 3.^a e risal
Con la 8.^a

La 9.^a p.^a
dalla 3.^a e risal
Con la 8.^a

8°
6°
*La 3. e 2. p.
dalla 8. e risol
con la 3.*

5°
*La 3. e 2. p.
dalla 5. e risol
con la 4. e 6.*

3°
*La 3. e 2. p.
dalla 3. e risol
con la 4. e 6.*

f
6°
4°
*La 3. e 2. p.
dalla 6. e risol
con la 3.*

f
3°
*La 4. e 3. p. dall'
Armenia perfetta risol
con la 3. accomp.
con la 2. diminuito.*

f
4°
2°
*La 4. e 2. p.
dalla 5. e 6.
risol con la 6.*

Fine.