

GUIDE IN HARMONY.

containing

*the various manners in which every Chord in four parts
can be prepared, resolved, or otherwise freely used.*

ENCOURAGED

*by her most Gracious Majesty the Queen of Great Britain &c.
and Composed,*

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GRAND DUCHESS OF RUSSIA.*

Price One Guinea.

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Of Whom may be had a Treatise on Thorough Bass. Price One Guinea.
Two Duets, for two Performers, on One Piano Forte, Op. IV. & VI. Three Shillings Each.*

INTRODUCTION.

THE present Work will prove to be of the same Use for Harmony, as a Dictionary is for a Language*. Every Chord † in four parts, that exists for the Use of the *narrow* harmony, is to be seen at page viii. To shew every Variety in which these Chords may be used, is the Object of this Book; but to be able to read it, the following Observations must be attended to.

* For this Reason, it was intended to be intitled *a Dictionary of Harmony*: as appears at page 23 of the Author's Treatise on Thorough-Bass, published 1786. In which Treatise (from page 24 to 39) the Origin of chords is shewn with only *one* preparation and resolution. From thence, repeated Questions arose to the following purport, viz. "whether every chord could be treated differently; and how far such Varieties might be extended?" The said Questions, which have led to the completing the present Work, will also assist in comprehending the Contents of it; and for this Reason they are mentioned here.

† Several Sounds, when played together, are (in English) called a *Chord*. If these pages should be translated into another Language, the Word *Accord* is to be understood; because a *Chord* signifies only a single String or Sound, and if several Sounds are played together, they are either *accord* or *discord* with each other.

Explication.

A Stave, together with its three Rows of Chords, is called here *a Line*. Among the Bass Notes (which belong to the said chords) a Point • signifies a Note with a b, and a Crotchet ↓, a Note with a ♯.

The Chords, which appear in the Middle Column, are (for explanation sake) called *Capital Chords*. Their Bass is C. Several of them, which can but seldom or never be used to C (on account of so many Flats) are transposed to B, and distinguished by that Bass Note ♮: See for instance, page 29.

Although the said transposed Capital Chords are used to B, they are nevertheless put down in the Middle Column with all their Flats. From this Regulation, every Capital Chord appears different to each other, and therefore, may be referred to with ease.

Many Capital Chords occupy several Lines. Those, which are used to C, are marked at the beginning of their first Line, with three figures before each row of chords; and those, which are transposed

transposed to B, appear only before the upper row. But in their following Lines, these Capital Chords are continued alike, with *one* figure before each row: any one of these figures is the upper part of its Chord.

Use of the Work.

THE *general* Use of the Book, or the Manner in which any chord can be prepared, resolved, or otherwise freely used, may be understood by *one* Example; (see page 1, second line) and play or copy, from the upper row, one of the chords on the left hand, and then (in the same row) that Capital Chord $\frac{5}{b_2}$; and lastly, the Chord on the right hand: the same may be done with the chords of the middle or lowest row.

In order to obtain a Succession of chords, the last chord of any Example or Passage is to be looked for in its Capital Place; see the above third chord in the Middle Column, page 10; and because its Bass Note is here C, the above three Chords must be put one tone higher. After this is done, take a fourth chord out of the first, second or third line on the right hand. But here the danger begins; because wherever a Capital Chord is used with *more* Variety than the Above (page 1) some knowledge in harmony is required for choosing a proper chord on the left and right hand, otherwise there might be danger of preparing a chord in major and resolving it in minor; as will appear by the use of that Capital Chord $\frac{7^b}{\frac{4}{b}}$, at page 25.

Of a probable Objection.

IF this Work should, either wilfully or by mistake, be declared insufficient, because its Utility can only be enjoyed by those, who possess some knowledge in harmony; it might, then, be observed, that, although no language can be acquired merely by a Dictionary, such a Work is nevertheless sufficiently useful to the Student, nay even to the most learned, for referring sometimes to a single Word only. How convenient must it be, therefore, at least to a *young* Composer, to find herein the Treatment of every Chord, or the whole Succession of Harmony illustrated, wherever he is doubtful, or whenever he cannot think of any thing at all?*

Of choosing the Chords.

AT the beginning of every Capital Chord, the Bass, on the left and right hand, begins with A^b , and advances gradually upwards to the End of that Octave, viz. wherever the use of a Capital Chord *requires* so many Bass Notes.

By this Regulation any Bass Note may be found immediately. The said Regulation is, however, the Cause that many of these Bass Notes must be taken in the *contrary* motion.

* Since this Work is so entirely new and Original, necessity requires such occasional Remarks as will most likely give a full Idea of its Contents, and Utility, and at the same time recommend Patience to Those, who may be ready to criticize a Work before they are acquainted with it.

Since the principal reason for this Motion is supposed to be known to any Person who wishes to compose, only a few of these Bass Notes are marked thus — below the Stave; for instance, at page 29 (first line, left hand) only the first A^b is marked in the said manner, although the seven following must likewise be used in the contrary with the Bass of their Capital Chord.

The same Mark — appears also *above* several chords for the following purpose, viz. if the Use of a chord (on the right or left hand) should appear uncommon or doubtful, it is necessary to examine the same in its Capital Place, by taking on the left hand one chord marked thus — and, after the Capital Chord, another on the right hand with the same Mark; for instance, page 18, left hand, first line, if by Chance that $\frac{2}{5}$ should be used before the Capital Chord, this $\frac{2}{6}$ (on the right hand) is understood to follow. But here, the preparation of the first chord may be required. See therefore page 2, third line, where the said first chord appears in its Capital Place, thus $\frac{2^b}{4}$, the Bass being C. If its preparation is taken half a tone higher and joined to the above three Chords, the whole Movement will be entirely understood.

A Choice is necessary, sometimes, even among the chords with the said Mark. In general, they may also be used before or after those that have no such additional Mark. But, as the said Direction could not be put to *many* Chords, and a Certainty being required for *every* Movement, it is necessary to suppose or recollect in any doubtful Case,

1^o. That it may be a Change of a Singing Part, or of a whole Chord.

2^o. That it may be a quick running Bass, which causes still-standing or remaining Chords that are not agreeable without a proper Duration of the Bass Notes.

3^o. That it may be a circumflexing Bass or Interval; Point Orgue, &c.

These Capital Points are elucidated by the following Examples.

1^o. At page 33, left hand, second line, the going from $\frac{7}{3}$ to the Capital Chord produces a *Change of a Singing Part*; because the 3^d must be kept for the preparation of the next 7, and the 5 goes down into the next 5*. If (on the right hand, last line) $\frac{5}{6}$ is used after the present Capital Chord, a *Change of a Chord* is produced.

2^o. For a quick running Bass, two different Examples appear in the upper row, at that Capital Chord $\frac{9^b}{4}$. One Example belongs to D^b, C (Capital Chord) and B^b: these three Bass Notes may be of an equal Duration. The other Example belongs to B^b, C and D^b. Observe here, that the first Bass Note must be of a longer Duration than the second and third, otherwise the Effect is disagreeable, or even horrible.

This point may be still better perceived, at page 84, by playing, first, the Example with round Notes, and then, the

* It was necessary to point out some of the most critical Examples. The present one may be considered as for three soprano Voices. If such Movements are used in the *dispersed* harmony, the changing of a Part is of course avoided.

Two 5th may be discovered here, and in similar places, if the mentioned Regulation and Signification of that Mark — is not remembered.

same chords again (as they are expressed by Crotchets) to the lively Bass below: the points signify the lower row of figures.

An empty or interrupted Bass appears at page 48, by taking (on the left hand, upper row) $\frac{3}{7}$, and then, the Capital or Perfect Chord*; after which $\frac{7}{8}$ may follow: see page 51, right hand, third line.

If at page 66, that Capital Chord $\frac{6}{8}$ is taken, and then (on the right hand, second line) $\frac{3}{8}$, the said $\frac{6}{8}$ might also appear to be ill treated. But if, to a quick Bass (page 65, left hand, second line) $\frac{8}{6}$ is used *before* the above two chords, that $\frac{6}{8}$ is then a *still-standing* or *remaining* chord.

If at page 64 (left hand, second line, middle row) $\frac{5}{6}$ is used *before* the Capital Chord, and then $\frac{7}{8}$ (at page 63, right hand, lowest line) *two* still-standing Chords appear; and if $\frac{8}{5}$ (same line) is chosen instead of $\frac{7}{8}$, it is a liberty which belongs rather to the modern Style.

^{3^{dv}}. A circumflecting Bass appears, if (page 48, left hand) that $\frac{2}{6}$ is used *before* the Capital Chord, and afterwards, the very same $\frac{7}{4}$ again: page 49, right hand, second line.

* It should be supposed that this perfect chord was meant to be the Resolution of that $\frac{3}{7}$ foregoing, a great many Movements might be mistaken. It should rather be remembered, that, for explaining any musical Idea, at least *three* chords are required to follow each other, *two* of which may be considered as Witnesses, which must be heard before *one* of the Three can be lawfully condemned.

A circumflecting Interval appears at page 44, if before and after the Capital Chord, $\frac{3}{7}$ is used: left and right hand, last line, lowest row.

It is necessary to observe here, that in general, after two or three Discords, a Resolution must follow; otherwise the Choice of Chords is wrong; nor should the same Bass Note be continued too long.

This last Remark is, however, not to be understood as speaking against a *Point Orgue*, which is introduced sometimes with great Effect by the Bass resting (after a laborious Movement) upon one Tone, whilst a soft warbling of pure harmony is hovering above.

A beginning of that Movement may be seen at page 78, by playing (on the left hand, first line) to the Bass Note C, the Perfect, and then, that Capital Chord $\frac{9}{6}$, and lastly $\frac{9}{5}$: right hand.

The said Movement is more fully introduced among the various Basses, at page vii. This Example is put down merely to shew the great Variety in harmony, which is obtained here by the Choice of different Basses and Chords.

Of several extraordinary Advantages.

Whoever uses the Chords in different ways, will find innumerable Beauties and perceive by the vast Variety why, and in what part of Music some Novelties may be produced for ever. A single instance will prove this advantage. See therefore the Duplicate $\frac{b}{b}$ (page 85) and take any one chord on the left hand, and then,

then, the said Duplicate. To these two Chords add a third Chord from those on the right hand. This third Chord only, is to be changed for another as often, till every one, on the four lines, has been examined. It will then appear, that the greatest number of them may alternately be joined to the said two Chords. That the same may be done to every Chord on the left hand, and in the reverse (as well here as on every page), is certainly understood: and here, an infinite Variety will be perceived.

By searching thus in any part of the Book, it will appear, how wrong it was formerly to believe, that the greatest number of chords could be used only upon one Tone-String.

Some Authors have rejected every chord that is not useful in all the three Positions. Whoever follows that rule, must lose a great part of the Harmony, together with the finest Chords and Movements, such as those at page 76. Others have, indeed, accepted any chord when useful, at least in *one* Position; but they never shewed *in what Position*. This may be seen here in every Page.

It is curious to observe, that, among several others, this Duplicate $\frac{3}{3}$ has also been objected to, although it is necessary for resolving not less than seven Chords*.

About twenty useful Chords may be discovered herein, which never appeared before, less so the Manner, in which they are used in their full Extent.

* Some of those Duplicates, which may be perceived by a single Rule, in the Author's Treatise on Thorough-bass (page 66) are omitted here; because they neither serve for preparing nor resolving a Chord in four parts.

These few Remarks may be sufficient for shewing, that, at least, a lamentable Uncertainty has existed, nay even without any reason for being surpris'd at it; because it could no more be possible to *explain, understand, and retain* in this Science, thousands of Rules and Exceptions, than to learn or to teach a Language perfectly, merely by way of Speaking. It will therefore be clearly perceived, that the said Errors have been owing to the want of an approved Direction. To supply that great Deficiency, the present Guide is offered; and from its peculiar Regulation, the Nature and Treatment of every Chord may, at last, be asserted and referred to with the same ease as Words are by the help of a Dictionary.

It may perhaps be observed, that some great Composers certainly possess every part of this Science. This is willingly granted. But what they chuse to reserve for themselves, cannot contradict, however, the Truth which is stated above. The only Question here is "whether the Advantages contained in this Book " can be produced by any other *printed* Instruction?"

Miscellaneous Observations.

Whenever a new Work appears (if ever so useful) a Censure must be expected. Although the present Work has never been attempted before, probably because its Execution was deemed impossible; it will nevertheless meet with the usual Fate, particularly if by accident a Chord should be omitted. The candid, however, will allow, that it is easier to criticise than to invent a Work;

and

and also, that no similar Production can boast of being perfect at once; witness the Improvements which have been so repeatedly required in Dictionaries. Several Chords and Movements have been introduced within the latter part of this Century. Supposing that none of those, which exist at present, are omitted here, some more may perhaps be discovered at a future period. It will then be both easy and creditable to any Person (so disposed) to form, at least, a *small* Appendix, since it will be difficult to find a *great number* of new or old chords, if any at all.

Many Chords are not inverted here for different Reasons.

1st. Those, which arise from the diminished 7th Chord, and others (too well known, that they can be used in any of the three Inversions) mostly appear only in one Position.

2nd. Some Movements or Chords, which appear also singly, signify, that they are of very little Use in either position; although they cannot be avoided sometimes.

3rd. A great many others are beautiful in one Position, and disagreeable, or entirely erroneous in the other Positions: the different Merits of these Chords may be known by certain Rules, and by the help of a little Genius.

The 2^d of $\frac{8}{2}$ and of several other Chords, is used to a Point Orgue, like the 9th. For that Reason, some of these Movements

are in one Place marked by 2, and repeated in another by 9. See for instance $\frac{7^b}{6}$ and $\frac{9}{7^b}$.

Those, who do not know the difference between the real 2^d and 9th, may often look for one chord instead of the other; but they will find as little as Those who look into a Dictionary for a Word under wrong Letters.

Several Chords appear twice, because their Derivation, and of course, their Use is different: see for instance, how different that Capital Chord $\frac{7^b}{4}$ is treated, at page 25, to what the very same is, at page 26.

The Derivation of some Capital Chords is signified by Chords put across in the Middle Column. But for want of Room, the Manner of inverting these Chords could not every where be mentioned, as it is at page 1.

This may be seen, however, in the Author's Treatise on Thorough-Bass, which was previously published, chiefly to give an Opportunity for acquiring *the Manner of figuring*, and that knowledge in Harmony, which is necessary for using the present Work with Advantage.



MELODY

Musical score for the melody, consisting of 12 staves. The top staff is the melody line. The following 11 staves are bass lines, each with a unique fingering pattern indicated by numbers (1-7) and accidentals (sharps, flats, naturals) above the notes. The patterns are as follows:

- Staff 2: 6 4 3 9 6 4 3 9 6 4 3 5
- Staff 3: 6 7 4 # - 3 7b 5 - 3 5 6 5 5
- Staff 4: 5 - 6 6 5 - 3 7b 7b 5 2 6
- Staff 5: 7 # 4 6 6 5 5 4 5b 6 7 5
- Staff 6: 6 6 5 5 4 4 # - 3 4 6 5 4
- Staff 7: 7 3 9 8 2 7 4 7 7 5 4 2 6
- Staff 8: 9 8 7 7 # 4 4 2 5 7 6 4 4 3
- Staff 9: 6 6 9 6 6b 6b 9 6 7 4 7
- Staff 10: 5 8 4 3 2 4 6 5 4 3 6 2 4 6
- Staff 11: 4 4 7 7 5

Musical score for 12 different bases of the melody, consisting of 12 staves. Each staff shows a different fingering pattern for the same melody. The patterns are as follows:

- Staff 1: 2 5 6 # 7 - 3 # 4 3 4 4 3
- Staff 2: 7 6 7 7 # 4 3 7
- Staff 3: 7 6 5 9 8 7 6 5 4 3
- Staff 4: 9 8 7 6 5 7 6 7 6 5
- Staff 5: 7 4 3 3 2 9 8 2 7 7 6 5 3 4 4 3
- Staff 6: 7 4 3 2 9 8 # 7 4 6 - 3 7 8 3
- Staff 7: 8 4 7 7 6 6 5 6 5 4 6b 5 4 7 8 3
- Staff 8: 8 7 4 3 7 3 7 3 7 3 7 3 4 3
- Staff 9: 6 6 6 6 6 6 6
- Staff 10: 7 7 7 7 7 7 7 7 7 7 7 7
- Staff 11: 6 2 5 2 6 2 5 2 6 2 6 7 6

viii The chords, in the Book, follow each other according to this Table. Beginning with the lowest, and advancing to the highest figures, the only Perfection is conspicuous in the Center.

5 3 7	6 4 7	6 ^b 4 b	6 ^b 5 ^b B	7 ^b 4 2 ^b	7 ^b 4 b	7 ^b 5 ^b b	7 ^b 5 ^b 4	7 ^b 6 4	8 ^b 5 ^b b	8 6 2	8 7 ^b b	9 ^b 5 b	9 5 4	9 ^b 7 ^b b	9 ^b 7 ^b 5	2 4 2	b 6 b	4 6 ^b 4	6 ^b 3 6 ^b	8 3 8
5 ^b b 2 ^b	6 ^b 4 2 ^b	6 ^b 4 3	6 ^b 5 ^b b	7 ^b 4 2	7 ^b 4 b	7 ^b 5 ^b 3	7 ^b 6 ^b 2 ^b	7 ^b 6 ^b 4	8 ^b 5 ^b 3	8 ^b 6 ^b b	8 7 ^b 3	9 ^b 5 3	9 ^b 6 ^b b	9 ^b 7 ^b 3	9 ^b 7 ^b 5	2 4 2	3 6 3	4 4 6 ^b	6 b 6	8 8 8
5 b 2	6 ^b 4 2	6 4 b	6 ^b 5 ^b 3	7 ^b 4 2	7 ^b 4 3	7 ^b 5 b	7 ^b 6 2	7 6 4	8 5 ^b b	8 6 ^b b	8 7 ^b b	9 5 b	9 ^b 6 ^b b	9 7 ^b b	9 7 ^b 5	2 5 2	6 3 3	4 6 4	6 3 6	8 8 3
5 3 2 ^b	6 ^b 4 2	6 4 b	6 ^b 5 b	7 4 2	7 4 3	7 ^b 5 3	7 6 2	8 4 2 ^b	8 5 b	8 6 ^b 3	8 7 3	9 5 3	9 6 ^b b	9 7 ^b 3	9 7 ^b 5	2 2 5	3 3 6	5 2 5	6 6 3	8 8 b
5 3 2	6 4 2 ^b	6 4 3	6 ^b 5 3	7 4 2	7 4 b	7 5 b	7 ^b 6 ^b B	8 4 2	8 5 3	8 6 ^b b	8 7 ^b 4	9 5 3	9 6 ^b b	9 7 ^b b	9 7 ^b 5	b 5 b	3 6 3	5 b 5	6 6 6	8 8 8
5 ^b 3 2	6 4 2	6 4 3	6 5 ^b b	7 ^b 4 2	7 4 3	7 5 3	7 ^b 6 ^b b	8 4 2	8 5 3	8 6 3	8 7 4	9 5 3	9 6 3	9 7 3	9 ^b 7 ^b 6 ^b	5 b b	b 7 ^b b	5 3 5	6 ^b 4 ^b 6 ^b	
5 ^b 4 2 ^b	6 4 2	6 4 3	6 5 b	7 4 2 ^b	7 ^b 5 2 ^b	7 ^b 5 3	7 ^b 6 ^b b	8 4 2	8 5 ^b 4	8 6 ^b 3	8 7 ^b 4	9 ^b 5 ^b 4	9 ^b 6 ^b 4	9 7 3	9 ^b 7 ^b 6 ^b	3 5 3	b b 7 ^b	7 ^b 5 ^b 5 ^b	6 ^b 4 6 ^b	
5 4 2 ^b	6 4 2	6 ^b 5 ^b 2 ^b	6 5 3	7 4 2	7 ^b 5 2	7 ^b 5 ^b 4 ^b	7 ^b 6 ^b b	8 4 b	8 5 4	8 6 ^b 4	8 7 ^b 4	9 ^b 5 4	9 6 ^b 4	9 ^b 7 ^b 4	9 7 ^b 6	5 3 3	3 3 7 ^b	5 ^b 7 ^b 5 ^b	6 ^b 6 ^b 4	
5 4 2	6 4 2	6 ^b 5 2 ^b	6 5 ^b 3	7 ^b 4 b	7 5 2	7 ^b 5 ^b 4	7 ^b 6 ^b 3	8 4 3	8 5 4	8 6 4	8 7 ^b 5 ^b	9 5 4	9 6 4	9 ^b 7 4	9 7 ^b 6 ^b	3 3 5	3 7 3	7 ^b 5 ^b 5 ^b	7 ^b b 7 ^b	
5 4 2	6 4 2	6 ^b 5 2	6 5 3	7 ^b 4 3	7 ^b 5 2	7 ^b 5 4	7 ^b 6 3	8 4 b	8 5 4	8 6 4	8 7 ^b 5	9 5 4	9 6 4	9 7 ^b 4	9 7 6	b 6 ^b b	3 3 7	6 ^b b 6 ^b	8 b 8	
5 ^b 4 2	6 ^b 4 b	6 5 2	6 5 ^b 4	7 4 b	7 ^b 5 ^b B	7 5 4	7 ^b 6 ^b 4 ^b	8 4 b	8 5 2	8 6 ^b 5	8 7 5	9 5 4	9 6 ^b 5 ^b	9 7 4		6 ^b b b	b b 8	b 6 ^b 6 ^b	b 8 8	
5 ^b 4 b	6 ^b 4 b	6 5 2	7 4 b	7 4 3	7 ^b 5 ^b b	7 5 4	7 ^b 6 ^b 4	8 4 3	8 6 2	8 6 5	9 ^b 5 ^b b	9 5 4	9 6 5	9 ^b 7 ^b 5 ^b		b b 6 ^b	8 3 3	6 ^b 6 ^b b	8 8 b	

4 6 3	5 6 3 1	6 3 3	5 6 3	6 3 3	3 6 3	7 3 3	3 3 3	7 3 3	
•	•	•	○	○	○	○	○	○	
3 3 3	3 3 3								
	3 3 3	3 3 3							
4 6 3									
○									
4 6 3	3 3 3								
○	○								

3 3 3	3 3 3								
4 6 3	4 6 3	6 3 3							
•	○	○							
4 6									
4 6 3									
○									
5 4 3 2 1	5 4 3 2 1	5 4 3 2 1	5 4 3 2 1	5 4 3 2 1	5 4 3 2 1	5 4 3 2 1	5 4 3 2 1	5 4 3 2 1	5 4 3 2 1
4 6 3	5 6 3								
•	•								

5 6 3	5 6 3	5 6 3	
5 6 3	5 6 3	5 6 3	
5 6 3	5 6 3	5 6 3	

4		6 6 6	
2	5 6 3	6 6 6	
6	5 6 3	6 6 6	
4	5 6 3	6 6 6	

6 2 4	

4 6 2	5 6 3	5 6 3	5 6 3	
4 6 2	5 6 3	5 6 3	5 6 3	
4 6 2	5 6 3	5 6 3	5 6 3	

5 4 5
II 4 5 4 5

5 4 5	5 6 3	5 6 3	
4 2 5	5 6 3	5 6 3	
2 3 4	5 6 3	5 6 3	
5 4 5	5 6 3	5 6 3	
4 2 5	5 6 3	5 6 3	
2 3 4	5 6 3	5 6 3	
5 4 5	5 6 3	5 6 3	
4 2 5	5 6 3	5 6 3	
2 3 4	5 6 3	5 6 3	
5 4 5	5 6 3	5 6 3	
4 2 5	5 6 3	5 6 3	
2 3 4	5 6 3	5 6 3	
5 4 5	5 6 3	5 6 3	
4 2 5	5 6 3	5 6 3	
2 3 4	5 6 3	5 6 3	
5 4 5	5 6 3	5 6 3	
4 2 5	5 6 3	5 6 3	
2 3 4	5 6 3	5 6 3	

Handwritten musical score for a single system. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score consists of a single melodic line with various notes and rests. Above the staff, there are handwritten annotations in a non-Latin script, possibly indicating fingerings or specific notes. The score is divided into measures by vertical bar lines.

Handwritten musical score for a double system. The notation includes a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The score consists of two melodic lines. Above the staves, there are handwritten annotations in a non-Latin script. The score is divided into measures by vertical bar lines. The notation includes various notes, rests, and accidentals.

24

5 b	5 3	5 3	5 3	6 b	6 4		
	5 3 2				4 8 6	5 8 6	
8 b	3 5	8 3	8 3		4 6 4		
6 #	6 3						
8 6	6b #	6b 4	b 8				
7b 4	8 4	8 3					

7
4
2
7
4
2
4

2

7b
4

7
4
2b
4

7b
2b
7b
7b
4

5 3	8 3
6 #	
7b 4	8 3

3 5	3 5	8 3	8 3	6 4	3 5	
8 b	8 3	6 b	6b 8	6b 3		
8 5	3 5	6 4	8 3	3 6b	8 3	3 6b
3 7b	5					
8 5						

7 4	6 #					
2 #						
4 #						
7b	8 b	8 3	6b 3	6b 8		
4 b	5 b	5 3	8 8			
4 b	8 5	3 5	8 3	3 6b	8 3	3 6b
7b						
4 3						
4 3						
3 7b	2 7b					
3 7b	4					
4						
7 4						
b						
4 b	2 7b					
4 b	4					
7 4						
b						
4 b	2 7b					
4 b	4					

3 5 7

3 5 7

7 5 3

8 4 2b 8 6b 8

4 2b 8 4 2b 8 4

2b 6b 4 2b 8 4

7 4 3

4 3 7

3 7 4

7 4b

6 4b

4b 7

7 4

6 4 3

8 4 3

3 7

7b 5 2b

3 2b 7b 2b 7b 5

6 4 3

6 4b

6 4 3 8 3

8 6 8 3 3

3 2b 8 3

9 9 9 9 9 7 5 8 8
5 5 6 6 7 5 3 5 5
3 4b 4 3 4 3 8 3 4

8 8 6 7 8 8 8
3 4 3 3 3 3 3

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

4 5 4 5 3 3 3 3 3 3 3
8 8 6 6 8 8 5 5 6 8 8

8b 8 8 8b 6 6 5 6
3 3 3 3 2 3 33 8

5 5 6 4 4 5 5 5
3 3 8 2 3 3 3 3

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

6 7 7 5 5 3 5 3 6b
4 8 8 3 8 6 8 8 3 8

4 5 3 5 3 3 3 1 3
8 8 7b 8 7b 6 8 5 8 8 6b

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

7B

5b

b

7b 5b b

7 6 6 8 6 8 6 8 7 7
5 5 5 5 4 4 5 5 4 5
3 3 3 3 3 3 3 3 3 #

5 4 5 4 5 5 5 3 4
3 3 3 3 3 3 3 8 8
3 4 3 3 3 3 3 # 3 8 4
5 6 4 5 4 5 5 5 5 5

7b

5b

b

7b

5b

b

6 6 5 4 4 5b 5 5 3 # 4
4 4 9 6 3 6 6 6 8 8 8 4
8 9 9 9 7b 3 3 3 5 5 5 8
6 5 5 6 5 4 5b 3 3 # 6 3

9 9 6 6 5 5 5 8 8
6 4 4 3 3 3 3 3 3

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

8 8 9 9
7 7 # # 7 3

6 7 7 5 5
4 3 3 6 3 7

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

7b	8	9b	9b	9b	8	9b	9b	b	3		7b		
5	6	6	7	7	6	6	7	6	6		5	7b	
3	3	3	3	5	3	3	3	4	4		3	5b	7
											5		
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7	4	
5x	6#	
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3		
6		
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0		

6		
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6		
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6		
1	5	
1	5	
0	0	0

7
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4

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7
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4

5
4
7
4
5

7b
6b
2b

9
7
6

7b
6b
2b

6
5
4
5
6

3	3	
5	7	
5	5	
0	0	

3		
5		
6		
0		

6	8	
6	8	
7	8	
6	8	
0	0	

3	5	
3	7	
3	5	
0	0	

6 4 2	66 3	6 4 8	
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6b 4 8			
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6b 4 8			
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6 4b 8	6 3 6	5 b 8	3 8 5b	3 8 6	3 6 3	
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7
6
2
6
6
6
6

7B
6B
B
13
7
3

7B
6B
b

7B
6b
b

8 6 3	8 8 3	5 3 7b	
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7b 6b 3b	6b 3b 7b	5 3b 7b	
3b 7b 6b			

7b 6b 3	6b 3 7b	5 3 7b	
3 7b 6b			

7b 6 3	6 3 7b	5 3 7b	
3 7b 6			

7 8#	5 6			
8 6	6b 4	4 8	5 8	5 bb
8 6	4 8	4 8	3 8	
6 8	5 8	3 8	5b 5b	

7b 6b b	7 6 3	6 3 7	7# 8	5 3 6
7b 6b 3	7b 5 3	5 3 7b		
7b 6 3	5 3 7b	5 3 7b		
7B 6b 4b	7b 6 4b	6 4b 7b	5 3 7b	

13
11

6b 4 8	

6 4 8	

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

5 3 8	6 4 8	7b 3 8	7b 5 8	

7b 6b 4		
6b 4 7	5 3 7b	5 4 7b
4 7 6b		

7b 6 4		
6 4 7b	5 3 7	5 3 7
4 7b 6		

7 6b 4		8 5 b	8 5 3
6b 4 7	5 4 7	5 b 8	5 3 8
4 7 6b		b 8 5	3 8 5

7 6 4		
6 4 7	5 4 7	5 3 8
4 7 6		

8	8	8	
5	5	6b	
3	3	4	
		4	
		8	

	8	8	8	8	4	4
	5	5	5	5	6	6
	3	3	3	3	4	4
	5	5	5	5	6	6
	3	3	3	3	4	4

5	5	
3	3	

5	5	
3	3	

5 7 11

4 8 12 4

2 4 8

4 8 12 4

2 4 8

4 8 12 4

6 f. y
+ 10 12 4

7b	7b	7	7	7b	1b	3	4
4	4	4	4	5	5b	7	7
2b	2	2b	2	2b	5b	5b	5

4	4	4		3	5	8	8	8	6	6	3
6		4			5	8	8	8	3	3	3
4		7			8				6	6	6
6		4		5	5						
		5		5	5						

5	5	
3	3	

5	5	
3	3	

5	5	5	5
4	4	4	4
3	3	3	3
2	2	2	2
1	1	1	1

3 4 5 6 7 8 9 10 11 12

3	3	3	3	3	3	3	3
2	2	2	2	2	2	2	2
1	1	1	1	1	1	1	1
0	0	0	0	0	0	0	0

Musical score for page 48, featuring a single melodic line on a five-line staff. The notes are written in a shorthand notation, likely representing a specific scale or sequence of pitches. The staff is divided into measures by vertical bar lines.

Musical score for page 49, featuring a complex multi-measure rest structure. The score is organized into two systems, each with a treble clef and a common time signature. The rests are indicated by large numbers (e.g., 5, 6, 7, 8, 9) and accidentals (sharps and flats) placed above the staff lines. The notation is dense and covers the entire page.

Musical score for the left page, featuring a piano accompaniment with a treble and bass clef. The score includes a key signature of one flat and a 3/4 time signature. The music consists of several measures with various chords and melodic lines. The right hand part is more active, while the left hand provides harmonic support with chords and bass lines.

Musical score for the right page, featuring a piano accompaniment with a treble and bass clef. The score includes a key signature of one flat and a 3/4 time signature. The music consists of several measures with various chords and melodic lines. The right hand part is more active, while the left hand provides harmonic support with chords and bass lines.

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

NB: By the preceding examples of the Sharp 6th-Chord, we have seen an Instance at C, where the 7th Chord must be marked even with all three figures: $\frac{7}{3}$, on account of that following $\frac{6}{3}$ -chord.

Some usual preparations and resolutions of the 7th, appear with their proper figures; at D.

NB: The two last examples of those 7^{ths}, which are prepared by the 8th, may be deemed inferior to the others.

The musical score consists of four systems of staves, each with a treble and bass clef. The first system, labeled 'A', shows a sequence of chords with figured bass notation below: 8 7, 7 7 7 7 7 7, 7 7 7 7, 7b 7b 7b 7b, 7b 6, 7 7 7 7 7 7. The second system, labeled 'C', is divided into three numbered sections (1, 2, 3) and a section labeled 'D'. It includes the instruction 'prep: by 8th'. The third system is labeled 'by 6th'. The fourth system continues the progression. The notation includes various accidentals (sharps, flats) and figured bass symbols (e.g., 5 6 / 3 4, 7b 5 / 5 3, 5 4 / 3 4, 2 6, 7, 9 8 / 4 3, 5 7b / 3 5, 6 7b / 4 2, 8, 7, 7, 6 7, 6 6 7).

The musical score consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). It contains two sections of music, each marked "by 5th" and "by 3^d". The second staff is a bass clef with figured bass notation, including figures like \sharp , \flat , and various numbers (7, 6, 5, 4, 3, 2, 1) with accidentals. The third and fourth staves show chordal textures with figured bass notation below them, including figures like \sharp , \flat , and various numbers (7, 6, 5, 4, 3, 2, 1) with accidentals.

As the diminished 7th is often (erroneously) marked with any one of its inverted chords, or an inverted chord instead of that 7th; I have appropriated the following Table, in order to shew how this 7th and its inverted chords are to be marked to every Bass-note distinctly: We have only to observe, that the use of the sharps and flats &c: is different, if the Key is marked at the beginning of the Stave; according to the Repertory of Intervals.

It is easy to know the difference of these four Chords (which may be used upon the same Bass-note) before we mark any of them, if we take notice at least of the found or figure which is to resolve downwards.

NB: Those, who like regularity in harmony may observe, that the four Bass-notes of the Keys, into which these four chords $\frac{7}{3}$ $\frac{6}{3}$ $\frac{6}{3}$ $\frac{6}{2}$ are resolved, produce again a diminished 7th Chord.

The two figures, which belong to the diminished 7th are always, the minor 3^d and imperfect or diminished 5th; which are never marked.

The $\frac{6}{3}$ Chord is always accompanied by the minor 3^d.

The $\frac{4}{3}$ Chord, by the major 6th, and —

The sharp 2^d, by the sharp 4th and major 6th.

I

II

III

IV

Musical notation for Section I, featuring staves for A^b, B^b, C^b, D^b, E^b, F^b, and G^b. Fingerings are indicated by numbers 1-4. Rhythmic values are shown below the staves.

7	6	6	6
5	5	4	4
3	3	3	3

Musical notation for Section II, featuring staves for A, B, C, D, E, F, and C. Fingerings are indicated by numbers 1-4. Rhythmic values are shown below the staves.

7	6	6	6
5	5	4	4
3	3	3	2

Musical notation for Section III, featuring staves for A[#], B[#], C[#], D[#], E[#], F[#], and G[#]. Fingerings are indicated by numbers 1-4. Rhythmic values are shown below the staves.

7	6	6	6
5	5	4	4
3	3	3	2

Musical notation for Section IV, featuring a single staff for C^x. A circled '7' is present on the staff.

7
5
3

Different Remarks

The minor 7th and its inverted chords may be changed one into the other before the resolution appears; see **A**: If the Bass moves directly from the 7th to the 2^d-chord or in the reverse, the 7th must be accompanied with $\frac{8}{3}$, otherwise, we make two 5^{ths} in the right hand.

The diminished 7th is still better for that purpose; for, there is no such exception as in the preceding example; see **B**.

The diminished 7th and any of its inverted chords are sometimes changed one into the other to the same Bass-note; see **C**: This is the enharmonical change of keys, (explained at page 3) which is only used in case of a good reason for modulating in such a sudden manner.

The minor and diminished 7th and their inverted chords may also be changed one into another; see **D**.

If a major figure, as: 3^d, 6th or 7th appears in the middle part, it may go downwards; otherwise, the next chord would be too empty; but, if it is in the melody, it moves upwards; see **E**.

A quick Bass does not always allow a proper resolution; see **F**: By the present examples, we may, likewise, acquire an Idea of the still-standing chords, which are commonly, but erroneously called passing chords; for, as they do not move in the right hand, the first denomination must be better than the second.

NB: The rule, by which the unfigured Bass-note **D** is accompanied in the manner as we observe by the notes at the present second example, may be learnt by the short explanation page 66, which belongs to the Example at **E**.

Three still-standing chords, as: 7th, $\frac{6}{5}$ and $\frac{7}{6}$ are produced by that quick Bass, at the present example: The treatment of the latter chord may be seen likewise in the Repertory at the first Stave (page 38)

A

7 6/5 6/5 4/3 4/3 2 6 2 4/3 4/3 6/5 6/5 7 7 4/3 6/5 2 6 2 7 7 2 6

6		9b	9	9b	9	9b	9		6b	6b	7
4		5	5	5	5	5	5		4	4	4
2b		3	3	3	3	3	3		2b	2b	2b
8		7	7	7	7	7	7		8	8	8
		6b	6b	6b	6b	6b	6b		6b	6b	6b
		4	4	4	4	4	4		4	4	4
		2b	2b	2b	2b	2b	2b		2b	2b	2b
		8	8	8	8	8	8		8	8	8
		7	7	7	7	7	7		7	7	7
		5	5	5	5	5	5		5	5	5
		3	3	3	3	3	3		3	3	3
		1	1	1	1	1	1		1	1	1

8									7	6b	7
									5	3	3
									4	6b	6b
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
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									4	4	4
									3	3	3
									2b	2b	2b
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									4	4	4
									3	3	3
									2b	2b	2b
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									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
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									4	4	4
									3	3	3
									2b	2b	2b
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									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
									6b	6b	6b
									4	4	4
									3	3	3
									2b	2b	2b
									8	8	8
									7	7	7
	</										

3	3	4	3	2	4	7#	3	
5	6	6	7	4	4	5	3	

				7b										
6	6	6	5	5	4	5	3	5	5	5	5	5	5	5
3	3	3	7b	3	7b	5	5	7b	7b	5	5	5	5	5

6 5 9
6 5 9
5 5 9
6 5 9

8	8	8	9	7b	7b	7b	3	6b						
3	3	5	4	5	6	5	5	4						
7b	7b	7b	7b	7b	7b	7b	7b	7b	6	6	6	6	6	4
8	4	5		9	6	6							3	
7b	8	7b		7b	7b	7b							6	
8														
6b	7	6b												
5	5	3												
4	5	5b	5	5	6b	5	5b	3	6	6	6	6	6	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
6	6b	6	6	7	6b	6b								
4		3												
3		6												
6		5b												
8	6	6	8	6	3	4	5	7						
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
8	8	6	8	8	8	7b	7b	5	5	5	5	5	5	5
8														
6b			6b	6b										
5			7	8										
6	5	4	4	4	3	3	3	3	3	2	3	3		
3	3	2	1	4	6	3	3	3	3	6	6	3		
8	7b	6b	6b	6b	5b	5b	5b	5b	5b	4b	4b	5		

5ths

Musical score for the left page, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above notes. The score is organized into systems, with some staves containing multiple measures of music.

Musical score for the right page, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 above notes. The score is organized into systems, with some staves containing multiple measures of music. The page number 87 is located in the top right corner.

Musical notation for the left system, consisting of seven staves with various fingerings and accidentals:

- Staff 1: Fingering 3 5 7
- Staff 2: Fingering 3 5 9
- Staff 3: Fingerings 3 6b 4 and 3 7b 5
- Staff 4: Fingerings 5 3 6b
- Staff 5: Fingerings 5 7 5, 3 7b 5, and 8 7b 3
- Staff 6: Fingerings 4 2 6
- Staff 7: Fingerings 7b 8, 6 6, 7 5, and 3 3
- Staff 8: Fingerings 6 8, 6 6, 7 8, and 3 5

Musical notation for the right system, consisting of seven staves with various fingerings and accidentals:

- Staff 1: Key signature bb, fingering 8
- Staff 2: Key signature #, fingering 7
- Staff 3: Fingerings 5 6, 3b 4, b 4, b 4, b 4, 7 4, 8 4, 6 3
- Staff 4: Fingerings 5 6
- Staff 5: Fingerings b 6 4, 3 4, 2 4, 8 4, 3 3
- Staff 6: Fingerings 6 6
- Staff 7: Fingerings 6 3b 3, 6 3, 6 3, 6 3, 5 6, 4 5, 4 6, 5 6, 3 4, 3 4, 3 4, 3 4, 7b 6

92

3 5 5 7 6 6 5
5 3 3 3 2 3 8

5 5 5

5 5

5 5

6 4
4 4

5 5 5

5 4 5 5 7 7 5
5 4 3 3 2 2 3

66
3

3 8 3 6 7 6 6 6
4 3 3 2 2 3 # 8

8
66

6
5
3

6b
4b
6b
4 5 8

6 5
4b 3
6 6

6b
4
6b

6 5
4 3
6 6

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

4 2 4 4 7 7 5b
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7 12 8 9
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9 9 3 3 2 7b 7 7 8 8 8 5 6 7b 7
6 5 6 6 4 4 4 4 4 4 4 3 3 3 3
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7b 7 7b 7 7 5b 6 3 3 3 3b b 4 4
4 4 5 5 3 3 3 3 3 3b b 4 4
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2 2b 2 8
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7b 7b 5b
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7b 7b 7b 5b
6 5 6 3
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