MELOTHESIA:

OR,

Certain General RULES for PLAYING

UPON A

CONTINUED-BASS.

WITH

A choice Collection of LESSONS for the *Harpsicord* and *Organ* of all Sorts:

Never before Published.

All carefully reviewed by *Mr. LOCKE*, Compoſer in Ordinary to His Majeſty, and *Organiſt* of Her Majeſties Chappel.

THE FIRST PART.

LONDON, Printed for *J. Carr*, and are to be Sold at his Shop in the *Middle Temple Gate*. 1673.

Joseph Purcell

To the ever Honour'd *ROGER L'ESTRANGE* Esq;

SIR,

PAtronage cannot cure the Itch in those who make it their business to censure, whether they do or do not understand. 'Tis in vain therefore, to pretend to't for this Dedication; Your Knowledge in Musick, *and Bounty to the Professors thereof, (particularly to my self) Challenging a right before others for a grateful acknowledgment; which is here humbly Presented. And though this attempt, by being design'd for a* Publick Good, *both for the Delighters in such divertisements, and the Advancement of such young Students as intend it their Profit, lies now under the Judgment of all who wear* common Sence: *Yet to you, Sir, who by long Experience and strength of Reason, have deserv'd a just Precedency in such cases, 'tis humbly Submitted, by*

Sir,

Your most faithfull Servant,

MATT. LOCKE.

ADVERTISEMENTS to the READER.

THe Excellencies of *Musick* are not here disputed of; Nature and Art so admirably agreeing, that the whole Civiliz'd World are at one. The design of this *Collection*, is only to Advance the Practice of *Musick* on the *Harpsicord* and *Organ*, both by Precept and Example; it being fitted for All Capacities and Humours, from the Lover to the Scholar and Master. And though the Rules for Playing on a *Continued Bass*, are here particularly applyed to the *Harpsicord* and *Organ*, as being of most use; yet they equally fit the *Theorbo, Arch-Lute, Harp*, or any other Instrument capable of performing Duplicity of Parts; and consequently prove of general Advantage. The *Masters* who are not mentioned in this First Part, are on purpose omitted, that they may have the Honour to bring up the Rear in the Second. The *Ayrs* here inserted without Name, were Ingeniously applyed to the *Harpsicord*, by Mr. *William Thatcher*, a known and esteemed Master in this City.

The Characters for performing the whole, are those generally in use, and for the *Organ* and *Harpsicord*, are thus explained:

/ *a Fore-*

/ *a Fore-fall.*
\ *a Back-fall.*
// *a Shake.*
—= *a Fore-fall and Shake.*
ɯ *a Beat.*

For Playing on a *Continued Bass*, Thus:

A Flat or Sharp set a little above or before a *Note*, belongs to the Third which is to be Play'd on that *Note*.

A Figure set on the same manner, signifieth, that such a Degree or kind of Descant belongeth to the said *Note*.

A Flat or Sharp set by any Figure over a *Note*, belongeth to the Descant signified by the Figure; which accordingly is to be Flat or Sharp.

A *Third Minor* includes Four *half-Notes*. A *Third Major* Five.
A *Sixth Minor* includes Nine *half-Notes*. A *Sixth Major* Ten.

General Rules for Playing on a Continued Bass.

1. AFter having perfectly observed the *Tone* or *Key* you are to Play on, (which is ever known by the last *Note* of the *Bass*) with what *Notes* are properly Flat and Sharp therein, play Thirds,

 Fifts,

Fifts, Eights, or their Compounds on all *Notes* where the following Rules direct not otherwiſe, or the contrary be not Figured, beginning the account on the *Note* you Play on, and reckoning upward; and making the Third either *Major* or *Minor*, according to the Nature of the *Tone*, and Flats or Sharps ſet by your *Cliff*: But (for prevention of glutting or offending the Ear) never aſcend or deſcend with two Fifts, or two Eights together between the *Treble* and *Baſs*, nor Play your Thirds, Fifts or Eights, one Flat and another Sharp at the ſame time.

2. On the *half-Note* below the *Tone* you Play in, on the Third and Sixt *Major* above the *Tone*, on *B ſharp* (when *E* is not the *Tone*) and on all *ſharp Notes* out of the *Tone*, Play a *Sixth Minor*, except the Rule of *Cadences* take place. *For Example*; If *G* be the *Tone*, *F* ſharp, *B*, and *E*, are proper *Notes* to Play Sixes on. If *A* be the *Tone*, then *G* ſharp, *C* ſharp, and *F* ſharp, are proper for Sixes, *&c.*

A *Cadence* is a Fall or Binding, wherein, after the taking of a *Diſcord* or *Diſcords*, there is a meeting or Cloſure of *Concords*, as is to be ſeen in the two *laſt Notes* of all Strains of *Pavans* or any other grave *Muſick*, Vocal or Inſtrumental; the laſt of which two *Notes* generally riſeth four, or falleth five *Notes* from the former; by which it is known (for the moſt part) to be a *Cadence*. Upon the firſt *Note* therefore of all ſuch *Cadences*, Play either a Fourth and Third with a Fifth againſt them, or a Third, Fourth, and Third, with a Seventh, Sixth and Fifth (or a Sixth and Fifth) againſt them; making the Fourth as long as both the Thirds, and the Fifth as long as the Seventh and Sixth. *See the Examples of the Third Rule.* Where you muſt obſerve that the Thirds are *Thirds Majors*, and ſo are to be Play'd on all Bindings, and generally on all ſuch *Notes* as the following *Notes* riſeth four, or falleth five *Notes*.

4. When

4. When a Seventh and Sixth are figur'd, Play the Sixth a *Sixth Major*; and if the *Note* following deſcend half a *Note*, let the Third be a *Third Major* againſt it; if a whole *Note*, a *Third Minor*; which is generally to be obſerved in all paſſing Cloſes, and all long *Notes* ſo deſcending, though not figur'd. *See the Example of the Fourth Rule.*

5. Omit a Third when a Fourth is figur'd; a Fifth, when a Sixth is figured; and a Sixth when a Seventh is figur'd.

6. If many *Notes* of the ſame length immediately aſcend one after another, the common *Deſcant* is a Fifth and Sixth upon every one, or moſt of them: And if many deſcend in the like manner, the *Deſcant* is to be a Sixth and Fifth, or a Seventh and Sixth, on each of them. *See the Examples of the Sixth Rule.* But which of theſe two laſt are to be uſed, cannot be ſet down by any Rule, but muſt be left to your own Ear, as alſo the inclination or change of the *Ayr*, or *Deſcant* from one *Key* to another, which you muſt be careful to liſten after, and follow, applying the Sixes in every Introduction, as if you were really in the *Key*, you are going to.

7. When a *Baſs* moves by Thirds, the common *Deſcant* is a Sixth on every other Note. *See the Examples of the Seventh Rule.*

8. When a *Baſs* hath many ſwift Notes running one after another, 'tis ſufficient, either to ſet the Right hand true to the firſt Note of the Meaſure, and there reſt till you come to the middle thereof, and then place it true to the firſt Note of that Part, and ſo keep it till the next Meaſure; or elſe to Play Thirds or Tenths only, during ſuch motions. *See the Examples of the Eighth Rule.* But for the *Theorbo*, *&c.* it is ſufficient to Play ſingle Notes.

9. When

9. When the *Bass* is below *C sa ut*, it is better to make your account from the Octave above the *Bass*, than otherwise; for the Playing of Thirds and Fifts so low will produce rather a confused than Harmonious sound.

10. For prevention of successive Fifts and Eights in the Extream Parts (prohibited in the First Rule) the certainest way for the Beginner, is to move his Hands by contraries: That is, when one Hand ascends, let the other descend. *See the Examples of the Tenth Rule.*

Conclusion.

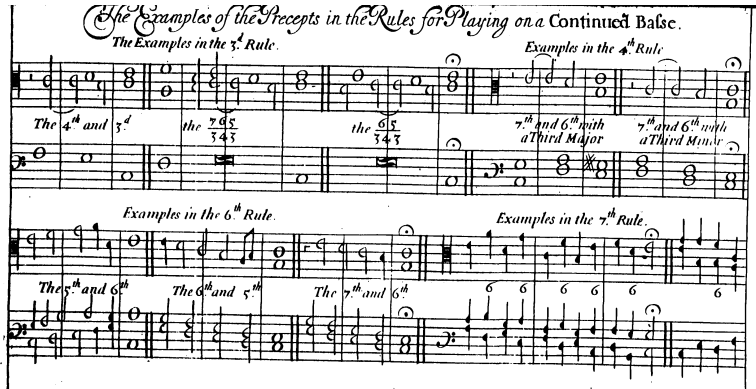
By these Directions, the Ingenious Practical Student, who has a through knowledge of the *Scale of Musick*, and Hands fitly prepar'd for the Instrument he aims at, may in a short time attain to his desired end of accompanying either Voyces or Instruments; and may with much ease arrive to the use of the first Rudiments of *Musick*. Wherein, that he may be fortunate, I have here annexed (*See the Examples of the Conclusion*) an Example or two by way of Transition, or passing from one *Key* to another; which being truly understood and applyed, will (in my Opinion) acquaint him with *All that's Teachable*, as to matter of *Ayr*; the rest intirely depending on his own Ingenuity, Observation, and Study, what-e're our New Air-Mongers pretend. For to teach Number and Distance only, which is all that hitherto has been produced, (and the last, God wot, so weak, that 'tis a shame to mention it) is a down-right Cheat, and may with

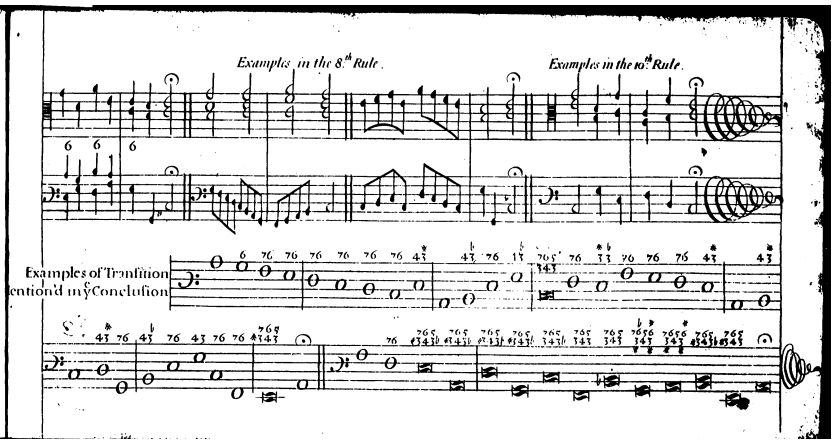
with as much reason be applyed to a Carryers Trotting-Horse, or a *Jocky's* Hand-Galloper, as to any that has been only so instructed; and indeed, in some sence with more: For these Laborious Animals *know*, when they come to their *Inn* or *Post*, and with Joy cry, *Clink in the Close* (as a Learned Essayer would once have had it for the *Viol.*) But those Deluded Mortals, after all their Labour and Expence, remain as Compleatly Ignorant of what they've done, that when they come to hear any of their own Conceptions, they cunningly whisper their dear Pedagogue, *Master, is this Mine?* After which, having received a gracious *affirmative Nod*, they patiently retire; but with what content, I believe 'tis not hard to gues; they being thereby assured, they were as wise the first day they began, as at that instant. But leaving them and their Way.

If this Publication prove acceptable, (it being the first of its kind yet produc'd) 'twill be an encouragement for presenting a SECOND PART, wherein I intend to Collect something of every kind of *Musick*, both Vocal and Instrumental, now in use of the best Authors; and withall, a *brief Discourse* with Examples on the subject of *Musick in Parts, by Fuge and Canon.*

M. L.

The Examples of the Precepts in the Rules for Playing on a Continued Baſse.





Advertiſement.

ALL ſorts of Books, and Ruled Paper for *Muſick*, Songs and Airs Vocal and Inſtrumental ready Prick't; *Lutes*, *Viols*, *Violins*, *Gittars*, *Flageletts*, *Caſtinets*, *Strings*; and all ſorts of *Muſical Inſtruments*, are Sold by *John Carr*, at his Shop in the *Middle-Temple*, *London*.

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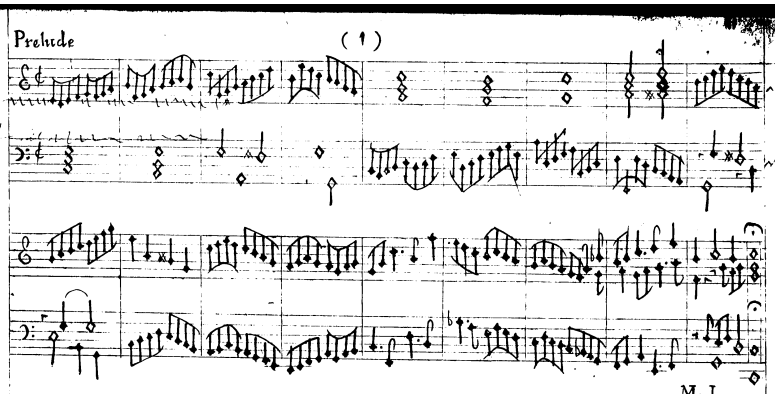

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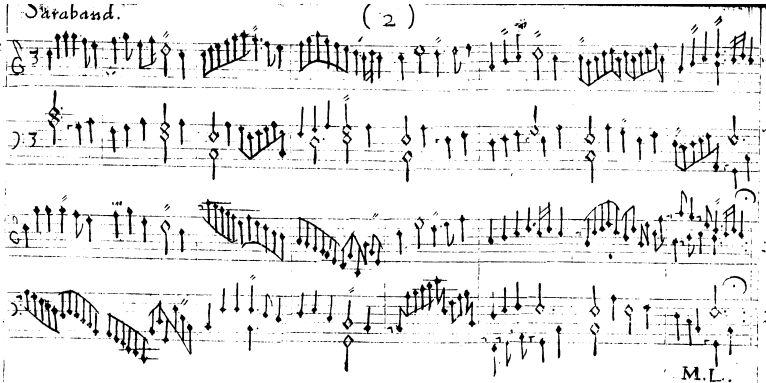

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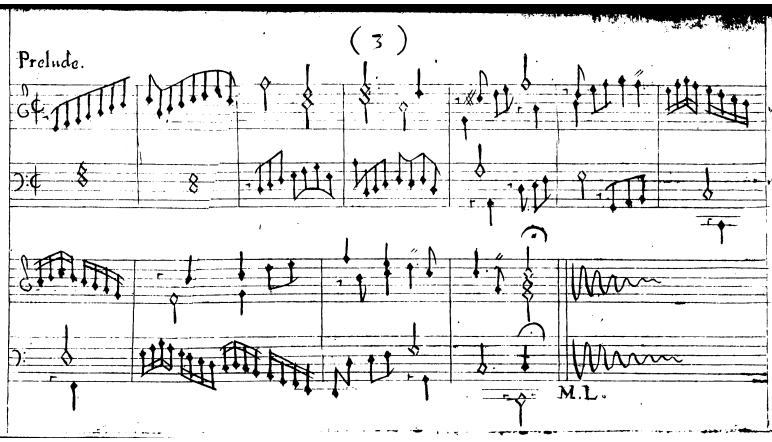

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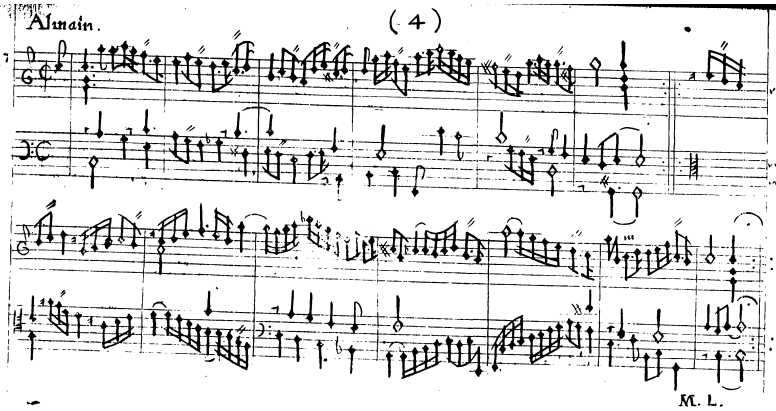

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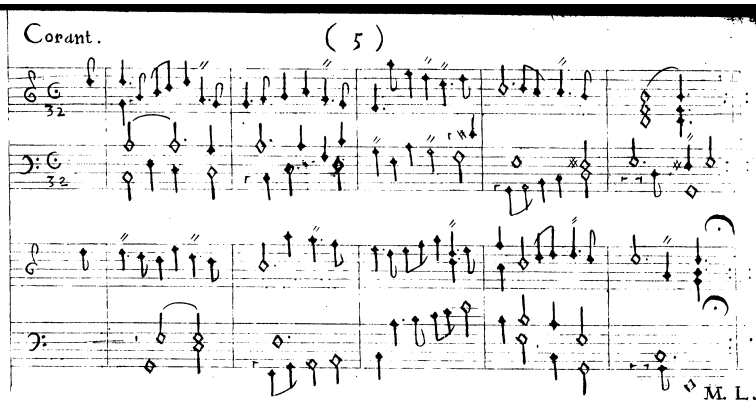

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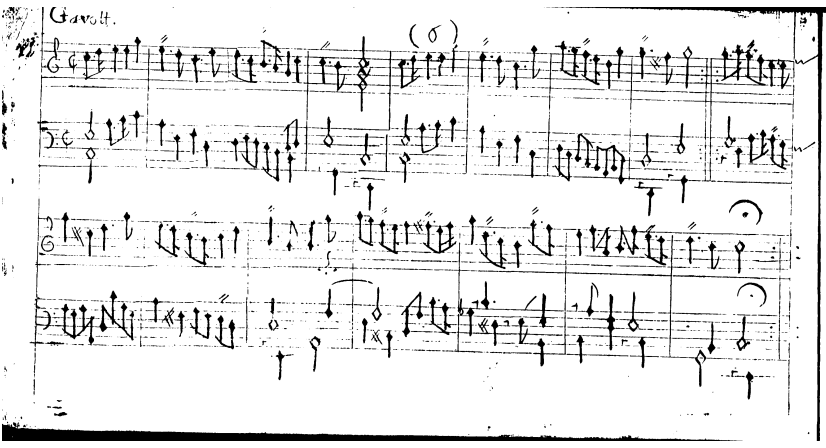

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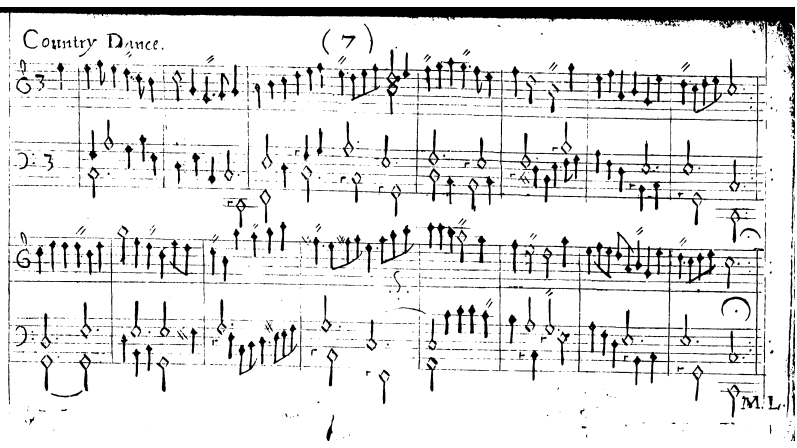

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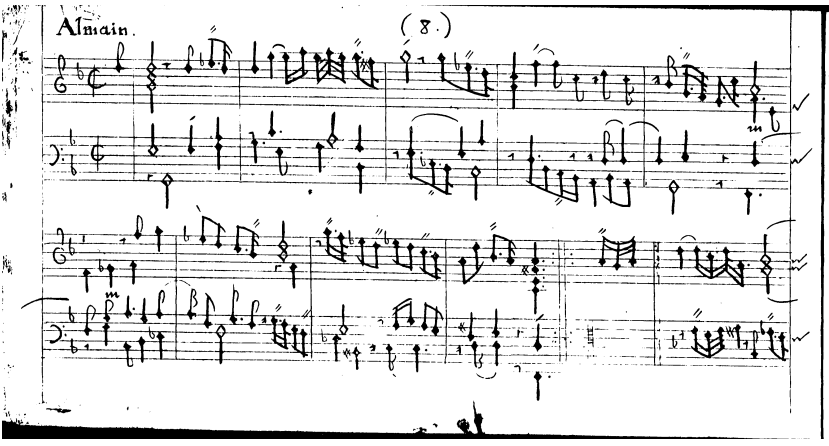

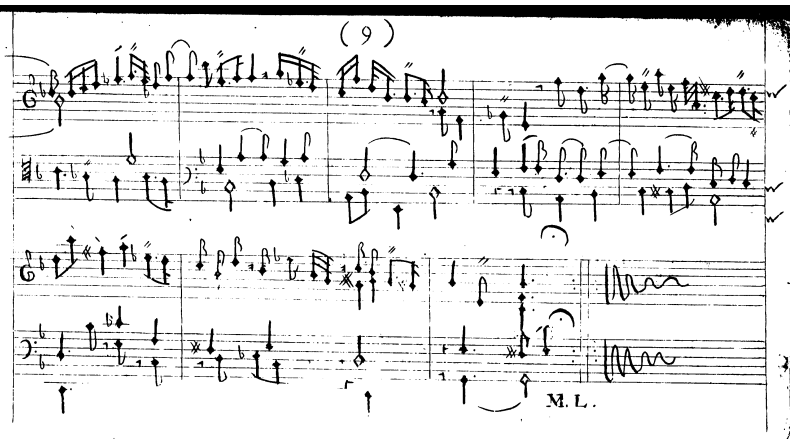

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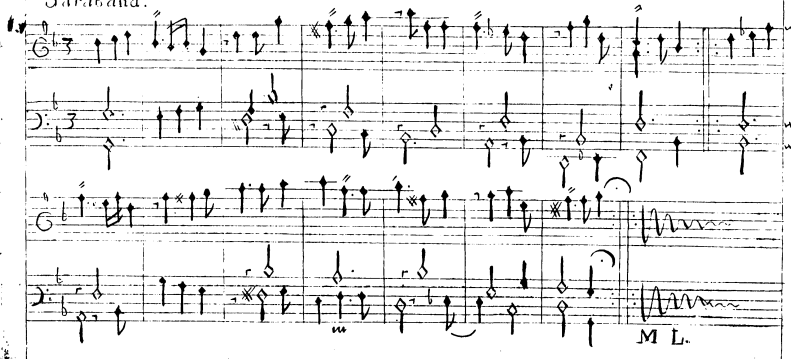

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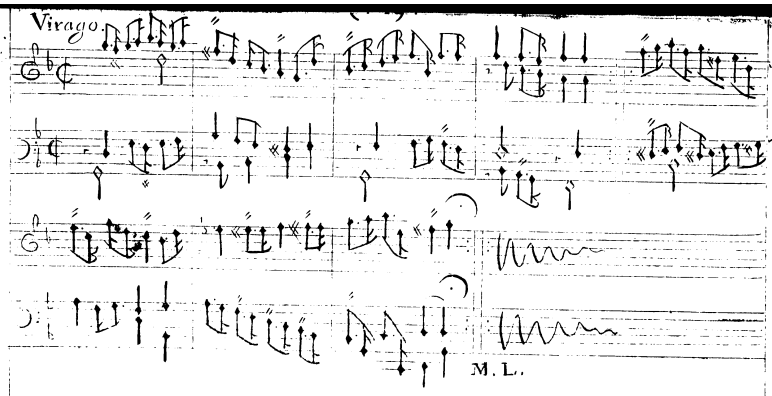

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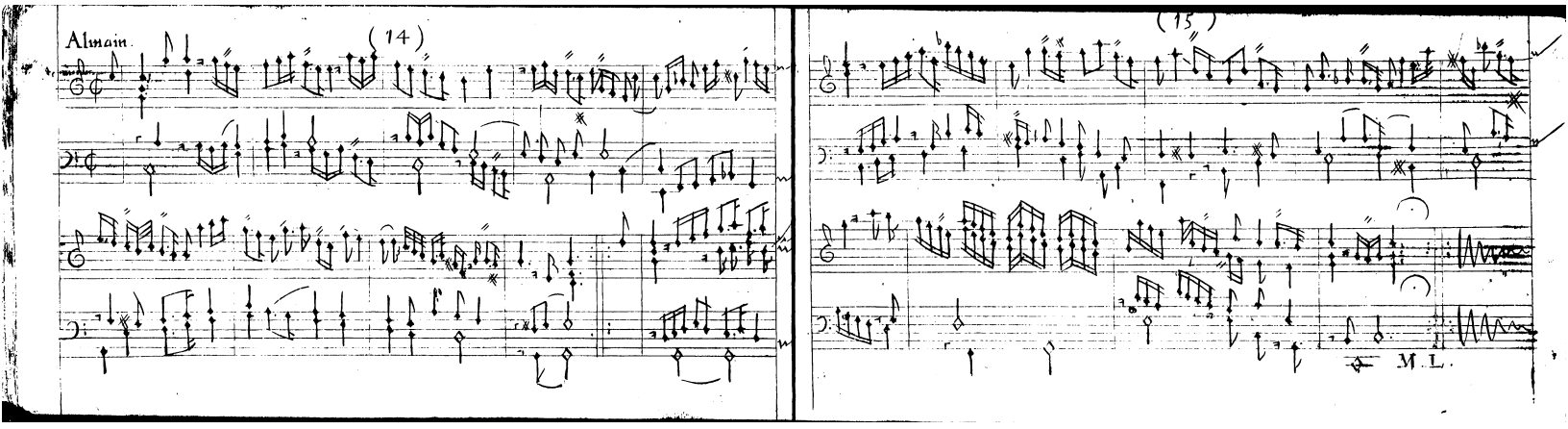
M. L.

Prelude.

M. L.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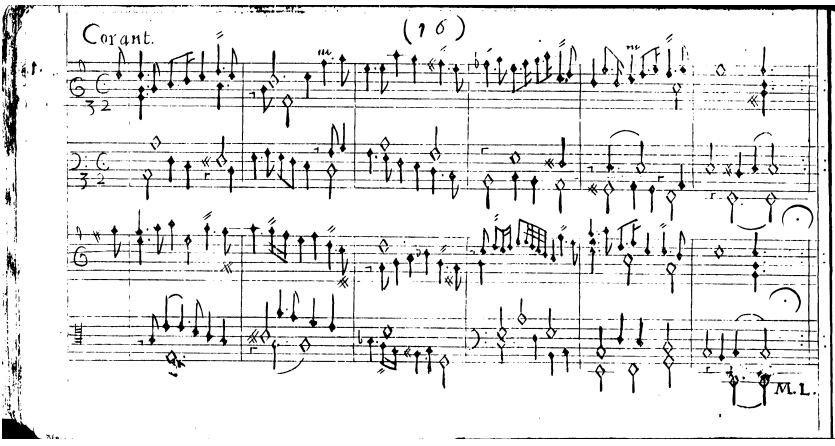
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(17)
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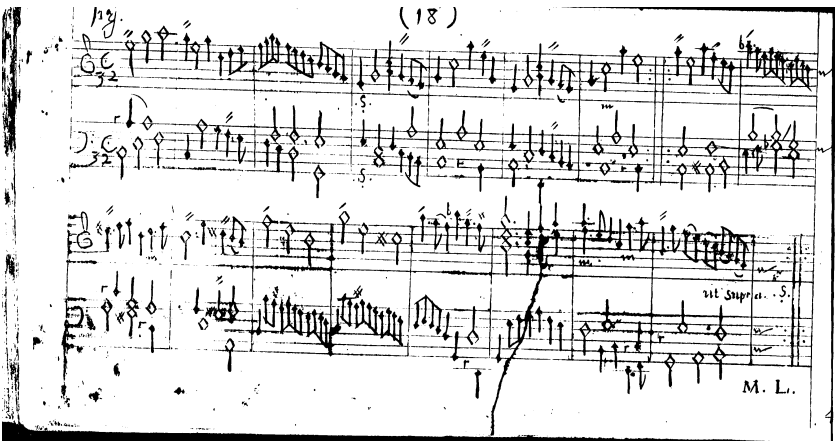

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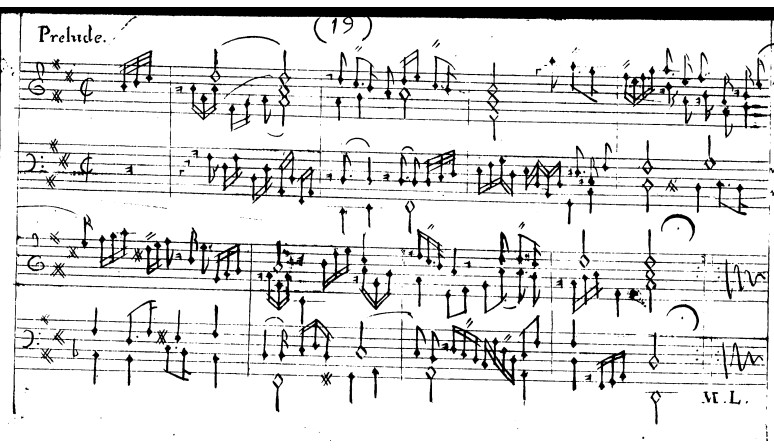

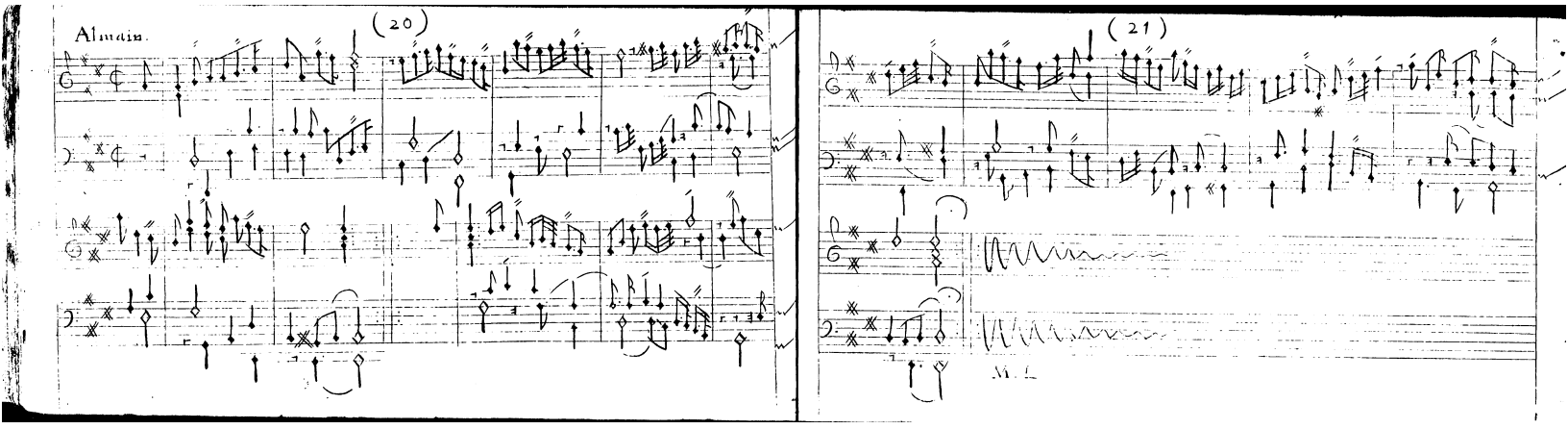
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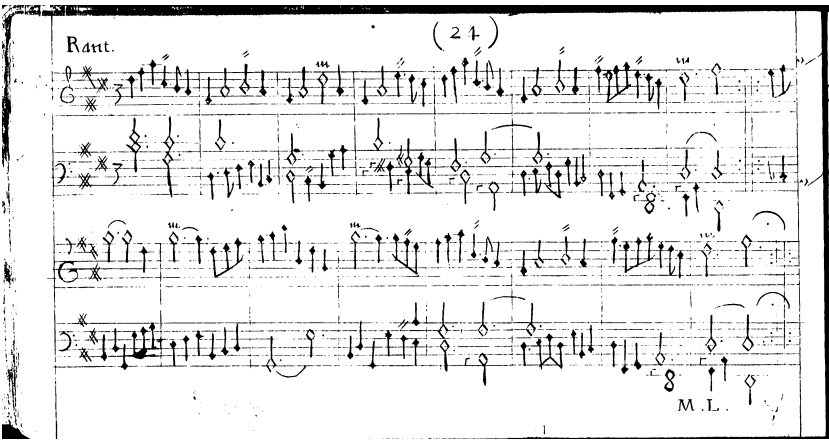
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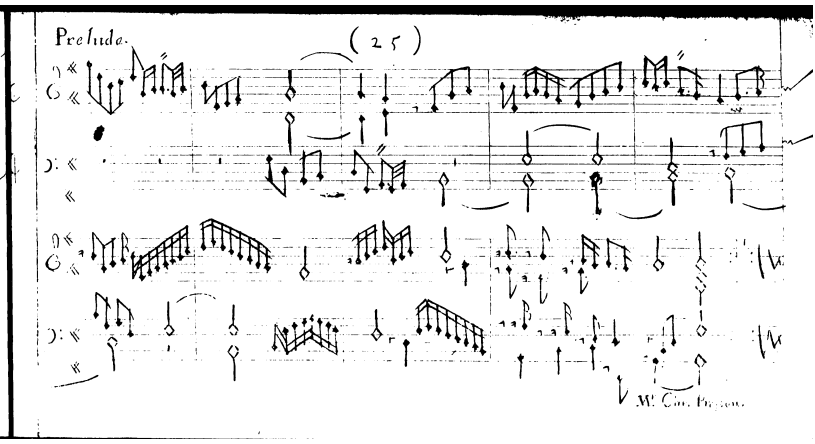
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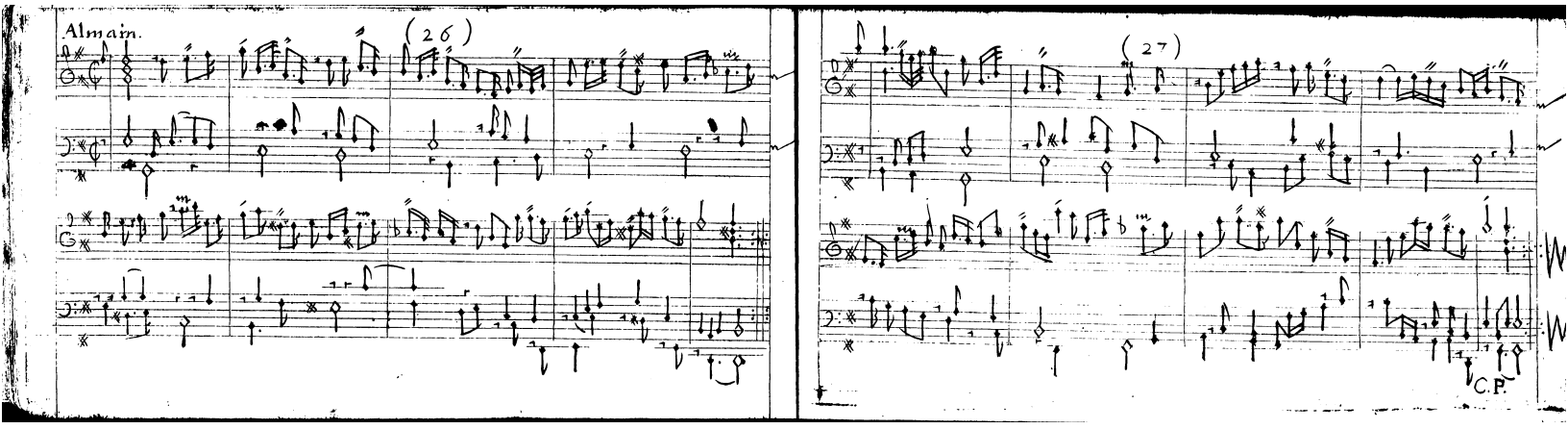
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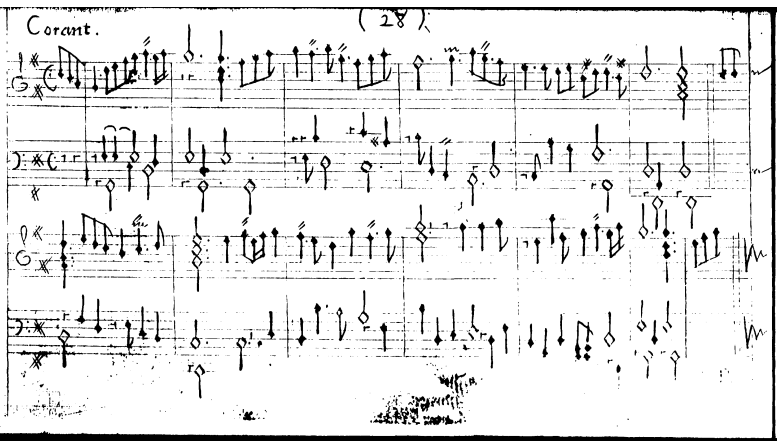

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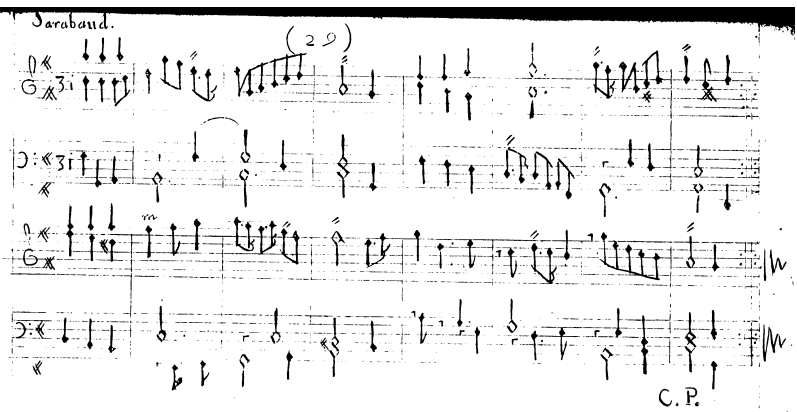

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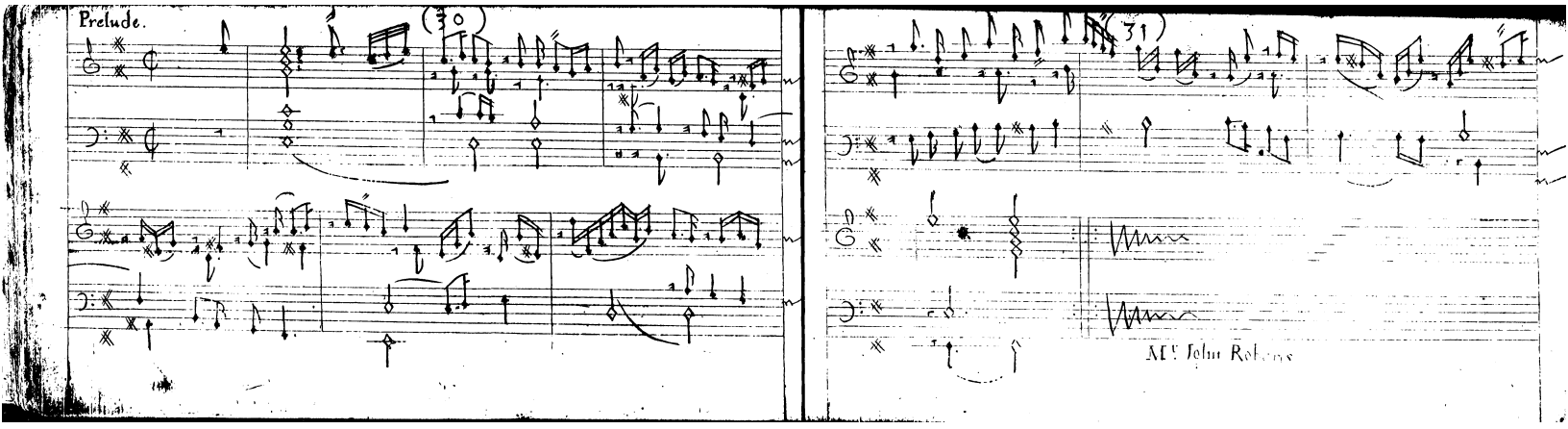
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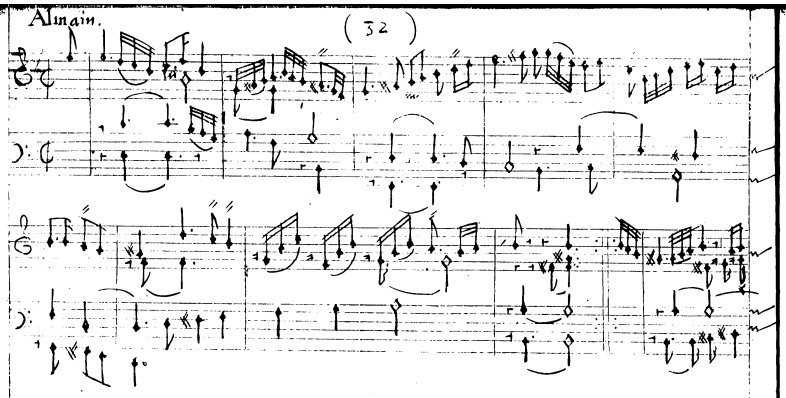

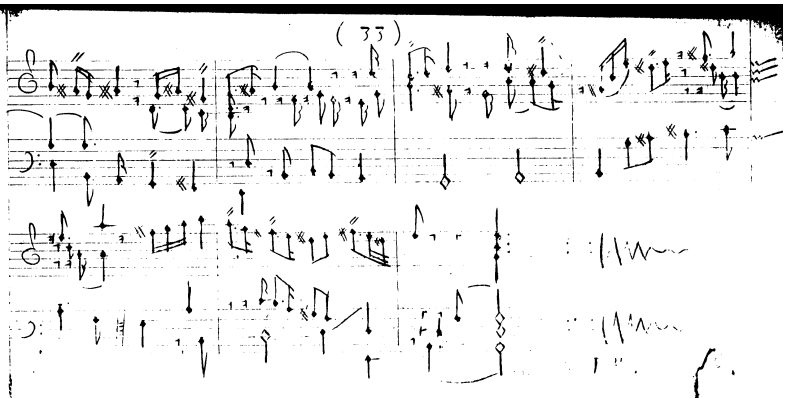

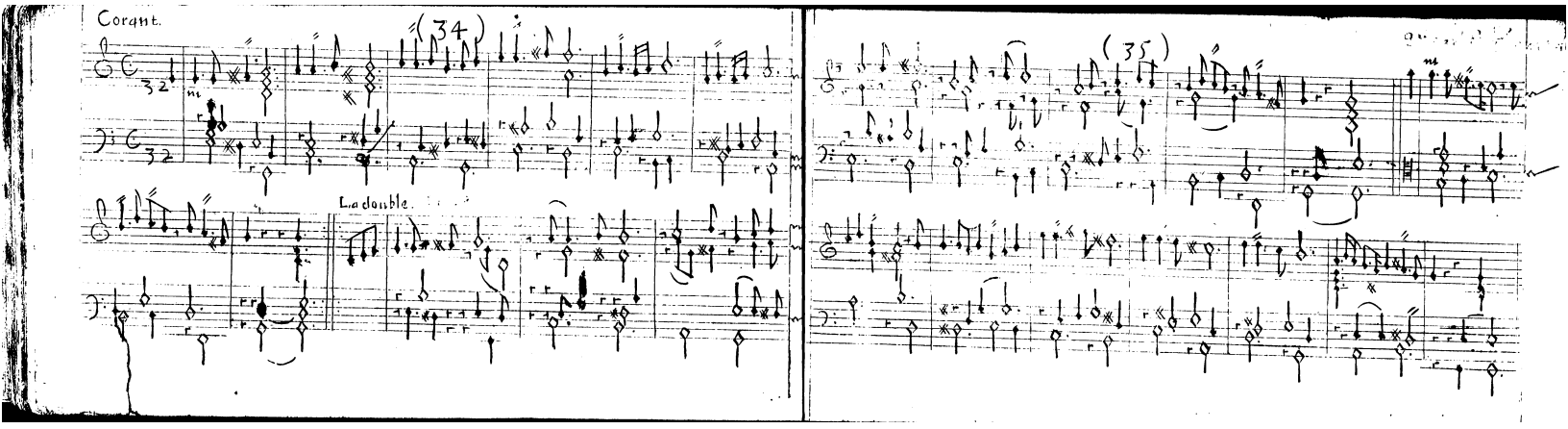
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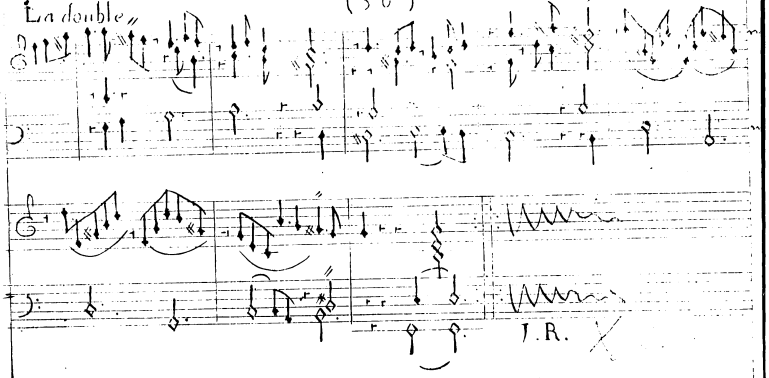
La double



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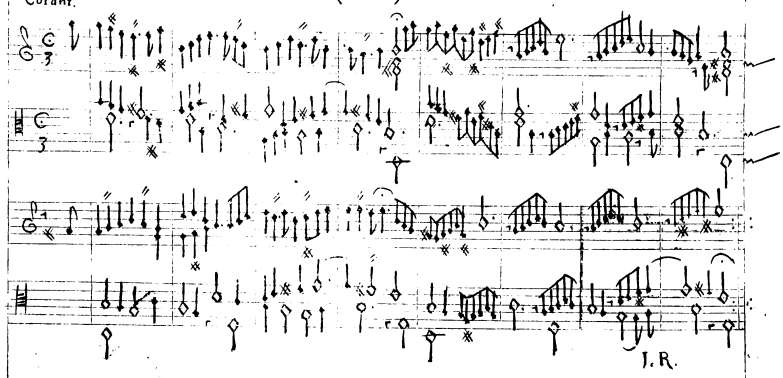

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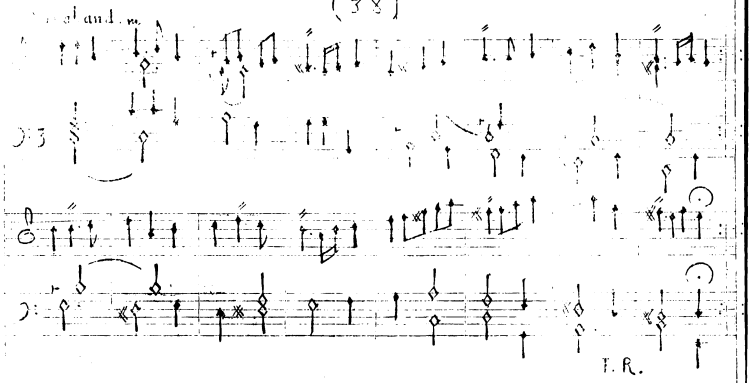

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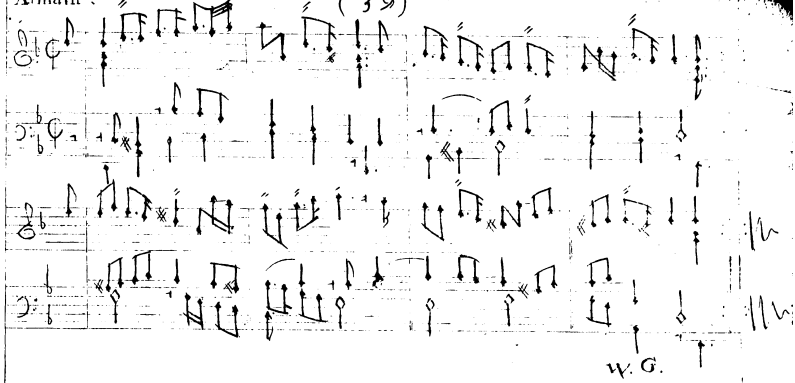

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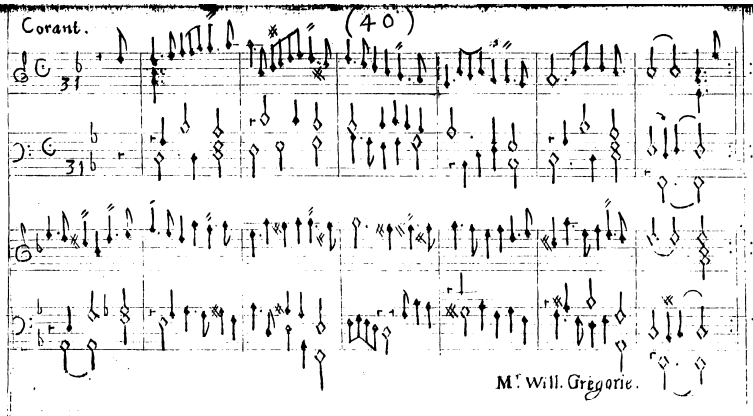

M.r Will. Grégorie.

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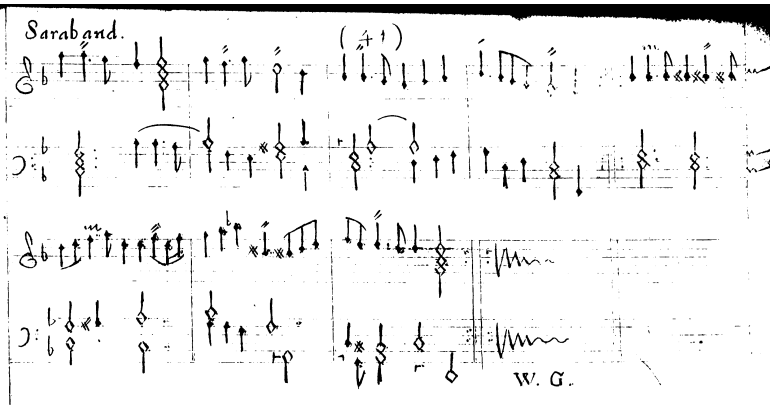

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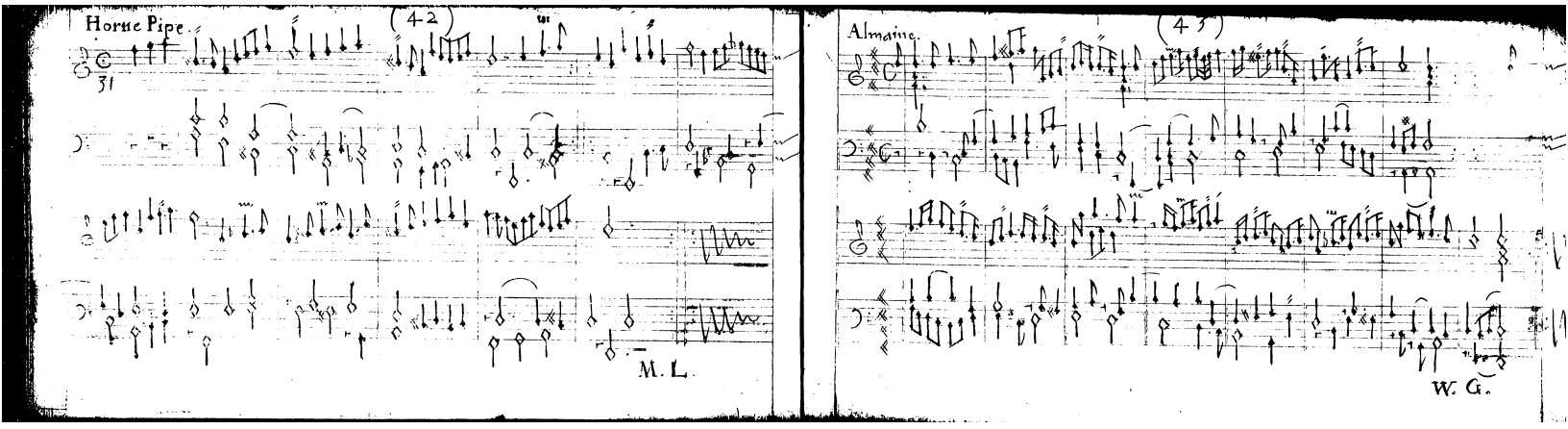
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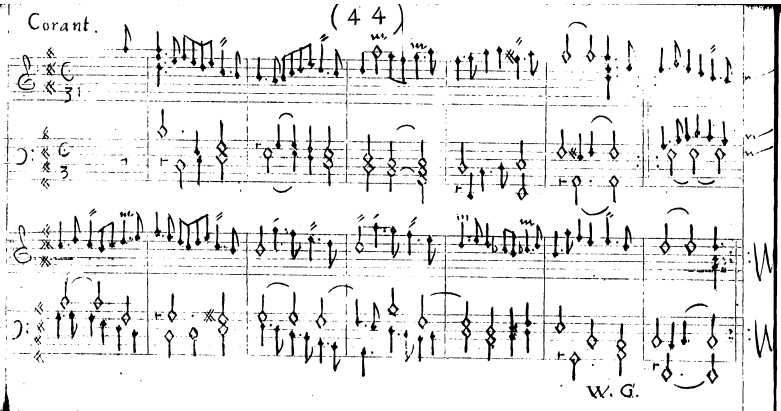
(42)
M. L.
Almaine
(43)
W. G.

Corant.



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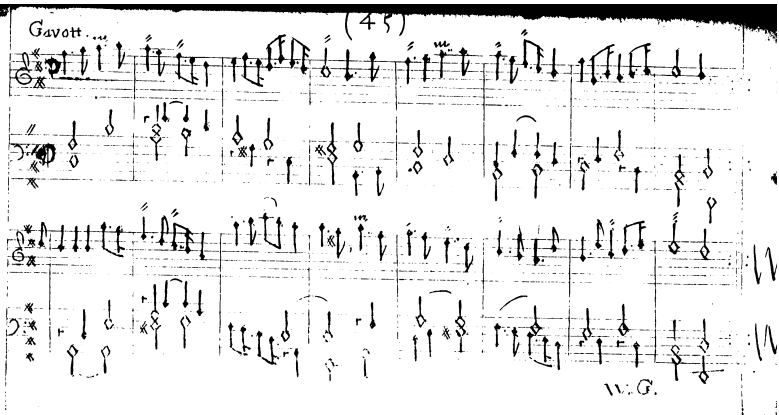
Gavott.



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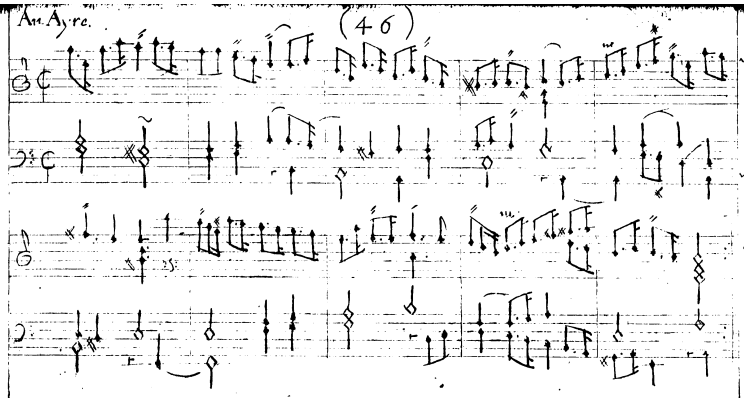

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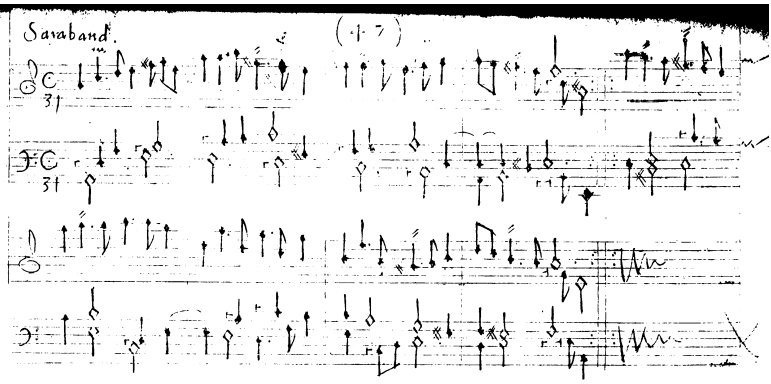

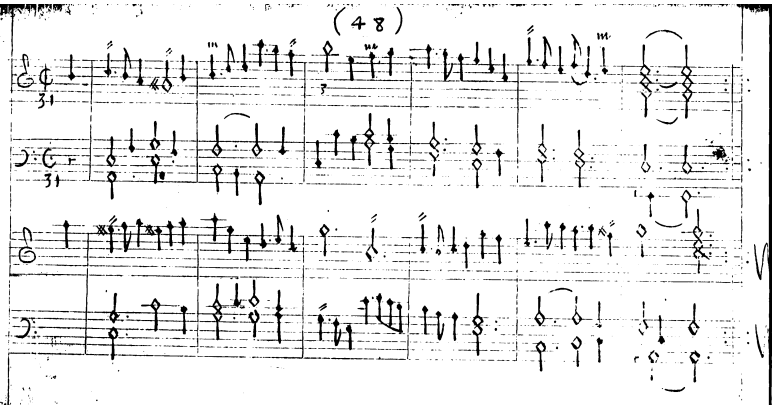

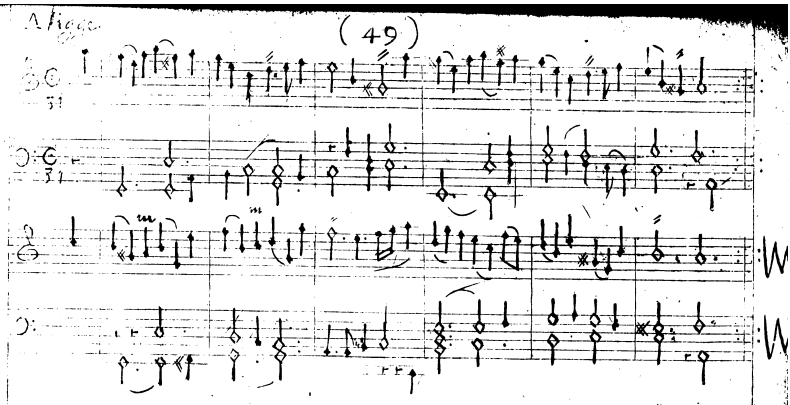
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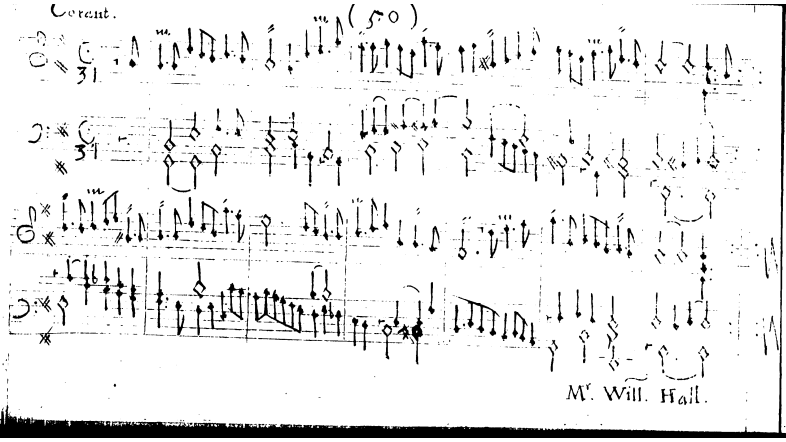
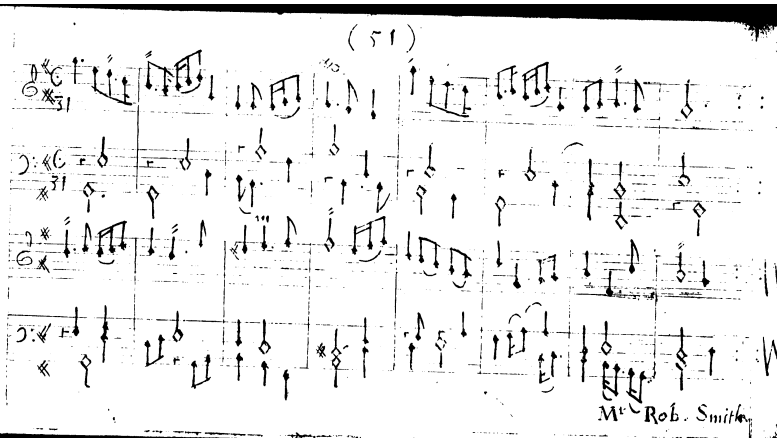
Corant.

(50)

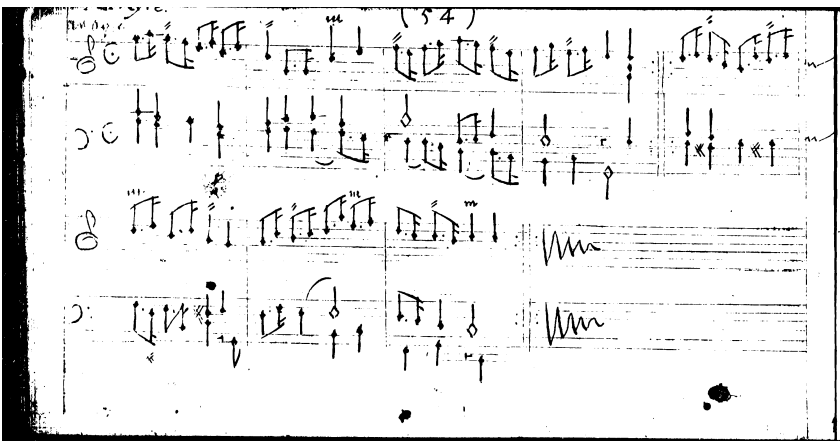


Mr. Will. Hall.

(51)



Mr. Rob. Smith



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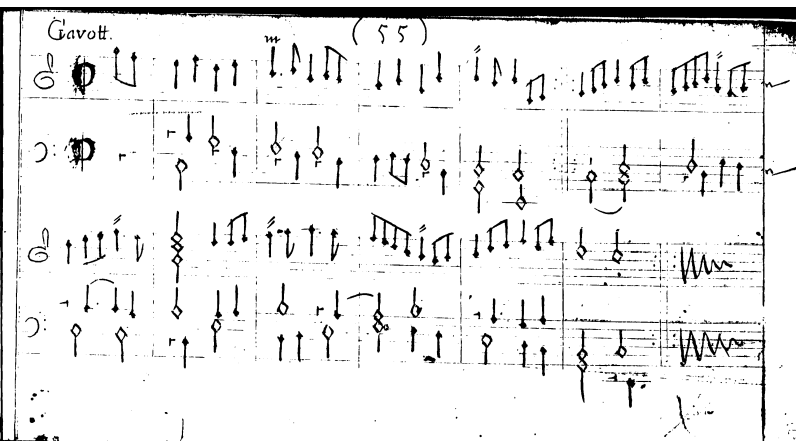

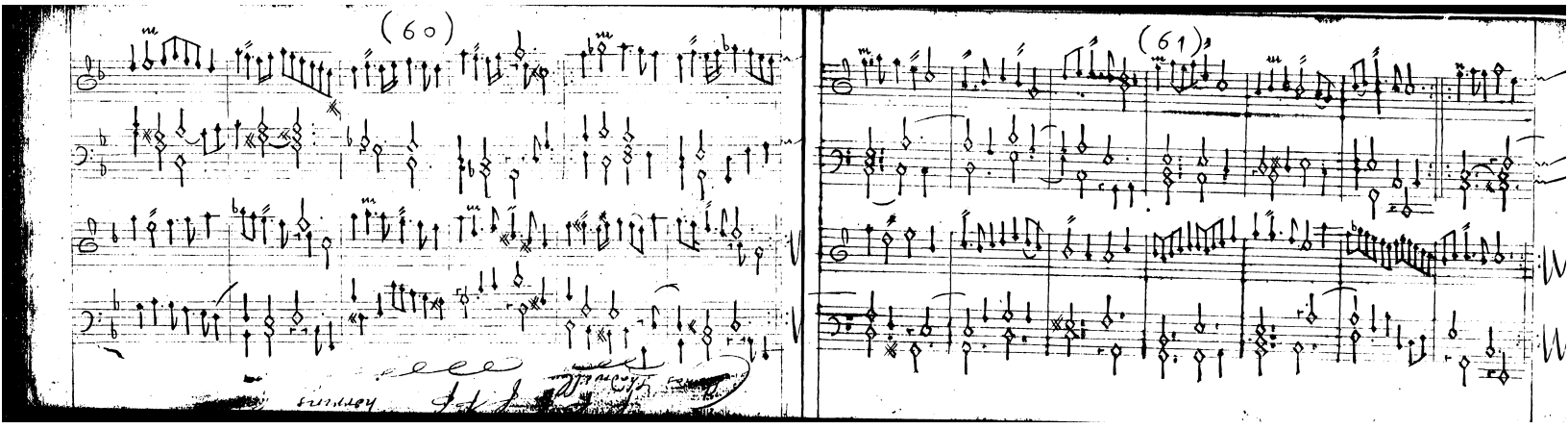
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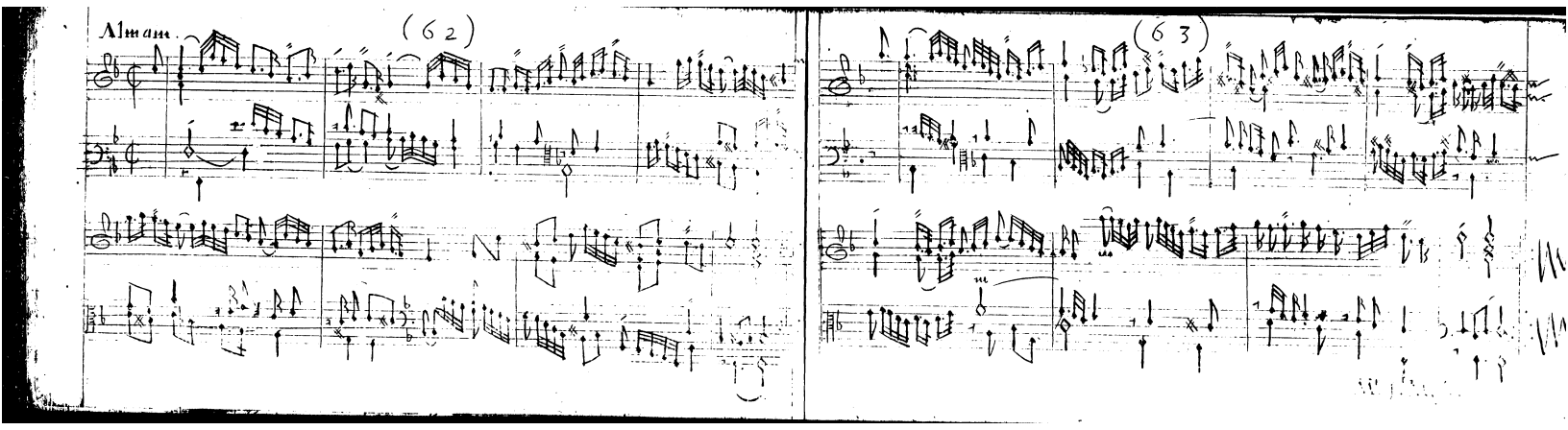
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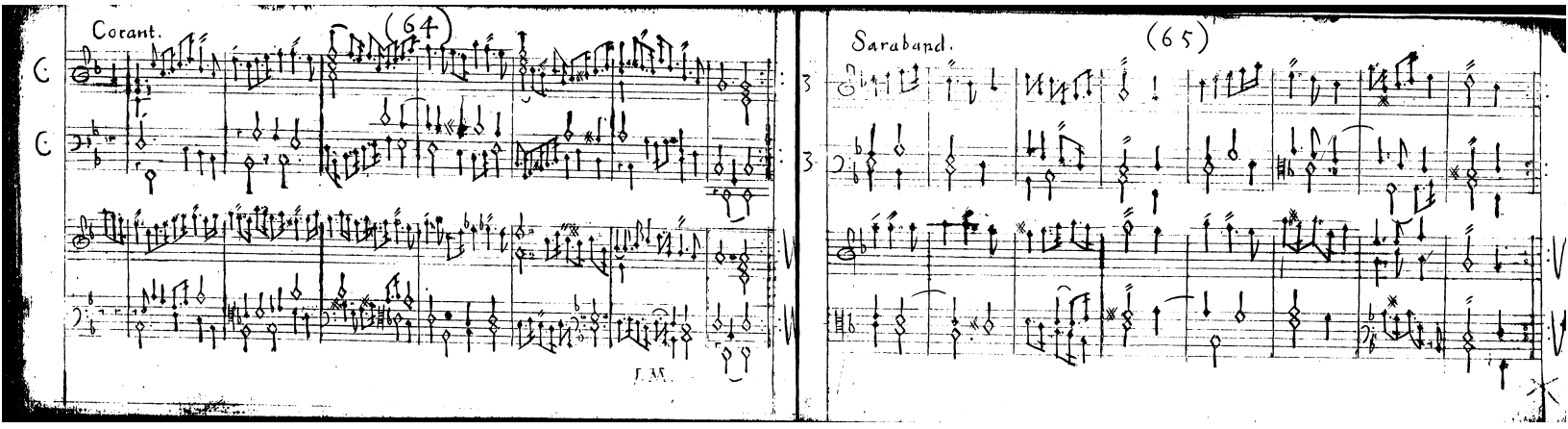
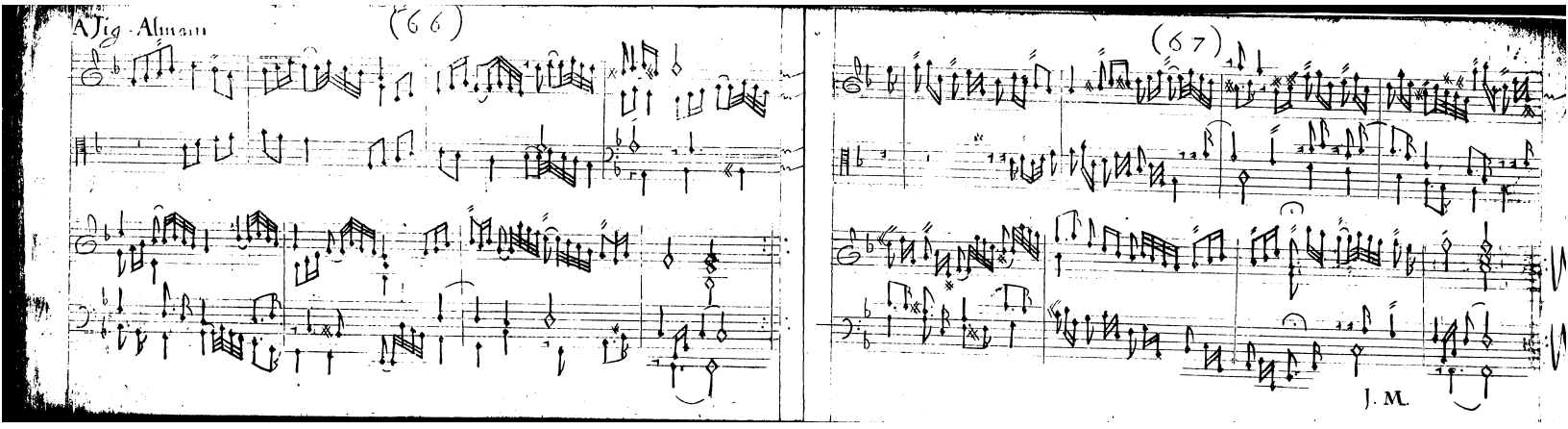
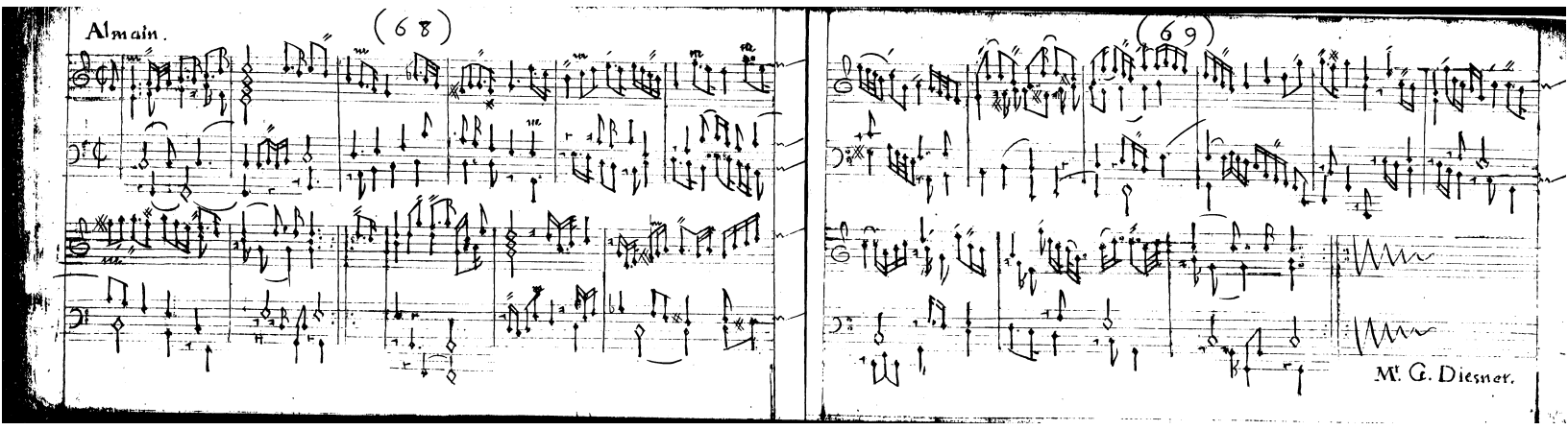
(62)
(63)


Corant.
(64)
Saraband.
(65)


A Jig - Alman
(66)
(67)
J. M.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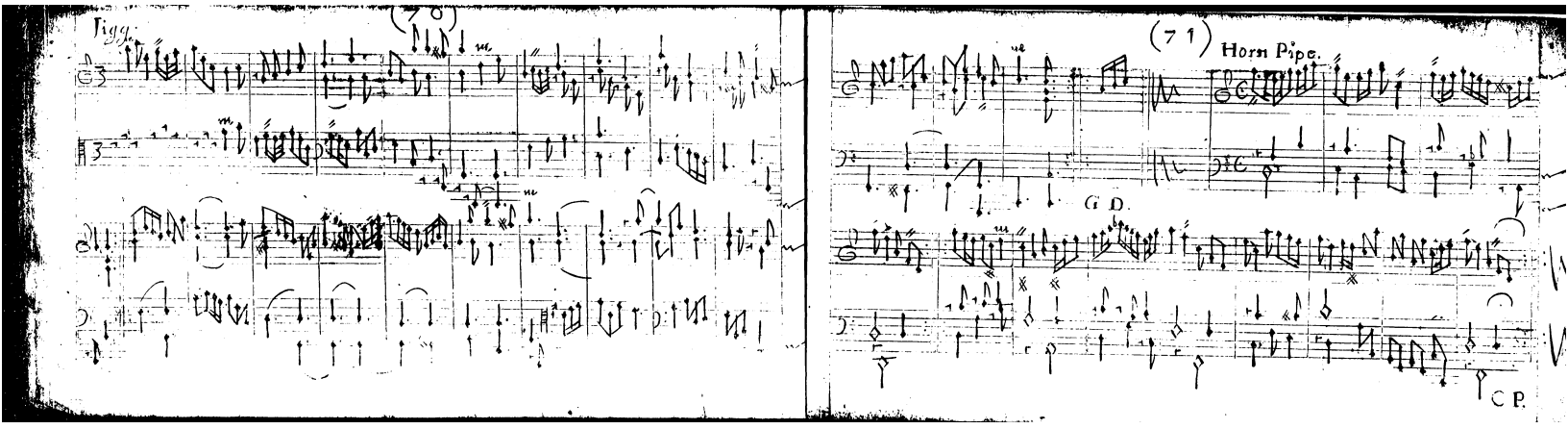
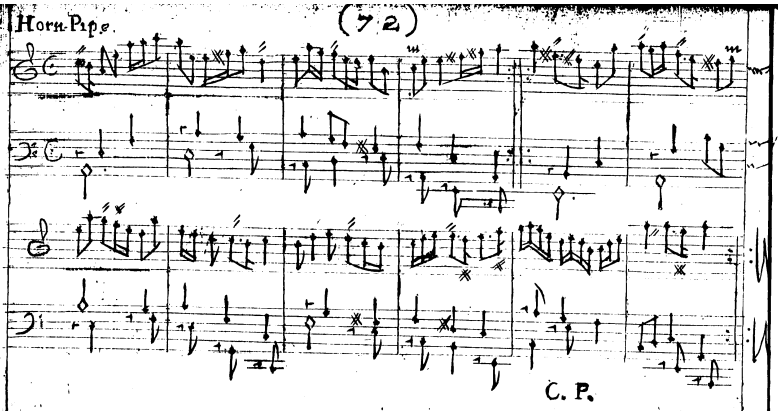
(68)
(69)
Mr. G. Diesner.

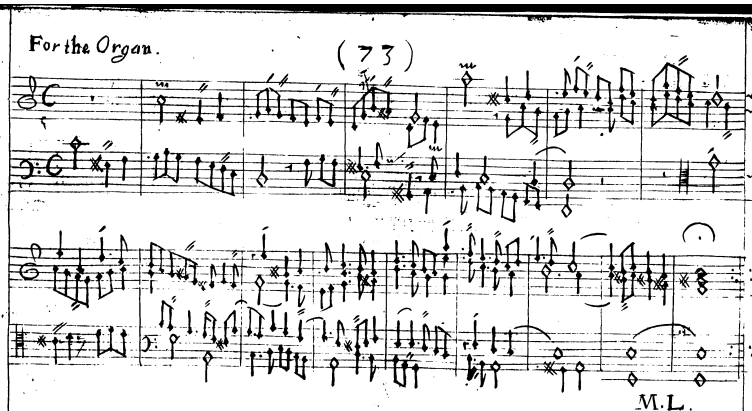

Figg.
(70)
(71)
Horn Pipe.
G D.
C P.

Horn-Pipe. (72)

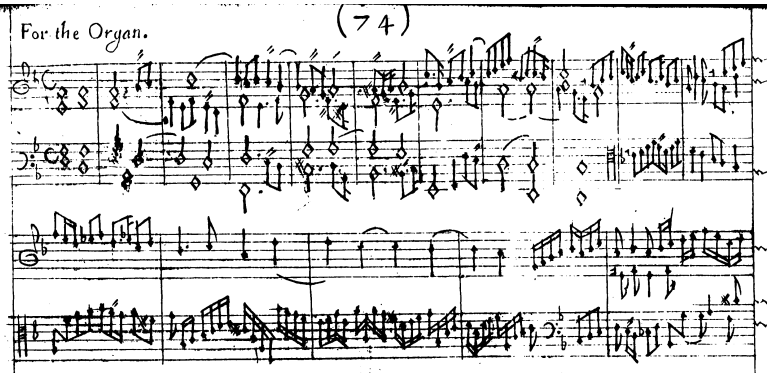


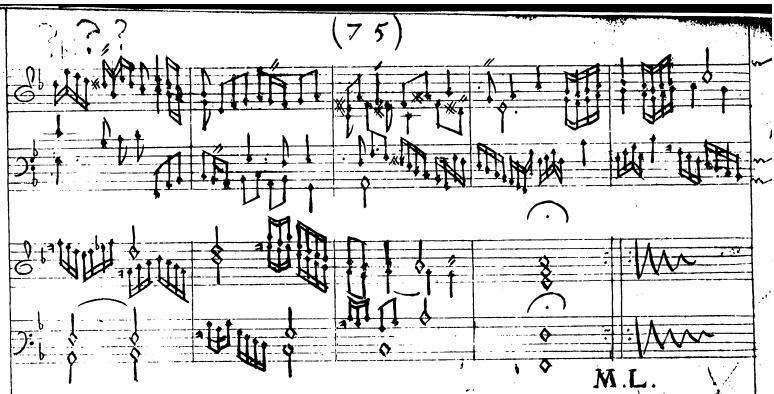
C. P.

For the Organ. (73)



M.L.

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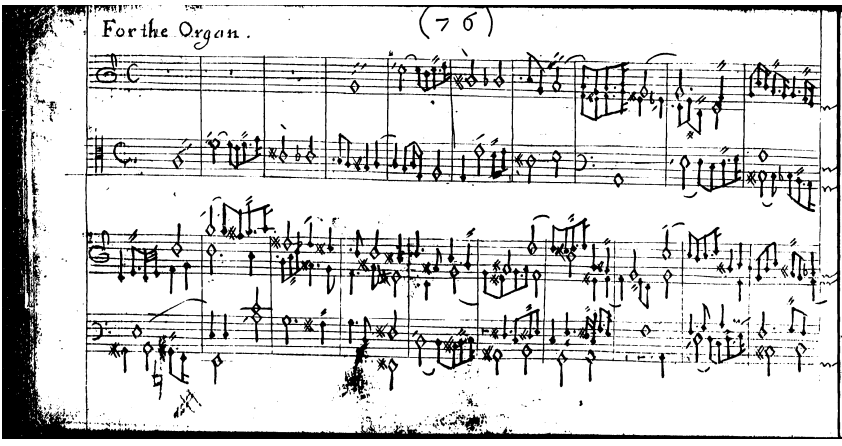

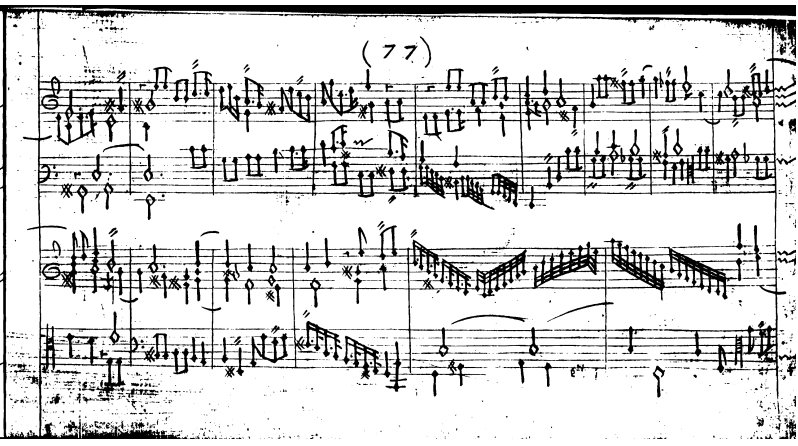

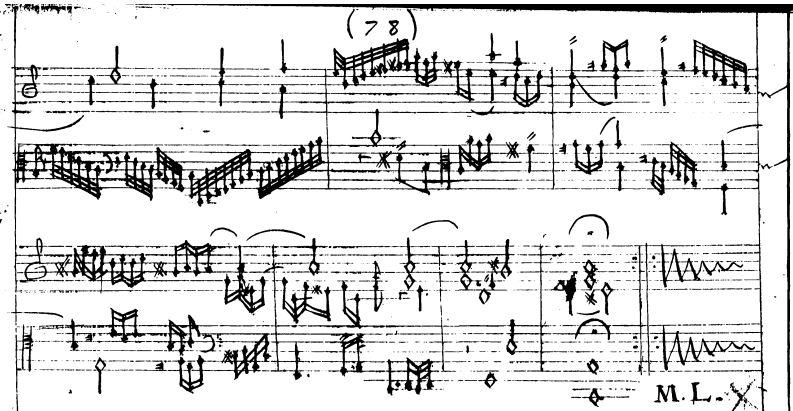

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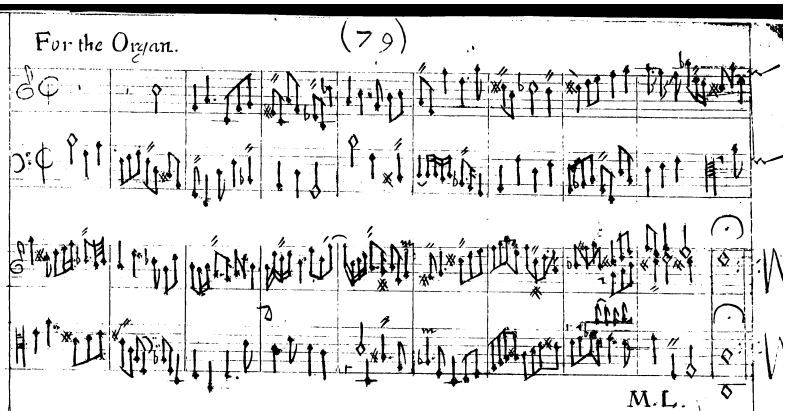

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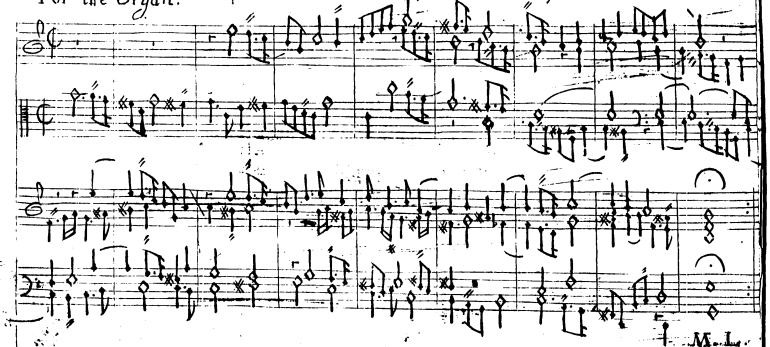
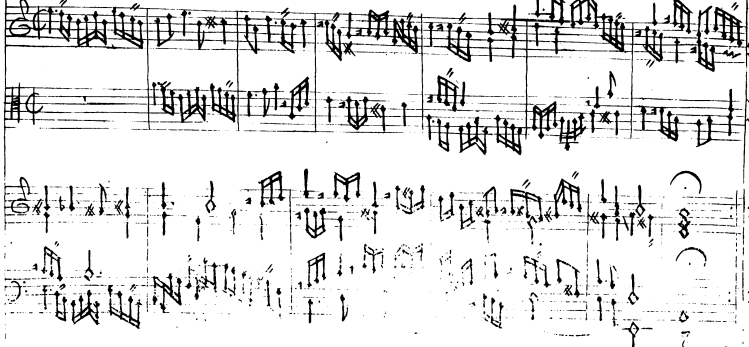
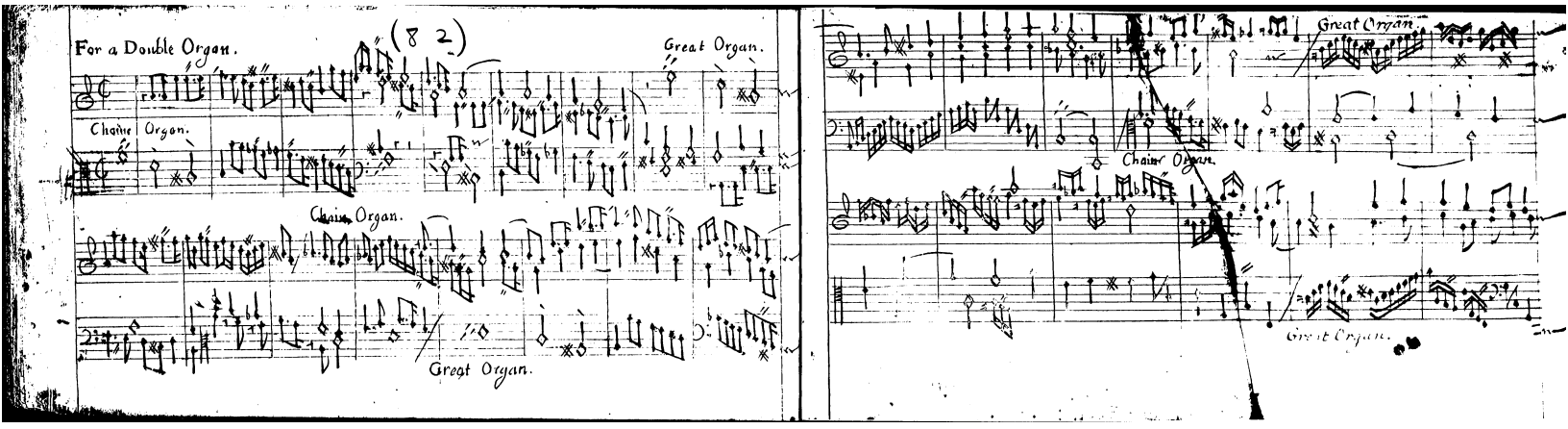
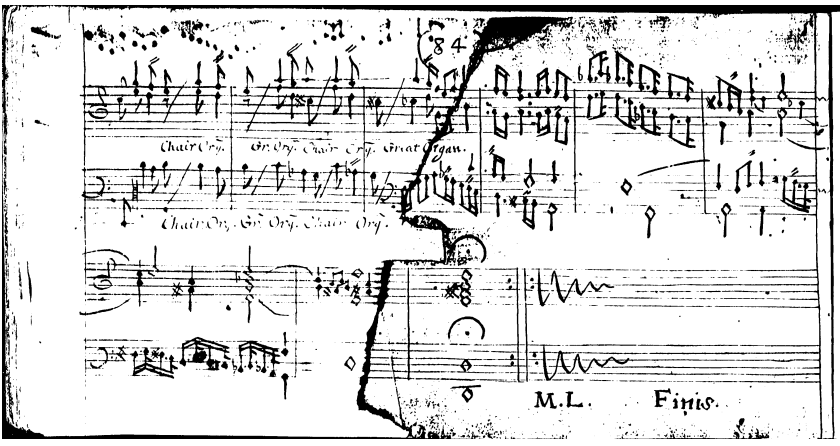





For a Double Organ.
(8 2)
Great Organ.
Chaine Organ.
Chaine Organ.
Great Organ.
Great Organ.
Chaine Organ.
Great Organ.


84
Chair Org.
Gr. Org. Chair Org. Great Organ.
Chair Org. Gr. Org. Chair Org.
M.L. Finis.