Rules for Thorough Bass,

To which are annex'd,

THREE SONATAS

for the

Harpsichord or Piano-Forte,

with an Accompaniment for the

VIOLIN;

Composed by

W. Smethergell,

ORGANIST

of St. Mary at Hill, & Allhallows Barking,

Ent.d at Stationers Hall. — Opera VII. — *Price 10.6.*

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Lessons for the Harpsichord &c .... Pr... 5.s -	*Six Concertos for the Harp.d w.th accomp.ts 10.6*
Six Canzonetts for the Voice accomp.d ..... 5. -	*Sec.d Sett Overtures performed at Vauxhall 10.6*
Six Overtures in eight Parts 10.6	*Single Concerto for the Harp.d ..... 3. -*

INTRODUCTION

A Concise and Explicit method of Peforming Thorough Baſs illustrated by Examples, is a Work eſsentially neceſsary, and conducive to the Accomplishment of the Musical Scholar.

When the Pupil has paſsed the First part of his Instructions under an able Master, and is capable of Executing moderate Leſsons &c, &c, of Ancient and Modern Authors, the Next Practice ſhould be to Play at command (with or without the Book) Common Chords, Sixth and Fourth Cadences, both Major and Minor Keys in their various Positions, and in all the Keys used in General, by these means he will readily discover the Rules which are prescribed, and the Science will be rendered easy.

ThoroughBaſs is Performed by the Addition of Notes from the Baſs ascending, and ſuch Notes or Chords are directed by Figures placed under or over the Baſs, which Combination of Sounds constitute Harmony.

There is great Elegance to be observed in Accompanying, which depends upon the Genius of the Performer, and how far ſuch Taste may be displayed, in many instances the Left Hand may Accompany with good Effect, especially in Songs where Divisions are frequently introduced, not only to ſhew the Power of the Vocal Performer, but the flexibility of his Voice, wherein the Chords if ſtruck with the right hand, may in ſome measure confuse the Principal intent of the Melody.

It may be Presumed that a Knowledge of Thorough Baſs is easily attained, but if I may be permitted to adopt the Expreſsion, I consider it as the first Claſsical Introduction to Composition, and in order to initiate the Pupil in the more exalted parts of the Science, I have with much attention perfected the following Progreſsive Variegated Instructions, both easy and familiar, with the proper method of Accompanying in General, to which are annexed THREE SONATAS for the HARPSICHORD or PIANO FORTE with an Accompaniment for the VIOLIN, as materially aſsisting the Leſson part of Performing, and affording a proper display of the Hands, also furnishing an Example of the Accompaniments when the *Solo* part is *Obligato.*

The Editor

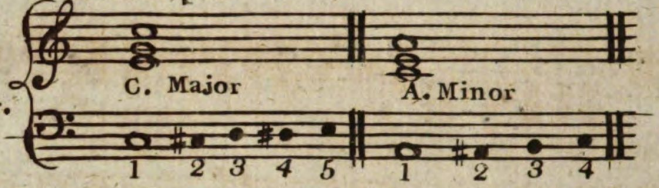
Thorough Bass

Is that part of Music which teaches how to make use of the Concords & Discords in a proper manner, so that the Union of the parts shall make good Harmony.

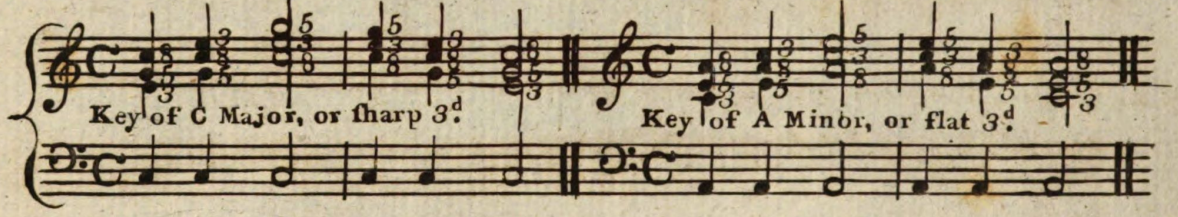
There are only two Keys in Music, The C natural, Major or sharp 3d. and A Minor, or flat 3d. every other Key is borrowed from these two, which is called Transposition.

Example

Please to observe the Major 3d. consists of five half Tones, and the Minor only four.



Example of common Chords in their different positions

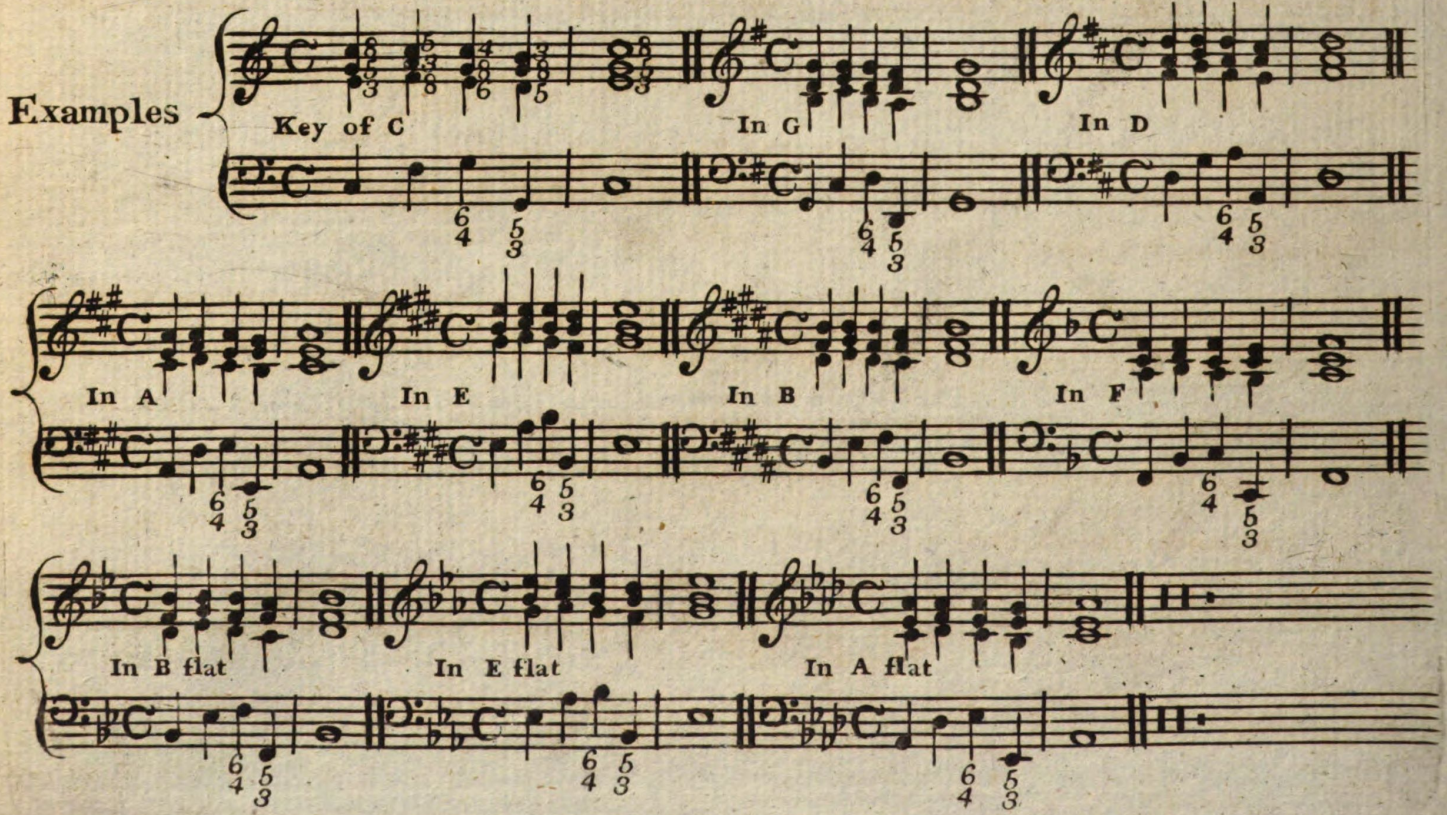


Every other Key, by Transposition, may be Accompanied in the same manner

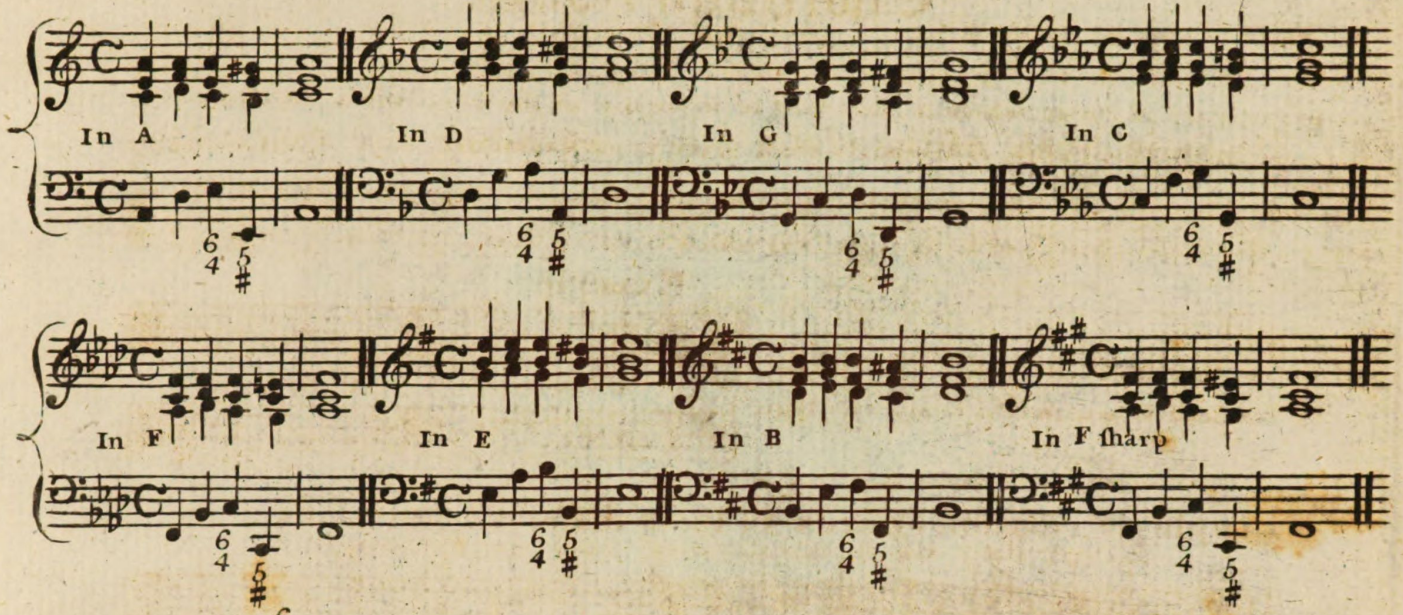
6/4 Cadences of all the Transposed Keys used in general

Major Keys or sharp 3ds.

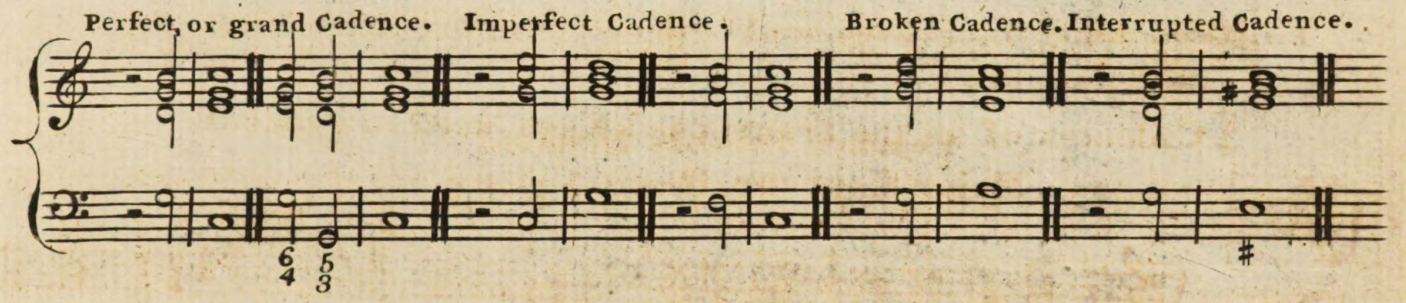
Examples



Minor Keys or flat 3ds



N.B. These $\frac{6}{4}$ Cadences may be varied ſimilar to the common Chords, but this Example is best for Accompanyment.



When no Figures Over or Under any Baſs Note, it ſignifies a Common Chord, ſometimes 'tis marked a ſingle 3. 5. 8. or two Figures thus $\frac{5}{3}$. or all three $\frac{8}{5}_{3}$. which always means the ſame Chord.

A Sharp, Flat, or Natural marked over or under any Baſs Note, with or without any Figure, denotes the 3d. must be ſharp, flat, or natural, according to the Character marked.

A Stroke (—) marked over or under any Baſs Notes inſtead of Figures, or after any Figure, ſignifies the Chord is to be continued with them.

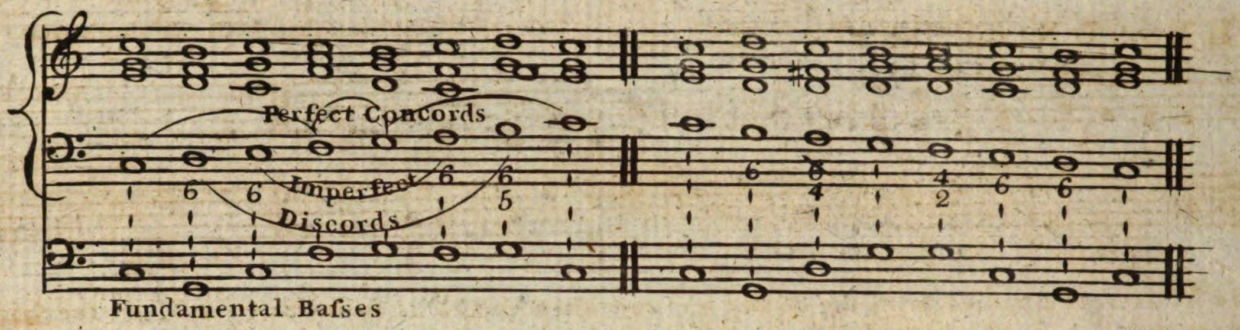
To render Chords Perfect and Harmonious, you must avoid two ſucceſsive Fifths or Eighths, for this disallowance in THOROUGH BASS is not to play two Chords following each other Aſcending or Deſcending, Viz. divide your Hands contrary Motion.

MUSIC consists of Concords and Discords

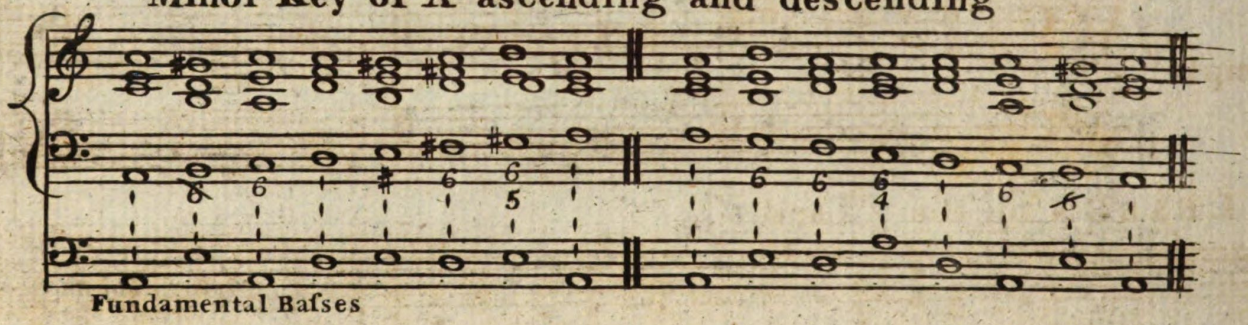
Perfect Concords are the 4th. and 5th. of the Key; Imperfect, the 3d. and 6th. and Discords the 2d. & 7th.

All Discords must be prepared and resolved into Concords.

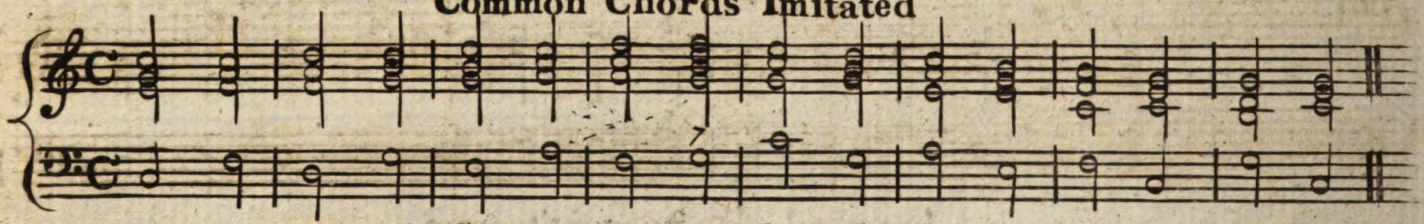
Diatonic Scale of the eight Notes ascending and descending



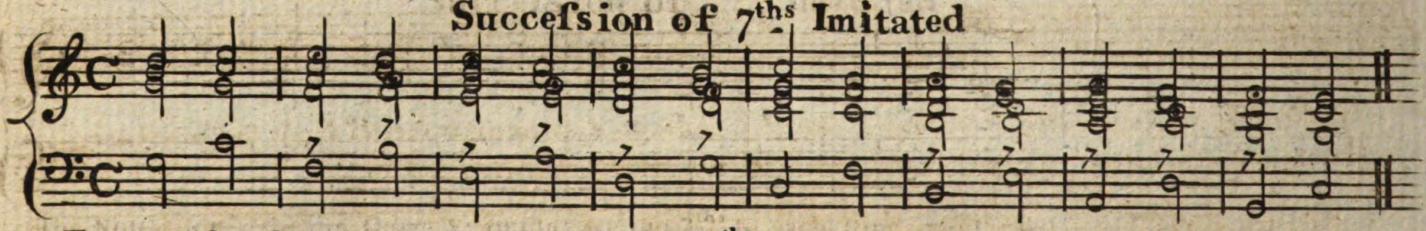
Minor Key of A ascending and descending



Common Chords Imitated



Succeſsion of 7ths Imitated



The Notes dotted in the above Example, are the 7ths to each fundamental Baſs, and Accompanied with the 8. 3. and 5th. or 5. 8. and 3d. Common Chords, only varied in their different Positions.

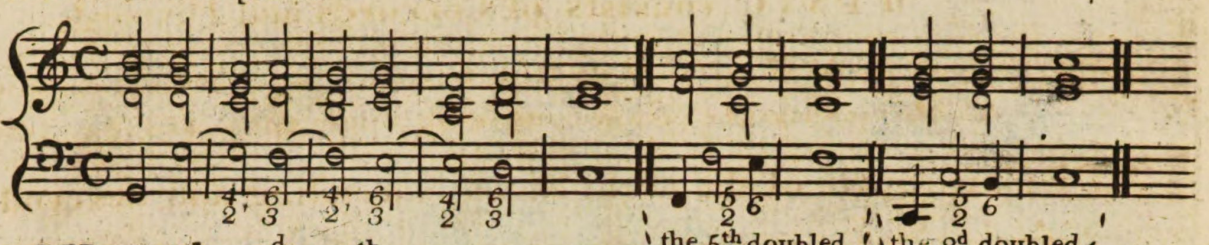
DISCORDS must be prepared on the unaccented part of the Bar, ſtruck on the following Accented part, and resolved on the next following unaccented part of the Bar. — Discords may be used by way of paſsing Notes, as well as by Preparation, Provided they ascend by gradual Progreſsion from one Concord to another.

In COMMON TIME, where there are two equal Notes in a Bar, the First is accented, and the Second is unaccented; and where there are four Parts or Notes in a Bar, the first and the third are accented, and the Second and Fourth are unaccented.

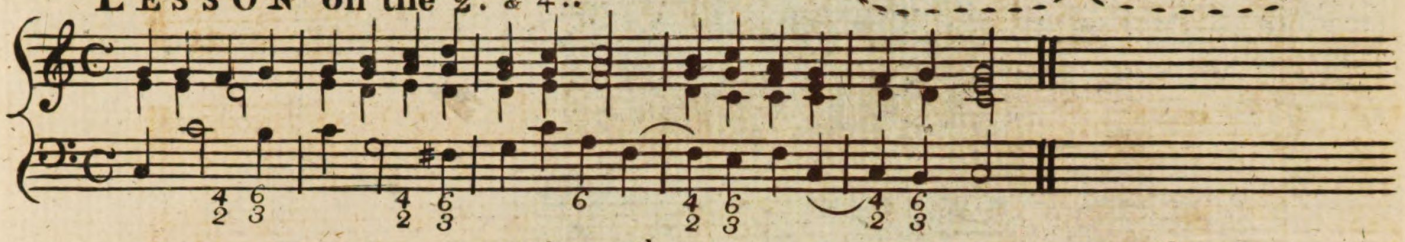
In TRIPLE TIME, where there are three Notes in a Bar, the first only is accented, and the other Two are unaccented.

The 2d. is Accompanied with the 4th. and 6th. fometimes the 5th. and when the 2d. or 5th. is doubled it must be in four parts.

Example

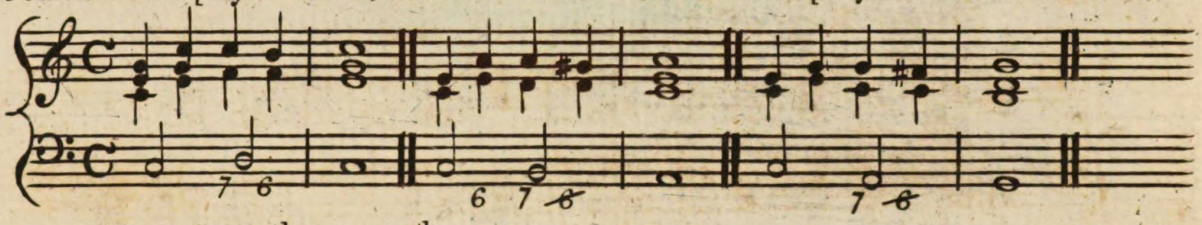


LESSON on the 2d. & 4th.

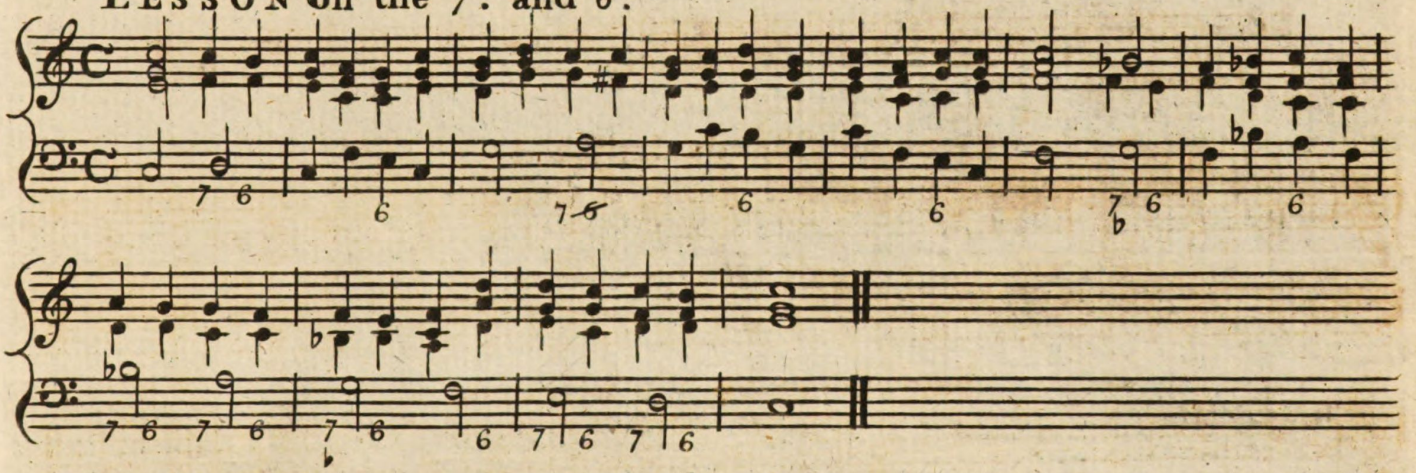


The 7th. is Accompanied with the 3d. and 5th. and when the 7th. is followed by a 6th. on the ſame Baſs Note, the 5th. must not be played with it; the doubled 6th. or 3ds. to Accompany, has the best Effect.

Example

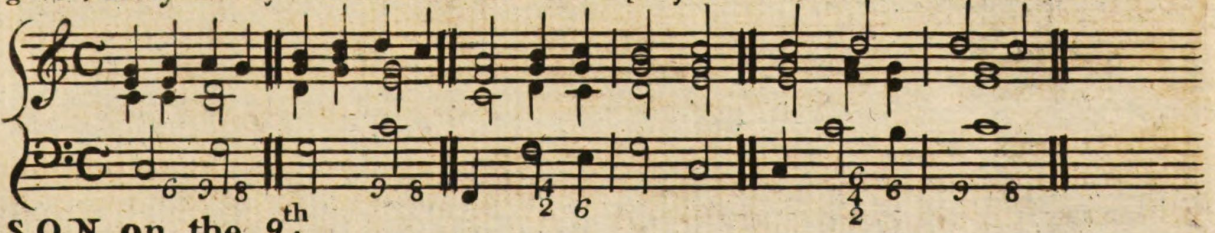


LESSON on the 7th. and 6th.

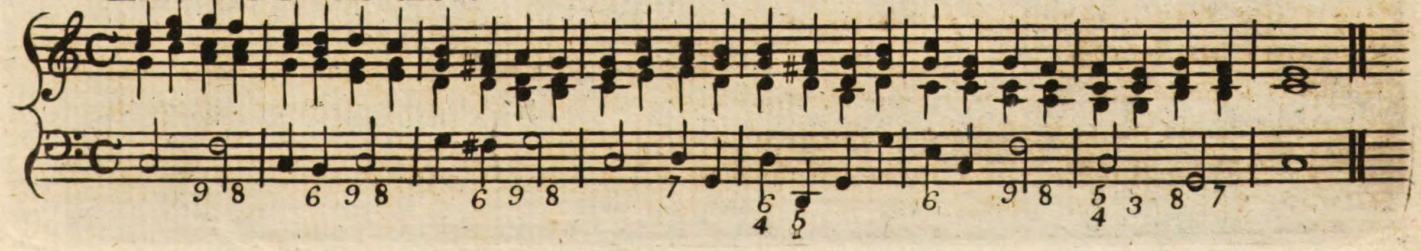


The 9th. is Accompanied with the 3d. and 5th. And, to distinguish the 2d. from the preceding, is always figured, that you may not mistake the Accompanyment.

Example

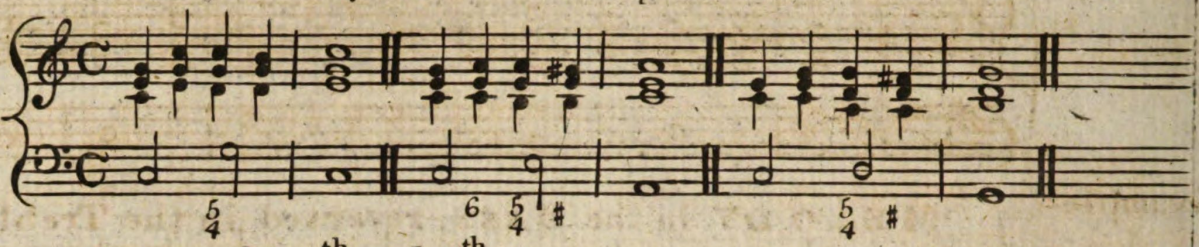


LESSON on the 9th.

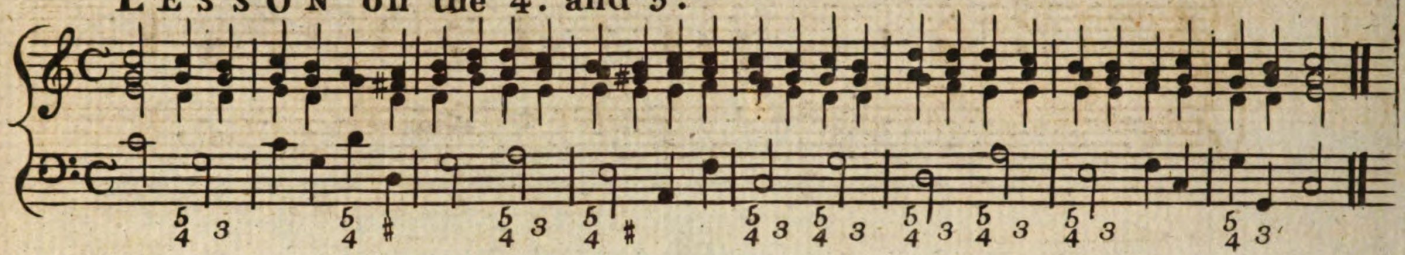


The 4th. is made a Discord by the 5th. and Accompanied with the 8th.

Example

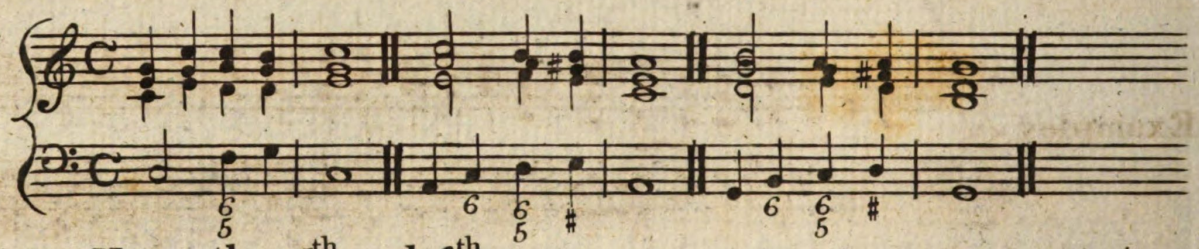


LESSON on the 4th. and 5th.

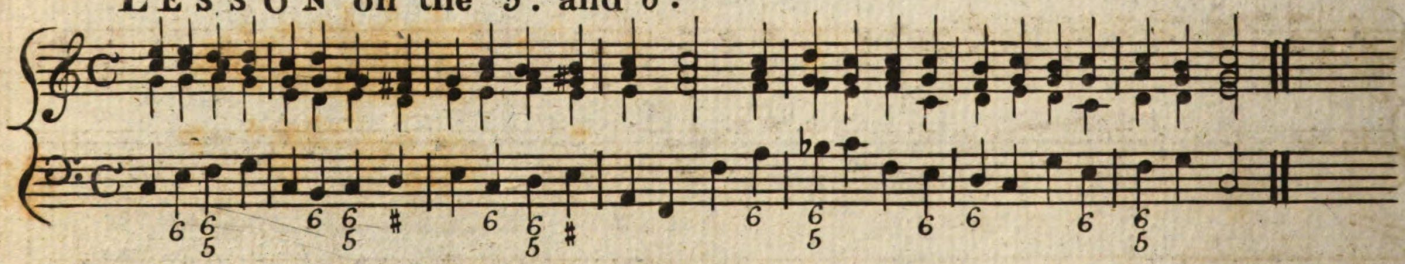


The 5th. is made a Discord by the 6th. and Accompanied with the 3d.

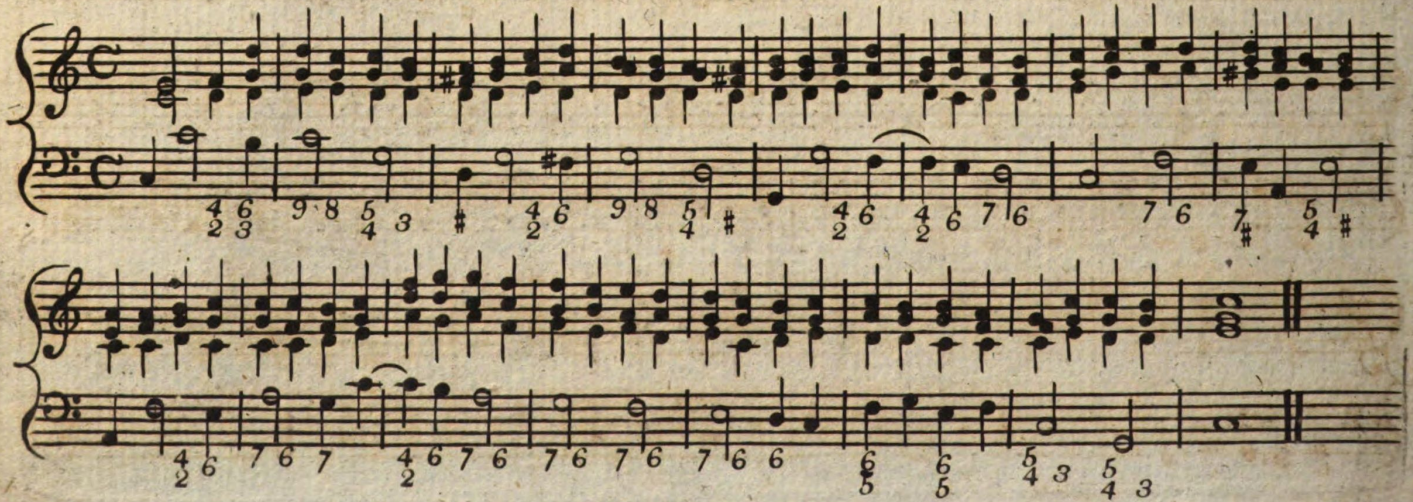
Example



LESSON on the 5th. and 6th.

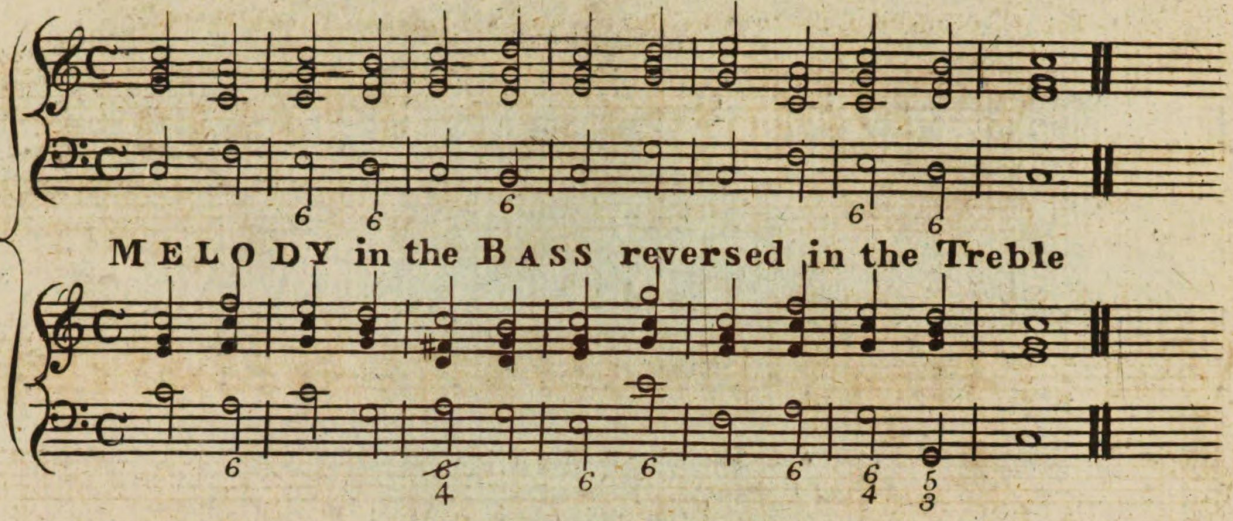


LESSON of all before mentioned Discords 2. 7. 9. $\frac{5}{4}$3. and $\frac{6}{5}$.



On plain COUNTERPOINT

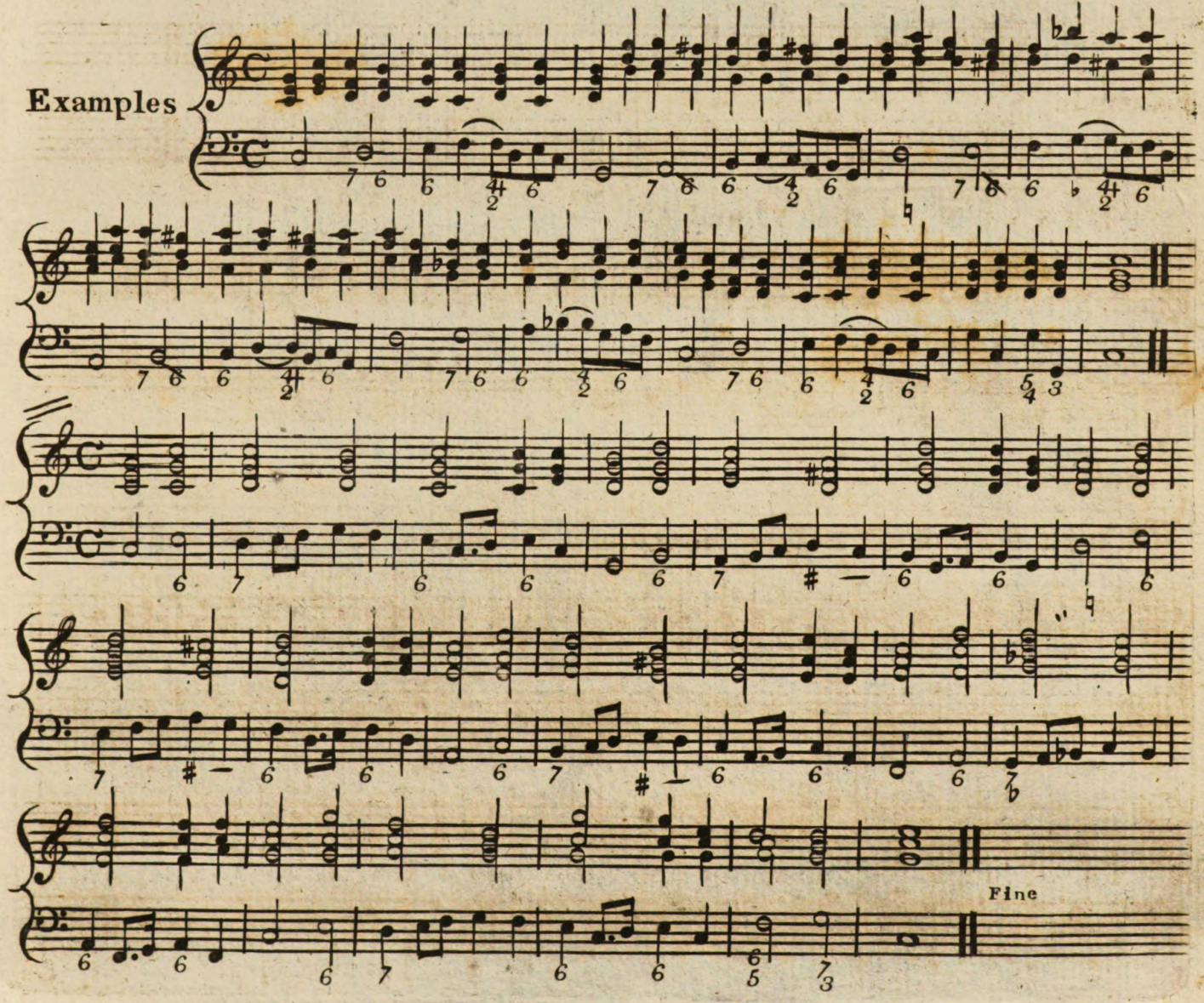
Example



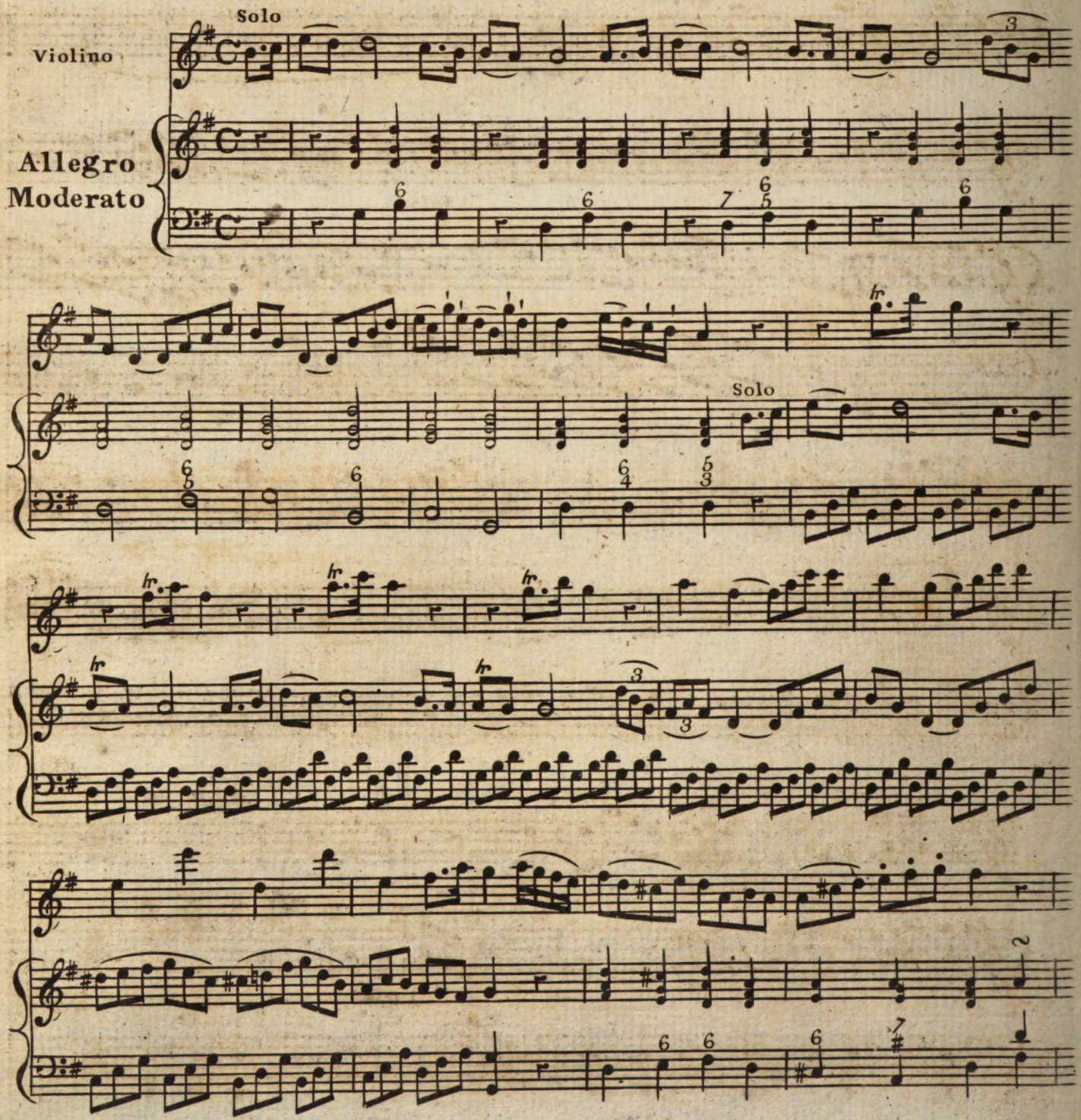
MELODY in the BASS reversed in the Treble

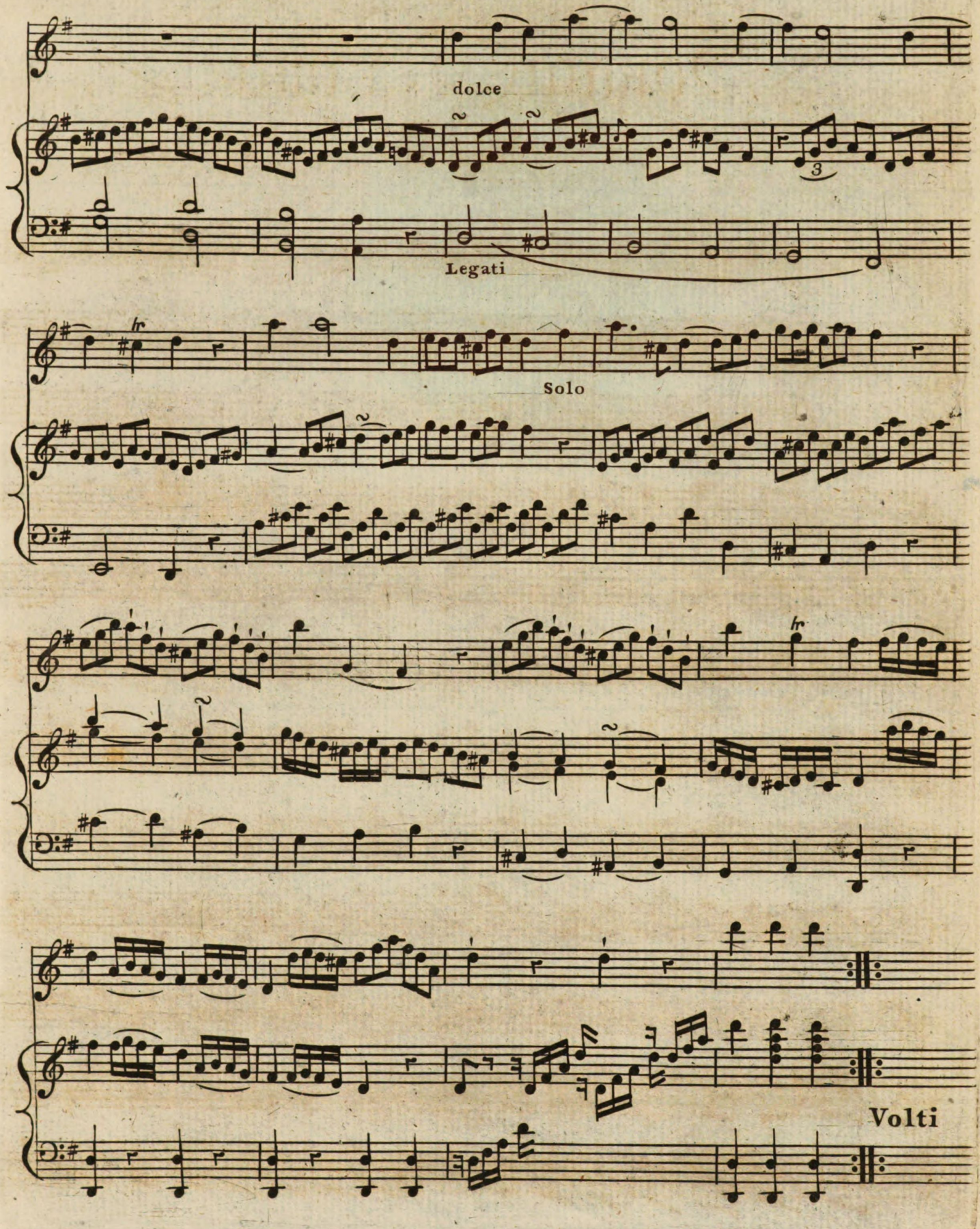
Subjects Imitated

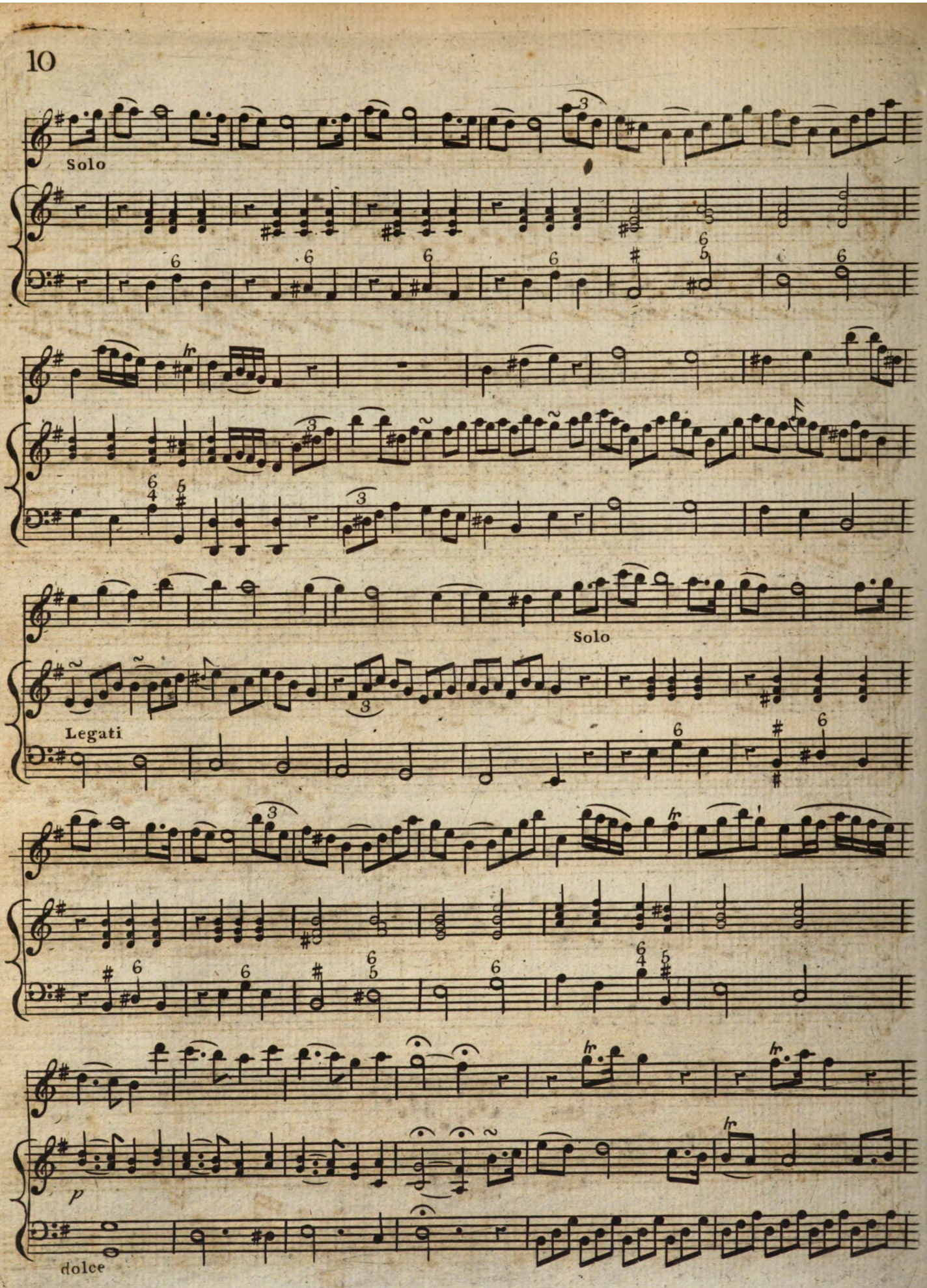
Examples

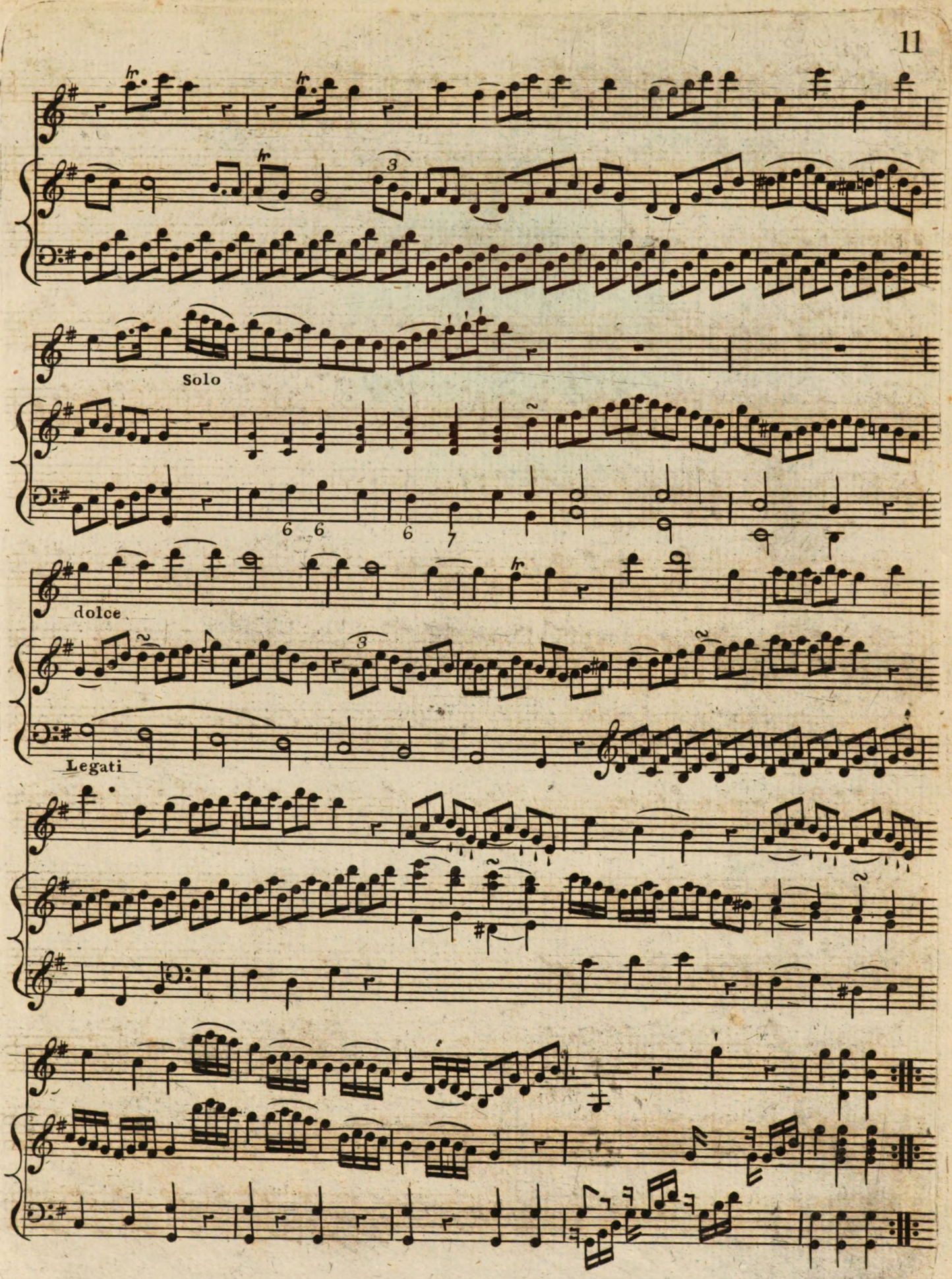


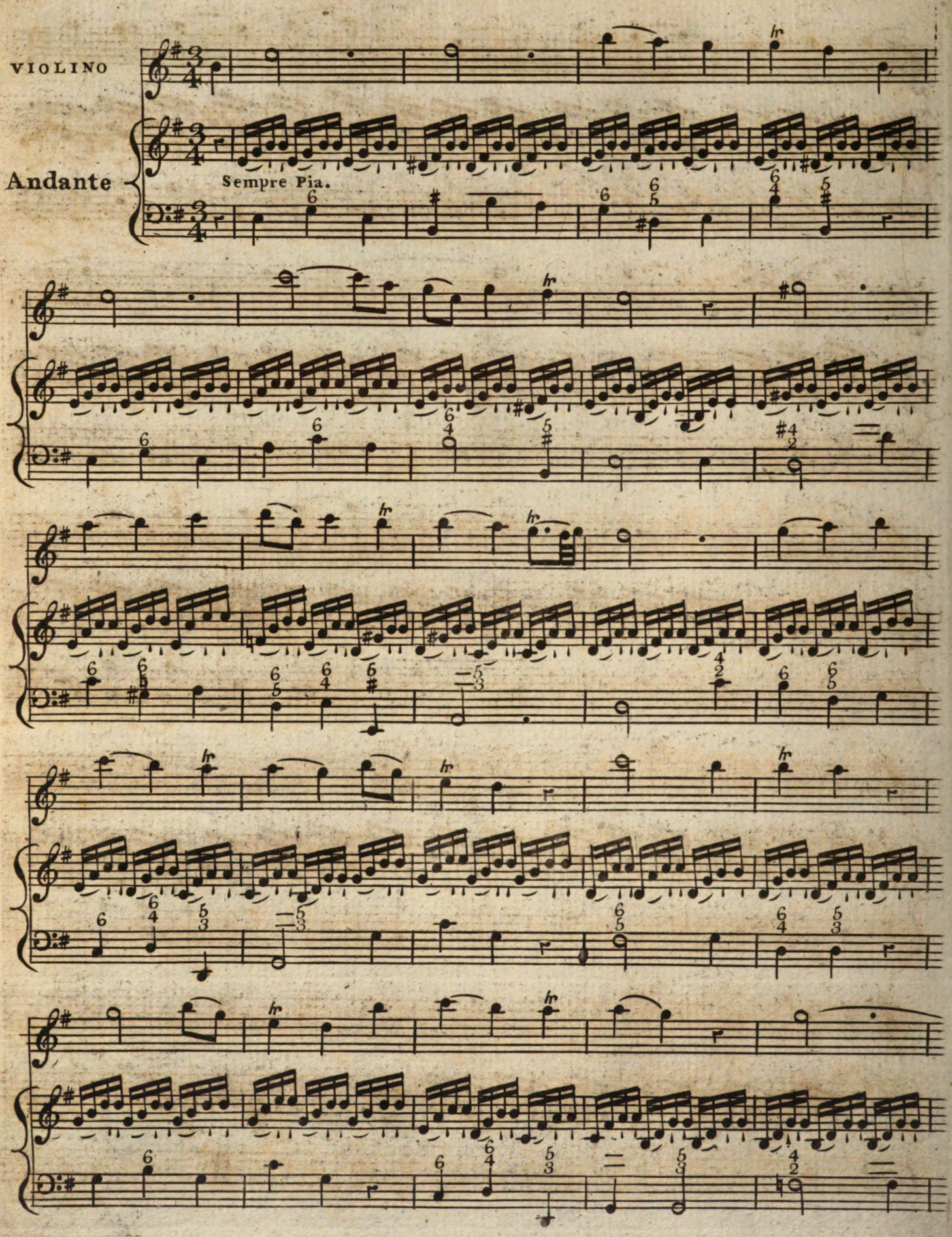
Sonata Prima

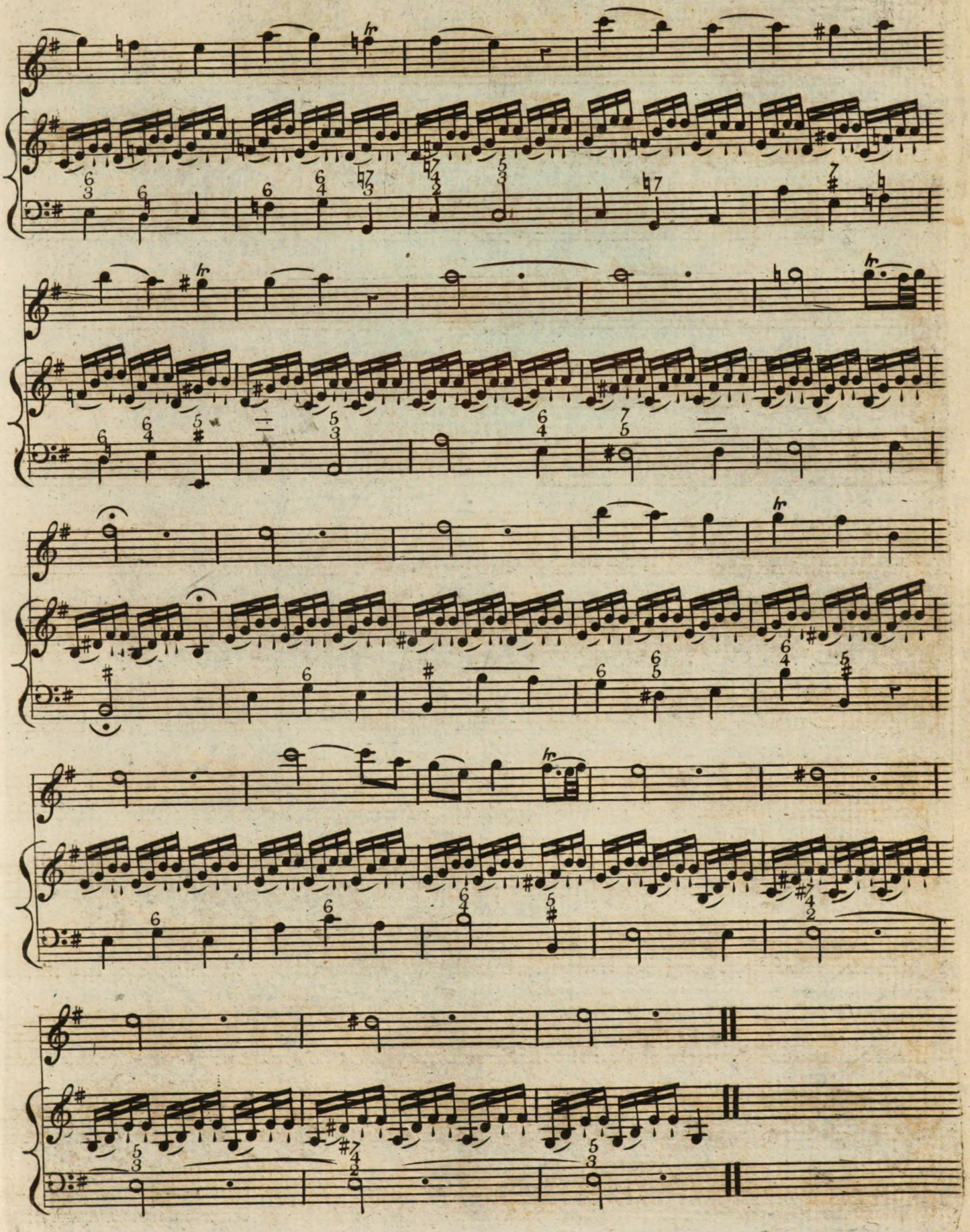



dolce
Legati
Solo
Volti

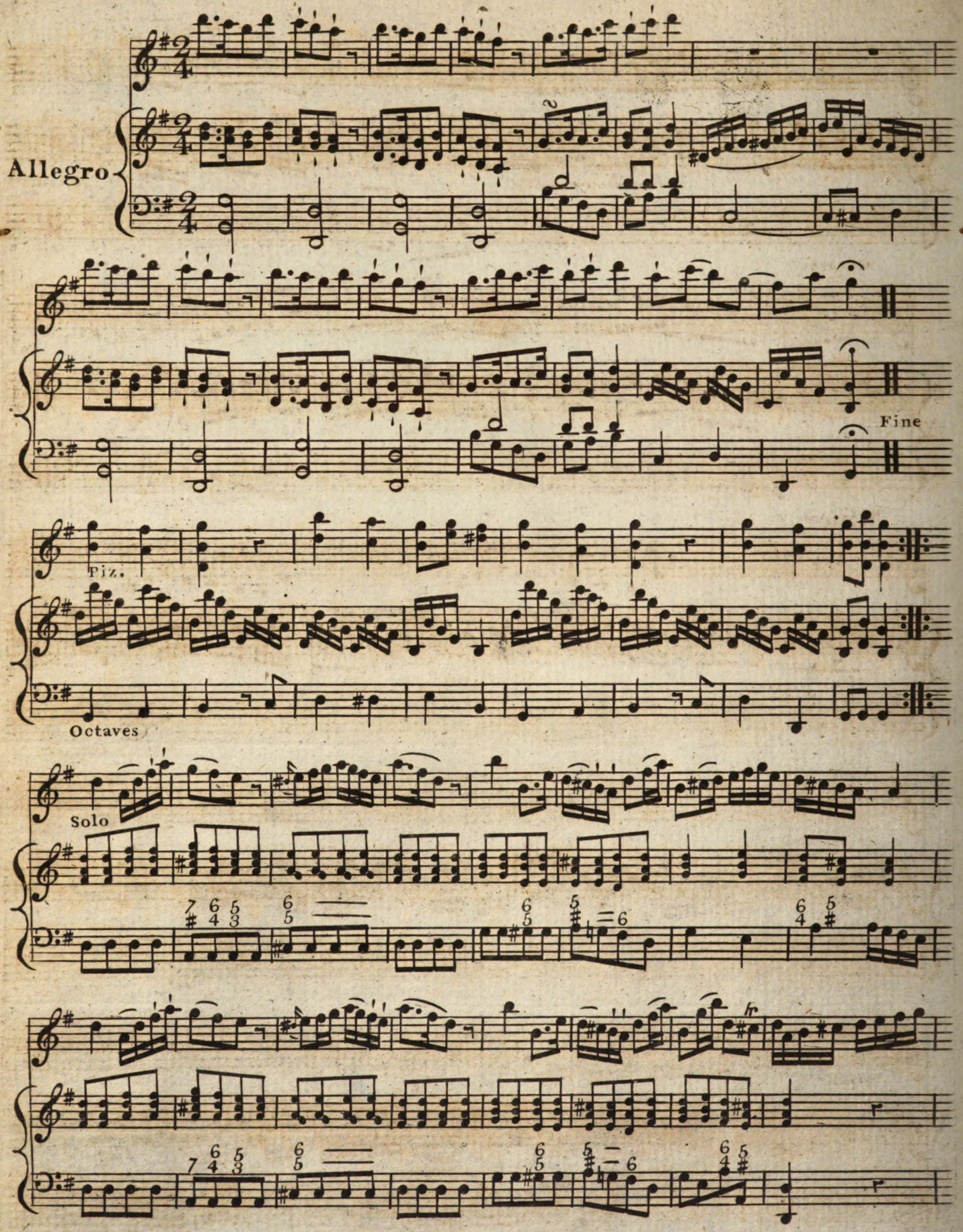

Solo
Solo
Legati
p
dolce

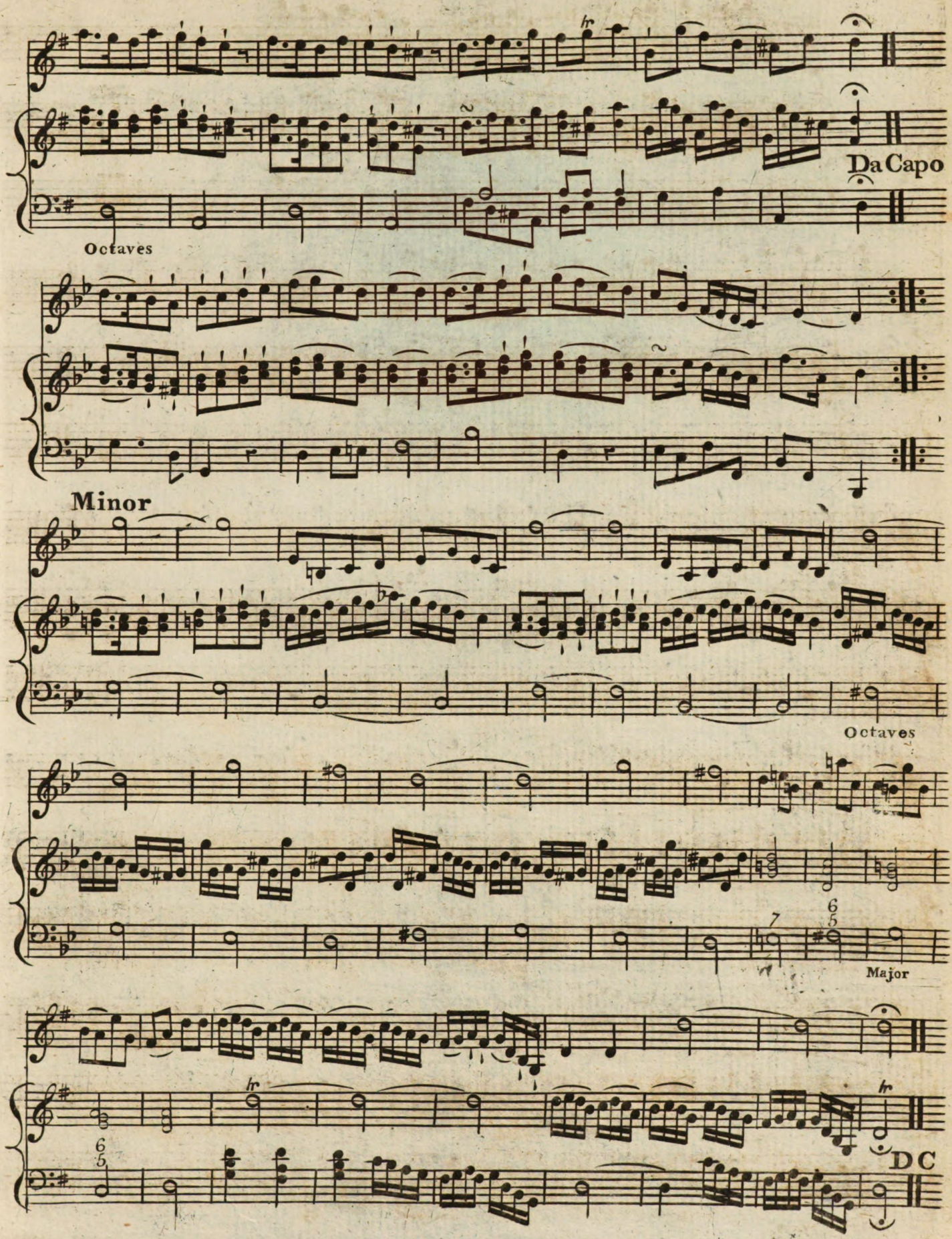

Solo
dolce
Legati


VIOLINO
Andante
Sempre Pia.

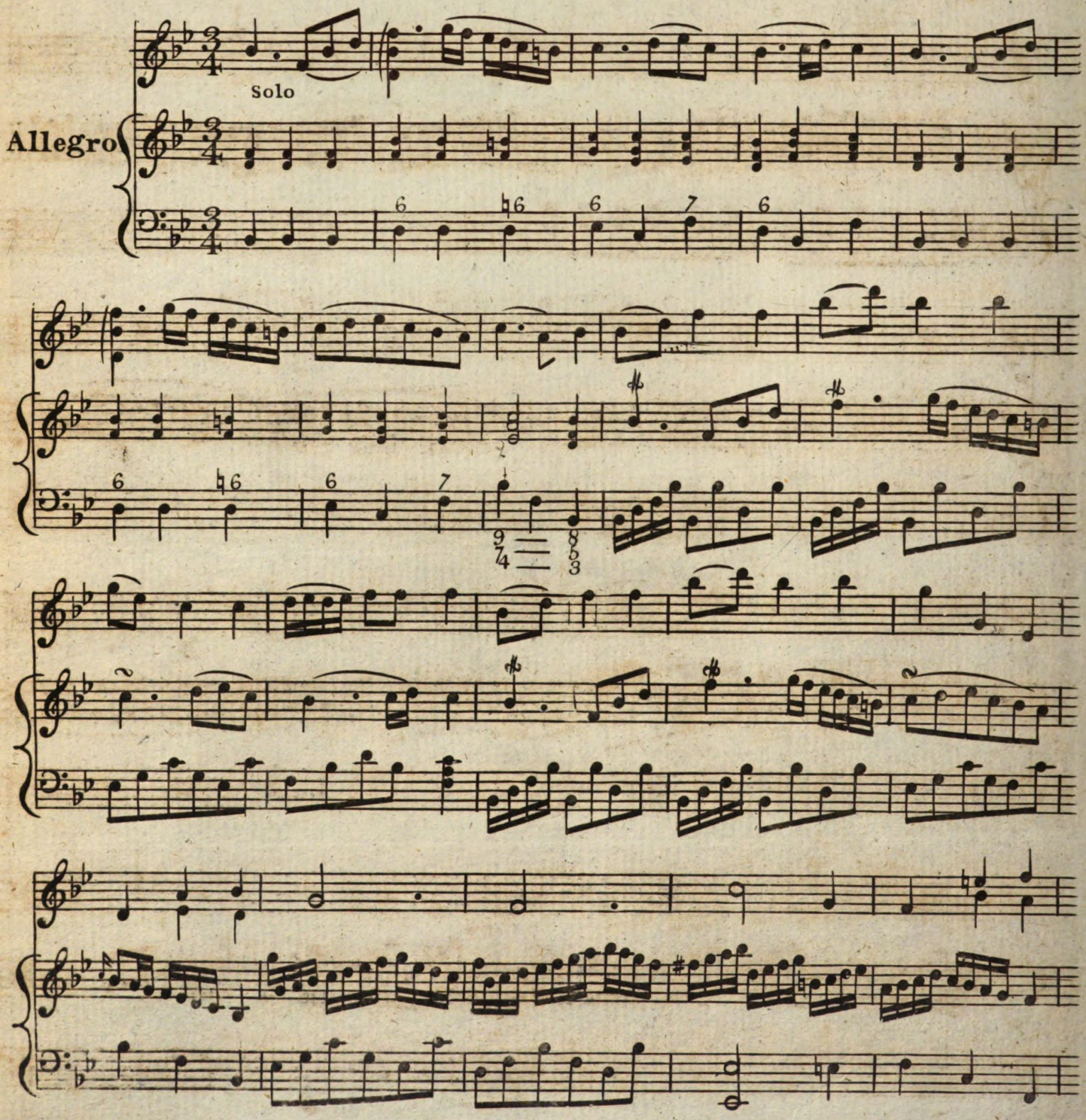


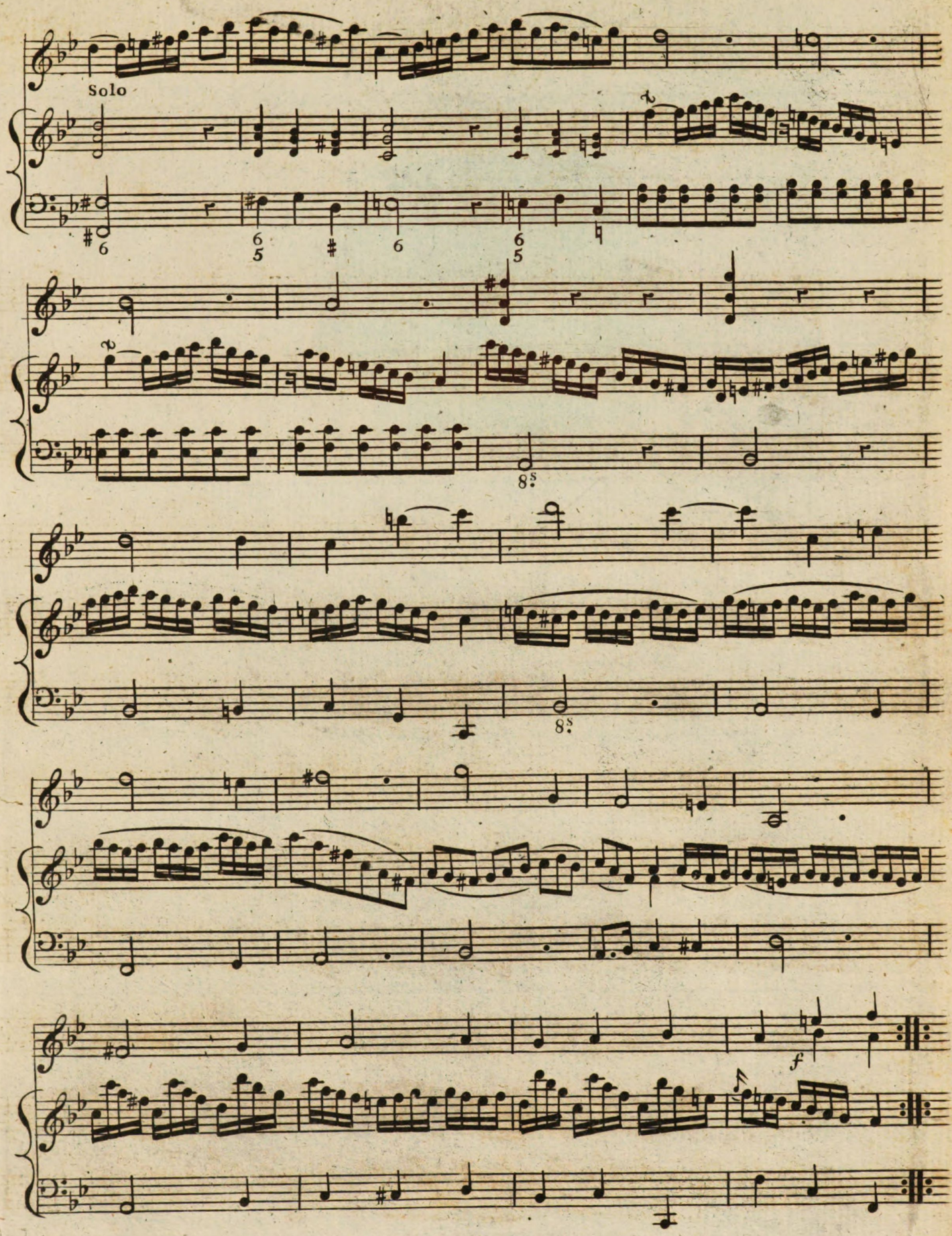
RONDO

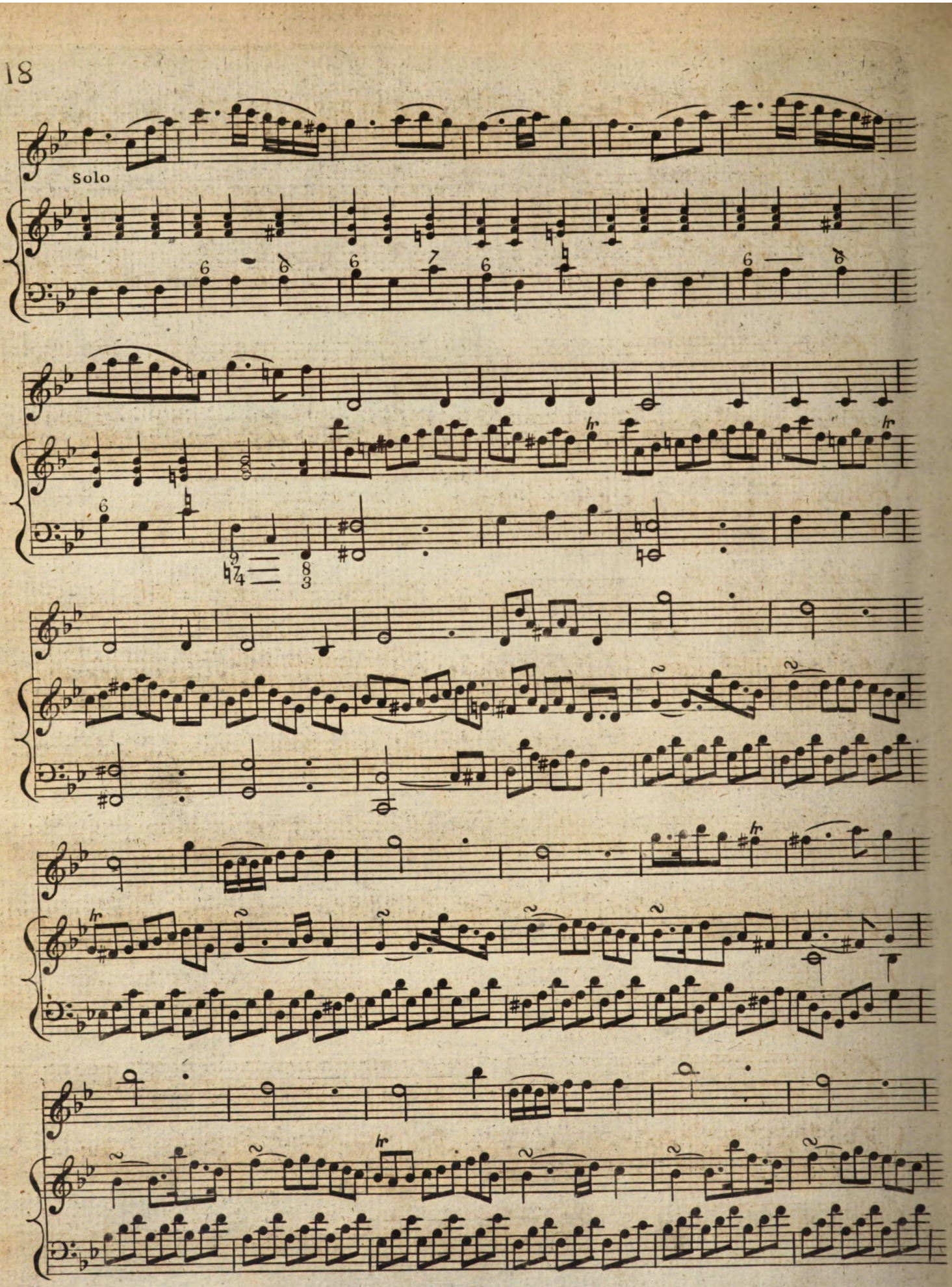


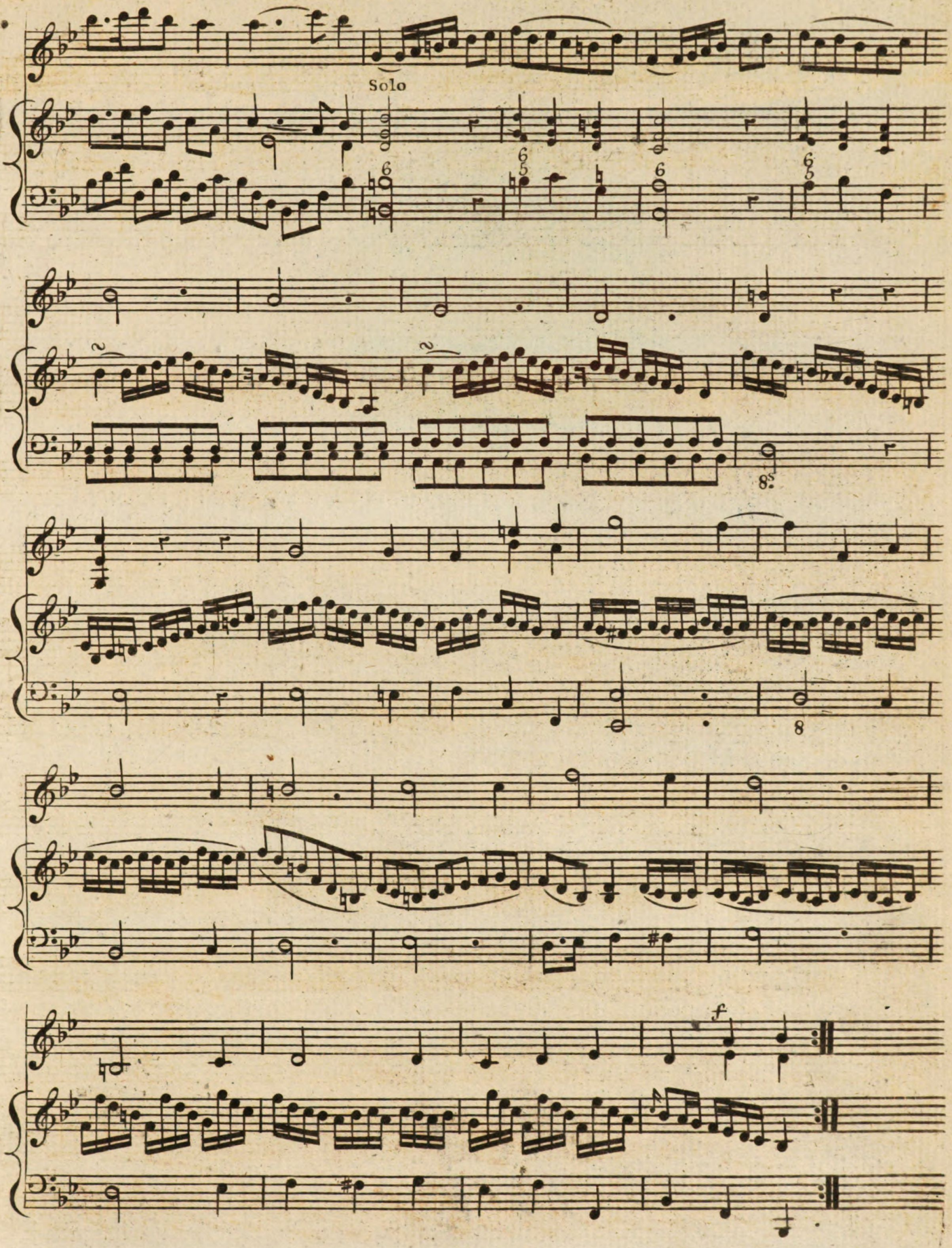

Da Capo
Octaves
Minor
Octaves
Major
DC

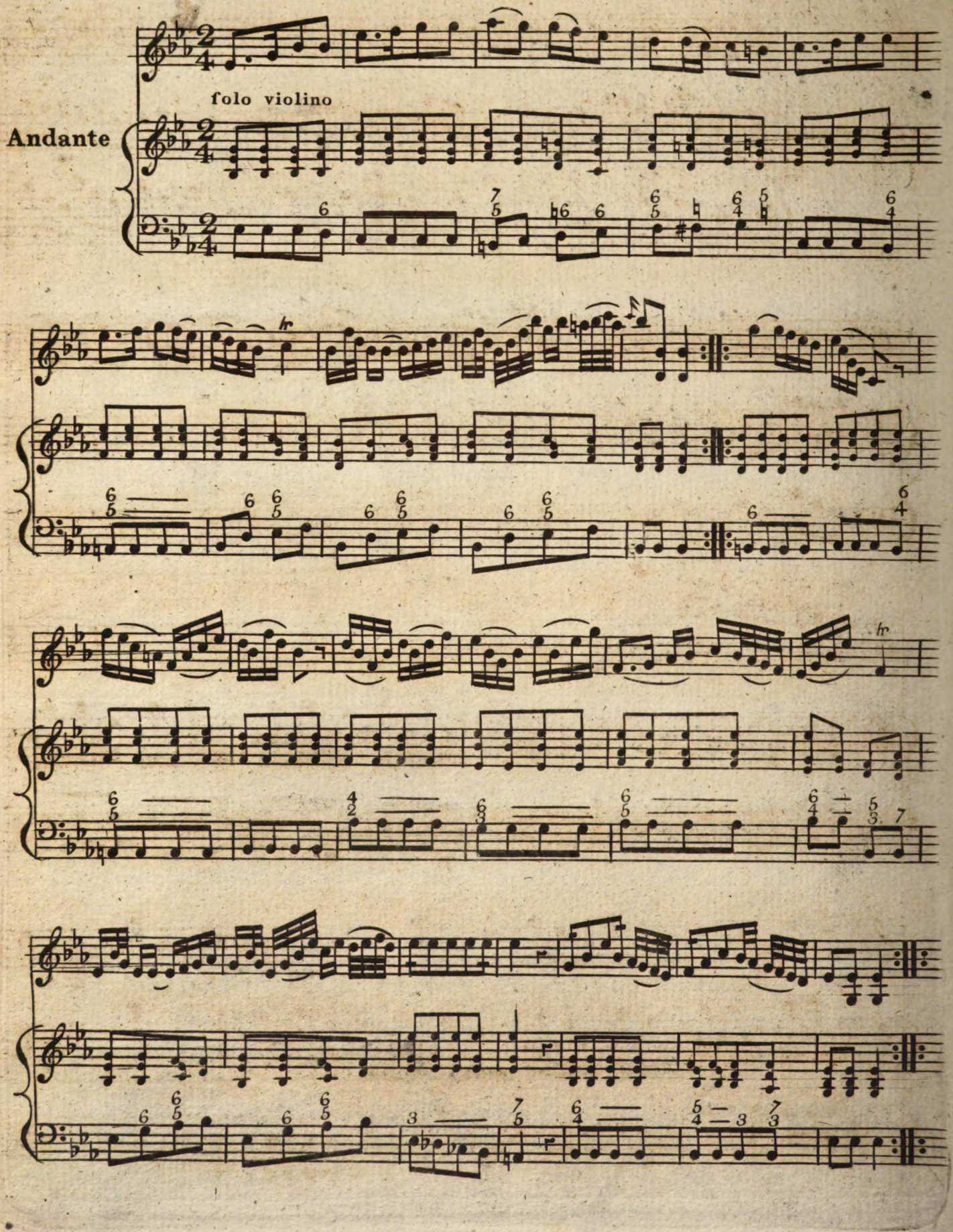
Sonata Seconda



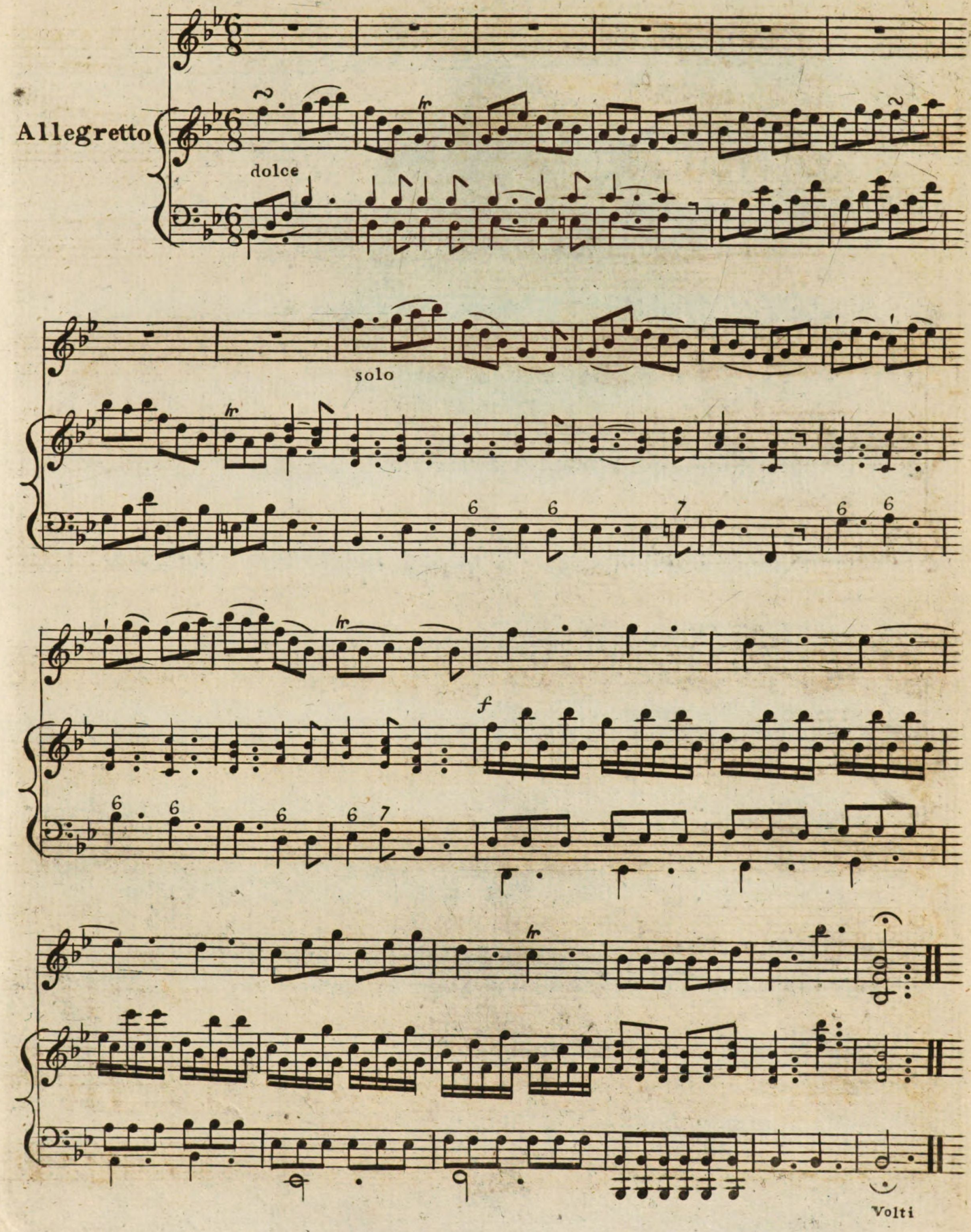

Solo
f

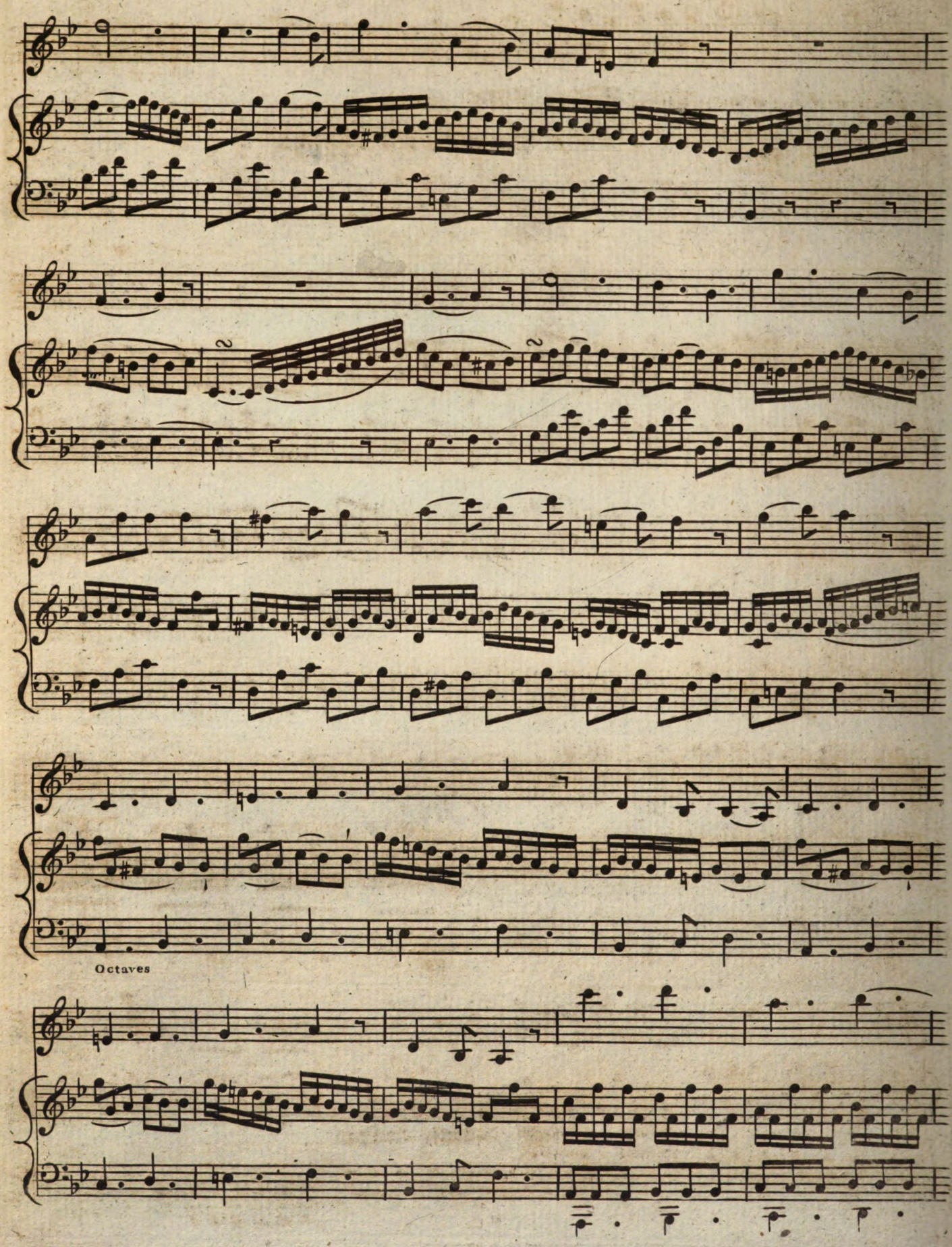

Solo

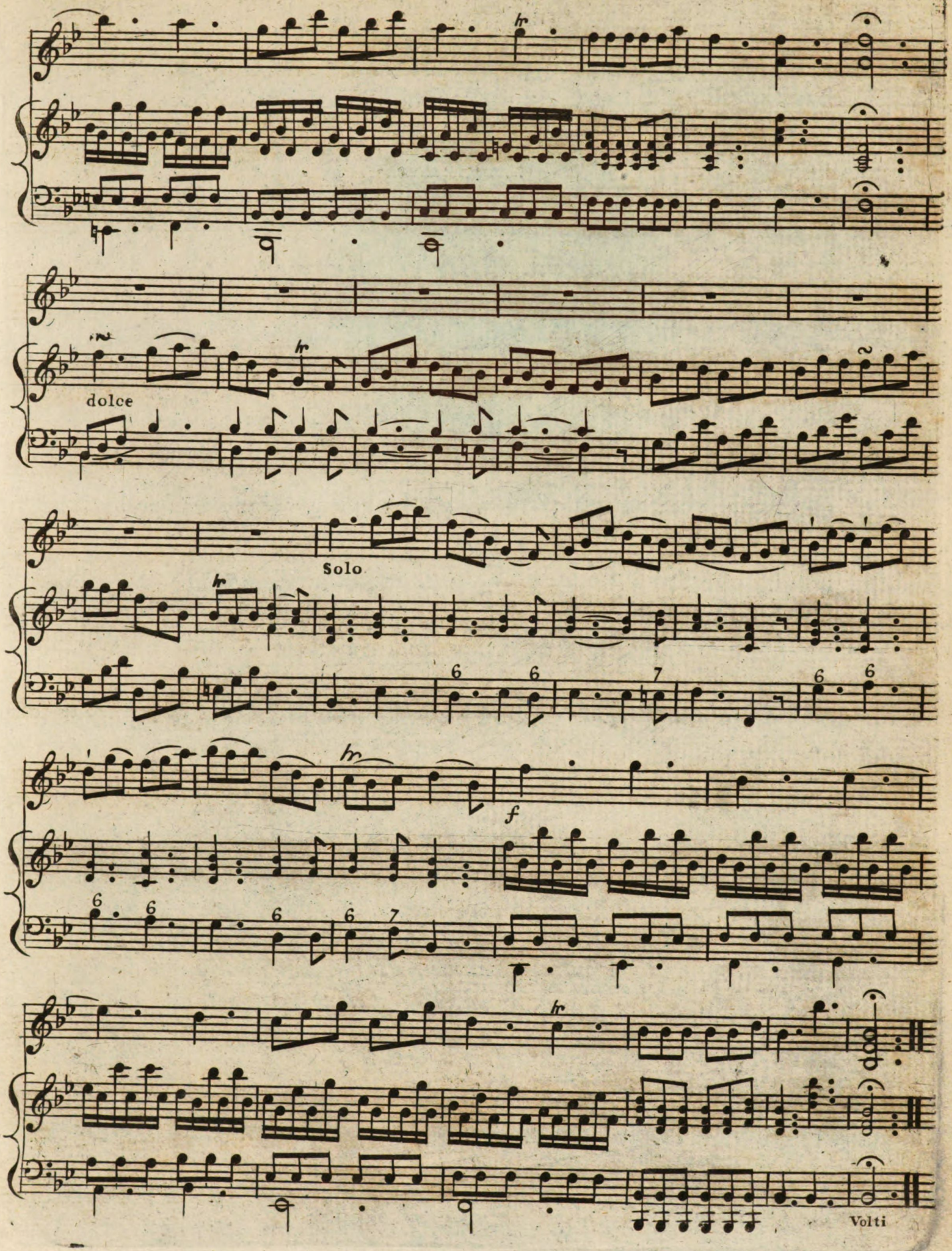

Solo
f


Andante
folo violino

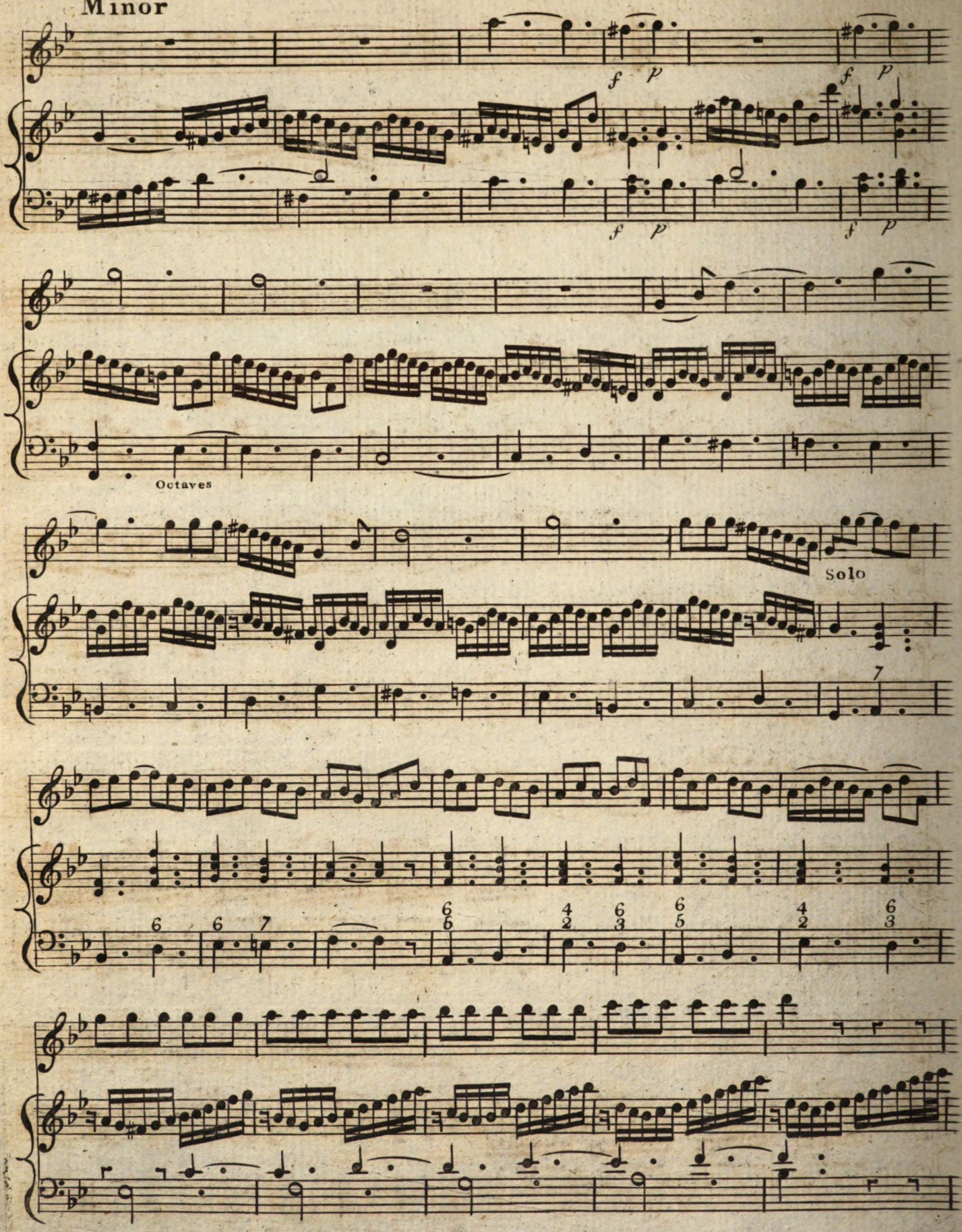
RONDO

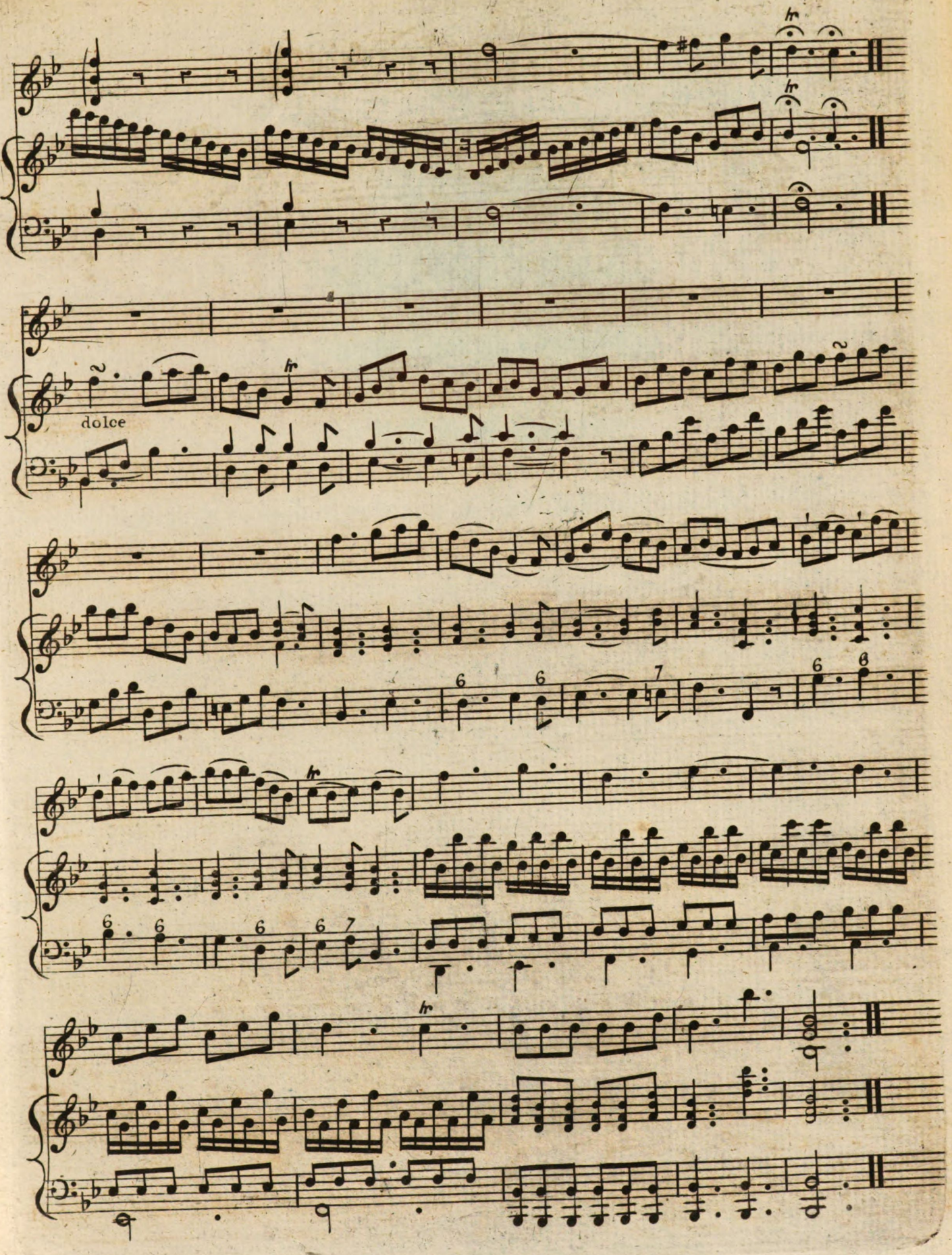



Octaves

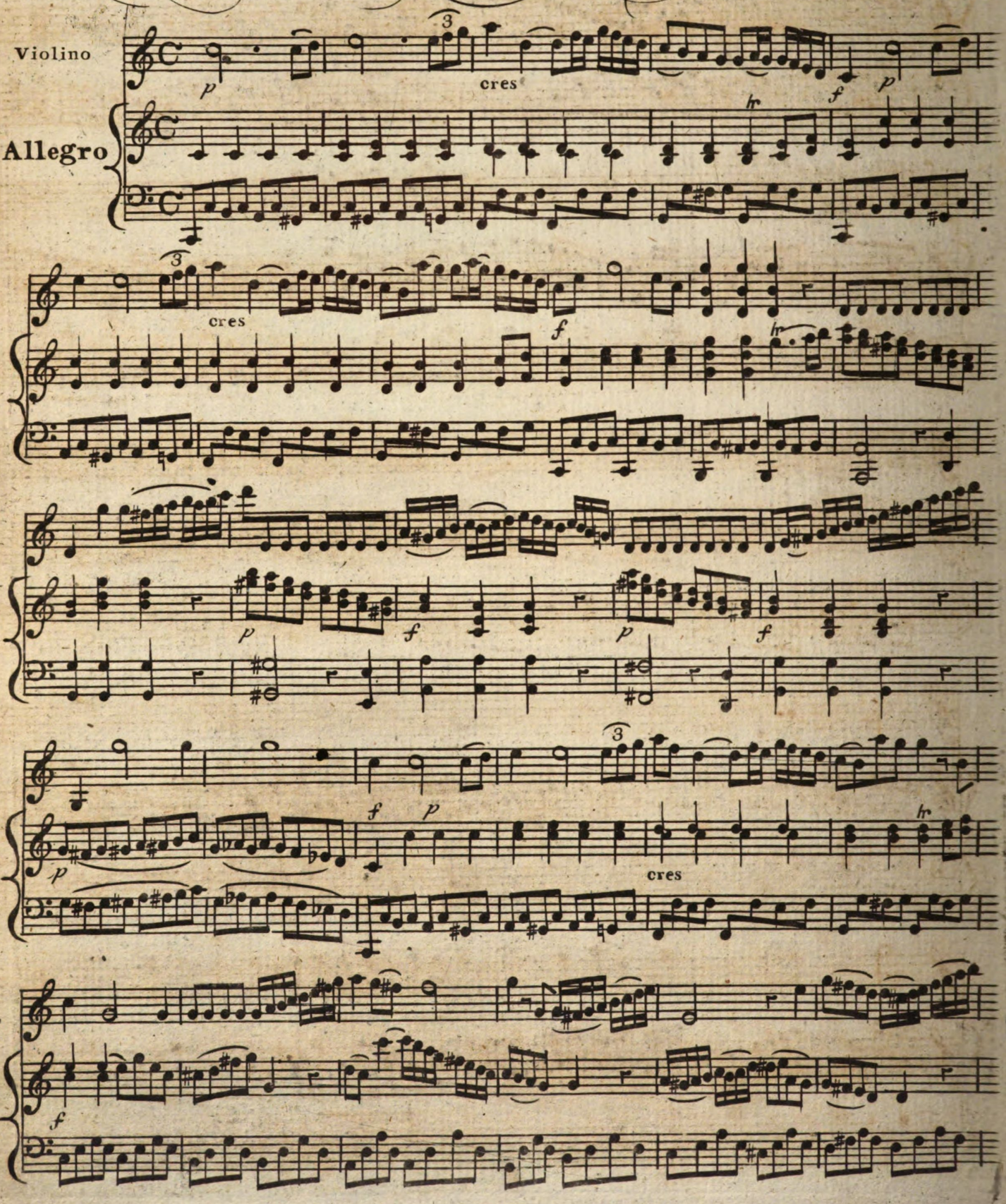

dolce
Solo
f
Volti

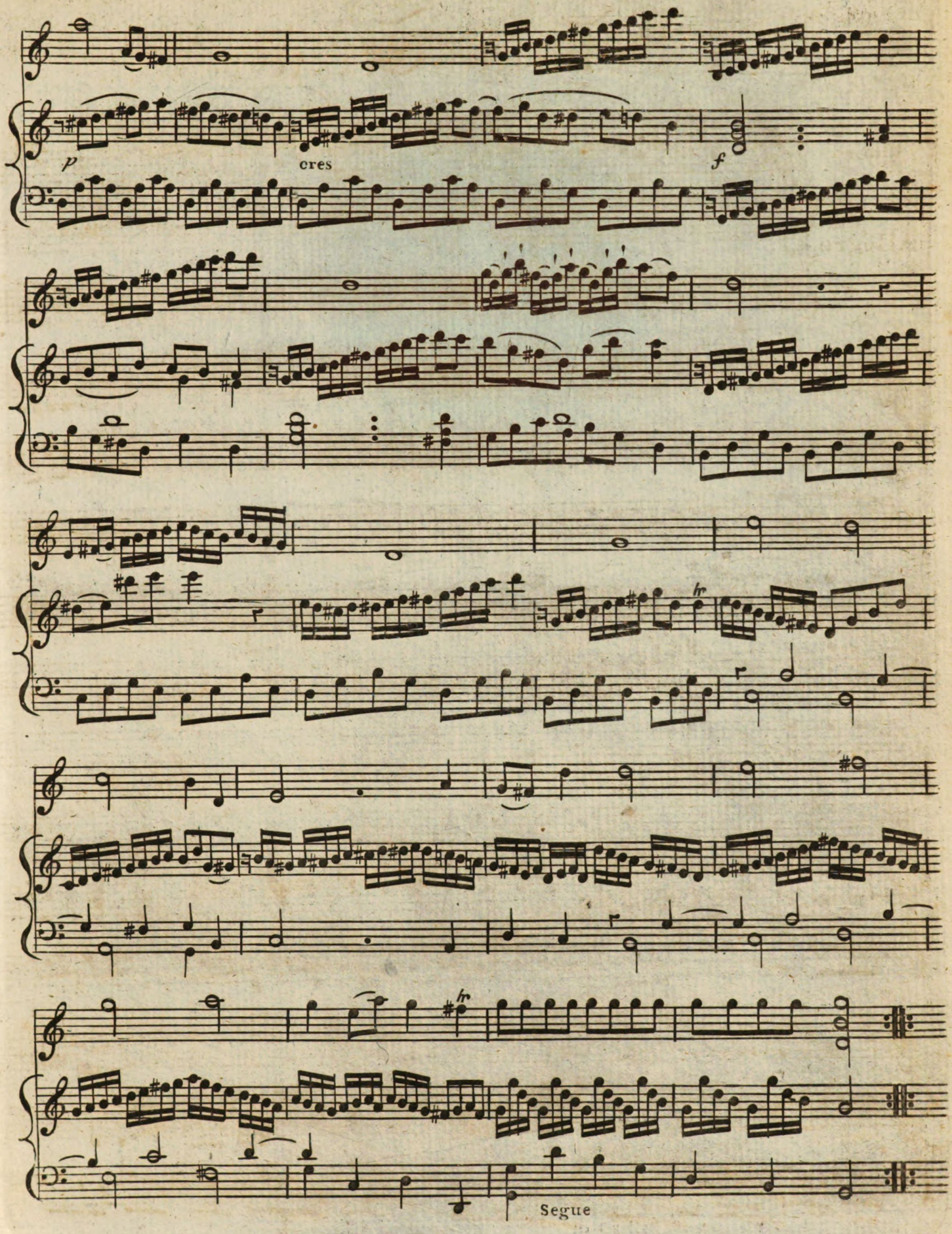
Minor

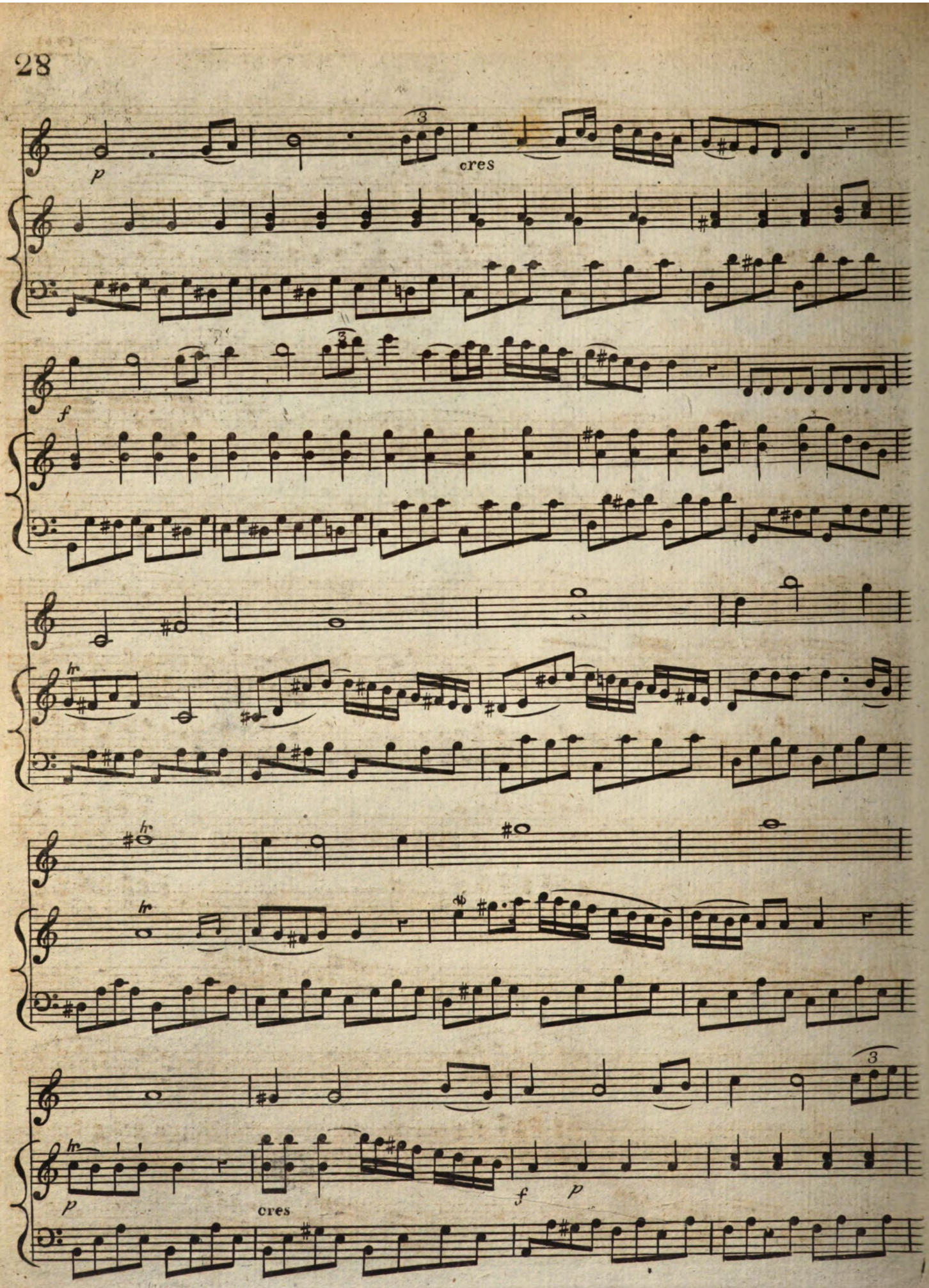



dolce

Sonata Terza




p
cres
f
fr
fr
Segue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cres
f
hr
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cres
f
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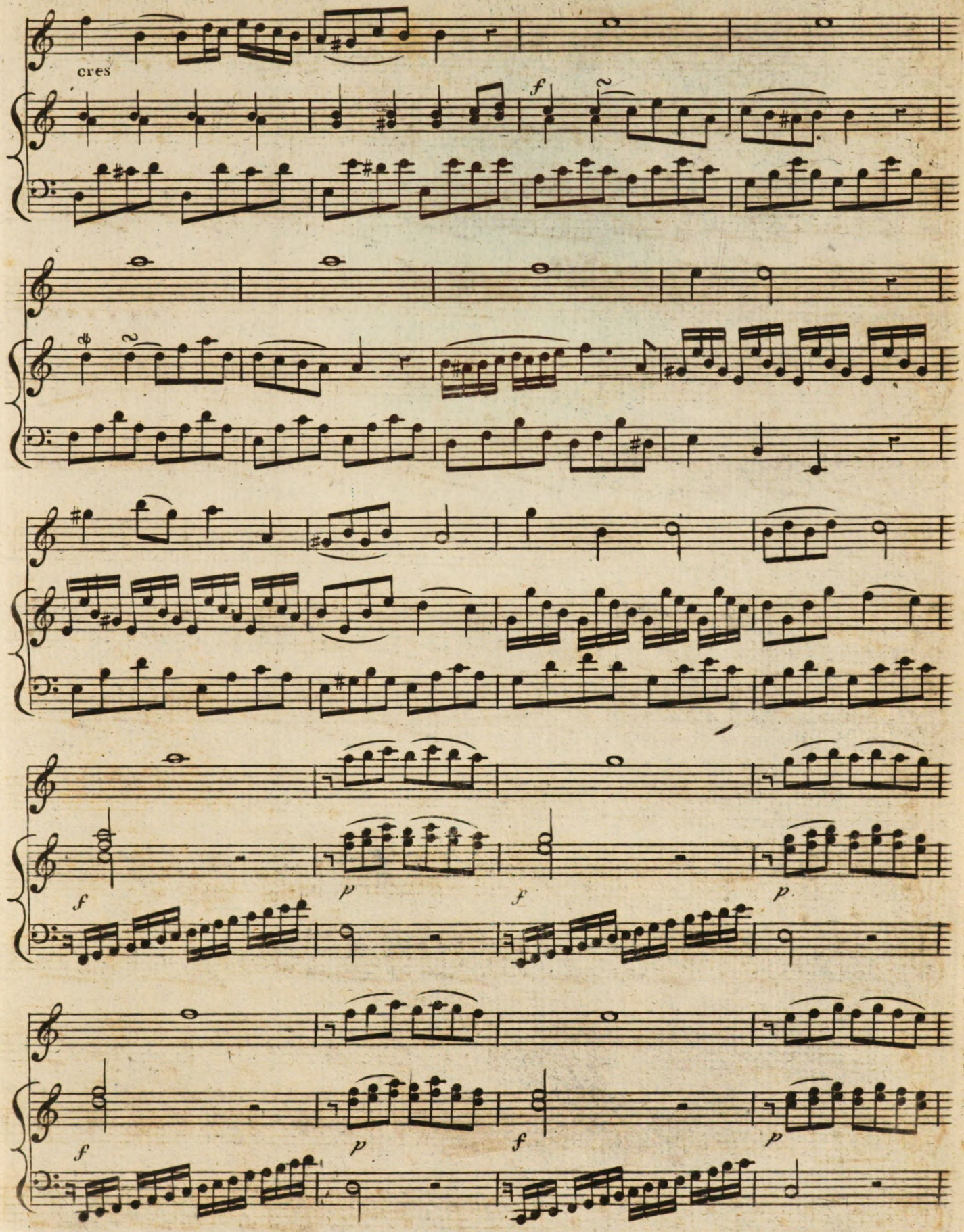
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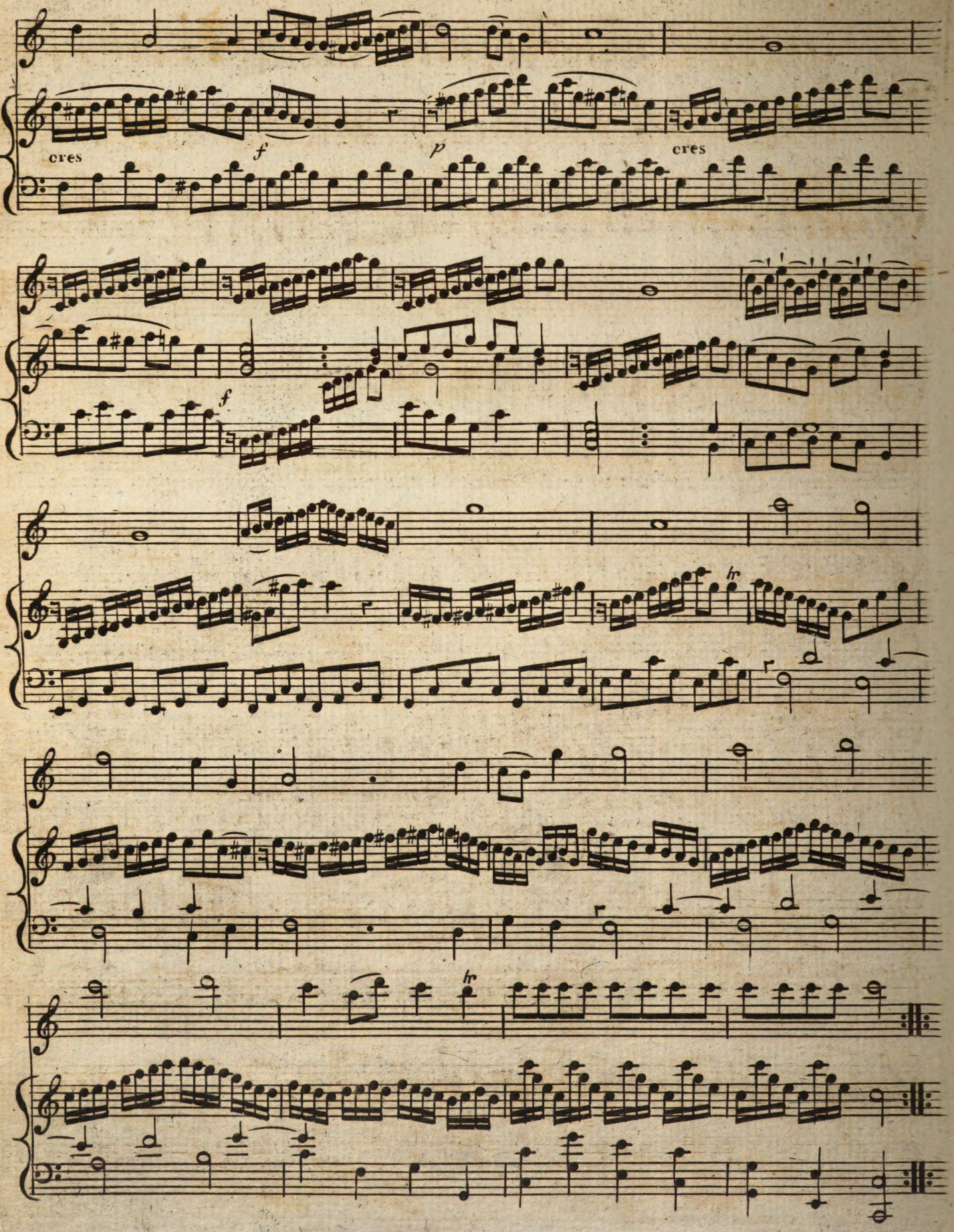
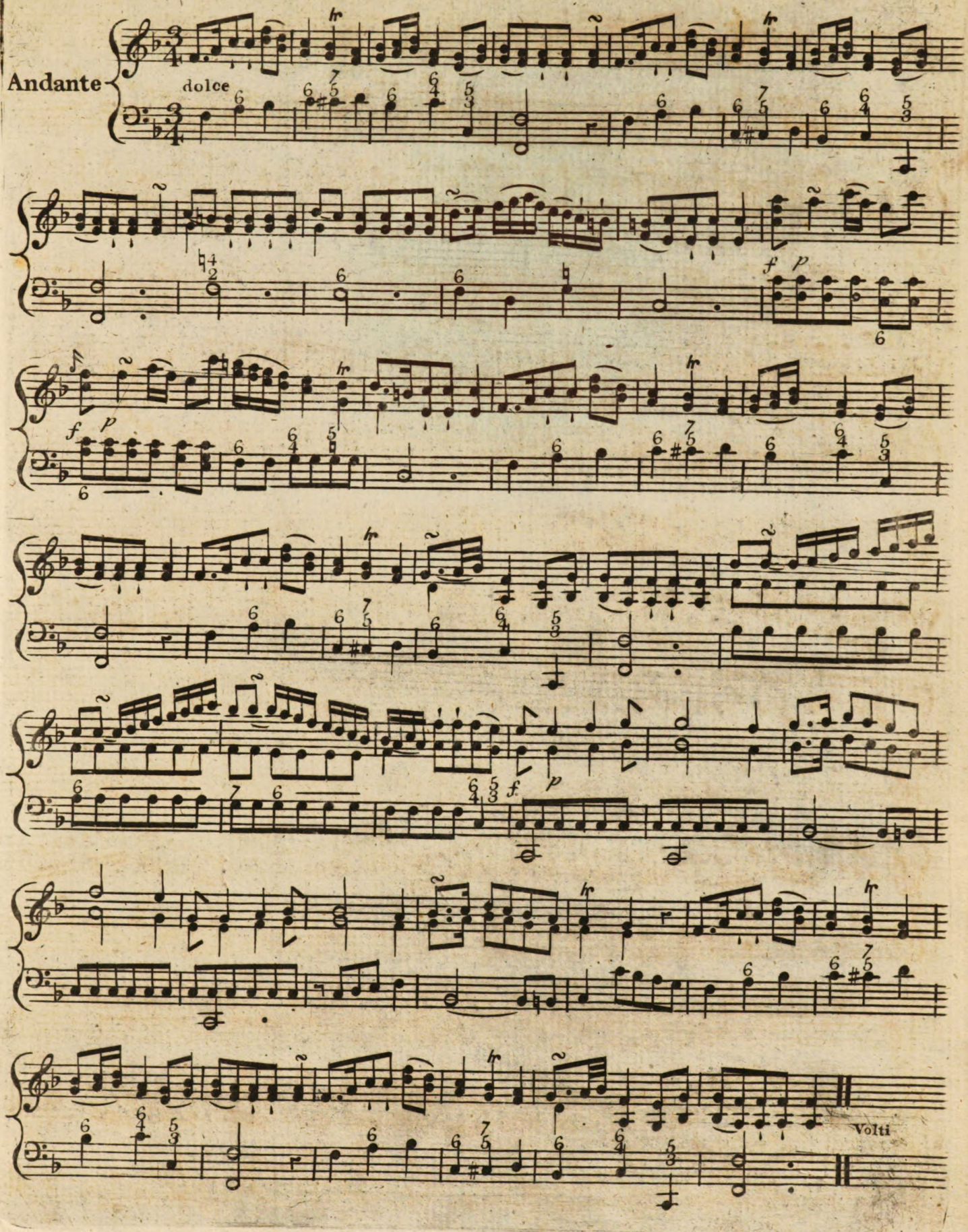
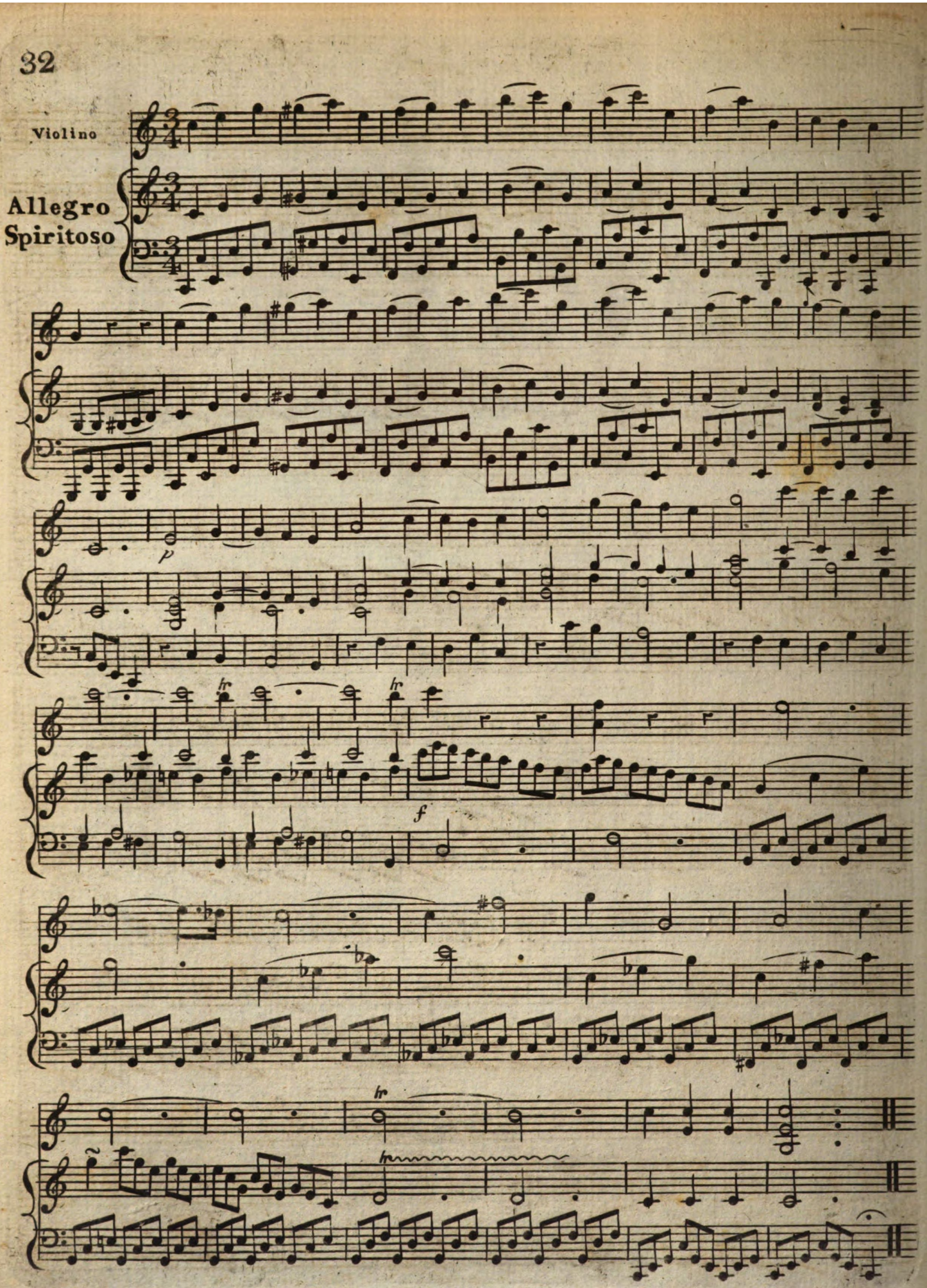
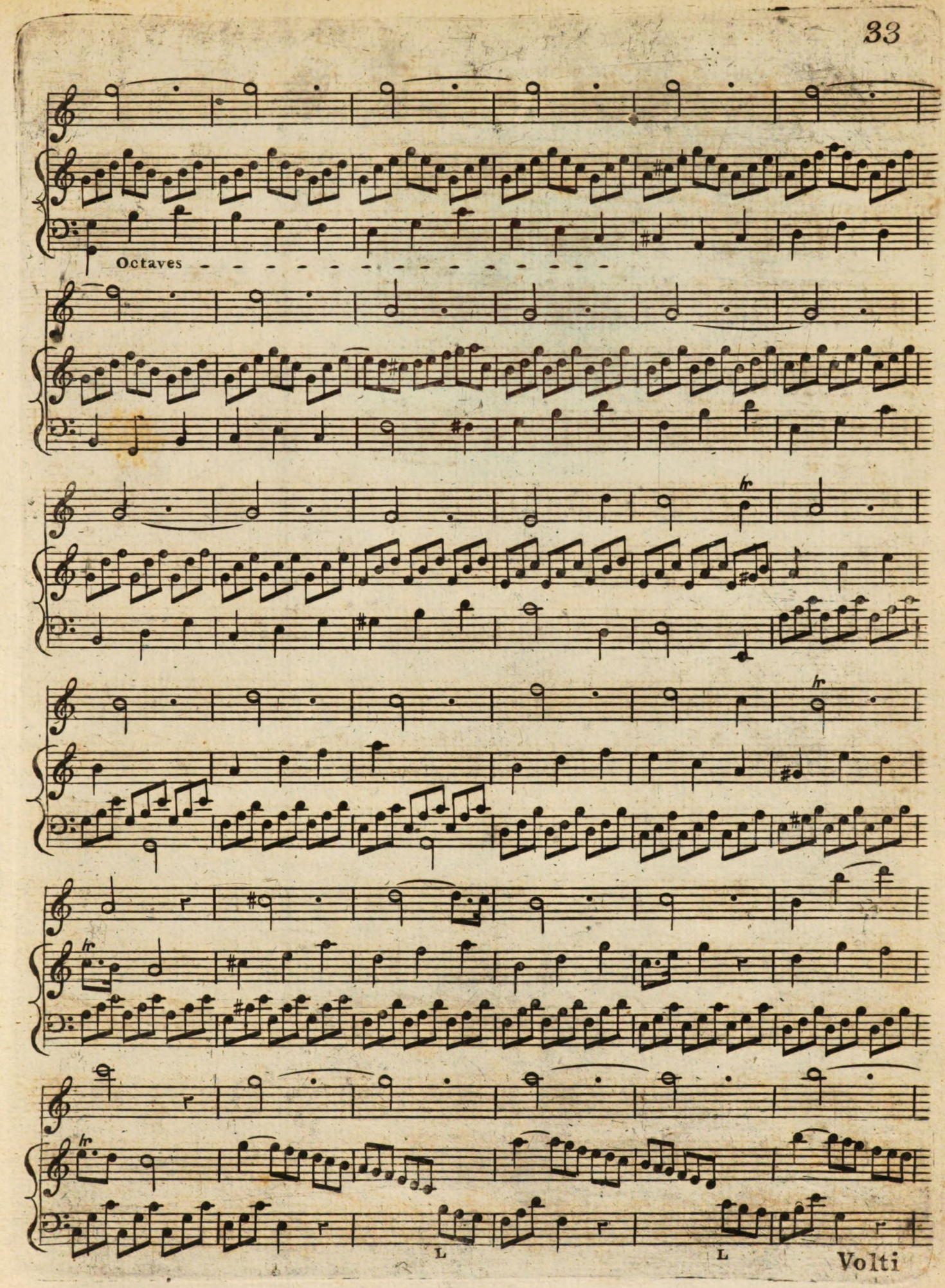
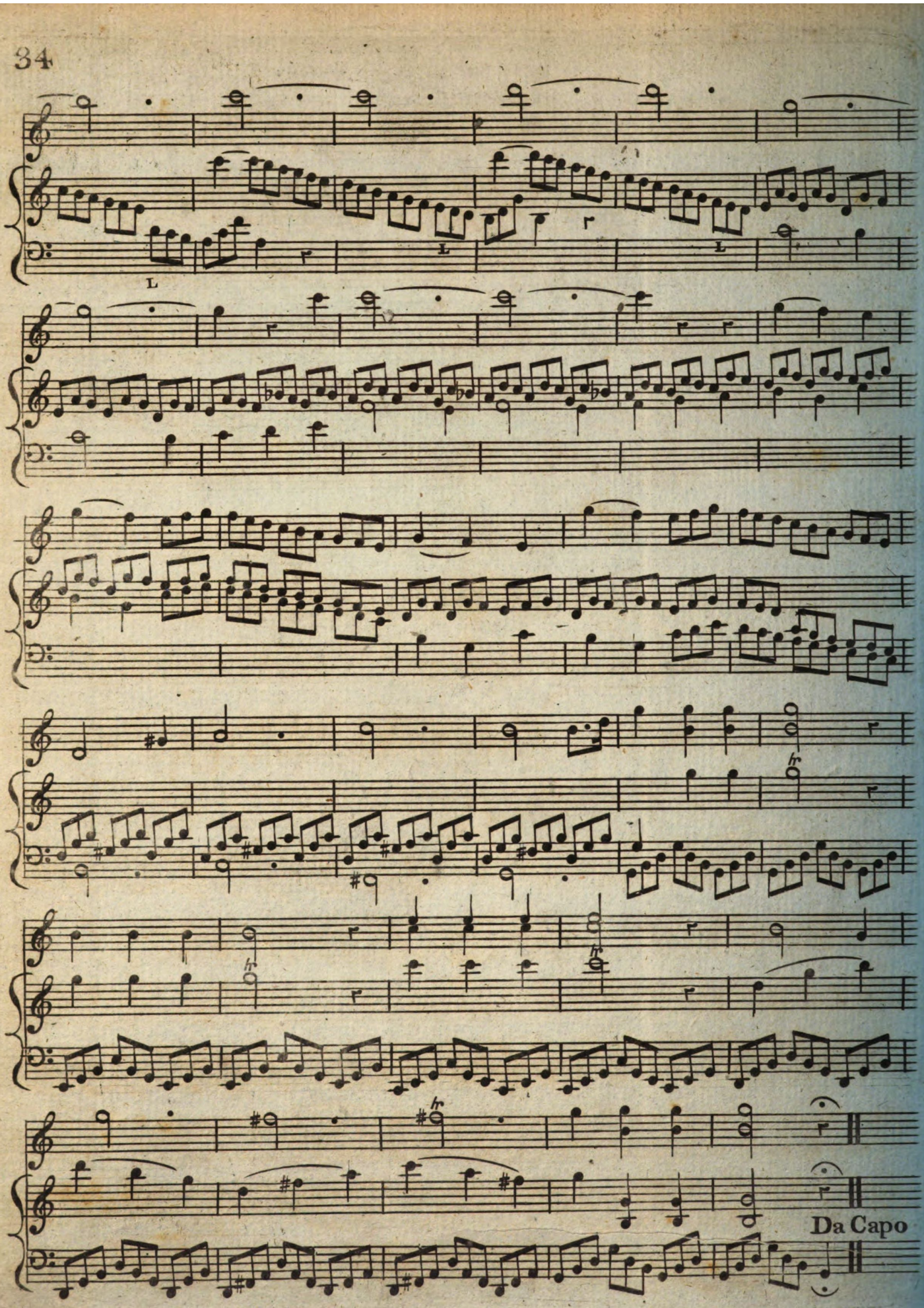

cres
f
p
cres
f
hr
hr

Violin Tacet




Violino
Allegro
Spiritoso
p
f


Octaves
L
L
Volti


L
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hr
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Da Capo