MELOTHESIA:

OR,

Certain General RULES for PLAYING

UPON A

CONTINUED-BASS.

WITH

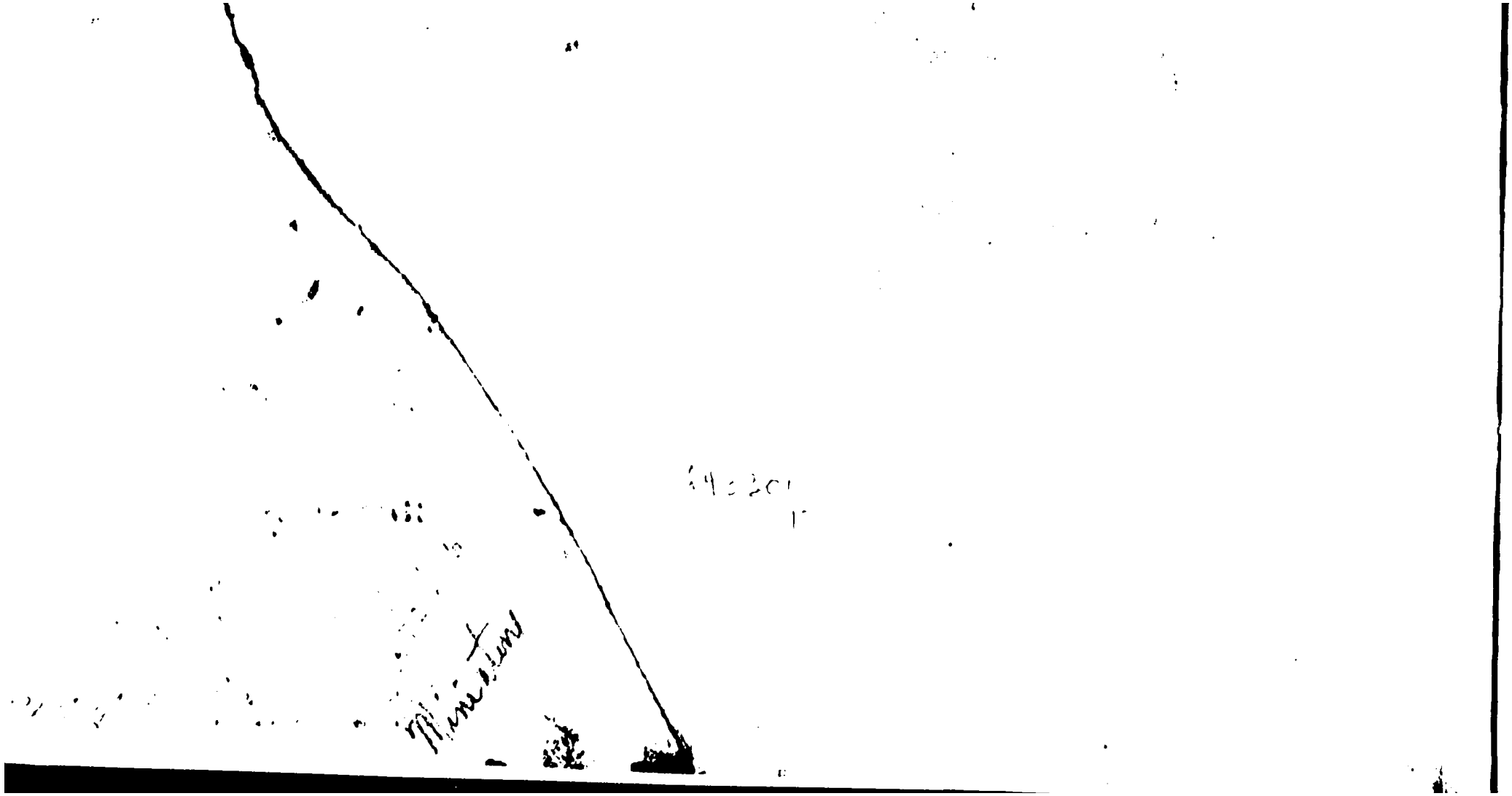
A choice Collection of LESSONS for the *Harpsicord* and *Organ* of all Sorts:

Never before Published.

All carefully reviewed by *M. 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.



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 Forc-

/ *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 hat *Note.*

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

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

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, 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 followiug *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 fa 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.

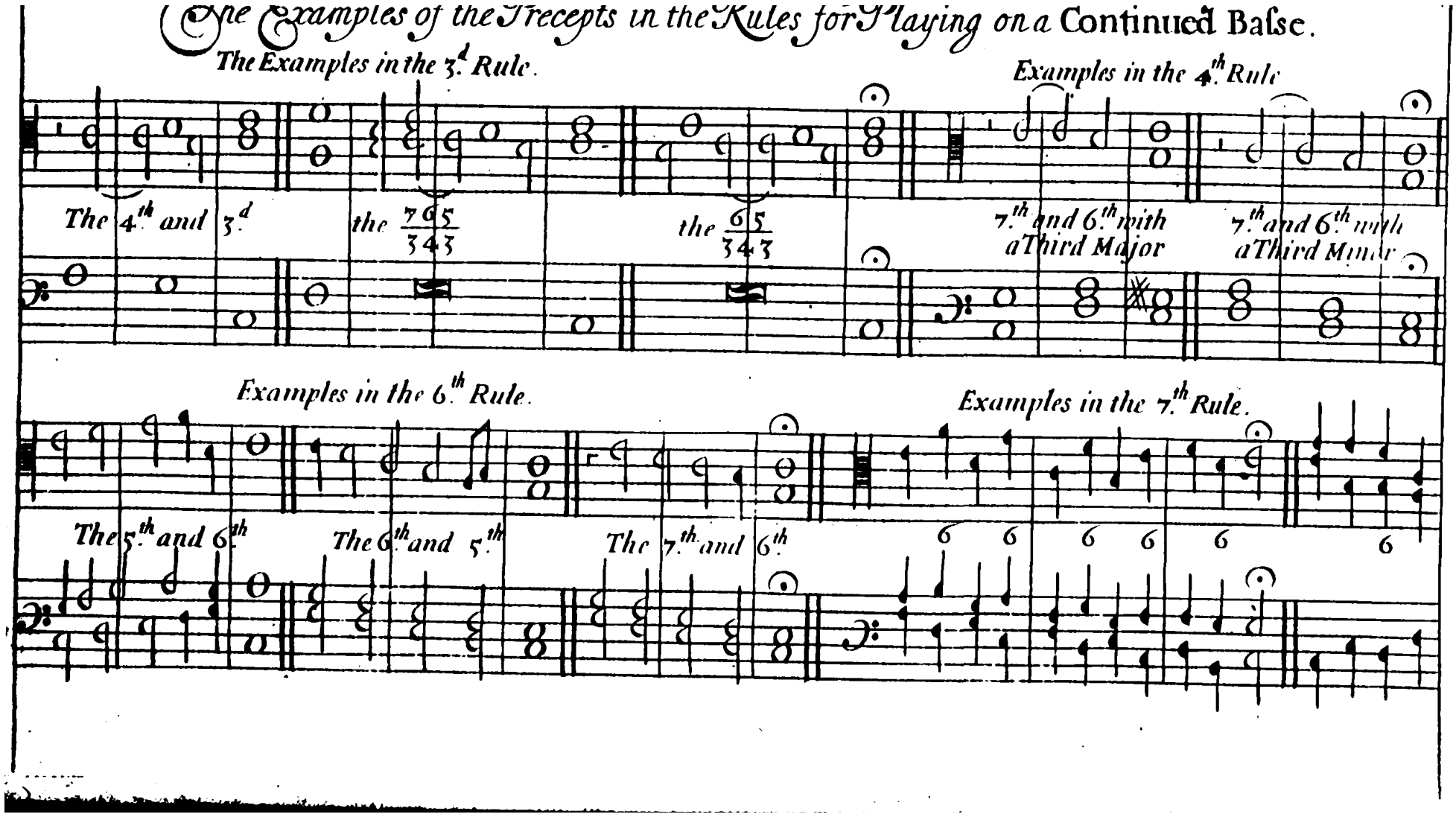
By theſe Directions, the Ingenious Practical Student, who has a through knowledge of the *Scale of Muſick*, and Hands fitly prepar'd for the Inſtrument he aims at, may in a ſhort time attain to his deſired end of accompanying either Voyces or Inſtruments; and may with much eaſe arrive to the uſe of the 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

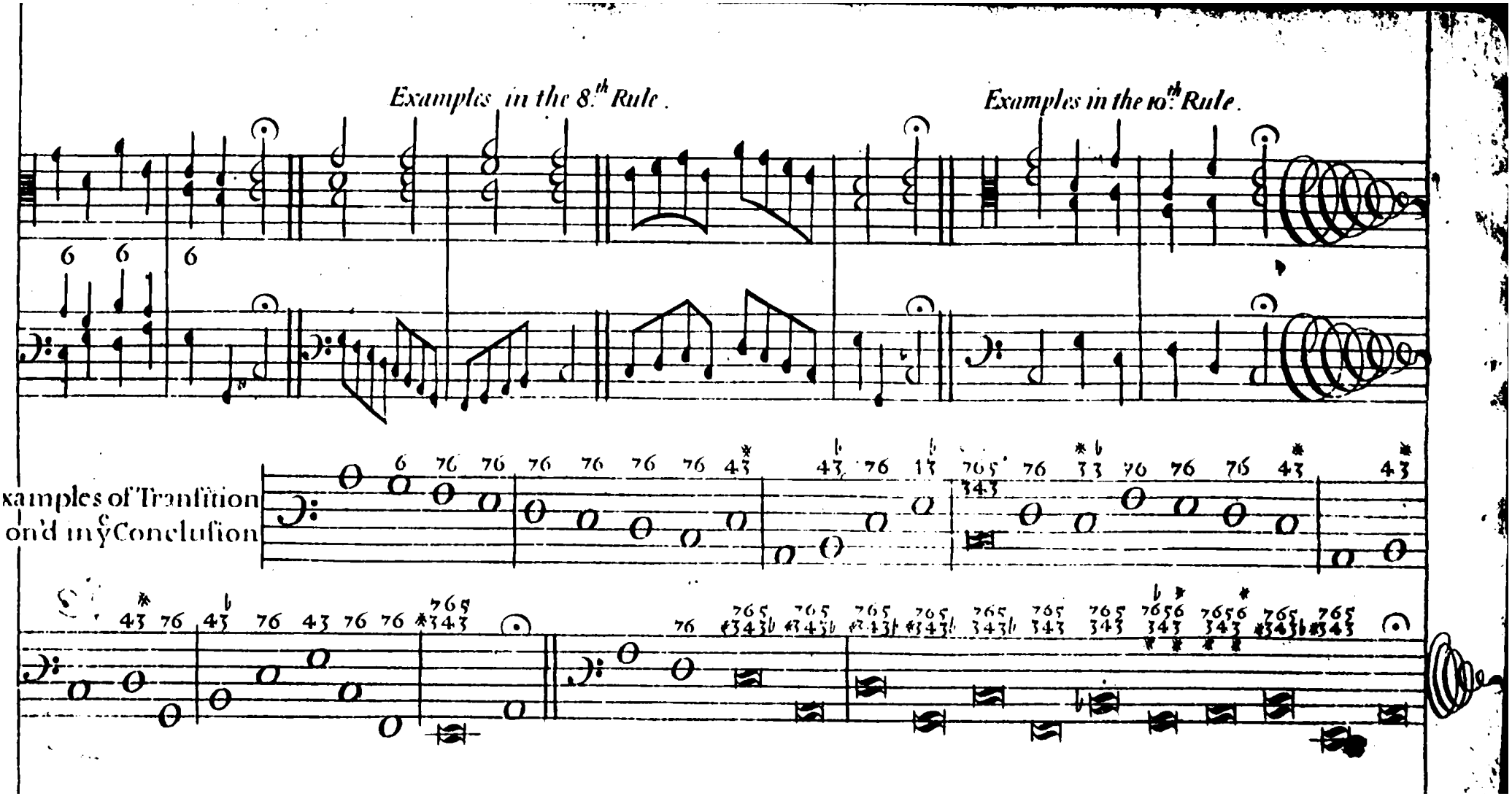
with as much reaſon be applyed to a Carryers Trotting-Horſe, or a *Jocky's* Hand-Galloper, as to any that has been only ſo inſtructed; and indeed, in ſome ſence with more: For theſe Laborious Animals *know*, when they come to their *Inn* or *Poſt*, and with Joy cry, *Clink in the Cloſe* (as a Learned 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 gueſs; 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.

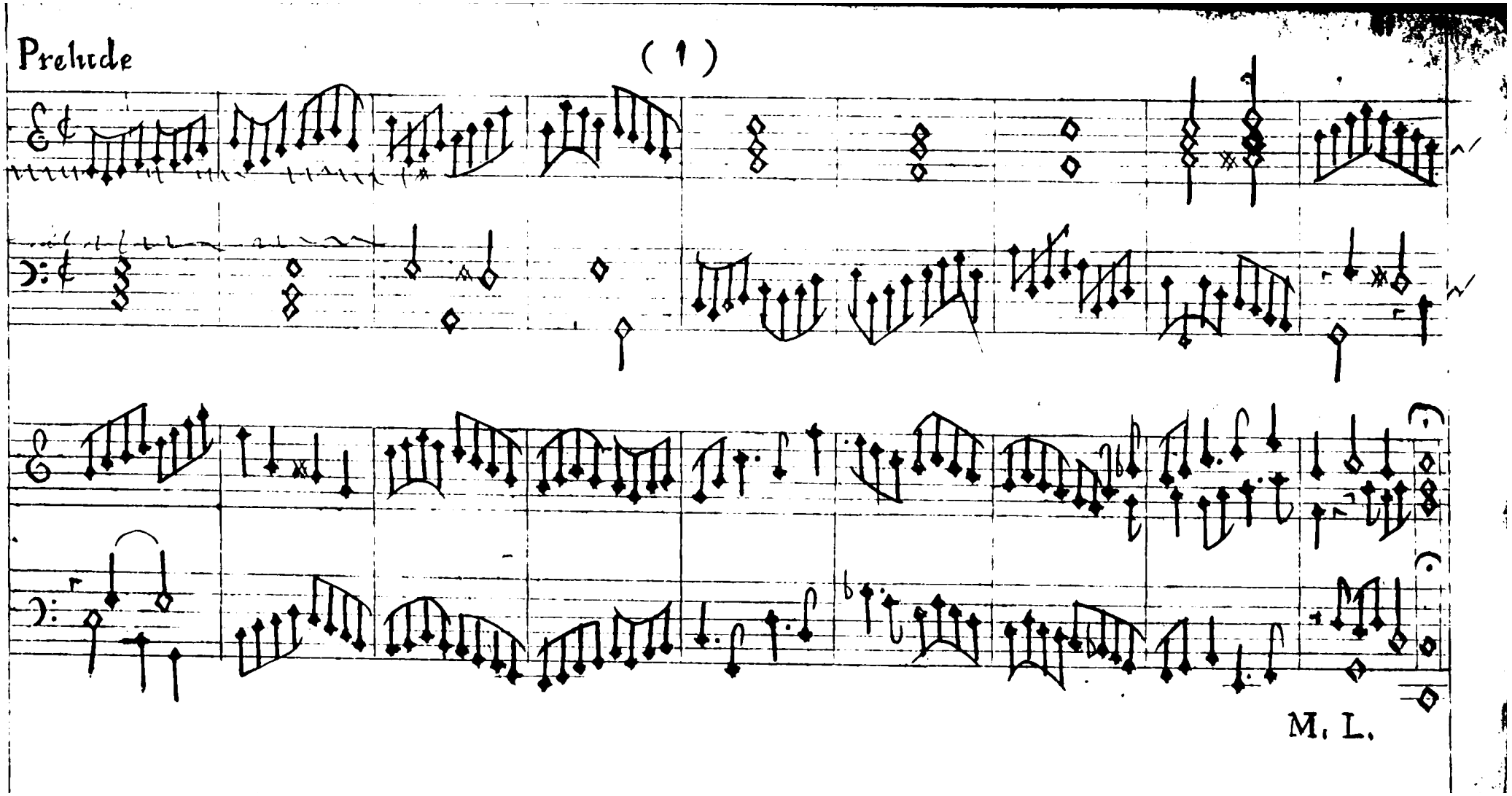



Examples in the 8.th Rule.
Examples in the 10.th Rule.
xamples of Tranſition
on'd my Concluſion

Advertiſement.

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

Prelude (1)



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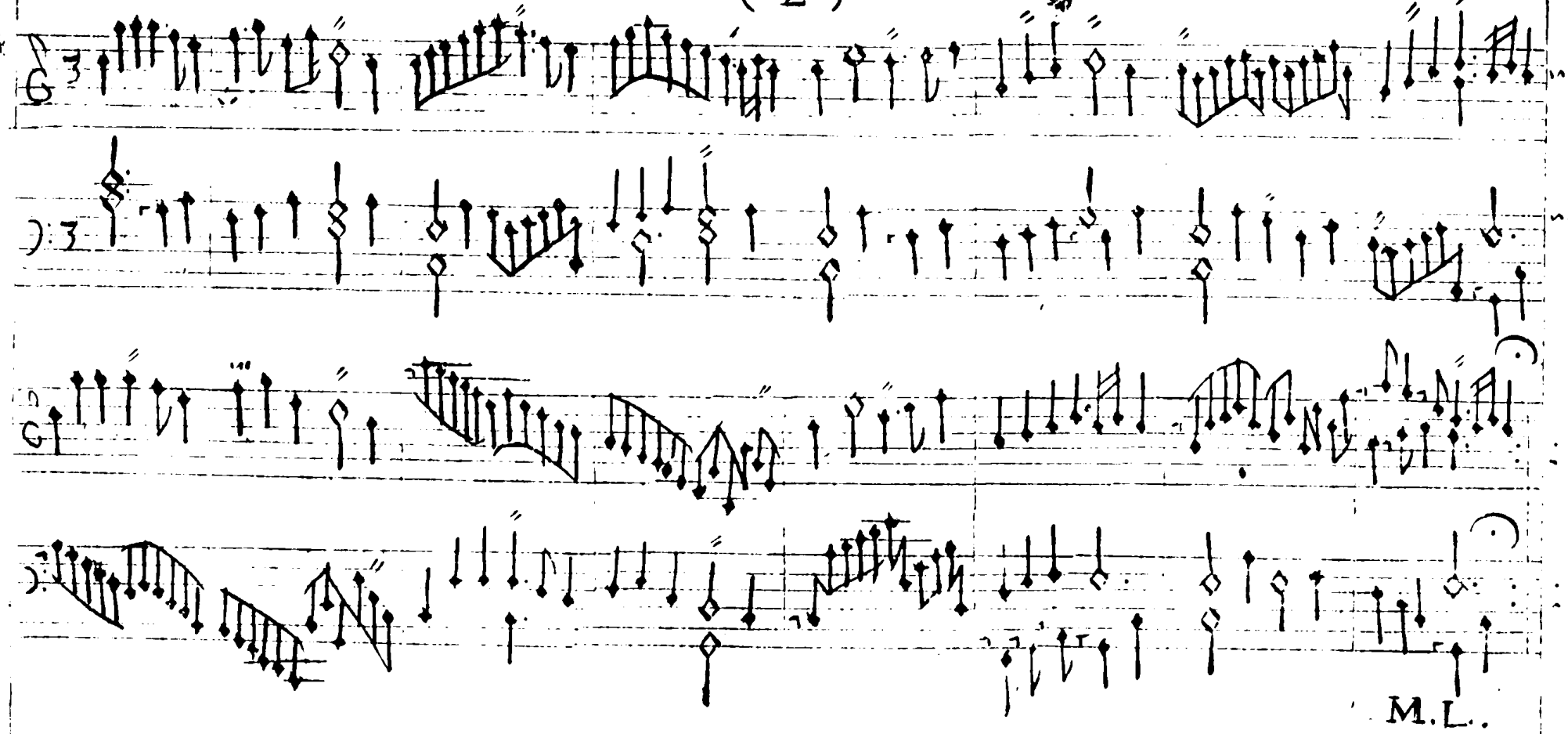
M.L.

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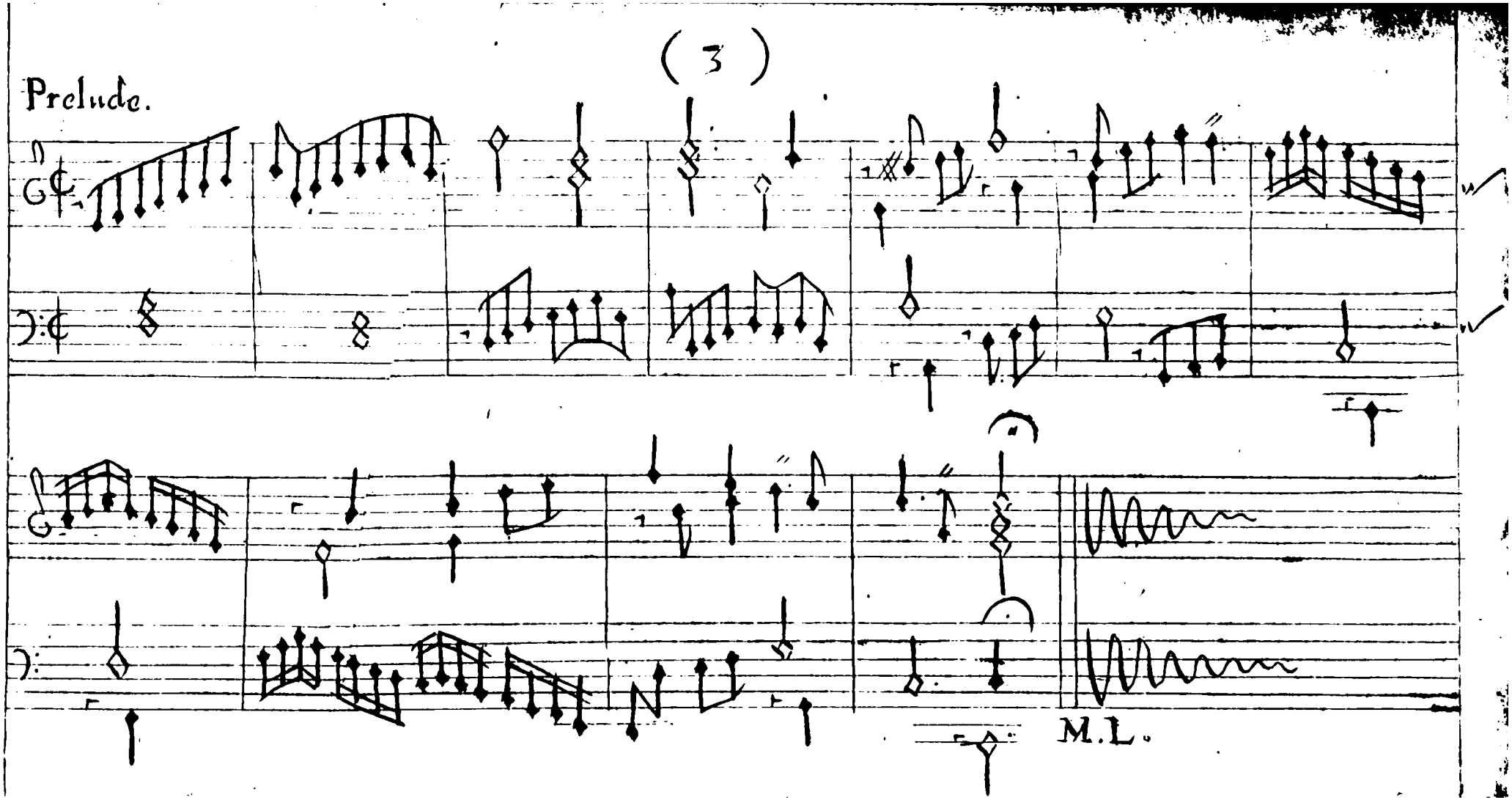

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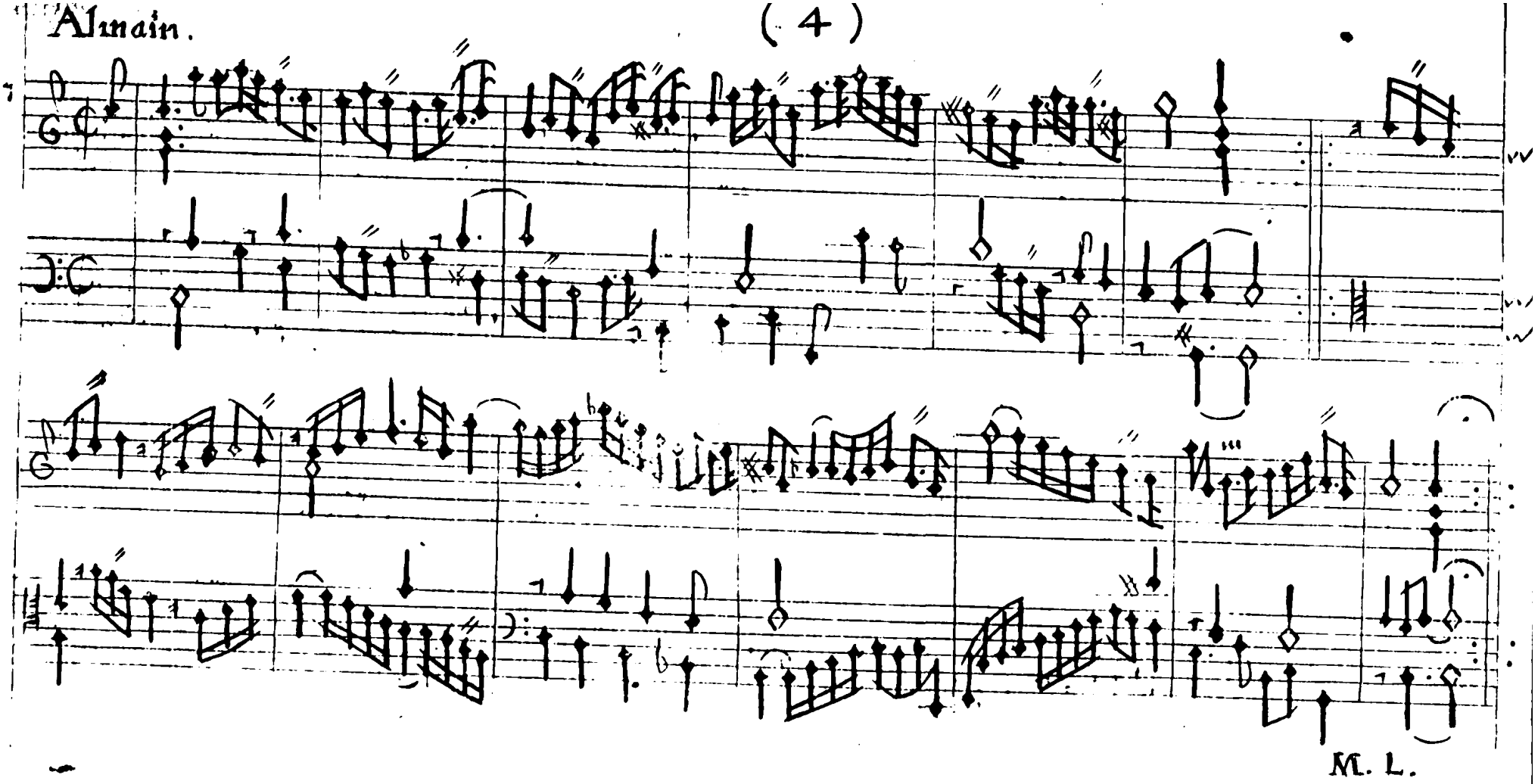

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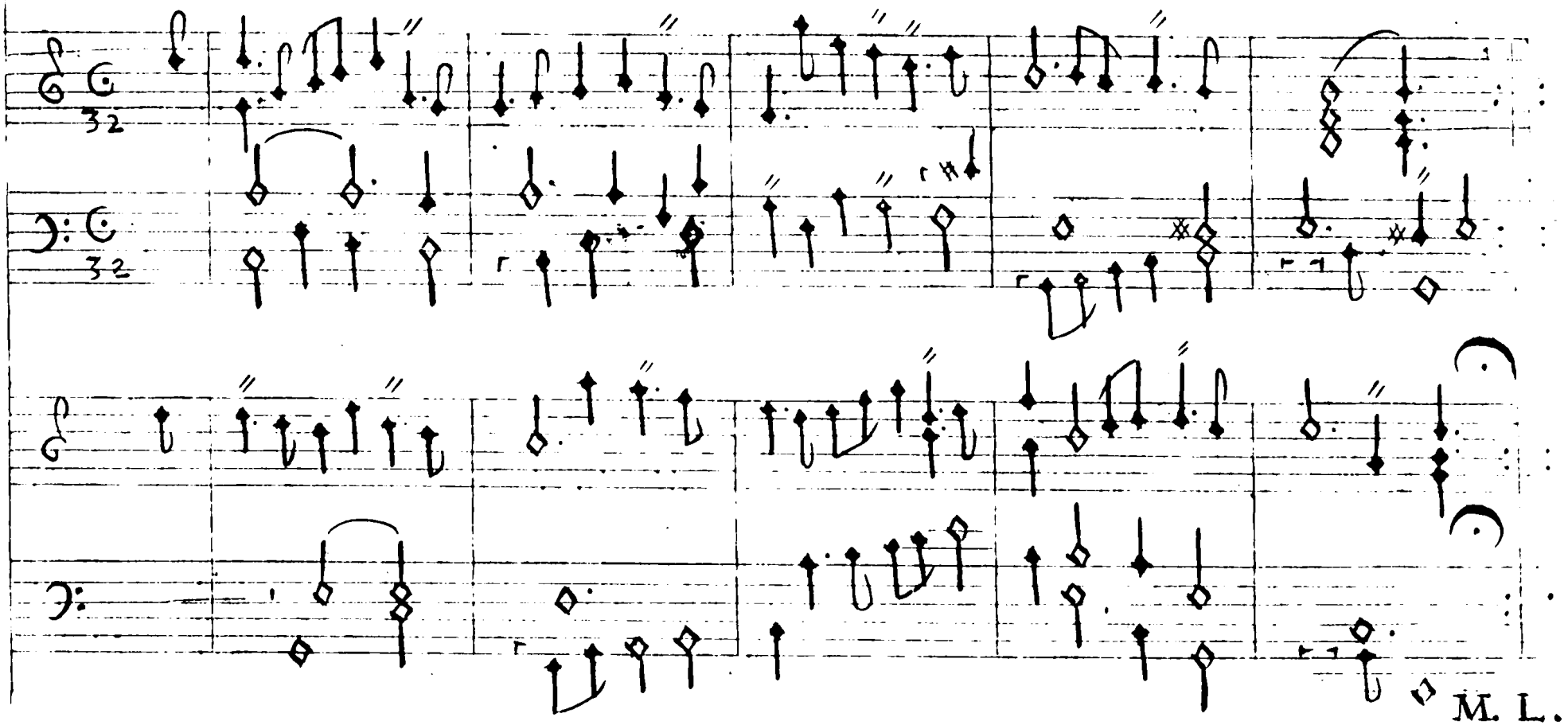

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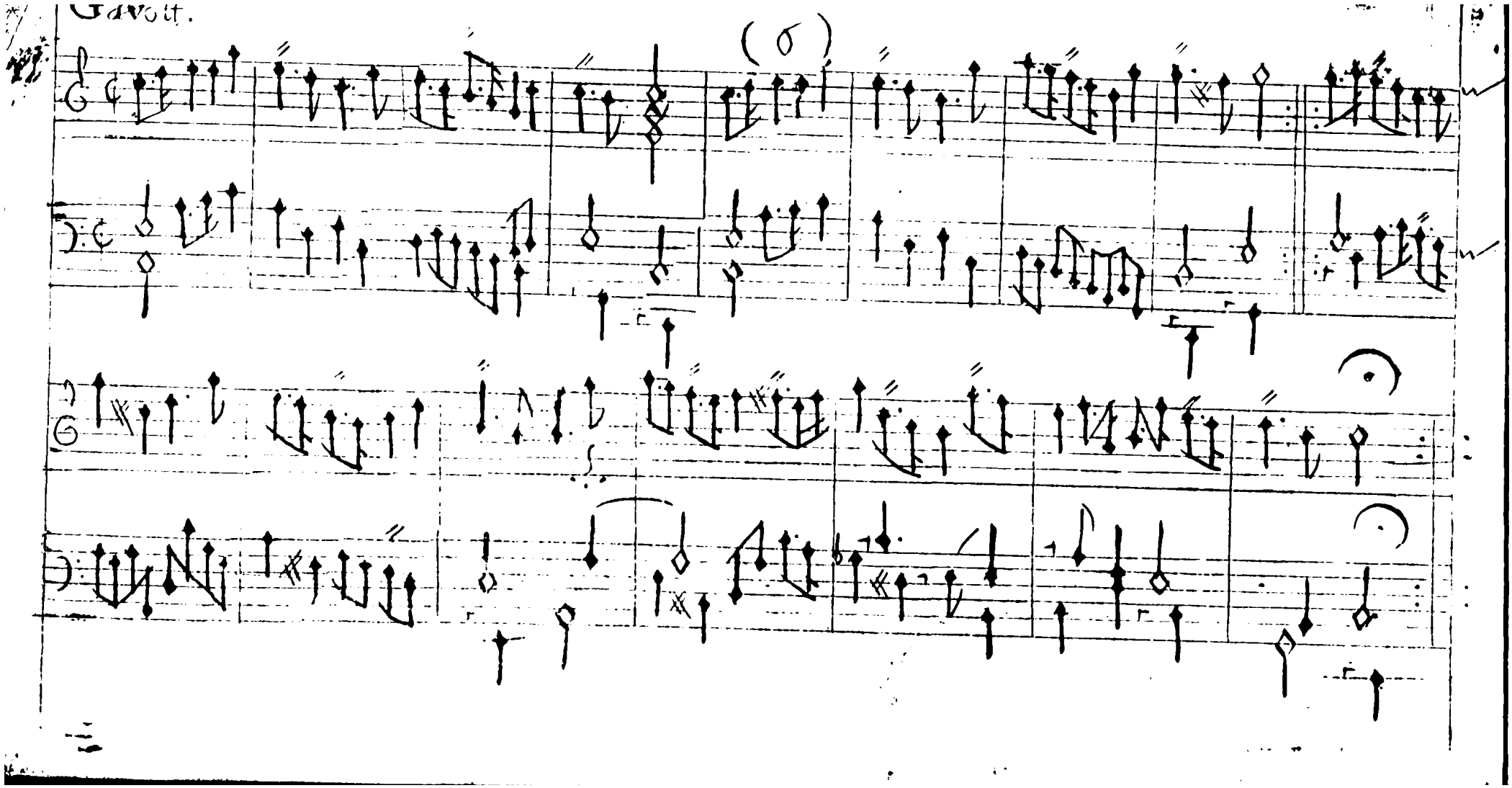
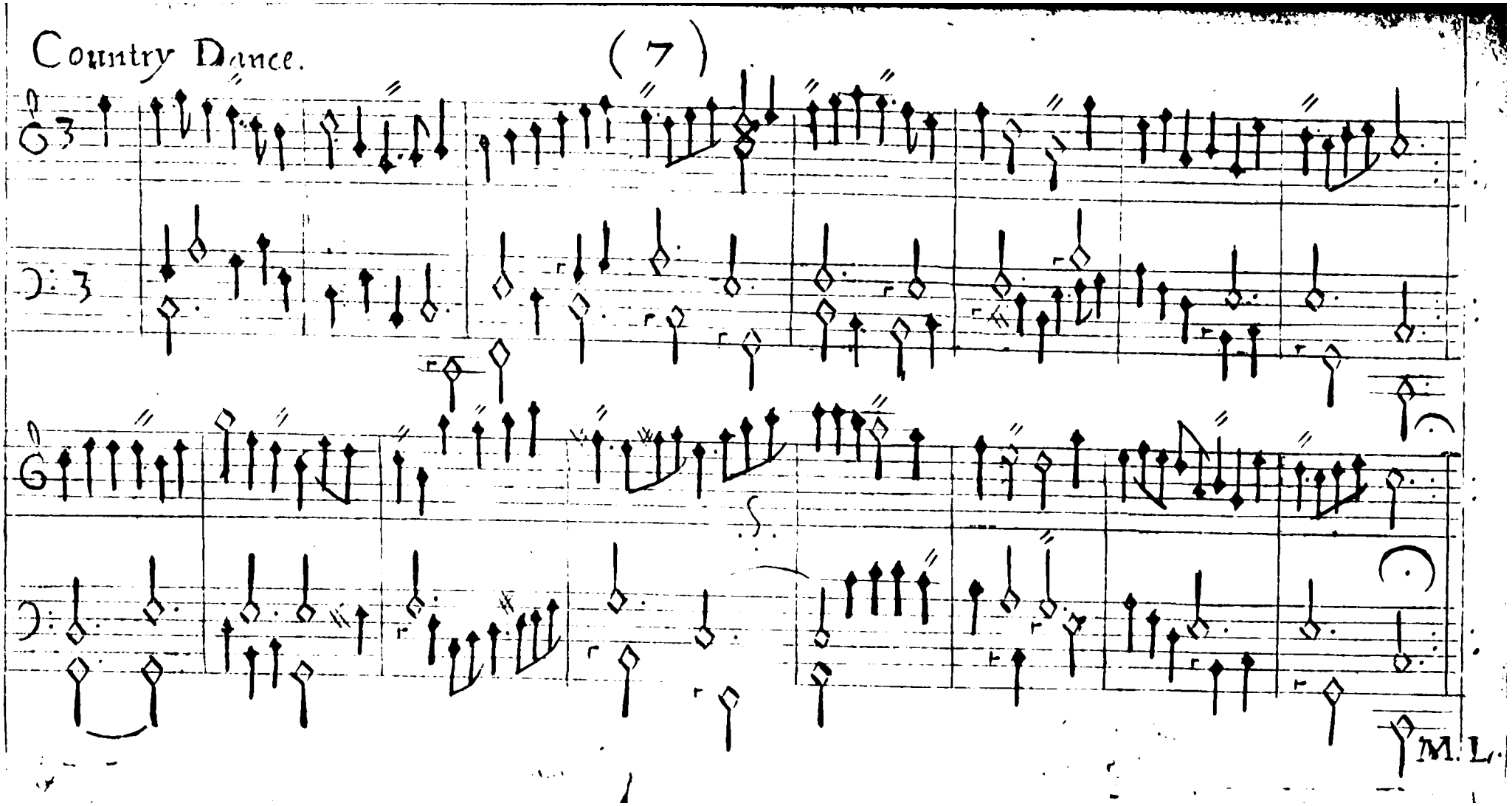
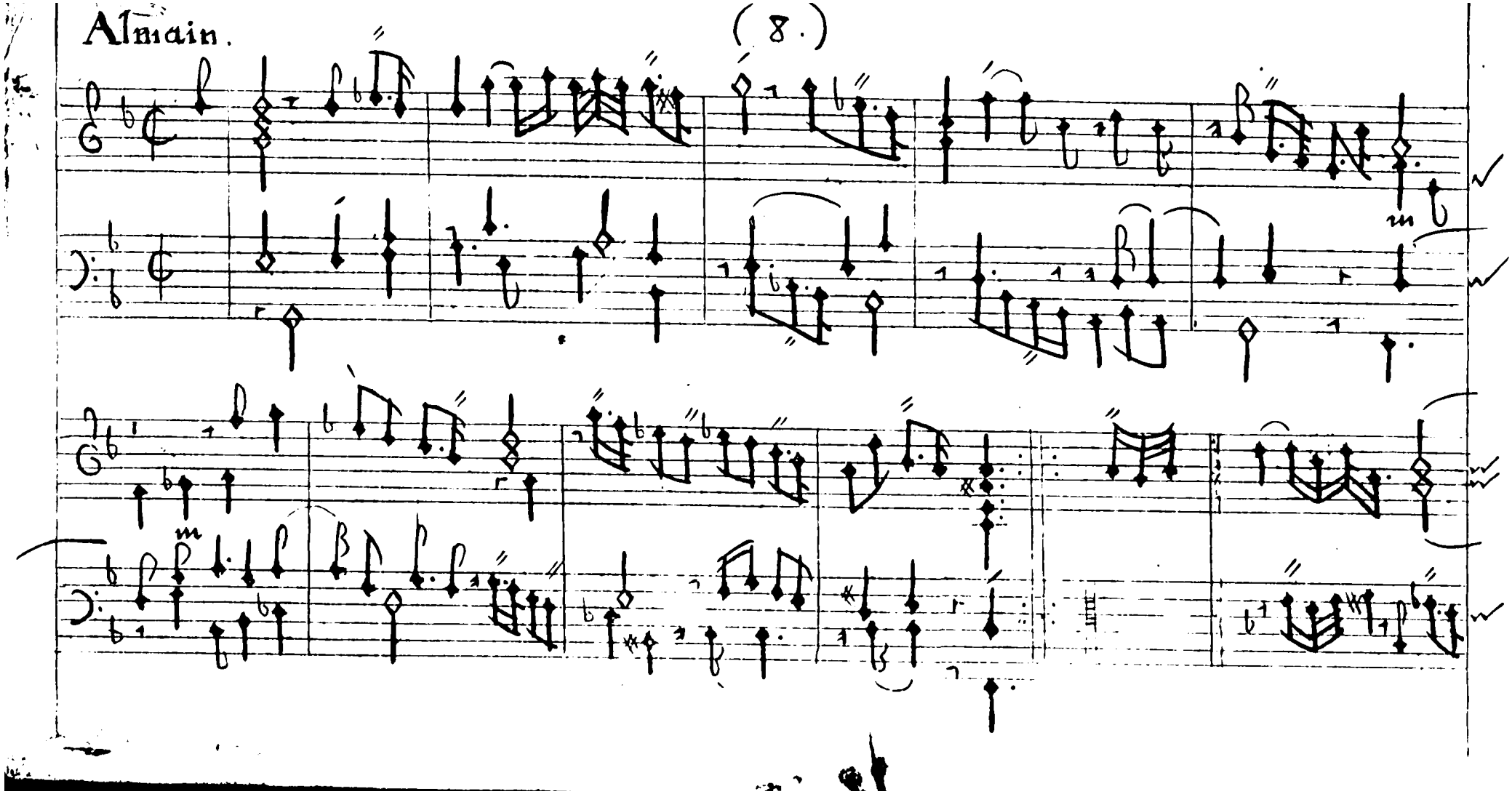

Gavott.

Country Dance. (7)

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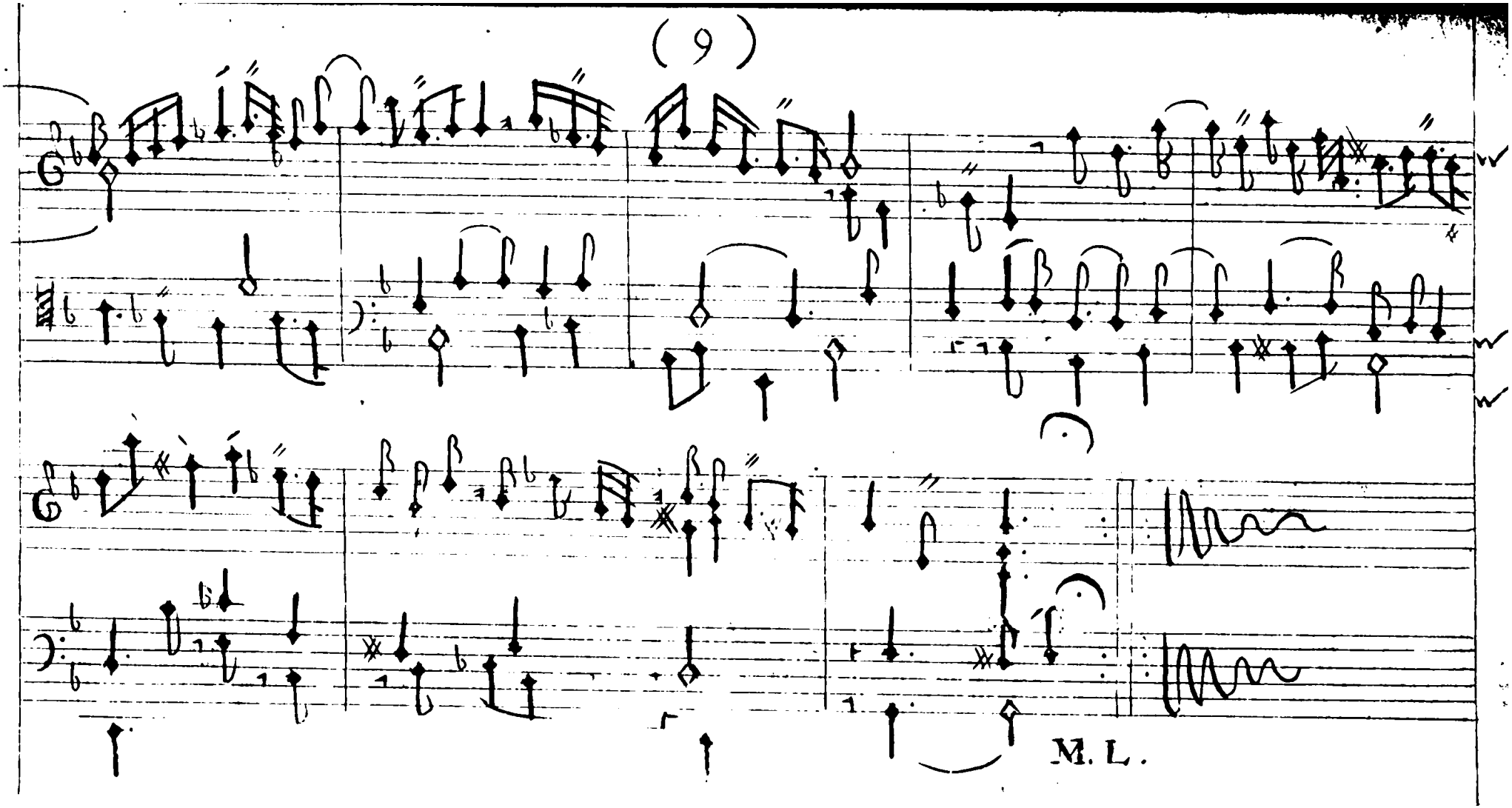
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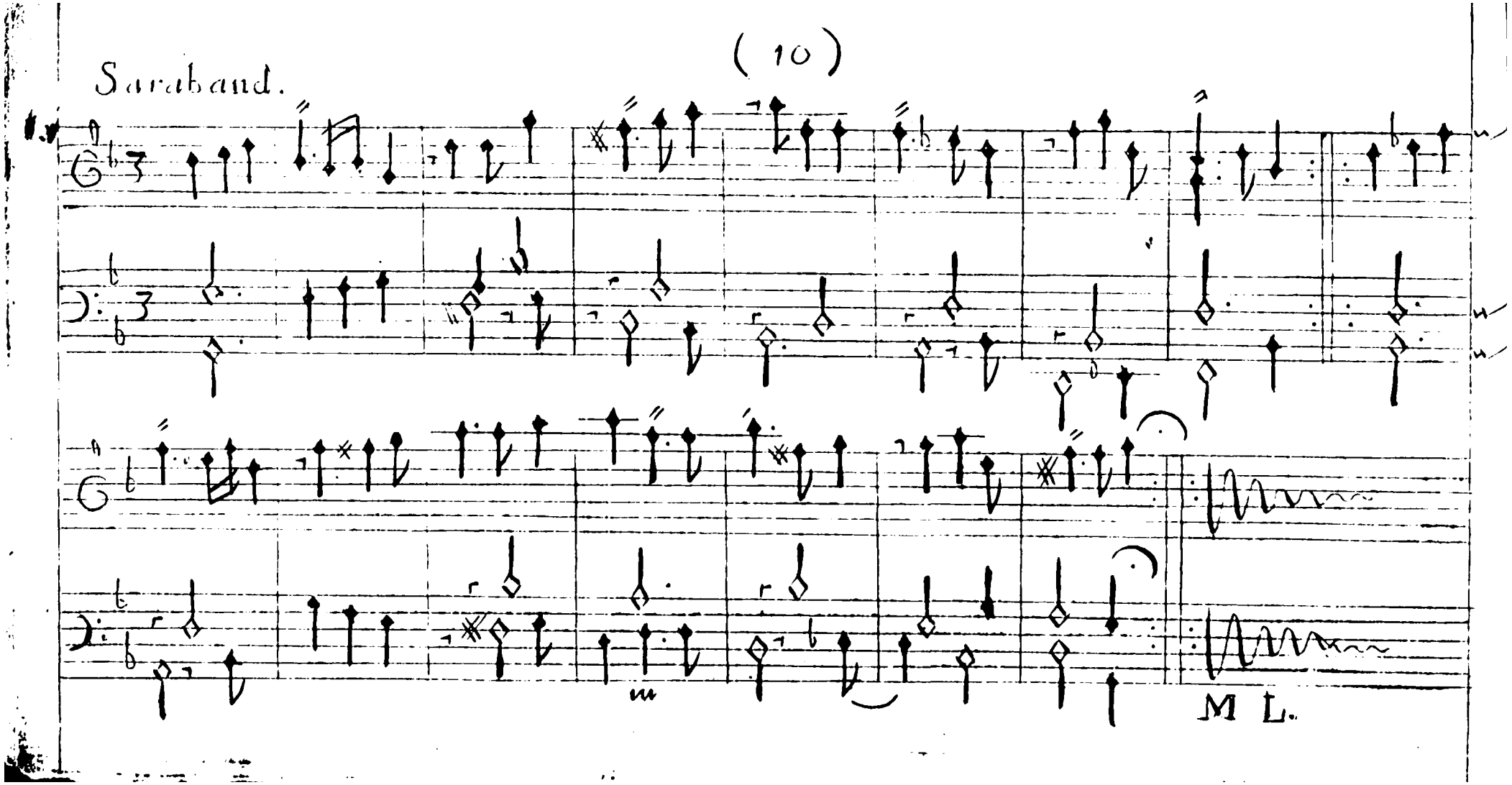
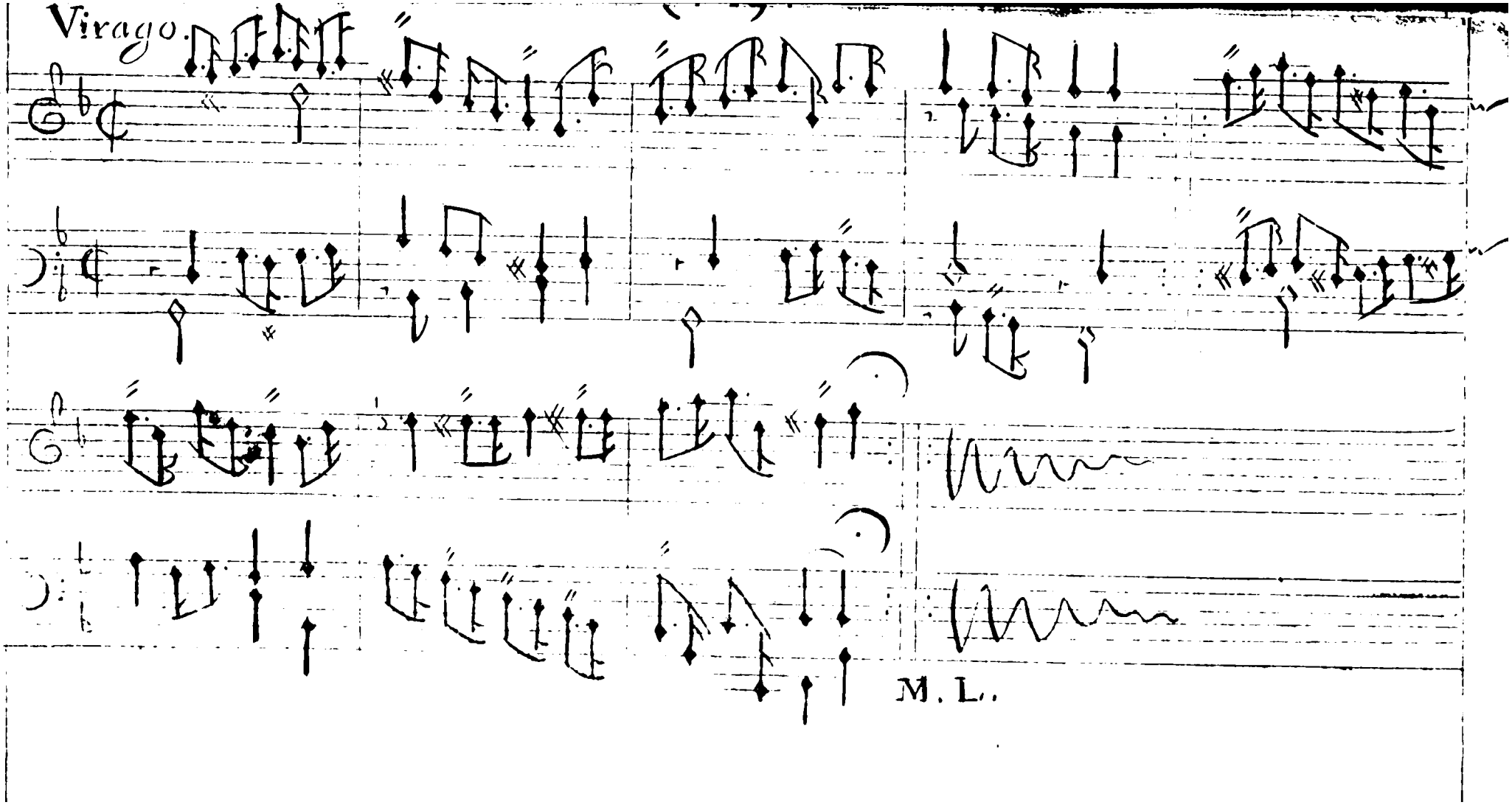
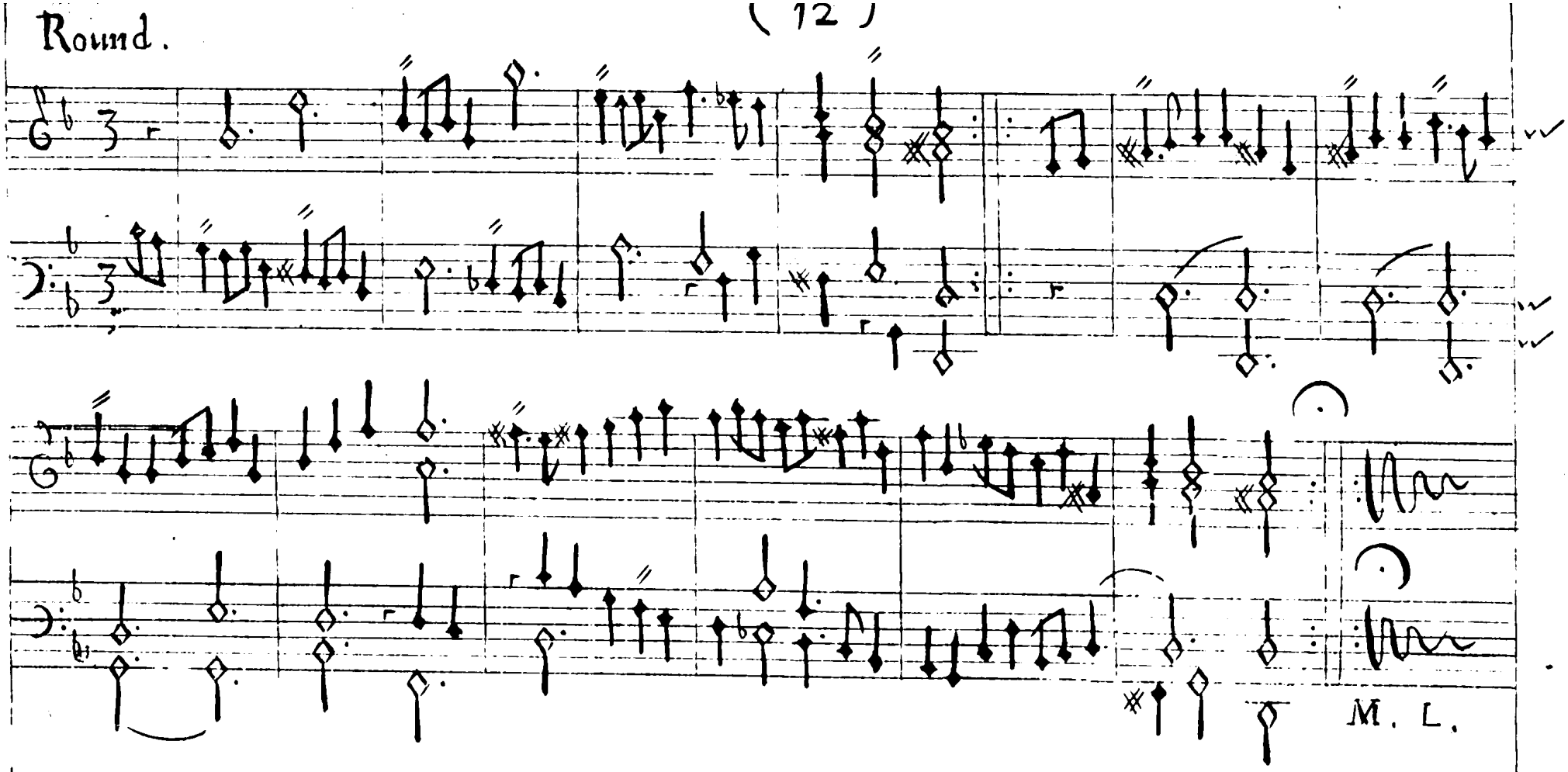



Virago.
M. L.

Round.



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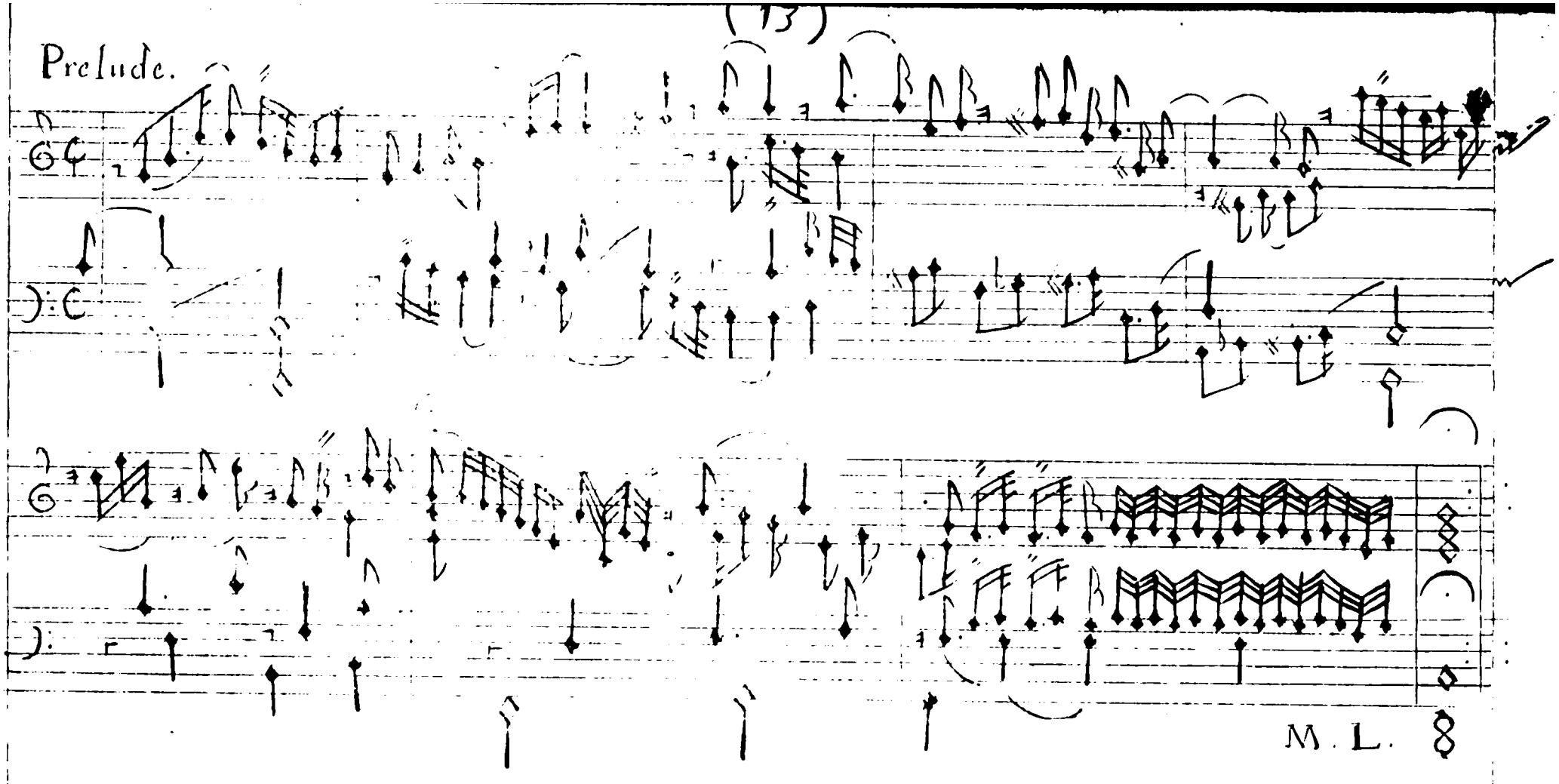

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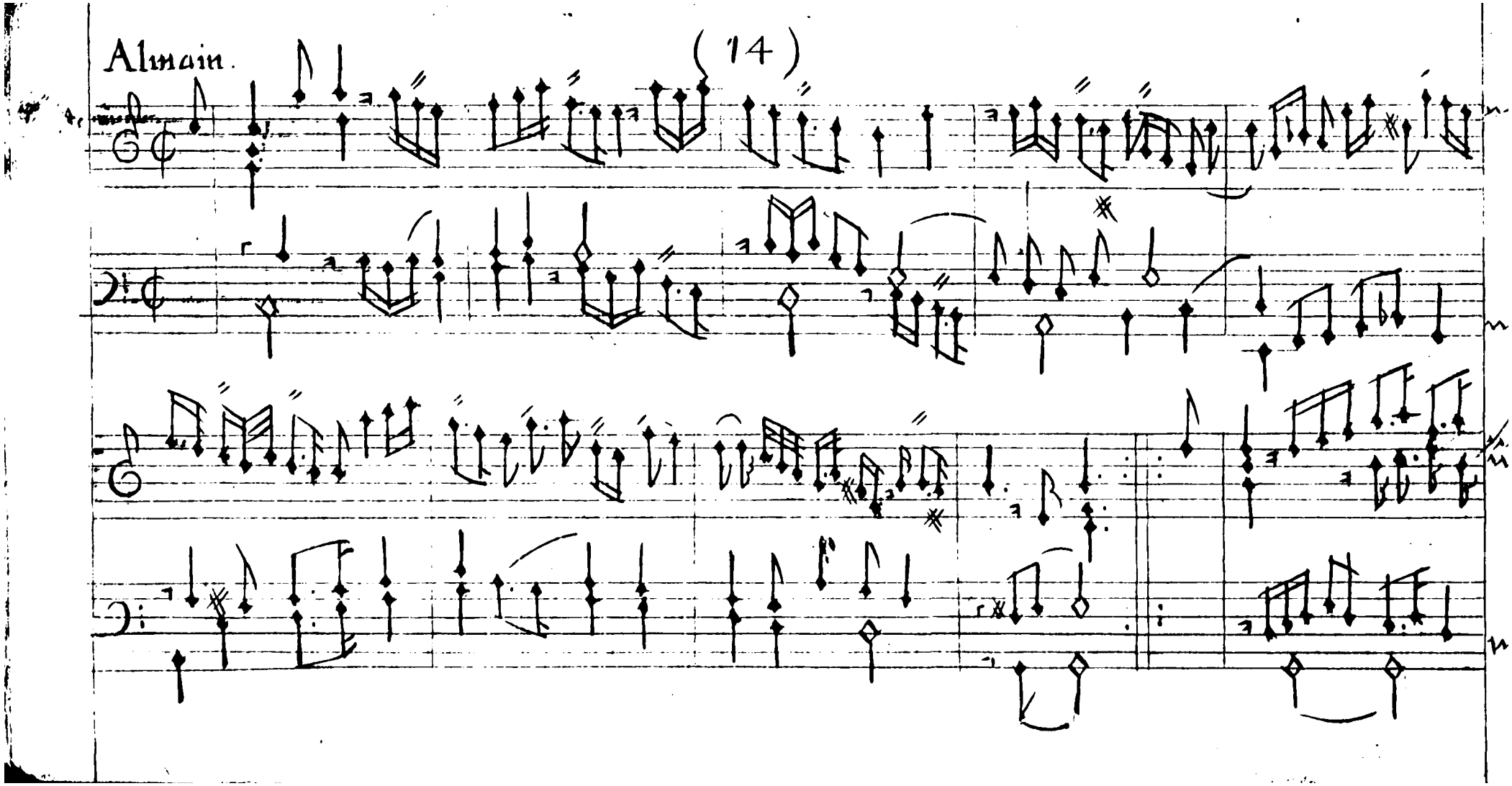

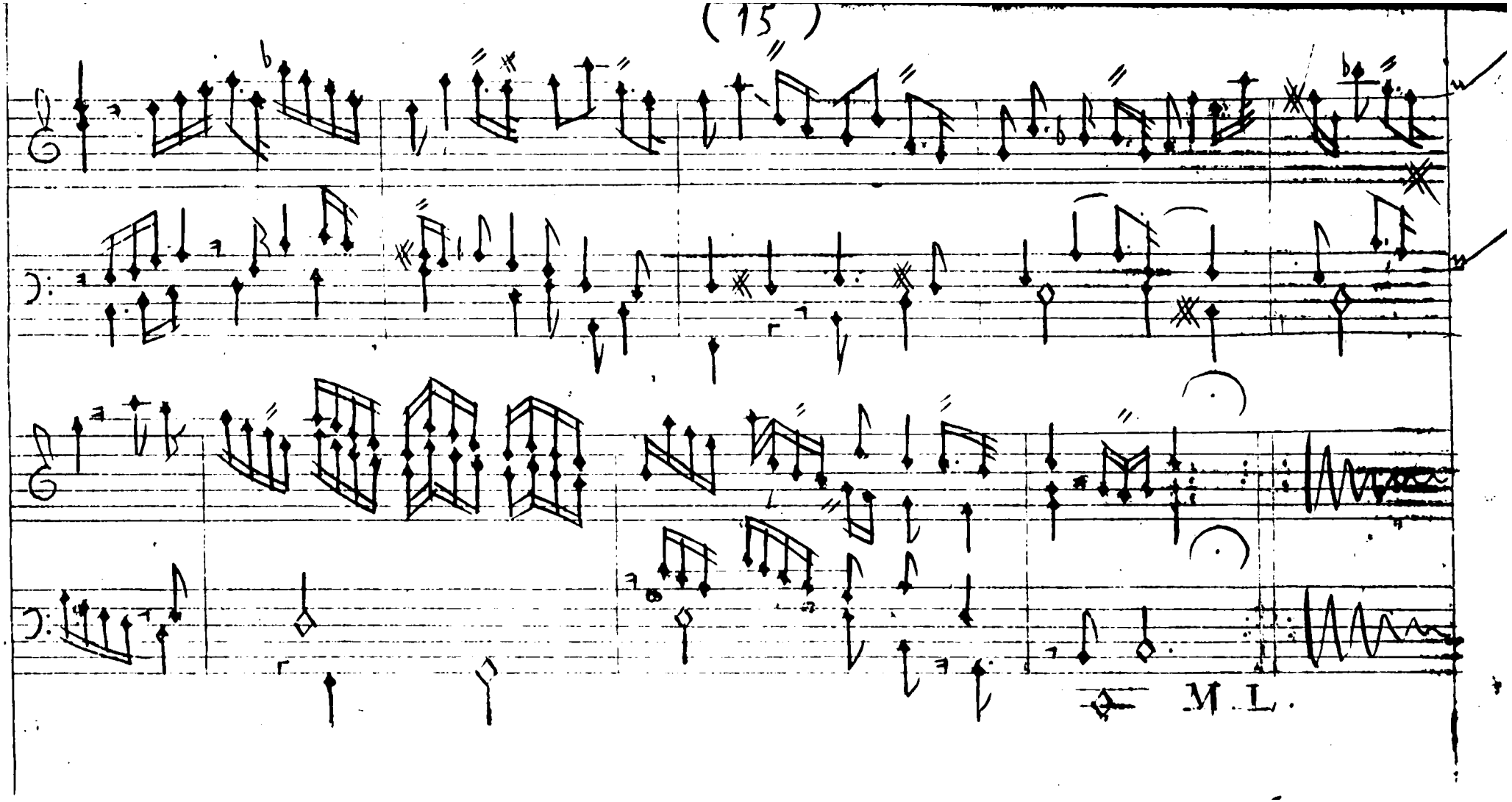
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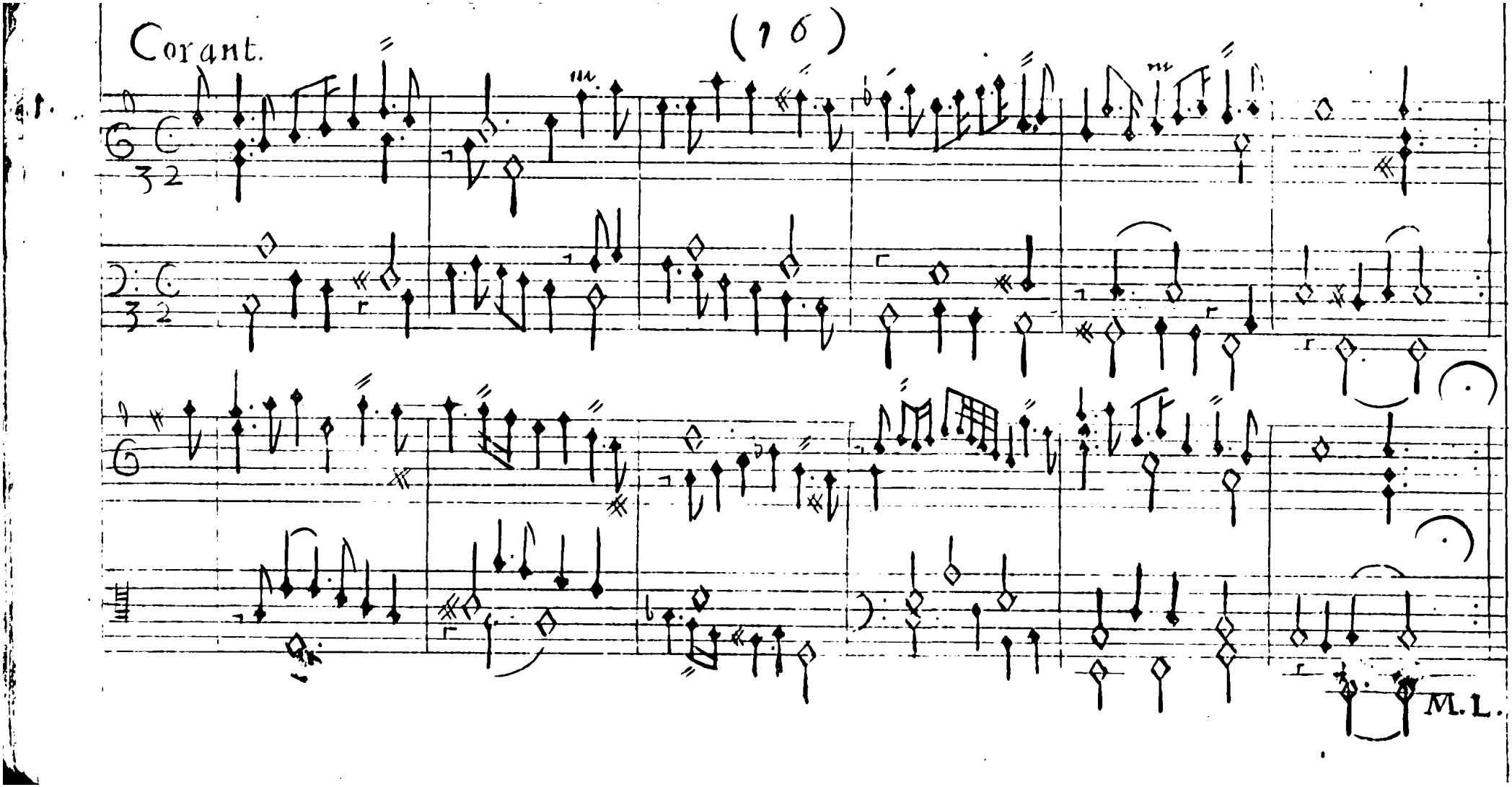

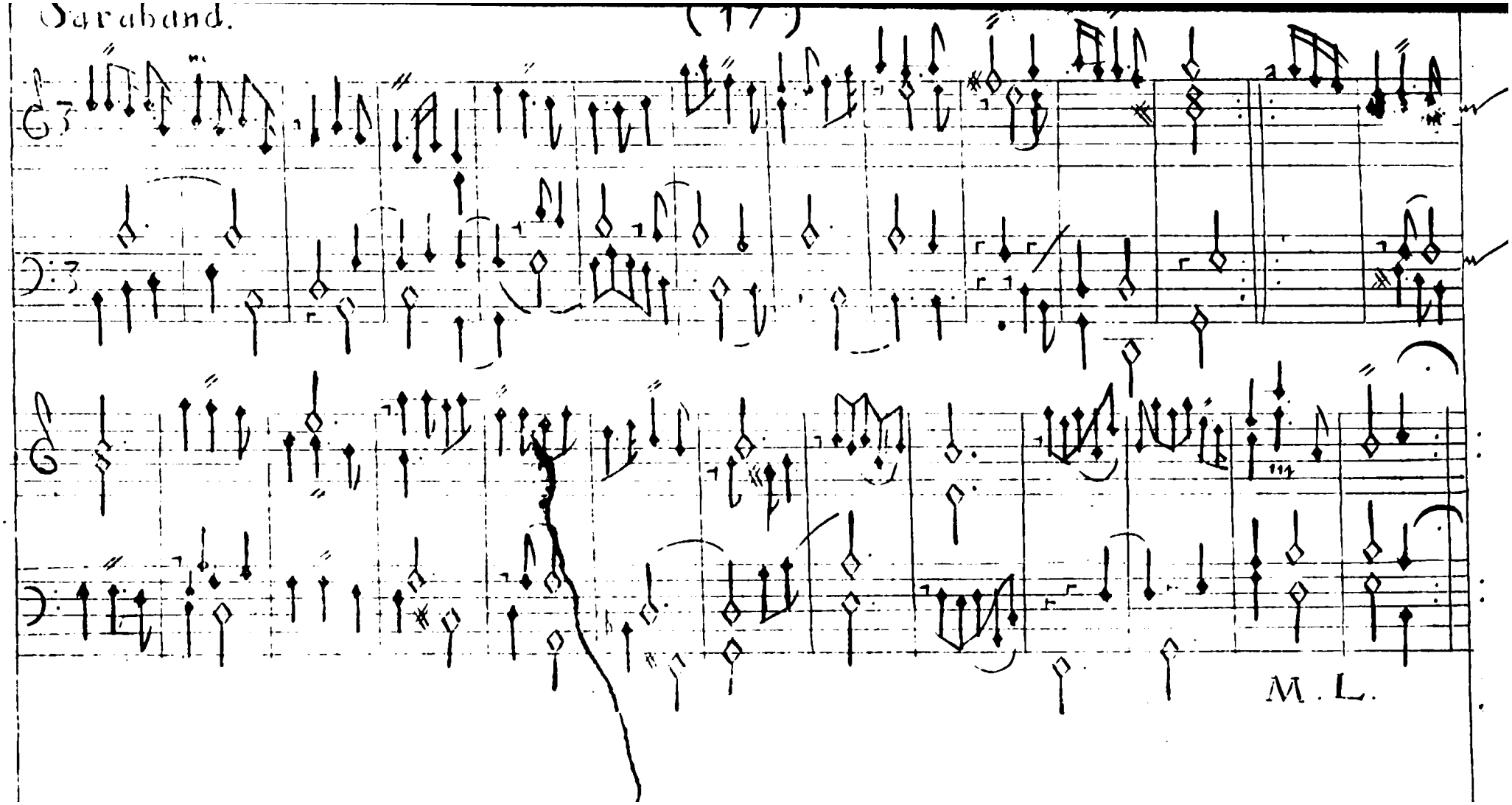
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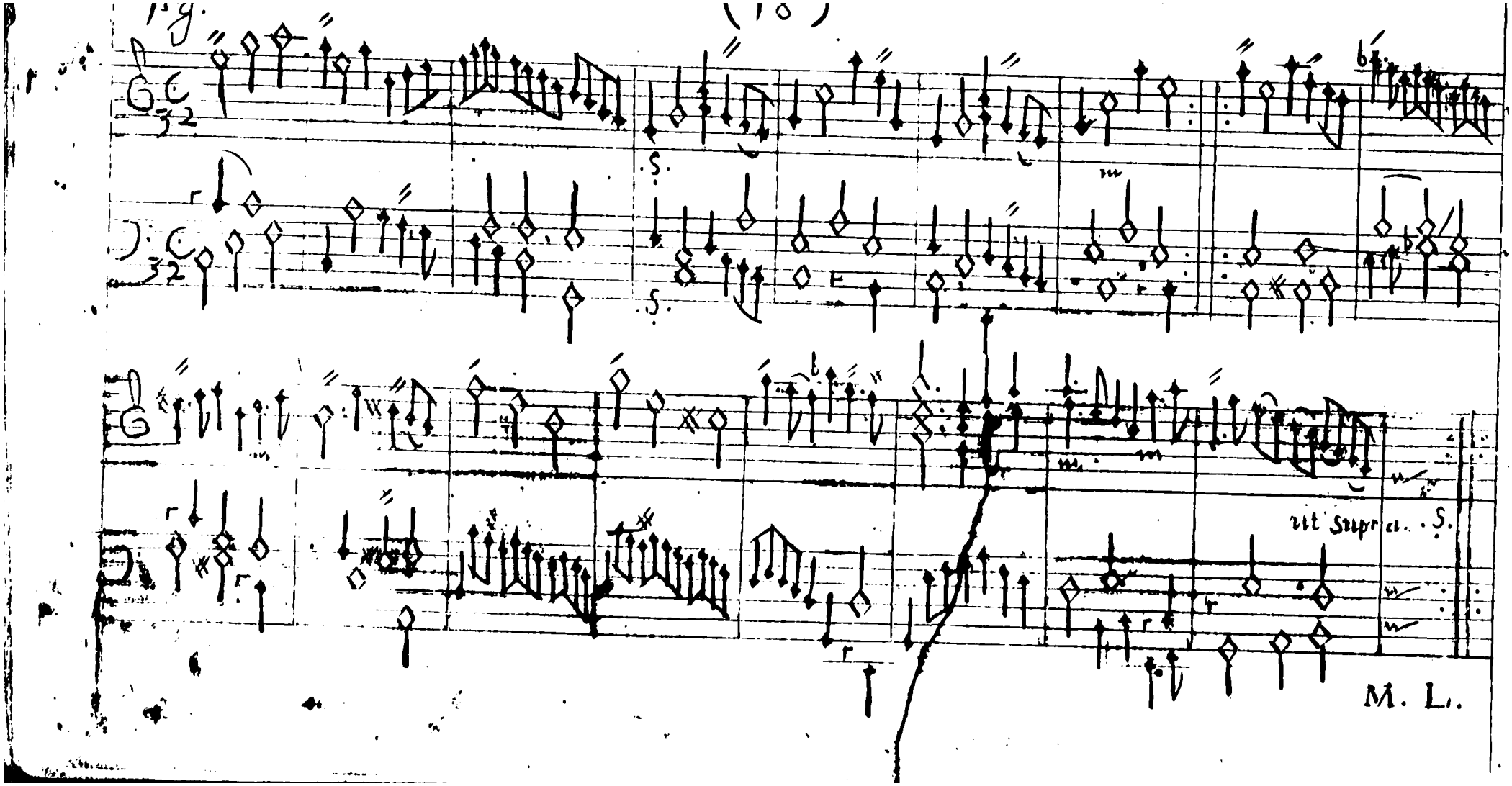
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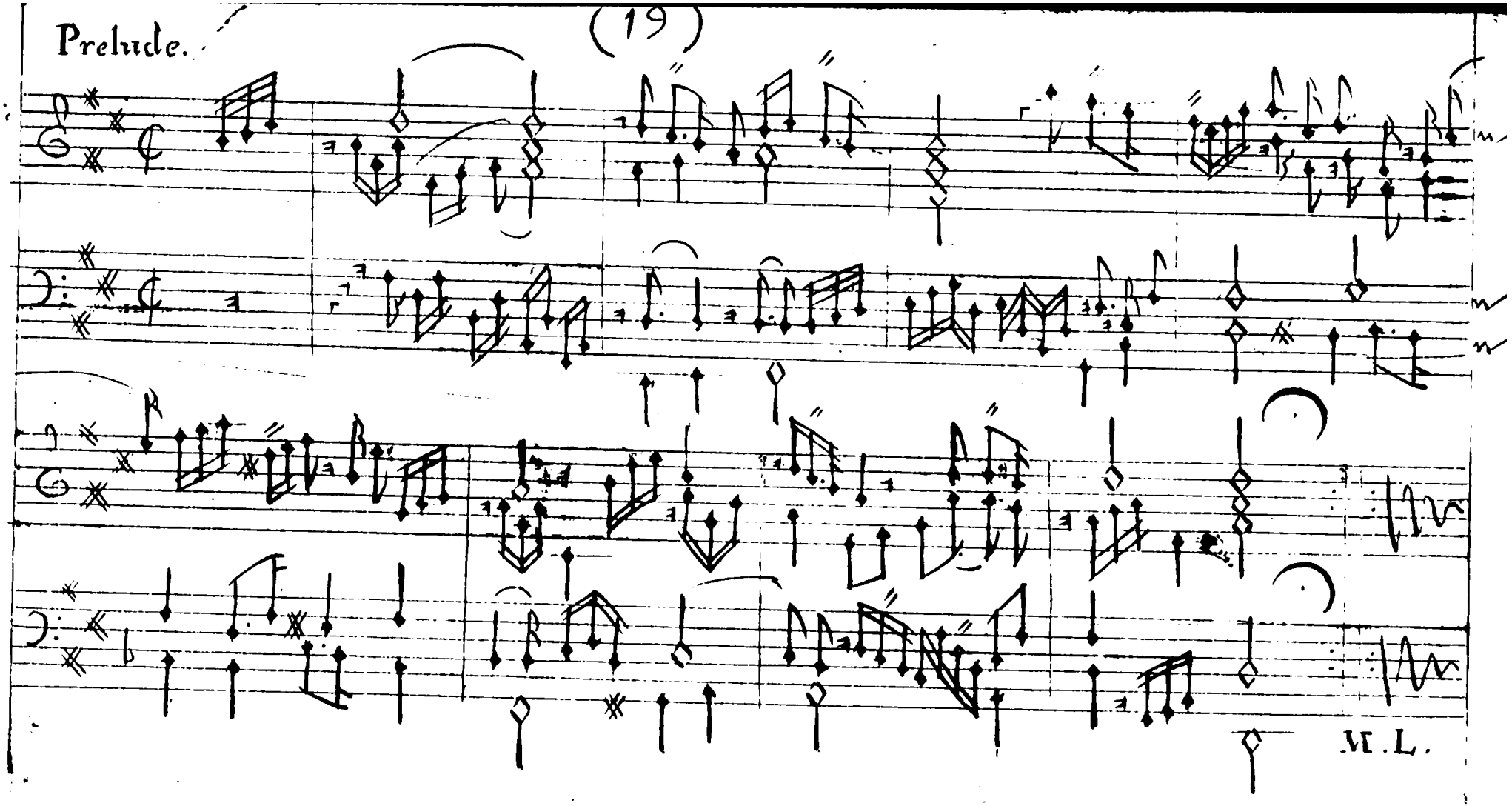

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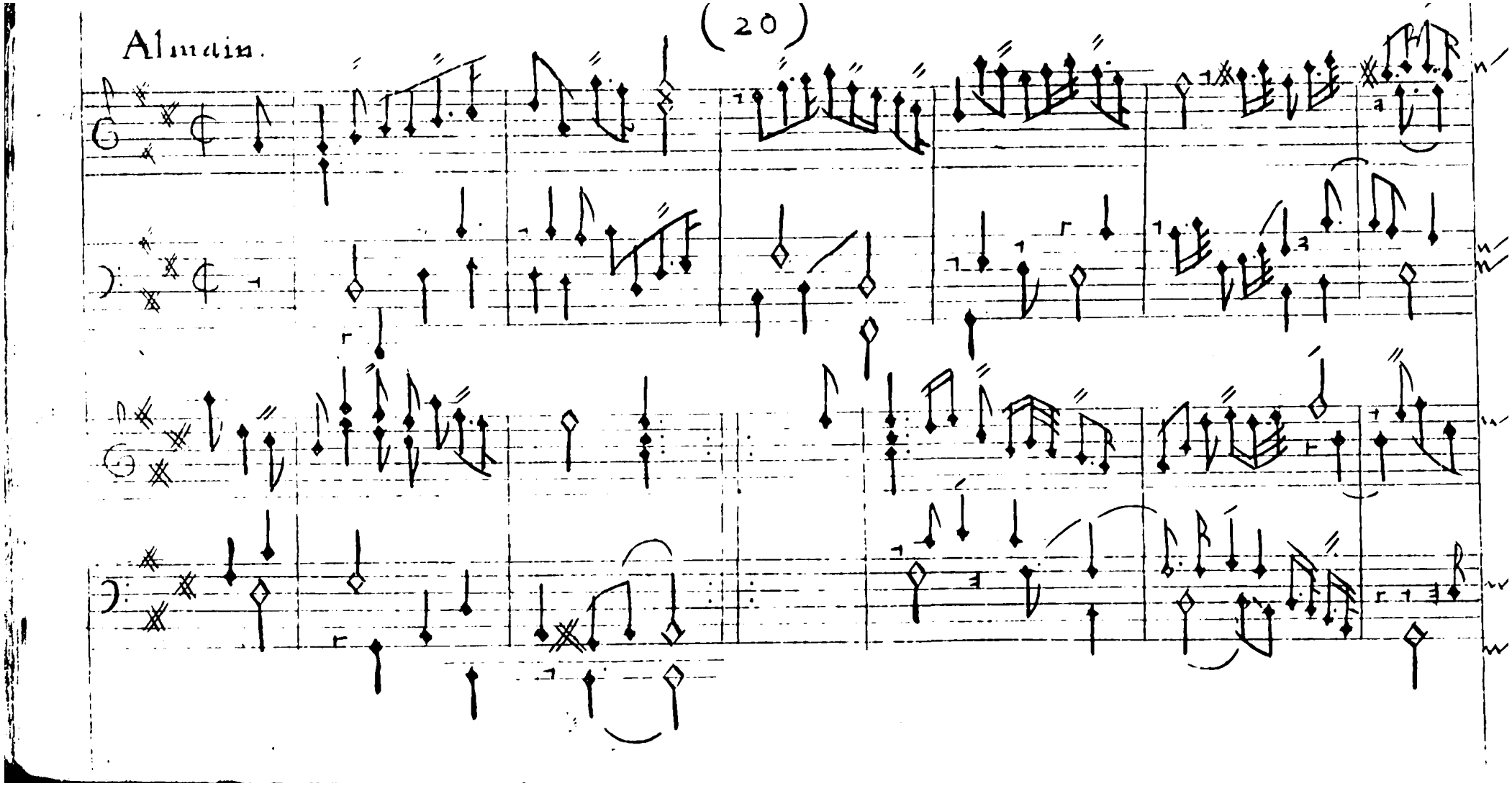

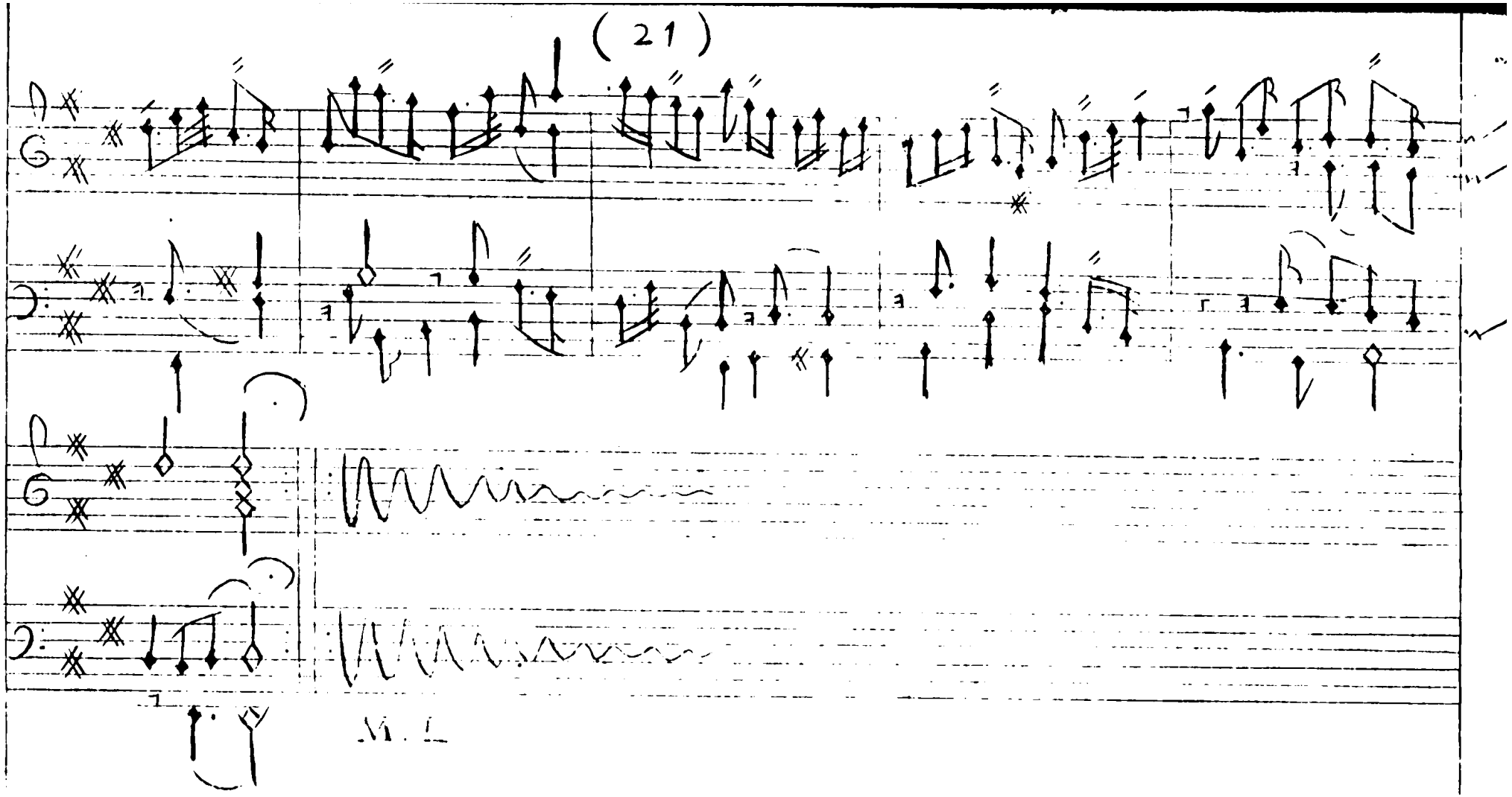
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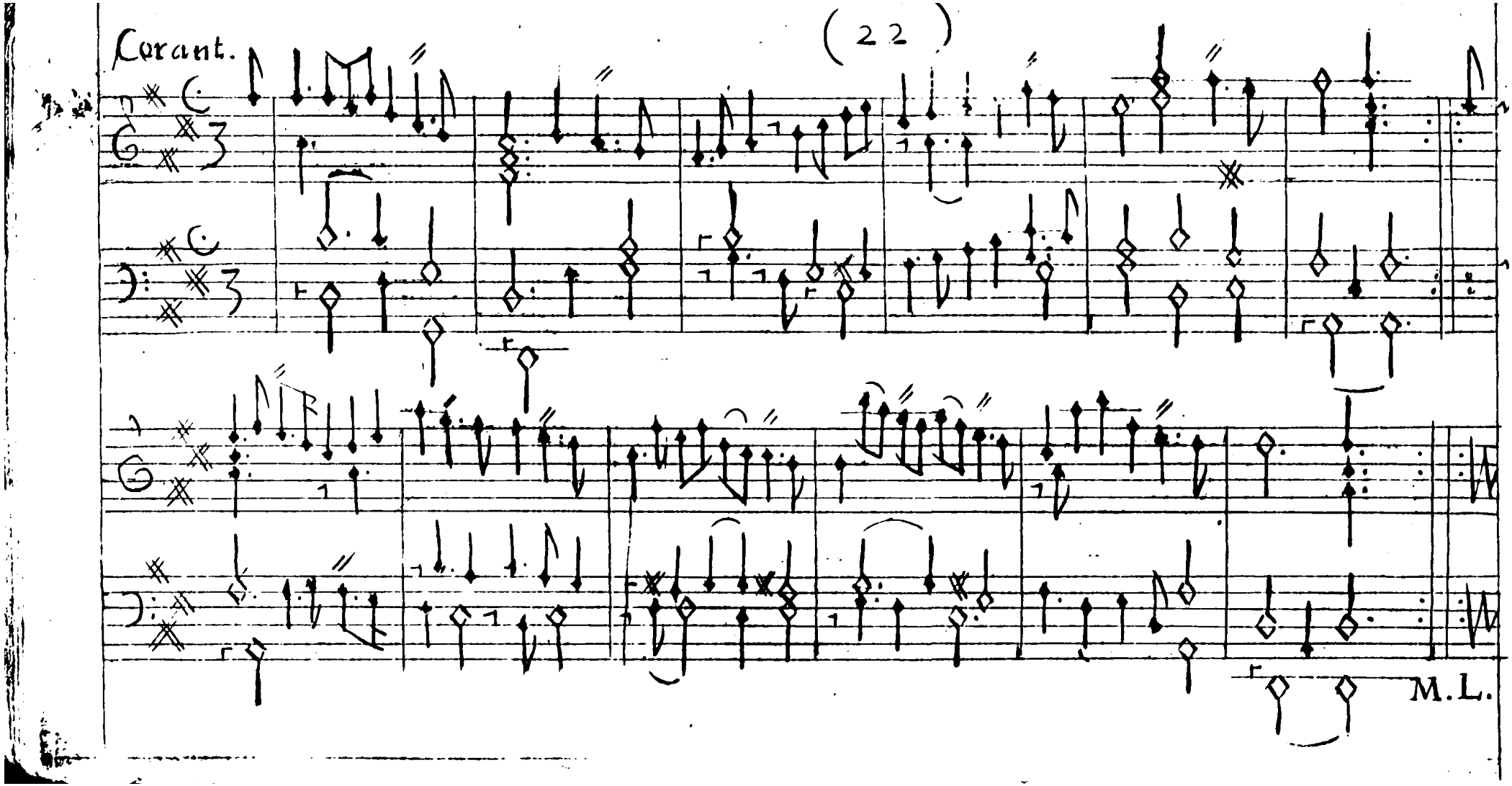

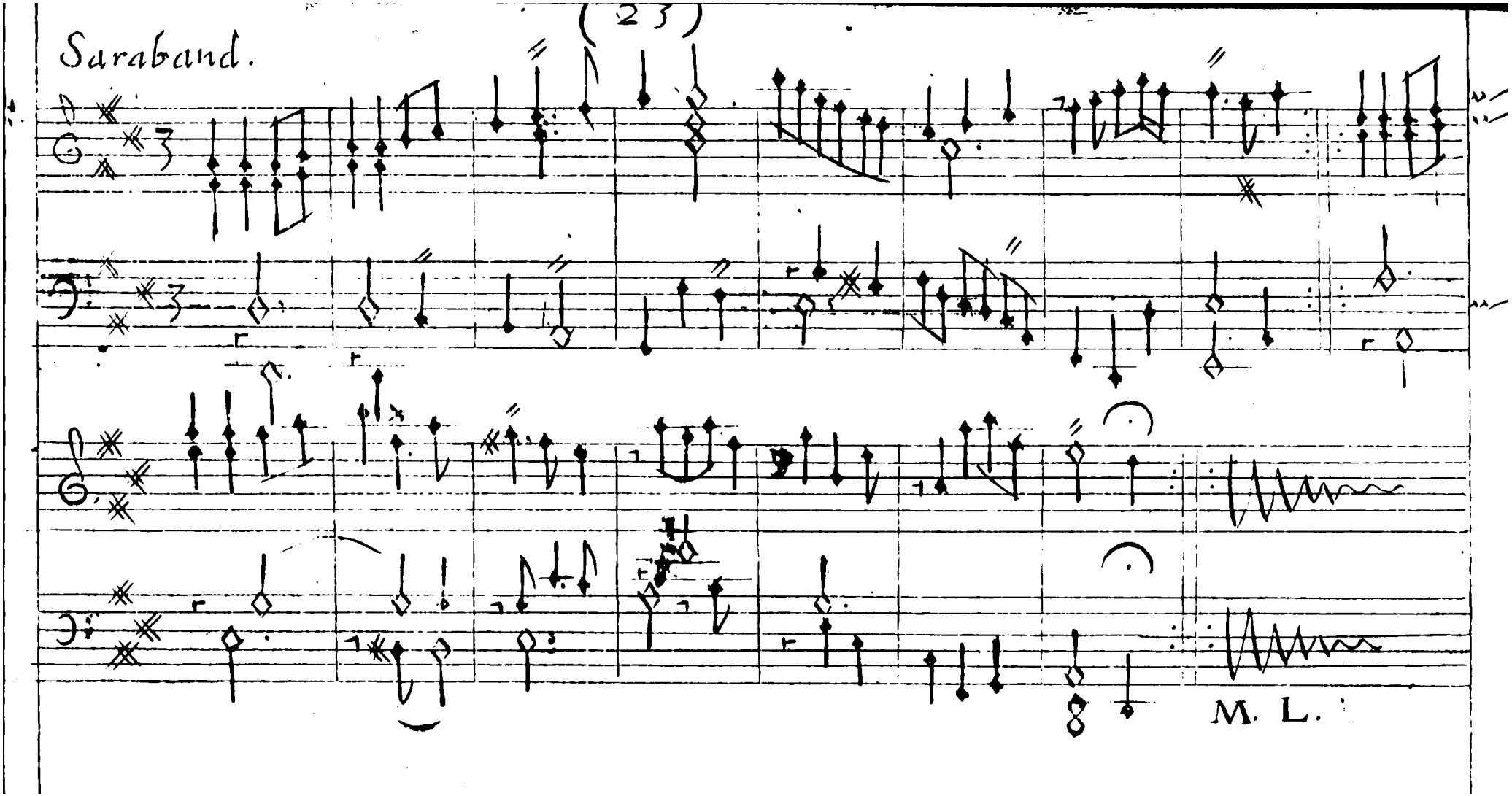
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(23)
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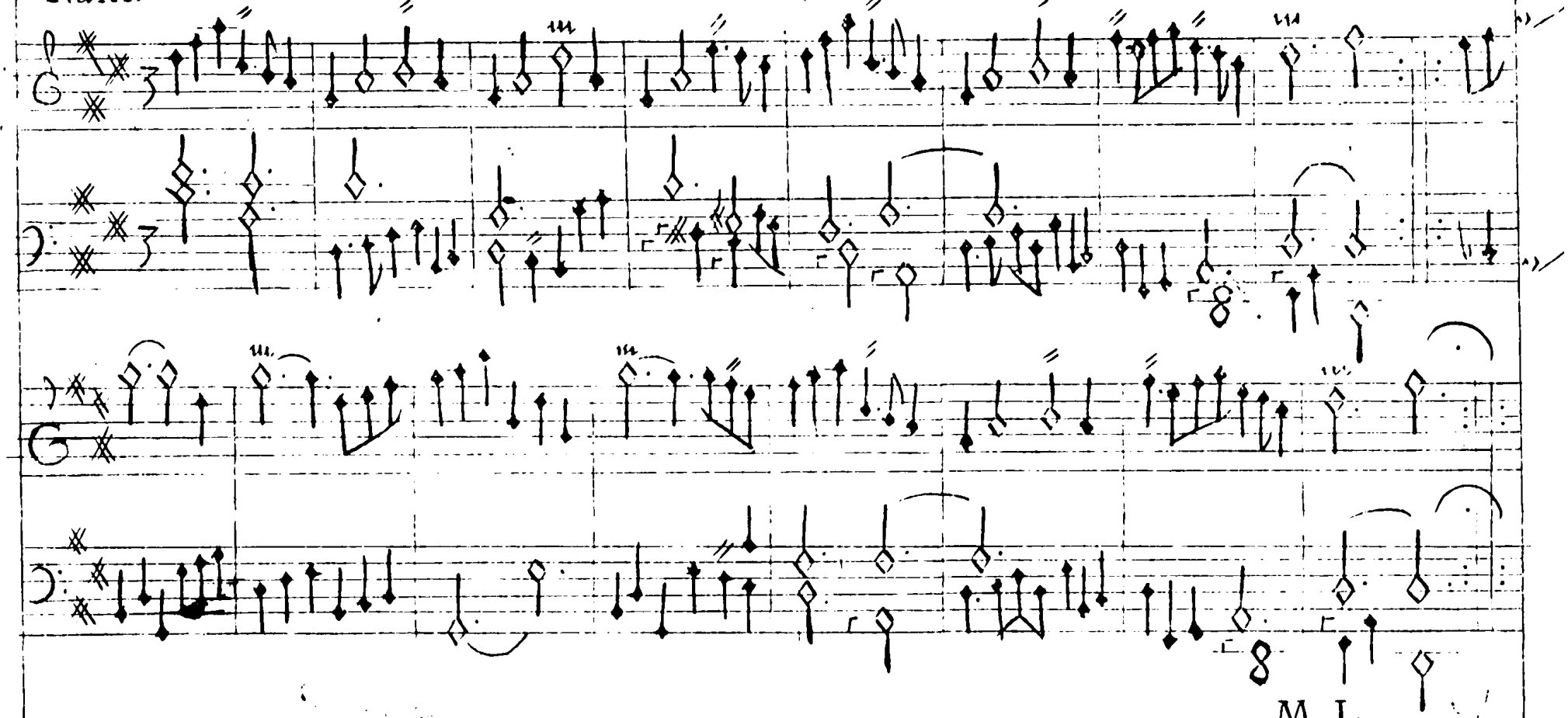

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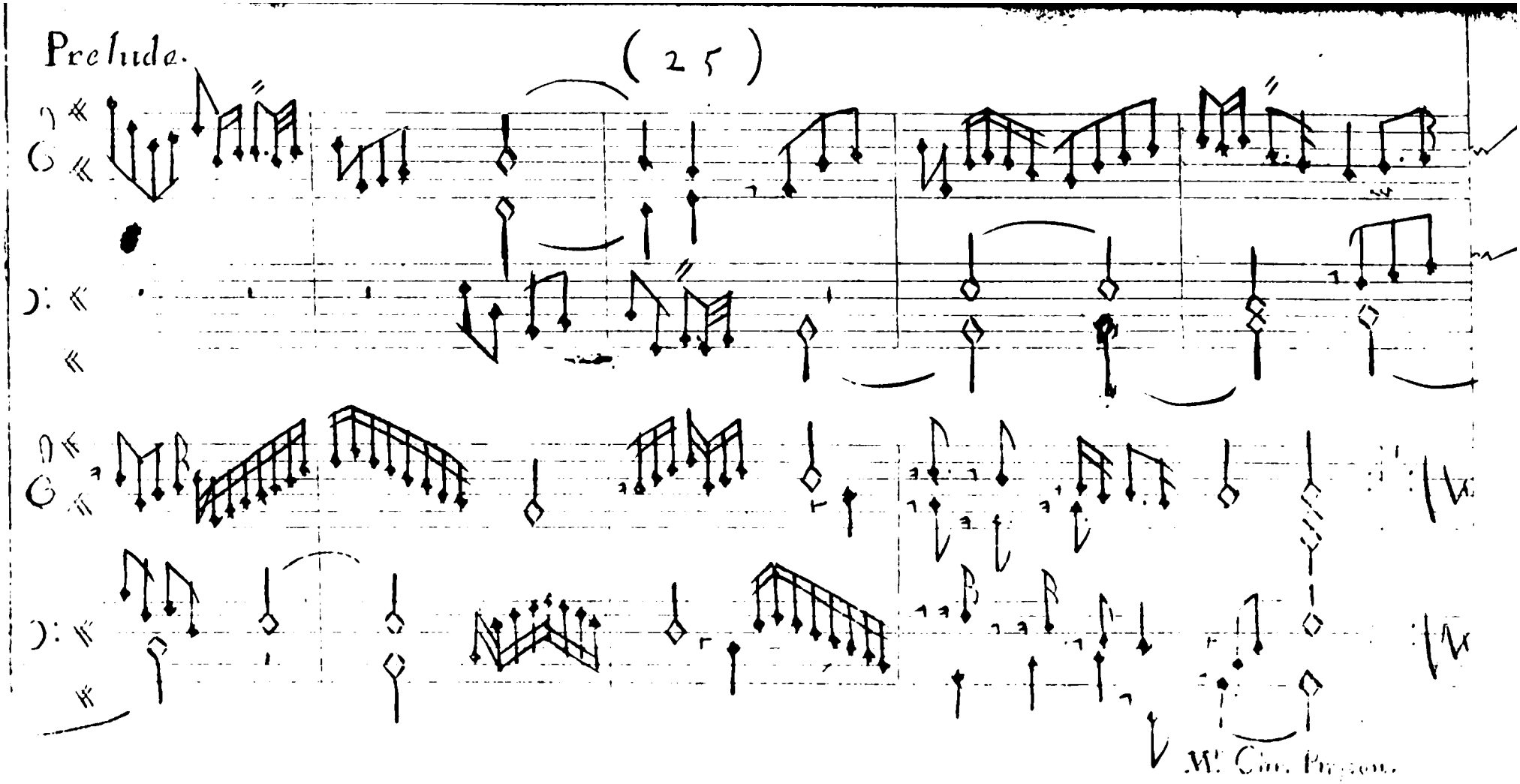
Prelude.



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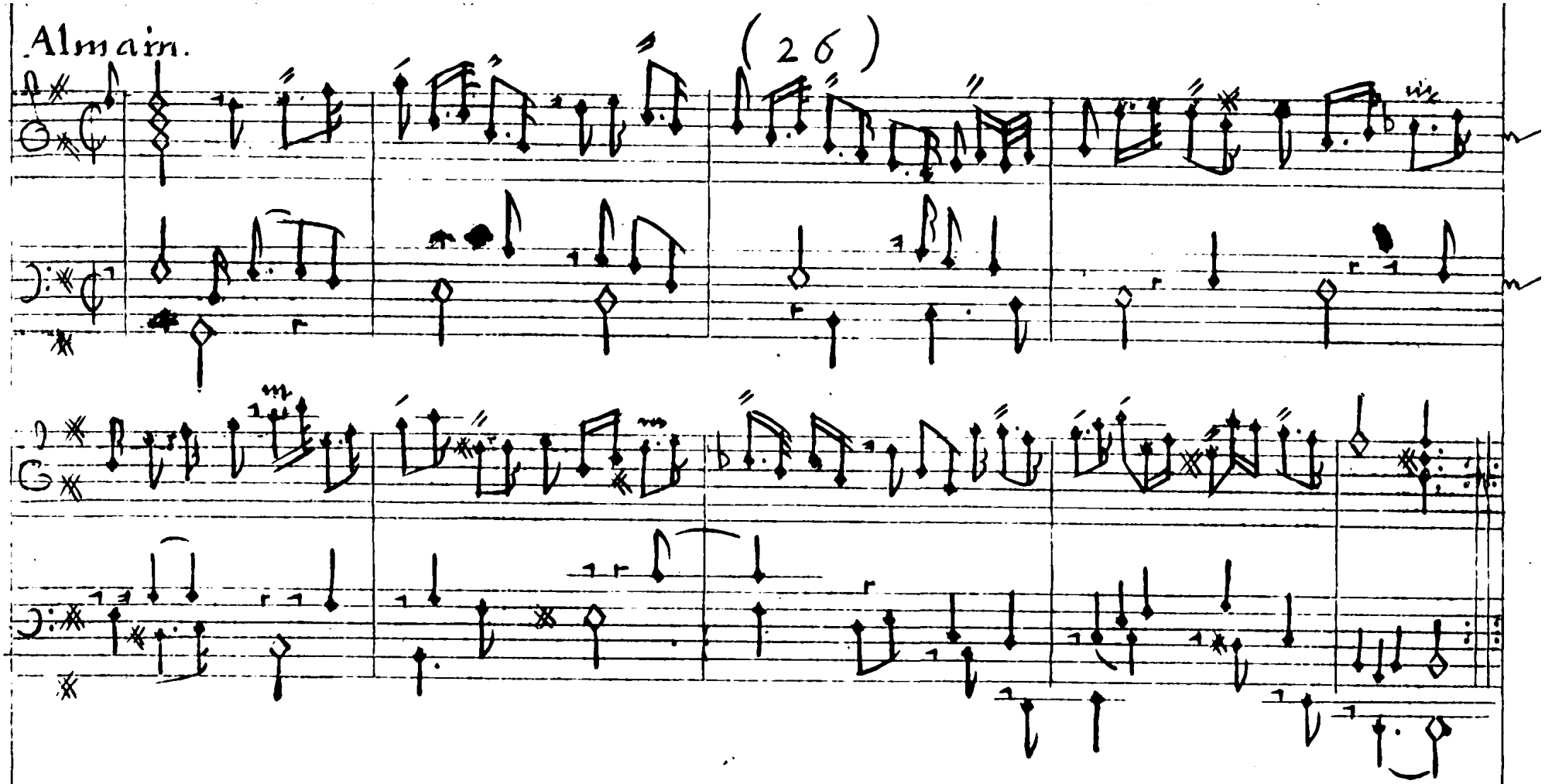

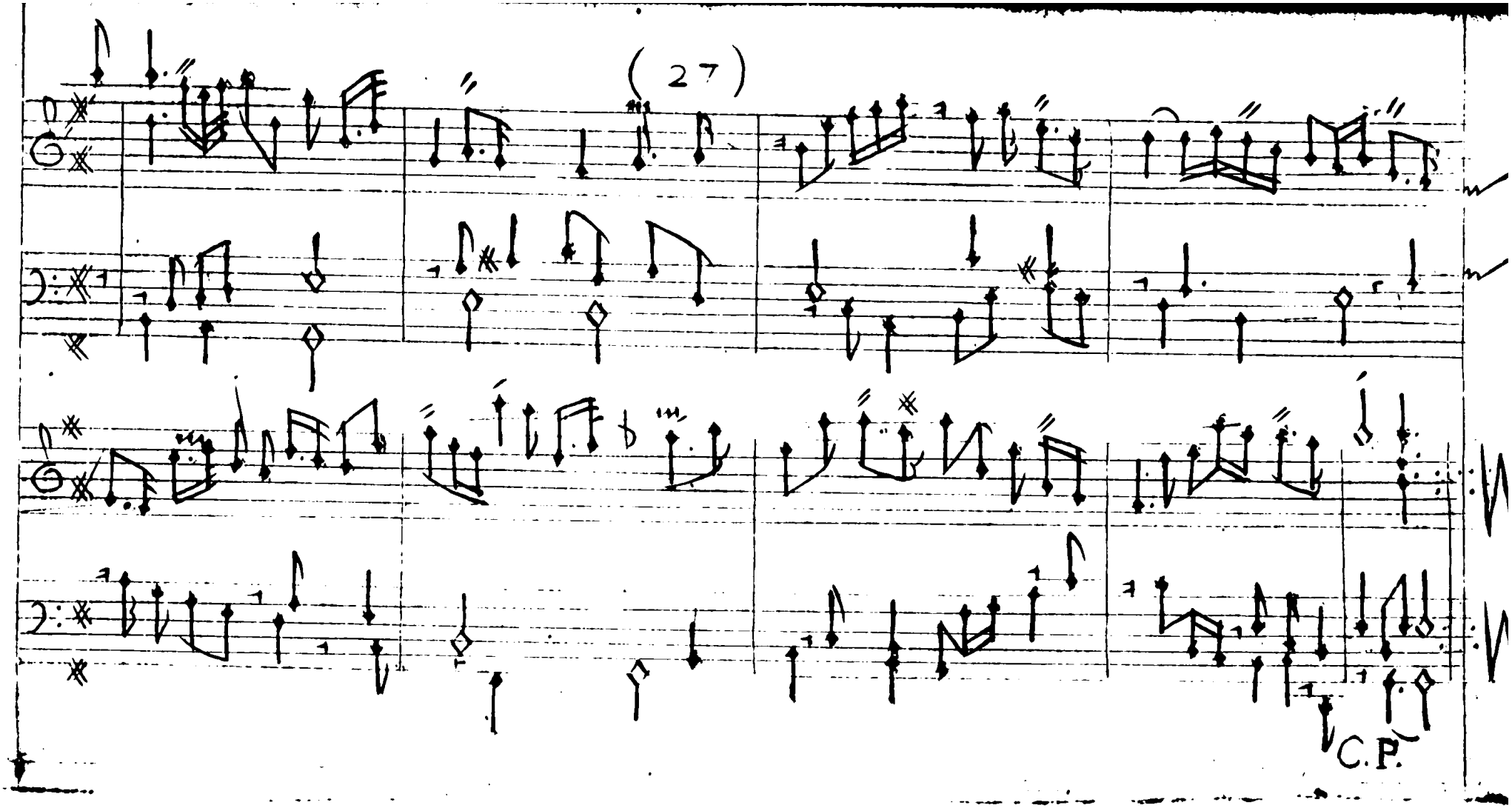
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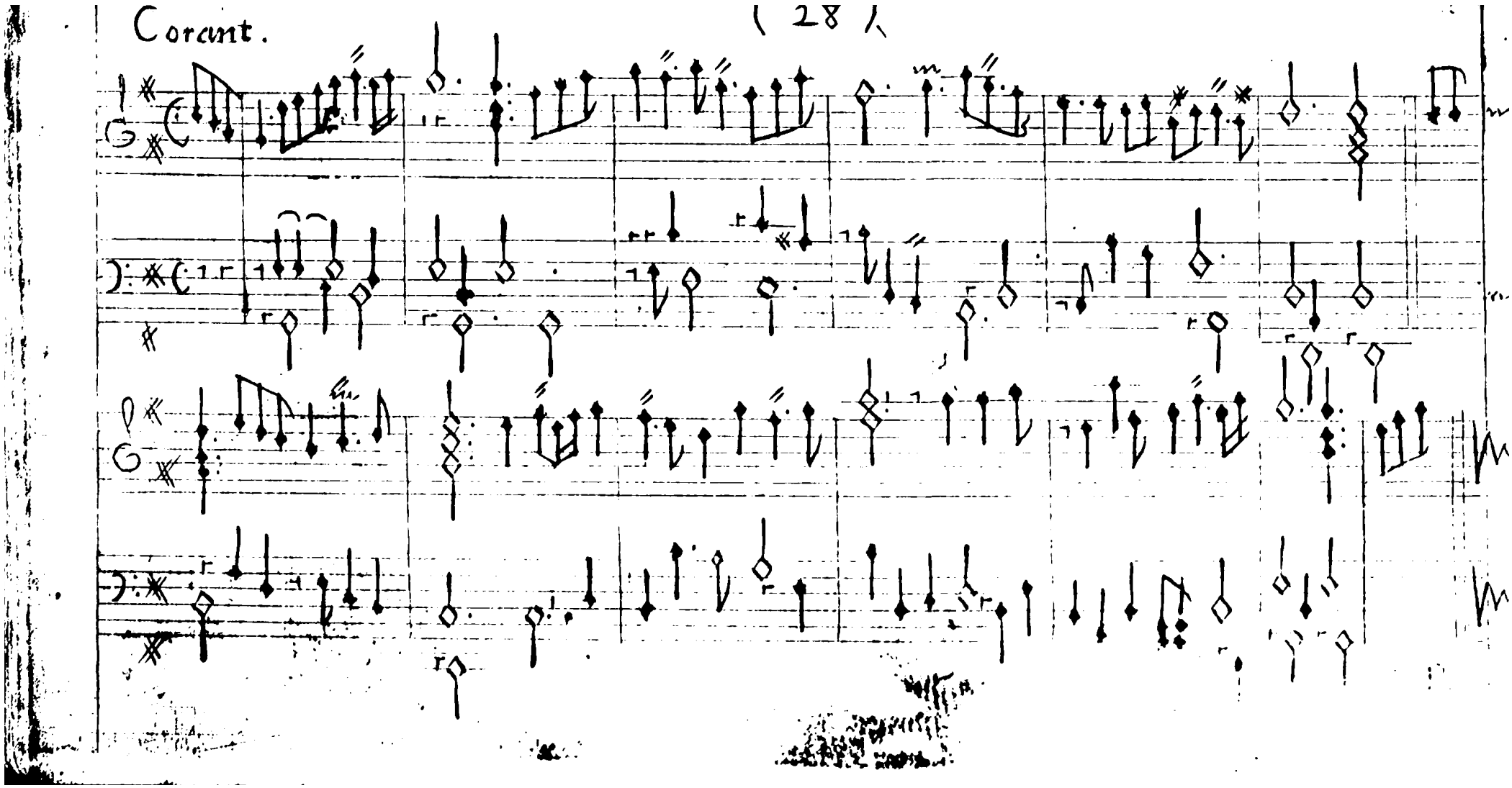
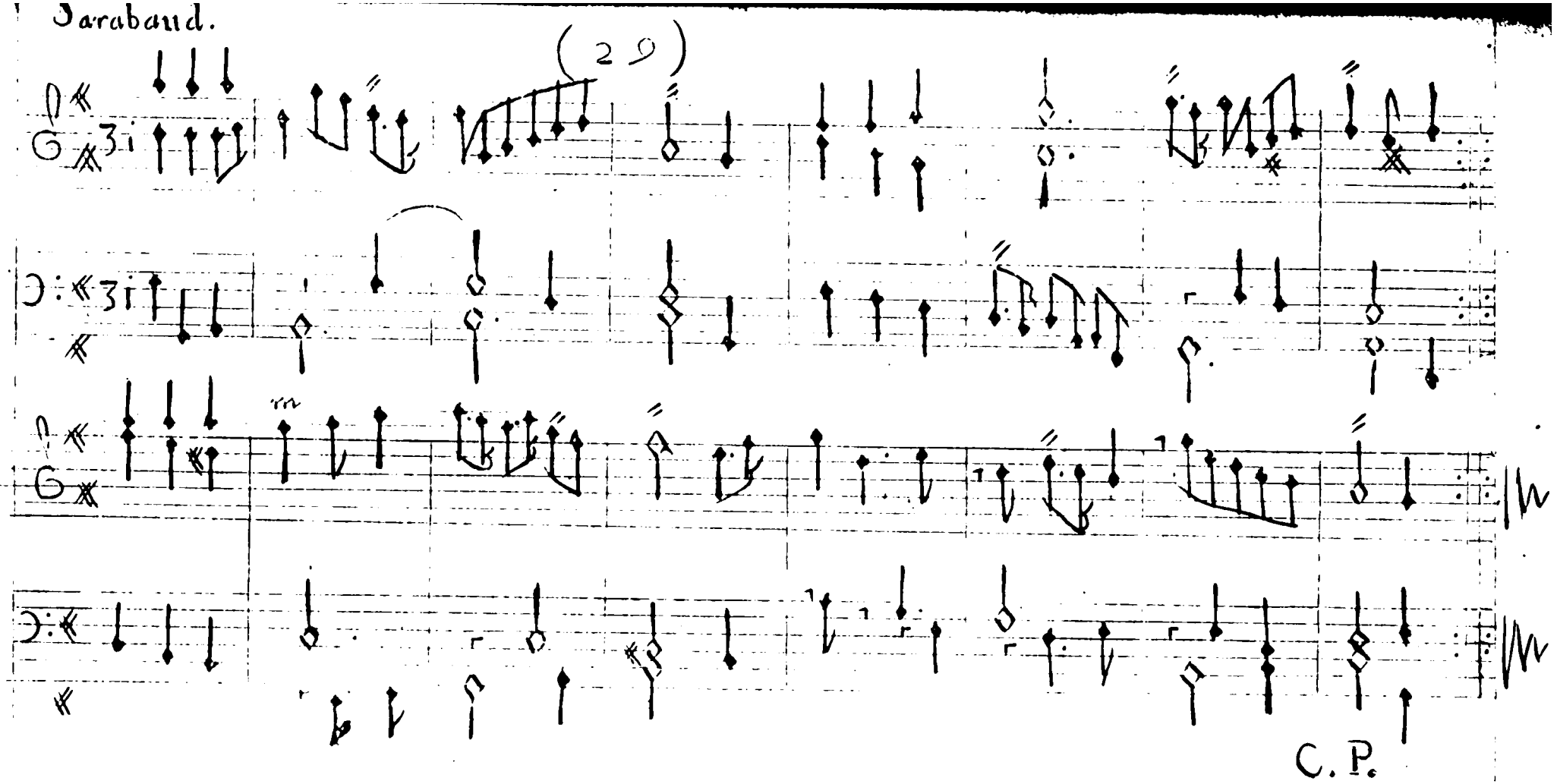
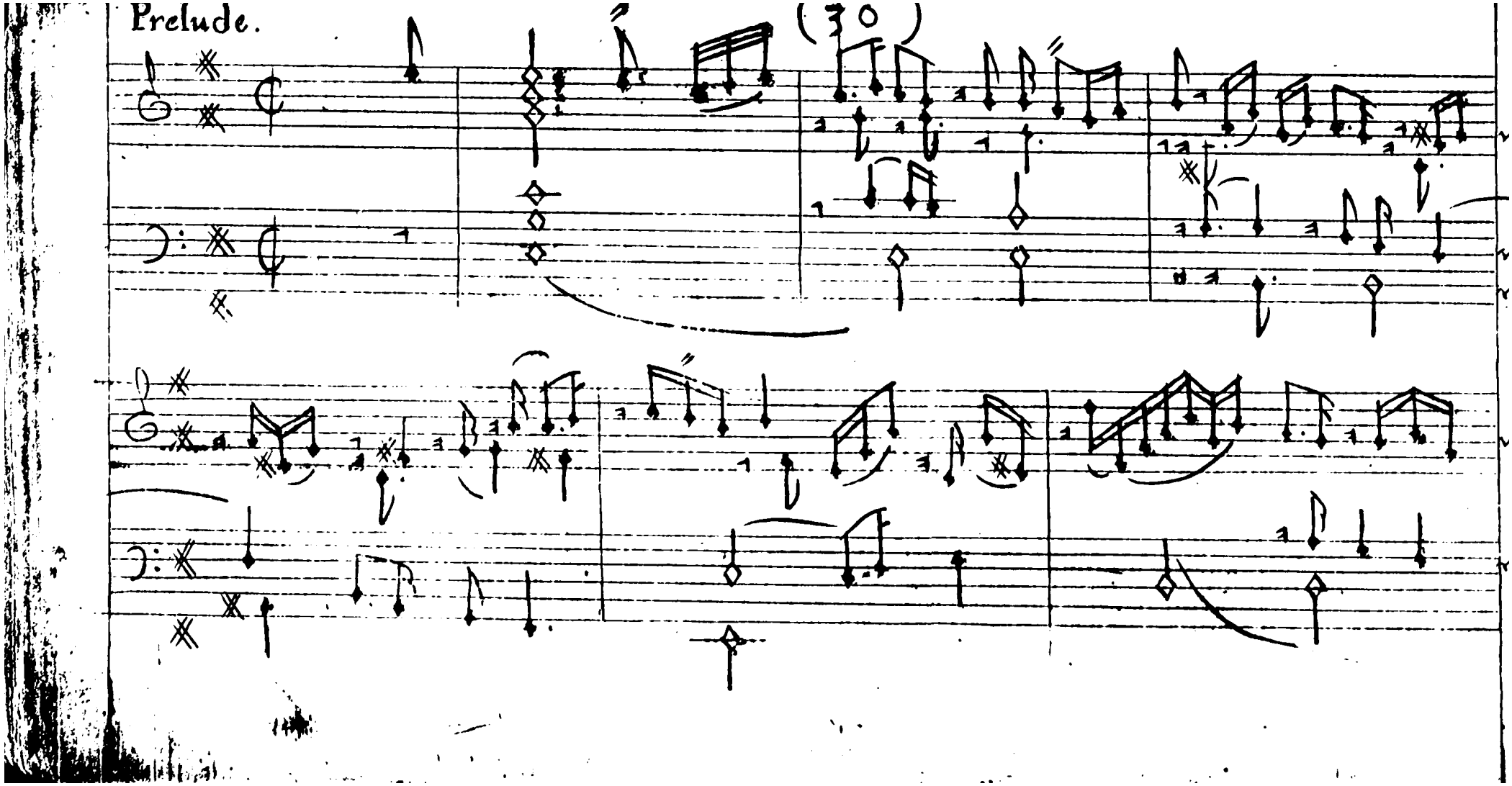


Sarabaud.

(29)



C. P.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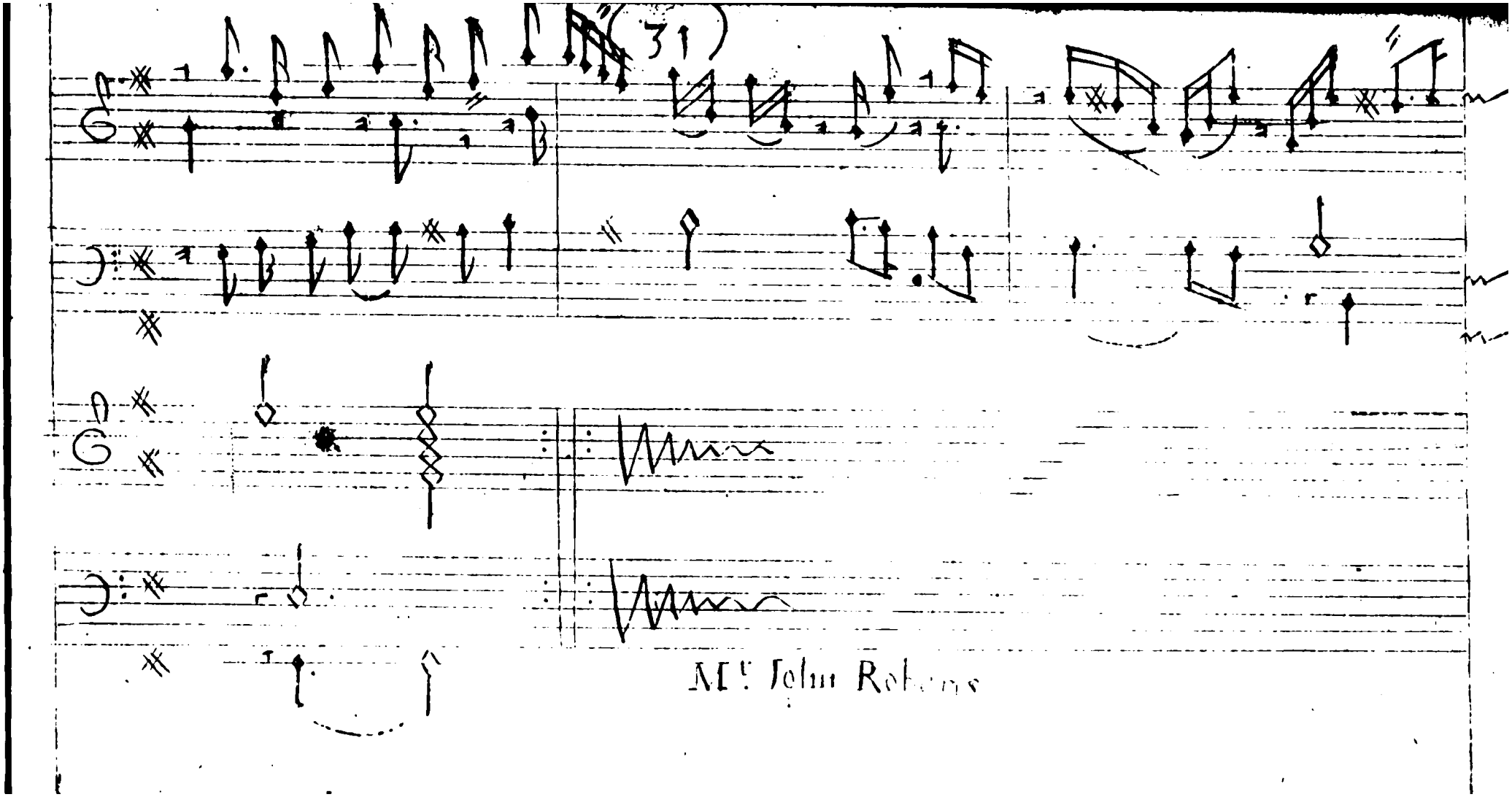
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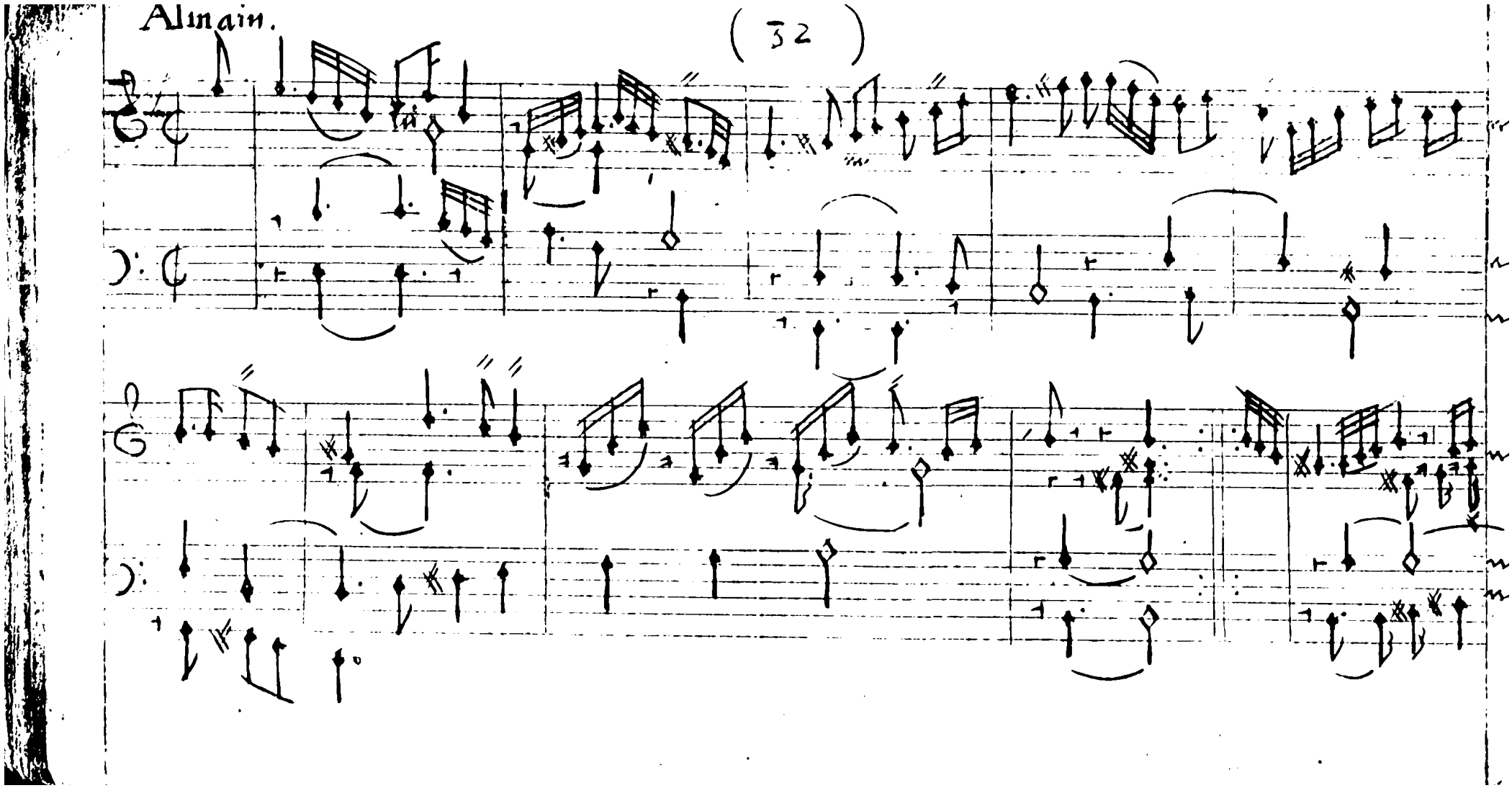

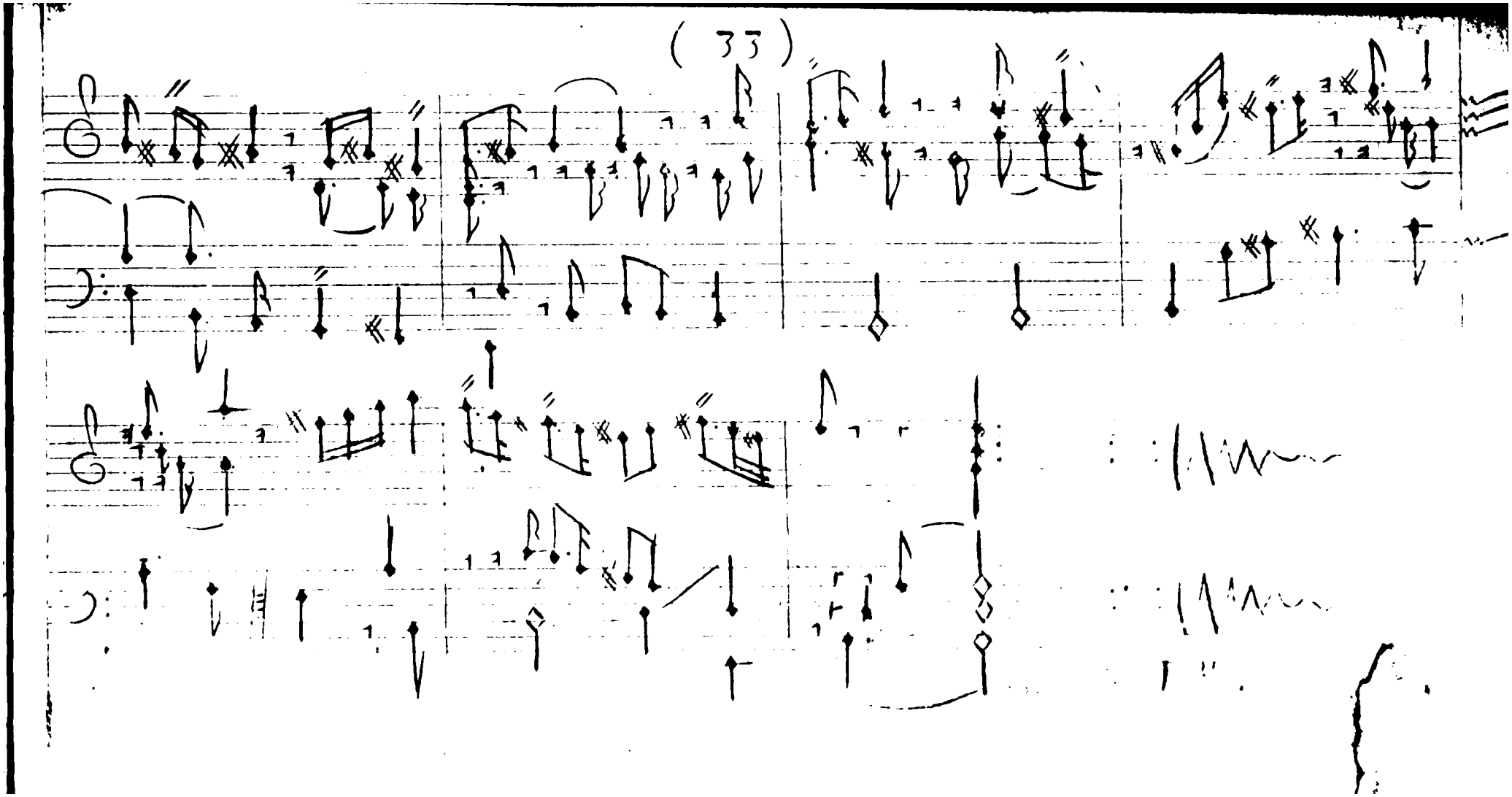

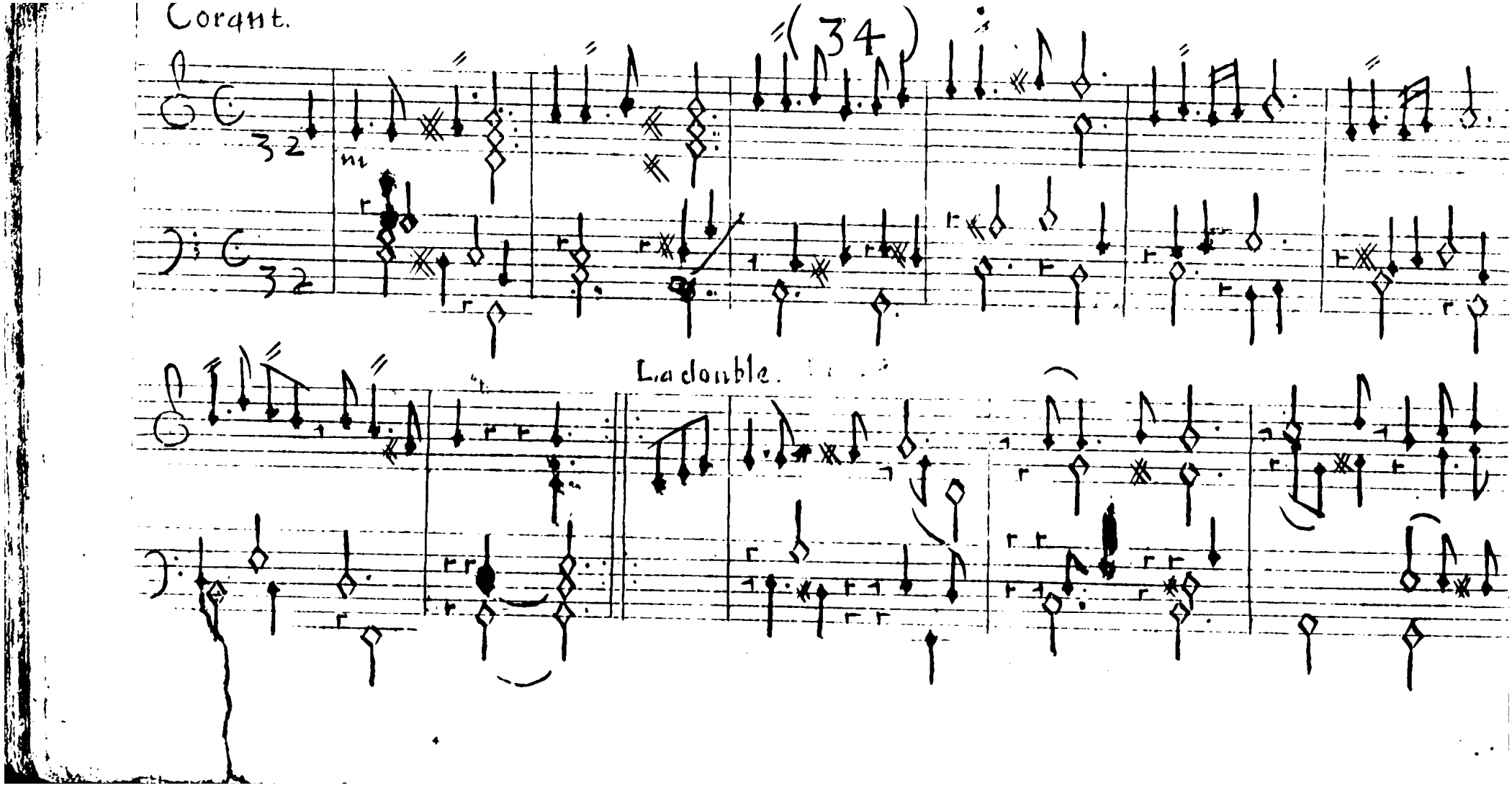
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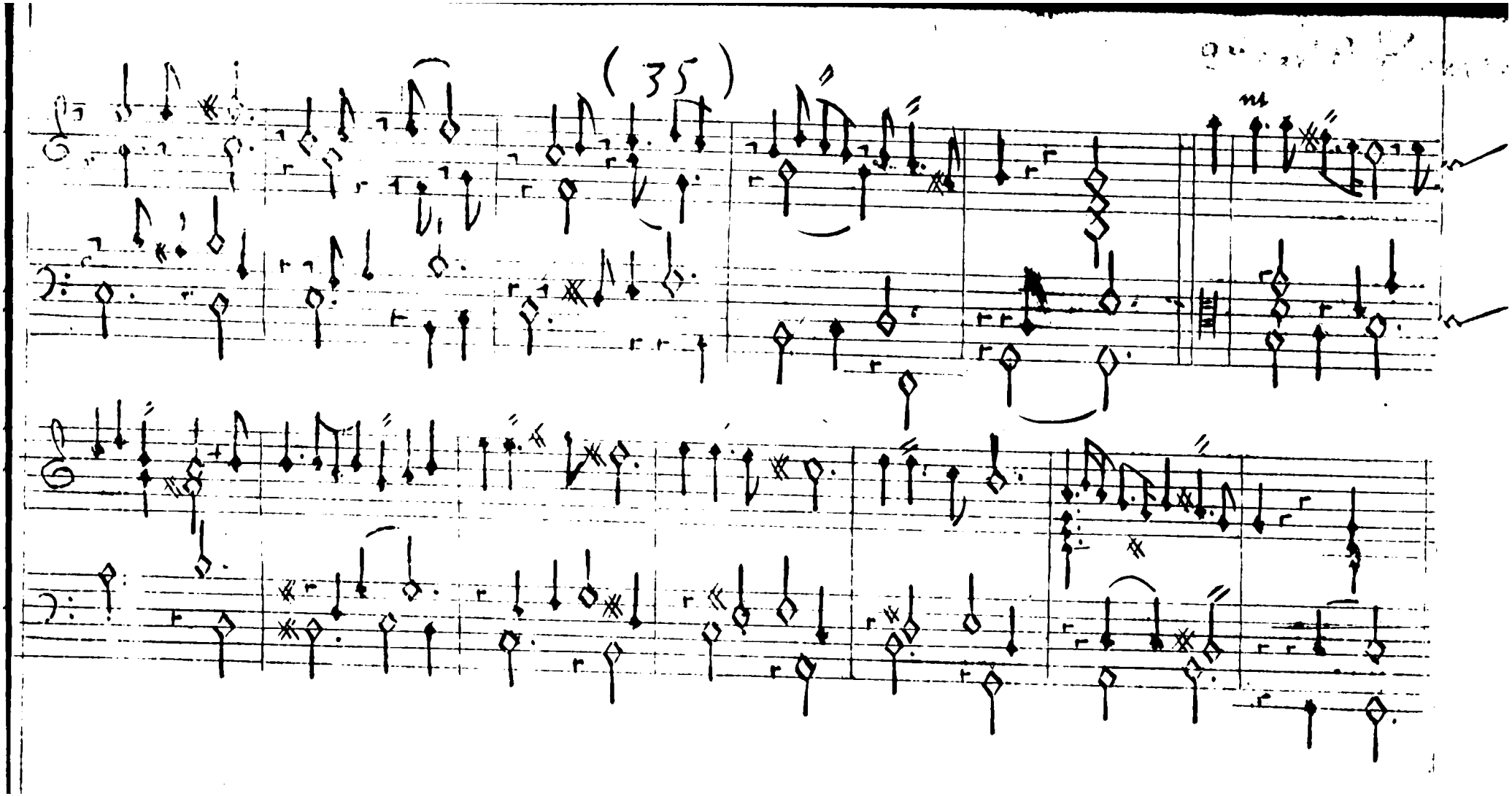

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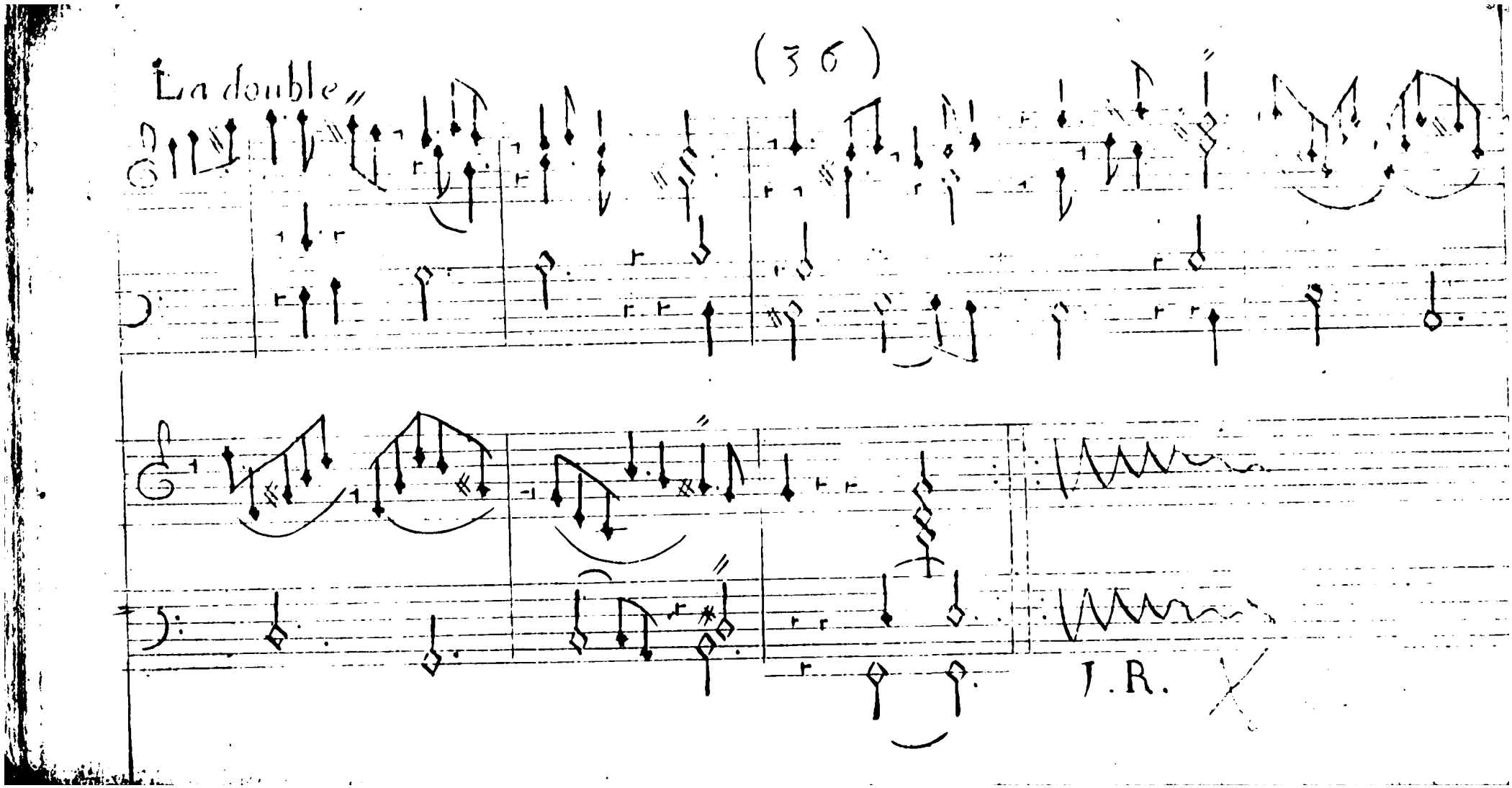

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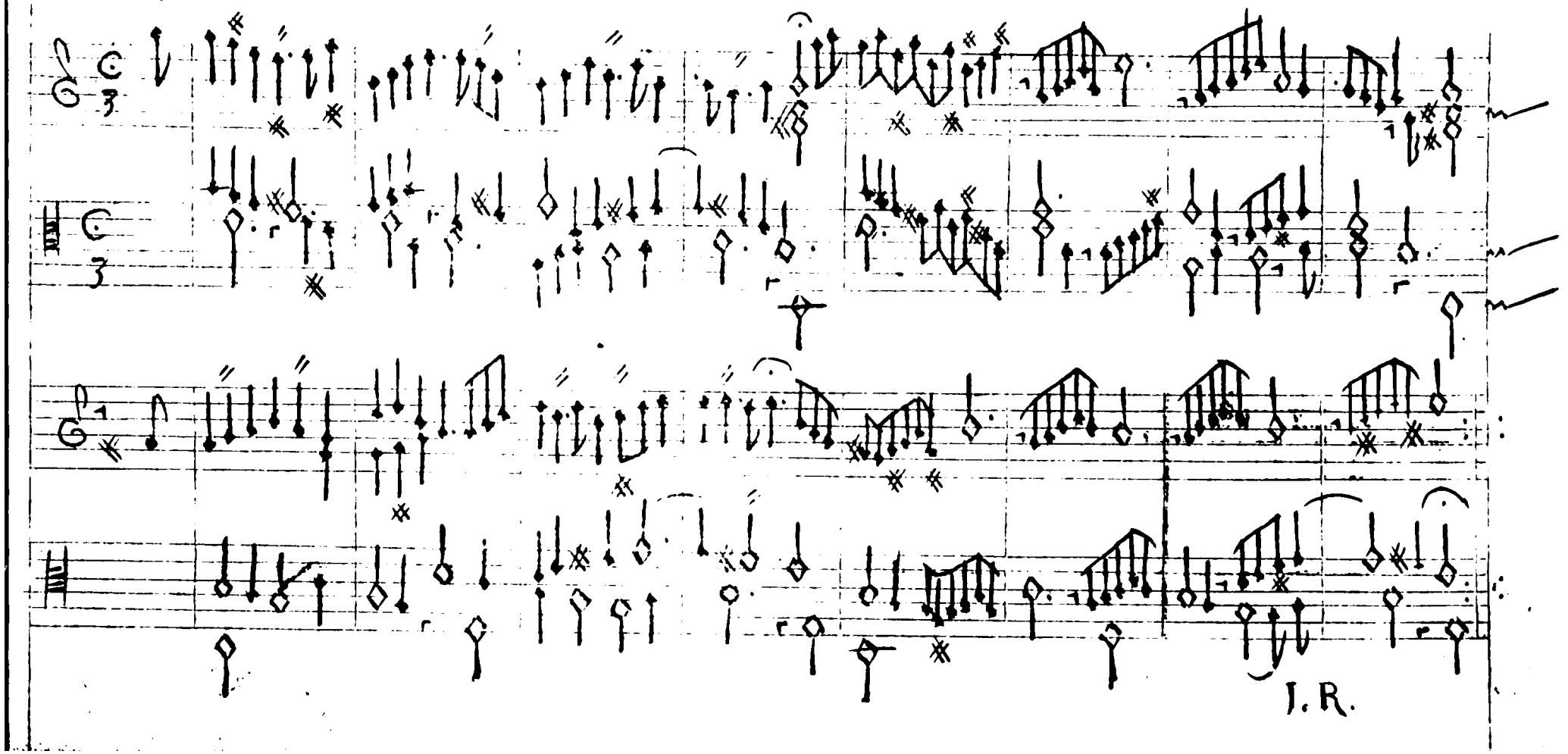

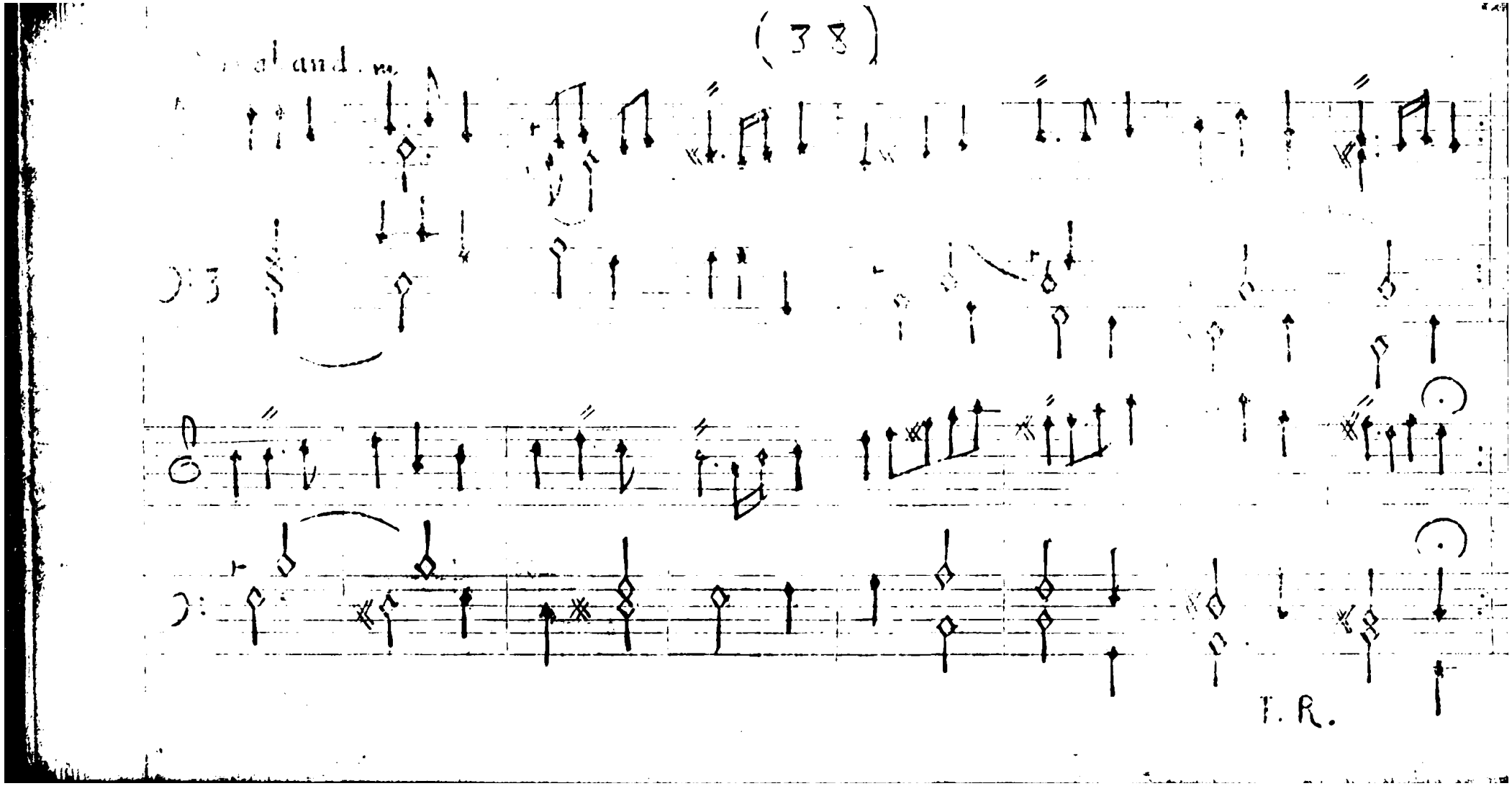
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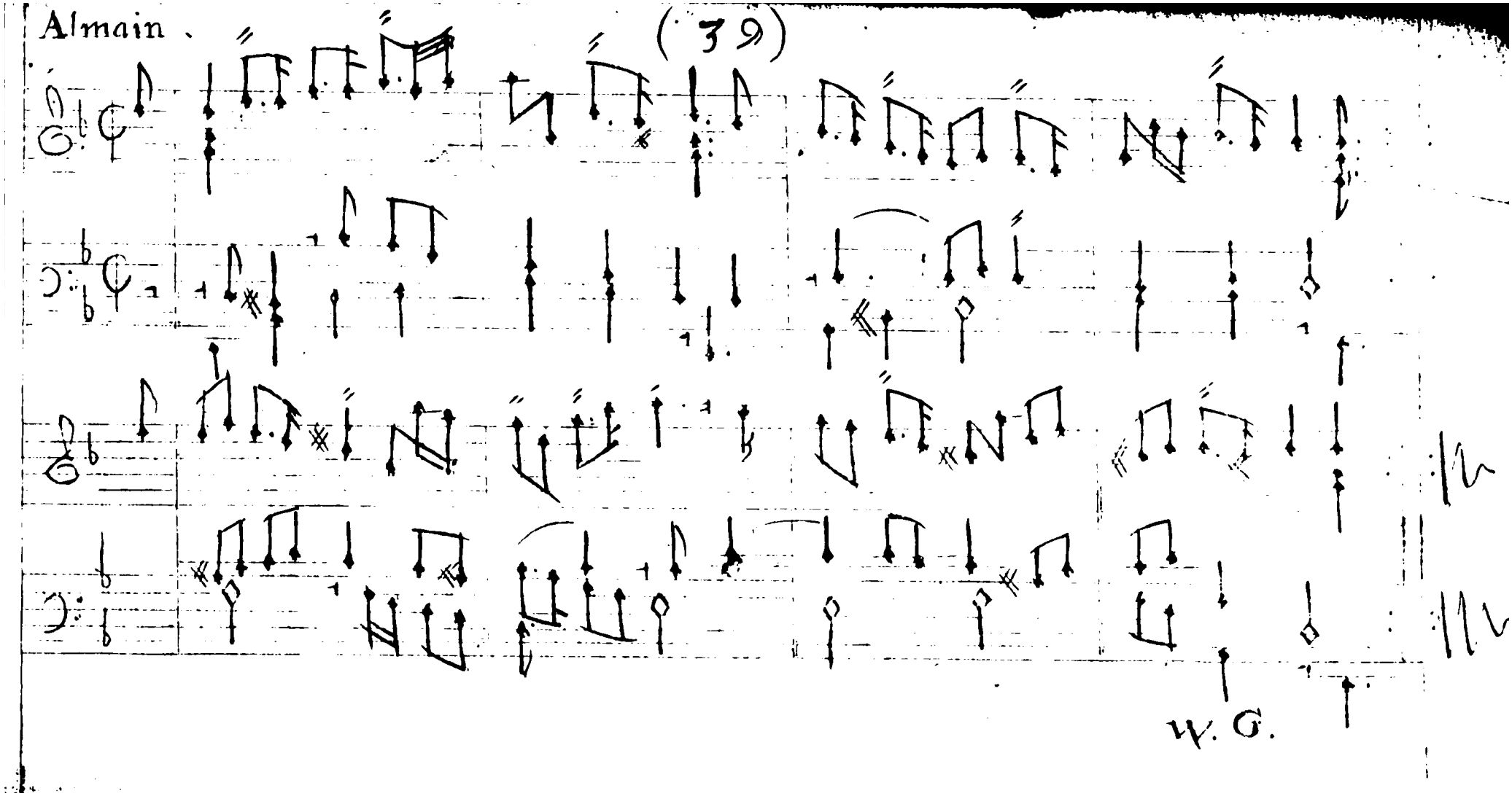

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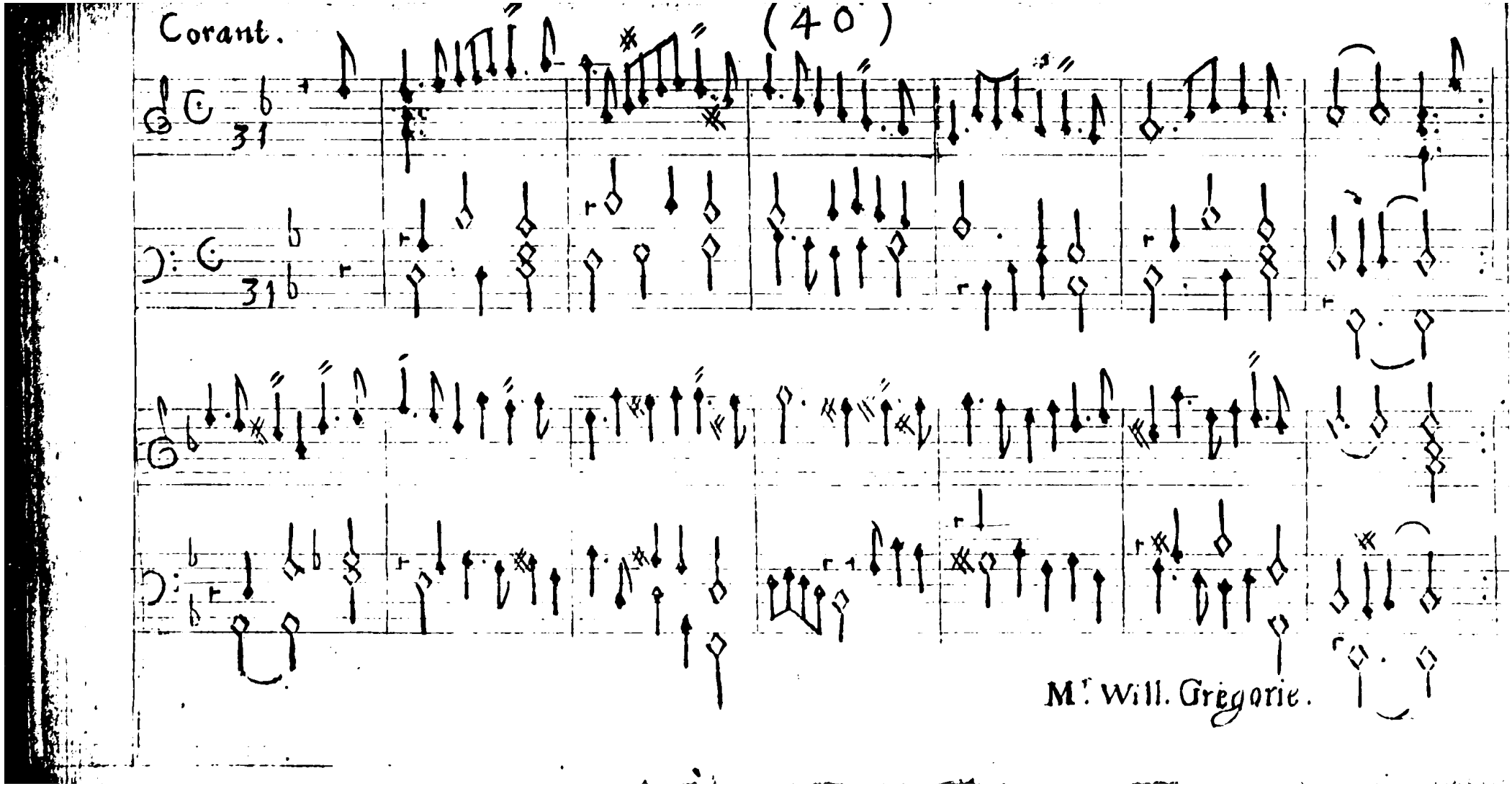

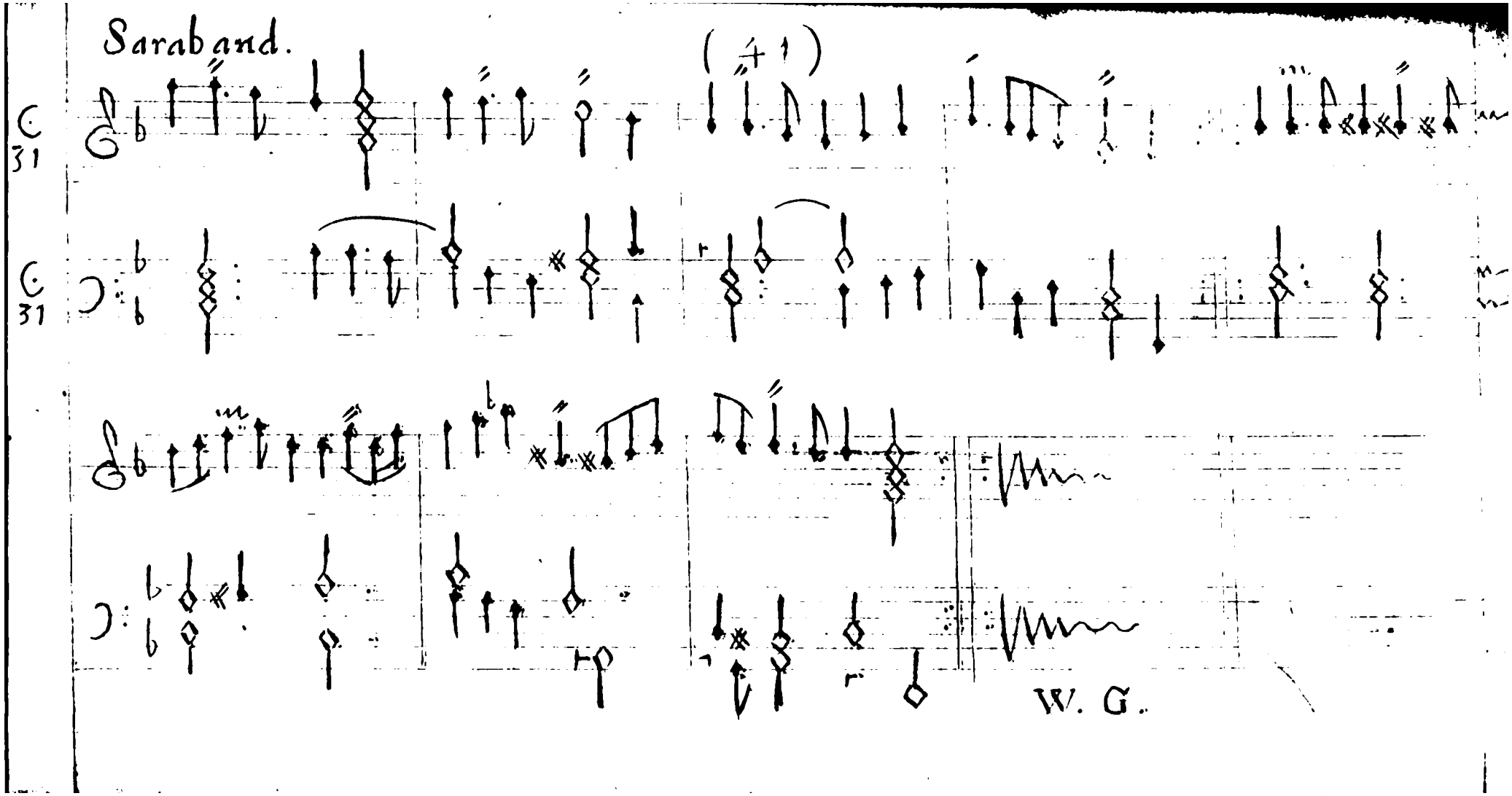
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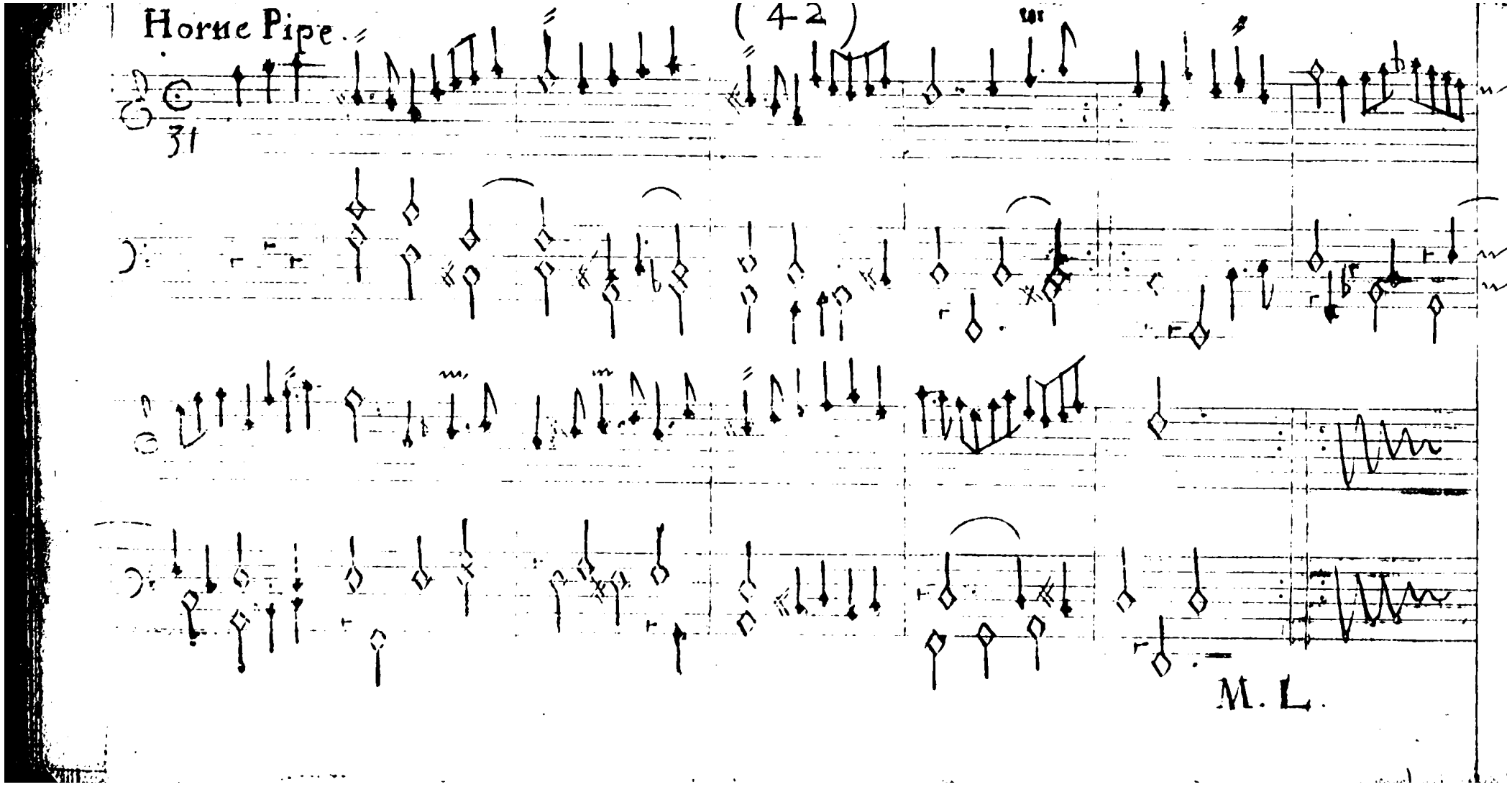
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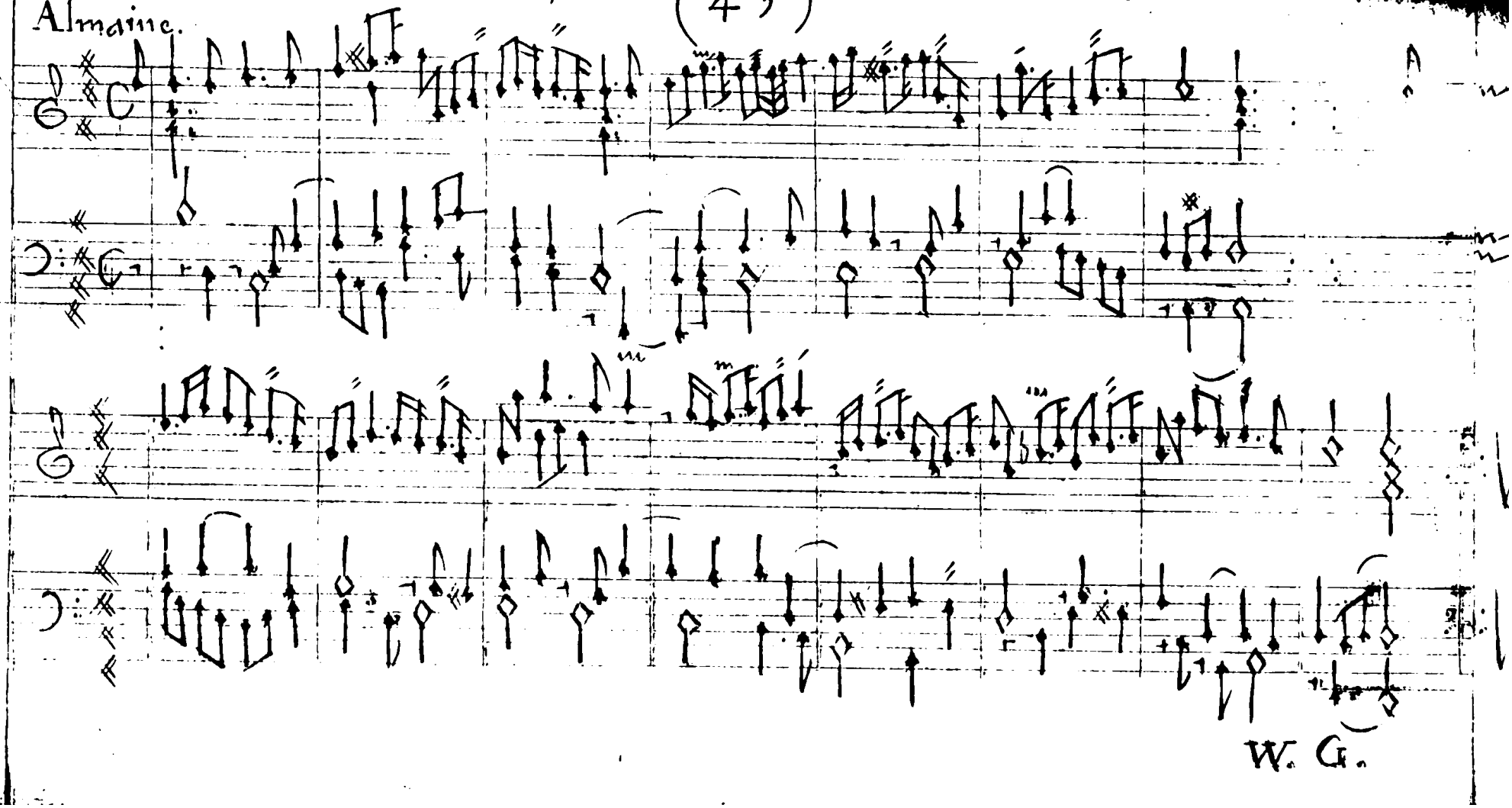

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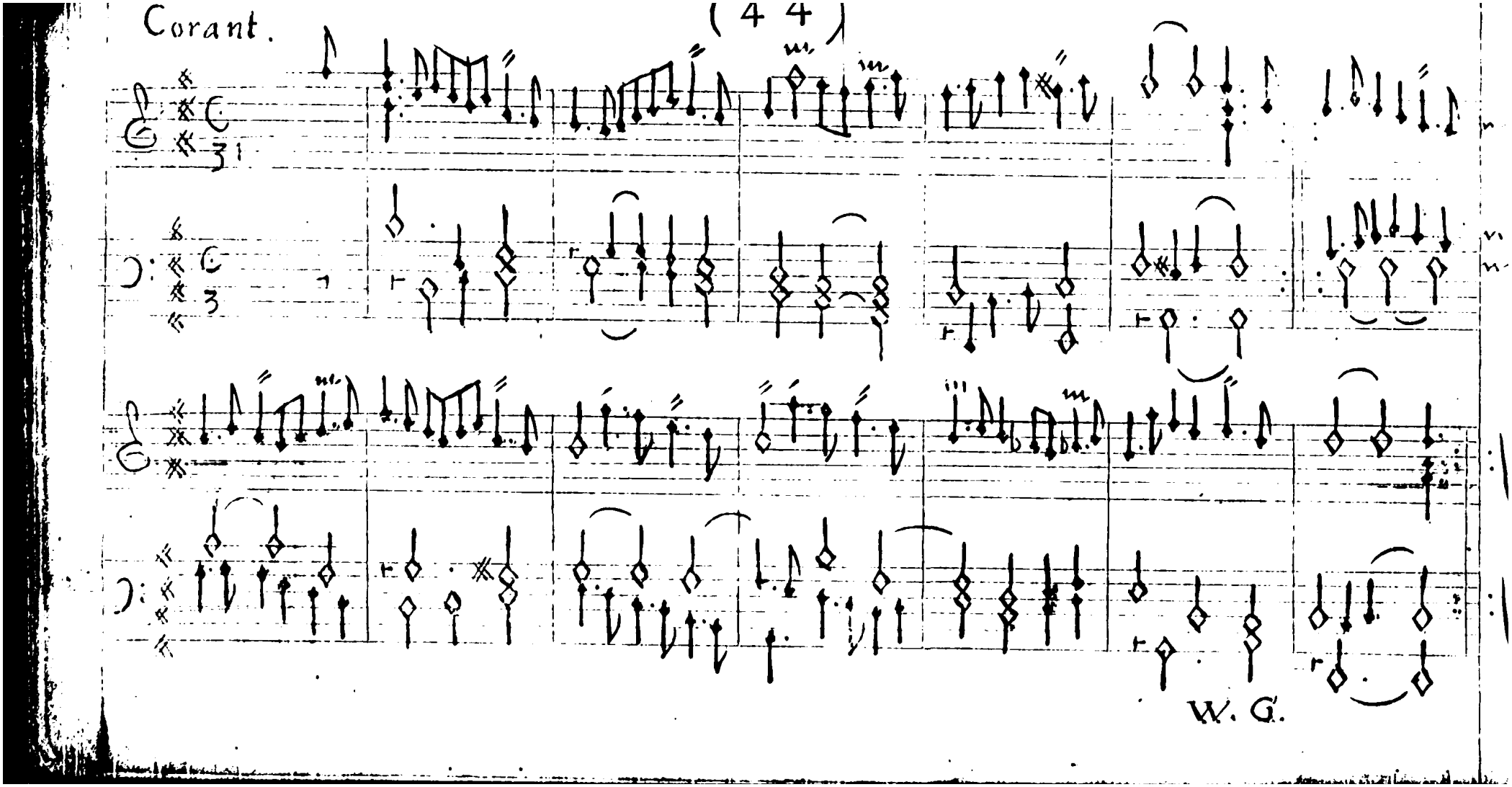

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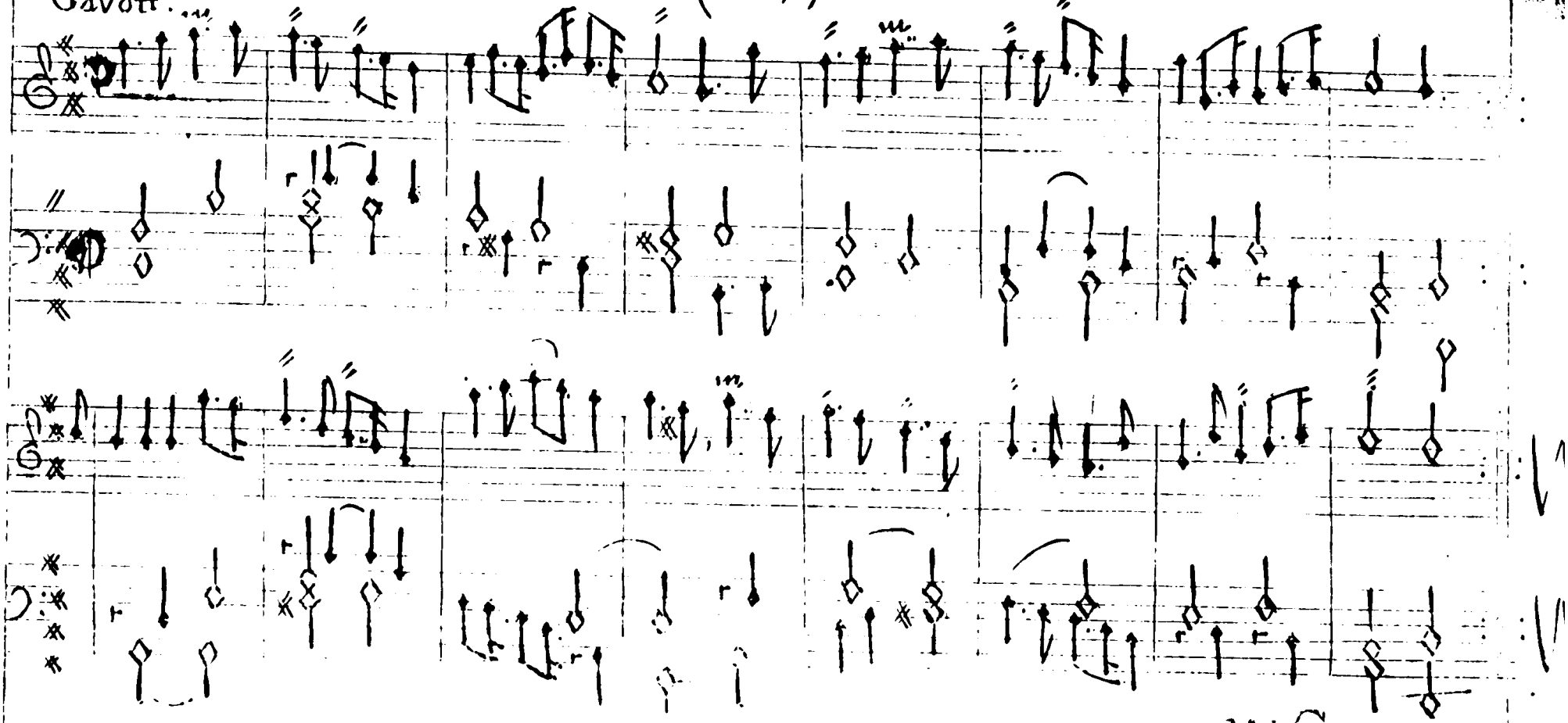

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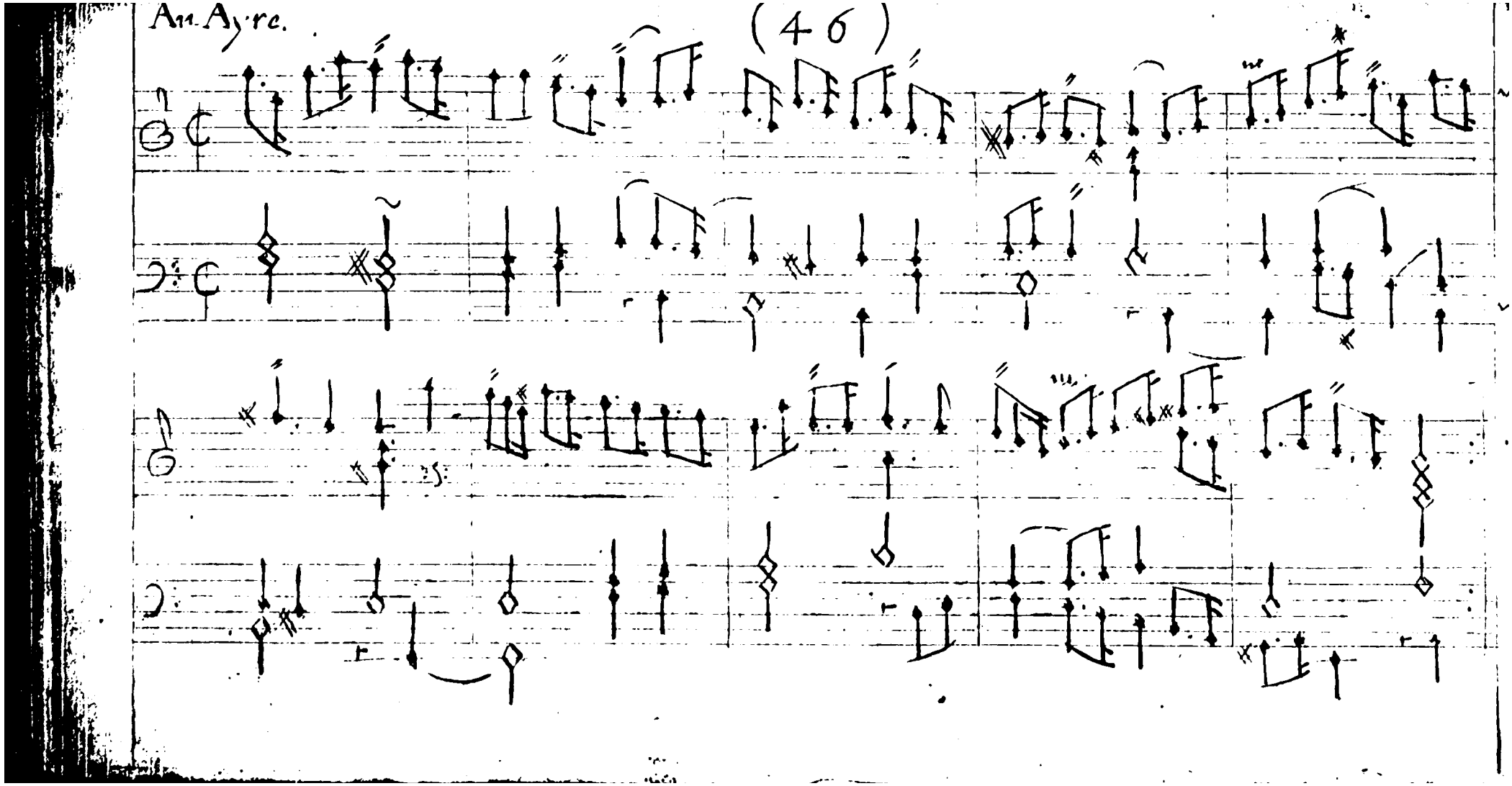

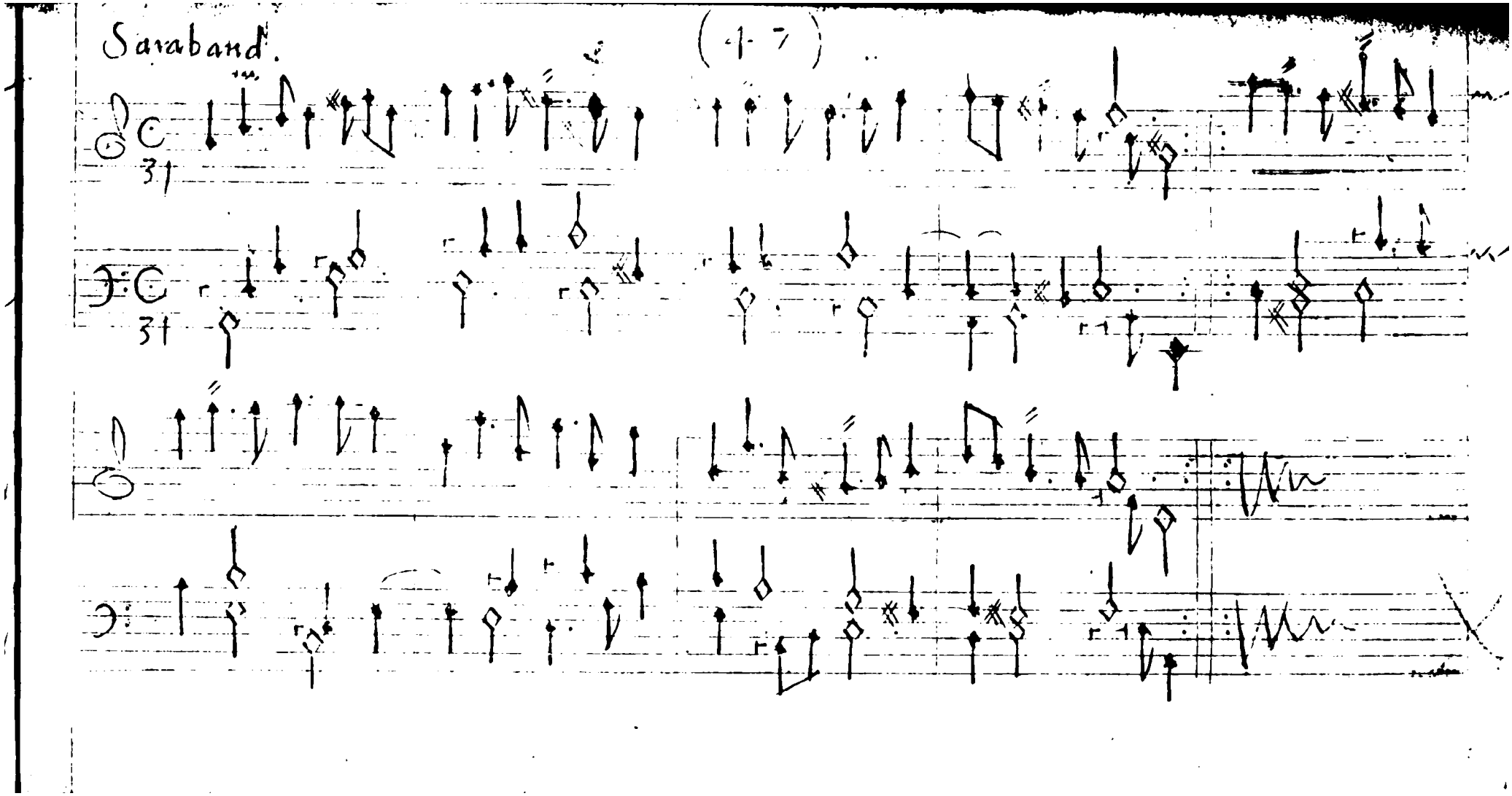
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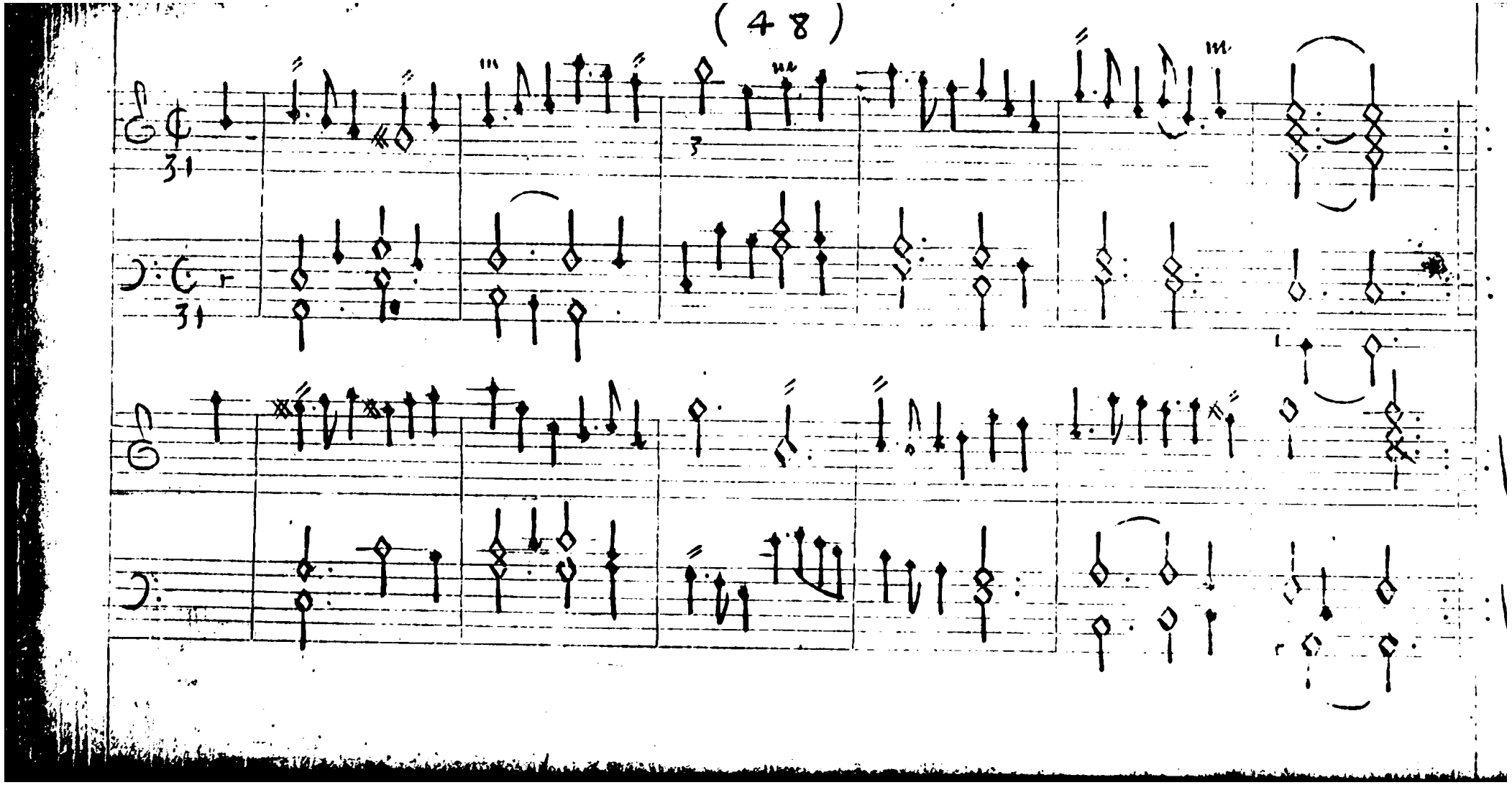

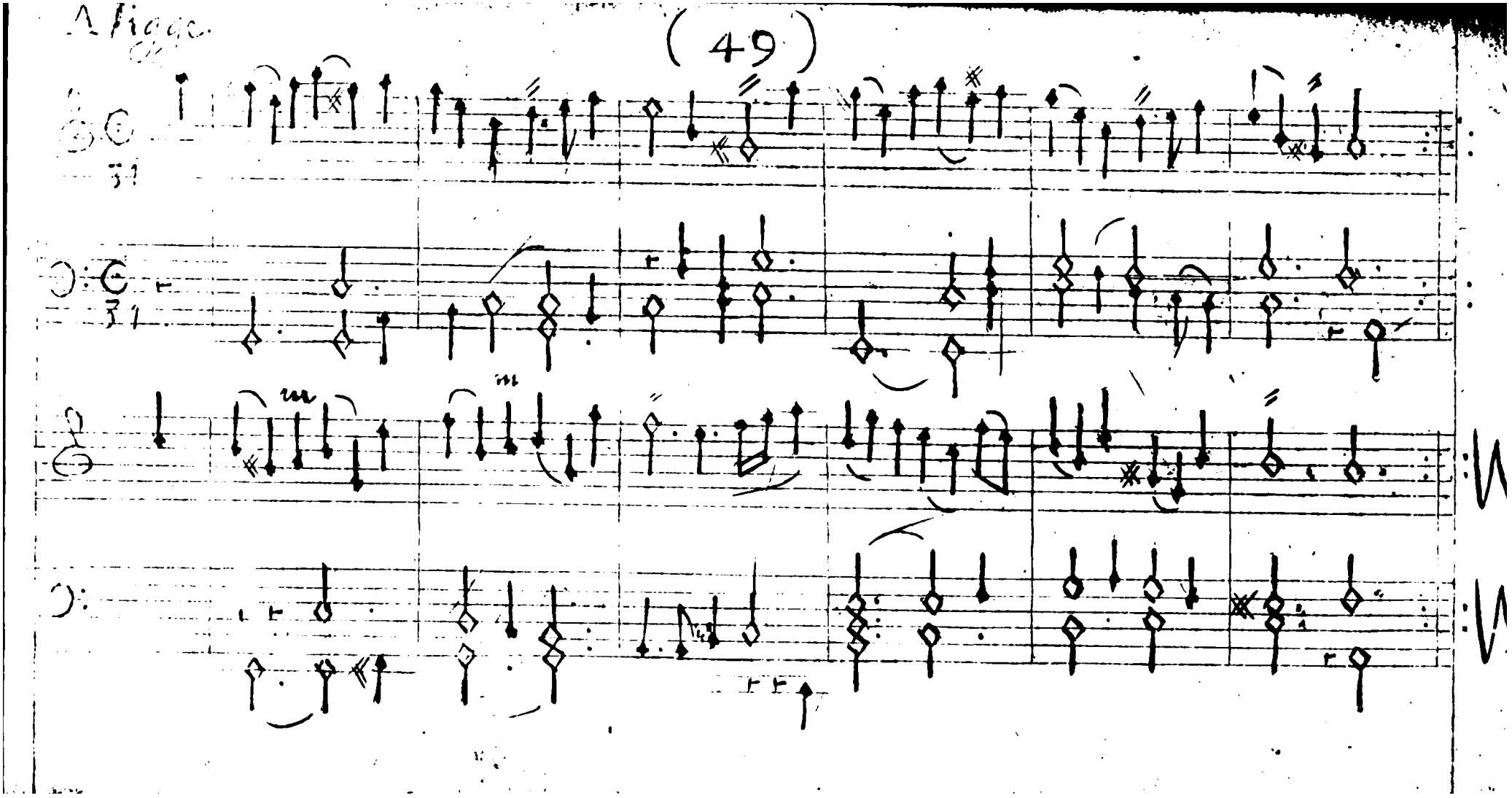
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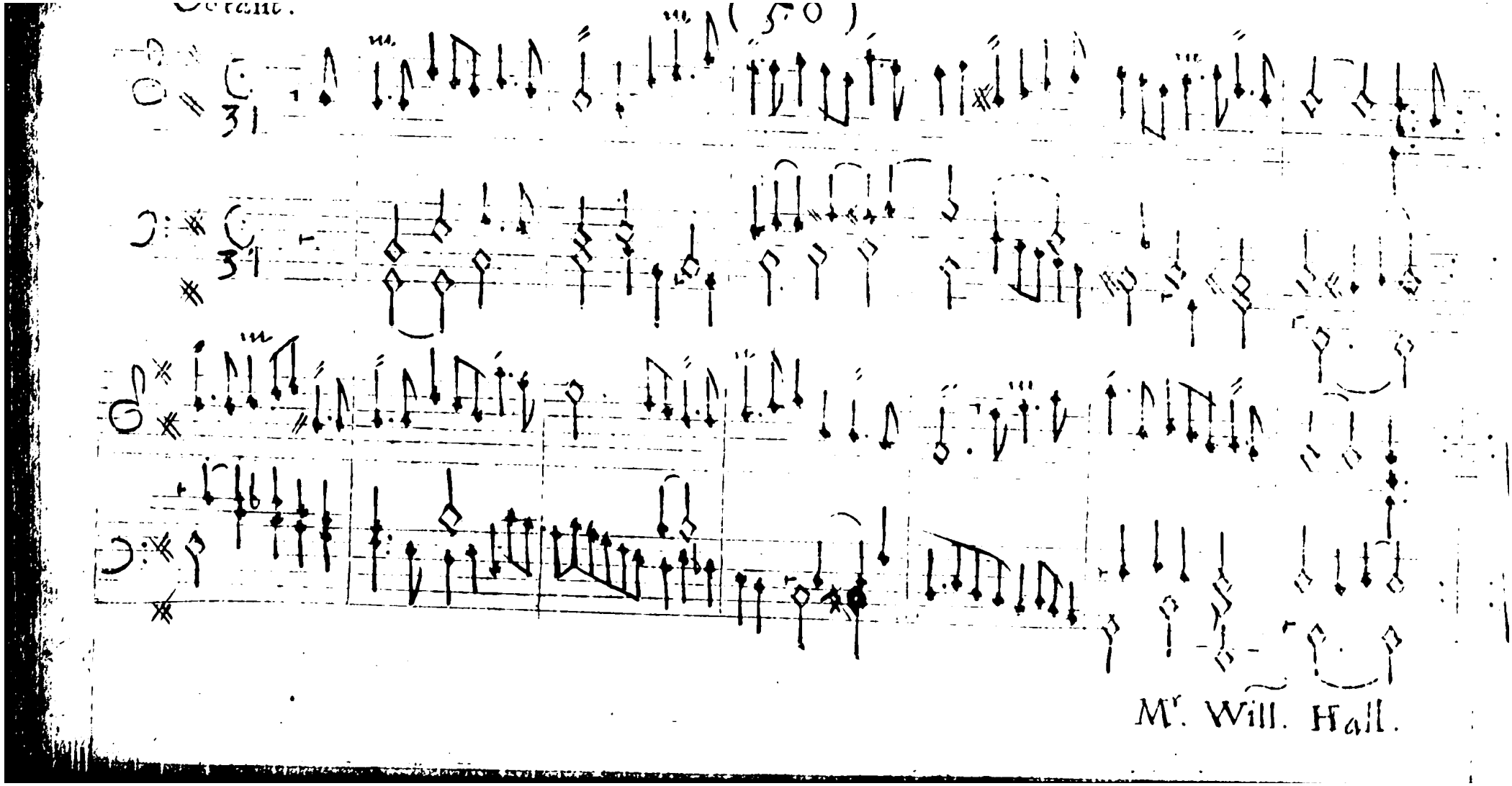
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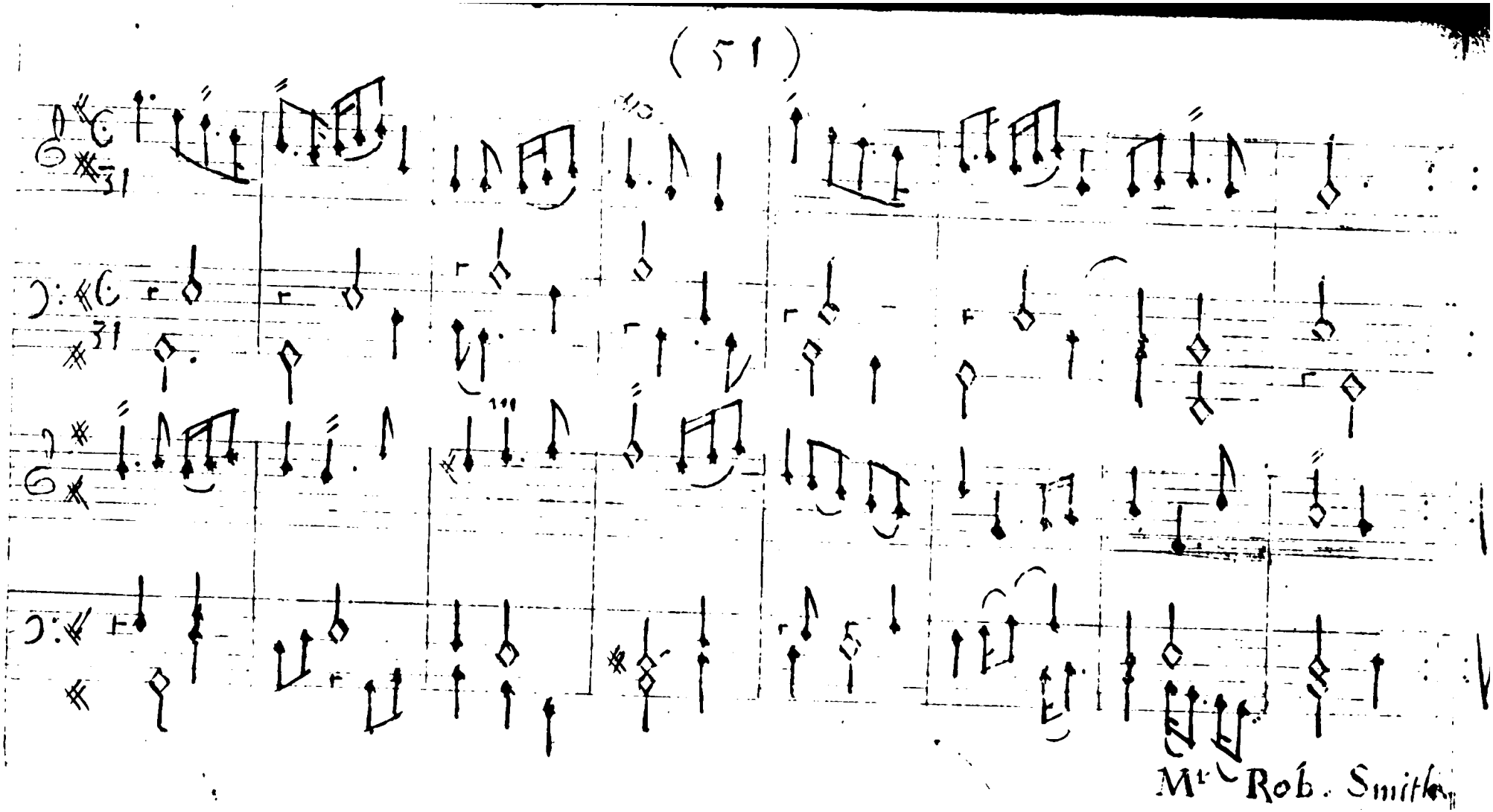
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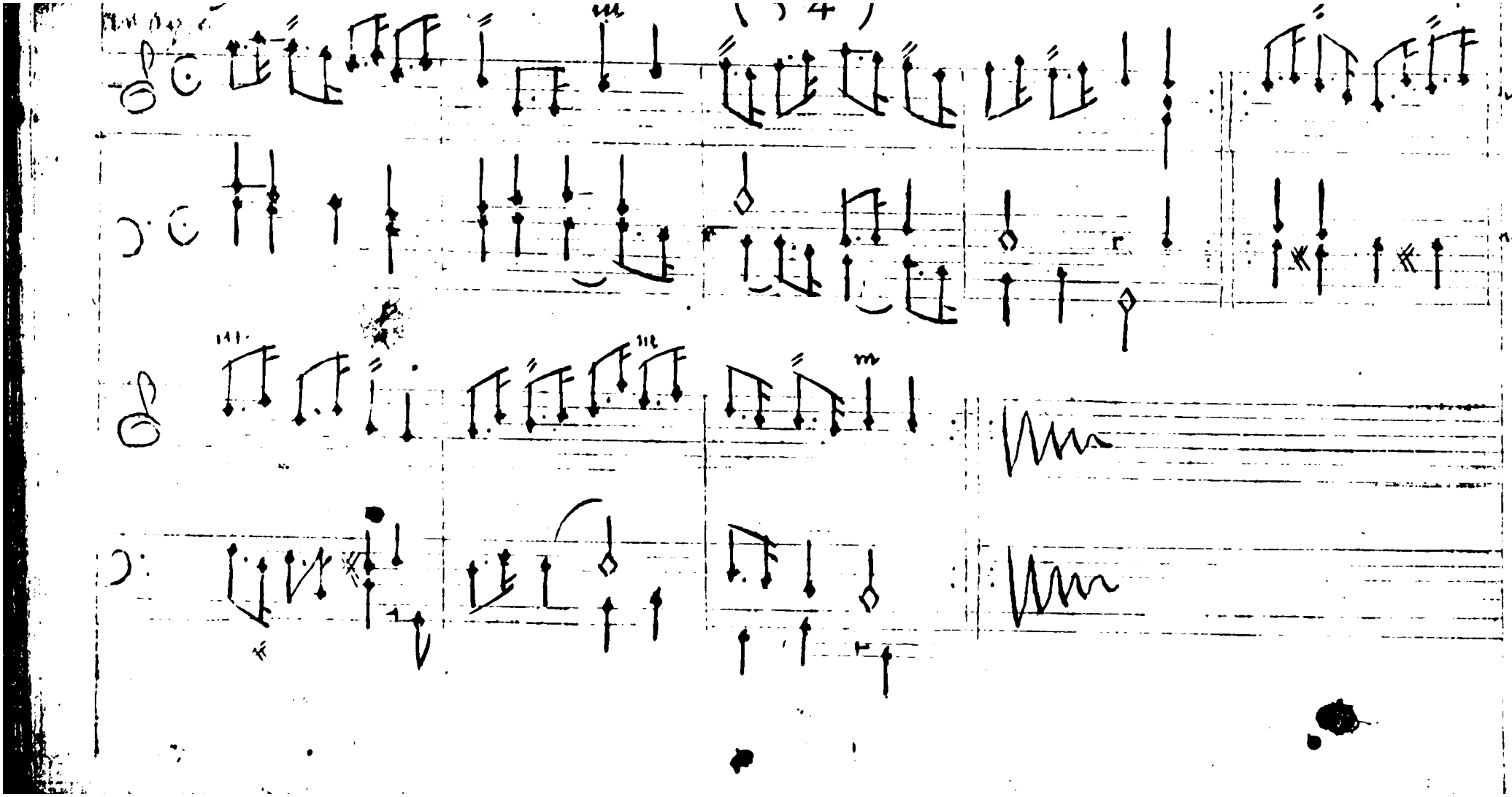
2. T.



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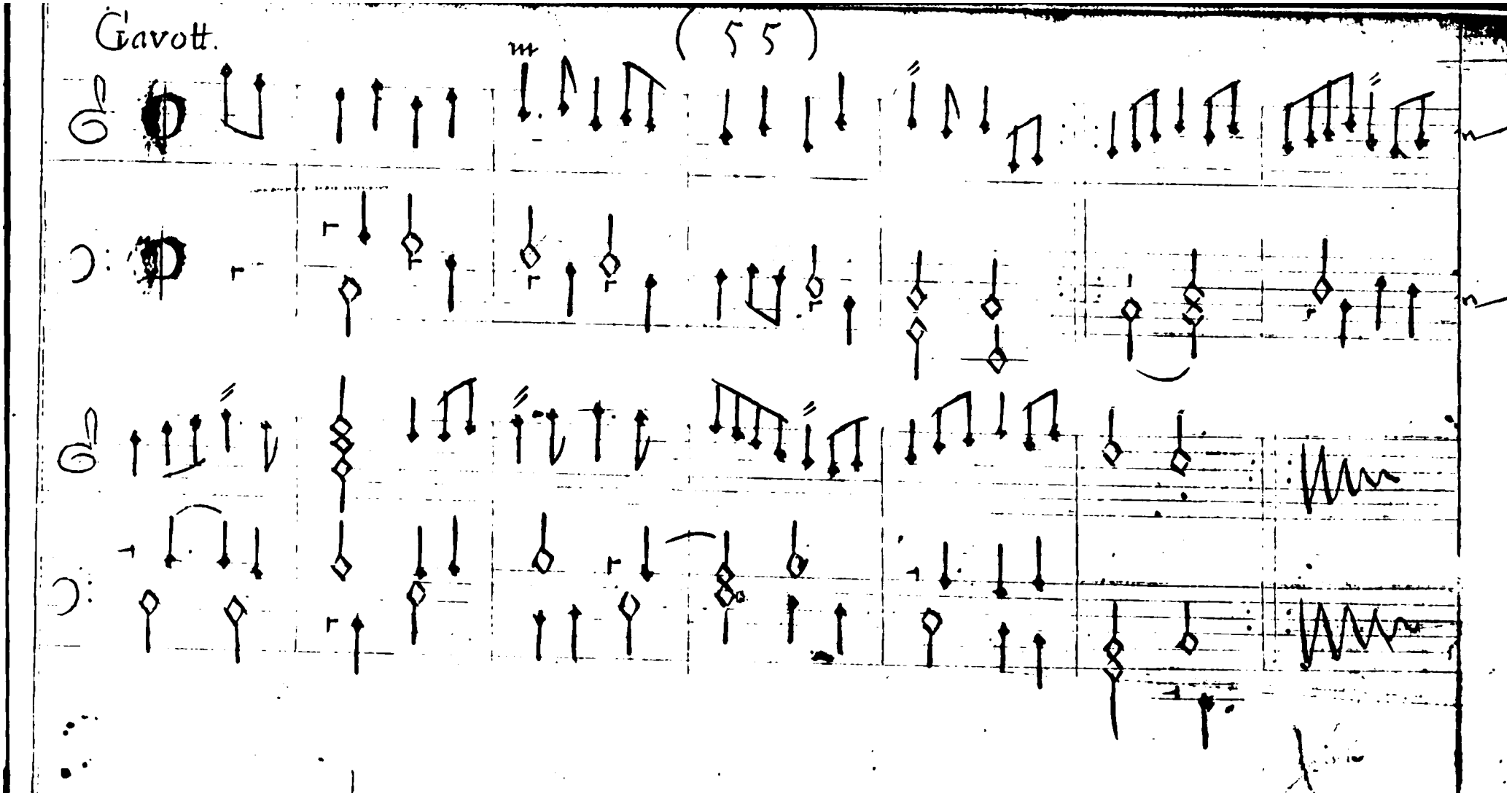

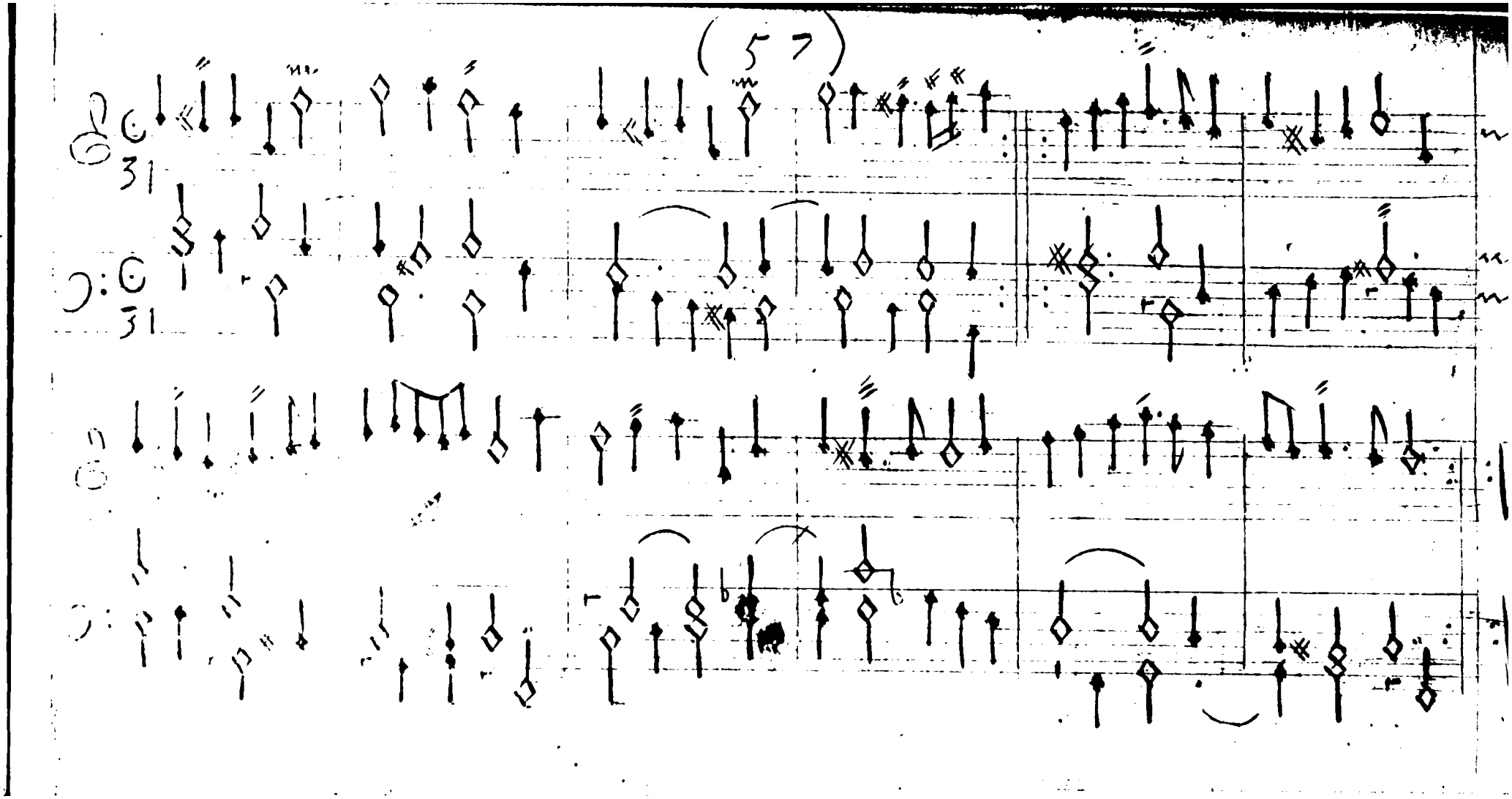
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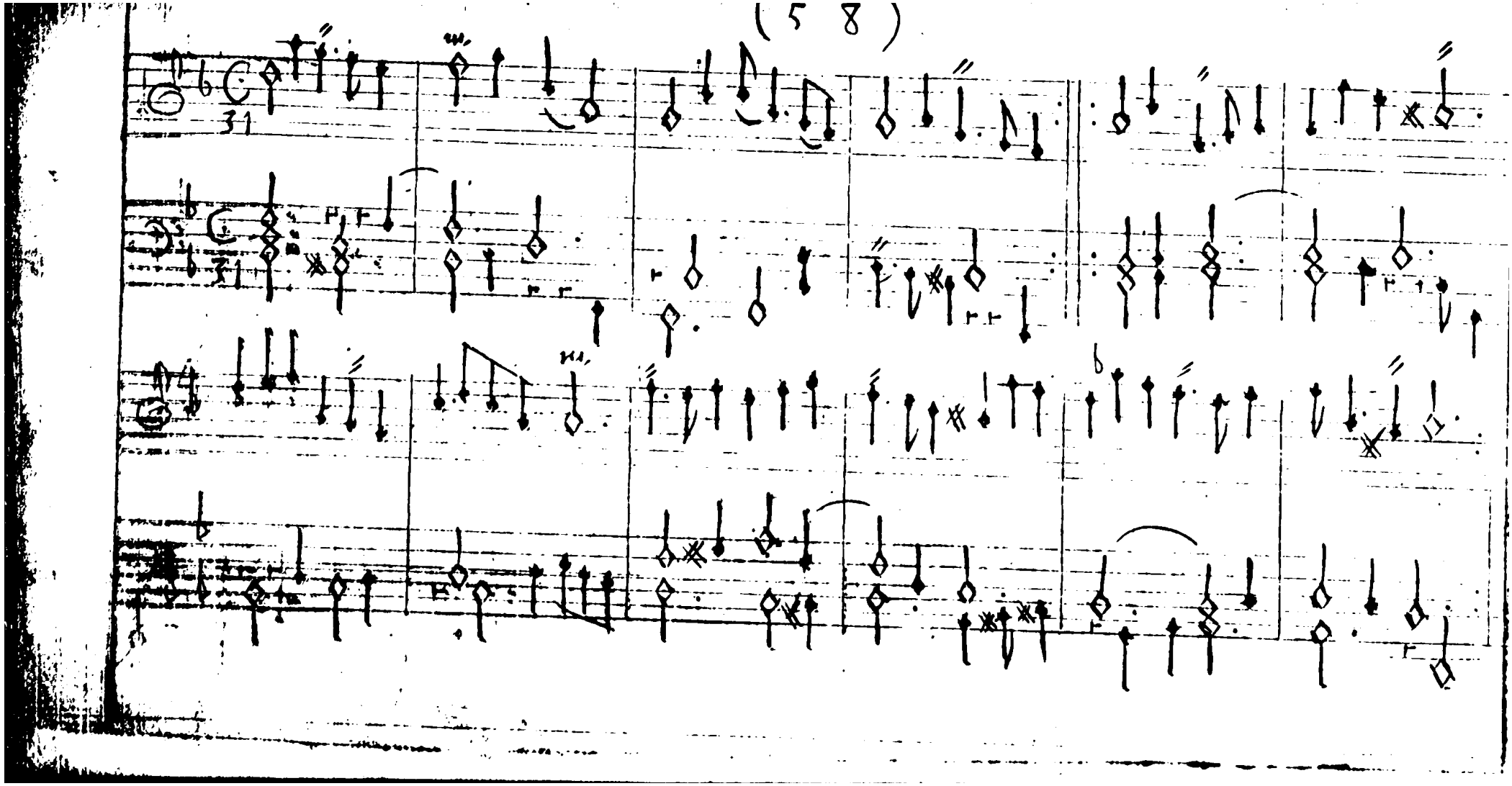

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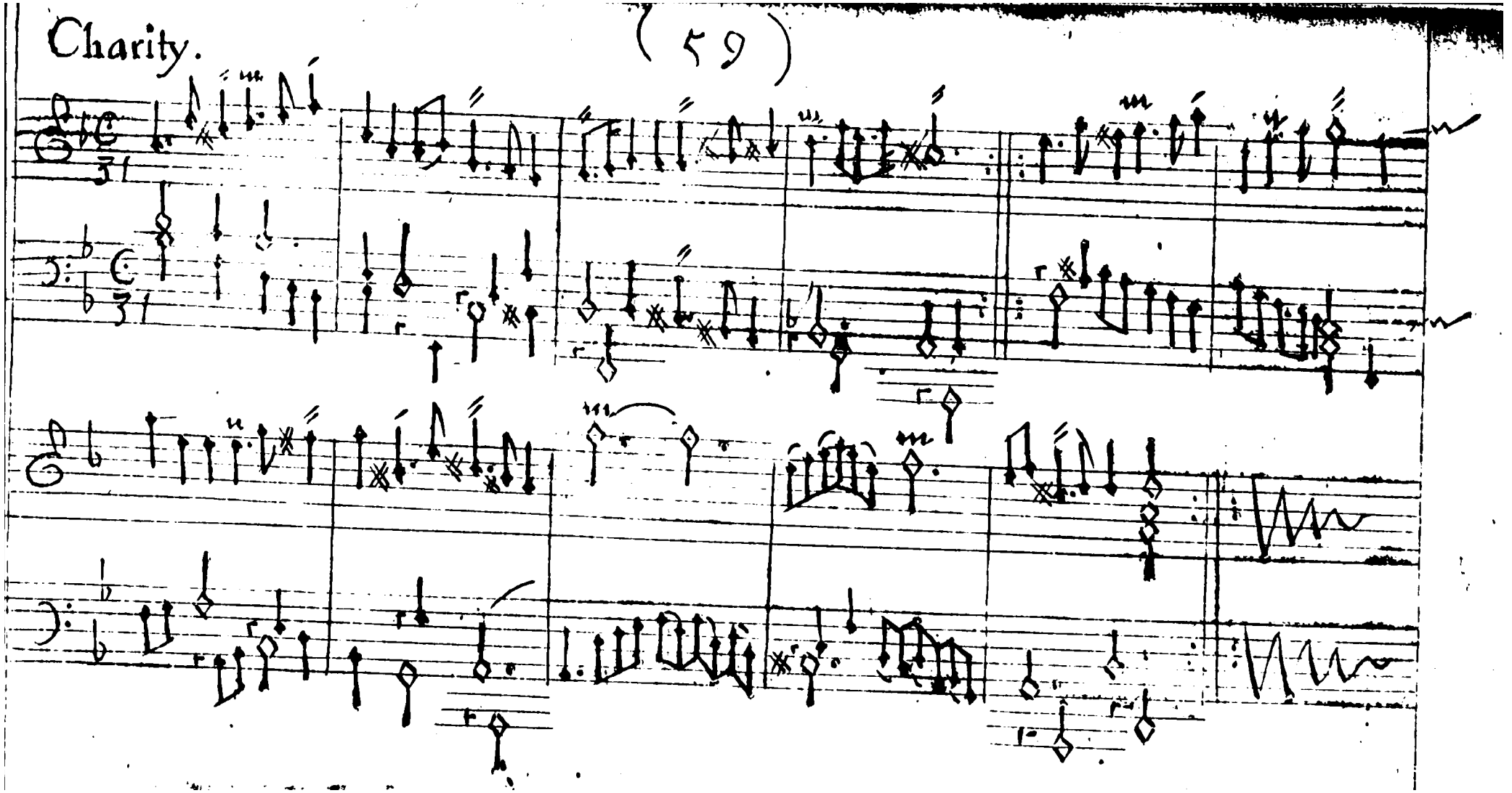

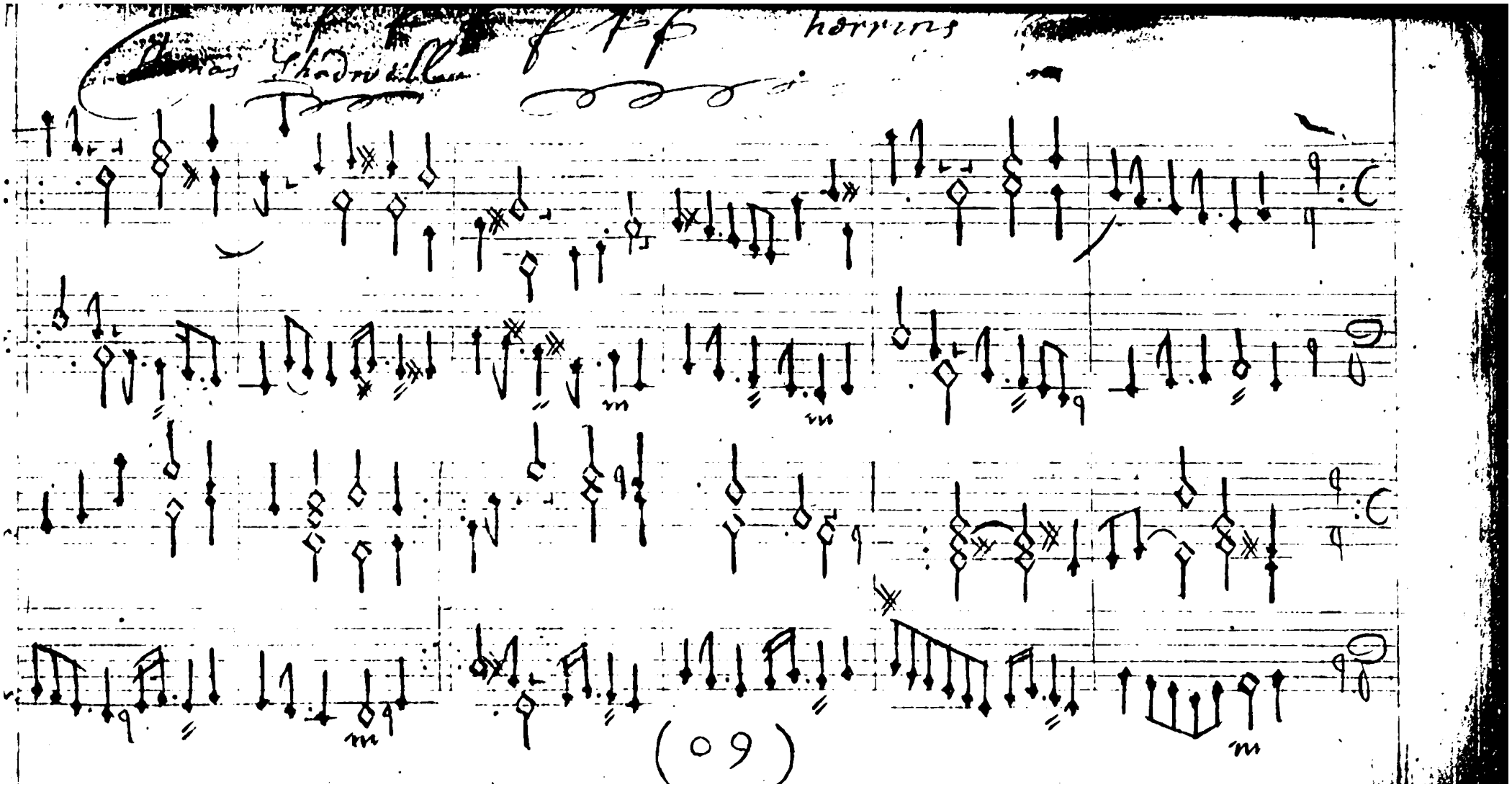

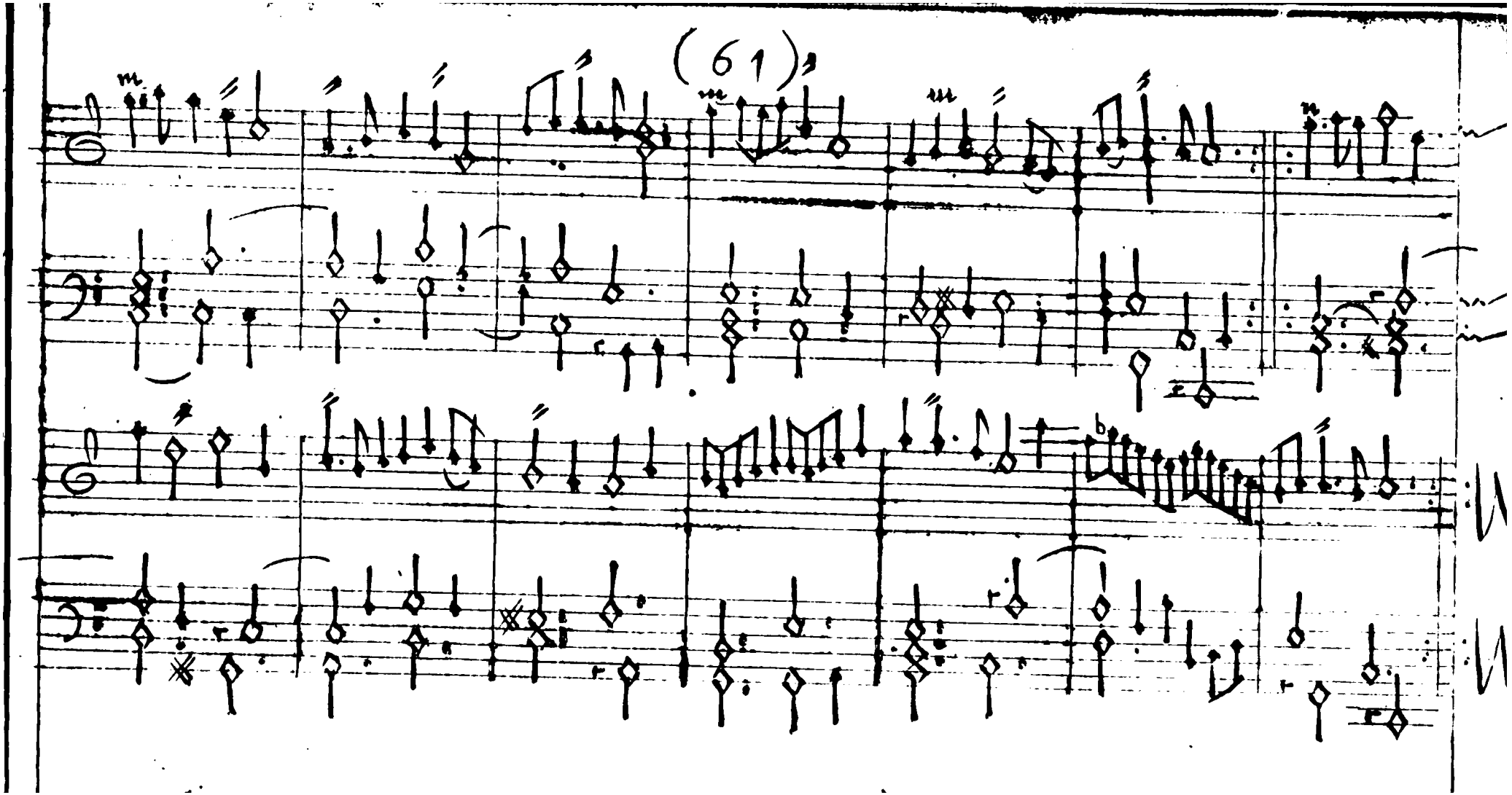

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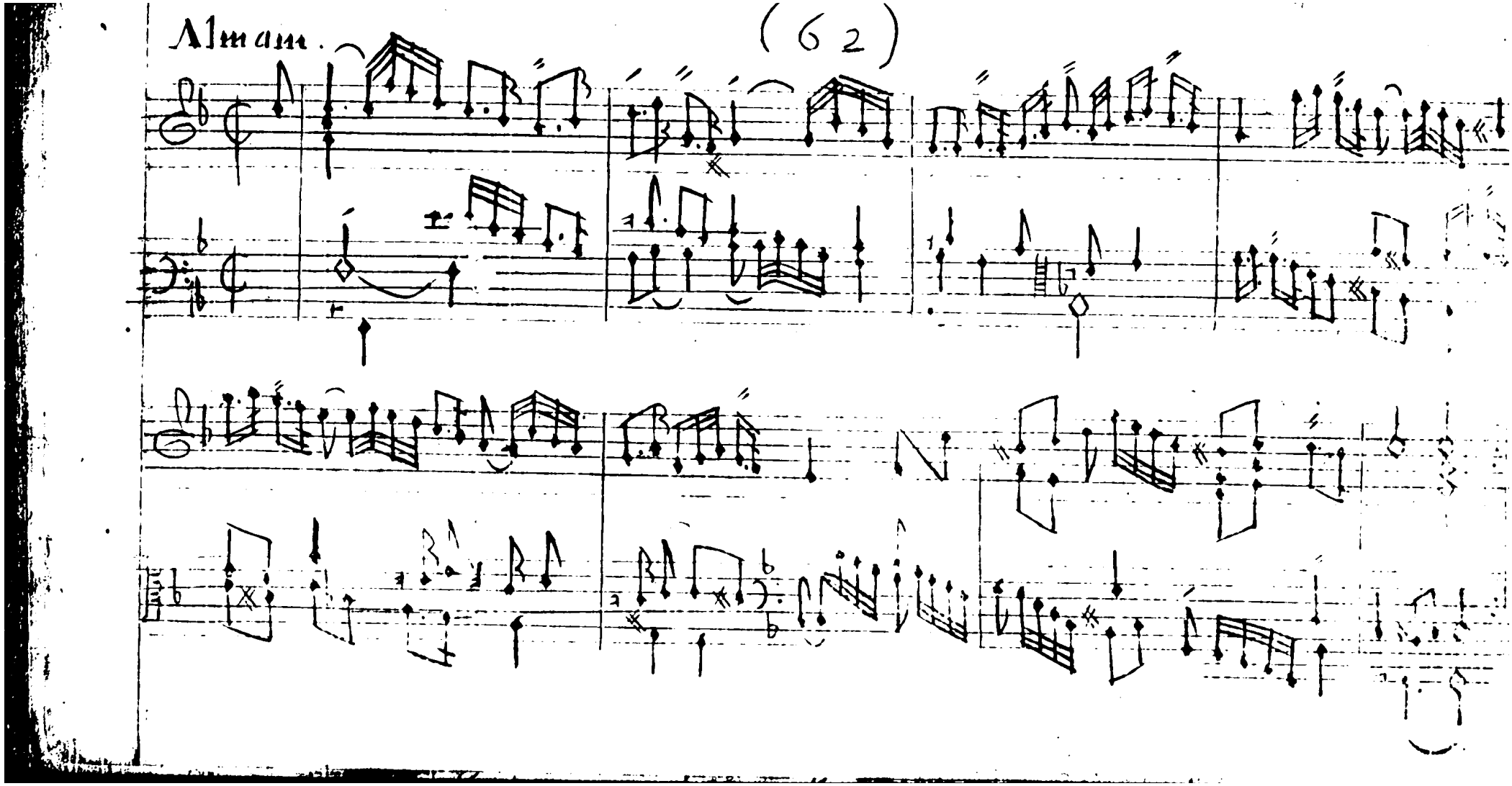

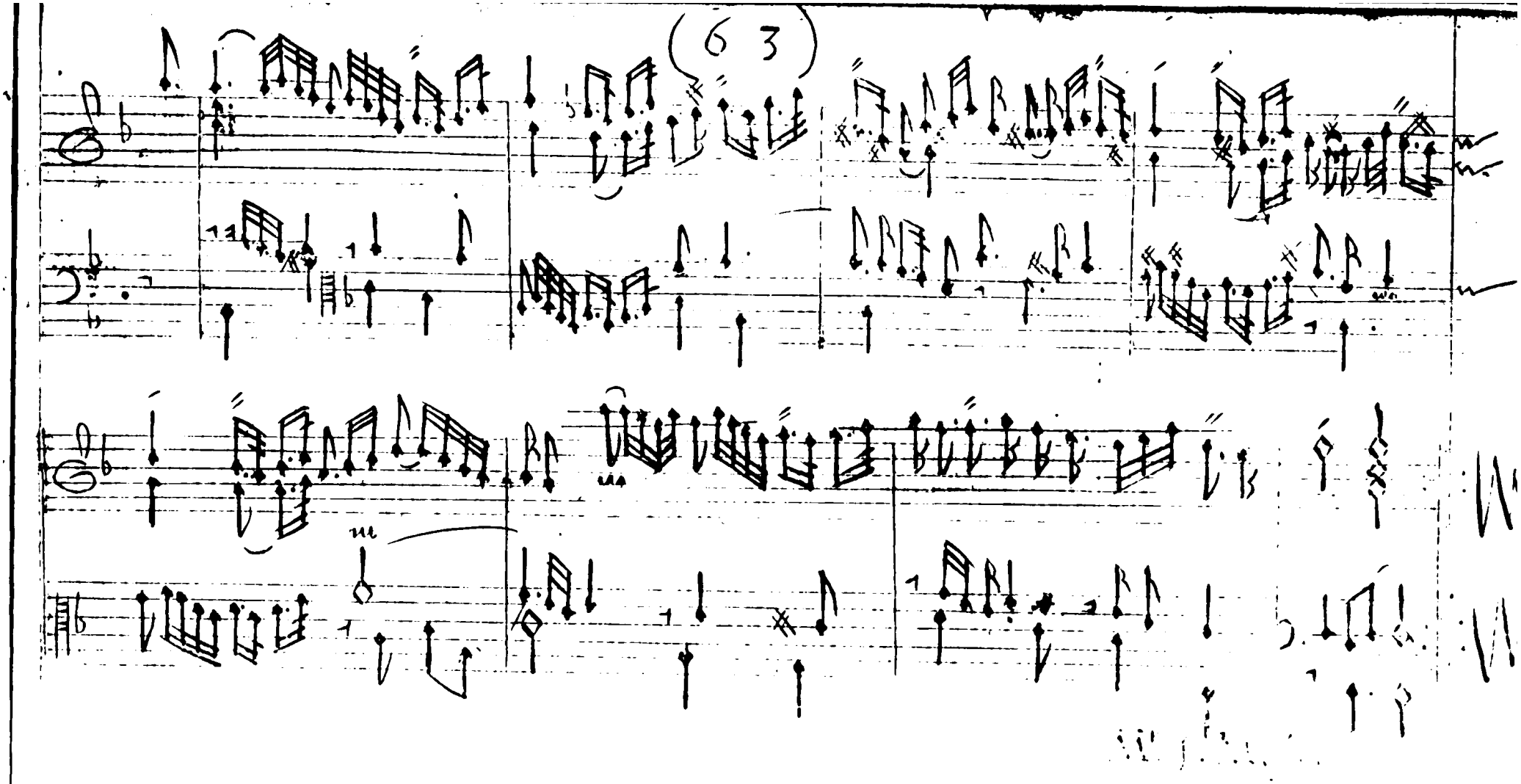

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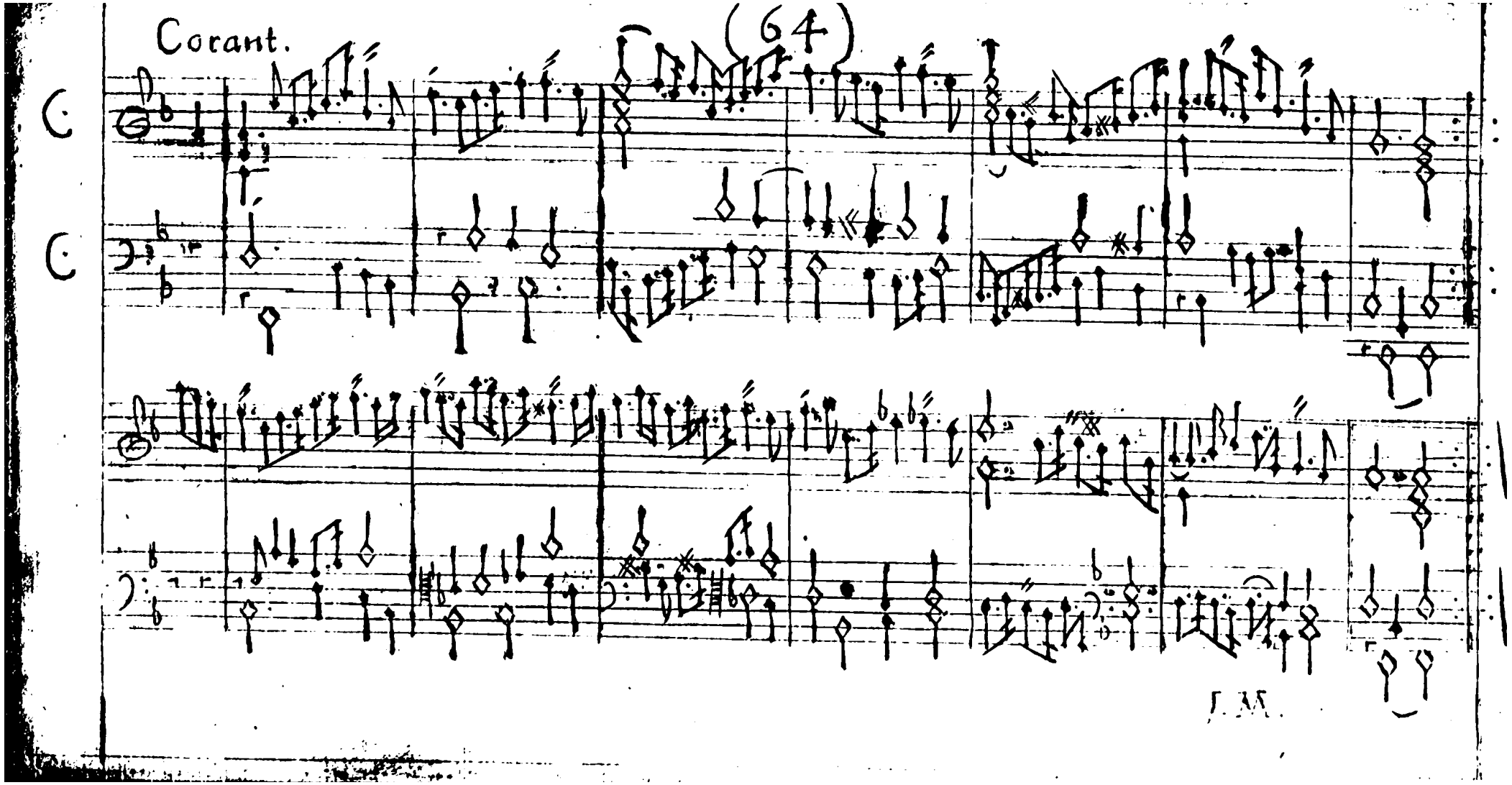

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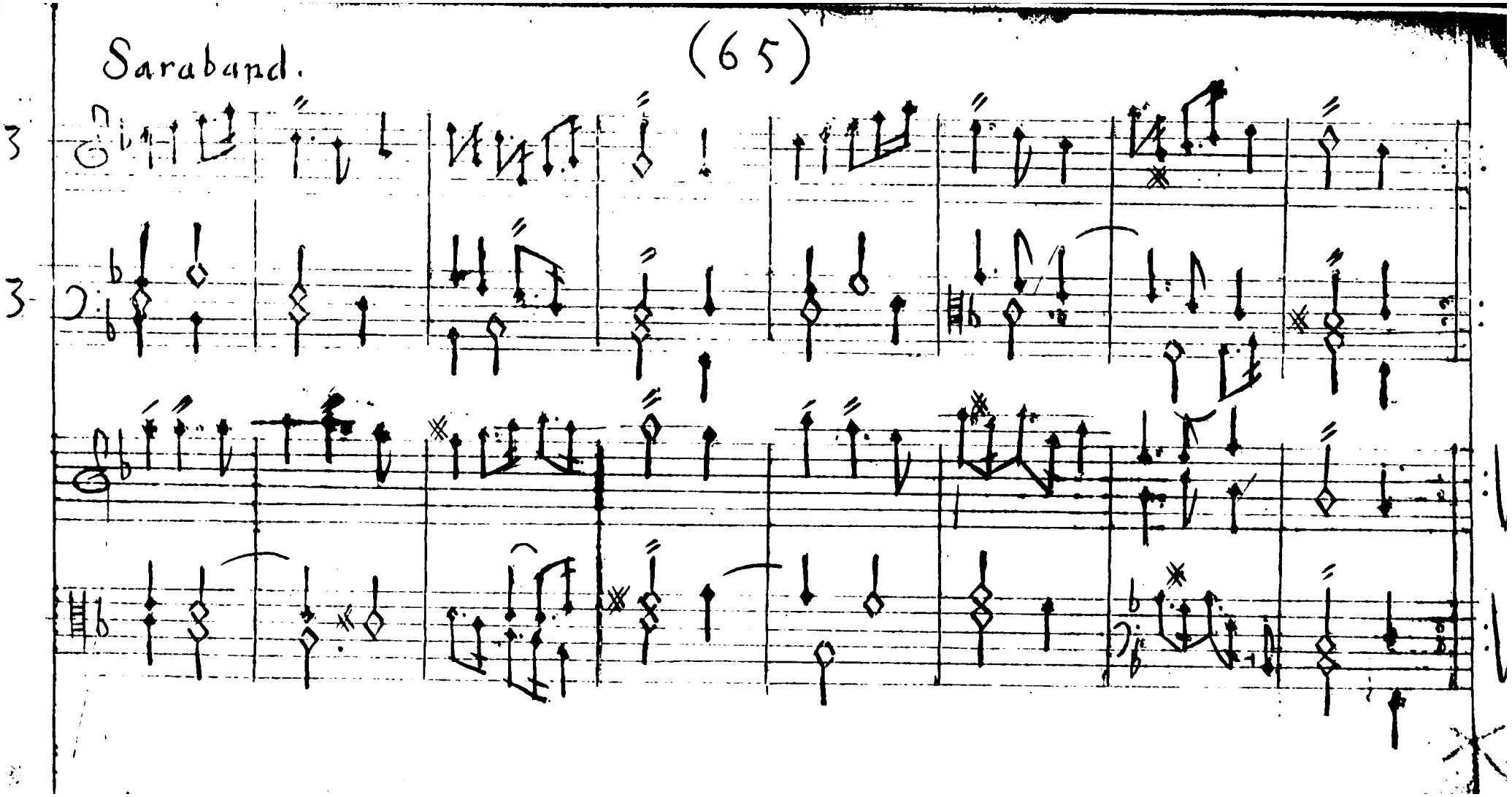

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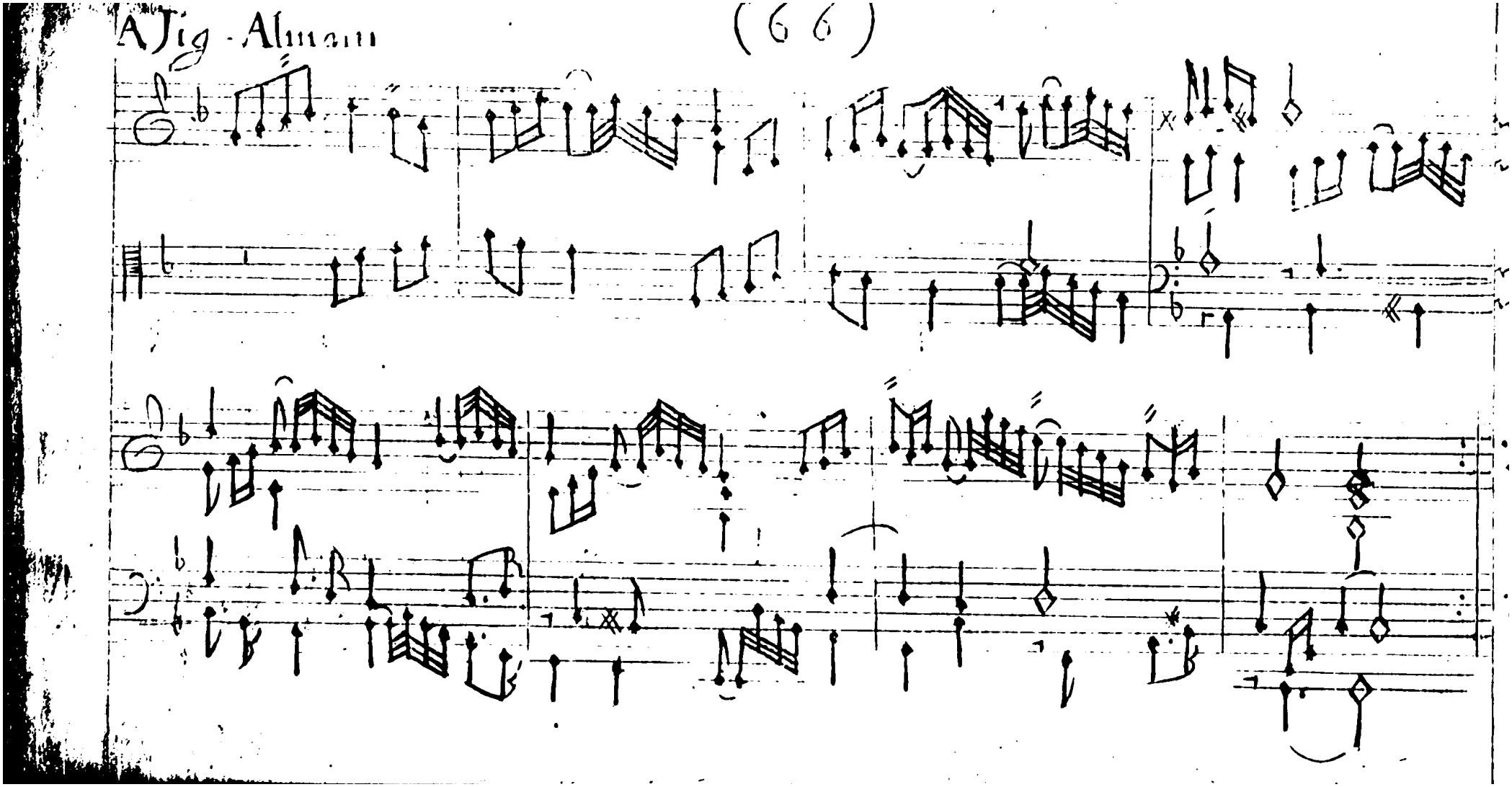

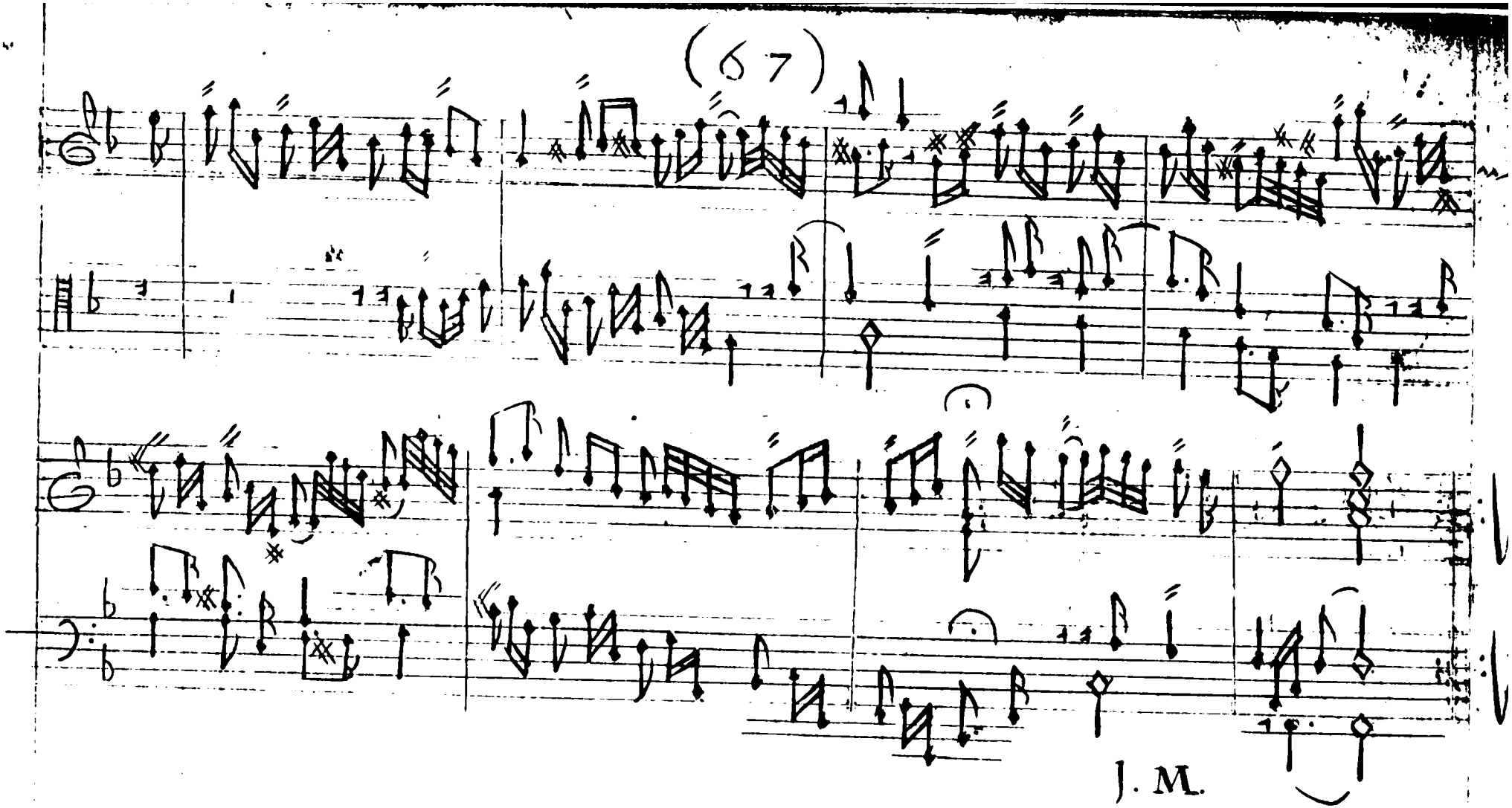
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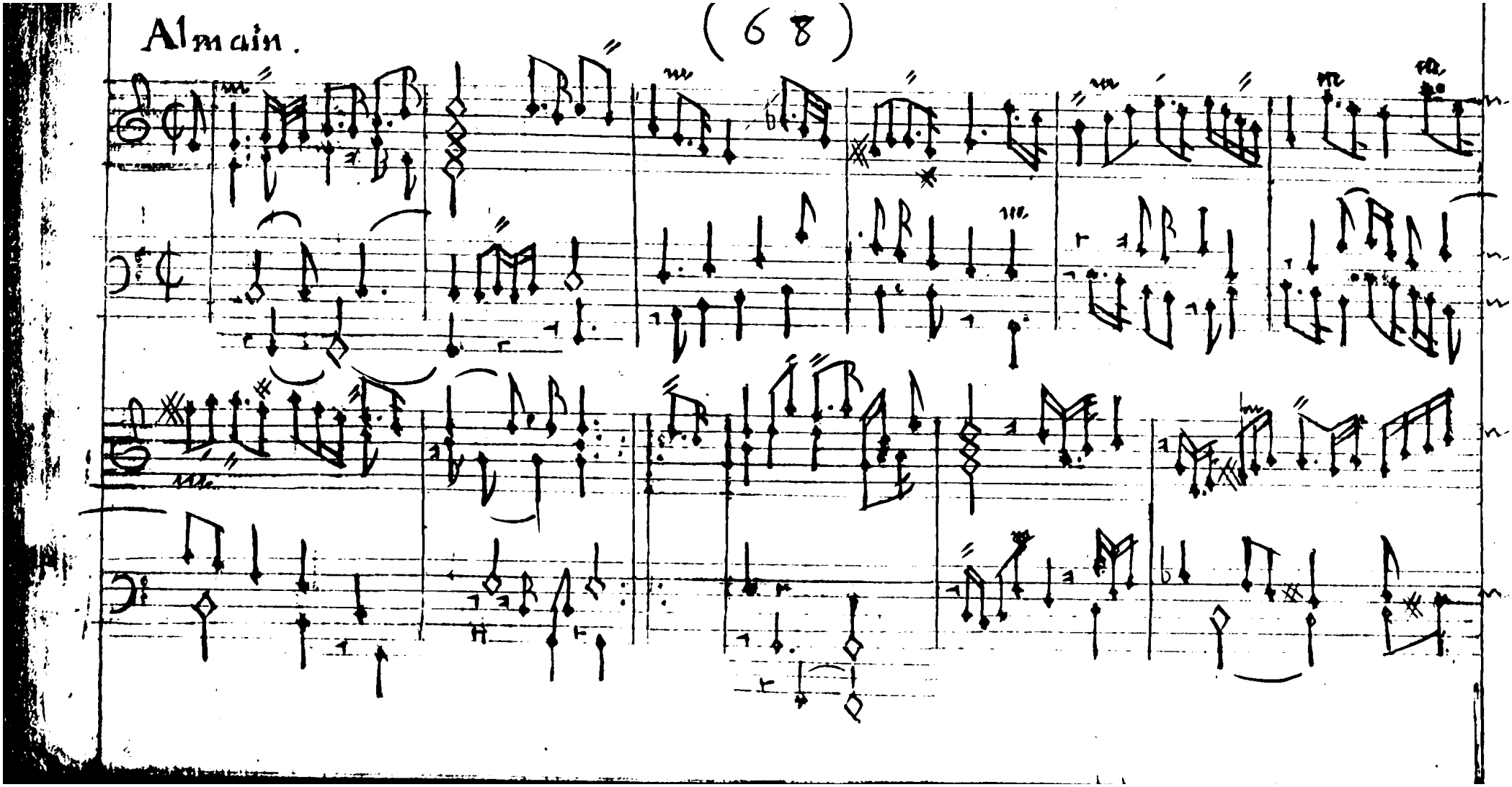

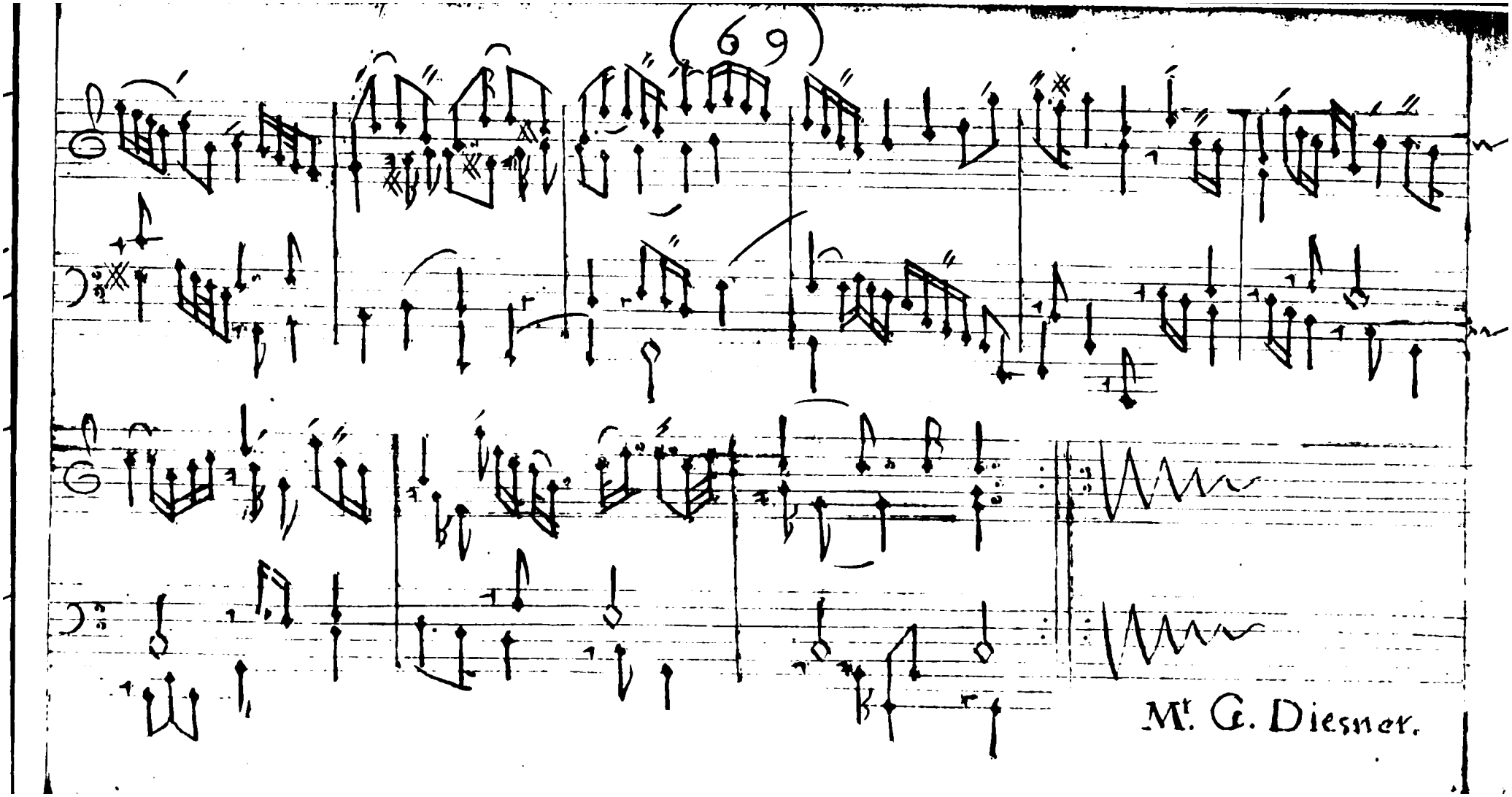
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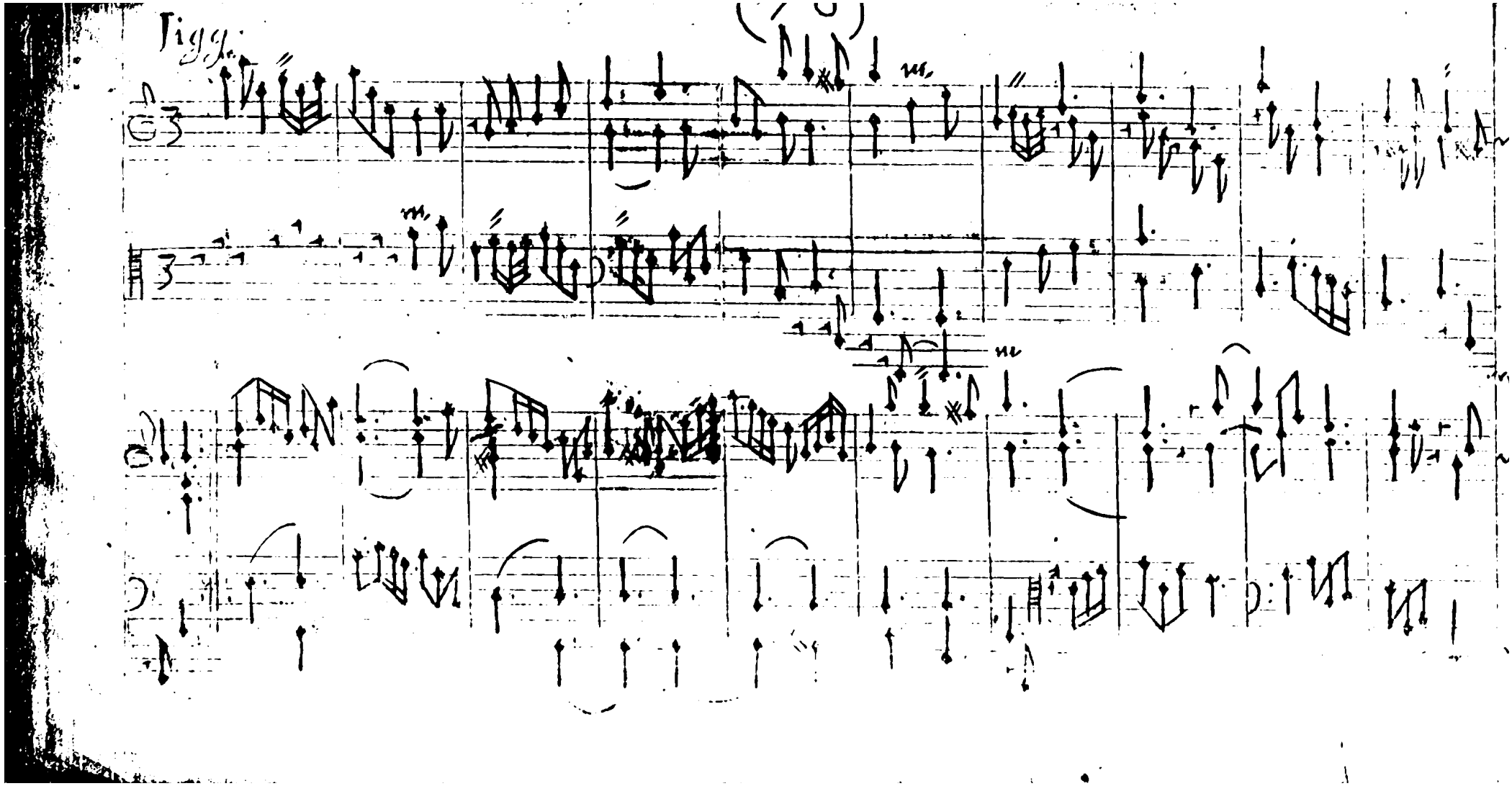
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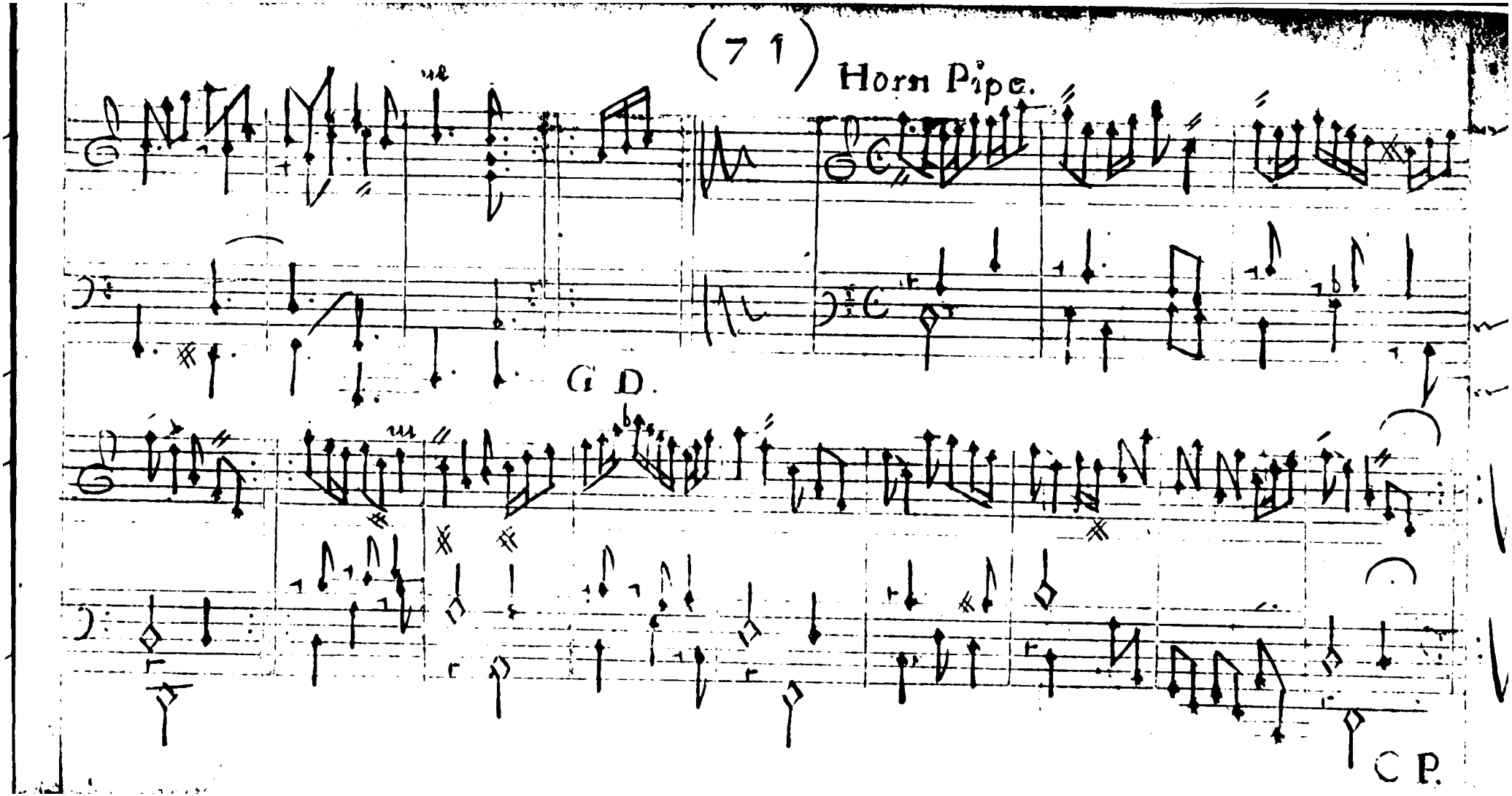
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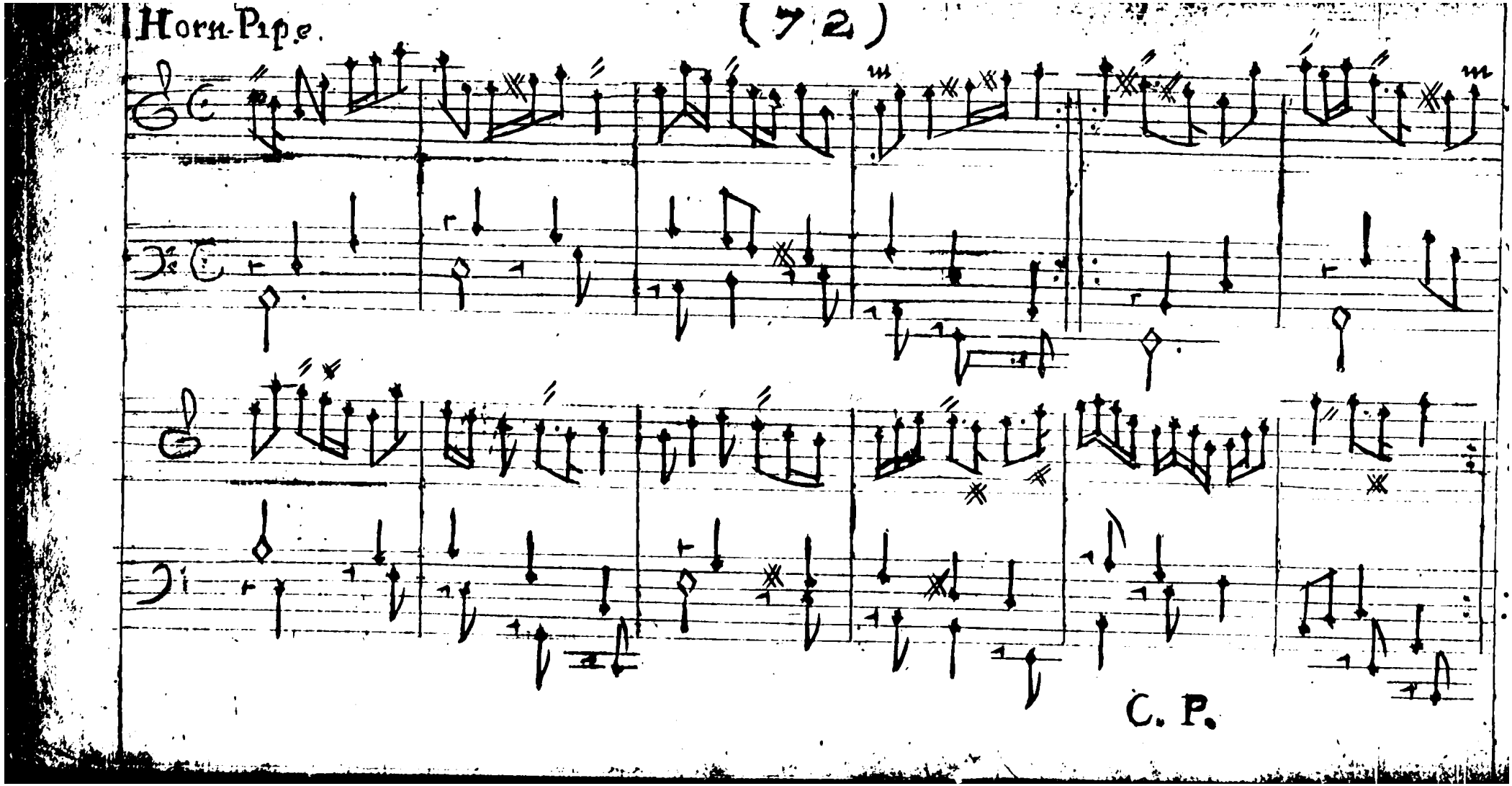
G D.
C P.

Horn-Pipe.



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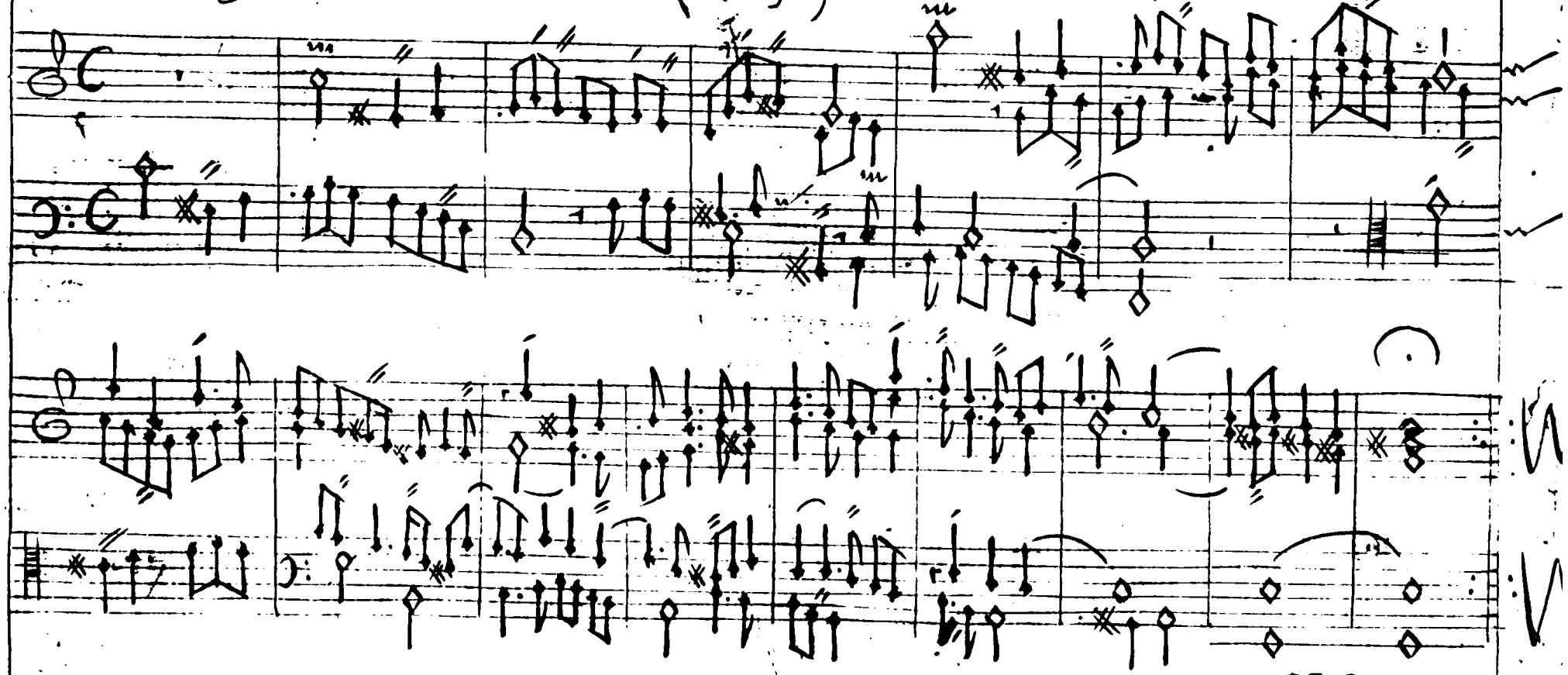

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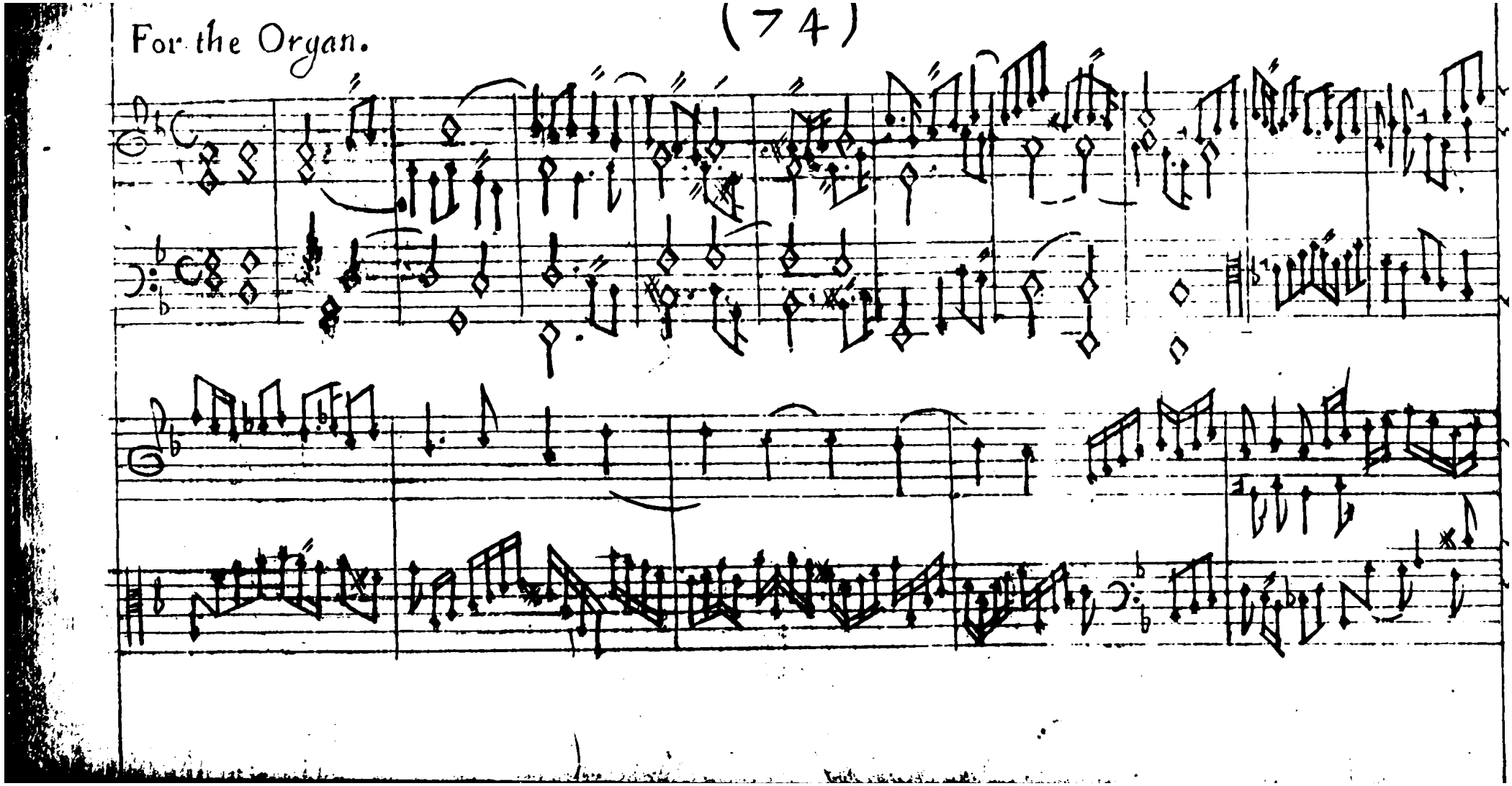

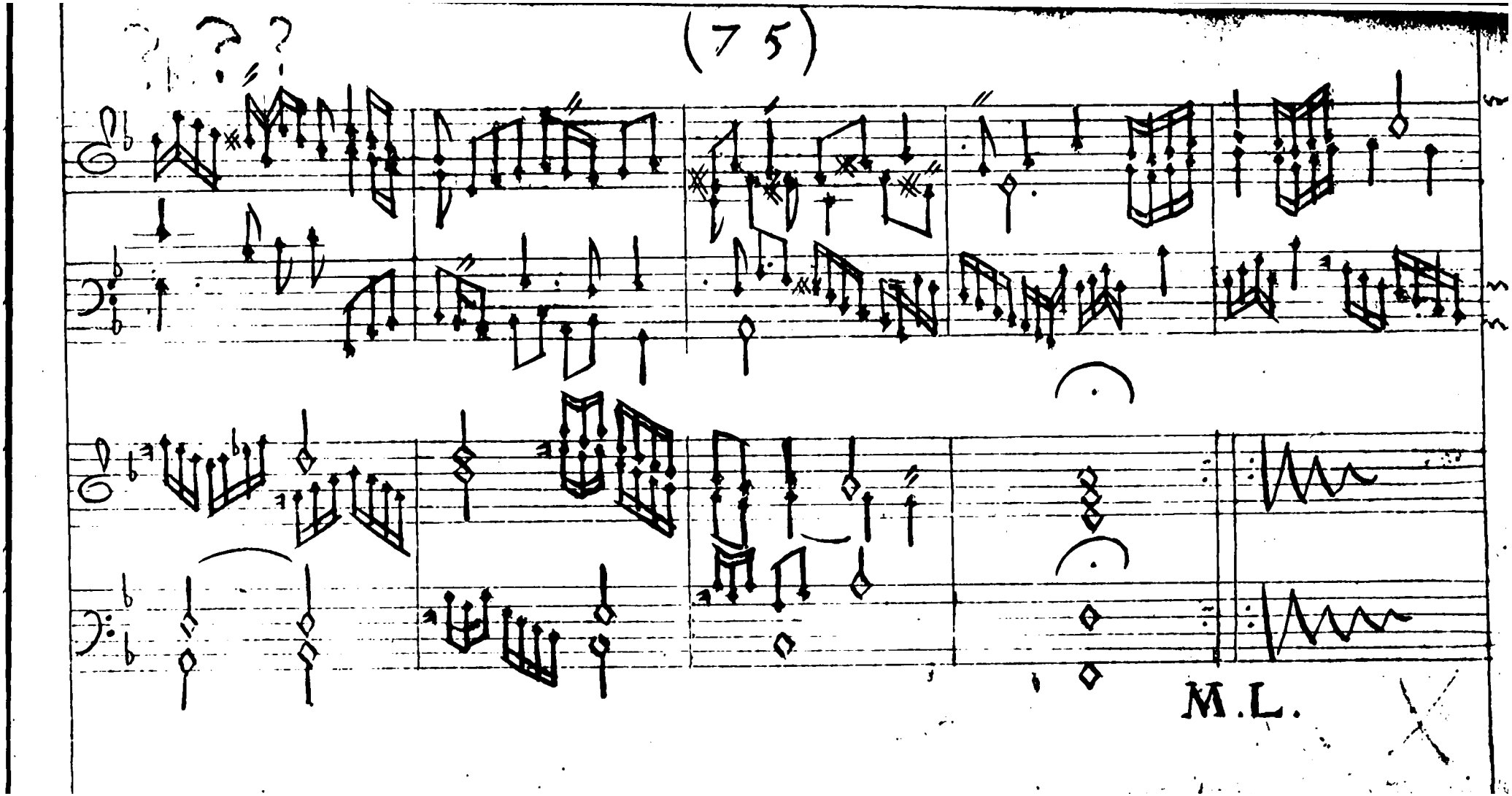
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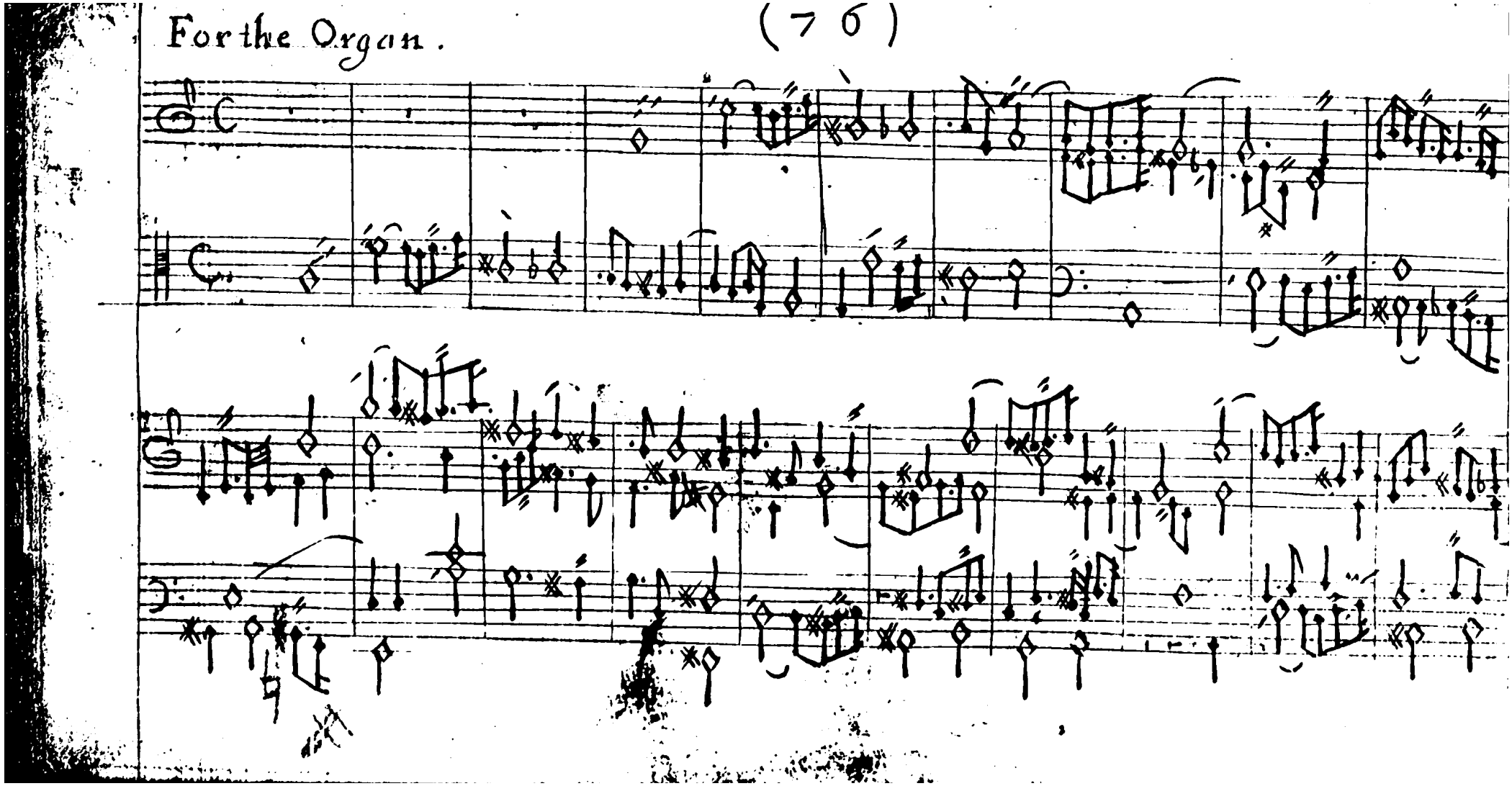
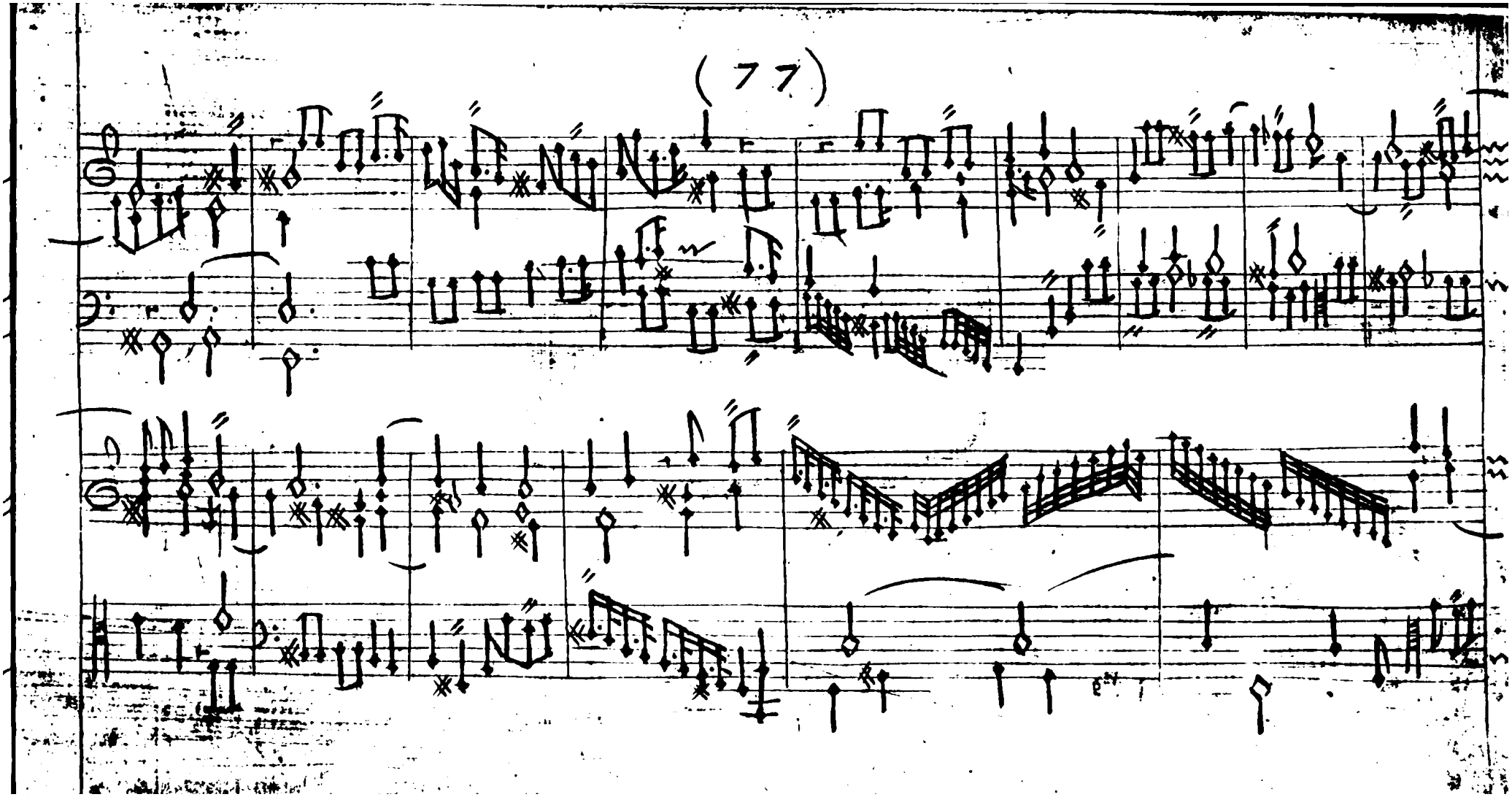
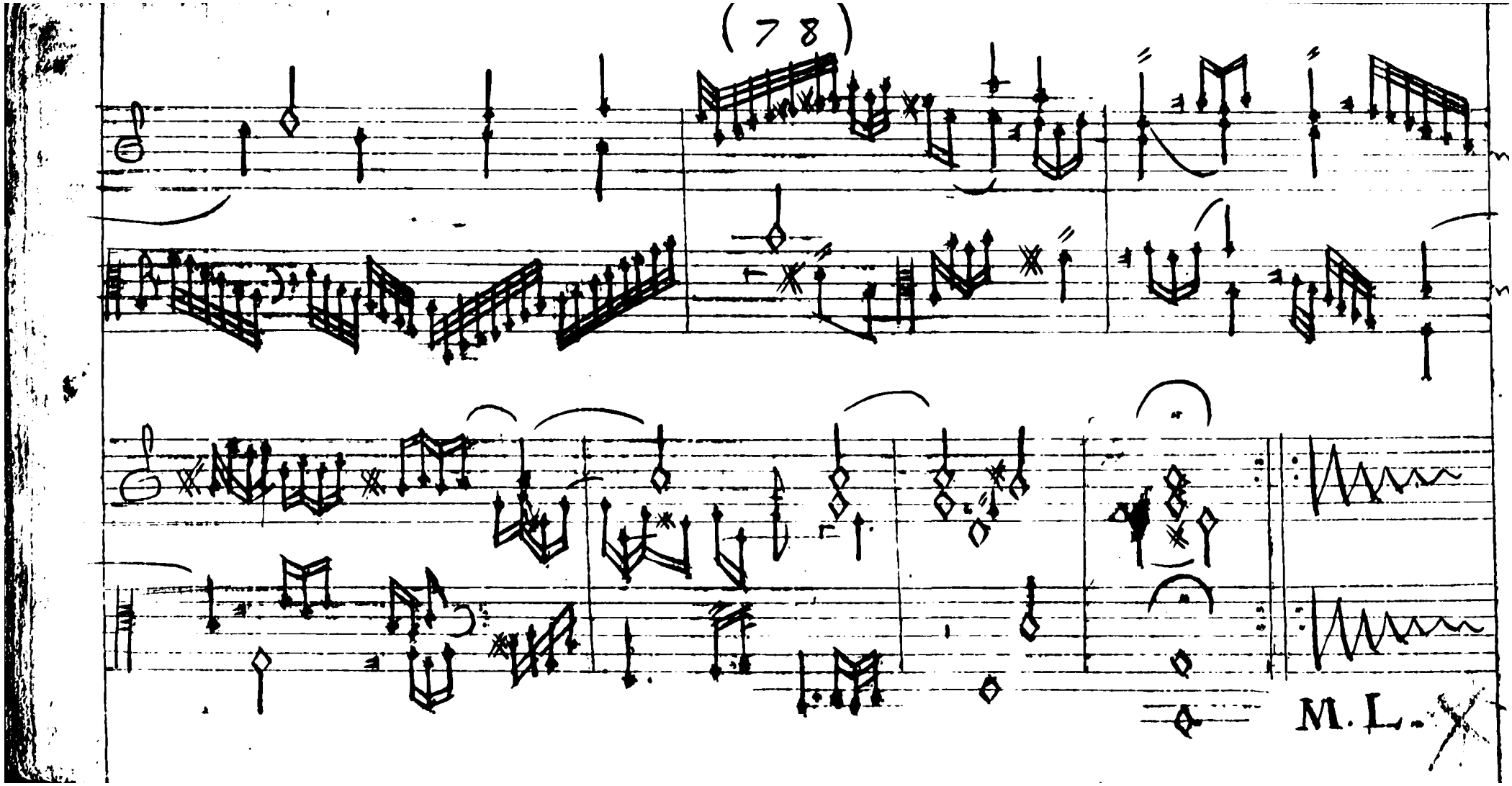
For the Organ.



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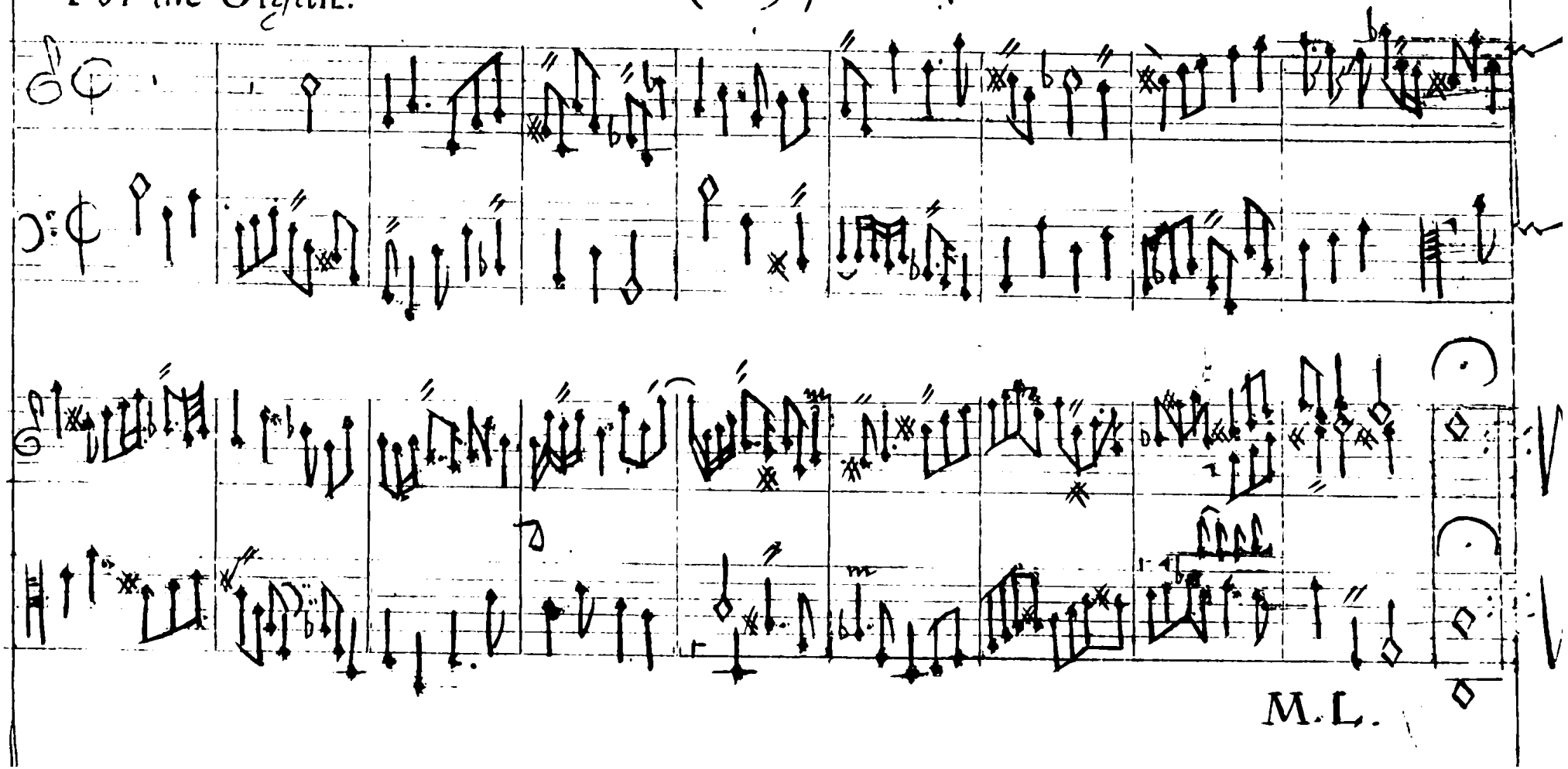
For the Organ.



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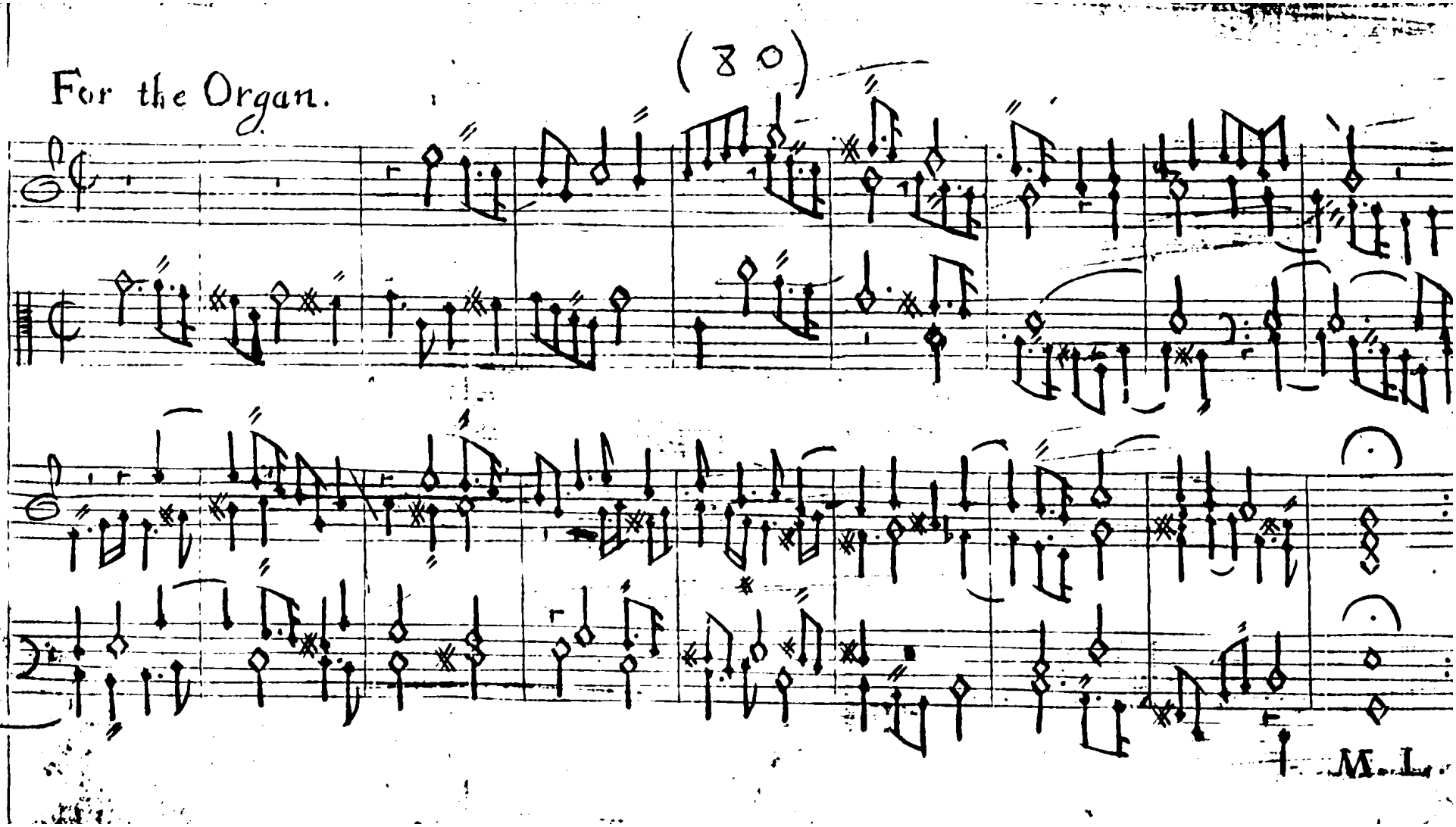
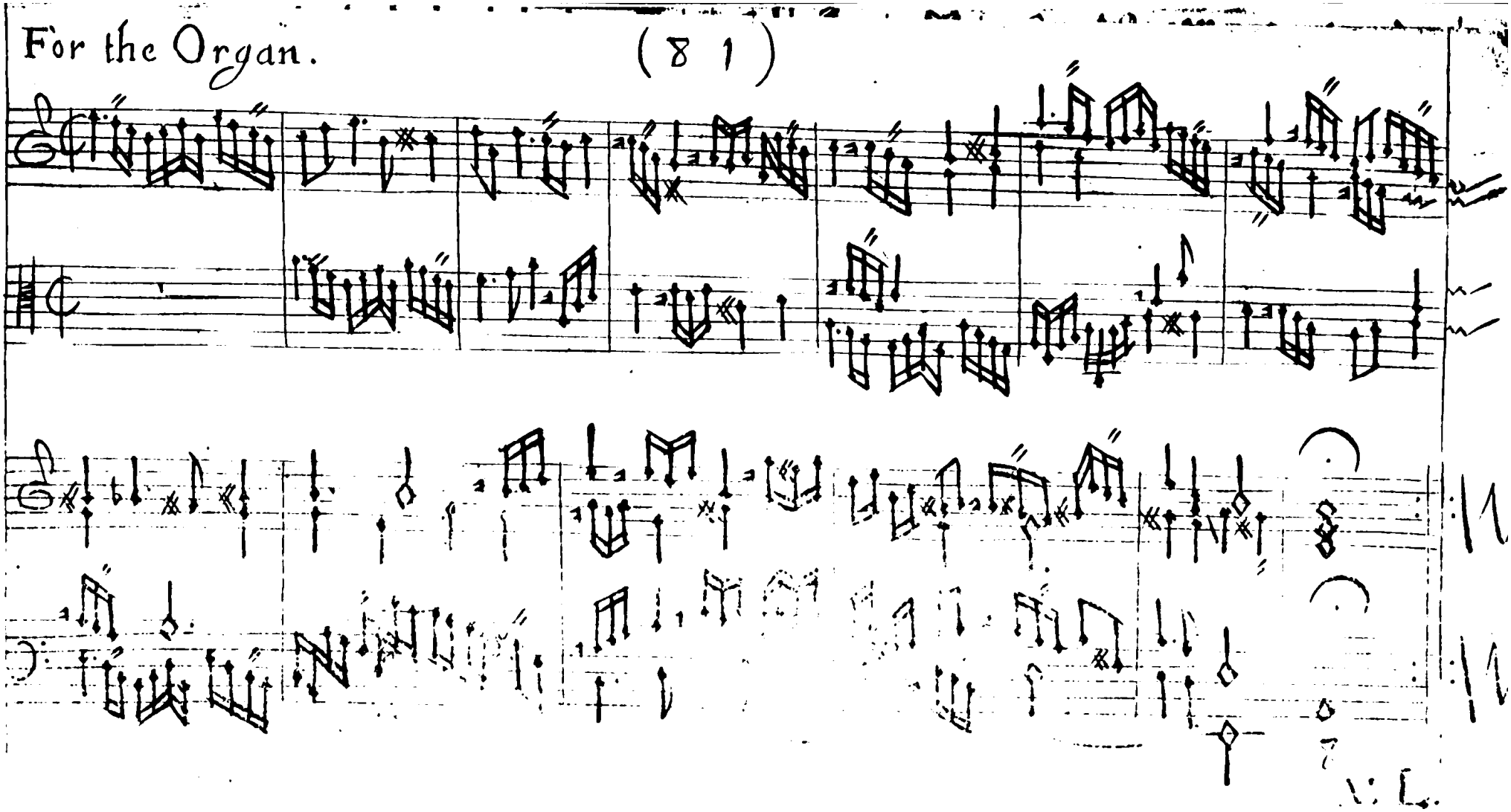
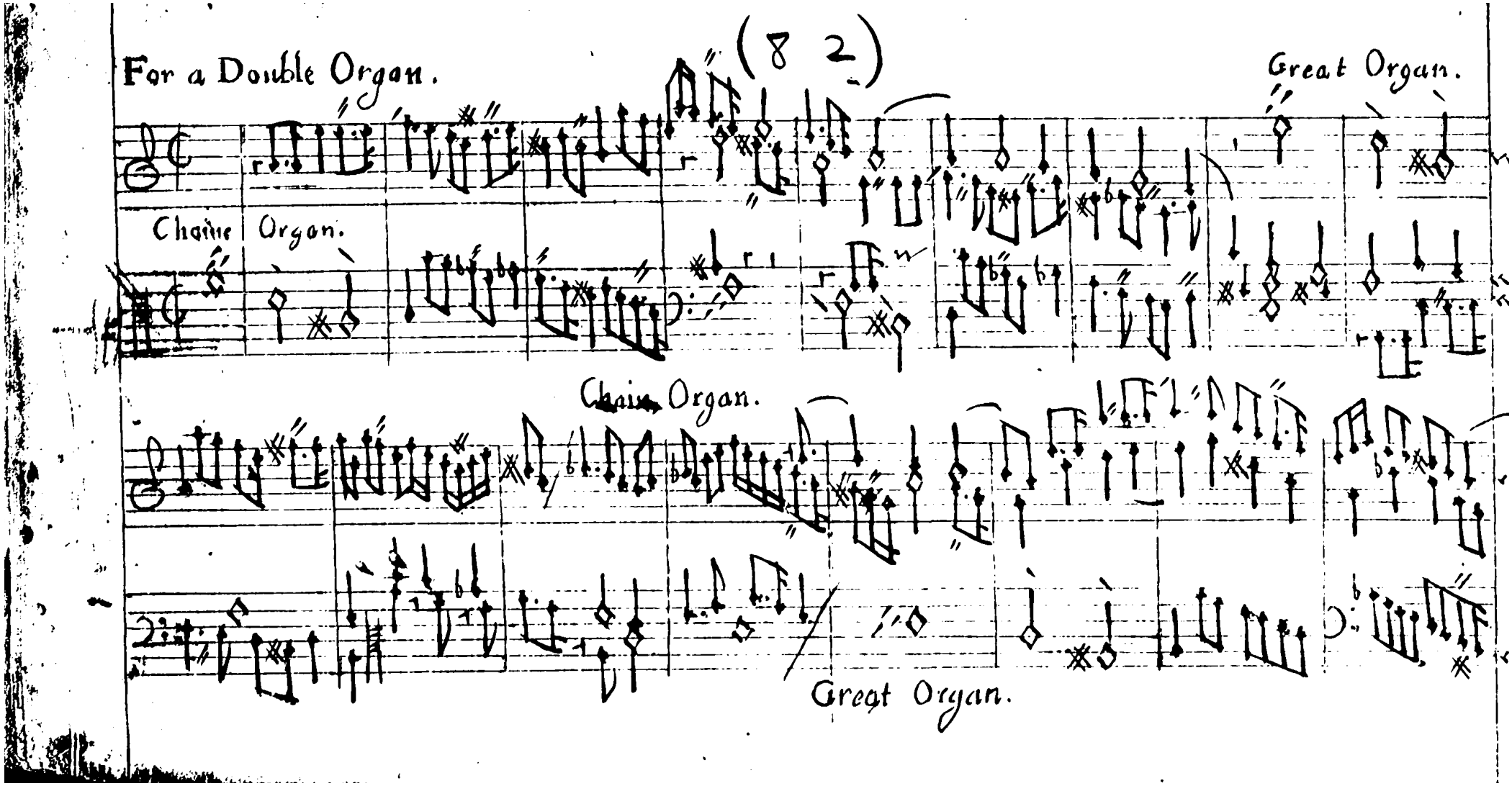
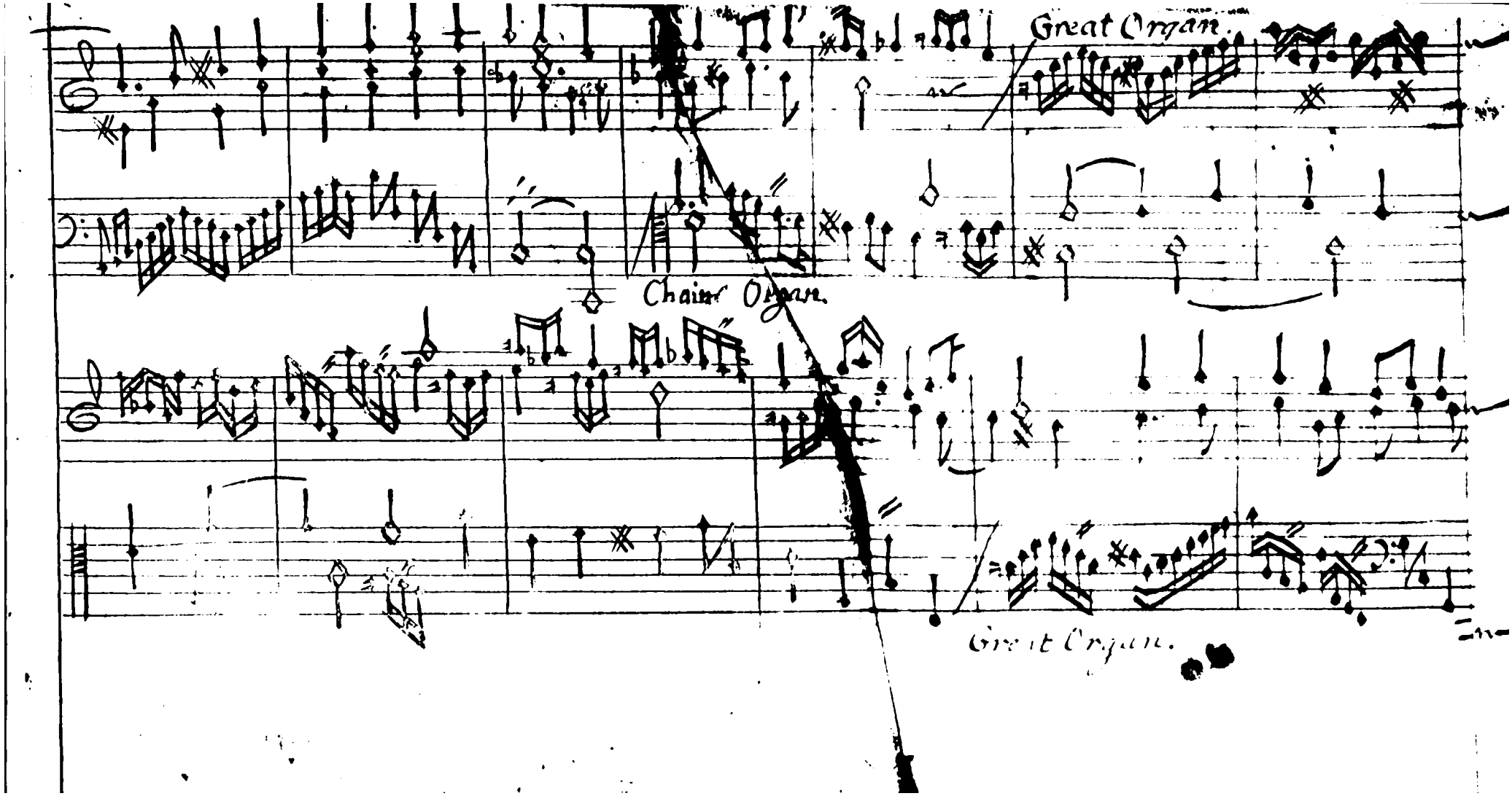
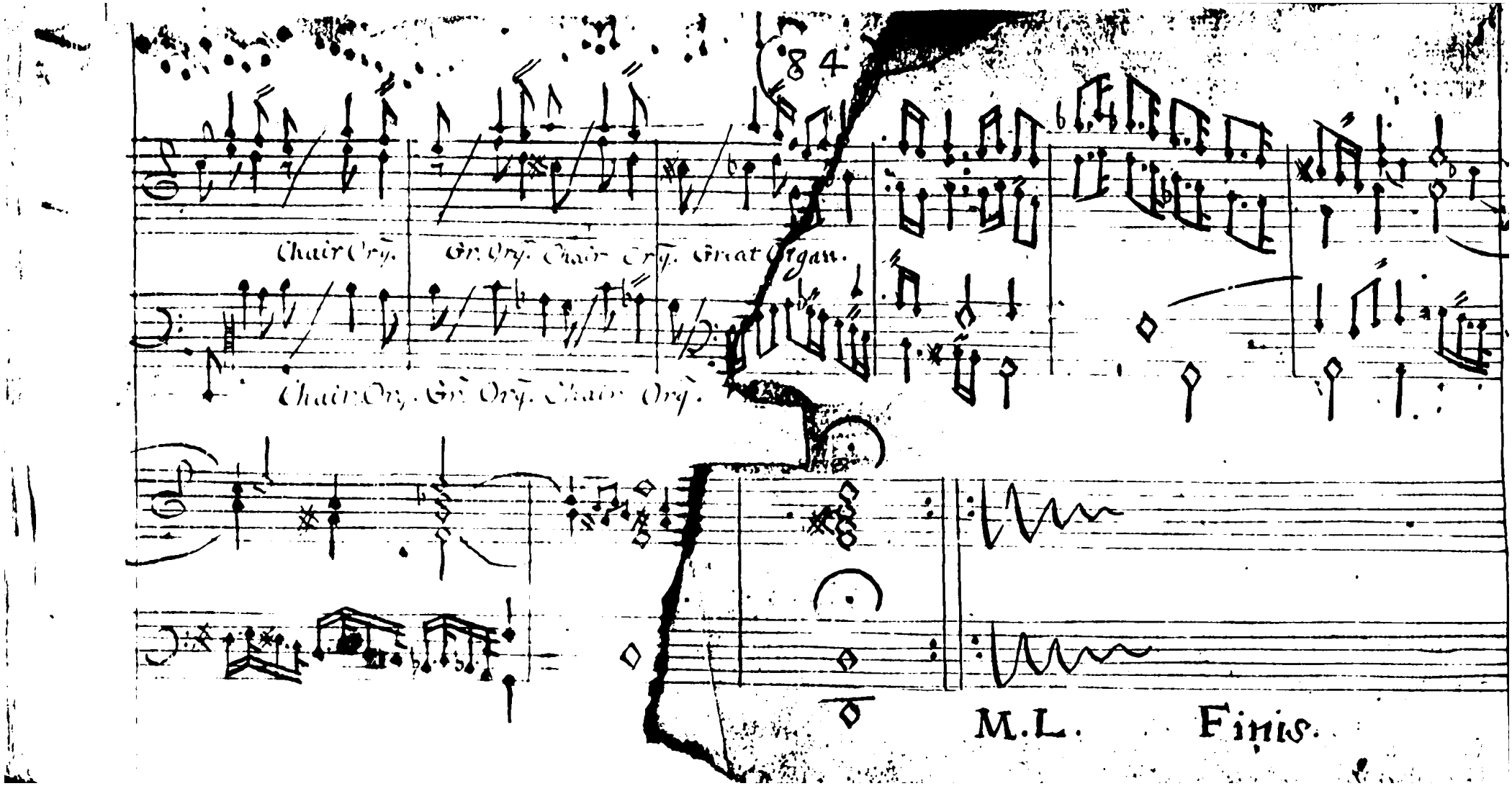
For the Organ.






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


Great Organ.
Chaire Organ.
Great Organ.


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