

M E L O T H E S I A:

O R,
Certain General RULES for PLAYING
UPON A

C O N T I N U E D - B A S S.

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.

Joseph Carr



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

SIR,

Arraige cannot cure the Itch in those who make it their busines to confuse, whether they do or do not understand. 'Tis in vain therefore, to pretend to't for this Dedication; Your Knowledge in Mufick, and Bounty to the Professors thereof, (particularly to my self) Challenging a right before others for a grateful acknowledgement; 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 deserve'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 *one*. The design of this *Collection*, is only to Advance the Practice of *Musick* on the *Harp-cord* 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 applied to the *Harp-cord* 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 *Arts* here inserted without Name, were Ingeniously applied to the *Harp-cord*, 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 *Harp-cord*, are thus explained:

/ a Fore-

[5]
 / a Fore-fall.
 \ a Back-fall.
 // a Shake.
 — a Fore-fall and Shake.
 = 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.

- 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 therin, play Thirds, Fifths,

[6]

Fifths, Eights, or their Compounds, on all Notes where the following Rules direct not otherwise, or the contrary be not Figured, beginning the account of the Note you Play on, and reckoning upwards, or and making the Third either Major or Minor, according to the Nature of the Tone, and Flats or Sharps set by your Clift: But (for prevention of glutting or offending the Ear) never ascend or descend with two Fifths, or two Eights together between the Treble and Bass, nor Play your Thirds, Fifths 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 Sixth Major above the Tone, on Bsharp (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, Fsharp, B, and E, are proper Notes to Play Sixes on. If A be the Tone, then Gsharp, Csharp, and Fsharp, 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 Concord, as is to be seen in the two last Notes of all Strains of Pavane 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, 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 for 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

[7]

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 Defant is a Fifth and Sixth upon every one, or most of them: And if many descend in the like manner, the Defant 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 Air, or Defant 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 Defant 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 to keep it till the next Measure; or else to Play Thirds or Tenth only, during such motions. See the Examples of the Eighth Rule. But for the Thirteens, &c. it is sufficient to Play single Notes.

9. When

[8]

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

10. For prevention of successive Fifths and Eightths 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.*

C. neilson.

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 understanded and applied, will (in my Opinion) acquaint him with *All that's Teachable*, as to matter of *Ayr*; the rest entirely depending on his own Ingenuity, Observation, and Study, what'er 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, to weak, that 'tis a shame to mention it) is a down-right Cheat, and may with

[9]

with as much reason be applied to a Carvers Trotting-Horse, or a *Jockey's* Hand-Galoper, as to any that has been only so infritated; and indeed, in some sense with more: For these Laborious Animals know, when they come to their *Inn or Post*, and with Joy cry, *Clink in the Clore* (as a Learned Elvayer would once have had it for the *Viol*.) But thole Deluded Mortals, after all their Labour and Ex pense, remain as Complicately 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 allured, 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 with all, 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 Base.

The Examples in the 5th Rule.

Two staves of musical notation. The first staff shows a bass line with notes labeled 8, 8, 8, 8, 8, 8. The second staff shows a bass line with notes labeled 8, 8, 8, 8, 8, 8. Below the staves, text reads: "The 4th and 5th the 2nd 5 the 3rd 5 the 5th and 6th with a Third Major 7th and 6th with a Third Minor".

Examples in the 4th Rule.

Two staves of musical notation. The first staff shows a bass line with notes labeled 9, 9, 9, 9, 9, 9. The second staff shows a bass line with notes labeled 9, 9, 9, 9, 9, 9. Below the staves, text reads: "The 4th and 6th The 6th and 5th The 7th and 6th".

Examples in the 7th Rule.

Examples in the 8th Rule.

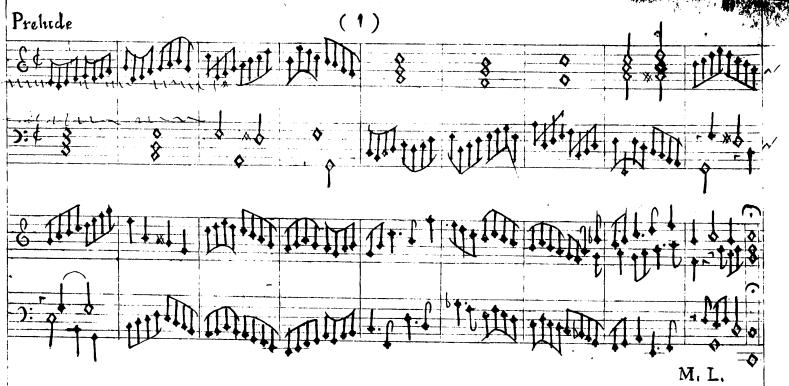
Two staves of musical notation. The first staff shows a bass line with notes labeled 6, 6, 6. The second staff shows a bass line with notes labeled 6, 6, 6. Below the staves, text reads: "Examples in the 8th Rule".

Examples in the 10th Rule.

Two staves of musical notation. The first staff shows a bass line with notes labeled 6, 76, 76, 76, 76, 76, 43. The second staff shows a bass line with notes labeled 6, 76, 76, 76, 76, 76, 43. Below the staves, text reads: "Examples of Transition from my Conclusion".

Advertisement.

ALL sorts of Books, and Ruled Paper for Musick; Songs and Airs Vocal and Instrumental ready
Prick'd; Lutes, Viols, Violins, Gittars, Flagellets, Caffinets, Strings; and all sorts of Musical
Instruments, are Sold by John Carr, at his Shop in the Middle-Temple, London.



Saraband.

(2)

Handwritten musical score for Saraband, page 2, measures 1-4. The score consists of four staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in 6/8 time (indicated by '6/8'). The music features various note heads, stems, and bar lines. Measure 4 ends with a fermata over the bass clef and a repeat sign.

Prelude.

(3)

Handwritten musical score for Prelude, page 3, measures 1-4. The score consists of four staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in 6/8 time (indicated by '6/8'). The music features various note heads, stems, and bar lines. Measure 4 ends with a fermata over the bass clef and a repeat sign.

M.L.

Almain.

(4)

M. L.

Corant.

(5)

M. L.

This image shows two pages of handwritten musical notation. The left page, labeled '(4)', contains four staves of music for 'Almain' in common time. The right page, labeled '(5)', contains four staves of music for 'Corant' in common time. Both sections feature complex rhythmic patterns with many sixteenth and thirty-second notes. Measure numbers 'M. L.' are placed at the end of each section.



Country Dance.

(7)

Almain.

(8.)

This page contains two staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of music, primarily featuring eighth-note patterns. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of six measures, continuing the eighth-note patterns from the first staff. Measure numbers 1 through 6 are indicated above each staff.

(9.)

This page contains two staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of music, primarily featuring eighth-note patterns. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of six measures, continuing the eighth-note patterns from the first staff. Measure numbers 1 through 6 are indicated above each staff. The instruction "M. L." is written at the end of the second staff.

Saraband.

(10)

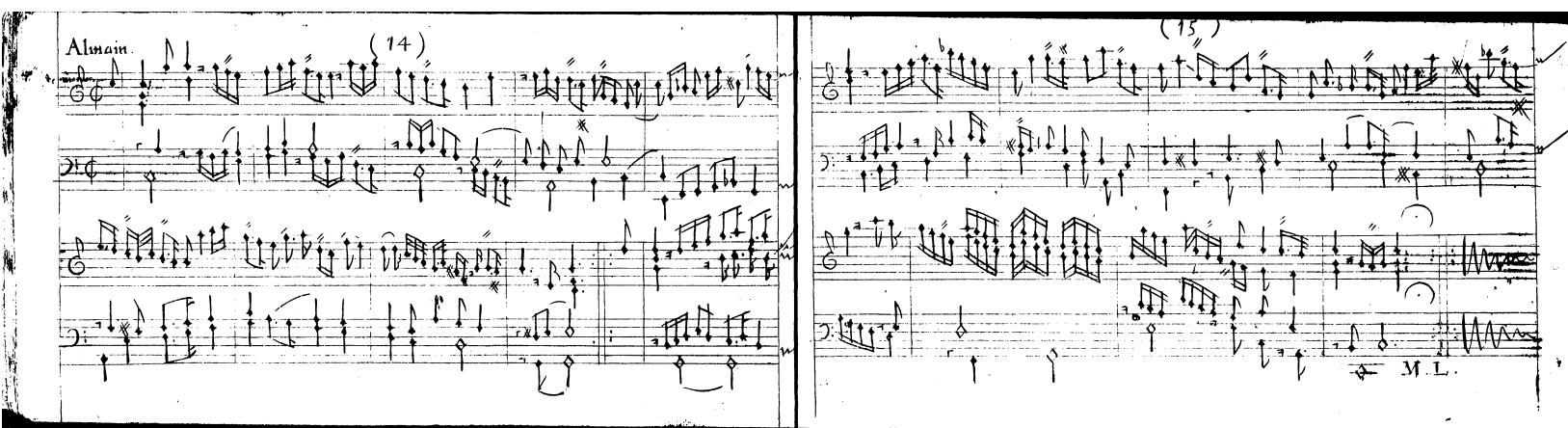
This image shows two staves of handwritten musical notation. The left staff, labeled 'Saraband.', consists of six lines of music for three voices. The right staff, labeled 'Virago', consists of five lines of music for three voices. The notation uses vertical stems and horizontal strokes to indicate pitch and rhythm. Measure numbers '(10)' and 'M. L.' are present. The paper has a light blue background.

Virago

M. L.

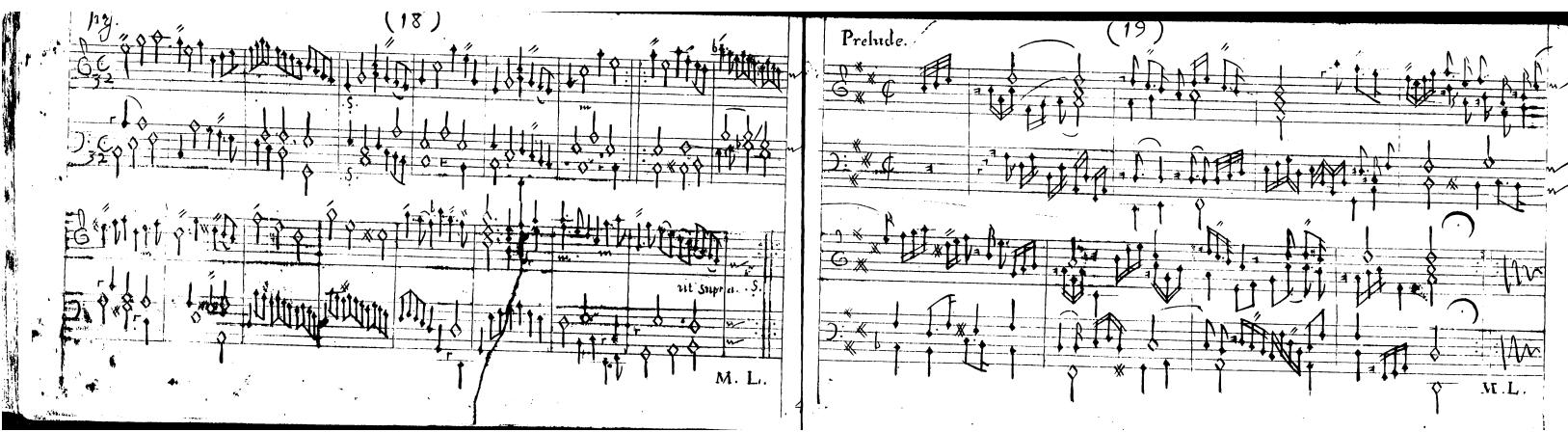
Round. (12)

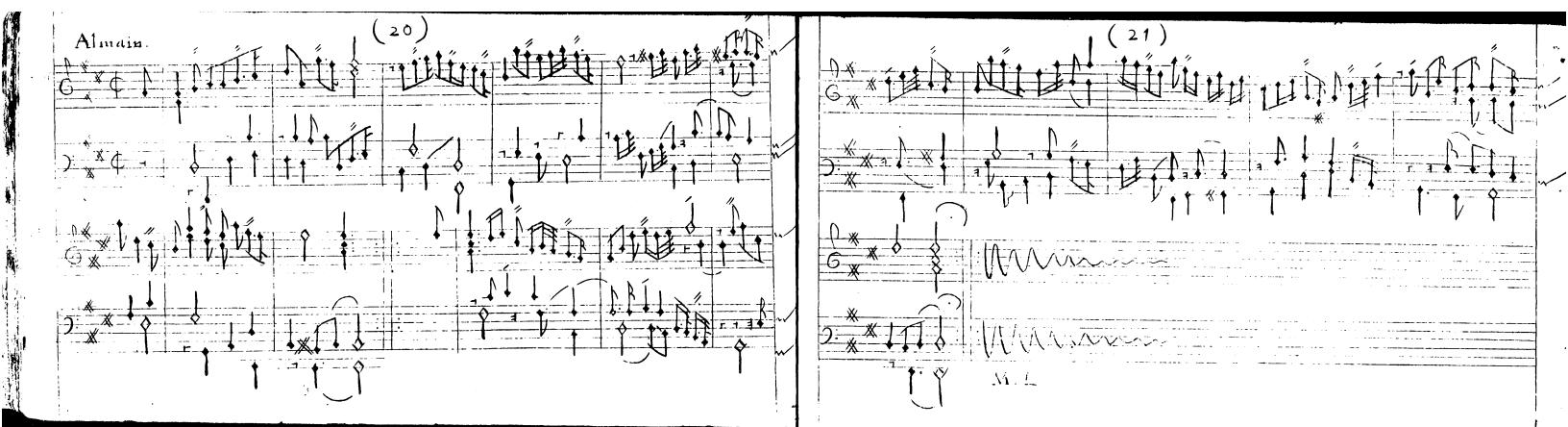
This image shows two pages of handwritten musical notation. The left page, labeled 'Round.', consists of four staves of music in common time (indicated by 'C'). The right page, labeled 'Prelude.', also has four staves of music in common time. Both pages feature various note heads, stems, and rests, with some markings like 'x' and 'M. L.' appearing on the staves. The notation is dense and typical of early printed music.



Corant. (16)

The image shows two staves of musical notation. The left staff, labeled 'Corant.', begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures of music. The right staff, labeled 'Saraband.', begins with a bass clef, a common time signature, and a key signature of one sharp. It also consists of six measures of music. The notation includes various note heads, stems, and bar lines. Measure numbers 16 and 17 are indicated above the staves.





Corant.

(22)

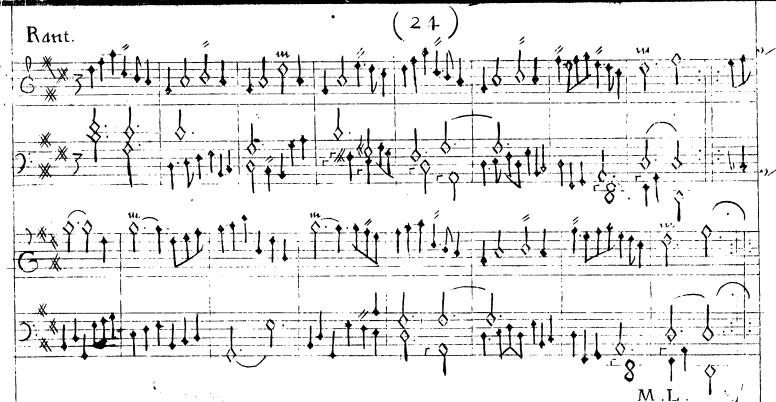
M.L.

Saraband.

(23)

M.L.

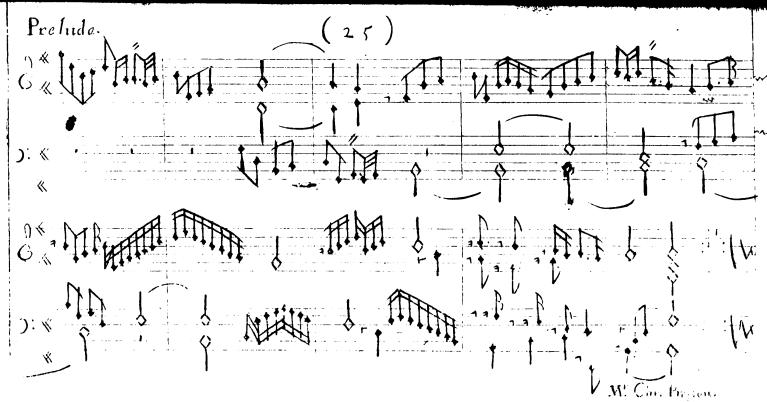
Rant.



(24)

M. L.

Prelude.



(25)

W. C. in. Pizz.

Almain.

(26)

This image shows two staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of six measures of music. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also consists of six measures of music. Measures 1 through 4 of both staves are identical. Measures 5 and 6 show some variation, particularly in the bass line. Measure 6 concludes with a double bar line and repeat dots, indicating a return to a previous section.

(27)

This image shows two staves of handwritten musical notation, continuing from the previous page. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of six measures of music. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also consists of six measures of music. Measures 1 through 4 of both staves are identical. Measures 5 and 6 show some variation, particularly in the bass line. Measure 6 concludes with a double bar line and repeat dots, indicating a return to a previous section.

Corant.

(28)



Saraband.

(29)







Corant.



La double

(36)

This page contains two staves of handwritten musical notation. The first staff begins with a treble clef, followed by a bass clef, and then a soprano clef. It features various note heads, stems, and rests, with some markings like 'J.R.' and a large 'X' at the end. The second staff starts with a bass clef and continues the musical line. The page is numbered '(36)' in the upper right corner.

Corant.

(37)

This page contains two staves of handwritten musical notation. The first staff begins with a treble clef, followed by a bass clef, and then a soprano clef. It features various note heads, stems, and rests, with some markings like 'J.R.' at the end. The second staff starts with a bass clef and continues the musical line. The page is numbered '(37)' in the upper right corner.

cello and m.

(38)

This is a handwritten musical score for cello and m. (metronome). The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. It features a single melodic line with various note heads and stems. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It also contains a single melodic line. Both systems include dynamic markings such as 'f' (fortissimo) and 'p' (pianissimo). The score is written on four-line staves.

E.R.

Almain

(39)

This is a handwritten musical score for Almain, page 39. It consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. It features a single melodic line with various note heads and stems. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It also contains a single melodic line. Both systems include dynamic markings such as 'f' (fortissimo) and 'p' (pianissimo). The score is written on four-line staves.

w.G.

Corant.

(40)



Saraband.

(41)

A handwritten musical score for a Saraband. It consists of four staves of music, each with a different key signature (C major, G major, C major, and G major). The music is written in common time. The notation includes various note heads, stems, and rests, with some notes having vertical lines extending from them. The score is divided into measures by vertical bar lines.

M. Will. Gregorie.

W. G.

A handwritten musical score for two parts: Horn Pipe and Almaine. The score consists of two staves of music, each with four measures. The first staff, labeled "Horn Pipe," starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff, labeled "Almaine," starts with a bass clef, a common time signature, and a key signature of one sharp. Measure numbers 42 and 43 are indicated above the staves. The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. The score concludes with a repeat sign and the instruction "M. L." under the Horn Pipe staff, and "W. G." under the Almaine staff.

Corant.

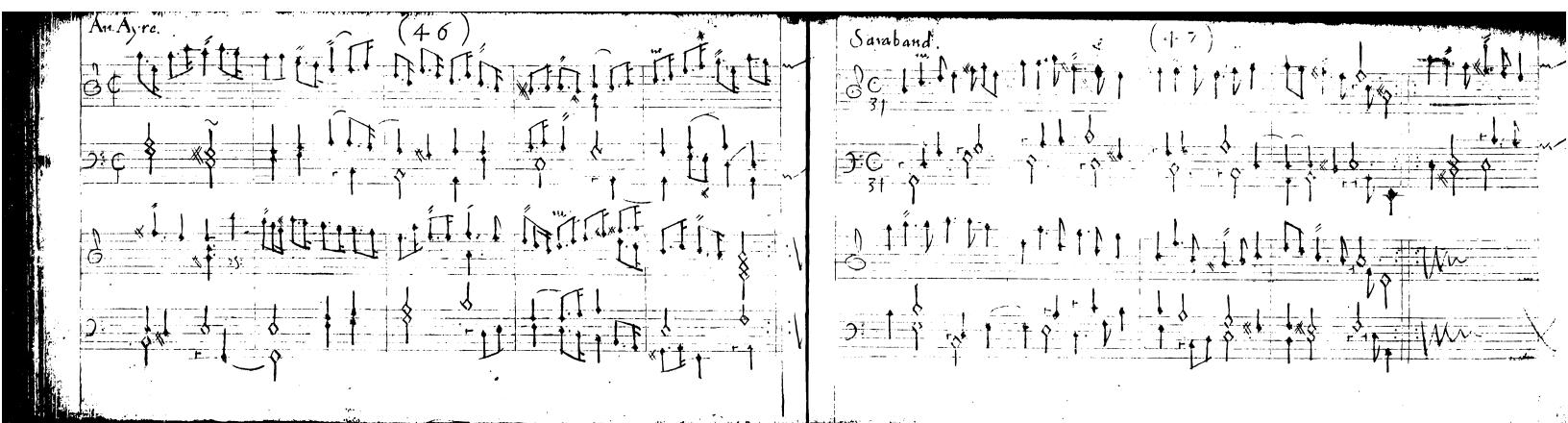
(44)

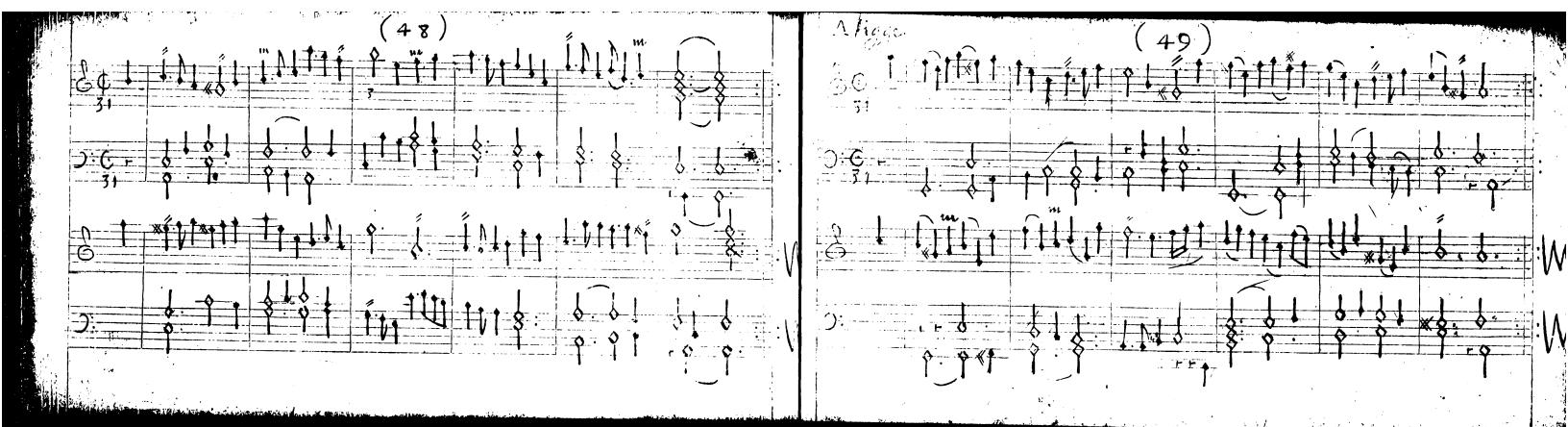


Gavott...

(45)







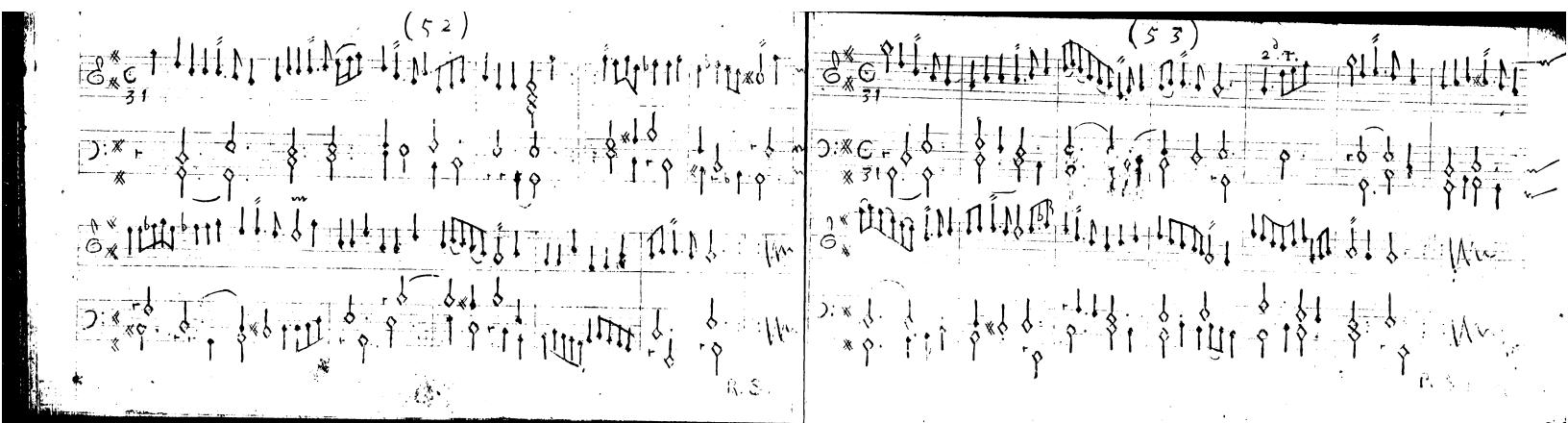
Courant.

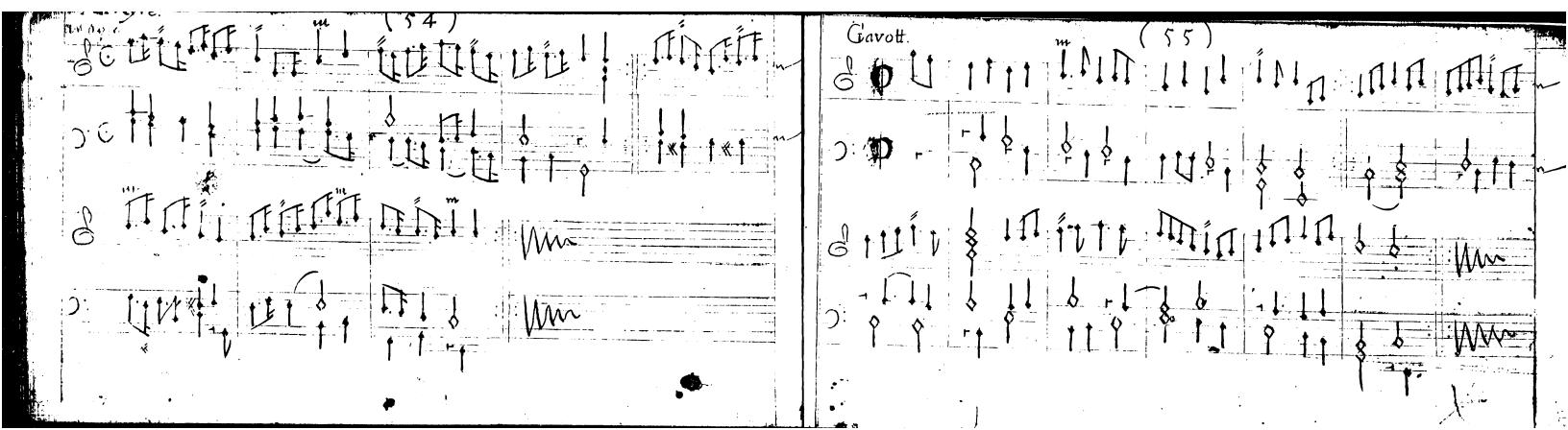


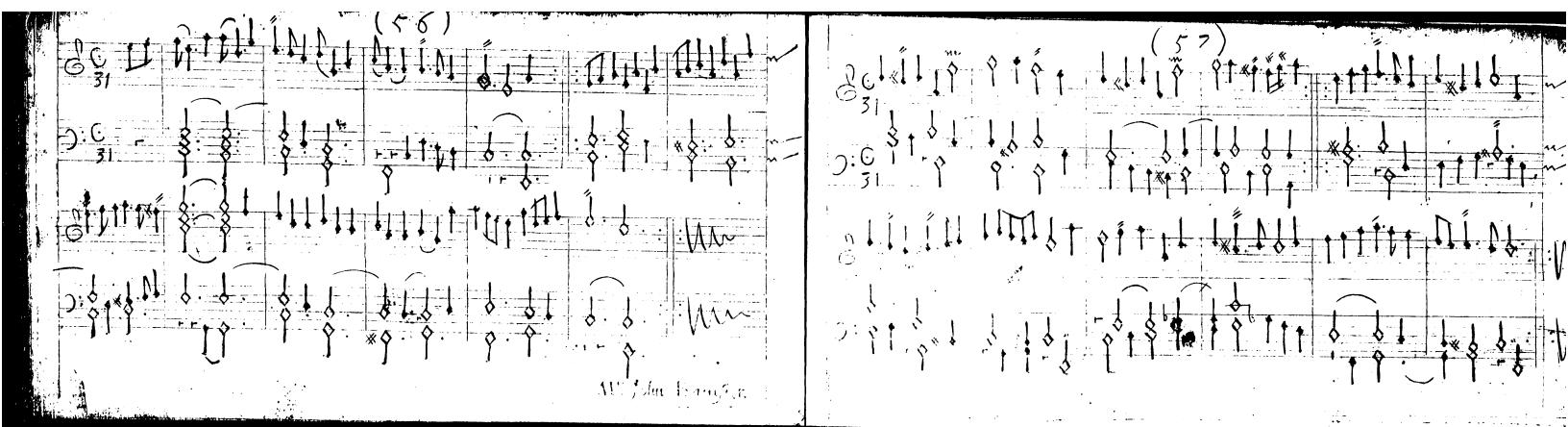
(50)

A handwritten musical score for three voices, continuing from page 50. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The middle staff begins with a bass clef and a common time signature. The bottom staff begins with a bass clef and a common time signature. The music consists of six measures of sixteenth-note patterns. Measure 1 starts with a bass note followed by a treble note. Measures 2-3 start with a bass note followed by a treble note. Measures 4-5 start with a bass note followed by a treble note. Measure 6 starts with a bass note followed by a treble note. The score is signed "M^r Rob. Smith."

(51)







(58)



Charity.

(59)







C Corant.

(64)

3 Saraband.

(65)

J.M.



Almain.

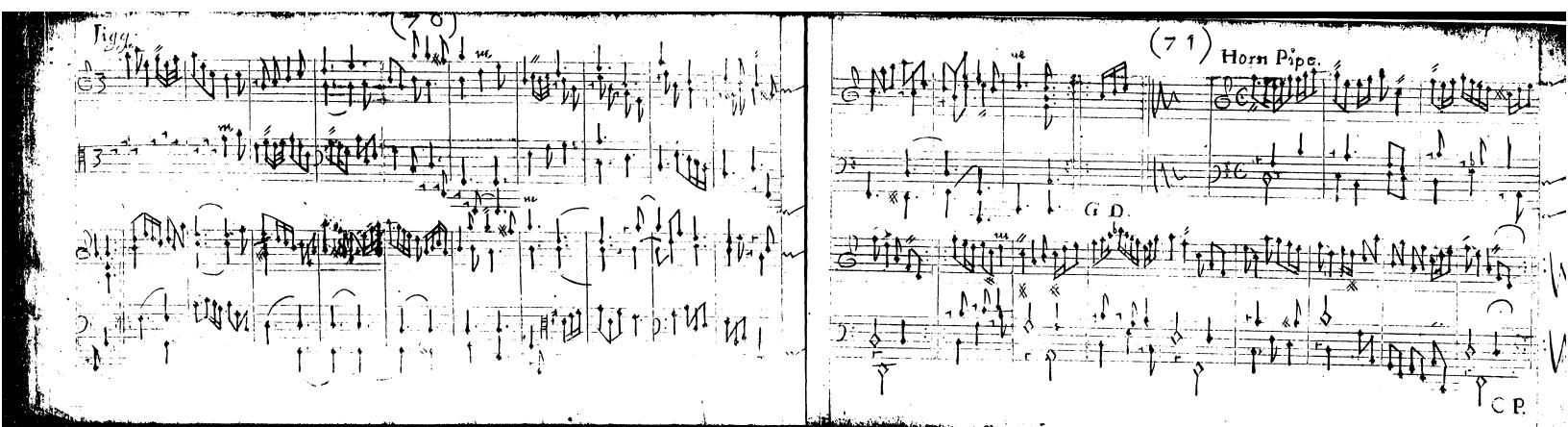
(68)



(69)



M. G. Diesner.



Horn Pipe.

(72)



For the Organ.

(73)



For the Organ.

(74)



(75)



For the Organ.

(76)



(77)



A handwritten musical score for organ, consisting of two pages of music. The left page (page 78) shows a single staff of music with various note heads and rests. The right page (page 79) begins with the instruction "For the Organ." above a staff of music. Both pages feature a mix of common time and compound time signatures. Measure numbers 78 and 79 are indicated at the top of their respective pages. The music includes a variety of note values such as eighth and sixteenth notes, along with rests. The notation is written in black ink on white paper.

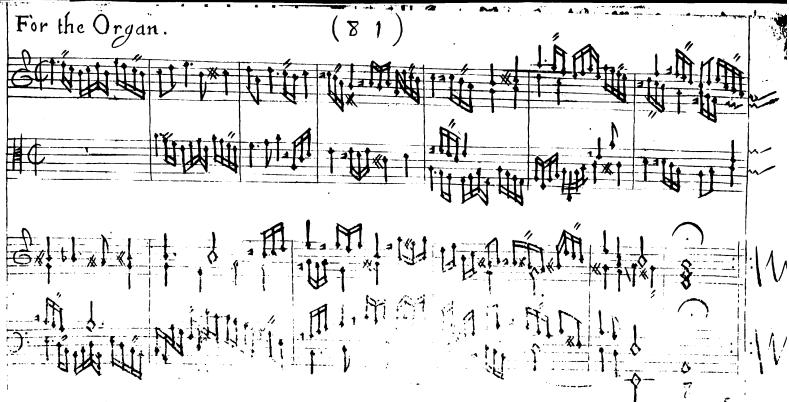
For the Organ.

(80)



For the Organ.

(81)



For a Double Organ.

(82)

Great Organ.

Choir Organ.

Choir Organ.

Great Organ.

Great Organ.

Choir Organ.

Great Organ.

This page contains musical notation for a double organ, specifically for a 'Double Organ'. The music is divided into two staves. The left staff features four voices: 'Great Organ' at the top, followed by two 'Choir Organ' voices, and another 'Great Organ' voice at the bottom. The right staff also features four voices: 'Great Organ' at the top, followed by two 'Choir Organ' voices, and another 'Great Organ' voice at the bottom. The notation is dense, using various note heads and rests, with some specific markings like 'x' and 'o'.

