

An English Translation of:

L'Art d'Accompagner sur la Basse Continue
Pour l'Orgue et le Clavecin.

par le Sieur NIVERS, Organiste de la Chapelle du Roy,
& de l'Eglise Saint Sulpice.

A Paris,
Chez l'Autheur, proche Saint Sulpice
1689.
Avec Privilege de sa Majesté.

The Art of Accompanying on the Basso Continuo
For Organ and Harpsichord

by Sir NIVERS, Organist of the King's Chapel,
and Saint Sulpice Church.

In Paris,
At the Home of the Author, near Saint Sulpice
1689.
With the Privilege of His Majesty

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Introduction

The earliest French writings on basso continuo practice were theorbo accompaniment treatises (Nicolas Fleury and Michele Bartolotti) that presented realizations in lute tablature. In 1689, the first works on keyboard accompaniment in France were published by Jean-Henri d'Anglebert (*Principes de l'Accompagnement, in Pièces de clavecin*) and Guillaume-Gabriel Nivers. Nivers' treatise was included in his *Motets à voix seule accompagnées de la basse continue et quelques autres motets à deux voix, propres pour les religieuses*. D'Anglebert's treatise bears a remarkable resemblance to Nivers' in that they both begin by defining the intervals (they both give what we would call an augmented unison for their "diminished second"), then present exercises including all possible bass motions, cadences, and dissonances. However, whereas Nivers gives strict four-part examples, d'Anglebert seems more flexible in terms of style, and generally gives three voices to the right hand, with the left hand playing the bass and sometimes doubling the upper parts at the octave in the tenor. Denis Delair and Jacques Boyvin both published accompaniment treatises shortly thereafter (1690 and 1700, respectively). The only direct evidence of influence from any of these treatises on M. de Saint-Lambert's 1707 *Nouveau traité de l'accompagnement de clavecin, de l'orgue, et des autres instruments* (Paris, Christophe Ballard) is Saint-Lambert's indication in his preface that his is not the first keyboard continuo treatise in France. Saint-Lambert always gives three voices in the right hand, but seems more to follow Nivers' more scholastic four-part treatments. Nivers' treatise, then, stands as the first recorded codification of the French accompaniment practice that was developing in the 17th and early 18th centuries.

Nivers was an esteemed keyboard performer and church musician in Paris during his lifetime. He was appointed organist at St. Sulpice in the early 1650s and held the post for the rest of his life. On June 19, 1678, he was named Organist of the Royal Chapel, joining four others also appointed to this position. In 1681, Nivers became Master of Music to the Queen, replacing Du Mont at this post. Later, at the position he obtained in 1686 at the Maison Royale St. Louis (a convent school for noble young ladies), Nivers became involved as a harpsichordist in performances of dramatic productions.

Nivers published several treatises dealing with various facets of music theory and practice, including several on the modes and Gregorian chant: *Méthode facile pour apprendre à chanter* (1666, possibly by Lemaire), *Dissertation sur le chant grégorien* (1683), and *Méthode certaine pour apprendre le plain-chant* (1699). These works were instrumental in the 17th-century revival of plainchant in France. In addition to *L'Art d'Accompagner sur la Basse Continue*, Nivers also published an organ performance treatise entitled *Observations sur le toucher et jeu de l'Orgue* contained in his *Livre d'Orgue*, in which matters of ornamentation, fingering, and registration are treated. Nivers achieved the most acclaim for his *Traité de la Composition* of 1667, which discusses intervals, modes, the classification of modes, counterpoint (16 rules), and the composition of real and tonal answers in imitation. In this treatise, Nivers' perspective as a keyboard continuo player is evident in his description of counterpoint. In fact, one could ostensibly use most of Nivers' 16 counterpoint rules as a supplement to his figured bass treatise for carrying out the realization of unfigured basses at the keyboard.

Perhaps even more important than his theoretical and didactic writings were Nivers' compositions. In addition to vocal works for liturgical use, Nivers composed a body of organ music that would form the model for the distinctive forms and style of the French classic organ school of the 17th and 18th centuries. This style that first crystallized in Nivers' *Livres d'Orgue* involved aspects of Catholic liturgical practice and popular secular styles of the time. The works included a variety of formal types, but were generally based on a Gregorian cantus firmus and were intended to alternate with sung verses of the Catholic liturgy. In addition, the composers would use agréments originally indigenous to the lute and harpsichord and exploit the colors of the characteristic French organ registrations.

In his figured bass treatise, Nivers seems to require of the reader a knowledge of his *Traité de la Composition*. Nivers specifically directs the reader to refer to his earlier treatise for more information regarding all of the 149 possible ways of forming the intervals. In addition to intervals, which form the basis of the practice of figured bass realization, Nivers also summarizes the modes, updating his discussion of modes in the *Traité de la composition*. Nivers bases his "major" mode on "Ionian" and his "minor" mode on "Dorian". However, when giving the key signatures for transposed modes, Nivers chooses a Dorian or Aeolian minor key signature according to which will have the simplest key signature. This means that keys with flats in their key signatures will use the Dorian signature and keys with sharps will use the Aeolian signature. Nivers also mentions the Phrygian mode, which "proceeds by F" to its cadence (on E), and states that this type of mode is only used in plainchant.

The main part of the treatise describes fourteen rules of continuo practice. Nivers emphasizes that four voice texture is preferred "for perfect harmony", and that one should use two voices in each hand unless the tenor exceeds an octave with the bass. Unfigured bass is not discussed except with regard to using a sixth above the bass when it is not in the figures. In fact, Nivers states that one should not use dissonances unless they are in the figures. It is also stressed that the upper parts should be close to each other, should be close to the bass if possible, should move in stepwise motion or common tone if possible, and should move in contrary motion with the bass, unless the bass is moving by fourth. Nivers prohibits the use of parallel fifths and octaves and emphasizes that dissonances must move by suspension, passing, or neighbor motion.

Nivers then gives practical exercises to cover all possible situations. This exhaustive treatment begins with all of the typical intervals of bass motion from minor seconds through fifths. Realizations for dealing with extended stepwise bass patterns are also given, including a "Rule of Octaves" harmonization. Nivers also offers techniques for gradually moving the parts nearer to or farther from a held bass note. There is an example that modulates to the "relative minor" (Dorian) by first modulating down a fifth and then to the modern relative minor. Nivers also includes several cadences for use with Phrygian melodies. The exercises are completed by many realizations which employ diminished fifths and augmented fourths.

The final section of the treatise deals briefly with issues of performance practice, strategies for accompanying "with prudence and modesty", and the amount of study necessary to become a proficient keyboard accompanist. It is evident that Nivers is concerned primarily with vocal accompaniment here, as he deems it important not to "overwhelm the voice parts", and recommends reducing the number of parts and playing below the voice. Perhaps the most useful advice Nivers gives to the student of continuo is that "one must apply oneself to it seriously; and ... proceed methodically, ... so that the hand carries itself naturally on its own to choose and find all at once the appropriate chords, without any difficulty or consultation."

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Pour accompagner ou jouer sur la Partie regulierement, il faut parfaitement connoistre la Musique, et sçavoir les Elemens de la Composition sur le Clavier, pour ensuite proceder aux Regles de la Basse continuë.

Les Elemens consistent à sçavoir les Intervalles qui se composent de Tons et de Semitons.

Le Semiton est la difference qu'il y a d'un son à un autre son prochain. Il se divise en majeur et mineur. Le majeur contient deux degrez differents; et le mineur est sur le mesme degré.

Le Ton contient un Semiton majeur et un mineur.

Les Exemples de Tons et des Semitons, sont en la page 154.

Les Intervalles sont Simples, ou Repliques. Il y a sept Intervalles simples, sçavoir Seconde, Tierce, Quarte, Quinte, Sixte, Septième, Octave. Toutes les autres par-delà sont les Repliques de celles-cy. Par exemple la Neuvième est la Replique de la Seconde. La Dixième est la Replique de la Tierce. Et ainsi des autres. Mais les Repliques s'appellent ordinairement du nom de leurs Simples.

Les Exemples des Intervalles, Simples et Repliques, sont en la page 154 où remarquez que la Seconde occupe deux degrez, la Tierce trois, et ainsi des autres.

Les Intervalles se divisent en justes et fausses. Les Intervalles justes se divisent en Consonances et Dissonances. Les Consonances se divisent en parfaites et imparfaites.

Les Consonances parfaites sont la Quinte et l'Octave. Les Consonances imparfaites sont la Tierce et la Sixte, qui se divisent en majeures et mineures.

Les Dissonances sont la Seconde, la Quarte, et la Septième. Et la Seconde et la Septième se divisent en majeures et mineures.

De sorte qu'il y a onze Intervalles justes, sçavoir Seconde majeure, Seconde mineure, Tierce majeure, Tierce mineure, Quarte, Quinte, Sixte majeure, Sixte mineure, Septième majeure, Septième mineure, Octave.

Les Intervalles fausses sont treize, sçavoir Seconde diminuée, Seconde superflüe, Tierce diminuée, Tierce superflüe, Quarte diminuée, Quarte superflüe, Quinte diminuée, Quinte superflüe, Sixte diminuée, Sixte superflüe, Septième diminuée, Septième superflüe, Octave diminuée, Octave superflüe.

Quand on parle simplement des Intervalles on sous-entend toujours les justes.

Les Exemples de toutes les Intervalles, justes et fausses, sont en la page 154.

Ces vingt-quatre Intervalles, justes et fausses, se peuvent diversifier à plusieurs endroits du Clavier, et contiennent 149. manieres possibles, dont j'ay donné la Démonstration et les Exemples dans le Traité de la Composition.

For accompanying or playing from a Part regularly, one must perfectly understand music and know the Elements of Composition for the Keyboard, in order to then proceed to the Rules of the Basso continuo.

These elements consist of knowing the intervals that are composed of Tones and Semitones.

The Semitone is the difference from one pitch to another adjacent pitch. It is divided into major and minor. The major contains two different degrees (note names); and the minor is on the same degree.

The (whole) Tone contains one major and one minor Semitone.

The examples of Tones and Semitones are on page 7.

The Intervals are either Simple or Replications (compound). There are seven Simple Intervals, known as Second, Third, Fourth, Fifth, Sixth, Seventh, Octave. All the others beyond this are the Replications of these. For example, the Ninth is the Replication of the Second. The Tenth is the Replication of the Third. And likewise with the others. But the Replications are ordinarily called by the name of their Simple intervals.

Examples of the Intervals, Simple and Replications, are on page 7 where one should note that the Second occupies two degrees, the Third three, and likewise with the others.

The Intervals are divided into just and false. The just Intervals are divided into Consonances and Dissonances. The Consonances are divided into perfect and imperfect.

The perfect Consonances are the Fifth and the Octave. The imperfect Consonances are the Third and the Sixth, which are divided into major and minor.

The Dissonances are the Second, the Fourth, and the Seventh. And the Second and the Seventh are divided into major and minor.

There are eleven types of just Intervals, known as major Second, minor Second, major Third, minor Third, Fourth, Fifth, major Sixth, minor Sixth, major Seventh, minor Seventh, Octave.

There are thirteen false Intervals, known as diminished Second, augmented Second, diminished Third, augmented Third, diminished Fourth, augmented Fourth, diminished Fifth, augmented Fifth, diminished Sixth, augmented Sixth, diminished Seventh, augmented Seventh, diminished Octave, augmented Octave.

When one speaks simply of the Intervals, one always implies the just (Intervals).

Examples of all of the Intervals, just and false, are on page 7.

These twenty-four Intervals, just and false, can be diversified in many places on the Keyboard, and contain 149 possible manners (of realization), the Demonstration and the Examples of which I have given in the Treatise on Composition.

REGLES.

1. Tous les Modes et tous les Tons, naturels et transposez, de toutes sortes de Pieces generalement quelconques, se réduisent et se rapportent à trois sortes de manieres ou progrez de chant. La premiere maniere se traite et se réduit par l'"ut", c'est le chant que l'on appelle Becarre, qui procede par la Tierce majeure sur sa Note finale. La seconde maniere se traite et se réduit par le "re", c'est le chant qu'on appell Bemol, qui procede par la Tierce mineure sur sa note finale. De sorte que pour exprimer le Ton, l'on dit "C sol ut" Becarre (c'-natural), ou "C sol ut" Bemol: "D la re" (d'-natural) Becarre, ou "D la re" bemol. Et ainsi des autres. Il y a une troisième maniere de chant et particuliere aux cadence que se font en "mi" en descendant par le "fa". Ce Ton est plus ordinaire au Pleinchant qu'aux Pieces de Musique. Dont les Exemples seront donnez cy'après.

2. Pour la parfaite harmonie, il faut qu'il a ait quatre Parties, deux de la main gauche et deux de la main droite, et ainsi il n'en faut obmettre aucune sans dessein, et si ce n'est pour éviter les fautes défendües et declarées cy-aprés, car en ce cas l'on peut se réduire à trois Parties pour quelques Notes. Les Parties de la main gauche s'appellent la Basse, qui est la Basse continüe, et la Taille. Les Parties de la main droite sont la Haute-contre et le Dessus.

3. Les Dissonances ne se font jamais, encore moins les fausses Intervalles; si ce n'est qu'elles soient marquées par les chiffres. Mais l'on fait ordinairement la Tierce, la Quinte, et l'Octave: quelquefois la Sixte, comme il sera dit cy-aprés.

4. Avec la Tierce de la main gauche, on met la Quinte et l'Octave de la droite. Avec la Quinte de la gauche, on met l'Octave et la Tierce de la droite. Avec l'Octave de la gauche, on met la Tierce et la quinte de la droite. Ou l'on double quelqu'une de ces consonances. Mais la Tierce y doit estre toujours.

5. Au lieu de la Quinte on met quelquefois la Sixte; et on la double mesme aussi quelquefois, ou la Tierce selon les occurrences de la disposition de la main, comme l'on verra cy-aprés. Mais quand il faut faire la Sixte au lieu de la Quinte, on la marque ordinairement sur la Basse continüe: si ce n'est en cadence ou quand la Basse monte en degrez conjoints par un diéze, ou un "mi", ou un "si"; car la Sixte est si naturelle à ces endroits, que l'on ne peut pas se dispenser de la faire, quoy qu'elle n'y soit pas marquée. Or quand dans ces occasions que l'on fait la Sixte sur un diéze de Basse en montant par degrez conjoints, l'on ne fait jamais d'Octave, mais on double la Sixte ou la Tierce.

6. Les Parties superieures doivent s'approcher le plus qu'il est possible, et mesme toutes ensemble doivent s'approcher de la Bass le plus souvent. Quand la Taille passe l'estendüe de l'Octave, pour lors la main droite au secours de la gauche prend les trois Parties superieures, ne touchant de la gauch que la Basse, jusqu'à ce que la Taille revienne dans l'estendüe de l'Octave.

RULES.

1. All of the Modes and all of the Keys, natural and transposed, in any types of Pieces whatsoever, reduce and relate to three types of manners or progressions of melody. The first manner is treated and reduced by "C", that is the chant (mode) that one calls Natural (Major), which proceeds by major Third (downward) onto its final note. The second manner is treated and reduced by "D", that is the chant (mode) which one calls Flat (Minor), which proceeds by minor third (downward) onto its final note. So that one can explain the key, one says ' Natural (Major), or c' Flat (Minor): d' Natural (Major), or d' Flat (Minor). And likewise with the others. There is a third manner of chant which is based on "E" and peculiar at the cadence by descending through "F". This Key is more typical in Plainchant than in Pieces of Music. The examples of these will be given below.

2. For perfect harmony, one should have four parts, two in the left hand and two in the right hand, and as such one should not omit any of them without purpose, or for avoiding the forbidden faults declared below, because in this case one can reduce to three parts for some Notes. The parts in the left hand are called the Bass, which is the Basso Continuo, and the Tenor. The parts in the right hand are the Contralto and the Soprano.

3. Dissonances are not used, the false intervals even less; unless they are marked by the figures. But one ordinarily uses the Third, the Fifth, and the Octave (above the bass): sometimes the Sixth, as will be described below.

4. With the Third in the left hand, put the Fifth and the Octave in the right. With the Fifth in the left, put the Octave and the Third in the right. With the Octave in the left, put the Third and the Fifth in the right. Or one can double any one of these consonances. But the Third must always be present.

5. Instead of the Fifth, one sometimes puts the Sixth; and one even also sometimes doubles it, or the Third according to the occurrences of the arrangement of the hand, as one will be able to see below. But when one must use the Sixth in place of the Fifth, it is generally marked on the Basso Continuo (in the figures): if it is not on a cadence or where the Bass ascends stepwise by a sharp, or a "mi" (scale degree 3) or a "ti" (scale degree 7); because the Sixth is so natural at these places that one cannot avoid using it, even though it is not marked there. In these occasions when one uses the Sixth on a sharp in the bass ascending by stepwise degrees, one never uses the Octave, rather one doubles the Sixth or the Third.

6. The upper parts should draw as near to each other as possible, and at the same time all together should most often draw near to the Bass. When the Tenor exceeds the distance of the Octave, for that time the right hand, to help the left, takes the three upper parts, playing only the Bass in the left, until when the Tenor returns to within the distance of the Octave.

7. Les Parties superieures doivent proceder le plus souvent par degrez conjoints, mesme demeurer en mesme degre tant que l'occasion le permettra; et quand elles feront quelque Intervalle; que la moindre soit preferée à la plus grande.

8. Les Parties superieures doivent proceder le plus souvent par mouvement contraire à la Basse: neanmoins quand elle procede par Intervalle de Quarte, elles doivent plus souvent proceder par mouvement semblable.

9. La Tierce et la Sixte devant l'Octave par degrez conjoints, doivent estre majeures. C'est pourquoy l'on fait ordinairement la Tierce majeure quand la Basse procede en montant par Intervalle de Quarte, et descendant par Intervalle de Quinte. Cette Tierce majeure s'entend sur la premiere des deux Notes du progrez de la Basse.

10. Quand on marque un diéze sur une Note de Basse, rarement dessous, c'est-à-dire qu'il faut faire la Tierce majeure contre ladite Note de Basse en quelque Partie superieure, et la mineure quand c'est un bemol, et la Sixte majeure quand il y a un diéze au dessus du 6. un peu de costé. De sorte que les diézes et les bemols posez au dessus ou dessous les Notes de Basse, ne servent jamais que pour les Parties superieures, car il faut qu'ils soient posez à costé et devant les Notes de Basse, pour estre censez de la Basse.

11. Deux Quintes ou deux Octaves de suite dans le progrez d'une mesme Partie, sont défendües.

12. Les Dissonances, sçavoir la Seconde, la Quarte et la Septième, mesme la fausse Quarte et la fausse Quinte (sçavoir la Quarte superflüe et la Quinte diminuée) passent par supposition en tenant les autres Parties: comme l'on verra cy-aprés.

13. Les Dissonances se pratiquent aussi par le moyen de la Syncope, lesquelles sont toujourns sauvées d'une consonance en descendant. Les Exemples en feront la preuve. Mais la Dissonance par Syncope la plus ordinaire est la Quarte, qui le plus souvent doit estre accompagnée de la Quarte comme l'on remarquera cy-aprés.

14. L'on marque ordinairement sur la Basse (rarement dessous) presque toutes les Dissonances qu'il faut faire. Par exemple 2 signifie la Seconde, 7 la Septième, 4 la Quarte; mais la fausse Quarte et la fausse Quinte on les marque diversement, sçavoir la Quarte superflüe et la Quinte diminuée avec un bemol aussi dessus un peu de costé. La Quarte diminuée ne se pratique pas ordinairement.

Toutes lesquelles choses se comprendront mieux par les exemples et les Démonstrations suivantes.

7. The upper parts should proceed most often by stepwise degrees, even staying on the same degree as long as the situation permits it; and when they move by some Interval; the smaller is preferred over the larger.

8. The upper parts should proceed most often by contrary motion with regard to the bass: however, when it (the bass) proceeds by the Interval of the Fourth, they (the parts) most often proceed by similar motion.

9. The Third and the Sixth that precede the Octave by stepwise degrees should be major. That is why one ordinarily makes the Third major when the Bass ascends by the Interval of the Fourth, and descends by the Interval of the Fifth. This major Third is heard on the first of the two Notes in the Bass progression.

10. When a sharp is marked on top of a Bass Note, rarely underneath, that-is-to-say that one must make the Third major against said Bass Note in some upper part, and the minor (third) when it is a flat, and the major Sixth when there is a sharp above the 6 a little to the side. In the case with the sharps and the flats placed above or below the Bass Notes, they never serve for anything but the upper parts; for it is necessary for them to be placed to the side and before the Bass Notes to be intended for the Bass.

11. Two Fifths or two Octaves in succession within the progression of the same one part are forbidden.

12. The Dissonances, known as the Second, the Fourth and the Seventh, and the same with the false Fourth and the false Fifth (known as the augmented Fourth and the Diminished Fifth) pass by substitution¹ while the other parts are holding: as one will see below.

13. The Dissonances are carried out also by the means of the Syncopation, which are always resolved by descending to a consonance. The examples will prove this. But the most common Dissonance by Syncopation is the Fourth, which most often should be accompanied by the Fourth as one will note below.

14. It is ordinarily marked above the bass (rarely below) nearly all the Dissonances that one has to play. For example, 2 signifies the Second, 7, the Seventh, 4, the Fourth; but the false Fourth and the false Fifth are marked different ways, known as the augmented Fourth and the diminished Fifth with a flat also above and a little to the side. The diminished Fourth is not ordinarily used.

All of these things will be understood better by the following examples and Demonstrations.

¹ Nivers uses the word "supposition" to mean a passing tone. See *Traité de la Composition*.

Demonstration of Major [becarre] keys or modes



Demonstration of Minor [bemol] keys or modes



Reductions of Transpositions



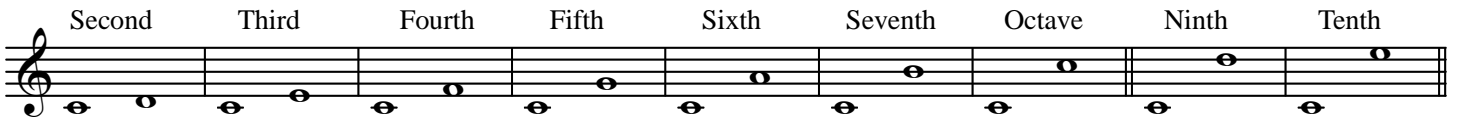
Demonstration of extraordinary marks of [fig. bass] accompaniment

Augmented Fourth. Diminished Fourth. Augmented Fifth. Diminished Fifth. Major Sixth.
 4 or #4 b4 #5 5 or b5 #6

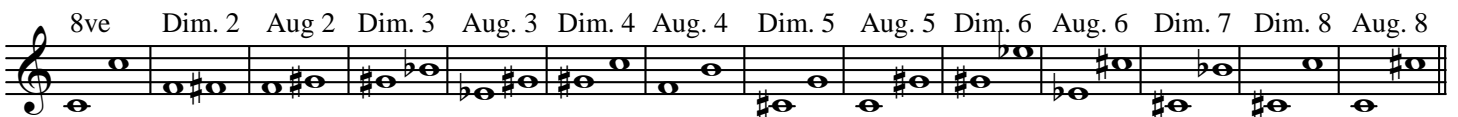
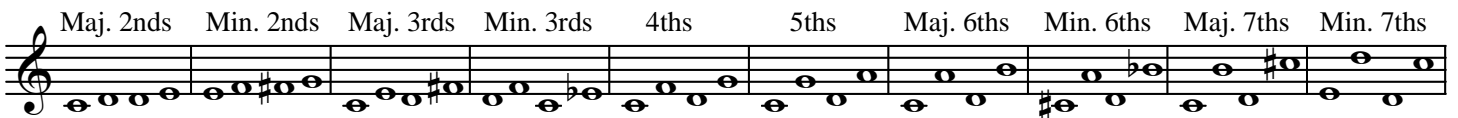
Examples of Tones and Semitones



Examples of Intervals, Simple and Replications



Examples of all the Intervals, just and false



Examples

And Practice for Melodies that are treated as Major

Note: Accidentals refer only to the notes they directly precede. They do not carry through the measure.
Some accidentals that were flats in the original have been changed to natural symbols to conform to modern notation.
Figures in parentheses were not in the original.

For ascending and descending one degree, that is to say by two adjacent degrees , major second, that which is called one (whole) Tone

This musical example shows a series of chords in the treble clef and a corresponding melodic line. The bass clef provides a simple harmonic accompaniment. The exercise is divided into three measures, illustrating the ascending and descending motion of a major second.

The outside Parts extended by the Octave

This musical example shows a series of chords in the treble clef and a corresponding melodic line. The bass clef provides a simple harmonic accompaniment. The exercise is divided into three measures, illustrating the extension of the outer parts by an octave.

Dissonances by Syncopation (suspension) and by Substitution (passing and neighbor)

This musical example shows a series of chords in the treble clef and a corresponding melodic line. The bass clef provides a simple harmonic accompaniment. The exercise is divided into three measures, illustrating various dissonances.

This musical example shows a series of chords in the treble clef and a corresponding melodic line. The bass clef provides a simple harmonic accompaniment. The exercise is divided into three measures, illustrating various dissonances.

For descending and ascending a minor Second, that is to say one Semitone.

This musical example shows a series of chords in the treble clef and a corresponding melodic line. The bass clef provides a simple harmonic accompaniment. The exercise is divided into three measures, illustrating the descending and ascending motion of a minor second.

For ascending and descending two Tones by stepwise degrees.

First system of musical notation. The treble clef contains a melodic line with eighth and quarter notes, and the bass clef contains a bass line with quarter notes. Fingering numbers '6' are present in the bass line.

Second system of musical notation. Similar to the first system, featuring a melodic line in the treble and a bass line with quarter notes and fingering numbers '6'.

Third system of musical notation. The bass line includes fingering numbers '6', '6', '6', '(6)', '6', '6', '6', '6', '6', and '6'.

Fourth system of musical notation. The bass line includes fingering numbers '7 6', '7 6', '7 6', '7 6', '7 6', '7 6', '7 6', and '7 6'.

Fifth system of musical notation. The bass line includes fingering numbers '4 3', '2 8', '2 8', '7 6', '7 6', '4 3', '2 8', '2 8', '7 6', and '7 6'.

Sixth system of musical notation. The bass line includes fingering numbers '4 3', '2 8', '2 8', '7 6', '7 6', '4 3', '2 8', '2 8', '7 6', and '7 6'.

For ascending and descending by intervals of Thirds

6 4 3 6 6 4 3 6

For ascending and descending by intervals of Fourths

4 3 4 3 4 3

For ascending and descending by intervals of Fifths.

4 3 4 3

For ascending and descending on one or many Bass Notes on the same degree; that which serves to free one to ascend when the Parts are too near the Bass which in turn should also ascend; or that which one can play in descending for approaching the Bass when the Parts are too far away from it.

A musical score for piano, consisting of two staves. The right hand (treble clef) plays a series of chords and single notes, ascending and then descending. The left hand (bass clef) plays a series of single notes, also ascending and then descending, with some notes held for longer durations.

Demonstration for ascending by many stepwise degrees with long notes, and descending.

A musical score for piano, consisting of two staves. The right hand (treble clef) plays a series of chords and single notes, ascending stepwise with long notes. The left hand (bass clef) plays a series of chords and single notes, descending stepwise.

A musical score for piano, consisting of two staves. The right hand (treble clef) plays a series of chords and single notes, ascending with short notes. The left hand (bass clef) plays a series of chords and single notes, descending.

A musical score for piano, consisting of two staves. The right hand (treble clef) plays a series of chords and single notes, ascending with long and short notes. The left hand (bass clef) plays a series of chords and single notes, descending and changing key.

Demonstration for ascending with short notes, and descending.

A musical score for piano, consisting of two staves. The right hand (treble clef) plays a series of chords and single notes, ascending with short notes. The left hand (bass clef) plays a series of chords and single notes, descending.

Demonstration for ascending with long and short notes, descending and changing key.

A musical score for piano, consisting of two staves. The right hand (treble clef) plays a series of chords and single notes, ascending with long and short notes. The left hand (bass clef) plays a series of chords and single notes, descending and changing key.

The same Examples for proceeding by D; that which is also called minor [par bemol].

First system of musical notation. The treble clef contains a series of chords: D major, E minor, F major, G major, A minor, B major, C major, D major. The bass clef contains a melodic line: D, E, F, G, A, B, C, D.

Second system of musical notation. The treble clef contains a series of chords: D major, E minor, F major, G major, A minor, B major, C major, D major. The bass clef contains a series of chords: D major, E minor, F major, G major, A minor, B major, C major, D major. A $7^{\#6}$ chord is indicated in the treble clef.

Third system of musical notation. The treble clef contains a series of chords: D major, E minor, F major, G major, A minor, B major, C major, D major. The bass clef contains a series of chords: D major, E minor, F major, G major, A minor, B major, C major, D major. A $7^{\#6}$ chord is indicated in the bass clef.

Fourth system of musical notation. The treble clef contains a series of chords: D major, E minor, F major, G major, A minor, B major, C major, D major. The bass clef contains a series of chords: D major, E minor, F major, G major, A minor, B major, C major, D major. A $7^{\#6}$ chord is indicated in the bass clef.

Fifth system of musical notation. The treble clef contains a series of chords: D major, E minor, F major, G major, A minor, B major, C major, D major. The bass clef contains a series of chords: D major, E minor, F major, G major, A minor, B major, C major, D major.

Sixth system of musical notation. The treble clef contains a series of chords: D major, E minor, F major, G major, A minor, B major, C major, D major. The bass clef contains a series of chords: D major, E minor, F major, G major, A minor, B major, C major, D major. A 6 chord is indicated in the bass clef.

Musical notation system 1. Treble clef contains a melodic line with eighth and quarter notes. Bass clef contains a bass line with chords and fingerings. A sharp sign is placed below the first bass note. The text "Maj. 3" is written below the first measure. Fingerings "6 6 #6" are shown above the final two measures of the bass line.

Musical notation system 2. Treble clef continues the melodic line. Bass clef continues the bass line with chords and fingerings. Fingerings "6 #6 6 #6 6 6 #6 6 6 #6" are shown below the bass line.

Musical notation system 3. Treble clef features a more active melodic line with slurs and ties. Bass clef continues with chords and fingerings. Fingerings "2 8 7 6 7#6" are shown above the first three measures of the bass line. A sequence of fingerings "2 8 7 6 7#6 4 3 2 8 7 6 7#6 4 3 2 8 7 6 7#6" is shown below the bass line.

Musical notation system 4. Treble clef continues with slurs and ties. Bass clef continues with chords and fingerings. Fingerings "4 3 7 6 4 3 7 6" are shown above the first two measures of the bass line. A sequence of fingerings "4 3 7 6 4 3 7 6" is shown below the bass line.

Musical notation system 5. Treble clef continues with slurs and ties. Bass clef continues with chords and fingerings. Fingerings "7 6 7 6" are shown above the first two measures of the bass line. A sequence of fingerings "7 6 7 6 #6" is shown below the bass line.

Musical notation system 6. Treble clef continues with slurs and ties. Bass clef continues with chords and fingerings. Fingerings "6 6" are shown below the final two measures of the bass line.

First system of musical notation. The treble clef staff contains a sequence of chords and notes. The bass clef staff contains a bass line with a '6' marking above the first two measures. Fingering numbers '6' and 'b' are present below the bass line.

Second system of musical notation. The treble clef staff continues the melodic and harmonic development. The bass clef staff has a 'b' marking above the first measure and a '4 #' marking above the last measure. Fingering numbers '(#)', 'b', 'b', '#', '(#)', 'b', '(#)', and '#' are written below the bass line.

Third system of musical notation. The treble clef staff features a melodic line with some slurs. The bass clef staff has a 'b' marking above the first measure and a '4 #' marking above the fourth measure. Fingering numbers 'b', 'b', 'b', '4 #', 'b', 'b', 'b', '4 #', 'b', 'b', 'b', and 'b' are written below the bass line.

Fourth system of musical notation. The treble clef staff has a '4 #' marking above the first measure. The bass clef staff has a '4 #' marking above the last measure. Fingering numbers '4 #' and '4 #' are written below the bass line.

Fifth system of musical notation. The treble clef staff has a '4 #' marking above the first measure. The bass clef staff has a '4 #' marking above the second measure. Fingering numbers '4 #' and '4 #' are written below the bass line.

Sixth system of musical notation. The treble clef staff has a '4 #' marking above the first measure. The bass clef staff has a 'b' marking above the first measure and a '4 #' marking above the third measure. Fingering numbers 'b', 'b', '4 #', '#', '6', '7', '#', and '4 #' are written below the bass line.

For ascending, descending, and falling to a Cadence on E (Phrygian).

6 7 6 6 7 6 6 7 6

6 6 5 6 7 6 6 6

5 6 7 6 5 6 7 6 5 6 7 6 # 4 #

Practice on the false fifth and the false Fourth or the Tritone.

7 6 # 6 7 6 # 6 # 4 b 6 # b

6 7 6 7 6 7 6

7 6 # 6 7 6 # 6 7 6

4 6 4 4 4 4 6 6

4 2 4 2 6 # b 4 2 4 2 6

NB Parallel 8ves Alto/Bass

b #2 4 6 4 6 7#6

6 5 b 7

6 5 b

4 6 7 # 4 6 6 b 7 b 7 4 3

4 6 7 # 4 6 6 b 7 b 7 4 3

4 6 7 # 4 6 6 b 7 b 7 4 3

6 6 6 #6 6 6 6 # 4 4 # II

Tous ces Exemples peuvent estre transposez, à la Quarte, à la Quinte, un Ton plus haut, un Ton plus bas, sur les Tons par bemol, sur les Tons par becarre et diézez, de toutes les manieres possibles, suivant l'adresse des doigts et la connoissance parfaite que l'on aura du Clavier, ce qu'on appelle posseder entierement le Clavier.

Mais pour bien accompagner, il le faut fair avec prudence et modestie. Et pour accompagner modestement, quatre choses sont requises, outre la science cy-dessus qu'il faut avoir. La premiere est qu'il ne faut point faire de passages, ny de manieres de chants recherchez, sur la Basse continüe, mais lier et tenir les Parties sans les beaucoup remuer. La seconde, qu'il ne faut point accabler de Parties les Récits, mais soulager les Voix foibles, en ne faisant pas les Parties si hautes, et mesme n'en faisant que trois quelquefois si la Voix de Récit est extrêmement juste et tendre. La troisième, qu'il ne faut pas atteindre le haut des Récits du Dessus, si ce n'est quelquefois pour faire entendre le Ton juste: mais si l'on chante faux, il est plus expedient de tenir les Parties hautes; si ce n'est que l'on chantast extrêmement faux, car en ce cas il seroit plus à propos de quitter les Parties et ne faire que la Bass continüe pour quelque temps, jusqu'à ce que l'on pust revenir à preluder à quelque pause pour remettre dans le Ton juste. La quatrième chose consiste en une singuliere adresse pour éviter les fausses Tierces qui se rencontrent dans les Tons transposez, quand on Récite; car il vaut mieux dans ces rencontres espineuses lascher cette mauvaise Tierce, et se contenter de la Quinte et de l'Octave, que de donner occasion de chanter faux.

Pour jouer le Plein-chant de l'Eglise, tant simple que figuré, toutes les mesmes Regles s'observent avec les Exemples cy-dessus; dont on peut voir l'usage et la pratique dans les Hymnes du second Livre d'Orgue.

Mais il est à remarquer que toutes ces Observations ne servent que l'Introduction à la pratique reguliere de l'accompagnement; que pour acquerir une parfaite connoissance de cet Art, il faut s'y appliquer serieusement; et pour y proceder avec methode; il est necessaire de sçavoir tellement par memoire toutes ces choses sans aucune contention d'esprit, que la main se porte naturellement d'elle-mesme à choisir et trouver tout d'un coup les accords convenables, sans aucune difficulté ny consultation, par l'habitude longue et forte que l'on aura contracté en estudiant et pratiquant ces exemples; lesquels ne viennent jamais de suite, mais sont toujours dispersez, tantost deux notes d'un costé, tantost deux ou trois de l'autre, tantost d'une façon et tantost d'une autre, selon les occurrences des Chants de Basse, et selon les endroits du Clavier où la main droite se trouve posée pour les Parties superieures. Ce qui est digne d'une grande attention et d'une parfaite exactitude.

All of these Examples can be transposed to the Fourth, to the Fifth, one Tone higher, one Tone Lower, on the minor Keys, on the major Keys¹, in all possible manners, following the dexterity of the fingers and the perfect knowledge that one will have of the Clavier, that which one calls entirely owning the Clavier.

But to accompany well, one must play with prudence and modesty. And to accompany modestly, four things are required, besides the science given above that one must have. The first is that one must not play passages, nor studied manners of melody, on top of the Basso continuo, but tie and hold the Parts without moving them a lot. The second, that one must not overwhelm Vocal Pieces² with the Parts, but relieve feeble voices, by not playing the Parts so high, and even only playing three sometimes if the Voice in the Song is extremely true and soft. The third, that one should not attain the height of the Voice Parts of the Soprano, unless it is to make the exact pitch heard: but if one sings it (the pitch) false (out of tune), it is more expedient to hold the high parts; unless one sings extremely false, because in this case it would be more appropriate to leave the parts out and only play the Basso Continuo for some time, until one can succeed in preluding during some rest in order to get back into the right key. The fourth thing consists of a singular skill for avoiding the false³ Thirds that are encountered in the transposed keys when one Performs; because it would be better in these tricky situations to drop this bad Third out, and be content with the Fifth and the Octave, than to give (the singer) occasion to sing false.

In order to play the Church Plainchant, both simple and figured (ornamented), all of the same Rules apply with the Examples above; of which one can see the usage and practice in the Hymnes of the second *Livre d'Orgue*.

However, it is to be noted that these Observations only serve as an Introduction to the regular practice of accompanying; in order to acquire a perfect knowledge of this Art, one must apply oneself to it seriously; and in order to proceed methodically, it is necessary to know all these things completely by memory without a single contention of mind, so that the hand carries itself naturally on its own to choose and find all at once the appropriate chords, without any difficulty or consultation, by long and great habit that one will have acquired through studying and practicing these examples; which never come at once, but are always dispersed, sometimes two notes to one side, sometimes to or three to the other, sometimes in one fashion and sometimes in another, according to the occurrences of the Bass notes, and according to the places on the Keyboard where the right hand is found to be located for the upper Parts. That which is worthy of great attention and perfect precision.

¹ "on the Keys (that proceed to the cadence) by flat, on the Keys by natural and sharp,"

² "Récit" here means Vocal Composition. See Anthony.

³ "False" here means out of tune, as the keyboard temperament system in France at the time did not render all thirds playable.