Giovanni Paisiello (1740–1816)

Regole . . . . (Rules . . . .)

St. Petersburg, 1782

Original Edition with English Translation
Paisiello was one of the most famous composers of the eighteenth and early nineteenth centuries. Employed at various times by the Empress Catherine the Great, the King of Naples, and the Emperor Napoleon, Paisiello reached heights of prestige and wealth that Mozart could only dream of. As one of Francesco Durante's last students, Paisiello was a brilliant alumnus of the Naples conservatories. When at the Russian court he passed on the partimento tradition of Naples to his student Maria Feoderovna, the future Czarina. In the first lessons of his Rules, Paisiello notates the figured bass exactly as one might play it. That is, while figures are usually noted with the higher number at the top, Paisiello will sometimes place a lower number at the top. It appears that he meant for the order of figures, from top to bottom, to correspond to the order of notes from top to bottom. Thus a 5/3/6 figure means "play a 5 in the top voice, and 3 and 6 in lower voices." Experienced players may find this confusing, but it can be helpful for beginners. In some of the partimenti you will see faint pencil markings that a student has added at some time in the distant past.
RULES

REGOLE
For the Good Realization of a Partimento or a Figured Bass
Per bene accompagnare il Partimento, o sia il Basso Fondamentale
On the Harpsichord
sopra il Cembalo
By Master Giovanni Paisiello
Del Signor Maestro Giovanni Paisiello.
Composed For
Composte per
Her Imperial Highness
SUA ALTEZZA IMPERIALE
The Grand Duchess
LA GRAN DUCHESSA
of All the Russias
di tutte le Russie.

Printed in St. Petersburg, 1782
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1782 года.
Corrections

Correzione.

Alla Pagina 7, in luogo di leggere "Il Moto Retto, dev'essere "Il Moto Obliquo; e dove v'è "Il Moto Obliquo,

deve' esser "Il Moto Retto.  (Already corrected in this copy)
Madam,

MADAME

[ Here follows a fawning dedication to the future Czarina, Maria Feodorovna ]

I have been honored to have the permission of VOSTRA ALTEZZA IMPERIALE to commission the present Regole for the benefit of accompanying the Partimento, or the General Basso specifically for me to dedicate to VOSTRA ALTEZZA IMPERIALE.

I have the honor of dedicating these lessons to your Imperial Highness.

I humbly request that you always make me worthy of your grace's protection, with the utmost respect and devotion.

DI VOSTRA ALTEZZA IMPERIALE

Your most humble, devoted, obedient, and faithful true servant,

Umilissimo, Devotissimo, Ubbidientissimo; e Fedelissimo Servo vero

Giovanni Paisiello

St. Petersburg, 1782

S. Pietroburgo. 1782
First, you need to know that each key has seven [different] tones, namely the first [scale step], second, third, fourth, fifth, sixth, seventh, and the octave.

Give the first [scale step the intervals] 3, 5, and 8 [above it]. Give the second step 3, 4, #6.

La Prima di Tono si accompagna con 3 5 8. La Seconda di Tono si accompagna con 3 4 6.

Give the third step 3, 6, 8. Give the fourth 3, 5, 8, and when it goes to the fifth step, give it 3, 5, 6, 8, and when it goes from the fifth step down to the third step, give it 2, #4, 6.

La Terza di Tono si accompagna con 3 6 8. La Quarta di Tono si accompagna con 3 5 8, e quando v'è alla Quinta, si accompagna con 2 4 6.

Give the fifth step #3, 5, 8. Give the sixth step 3 and 6, and when it neither goes to the seventh step nor descends to the fifth step, then give it con 3 8, e quando non v'è alla Settima del Tono, nè discende alla Quinta del Tono, all'ora si...
3 and 5. Give the seventh step 3 and 6, and when it goes to the octave give it

Let Us View the Example

To [each bass note] of this same example you can also give 5/3 and 6/3 chords when ascending by step, and when descending by step you can give 7/3 and 6/3 chords, provided that the 7th is prepared by a 6th, and resolved to a 6th, and that the last 6th must be major.
You also need to know that in playing the harpsichord there are three types of motion:

- **Direct**, **Oblique**, and **Contrary**. Oblique motion is when one hand holds its position and the other hand rises or falls. Direct motion is when both hands rise or fall together.

- **Contrary** motion is when one hand rises and the other falls. You should know, however, that direct motion [to a perfect consonance] is used only for the unison, and must not be used for another reason, because it could lead to two fifths or two octaves, and that would be an error because they create the worst kind of effect.

You need to know that there are three types of cadences: Simple, Double, and Compound. You can recognize a cadence when [a bass] goes from the first scale step to the fifth, and then from the fifth to the octave.
To distinguish each of the said cadences, one should know that on the fifth scale step the Simple Cadence take a 3/5 chord or even 4/5 then 3/5.

An example of the Simple Cadence in three ways, that is, in 1st, 2nd, and 3rd positions:

To distinguish the Simple Cadence from the Double Cadence, know that the only difference is that, since we have given the Simple Cadence a 3/5 (or even 4/5 then 3/5) chord to the fifth scale step, with the Double Cadence you have to give the fifth scale chord alla Quinta del Tono di $\frac{3}{5}$, o pure di $\frac{4}{5}$ e $\frac{3}{5}$ alla Cadenza Doppia nella Quinta del Tono.
step the chords $8/5/3\ 8/6/4\ 8/5/4\ 8/5/3$, as you will see in the following example.

An example of the Double Cadence in three ways, that is, in 1st, 2nd, and 3rd positions:

Esempio della Cadenza Doppia anche in tre maniere, cioè, in Prima, Seconda, e Terza posizione.

For the said Double Cadence, you can also add to the last chord on the fifth scale degree a minor seventh,

Questa del Tono la Settima Minore.
An example of the Compound Cadence

*Esempio della Cadenza Composta.*

Another Example

*Altro Esempio*

Know that there are four consonances, namely, the 3rd, the 5th, the 6th, and the 8va. *Bisogna sapere, ebe le Consonanze sono Quattro, cioè, La Terza, La Quinta, La Sesta, e l’Octava.*

There are also four dissonances, namely, the 2nd, the 4th, the 7th, and the 9th. *Le Dissonanze anche sono Quattro, cioè, La Seconda, La Quarta, La Settima, e La Nona.*

But you cannot employ these [dissonances] unless they are prepared by one of the four consonances, hence the need to view the [following] example, where we begin with the 4th. If you want to make use of the 4th, you can prepare it with any of the four consonances, that is, with the 3rd, 5th, 6th, or 8va. See the following example:

*Consonanze, cioè, dalla 3\textsuperscript{a}: dalla 5\textsuperscript{a}: dalla 6\textsuperscript{a}: e dall’8\textsuperscript{a}. Vediamone l’Esempio.*
The 7th also being a dissonance, you can only use it if it is prepared by one of the four consonances. Thus, wanting to make use of it, you can prepare it with any of the four consonances.

Let Us View the example:

\[
\text{Vediamone l'Esempio.}
\]

The 9th can be prepared only by the 5th and by the 3rd. Preparation by the 8va is forbidden [due to] the bad effect when two 8vas would meet [in direct motion], which counts as a mistake.

\[
\text{Ottave, che sarebbe errore.}
\]
An example of the 9th prepared by the 3rd and by the 5th; and the said 9th is accompanied by the 10th. [Note: "x" = 10 as in roman numerals]

Only the 2nd has the exception that you can use it without preparation. Then, when the partimento [bass] is tied and has a 2nd, it is always played with a perfect 4th.

But note the whenever the said 2nd is prepared by the 8va, then, when the 5th scale step [in the bass] passes through the 4th and then to the 3rd, the [interval of a] 4th that is played with the said second must be augmented.
It also happens that the said 2nd, prepared by the 8va, when descending from the 1st scale
Accade ancora, che detta 2a: venga preparata dall' Ottava, quando la prima del Tono discende alla Settima,
scale step to the 6th, has the 4th that accompanies it remain perfect, and the 6th scale step
e alla Sesta del Tono, ma la Quarta, che è unita con detta 2a: deve esser minore, e la Sesta del Tono fi
is accompanied by the [intervals of a] 3rd and 5th. [Note: see m. 10 below]
accompagna con Terza, e Quinta.

Let Us View the Example

Let us view the example

N. B. Tutte le volte che si incontra una Nota tenuta di più battute, e che alla medesima se li darà vari accordi (siccome si è veduto nel delàsolè
nell'esempio di sopra), detta Nota viene chiamata pedal, e questo accade spesso volte nella Prima del tono, o nella Quinta del tono
solamente.)

Note that whenever you encounter a note held for several measures, and during which you
set various chords (as seen with the D above), that note is called a PEDAL, and most
times its falls on the 1st or 5th scale step.
As we have seen above, that when the partimento is tied it is given a 4/2 chord, thus also when several ties follow in sequence, one should give them the same chord. Note, however, that the final tied note should be given an augmented 4th, as you will see in the following example. [see mm. 4, 11, and 20]
The augmented 4th changes the key, so that if you place a 6/#4/2 chord on the 1st
or other scale step, then that 1st scale step immediately becomes the 4th scale step,
and on whatever scale step you might give the said 6/#4/2 chord, in that same moment
it turns into the 4th scale step. Let us view the example. [mm: 6, 7, 8 = Dm, Am, Em]
You should know that when the partimento ascends by step and descends by 3rd, you should give the note that ascends a 6/5/3 chord and the note that descends a 5/3 chord, as you can see in the following example [m.1: C descends, A ascends]
For the same [pattern in a] partimento, as we have seen before, you can give a 9/5/3 chord to the note that descends a 3rd, as you will see in the example that follows.
When a partimento makes an ascending leap of a 4th and a descending leap of a 3rd one gives an 8/5/3 chord to both notes, as you will see in the following example.
In the above example, notes that descend a 3rd can be given a 9/5/3 chord, and 9th resolves to the 3rd of the same [bass] note [m. 1: a D held to become 9 over C]. Moreover, in the same example, a note that ascends a 4th can be given a minor 7th at its end, and notes that descend a 3rd can be given a greater 5th, which would be an augmented 5th. When the partimento ascends a 4th and descends a 5th, you can give a 7/5/3 chord to both notes, and the said 7th is prepared by a 3rd and resolves to a 3rd.

Let us View the Example

Vediamone l’Esempio
As we have seen here before, the augmented 4th has the power to change the key.

Siccome abbiamo veduto qui dietro, che la Quarta Maggiore ha la forza di far variare il Tono, così ancora è necessario sapere, che la Seconda Minore ha l’istessa forza.

Thus, if one sees, as before, that the note to which one gives a #4/2 chord immediately becomes the 4th scale degree of the [new] key, so that note to which one will give a minor second immediately becomes the 5th of the [new] key.

Let us View It

Vediamo.
By "imitation" one means when one melody sets forth a passage and then another melody responds in the same manner, as you will see in the following example.