

NICOLA SALA (1713–1801)

ELEMENTI PER BEN SONARE
IL CEMBALO

(“THE ELEMENTS OF GOOD KEYBOARD PLAYING”)

BY
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This Table of Contents is an editorial addition for the convenience of readers. It is not found in the original manuscript.



This collection, called *Elements*, contains what other masters called *Regole* (“Rules”). The manuscript begins by declaring the standard axioms, e.g., “There are four consonances” As it proceeds to more advanced rules, small partimenti are inserted to illustrate the intended contexts. Because of the contrapuntal nature of these partimenti, your editor has included typical realizations to show what was probably intended. (The original partimenti are on a single bass staff; the editor’s realizations are on treble and bass staves.)

Sala’s fame as a master may have suggested his authorship. Careful analysis by Peter van Tour, however, shows that the manuscript is a mash-up from various sources, assembled around 1750 at the St. Onofrio conservatory in Naples. Nevertheless, its longer partimenti nicely illustrate suspensions and provide an excellent introduction to the style of Sala’s authentic partimenti. Partimenti, as lessons for young students, passed on a shared tradition and were not expected to reflect a teacher’s personal style.

Primieramente fà duopo sapere che le consonanze sono quattro cioè 3^a. 5^a. 6^a. 8^a. delle quali due sono perfette e due imperfette: Le perfette sono 5^a. ed 8^a., si dicono perfette perchè non possensi fare ne Magiori e ne Minori: L'imperfette sono 3^a. e 6^a., si chiamano imperfette, perchè possensi fare Magiori e Minori.

Le dissonanze anche sono quattro, cioè 2^a. 4^a. 7^a. e 9^a, le quali non si possono dare, se prima non sono preparate da qualche consonanza, e risolute nelle medesime, come se ne discorrerà a suo luogo.

Fa bisogno sapere che ogni tono prese per principale ave sette corde; cioè prima, 2^a, 3^a, 4^a, 5^a, 6^a, 7^a di tono. Di queste sette corde, quattro sono stabili, e sono la 2^a quale è sempre maggiore, la 4^a quale è

First of all, know that there are four consonances, namely 3rds, 5ths, 6ths, and 8vas, of which two are perfect and two imperfect. The perfect ones are 5ths and 8vas. They are called perfect because they cannot be made either Major or Minor. The imperfect ones are 3rds and 6ths. They are called imperfect because they can be made Major or Minor.

There are also four dissonances, namely 2nds, 4ths, 7ths, and 9ths, which cannot be used unless they are first prepared by a certain [type of] consonance, and resolved to the same, as will be discussed later.

It is necessary to know that each key has seven main notes, i.e. the 1st, 2nd, 3rd, 4th, 5th, 6th, and 7th steps of the scale. Of these seven notes, four are fixed, and they are the 2nd which is always major, the 4th which is always minor, the 5th which is natural, and

sempre minore, la 5^a quale è sempre naturale, e la 7^a che è ancora maggiore, se bene in certi casi puol essere anchè minore, colne sene parlerà in appresso.

Veniamo ora alli numeri che recer-
cano dette corde; la prima di tono
vuole 3^a, 5^a, ed 8va; la seconda vuole
3^a, 4^a, ed 6^a maggiore; la terza
vuole 3^a ed 6^a; la quarta ricerca
numeri di trè specie; quando la
quarta sale alla quinta vuole 3^a, 5^a,
ed 6^a; quando non sale alla quinta
vuole 3^a ed 5^a; quando poi della
quinta scende all quarta vuole 2^a,
4^a maggiore, ed 6^a; la quinta vuole
3^a ed 5^a; la sesta vuole 3^a ed 6^a;
quando poi scende è meglio darli
3^a ed 6^a maggiore. La settima quan-
do va all'ottava vuole 3^a, 5^a, e 6^a:
quando poi scende vuole 3^a e 6^a;
ora per magior chiarezza sieguono
gl'esempi di tutto ciò detto.

the 7th which is always major, even if in some cases it may also be mi-
nor, which we will talk about in due
course.

We now come to the [interval] num-
bers associated with these [seven] notes.
The first [scale step] of the key takes a
3rd, 5th, and 8va [above it]. The second
takes a 3rd, 4th, and major 6th. The
third takes a 3rd and 6th. The fourth
takes three types of numbers. When the
fourth rises to the fifth, it takes a 3rd,
5th, and 6th; when it does not rise to the
fifth, it takes a 3rd and 5th; when the
fifth descends to the fourth, the fourth
takes a 2nd, augmented 4th, and a 6th.
The sixth takes a 3rd and 6th; when it
descends it is better to give it a 3rd and
major 6th. The seventh, when it goes to
the octave, takes a 3rd, 5th, and 6th; but
when it descends it takes a 3rd and 6th.
Now for greater clarity there follow ex-
amples of all that has been mentioned.

Si deve avertire di più, che la quarte di tono, hà la 3^a siccome l'hà la prima, se la prima di tono ave terza minore la quarta, anche deve avere 3^a minore se la prima l'ave maggiore, la quarta ave maggiore. S'avverta ancora, che se la prima di tono ave 3^a maggiore, la 6^a, e 7ma nello scendere, è nel salire devono essere maggiori; se poi la prima di tono ave 3^a minore, la 6^a, e 7ma nel salire devono essere maggiori; ma nello scendere devono essere minori, se bene in certi casi nello scendere se vedrà la 7ma maggiore, e la 6^a minore.

Siegue la Scala di prima posizione:

Moreover it should be noted that the fourth [scale step] of the key has the [same type of] 3rd [above it] as the first. If the first step has a minor 3rd the fourth step must also have a minor 3rd, and if the first has a major 3rd, so must the fourth. Note also that if the first scale step has a major 3rd, the sixth and seventh [notes of the scale] must be major in both ascent and descent; if however the first step has a minor 3rd, the 6th and 7th steps in ascent should be major; but in descent they should be minor. Of course in some cases in descent one will see a major 7th and a minor 6th.

Here follows the scale in first position [the so-called Rule of the 8va]:

1st Position

Original:

As played:

Editor's Notes: for the three positions of the Rule of the 8va, the copiest of the original manuscript in Naples copied one wrong example and mixed up the other two. Here the three positions have been reconstructed and put in the intended order. 1st, 2nd, and 3rd positions were defined by the beginning note played by the little finger of the right hand: 1st pos. = tonic or keynote, 2nd pos. = 3rd of the scale, 3rd pos. = 5th of the scale. In playing the Rule of the 8va do not worry about doublings or parallels. The purpose was merely to associate particular scale steps with chordal sonorities. Counterpoint came later.

2nd Position

Original:

A handwritten set of fingerings for a bass clef staff. The notes and their corresponding fingers are: 3 over 8 over 5 (index), 3 over 8 over 6 (middle), 3 over 8 over 4 (ring), 8 over 6 over 3 (pinky), 5 over 3 over 8 (index), 6 over 3 over 8 (middle), 5 over 3 over 6 (ring), 3 over 8 over 5 (pinky), 3 over 8 over 6 (index), 5 over 3 over 8 (middle), 6 over 3 over 2 (ring), 8 over 6 over 3 (pinky), 3 over 8 over 4 (index), 3 over 8 over 5 (middle).

As played:

A piano keyboard diagram illustrating the notes as played. The notes correspond to the fingerings in the original staff: G4, G4.

3rd Position

Original:

5 3 8 4 3 8 6
3, 8, 6 5, 8 6, 3
5, 3, 8 6, 3
6, 3
5, 3, 8 6, 3
6, 3
6, 3
6, 3
5, 3
2, 6
3, 8
6
4, 3, 8
5, 3, 8

As played:

5 3 8 4 3 8 6
3, 8, 6 5, 8 6, 3
5, 3, 8 6, 3
6, 3
5, 3, 8 6, 3
6, 3
6, 3
6, 3
5, 3
2, 6
3, 8
6
4, 3, 8
5, 3, 8

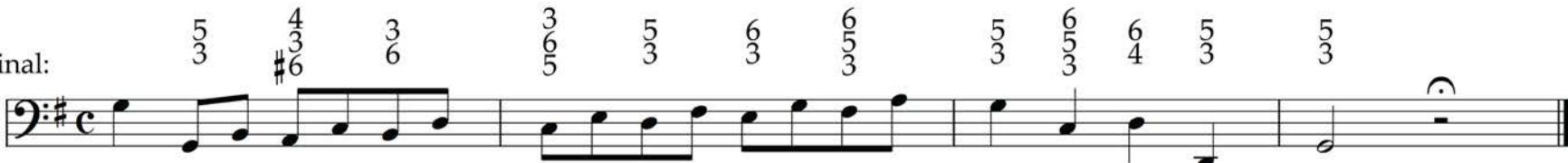
Adesso veniamo alli moti del Basso.

Quando il partimento sale di 3^a, la prima nota s'accompagna, e la 2^a nè.

Now we come to the bass motions.

When the partimenti rises by a 3rd, one accompanies the first note but not the second.

Original:



As played:



Editor's Notes: in illustrating a series of rising thirds, this partimento sets the Rule of the 8va (3rd pos.) on the strong eighth notes (quavers). In measure 3 the partimento shifts to a compound cadence, discussed a few pages below).

Il moto di 3^a nel calare
s'accompagna sempre con quinta.
For example:

One always accompanies a series of
descending 3rds with 5/3 chords. For
example:

Original:

5 5 5 5 3/5 8/5 5/4 5/3 5

As played:

Editor's Notes: repeated notes are common in partimenti for beginners. They kept the idea of a tone present in a child's mind and compensated for the rapid decay of notes played on a small harpsichord. The suggested realization is as simple as possible. In measure 5, a 5/3/6 chord substitutes for 3/5/8.

I moti di 4^a, 5^a, 6^a, e 7^a
s'accompagnano con 3^a e 5^a. Sieguono
gl'esempi.

The [bass] motions of [ascending] 4ths, 5ths, 6ths, and 7ths are accompanied by 5/3 chords. Examples follow:

di quarta

By [ascending] 4ths [and descending 3rds]:

The musical score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It contains eight measures of music with eighth-note patterns. Above the staff, above each measure, are harmonic labels: 'Original:', '5/3', '5/3', '#3', '5/3', '5/3', '5/3', '5/3', and '5/4 3'. The bottom staff shows a bass clef, a common time signature, and a dynamic marking of 'p' (piano). It contains four measures of music with quarter-note patterns.

As played:

A musical score for piano, featuring two staves. The treble staff begins with a C major chord, followed by a sequence of chords: G major, E minor, A major, D minor, F major, B minor, E major, A major, and G major. The bass staff begins with a C major chord, followed by a sequence of chords: G major, E minor, A major, D minor, F major, B minor, E major, A major, and G major. The music consists of eighth-note patterns.

di quinta

By [ascending] 5ths [and descending 4ths]:

Original:

5 3 5 3 5 3 5 3 5 3 5 3

Bass clef, common time (C), 4 sharps.

As played:

Treble clef, bass clef, common time (C), 4 sharps.

di sesta.

By [ascending] 6ths [and descending 5ths]:

Original:

5 3 5 3 5 3 5 3 5 3 5 3 5 3

As played:

The realization consists of two staves. The top staff shows a realization with sixteenth-note grace patterns over a bass line. The bottom staff shows the original bass line for comparison.

Editor's Notes: In the realization, two kinds of graces or ornaments are employed. In the odd-numbered measures, the fourth beat has dissonant passing tones (passing between consonances). The even-numbered measures, on beat 3, have dissonant appoggiaturas ("leaning notes" that lean into consonances).

di settima

By [ascending] 7ths [and descending 8vas]:

Original:

3 5/3 5/3 5/3 5 3 5 6 4 3 5

As played:

c c c c c c

Editor's Notes: This example follows the previous pattern (all 5/3 chords) but results in an uncharacteristic harmonization. It can safely be ignored.

Il moto che scende di quarta, e sale
di seconda, se li da prima 3^a, e 5^a.

For the [bass] motion that falls a 4th
and rises a 2nd, give the first [note] a
3/5 and [the second note] a 5/3.

Original:

Bass clef, common time. Measures 1-3: 5, 3, 5, 3, 5, 3. Measures 4-5: 5, 3, 5, 3, 5, 3. Measures 6-7: 5, 6, 4, 4, 5, 3. Measure 8: rest.

As played:

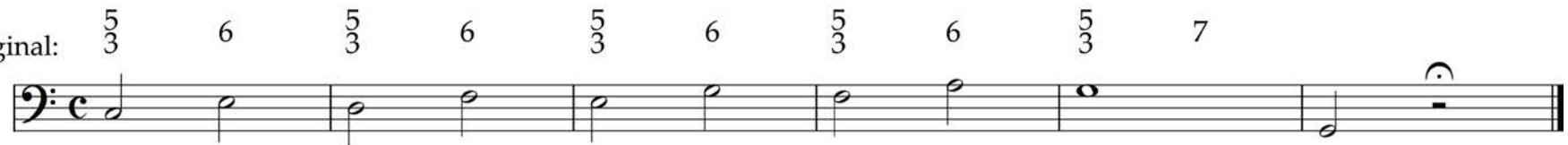
Treble and bass clefs, common time. Measures 1-3: C major 7th, G major 7th, D major 7th. Measures 4-5: A major 7th, E major 7th, B major 7th. Measures 6-7: F major 7th, C major 7th, G major 7th. Measure 8: rest.

Editor's Notes: Regular figures like "5/3" are symbolic of a general chord in any spacing or with any note in the top position. "Literal" figures specify the particular ordering of intervals from top to bottom. This example begins with literal figures and, in measure 4, switches to regular figures. Beginners often started with literal figures and then advanced to regular ones.

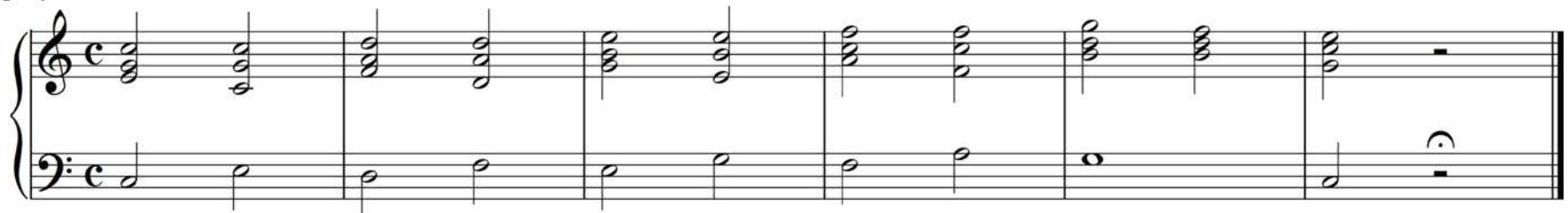
Il moto che sale di 3a, e scendi di seconda s'accompagna prima con quinta e poi con 6a.

The [bass] motion that rises a 3rd and falls a 2nd is accompanied first by a 5th and then by a 6th [, i.e. 5/3 then 6/3].

Original:



As played:



Editor's Notes: Compare this example to the one 7 pages earlier. Both go up a 3rd, down a 2nd, but the earlier example is faster and merges with the Rule of the 8va. The "7" in measure 5 has been substituted for the original "6" to create a proper cadence.

Vi sono altri tre moti, cioè Retto, con cui sagliono ambedue le mani, or scendano; od in questo bisogna badare di no fare due quinte, o due ottave :: Obliquo è quello con cui una mano camina, e l'altra sta ferma :: Contrario, é quello con cui ambedue le mani sagliono e scendano contrarie fra di loro.

There are three other [kinds of] motions, namely Direct [or Similar motion], in which both hands rise or fall [together]; and in doing so we must take care not to make two [parallel] fifths or octaves :: Oblique is the motion in which one hand moves and the other stands still :: Contrary is the motion in which both hands rise and fall contrariwise against each other.

Le Cadenze ancora sono di trè specie diverse, cioè Semplice, Composta, e Doppia; le quali si fanno su la quinta del tono :: La semplice si fà con 3^a maggiore e 5^a :: La Composta se fà con 4^a e 5^a, or pure con 4^a e 6^a :: La Doppia si fà con 3^a e 5^a, 4^a e 6^a, 4^a e 5^a, e 3^a e 5^a.

The Cadences are also of three different kinds, namely Simple, Compound, and Double; which are [all]made on the fifth of the key :: The Simple is done with a major 3rd and a 5th :: The Compound is done with a 4th and 5th, or also with a 4th and 6th :: The Double is done with a 3rd and 5th, 4th and 6a, 4a and 5a, and 3a and 5a.

Original:

As played:

SIMPLE COMPOUND COMPOUND

DOUBLE

Ora veniamo alla spiga delle Dissonanti :: la quarta essendo dissonanza si puto preparare da tutte le Consonantie. Quanto se prepara dall'ottava il partimento sale di 5^a o scende di 4^a :: Quanto se prepara dalla quinta il partimento sale di grado :: Quanto si prepara dalla sesta, il partimento sale di terza :: Quando si prepara dalla terza, il partimento scende di grado, e la detta quarta si resolve a 3^a maggiore, se bene in certi casi si resolve a 3^a minors. Siegue l'Esempio.

Now we come to the details of Dissonances: the fourth being a dissonance, it can be prepared by all the Consonances. When prepared by the octave the partimento goes up by a 5th or down by a 4th :: When prepared by a fifth the partimento goes up by a step :: When prepared by a sixth, the partimento goes up by a 3rd :: When prepared by a third, the partimento descends a step, and the said fourth resolves to a major 3rd, although in some cases it resolves to a minor 3rd. An example follows.

Original:

As played:

5 3 5 6 5 4 #3 5 #3 6 5 4 #3 5 5 6 5 5 4 #3 5

5 #3 3 5 4 3 5 6 6 5 4 3

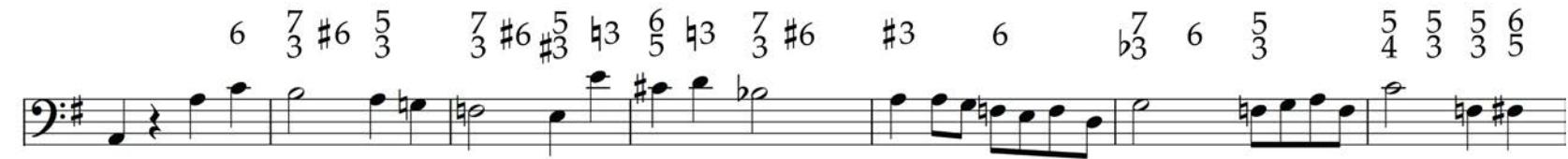
This musical score consists of two systems of four measures each. The top system starts with a bass note followed by a rest, then eighth-note pairs. The second measure begins with a forte dynamic. The third measure has a bass note followed by eighth-note pairs. The fourth measure ends with a forte dynamic. The bottom system follows a similar pattern, starting with a bass note followed by a rest, then eighth-note pairs. The second measure begins with a forte dynamic. The third measure has a bass note followed by eighth-note pairs. The fourth measure ends with a forte dynamic.

L Settima ancora si puol preparare da tutte le consonanze: Quando si prepara dalla Sesta, il partimento scende di grado: Quando si prepara dalla quinta, il partimento scende di 3a: Quando si prepara dalla Terza, il partimento sale di quarta o scende di quinta, e detta settima si resolve a Sesta maggiore. Siegue l'Esempjo.

The seventh can also be prepared by all the consonances :: When prepared by the sixth, the partimento goes down by step :: When prepared by the fifth, the partimento goes down a 3rd :: When prepared by the third, the partimento goes up a 4th or down a 5th, and said seventh resolves to a major sixth. An example follows.

As played:

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time with a key signature of one sharp. Measure 11 starts with a quarter note in the treble staff followed by eighth-note pairs. Measure 12 begins with a half note in the bass staff, followed by eighth-note pairs in the treble staff.



Siegue il Partimento con ligatura di
4a e 7a:

Here follows a partimento with tied
suspensions of 4ths and 7ths:

Original:

5 6 5 3 7 #6 5 6 3 5 3 6 7 #6 b3

As played:

5 6 7 #6 5 5 3 7 #6 #3 7 6 5 3

#3 5 6 7 #6 5 5 3 7 #6 #3 7 6 5 3

$\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} \#3 \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ \natural 3 \end{matrix}$ $\begin{matrix} 6 \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ 5 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 7 \end{matrix}$ $\begin{matrix} 6 \\ 7 \end{matrix}$ $\begin{matrix} 5 \\ \#3 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} \#3 \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 7 \end{matrix}$ $\begin{matrix} \natural 3 \\ 6 \end{matrix}$ $\begin{matrix} 7 \\ \natural 6 \end{matrix}$

$\begin{matrix} 5 \\ 4 \end{matrix}$ 3 3 6 6 5 3 4 5 4 5 3

Quando il partimento scende di 5^a
o sale di 4^a, se li dà 7^a preparata
dalla 3^a de detta 7^a si resolve alla
3^a, e l'ultima 7^a si resolve con terza
maggiore, poichè questa 7^a sempre
s'accompagna con la 3^a.

Sieguono gl'Esempij:

When the partimento falls by a 5th or rises by a 4th, give it a 7th prepared by a 3rd, and the said 7th resolves to a 3rd, and the last 7th resolves to a major third, since this 7th always accompanies the 3rd.

Examples follow:

Original:

As played:

Altro Esempio.

Another example:

Original:

As played:

Quando il partimento è ligato, o singopato se li à 2^a e 4^a, assieme colla 6^a; ma se poi il partimento retorna al tono la 4^a deve essere minore; se poi non ritorna al tono deve essere maggiore.

Siegue l'Esempio.

When the partimento is tied, or sincopated, you give it a 2nd and 4th, together with the 6th. If the partimento returns to the [tied] tone the 4th must be perfect; if it does not return to the [tied] tone it must be augmented.

An example follows [of instances where the partimento returns to the tied tones].

Original:

3 2 6 3 6 5 #3 3 6 5 #3 4 2 5 7 #3 #3 #3



As played:



4 6 5 #3 3 6 #3 2 5 3 6 7 6 #3 6 7 6 3 6 5 4 3 5

2 6 5 3 2 5 3 5 3 6 3 4 4 3

Quando il Partimento varia tono se
li da 2^a 4^a maggiore colla 6^a.

When the partimento changes key
[by not returning to the tied note af-
ter the resolution of the dissonance]
you give it a 2nd and an augmented
4th, along with the 6th.

Original:

As played:

The original score consists of two staves of handwritten musical notation. The first staff begins with a bass clef, a key signature of one sharp, and a common time signature. It features a series of measures with various time signatures and key changes, indicated by numbers above the staff. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features a series of measures with various time signatures and key changes, indicated by numbers above the staff.

The "As played" score consists of 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 features a series of measures with various time signatures and key changes, indicated by numbers above the staff. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of measures with various time signatures and key changes, indicated by numbers above the staff. This section includes a prominent section of sixteenth-note patterns and sustained notes.

La Nona se puol preparare dalla 3^a, dalla 5^a, e si risolve all 6^a o all'ottava, accompagnandosi sempre colla decima, che è l'istesso dire la terza; e di più detta nona se puol risolvere alla 3^a quando il partimento scende de terza; siccome si puol risolvere alla 5^a quando il partimento sale di quarta.

Siegue l'Esempio.

The ninth can be prepared by the 3rd, [or] by the 5th, and resolves to a 6th or an 8va, always accompanied by the 10th, which is the same as saying the 3rd; moreover, the said ninth can resolve to a 3rd when the partimento descends a third; whereas it can resolve to a 5th when the partimento rises a 4th.

An example follows.

Original:

$\begin{matrix} \flat & 3 \\ 9 & 8 \end{matrix}$ $\begin{matrix} \sharp & 3 \\ 6 & 5 \end{matrix}$ $\begin{matrix} 4 & \sharp \\ 3 & 3 \end{matrix}$ $\begin{matrix} \natural & 7 \\ 6 & 5 \end{matrix}$ $\begin{matrix} 3 & 9 \\ 3 & 6 \end{matrix}$ $\begin{matrix} 5 & \sharp \\ 5 & 3 \end{matrix}$ $\begin{matrix} 6 & 3 \\ 3 & 9 \end{matrix}$ $\begin{matrix} 5 & 3 \\ 3 & 5 \end{matrix}$ $\begin{matrix} 3 & 5 \\ 9 & 3 \end{matrix}$ $\begin{matrix} 3 & 5 \\ 3 & 5 \end{matrix}$



As played:

$\begin{matrix} 9 & 5 \\ 3 & 3 \end{matrix}$ $\begin{matrix} 3 & 5 \\ 9 & 3 \end{matrix}$ $\begin{matrix} 3 & 6 \\ 9 & 5 \end{matrix}$ $\begin{matrix} 5 & 4 \\ \sharp & \sharp \\ 3 & 3 \end{matrix}$ $\begin{matrix} 6 & 2 \\ \sharp & 4 \end{matrix}$ $\begin{matrix} 5 & 4 \\ \sharp & 3 \end{matrix}$ $\begin{matrix} 3 & 3 \\ \natural & 3 \end{matrix}$ $\begin{matrix} 6 & 7 \\ 6 & 5 \end{matrix}$ $\begin{matrix} 5 & 7 \\ 5 & 3 \end{matrix}$ $\begin{matrix} 6 & 6 \\ 3 & 3 \end{matrix}$ $\begin{matrix} 5 & 4 \\ 3 & 3 \end{matrix}$ $\begin{matrix} 3 & 3 \\ 5 & 3 \end{matrix}$ $\begin{matrix} 3 & 3 \\ 5 & 3 \end{matrix}$



Altro esempio.

Another example.

Editor's Notes: The chains of 7–6 suspensions in the following example are shown with the 7s and 6s separated by eighth notes. The manuscript is imprecise and inconsistent, so it is equally possible to resolve to 6s full beats after the 7s.

Original:

3 #6 6 6 5 4 #3 6 6 4 3 8 6 9 8 6 9 8 6 9 8 6 3 6 #3 6 7 6 7 6

As played:

7 6 5 #3 #3 7 6 7 6 7 6 6 5 3 #6 6 6 6 5 4 #3 b3 9 8 6 9 8 6 9 8 6 9 8 6

6 5 6 4 #3 6 #6 3 6 6 6 5 #3 6 6 5 #3

Se deve ancora sapere che quando il partimento scende di 3^a e sale di grado, a quella, che sale, se li da 3^a e 5^a, ed a quella scende se li da 5^a e 6^a.

Esempio.

You should also know that when a partimento falls by a 3rd and rises by a step, the note that [will] fall takes a 3rd and 5th, and the note that [will] rise takes a 6th and a 5th.

An Example:

Original:

Bass clef staff showing sixteenth-note patterns. The first two measures have a 6 over a 5. The next two measures have a 6 over a 5. The fifth measure has a 6 over a 5. The sixth measure has a 6 over a 5. The seventh measure has a 6 over a 5. The eighth measure has a 6 over a 5. The ninth measure has a 6 over a 5.

As played:

Treble and bass staves showing eighth-note patterns. The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. The pattern repeats throughout the measures.

Bass clef staff showing sixteenth-note patterns. The first two measures have a 6 over a 5. The next two measures have a 6 over a 5. The fifth measure has a 6 over a 5. The sixth measure has a 6 over a 5. The seventh measure has a 6 over a 5.

Treble and bass staves showing eighth-note patterns. The treble staff has eighth-note pairs. The bass staff has eighth-note pairs. The pattern repeats throughout the measures.

Siegue l'Exempio della quinta che varia tono.

Here follows an example of [diminished] 5ths that change the key.

Original:

As played:

Di più devesi sapere che la 4^a non solo si prepara da tutte le consonanze ma ancora dalla 7^a minore, e dalla 5^a falza.

Sieglie l'Esempio.

Original:

As played:

Di più la quinta falza si puol risolvere ad un altra quinta falza. Esempio.

In addition a diminished 5th can resolve to another dim. 5th. Example:

Moreover, you should know that a 4th not only can be prepared by all the consonances but also by a minor 7th or a diminished 5th.
An Example follows:

Original:

As played:

Si deve sapere ancora, che ogni tono hà le sue terminazioni, e sono due: acciò chi sona, sappia in che tono, si ritrova; se scende di tono; è seconda, e prima de tono; se sale di mezzo tono; è settima di tono, e prima di tono: se scende di mezzo tono; e sesta, e quinta, di tono.

Esempio

You should also know that each key has its endings [=markers of key and cues to cadences], and they [involve] two bass notes: so whoever plays [must] know in what key he finds himself [at each moment]; if [the bass] falls a whole step, [the cadence involves] the second and first scale degrees of the key; if it rises by a half step, you have the seventh and first degrees of the key; [and] if it falls by a half step, you have the sixth and fifth degrees of the key.

An Example

Original: $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} \#6 \\ 4 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} \# \\ \end{matrix}$

As played: 4th & 5th
of the key

Musical staff showing chords 4 and 5 of the key. The staff has two parts: treble clef and bass clef. The first measure shows a C major chord (C-E-G) followed by a G major chord (G-B-D). The second measure shows a C major chord (C-E-G) followed by a G major chord (G-B-D).

Musical staff showing chords 2 and 1 of the key. The staff has two parts: treble clef and bass clef. The first measure shows a D major chord (D-F#-A) followed by an E major chord (E-G#-B). The second measure shows a D major chord (D-F#-A) followed by an E major chord (E-G#-B).

Musical staff showing chords 7 and 1 of the key. The staff has two parts: treble clef and bass clef. The first measure shows a G major chord (G-B-D) followed by a C major chord (C-E-G). The second measure shows a G major chord (G-B-D) followed by a C major chord (C-E-G).

Musical staff showing chords 6 and 5 of the key. The staff has two parts: treble clef and bass clef. The first measure shows a B major chord (B-D#-F#) followed by a G major chord (G-B-D). The second measure shows a B major chord (B-D#-F#) followed by a G major chord (G-B-D).

Quando il Partimento sale de grado in più note, se li da prima 5^a e poi 6^a, e l'ultima 6^a deve essere maggiore; quando poi cala di più note, se li da settima risoluta a sesta; e l'ultima sesta deve essere maggiore.

Siegue l'Esempio

When the partimento [bass] rises stepwise for several notes, give the first [half of the note value] a 5th and then a 6th, and the final 6th should be major. When it then descends [stepwise] for several notes, give the first [half of a note] a 7th resolving to a 6th, and the final 6th should be major.

An example follows.

Original:

$\begin{matrix} 5 \\ 3 \end{matrix}$ [$\begin{matrix} 6 \\ 3 \end{matrix}$] 5 6 5 6 5 6 5 \sharp 6 $\begin{matrix} 5 \\ 4 \end{matrix}$ 3 5 6 7 6 7 6 7 6 7 6 7 \sharp 6

As played:

Quando il Partimento è ligato, e scende di grado, se li dà quarta maggiore, colla seconda; la seconda resta per terza; e la quarta maggiore va alla sesta.

When the partimento [bass] is tied and descends by step, give it an augmented 4th with a 2nd; the 2nd stays to become a 3rd, and the aug. 4th rises to a 6th.

Original:

As played:

Original:

As played:

Quando il Partimento scende di 5a;
e sale di 4a si può anche accompag-
nare con 3a e 5a.

When the partimento falls by a 5th
and rises by a 4th it can also be ac-
companied by a 5/3 chord.

Original:

As played:

Editor's Notes: The previous example shows two different *movimenti* or "bass motions." The first instance, as described in the manuscript, has the bass going "down a 5th, up a 4th in the key of A minor. In the second instance, the same general motion occurs in C major. In the third instance, the motion is "up a 4th, down a 3rd," with the key rising from F major through G major to A minor.

Sieguono le Lezzione Numeriche
d'ogni genere Del Signore Don
Nicola Sala.

There follow lessons in figured basses of all types by Master Nicola Sala.

Editor's Notes: The manuscript then continues, in a different hand, to present a number of Sala partimenti. For a modern edition, see the publication of all of Sala's partimenti by Peter Van Tour.