

Author: Marcello, Benedetto

Title: On the harmonic consonances

Original title: Delle Consonanze Armoniche

Source: Venice, Biblioteca Nazionale Marciana, MS It.IV,197 (=9767), <1>-127

[<1>-] On the harmonic consonances

First chapter

All the harmonic consonances are based on numbers and proportions. They are all contained within the number six except for the minor sixth. The first proportion is the dupla 2 1, which constitutes the octave. The second proportion is the sesquialtera 3 2, which constitutes the fifth. The third proportion is the sesquiterza 4 3, which constitutes the fourth. The fourth proportion is the sesquiquarta 5 4, which constitutes the major sixth. The fifth proportion the sesquiquinta 6 5, which forms the minor third. The major sixth consists the superbiparziante terza proportion, which lays between the numbers 5 and 3. The minor sixth consists of the superbiparziante quinta proportion, which lays between the numbers 8 and 5. The dupla sesquialtera 5 2 constitutes the major tenth. The tripla 3 1 forms the twelfth. The quadrupla 5 1 forms the seventeenth. The sestupla 6 1 forms the nineteenth. The perfect tone consists of the sesquiottava proportion [<2>-] between the numbers 9 and 8.

Now, the seven elements that constitute counterpoint, namely, the octave, the fifth, the fourth, the third, the sixth, the second and the seventh are derived from these proportions. Four of these elements are consonant, namely, the third, the fifth, the sixth and the octave, while three are dissonant, namely, the second, the seventh and the fourth. However, the fourth is not completely dissonant. In fact, its inversion constitutes the fifth. This does not occur in the case of the other dissonances. In fact, the second and its inversion, the seventh, are both dissonant. Thus, we must note that, if we add seven degrees to each of these element, we find its correspondent interval at the octave higher. For instance:

[Marcello, On the harmonic consonances, 2,1; text: 2, 9, 3, 10, 5, 12, 7, 14, 8, 15, Semplici, Duplicati].

The musical consonances are four, as it was said above.

[Marcello, On the harmonic consonances, 2,2; text: Due Perfette, Ottava, Quinta, due, Imperfette, Sesta, Terza]

[<3>-] The first two are called perfect because they are so close that they appear one and the same note, especially in the case of the octave. The others are called [[are called]] imperfect because they sound fuller and more harmonious than the perfect ones. This is the reason why it is forbidden to employ two consecutive consonances, because they are less harmonious. This is not forbidden in the case of the other two, namely, the imperfect ones, which are divided into major and minor consonances, as we shall show at the appropriate point.

Explanation of the tone and of the semitone

Second chapter

The tone consists of nine commas. It cannot be divided equally and perfectly, as the comma is an odd quantity. This is the origin of the major and of the minor semitone. In fact the major semitone consists of five comma, while the minor semitone consists of four comma. Now, there is a tone between Ut and Re, Re and Mi, Fa and Sol and Sol ad La. The major semitone of five commas is located between the interval of the second Mi Fa, while the semitone of four commas shall be shown in the examples.

The minor semitone proceeds from all those [-4-] notes that can be altered and reduced, such as Ffaut, Gsolreut, Csolfaut, Bfa[^sq]mi and Elami. No major or minor semitone can derive naturally

from Dlasolre and Alamire

[Marcello, On the harmonic consonances, 4; text: Essempio, Tuono, Ut, Re, Mi, Fa, Sol, La, mi, fà, Tutti questi sono Semituoni maggiori, minori]

I inform the Reader that the sharp sign # raises a note by half, while the flat sign b lowers it by half. It is necessary to ascend after a sharpened note and to descend after a flattened one, when they are isolated accidentals. Were we to proceed in the opposite way when we encounter a sharp or a flat, the melody would turn out very ugly. However, if the entire melody proceeds with flats, it is possible to ascend or to descend producing a good melodic shape, since it is considered transposed.

[-5-] On the octave

and on how to use it with its appropriate passages

Third chapter

The octave is the most perfect above all consonances and it is so united that it does not produce harmony. Therefore, it must be employed as little as possible, especially on a downbeat. It can move to whichever interval one wants, but one must not rest too long on it, because it lacks harmony. Two octaves cannot follow each other in succession, unless they are separated by the value of half a bar, which must be occupied by a consonance. In fact, were it a dissonance, it would not remove the two octaves. It has to be known that two parts must not hit the octave simultaneously, but, if two parts strike it one after the other, they produce a good effect, except in the case of the proper cadences, as proper cadences are the ones that move to the octave. The ones that are formed in a different way are not proper cadences. Other consonances in similar places cannot move to the octave except through a semitone, as we shall see in the examples placed herewith in the appropriate places.

[-6-] [Marcello, On the harmonic consonances, 6; text: Esempi à Due Tre, e Quatro, Buono ma la Terza Minore all' Ottava non si permette se, à. quarto. 8, 1, 3, minore, 6, 5, 4, perche l', hà Autorità d' andar doue uuole. Cattiuo, si, dalla Decima, senza Semituono: Come anco, dalla, [[Decima]], duodecima, mouimento disgiunto, 12, tra, Sesta, per licenza, regola, Quatro, decima, con il, che, dall', per, congiunto, non troppo, esser, senza, 10, 7, La prima, Cruda, altra ch' è, non conuiene, ma, canta bene e fà Cadenza si tollera]

[-7-] [Marcello, On the harmonic consonances, 7; text: Meglio quantunque s' egli vada senza semituono, e n' hà anco da guardare, ma perche la Quinta è manco perfetta che l' Ottava si può saluare, Ottava non mai, 10, 12, Buono, Cadenza, mà bisogna guardarsi dalla Sesta minore, all', perche, errore troppo grande, fà parere, musica languida, 8, 6, 7, Se bene per regola, si deue cominciar a diminuire in, però, canta bene, contrario mouimento, Settima, Cattiuo, Decima terza, andar, gran lontananza, ui è, bene, decima quinta, viene ad esser una, ferma troppo su, quello, dice dell' unisono, è sua specie]

[-8-] [Marcello, On the harmonic consonances, 8; text: Se bene, una Parte entra nell' altro non è però buono per esser Voce priuatiua, se fosse altra Consonanza si permetterebbe, 7, 8, Buono come sopra, detto, 10, 6, Esempio buono con ogni Salto, Sesta minore, che passa, falsa, Pessimo, Perche Casca Con ambedue le Parti, Cattiuo, 10, Si tollera, tirata, senza Semituono, in due modi Primo, la, non può andar alla Quinta ascendendo tutte due, Secondo, Quarta, peggio, ne, scusare, perche, et cetera, [sqb], 5]

[-9-] [Marcello, On the harmonic consonances, 9; text: Cattiuo con il Soprano perche il fà è posto in Cambio del Mi e Ffaut, falso. Così adunque una falsa non può schiuare due Ottaue, tanto quanto dalla quinta all' Unisono che tutte, le Parti ascendono, Buono, l' Ottava, andar doue uuole, 8, 12, 6, non già, [[saria]], serua per Basso Ma Come Parte di medio, in batutta se fosse in leuata si permetterebbe per bisogno Ma quello che più importa, Anco priuazione d' Armonia, I, mà, vuota e vorrebbe esser piena in questi Movimenti]

[-10-] [Marcello, On the harmonic consonances, 10; text: 6, 7, 8, 12, 15, Non autentico per la poca Armonia, però si tolera, Sesta minore che v' alla Ottava è contro la Regola, e la Settima diminuita, alla Sesta, tollera, perche, alla Cadenza, e fa bello effetto. a Quattro, e a tre, è buono]

On the perfect fifth and on the way

to use it with its own passages

Fourth chapter

The fifth is a perfect consonance and it is the most noble consonance in music after the octave because of the perfection and beauty that it contains. It can move wherever it likes, something that is not allowed to perfect consonances. Nevertheless, the imperfect consonances have more influence on the said fifth than on the octave [-11-] because they are closer to it. Two consecutive fifths are not allowed, because a black note has no power to render them not consecutive, as it was said earlier with regard to the octave and as it is possible to gather from the examples placed herewith in the appropriate places.

[Marcello, On the harmonic consonances, 11; text: Esempi a due, Tre, e Quattro Voci, Buono ogni cosa perche sono legate, La Sesta maggiore slegata non può andare alla Quinta se non per bisogno, 5, 6, Tutte le sincopate in questa maniera bisogna ribaterle e non tener fermo tanto le bianche quanto le negre, 3, 4, I, Cattiuissimo, all' Unisono, Terza, accio che stia bene procedendo però per Semituono]

[-12-] [Marcello, On the harmonic consonances, 12; text: Buono, 5, 1, Cattiuo perche la Parte di Sopra fa il salto essendo, proprio del Basso, a quattro Malamente si tollera, 3, 9, 10, 6, Tollerate, 8, falsa, Cattiuissimo perche, Quinta falsa non si può saluare se non con la Terza maggiore incontrandosi ui è anco la Sesta, alla, contro, stessa Regola, Esempio buona in battuta, e, Cadenza, ordinariamente v' in Leuata, andare da una Perfetta all' altra, ambe le Parti ascendendo ò discendendo, Il Primo, fa, sopra, il diesis, Il secondo, buono. Vedi nel Trattato delle, essendo ordinario, stà sempre bene, minore innanzi, battuta, 5]

[-13-] [Marcello, On the harmonic consonances, 13; text: Cattiuo di Uno in Cinque, Sei, e per il Contrario non si può far che stia bene, 5, I, 12, 8, 2, 3, falsa, Licenza et Autorità, Cattiuissimo perche non, deue tor le Seste per salto: e se Una Parte salta, l' altra deue andar per grado. 6, 4, Buono, tollera per la Cadenza, fa atto di, e la fugge. 7, il sospiro cioè, mezza battuta che, aspetta stà nel luogo della Sesta ch' è buona, e per questo hà, di schiuar, due Quinte, Nota, Così adunque una, schiuare due Ottaue]

[-14-] Marcello, On the harmonic consonances, 14; text: Buona con ogni Cosa, Buono perche Una, Parte entra nell' altra, 5, 7, fa, mi, 8, meglio è l' otava se bene si perda, 6, 5 5, 6 6, Cattiuo, le due Seste col Basso fanno, Quinte trà, Parti, Non troppo buona, quella Negra non hà autorità di saluar, che salta passa per, e nel Salto ui, il Tritono con la Parte di mezzo, poi tutti li salti uogliono esser buone, non troppo]

[-15-] On the fourth

and on the way to apply it with its own passages

Fifth chapter

The fourth is one of the dissonances employed in music. It is the less dissonant and the most employed. Two fourths can be used consecutively in the inner parts, but never between one part and the bass. When the fourth is Mi against Fa, which is called a tritone, it shall be allowed only as an upbeat and rarely on a downbeat. Its resolution shall be on the third, as a rule, although there are a few exceptions. It can resolve onto a sixth and form a deceptive or interrupted cadence, which is tolerated as a licence. Some composers save it with the fifth, but this would not be too good if it is

not helped with the cadence and with the tritone, which adds to it some gracefulness. It shall be applied in compositions for several parts, because it does not produce a good effect when it is used in two parts. It shall be saved sometimes with the octave, as we shall see in the examples in several parts, but this shall occur rarely and only when needed and its equivalent is necessary to save it.

[-16-] [Marcello, On the harmonic consonances, 16; text: Esempi à Due, Tre, e Quattro Voci, Buono perche la sua Equivalente, 4, 3, 5, Alcuni l' hanno fatto ma non è Autentico perche scampa la reconciliazione che se bene ritorna di nuouo con, Cadenza, resta per questo, ne habbia effetto l' Udito, cosi ancora, ii, i0, Cattiuo, si reconcilia con, Parte da Basso à due, concede, più Parti Come l' Esempio, segue, ma, frequentare, tollerato, per, Cadenza, Tritono, rende gratia, 2 b 4, 6, 2 4, Più gratioso, a saluare, Sesta minore, Quinta. Le Dissonanze amano, Imperfette, le Perfette, quello, era prima Tenore. 4 4, 5 5]

[-17-] [Marcello, On the harmonic consonances, 17; text: Cattiuo à due Mà, più Voci con le Parti di mezzo è buono, Licenza, ma non per Regola, et Inganno però si tollera, la Sesta minore, ch' è graziosa, 4 4, 6 6, 11, 5, perche, falsa vuol esser legata con una buona che sia innanzi e cosi è sciolta Poi, Sincopate in tal Maniera l' ultima Negra non stà bene. Vedi nel Capitolo delle legature, doppo quella, salua bisogna Caminare, non star fermo Come qui si vede et cetera, 11, 10, ii, i0, 4, 3, Quarta, dissonante con, Seconda Parte, percuote insieme Tutte, Parti, legata, hà riguardo, trà di loro, siano Consonanze buone: di più v' è il Tritono, salva, debiti Modi, mi, fa, Buono, reconciliato Camina alla Sesta, ogni Cosa, vuol esser del valor della, E poi, maggiore, fà [[maggiore poi]], andar alla Quinta, se non, o per gran bisogno, in tali Movimenti quelle che dan, Volta vogliono, buone. Vedi nel suo Trattato, Fine, 3 3]

[-18-] [Marcello, On the harmonic consonances, 18; text: Malamente si tollera perche si parte da Una Quarta ch' è falsa e v' à un' Ottava, le false amano, Imperfette, 4 4, 8, 4, in battuta è buona ma il proprio, Leuata, Buono, 6, 3, 4 4, 6 4, Si fà nell' uno e l' altro modo, però è meglio a più Voci perche, due non si usano licenze, Non troppo buono sotto l' occhio, non possono star due, una doppo l' altra; nell' Organo, tollera, Vedi il suo Trattato, Falsa, 5, Cattiuo, non ci v' à, Diesis, se, in Cadenza d' Ottava, suo proprio. In Quinta, stà bene, Si tollerano Ambedue le Quarte che passano per leggiadria, Cattiue, la Nota innanzi alla Quarta, Leuata deue essere buona et un' altra Quarta, Tenore]

[-19-] [Marcello, On the harmonic consonances, 19; text: Cattiuo perche non può stare la buona immediate nel Luogo della Falsa, 4 4, 3, 4, Meglio, La Nota innanzi alla Quarta è buona]

On the major and minor sixth

Sixth chapter

The third and the sixth can be rendered major or minor with the help of the sharp and of the flat.

The major third consists of two tones, while the minor third consists of one tone and a major semitone.

The major sixth consists of four tones and a major semitone, while the minor sixth consists of three tones and two major semitones.

[-20-] I inform the Reader that all the notes that can be raised with the sharp or lowered with the flat are always raised or reduced by four commas. These commas constitute a minor semitone.

Therefore, a minor third shall or a minor third be made major by raising its upper note with the sharp sign # or by lowering its lower note with the flat sign b (if it is Elami or B [sqb] mi);

conversely, a major third shall be made minor by removing its sharp sign to upper note or the flat from the lower note, as one can see from the examples placed herewith.

The notes altered with the sharp # are Ffaut, Csolfaut and Gsolreut.

The notes that are lowered with the flat sign are B[*sqb*]mi and Elami.

[Marcello, On the harmonic consonances, 20; text: Esempio, 3, Queste tutte sono Terze maggiori, minori, 6, Seste]

[-21-] On the third
and on the way to apply it with its own passages.
Seventh chapter

The third is one of the imperfect consonances and it is at the service of the perfect ones, namely, the unison, the fifth and the octave. Nevertheless, it is the most attractive among all of the consonances and several of them can be employed consecutively. However, it is best to employ a minor third after the major third because their variety sounds more pleasant to the ear. Also, although two major thirds or two minor thirds are allowed in general, it is good to vary them to avoid the relation of the tritone that they may cause. However, said relation of the tritone is more tolerated in the case of the third than in the case of the sixth, as it is bitter and harsh. Also the more the third leaps, the more graceful it is. It will produce a better effect in ascending than in descending, because it is opened up in ascending [-22-] and it allows us to glean the beauty that it contains. I must point out that there will be no species or relation of the tritone in the compound intervals of the major thirds, if they can be employed when both parts ascend by a semitone.

[Marcello, On the harmonic consonances, 22,1; text: Buono, 3, Cattiuo perche dalla prima Nota Nera di sotto alla Seconda Negra di sopra ui è la relazione del Tritono]

The major third requires to be widened after it has been struck by moving to the fifth, the sixth and the octave. Conversely, the minor third produces the opposite effect, because it requires to move to the unison. Moreover, although it can move to any consonance, nevertheless it must not lead to the octave in a cadence, because the major third is always better on that occasion, as one can see in the appropriate parts of the following examples.

[Marcello, On the harmonic consonances, 22,2; text: Esempi, Buono ogni Cosa, 3, minore, maggiore, 6, 5, Terze minori, si tollera per il Semituono]

[-23-] [Marcello, On the harmonic consonances, 23; text: Buono per esser Tutte con Semituono, le Terze sono Minori, 3, 5, Magiori, Cattiuo perche si scuopre senza, Manco buone, et è più tollerato il discendere che l' ascendere, ascendendo, descendendo, copre, e non, sente, effetto, 6, Buone, per Contrario Mouento, La prima, seconda si tollera, Ma se ne hà anco da guardare, farla in Battuta, Cattiuo, hanno da esser sempre Consonanze dolci, e vaghe: Leuata, poi, qualche cosa, sariano, 10, 8, ii, 5]

[-24-] [Marcello, On the harmonic consonances, 24; text: Cattiuo ogni Cosa senza Semituono non si deue fare se non per gran bisogno, 3, 5, 1, 4, 6, Buono, Il primo è buono, Secondo, meg<lio> per il Mouimento Contrario, Terza Maggiore, e vâ, Manco, il, maggiore, minore, Si tollera, la Tirata quantunque sia senza, Cattiuo perche, Minore, e poi, può incominciar in Fuga nella Voce priuatua, 13, 8, buona, et, suo proprio con, questa maniera pare più leggiadra, Sesta, Salti di Quarta discendendo, sono troppo buoni, assai meglio ascendendo, anco, Salto, quinta, 10, 2, alla Seconda]

[-25-] [Marcello, On the harmonic consonances, 25; text: Il Primo è cattiuo, Secondo buono, Bisogna sempre procedere con Semituono dall' Imperfetta alla Perfetta, Terza, Settima, e, Sesta, i0, 8, 3, 7, maggiore, minore, Mal buona, la, perche troppo discoperta, 6, 9, 10, 5, Decima, Quinta, Buona, contro Battuta, si tollera, si Copre, mà il secondo, meglio per Contrario Mouimento, non si piglia mai per Salto, Non, Canto [sqb] quadro et aggiungendo bmolle si fâ gratia di Cantare talche Bfab, hà autorità di dare al Contrapunto un, finto in Elami Come, uede, ma, lascerà la quinta, se gli darà altra Consonanza: Mà, Bmolle b. allora, potrà dar detto, sua Quinta con ragione]

[-26-] [Marcello, On the harmonic consonances, 26; text: La Prima è tolerata, Seconda, buona, Terza, meglio per il contrario mouimento, 3, 5, 6, Buono; Come si salua una falsa con, Perfetta bisogna che venga dietro un altra, se hà da esser buono Vedi nel suo Trattato al fine, alla Seconda: perche quella, descende d' un grado, e, doueria star ferma, e fà un inganno, scappa, bell' effetto, 7, 8, re, sol, fa. Non troppo, Soprano, il salto, et, sali<re> proprio del Basso, ancorche, percuotesse, tal maniera non impo<rta> Vi, anco, la priuazione dell' Armonia, Troppo, Quarta, più, poi ui manca, sua reconciliatione, non, valor della, Mà, s' incontrano, tolera, Cattiuo per esser, Settima, solo, Concesso, il, Sesta Minore, ascendendo purchè dica Mi fà, Re, Rè, Sol. descendendo, così, si può dire Ut la, ne La, Maggiore10, 9, 4]

[-27-] On the major and minor sixth
and on the way to employ it
with its own passages
Eighth chapter

The major sixth and the minor sixth are imperfect consonances and they are at the service of the perfect consonances. Three or four of them can be employed consecutively, although it is better to employ a minor sixth after a major sixth, as in the case of the third, because the ear is happier with this variety and because it is necessary to avoid that sixth that produce the relation of the tritone as much as possible. Said tritone is produced by leaps of the third upwards and downwards while both parts move from the interval of a major or of a minor third. This must be avoided, unless one is bound by some fugue or if it is employed to express the meaning of some harsh words. The aforementioned sixths must not be approached by leap, especially the major sixth because of the rawness that it contains. If one wants to lay it out correctly, it is necessary that one part moves by step. It produces a better result in descending than in ascending, because harshness is highlighted when one ascends, but it is covered up when one descends. The minor sixth requires fewer precautions, and it produces good effect in ascending, [-28-] if one of the parts moves by step. Although the aforementioned sixth is raw, it renders the music lively and noble, if it is introduced correctly. Therefore, it is good to move by sixth widely and to couple the motion of the sixth with the motion of the third, as this shall produce an admirable effect, as it was employed by the excellent Palestina.

The major sixth moves to the octave by contrary motion.

The minor sixth moves naturally to the fifth. I must point out that the aforementioned sixths, major and minor, cannot last for more than half a bar in a composition in any number of parts, especially in the case of the major sixth. The major sixth must never be placed at the beginning of any piece and after a number of bars of rest. The last note before a number of rests shall never be a major or a minor third, but it can be any other pleasant consonance. One must never begin a piece with a sixth, except in cases of absolute necessity. The sixth cannot move to the octave or to the fifth, whether the parts ascend or descend of their own accord. Sometimes this shall be required, albeit rarely, necessarily [-11-] by the structure of the composition and within a cadence, as it shall be clear by the following examples. I point out that the sixth is more powerful than the tenth and the third in the inner parts, and that it can move to the octave and to the fifth in such way that all the parts ascend or descend and also when one part is held and the other one moves, with the exception of the minor sixth, as it cannot move to the octave by contrary motion when one part ascends by one step and the other one descends by one step without a semitone. The tritones are tolerated in some ways between two inner parts as a certain licence, with the precaution that empty octaves are completely avoided in the soprano. We are allowed to move from the fifth to the sixth by ascending and descending in all the parts as long as only one part leaps instead of both two, as the sixth is too harsh when it leaps. It is possible to move from the tenth to the sixth by contrary motion with the leap of a third, but only if the passage forms a cadence and under no other circumstance. In short, the sixth must be employed with the utmost care, as it is the hardest consonance to apply in such a way that it produces a good effect, [-30-] as one will see in the following examples.

[Marcello, On the harmonic consonances, 30; text: Buono per Semituono, 5, 6, maggiore, 8, minore, 7, solo in questa maniera si tolera come una certa Licenza e Con <Ca>denza ancora<che>, il Semituon<o> sarebbe meglio, Cattiuo senza, Alcuni con, ma se ne hà da guardare a due Se non u' è gran bisogno A più voci, tollera, la legatura, 5, 3, bene, Sesta, ama, quinta che, Terza, sono però buone, serue tra di Loro, vanno doue vogli<ono>, può andare dalla, Ottaua, , Quinta, tutte due le Parti ascendano ouero descendano, Il primo, poco, secondo, meglio, guadagna]

[-31-] [Marcello, On the harmonic consonances, 31; text: Buono, minore, maggiore, 6, 8, La Prima è un poco dura nel Primo Esempio Seconda, buona: ma vò poi alla Quinta, senza Semituono si tolera però perche s' incontrano, Assai Meglio per l' auuanzo che si fà, mi, 5, Il Primo, manco buono, meglio, non, in fine di Cadenza, scappa l' asprezza, 10, Non troppo, per esser, battuta, In Leuata, bisogno, [[Terza]], Sesta, si piglia mai per salto. dimanda la Quarta. quinta, l' Ottaua, Terza, reputa, Meglio, 7, 9, con, Come, detto di Sopra, gran, Di Poi, sua, Equiualete, 3, Cattiuo, può andar, all' , Mezzo, in Considerazione di]

[-32-] [Marcello, On the harmonic consonances, 32; text: Buono, ancorche sia l' istesso perche scappa la durezza della Settima, 3, 6, 5, minore, 7, 8, Licenza non per Regola però si farà di raro, Buona, vò, grado, Non si deue fare se non più che astretto da Fug<a>, Cattiuo effetto, Sesta, all' Ottaua, et il Cantore gli daria diesis nella Cadenza, Vedi, Trattato delle Cadenze, Contrario mouimento et una, La Terza non è in Considerazione di Salto, Per, si tollera, Ma, n' hà da guardare grandemente, Legatura della, gi<à> assai, sciolta, si può far Settima anco, da Volta, stenta tanta, si dimentica, Mal effetto, E, discendesse alla Decima, saria buono, 9, 10, fà, mi, i, 2, Vi, Trito<no> rouersio trà Fà del Soprano e Mi, Tenore chi le, schiuare, bene, a schiuarla bisogna andare di, la ragione detta, Cioè, <t>og<lie> alquanto, dalla, salta. A due, Saria, mettere, <al> Ffaut del Basso, ma n<on>, permette]

[-33-] [Marcello, On the harmonic consonances, 33; text: Cattiuo perche pare che faccia Cadenza e la fugge. Non è Autentico, 6, maggiore, 8, 7, 5, minore, La prima, mal buona Perche, Sesta, del battere, Leuare, Di più, quella, salua, si Ferma e Doueria Caminare. Seconda, meglio, Brutto Cantar quantunque, sia dura, si tollera però fà bell' effetto, Ma, perde l' Armonia, importa, Armonioso, Moue, Meglio Con, Armonioso, Mouimento]

[-34-] [Marcello, On the harmonic consonances, 34; text: Buona perche passa per falsa, 6, minore, La Prima Sesta è asp<ra>, Syncopata, cattiu<a> perche Le [La ante corr.] Seste han<no> del battere e, Leuare, non si può ferma<re> in Sesta più che mezza battuta poi la Sincopat<a>, mette Sempr<e> per falsa, Settima, Cattiua, salta immediatamente il Tenore, diuenta Basso. Non si fà Salto Nè, ne, relazione, maggiore, 8, dura, meglio, aspra, Si deue guardare di, scriuere Mi Ut, come, vede nel Mi, Bmi, se gli può dare quello che richiede, cioe, sua Quinta, et, peggio, Leuata. Il, Elami hà tale riguardo, mi, ut, senza, 5, salta, buona, quantunque faccia il mouimento disgiunto, Cadenza smorza]

[-35-] [Marcello, On the harmonic consonances, 35; text: Dura, 6, maggiore, 12, 8, 5, minore, Buono con quel poco Salto perche è tanto come se la Duodecima stesse ferma. Aspettando l' Ottaua, Sesta Con quella prestezza farà bell' effetto, meglio quantunque vi si perde, 7, passa per Falsa, 12, Cattiuo e, fosse, Saria peggio, Dura, 10, Crudele, non, deue chiamar, l' altro, Mouimento Congionto]

[-36-] [Marcello, On the harmonic consonances, 36; text: Dura, ii, 6 maggiore, Senza Semituono, Licenza, meglio, 11, 10, 5, 7, 8, 3, Meglio, Duro, e mal buono quantunque sia Sesta Minore, minore, Cattiuo ogni Cosa. La prima perche non si può fermar più che Mezza battuta sulla, L' altra, non ribatte, Se gli perde, Brutto modo di Sincopare nella Parte graue, meglio è il ribattere la Nota]

[-37-] [Marcello, On the harmonic consonances, 37; text: Cattiuo perche si scopre troppo facendo salto il Soprano, 10, 6, minore, 8, Buono, fà salto il Basso, Copre: Mà se il detto, basso lo facesse ascendendo saria poco buono, scoprirebbe: 3, maggiore, 2, Dura e non laudabile Troppo, si tollera nella asprezza, Con due Errori Uno dell' Ottava senza Semituono l' altro, Sesta che hà del battere, leuare, ribattimento, vi, può fermare, in, più, mezza battuta. L' Ottava, mette per niente. Di, è, Relazione detta Quinta falsa. 9, 5, Movimento Contrario, 4, i, Mal, Licenza Quando, facesse Cadenza, pessimo, andare, Sei, Uno]

[-38-] [Marcello, On the harmonic consonances, 38; text: Buono quantunque vi sia di Mezzo la falsa, perche stenta tanto che si dimentica il brutto effetto della Relazione, 6, 7, mi, fa, 4, 3, 10, discomodo, tollera per esser in leuata Se fosse, battuta non saria buono. Poi le false che percuotono non, fanno mai, Battuta. 7, 6, 4 4, 5 5, 8, percuote, Leuata, e dà la Volta, Ottava]

Explanation of the unison
and of the way to employ it
together with its own passages
Ninth chapter

The unison is a privative, but perfect sound. Therefore, it must be used rarely and it must move to no other consonance by the third. If the third is minor, it is best that both parts move. In fact, if one part is held, [-39-] it can be reached from any consonance, as long as it is singable. It is necessary to move back to the unison after the unison itself and who moves to the unison with any other dissonance apart from the third infringes the good rules. It is true, however, that it is possible to move to the aforementioned unison with any consonance between two inner parts when writing for five or more parts and to move from it to any consonance. Moreover, as the unison has its compound interval in the octave, similarly the second, the third, the fourth, the fifth, the sixth and the seventh have their compound intervals, because music does not have a larger number of consonances than the mentioned ones. The ninth is a compound interval as it is a variety of the second, the tenth is a compound interval as it is a variety of the fifth, the thirteenth is a compound interval as it is a variety of the fourth, the twelfth is a compound interval as it is a variety of the fifth, the thirteenth is a compound interval as it is a variety of the sixth, the fourteenth is a compound interval because it is a variety of the seventh, while the fifteenth is a compound interval because it is a variety of the octave and of the unison. We continue in this way up to the twentieth, as the hand of singing demonstrates.

[-40-] [Marcello, On the harmonic consonances, 40; text: Esempi à due e Trè voci, Tutte buone perche sono con il Semituono, 3, 1, mi, quatro si tolera, Questo è buono, Non, a, par<ti>, senz<a>, Il Primo, userà di raro, Li, ultimi, mal buoni, non procedono, 5, maggiore, peggio, non, andare, Uno in Cinque, ne, Buono, una Parte stà ferma e, questo Modo, può, Unissono, qualsiuoglia altra Consonanza fuor che la Sesta, 6, Cattiuissimo, Sei, Esempio, per, Cadenza saria meglio se ci fosse, 3, 2, 4, 1, Cattiuo, conchiudes<se>, Terza, ouero legar l' Uniss<ono>, quella che seguita, n<e>]

[-41-] [Marcello, On the harmonic consonances, 41; text: Cattiuo perche non si può andare all' Unissono, et Ottava se non per Terza e Decima, Ma con il Semituono, in tal maniera che una tocchi prima, l' altra percuota [[prima]] nell' istesso Come nel seguente Esempio, 5, 1, 2, Ancora che alcuni lo facciano, sta bene, perche se si mouesse il secondo Fà si potria per bisogno tollerare, buono, 3, Pessimo, casca con ambe le Parti, ogni salto, Si, grandissimo, Dlasolre, et Alamire, ci può uenir Diesis. Auuertendo che ne Luoghi doue, uenire detto diesis, deue far Cadenza, ce lo metteria e farebbe Ottava falsa, 3, 9, 8, Si tollera per la, Smorza delle imperfetioni assai, Perche sono serue tra di loro, concede essendo per<o> Licenza, Buono, Autorità, regola, Vedi, Trattato, false]

[-42-] [Marcello, On the harmonic consonances, 42; text: Buono, 3, 2, 1, 6, minore, relazione, 7, 8, Si tollera perche la Cadenza smorza. Autorità e non già per Regola, Poi ui è la, de<lle> due Seste

minori, sicome tutte le Consonanze possono andare all' Unisono eccetto che, Sesta, stando però sempre ferma una Parte. Così ancora l' Unissono può, doue uuole fuorche alla, Cattivissimi, A otto malamente si, Se bene alcuni lo fann<o>, stà bene ne, deue fare, Se Seconda sol, mouesse, tolleraria auuertend<o>, quando, salua una falsa Con, Perfetta, bisogna, uenga dietro un' altra, se ha d<a> esser buono]

[-43-] On the false or imperfect fifth and on the tritone with its own resolutions.

Tenth chapter

The resolution of the false or imperfect fifth shall occur in this way. The imperfect fifth shall be introduced by a minor sixth and followed by a major third. Sometimes the resolutions are varied because of good reasons, as one will see in the following examples. When a note is sounded, the following must produce good harmony, namely, it must not produce the relations of the false fifth, false fourth or false octave. Not only we must avoid in our compositions these relations between two parts (for instance when a part says F, la, sol, fà mi by stepwise motion and similar ones) because it sounds too harsh when it is produced by stepwise motion, but because it is too harsh in itself.

[Marcello, On the harmonic consonances, 43; text: Esempi à Due, Tre e Quattro Uoci, Cattiua relazione e brutto cantare, fa, mi, fà, 2, 3, Il primo è, secondo, buono]

[-44-][Marcello, On the harmonic consonances, 44; text: Buonissimo perche il Fà stenta tanto che si dimentica la Cattiua Relazione, fà, mi, Cattiuo, nota seguente al, non hà autorità di saluare, Tritono, passa per falsa, Se passasse, buona si tolleraria, ma ui è anco, del, là, sol, Mi contra, però, grand errore, sono lontani, e pare, dimentichi, durezza, # 3, 5, Cattiua, tolera, ma se, schiuare tal inimicizia, Ui, un salto, Sesta Minore, discende, contro le buone regole, 3, Buono, battuta con Cadenza, sue Relazioni, Non buono, non salua, con li debiti modi, due false, l' una dietro all' altra, poi, Buono, Fà finto hà accomodato ogni cosa, per, ragione detta di sopra, in questa maniera, ponno star in scrittura però nell' Organo, tollera]

[-45-] [Marcello, On the harmonic consonances, 45; text: Non buono per il Tritono, che percuote e non si salua con li debiti modi, fa, mi, Cattiua Relazione, Il Primo è Relazione cattiua senza mezzo, Secondo, buono perche il Fà finto accomoda ogni cosa, fà, brutto cantare, il, meglio assai, Non troppo buoni però si tollerano per bisogno, Mà, sempre bene che doppo la Maggiore uenga dietro, Minore, e, il contrario, schiuar il Tritono, Falsa, si ponno fare due Quinte se una non, diminuita, Come quì, uede, buona, Licenza, Regola, Cattiuo, schiua, 7, 5, Cattiui, auer, buona, sia legata innanzi. Sì, per autorità, Certa]

[-46-] [Marcello, On the harmonic consonances, 46; text: Due Quinte la prima è buona, seconda falsa, Il Primo esempio è duro perche il moto delle due, Con, il Basso, mal buono, Secondo, per licenza e non per Regola, 5, 3, Falsa, fa, mi, La Prima, Cattiua Relazione senza mezzo. Seconda, buona, perche ui, di, la, e stenta tanto che si dimentica, effetto, fà, falsa, Terza Minore non può mai andare all' Ottava Se una Parte, uà, grado, e l' altra, Contrario Moto. Questa si tollera, atto Notabile dell' , piena, con, suo Tritono, bell' , 8, A Quattro, Ligature, quelle, Cromette, passano, presto, sente, del Mi, Fà, in, istessa Cord<a>, Maniere, molto, l' , falsa]

[-47-] [Marcello, On the harmonic consonances, 47; text: Buono se bene il bmolle finto nel Soprano per [sqb] quadro non può richiamar à se un' altro bmolle per sua Quinta Naturale. Ma in questa maniera è buono perche, percuote, in, immediatamente, e, uno tiri l' altro. Buonissimo, battuta, mi, Cattiuo, Mi, passa, fà, perche Tritono, con una Parte di Mezzo, è diminuito, falsa, andando alla Duodecima. Poi, saluare, Ottava, Il Primo, la Relazione senza Mezzo, Secondo, il Diesis, uieta, Necessità, ui]

[-48-] [Marcello, On the harmonic consonances, 48; text: Buono perche la Decima Copre il Tritono, i0, mi, fa, fà, Brutta Modulazione Si deue guardar d<a> questi Modi Ffau<t> per Quarta, Ffa<ut>, Quinta, et altri simili, Il Primo è Cattiuo, senza Mezzo, Secondo, buono, e se bene, alla, che tutte le Parti discendono una Parte però nell' altra, Meglio perche q<uesta> Negra, salta, <dà> autorità di schiuar l' inimicizia, frà due Pa<rti>, Mà se Caminasse successiuamente Con il sopra espresso Esempio non saria b<uono>, Si tollera il Mi perche, in Considerazione di, Ma scappa presto, troppo, meglio, esser più legiadro, Ut, Cattiua Relazione, la, Sesta, segue, la quale, Due Tritoni, manco]

[-49-] [Marcello, On the harmonic consonances, 49; text: Il Tritono si tollera per esser nelle Parti di mezzo Sesta e quinta che discende [discendi ante corr.] tutte le, 6, 5, Buono perche una Parte entra nell' altra, Meglio, fà]

On the second
and on how the way to employ it with its
passages
Eleventh chapter

The musical dissonances are three: the second, the fourth and the seventh. If these dissonances are located appropriately and according to their rules, they produce a very highly prized effect. Each of these requires its compensation, which resembles the compensation that would be required if a person offends another person, in which case according to the law it is necessary that the offender should be humiliate himself to make amends in relation to the offended art. These three dissonances behave in a totally opposite way because, after they have hurt the ear, [-50-] they remain still and they do not bend, waiting instead for the note struck by these three dissonances to bend down and resolve by descending by stepwise motion. In order for this resolution to be authentic, it is necessary for the offended note that bends down and descends by stepwise motion to be of the same value of the one that produces the offence, which note must be tied before to a consonance of the same value. In fact, if it is not tied or it is tied to a dissonance, the resolution produced is not authentic.

The reconciliations or resolutions of the second are the third and the unison. It can be also resolve on a sixth, which shall sound agreeable, but it shall be done with a degree of licence and not as a rule. Some composers resolve it sometimes on a fifth, but this is not a very authentic resolution. I point out that when a dissonance is resolved, whichever it is, with a perfect consonance, it is necessary that it should be followed by another dissonance, if it has to produce a good effect, and it needs to form a cadence, because the cadence reduces very much any imperfection. Moreover, the resolution of these three dissonances onto the imperfect consonances was more effective than the one occurring onto the perfect ones, as we shall show in the examples.

[-52-] [Marcello, On the harmonic consonances, 52; text: Cattiuo perche non tocca al Canto fermo humiliarsi, Buona, la Nona non è obligata ad accordarsi con, legata, ma bensì, l' altre Parti, 2, 3, 9, Meglio, e simili false, si pigliano in Battuta, leuata, tollera qualche Ca<so>, Non autentico, doueria star ferma quella che offende e così scappa la sua reconciliazione, 10, buona, ch' è offesa bisogna facendo, Reconciliazione, che discenda un grado, discende tre. 1, 6, Licenza poco, non, da frequentarla]

[-53-] [Marcello, On the harmonic consonances, 53; text: Buono perche l' offesa discende un sol grado Quella che offende hà alquanto più d' autorità, 2, 6, 7, 10, Si tollera ma è meglio star fermo, Buono, 3, 1, Licenza non Laudabile a due, quatro si tollera per bisogno, quantunque si gli uada per Semituono perche la Cadenza smorza, 3, 1, 5, Se bene la Seconda può passar, falsa, non saltar, Cattiuo, sua reconciliazione che, hà discendere un Grado, Licenza, Alcuni lo fanno, stà bene, perche ci uuole, del Ualore della, Segue]

[-54-] On the seventh and
on the ways to use it with its own passages
Twelfth chapter

The seventh is one of the three dissonances employed in music, as it was said earlier in relation to the second. Similarly, it produces a good impression on the ear when it is well laid out with its resolution.

Its specific resolution will be the sixth. Nevertheless, sometimes, on the strength of authority rather than according to the rule, it is resolved onto the fifth and onto the third, and it produces a number of different movements, as one can see in the relevant places of the following examples.

[Marcello, On the harmonic consonances, 54; text: Buono è proprio Passaggio, 7, 6, 8, Buone le Settime in questa maniera che danno la Uolta Uogliono esser, Leuata]

[-55-] [Marcello, On the harmonic consonances, 55; text: Buono e grazioso perche fà atto di Cadenza e la fugge, 5, 7, 3, Settima alla Terza Inganno, quella che offende deueria fermarsi aspettando la Reconciliazione. Poi, il salto di Quarta, s' incontra per Terza, Licenza, 6, Il Primo, Cattiuo, la falsa non può saltare, Secondo, in Battuta, Leuata, uogliono esser buone, è, meglio, 10, Si tollera Auttorità, già, Regola, due false, possono stare l' una dietro l' altra, Ma, si fara per bisogno, falsa, 7 7, 12, buono]

[-56-] [Marcello, On the harmonic consonances, 56; text: Parimente si tollera per Auttorità due false si faranno di raro, 7, 6, 8, Il Primo Esempio è Cattiuo perche in Leuata uuol esser buo<no>, Il Secondo è buono con il Sospiro, Settima, manco buona. Ma, passa per falsa. Tutte le minime possono esser una buona e l' altra, Come, Semiminime, 8, 5, Perche, la, batutta, hà da esser reconciliata à star bene, 12, 3, 4, Buonissimo, Buono, Camina e percuote, Sesta con, Tenore, Alla Legatura non si hà riguardo, 10, quando, salua una falsa, Perfetta, bisogna uenga dietro un' altra, Falsa, se]

[-57-] [Marcello, On the harmonic consonances, 57; text: Mal buona perche non hà con che saluarsi, 7, 7 8, 9, 10, Esempio buono, è fà anco cadenza, Buonissimo, 6, Settima all' Ottava e, Decima, che discende, Cattiuo, Ma, si tollera per bisogno, Licenza, Buona, passa, per falsa, 12, quantunque il Cantore non gli possa dar' il Diesis, brutto effetto: la Falsa, può saltare, bisogna mai fermarsi doppo una falsa Come, uede, di più ui, il Mi Contra Fà quale è Tritono, mi, fa, Manco, gran]

[-58-] [Marcello, On the harmonic consonances, 58; text: Buono, 7, 6, 8, Licenza se non fosse la legatura, saria buona, la Quinta con il basso, 5, 10, 6 6, 5 5, Quantunque, Settima faccia passaggio, importa Si hà rispetto alla Terza che percuote sempre, falsa legata, mette per niente, Buono]

[-59-] On the ties
Thirteenth chapter

[Marcello, On the harmonic consonances, 59; text: Cattiuo perche il principio della Legatura uuol esser buono non dissonante Come si uede, Nelle Legature, si doueria trattenersi più di mezza battuta sul Mi, o farlo, raro e in particolare, Bmi, Meglio, la falsa, esser legata con una buona che gli sia innanzi, poi l' ultima Negra, per, sincopata, 10, 11, 10 10, 11 11, 5, quella che salua, Camina con un'altra Parte, Consonanza Poi il Basso, fà, da saluare, 7, 4, percuotono insieme uogliono, buone la legata poi, hà riguardo]

[-60-] [Marcello, On the harmonic consonances, 60; text: Buono perche la legatura è buona perciò può uenir dietro nota di manco ualore, et ancora falsa come qui si uede, 12, i0, 2 2, 4 4, 6, La Prima, Cattiua perche, falsa, Seconda,, 8, due Parti percuotono in Consonanza, legata, poi non si à riguardo, Mà il salto di Settima, Cattiuo, e non, può fare, 3, quella che salua, hà, sua equiuale, Se

Dlasolre, battesse, Leuata, saria buono, Falsa uuol esser, con, che stà innanzi. Poi, andar, sù, il Basso, Ragione, Sopra]

[-61-] [Marcello, On the harmonic consonances, 60; text: Cattiuo per l' istessa Ragione, 2, perche quella che salua bisogna che Camini, e non stia ferma Come qui si uede, La Prima è Cattiua perche non hà la sua equiualente, e fà il salto. Seconda, buona, Legatura, 9, 10, 2, 1, ii, Esempio buono, 7 7, 6 6, Essa, però si tollera perche s' incontra mà malamente, 5 5, 11, Buono]

[-63-] On the cadences that
move onto a perfect consonance
Fourteenth chapter

[Marcello, On the harmonic consonances, 63,1; text: Quantunque alcuni lo facciano non si deue fare per la priuazione dell' Armonia, 2, 1, Cattiuo perche se li può dare il diesis qua<l> fà Ottaua falsa et ancorche, s<e> gli metta, è buono perche il Canto<re> lo metteria, Mal buono: si tolera di raro, hà più corpo l' , che, Unissono, 8, Cattiui per l' istessa ragione, Così ancora, d' auuertire, far Cadenza in questo Modo, Dlasolre, Alamire, e malamente, 7, 6, tal Caso bisogn<a> discendere alla Decima, ascendere. Esempio buono auuertendo, salua una falsa con, Perfetta, bisogna, uenga dietro, un' altra, se, da esser buona, la detta perfetta, 10, Esempio]

[-63-] [Marcello, On the harmonic consonances, 63,2; text: Meglio perche fa Cadenza, 7, 8, 9, 10, Se bene non si deue saluar la Quarta Con, Quinta, in questa maniera si tollera, fà, Ma non è autentico, Così ancora, ma, manco tollerato Unisono che Ottaua, 2, 1, 4, 3, 5, Cattiuo quantunque alcuni lo facciano, il Secondo Fà, mouesse, potrebbe tolerare per bisogno, Buono in questo Modo, perche non può uenire Relazione falsa ne da Dlasolre, Alamire, Cattiua, modo, se, porta, brutto cantare, con, segue, Le Cadenze, portano Diesis, Segue]

[-64-] On the two black notes
Fifteenth chapter
Two black notes cannot stand alone
unless they are tied.

[Marcello, On the harmonic consonances, 64; text: Il Primo è mal buono il Secondo, meglio, Terzo, perche, con legatura, 7, di due negre che mutano specie l' ultima uuol esser buona, Non troppo, possono star sole se non, Con Legatura. Poi quelle, percuotono l' ultima hà da, Meglio, quantunque la Seconda Negra sia, Caminano Mà si fermano, 9, 8, 10, Buono, bene per Regola doppo una bianca seguitando]

[-65-] [Marcello, On the harmonic consonances, 65; text: Buono, 4, 3, 2, 1, 5, ogni cosa, 4 4, 3 3, Il Primo esempio è Cattiuo perche la nota innanzi alla Quarta hà da esser buona, e passa per falsa benche sia Ottaua, 6, 7, 10, mal buono perche, Seconda negra uuol, Secondo Meglio, Segue]

[-66-] [Marcello, On the harmonic consonances, 66; text: Cattiua per esser in Battuta, perche, battuta uogliono esser Consonanze dolci, 4, 3, Il primo esempio è Catt<iuo>, la sopradetta Ragio<ne>, E la falsa non può saltare. Secondo, meglio, percussione del salto, 5, 7 7, 5 5, Buono, in leuata quantunque s' incontrano, Questi due esempi sono Cattiui, Si tollera alle uolte il, Legatura, Tutte quelle che danno la uolta uogliono essere buone. Alle uolte, tolera per qual grazia, 2, Buono, non si porta rispetto alla, s' incontra con, La Terza maggiore, 5, 9, falsa, salta, se ben discende con l' Ottaua contro, Regola, meglio, f<à> bell' effetto Con quella Settim<a>]

[-67-] [Marcello, On the harmonic consonances, 67,1; text: Buono in tutte trè le maniere ma la falsa si hà da usar di raro, 5, 6, 7, 10, 4, 3, 8, Canta Con grazia]

On the double dissonances
Sixteenth chapter

[Marcello, On the harmonic consonances, 67,2; text: La Prima è buona per Autorità, Seconda, grazia, 7, 9 9, 7 7, 5 5, 3, falsa, Si tollera ma, hà da usar di raro, bisogno e sotto parole Aspre, Tutte due in scrittura sono Cattiue nell' Organo si tollerano, 4, 5, 6, Buono, non già, Regola]

[-68-] [Marcello, On the harmonic consonances, 68; text: Buono per Autturità, 5, 4, 3, Tanto in Battuta quanto, Leuata, uogliono esser buone, Cattiuo perche, autturità, 2, 1, 11, 10, si hà rispetto alla Decima ch' è diminuita, La buona non può stare nel Luogo della falsa, immediatamente, Falsa, 9, tutte due le Ascese sono]

[-69-] [Marcello, On the harmonic consonances, 69,1; text: Le Ascese, o discese grandi non si pigliano mai in Battuta, Buono per la Ragione detta di sopra, Cattiuo perche, ascese, che percuotano, In Leuata si tollerano, Come sopra]

On the rests that forbid
the two fifths or the two octaves
Seventeenth chapter

Whenever instead of a rest one can have a dot representing a consonant note, two fifths or two octaves are forbidden. However, if the dot represents a dissonance, there shall be two fifths or two octaves, although they are not allowed.

[Marcello, On the harmonic consonances, 69,2; text: Esempio, Cattiuo, Buono, 3, 4, 5, 6, 7, 8, 9, 10]

[-70-] Observations on the
inner parts in compositions
for several voices
Eighteenth chapter

[Marcello, On the harmonic consonances, 70; text: Per bisogno tollerate, Più buone, 8, 1, 3, 4, 11, 12, Questi Esempi non sono buoni, Non si può andare all' Ottava è peggio, Unisono che tutte due le Parti ascendano tanto più, False, e quanto, salta, Quantunque sia grande il salto si tollera per bisogno perche s' incontrano, se ne hà anco da guardare, 6]

[-71-] [Marcello, On the harmonic consonances, 71,1; text: Buone perche sono serue trà di loro, 10, 11, 12, 6, maggiore, minore, 5, Si tollera per esser Quinta, non laudabile, gran salto, Buono]

In the inner parts is better to move from the sixth to the octave than from the tenth to the octave. The smaller the leap, the better.

[Marcello, On the harmonic consonances, 71,2; text: Poco buono, Buono, meglio perche quinta è manco perfetta, Cattiuo senza semituono, 10, 8, 6, 5, Troppo salto, mi, Segue]

[-72-] On the major and minor
sesquialtera and hemiola
and on the tripola
Nineteenth chapter

The bar is normally binary, namely of two equal beats, corresponding to the downbeat and to the

upbeat. However, said bar is altered thanks to certain signs and numbers, thus becoming ternary. This means that it has two downbeats and upbeat, which are all of the same length.

The major sesquialtera is notated in this way:

[Marcello, On the harmonic consonances, 72,1].
].

It contains three semibreves in every bar and it is notated with the whole circle divided by a line, thus: [Crvd].

The minor sesquialtera is notated in this way:

[Marcello, On the harmonic consonances, 72,2].

It contains three minims in every bar and it is written with the half circle without a line, thus [C].

The hemiola is written without any sign, but only in black notes. However the values of the major hemiola are written within the time of a breve, in this way:

[Marcello, On the harmonic consonances, 72,3],

while the values of the minor hemiola are contained within a semibreve, thus:

[Marcello, On the harmonic consonances, 72,4]

The tripla is notated in this way:

[Marcello, On the harmonic consonances, 72,5]].

This means that, while earlier each bar contained a semibreve, [-73-] now there are three. In the major sesquialtera the rest of one beat is the one of a breve. The same applies to the major sesquialtera with black notes. In the minor sesquialtera the rest of one beat is a semibreve. The same applies to the minor sesquialtera with black notes.

In the major and minor sesquialtera we must note that some white note values acquire perfection through the accidental sign notated herewith. For instance, in the case of a breve placed before another one or before one or more rests of its value, or through a ligature of semibreves.

[Marcello, On the harmonic consonances, 73; text: Esempio]

The last one is rendered perfect through the dot.

The first notes values of each example are perfect, which means that they correspond to three semibreves.

The following note values are imperfect because of the rest of a smaller value and because the note is also [-74-] of smaller value, because the notes are black and also because of the dot of division.

[Marcello, On the harmonic consonances, 74; text: Esempio]

How to compose fugues

Twentieth chapter

If a subject is presented in the notes that belong to the tone, we will be able to answer it at the second, at the third at the fourth, at the fifth, at the sixth and at the seventh, as one can see in the following example, or with its inversions, as the composer prefers.

[Marcello, On the harmonic consonances, 74; text: Esempio, Primo Tuono, Per Seconda, Terza, Quarta, Quinta, Sesta, Settima]

The seventh, the sixth and the second sound newer than the others.

[-75-] [Marcello, On the harmonic consonances, 75,1; text: Variazione di Fuga, Mista, 4]

Explanation of the inversions

Twenty-first chapter

If the fugue begins on Ut, its inversion begins on La.

If the fugue begins on Re, its inversion begins on Sol.

If the fugue begins on Fa, its inversion begins on Mi.

If the fugue begins on Sol, its inversion begins on Re.

If the fugue begins on La, its inversion begins on Ut.

[Marcello, On the harmonic consonances, 75,2; text: Proprio, Rouerso, Re, la, re, sol, fà, Ut, mi fa, contrario]

The exact inversions are the ones that move with the exact same semitones as the fugue.

[-76-] On the knowledge of the tones according to modern practice.

Twenty-second chapter

Many theorists have written on the structure and knowledge of the tones, but in different ways. Thus, they created confusion so that many cannot tell the tone of a composition by looking at the score, and even less by merely listening to it. For this reason Zarlino establishes the tones with the [sqb] sign and constitutes them a note lower than our modern practice. According to the ancients, the first and the second one are based on D la sol re, the third and fourth one on Elami, the fifth and sixth note on Ffaut, and the Seventh and eighth one on Gsolreut. Neither of these methods is employed at present, as it was said earlier. It is sufficient for us to have knowledge of our modern practice, which will always be applied in future. In order to clarify this matter, it is necessary to know how these tones are formed. In fact, every tone consists of a diapason divided by a diapente and by a diatessaron. There are seven species of the diapason according to the different sort of semitones. The first species begins on Dlasore and the others follow in sequence [-76-] ascending by degree. Similarly, there are four species of the diapente starting from Dlasolre across the same different semitones. The diatessaron consists of three species. Thus, the first tone consists of the first species of the diapente and of the first species of the diatessaron, which begins on the note of high Alamire and it is contained between these notes:

[Marcello, On the harmonic consonances, 76,1; text: Diapente, diatessaron].

The second tone consists of the same species as the first one, but with the one flat and the diatessaron placed beneath the diapente and it is contained between these notes:

[Marcello, On the harmonic consonances, 76,2; text: diapente, diatessaron].

The third tone consists of the first species of the diapente and of the second species of the diatessaron between these notes:

[Marcello, On the harmonic consonances, 76,3; text: Diapente, Diatessaron].

The fourth tone consists of the same species as the third one with the thiatessaron placed beneath the diapente between these notes:

[Marcello, On the harmonic consonances, 76,4; text: Diapente, Diatessaron].

[-77-] The fifth tone consists of the fourth and of the fifth species of the diapente and of the third species of the diatessaron contained between these notes:

[Marcello, On the harmonic consonances, 77,1; text: diapente, diatessaron].

The sixth tone consists of the same species as the fifth one, but in a different position with a flat and the diatessaron placed beneath the diapente between these notes:

[Marcello, On the harmonic consonances, 77,2; text: diapente, diatessaron].

The seventh tone consists of the first species of the diapente and of the second species of the diatessaron with one flat. It occurs between the following notes:

[Marcello, On the harmonic consonances, 77,3; text: Diapente, Diatessaron]

The fourth tone consists of the fourth species of the diapente and of the first one of the diatessaron. The diatessaron is placed beneath the diapente between these notes:

[Marcello, On the harmonic consonances, 76,4; text: diapente, diatessaron]

This is the modern system of the tones on which our compositions are based, namely, on the natural choral pitch, in which they are not transposed to the fourth or the fifth, but they are built as singable at the appropriate [-79-] [recte [-78-]] pitch indicated by these clefs:

[Marcello, On the harmonic consonances, 79,1; text: Basso, Tenore, Alto, Soprano]

The tones transported upwards shall employ the key of Gsolreut in the soprano, and the following ones in the other parts:

[Marcello, On the harmonic consonances, 79,2; text: Basso, Tenor, Alto, Soprano]

All of these are based on [sqb] or contain one flat, according to the tone, as adopted by the excellent Palestina in his cantica, offertoria and in many of his other books. He starts the second tone on the low G and adds to it the flat sign, as we can see in the motet Stetit Angelus at page eighteen of the second book of the offertoria. He bases the third and fourth tone on Dlasore and Alamire with the flat sign, as one can see in the motet Domine in auxilium at page eight of the same book and elsewhere. He bases the fifth tone on Ffaut with one flat, as one can see in the same book in the motet entitled Exultabo te Domine written with the high clefs. He bases the sixth note on Ffaut with one flat [-78-] [recte [-79-]] with the low clefs, as one can see at the end of the offertory at page twenty-two, at the words Laudate Dominum etcetera. He bases the seventh and last tone on alamire with the [sqb] sign, as in the first part of the motet entitled ad te Leuaui with the high clefs. Finally, he bases the eighth tone on Gsolreut with the [sqb] and the high clefs, as in the motet entitled Terra tremuit at page twenty-five of the first book of the offertoria. All these compositions are based on the same species described above as I explained them. Other composers then had the idea of inventing another four tones, namely, the ninth, tenth, eleventh and twelfth. They do not exist in reality, as the tones are based on the different types of diapason, diapente and diatessaron. As there are no more species than the one explained above, hence no other tones can be established. Proof of this is that the intonations are based only of the eight tones. However, one can create mixed tones, which [-81-] partake of both tones, namely, of a low and a high tone, as one can see for instance in Orlando Lasso's Susanna, which is notated with the clef of Gsolreut in the soprano and with the clef

of Ffaut on the fourth line of the bass, and in other compositions. Although the most excellent Signor Claudio Merulo from Correggio placed the eleventh and twelfth tone after the fourth tone in his book of Ricercari, Intavolate etcetera, that may have been his choice, but these tones are merely the fifth one transposed upwards and the sixth one transposed down according to our practice, as they consist of the species that I illustrated earlier. We can easily see that after the eleventh and twelfth tone he returns to the seventh and to the eighth tone, clear sign that he considered the preceding two as the fifth and the sixth tone. If we consider the psalms and the Magnificat, we can see that they are very different from ordinary compositions because we must take into account the entire intonation of the tones, namely, at the beginning, in the middle and at the end, as it has been noted very appropriately and as we can see in the settings of the Magnificat by Signor Giulio Cesare Gabbucci [-82-] and in the psalms by Signor Orfeo Uecchij, according to the intonations of the following tones.

[Marcello, On the harmonic consonances, 82; text: Primo, Secondo, Terzo, Quarto, Quinto, Sesto, Settimo, Ottauo, Tuono]

It shall not be outside our remit to present the method of transposing compositions written at a high pitch for the benefit of the singers. Although this topic has been dealt with eminently well by Signor Gioianni Paolo Cima at the end of his book of Ricercari, nevertheless, as it falls within our topic and it is useful to the organists, I shall limit myself to explain what is necessary to know and I shall provide a melody of Gsolreut with one flat, which I place herewith.

[-83-] [Marcello, On the harmonic consonances, 83,1; text: alla Terza più bassa si passerà per li diesis di Ffaut e di Csolfaut, come segue, Quarta, [sqb] naturalmente, quinta, li bmolli di Bmi, Elami]

[Marcello, On the harmonic consonances, 83, 2; text: Per [sqb] Quadro si farà come segue, una uoce più bassa con l' aiuto del Bmolle di Bmi, et segue, Alla Quarta, diesis #, Ffaut, Quinta, bmolle naturalmente]

A note of the scale with the flat raised one tone corresponds to one lowered by a fourth with the [sqb], as one can see above.

[-84-] Cadences of the tones

according to the tones described earlier. I inform the Reader that it is possible to make a cadence wherever the note marked in black occurs.

[Marcello, On the harmonic consonances, 84,1; text: Primo Tuono, Secondo, Terzo, Quarto, Quinto, Sesto, Settimo, Ottauo, Finale]

According to the old style, the third and fourth tone abound with cadence, as for instance:

[Marcello, On the harmonic consonances, 84,2; text:, Terzo, Quarto].

Now that I have illustrated both of the above tones, I invite the Reader to adopt the one that is deemed more suitable.

[-85-] Very useful instructions

on the matters discussed in the present work.

Twenty-third chapter

Fugues need to be all of the same measure, if possible. If one wants to place a rest, the note before the rest must be on the downbeat and it must be a pleasant consonance rather than a dissonance or

even a major or minor sixth. In order to write a good fugue, some imperfections are tolerated between the lower and upper parts. In the Ricercari one must not cram together the subject, but write them so that they are heard openly and clearly and so that the other parts do not cross them and break them up. One must always start with a perfect consonance in the first note. If by chance a cantus firmus starts on F faux, one must not start at the fifth lower, which is the black Bfa[^{sqb}]mi, as it does not produce a good effect. One can start of the fourth, but the sixth and the third are to be avoided. When a note is struck, the following note must sound [-86-] harmoniously with it. The relation of the Mi against Fa, namely, of the false fifth, fourth and octave must be avoided, the parts must not cross each other too often and the contralto must not be higher than soprano. Every harshness is tolerated better between two close parts than between two parts that lay at a great distance. Tritones are tolerated between two inner parts in any way as a degree of licence. Empty octaves must never occur in the soprano part, or as little as possible. Regardless of the number of parts, one must never hold a unison or an octave for half a bar, but avoid them with the dot by moving onto another consonance. One must be aware with regard to the syncopations, whether consisting of white or black notes, that the first note that follows the syncopated note must be a consonance and not a dissonance, although the syncopated note was a consonance itself, because as a rule the syncopated note is considered a dissonance, and, therefore, it must be followed by a consonance that resolves it.

We are allowed to move from the fifth and from the octave to the [-87-] sixth, so that both parts ascend and descend. However, the opposite is not allowed when only one part leaps rather than both, because the sixth is too raw when approached by leap, especially in the low register in which it makes a roaring sound.

One must not dwell too long on the low register or on the high one, but moderately in both. The parts must proceed by contrary motion and avoid leaps as much as possible. The parts must move from a consonance to another consonance that is closest to the former, as this is their natural motion.

If it is possible, one must always rise with the note Mi and descend with the note FA. However, when the Fa is an accidental, one cannot ascend in any way, but one must descend to Mi, as it was said. If the composition is with the [^{sqb}] and a flat is added to Bfa[^{sqb}]mi with an ornamental function, said Bfabmi shall not have the authority to require the flat to Elami as its fifth, but said Elami shall be avoided and the Bfabmi shall be furnished with another consonance.

[-88-] One must not start a fugue with a privative interval, such as the octave and the unison. If this happens, it must not occur at the beginning of the bar. If it happens at the beginning of a bar in which the unison or the octave has been struck previously, it is allowed in that way.

All the leaps of the third sound better in ascending than in descending. When one writes for three, four or more voices, all the parts must follow the rules with the bass, but with each other they are not compelled to do so in order to produce a certain cheerfulness and gracefulness of singing.

Nevertheless, it would be good that they moved according to the rules, as it shall be illustrated by the examples.

The imperfect consonances can be approached by ascending and descending in all the parts without any restriction, as long as the composition sings well.

The major sixth must be approached with great care when the parts leap. The major or minor sixth must not be held for longer than half a bar. When one repeats a fugue or a graceful singing motive on the same notes, it shall produce a good effect as long as the consonances with the other parts are varied.

We call proper the cadences that move to the octave [-89-] or to the unison. The cadences that arrive at any other interval are not proper cadences.

One must never begin on a sixth unless one is obliged to do so by the greatest necessity.

Downbeat and upbeat must contain a good consonance, but this is more necessary in the case of the downbeat.

The sixth, whether major or minor, cannot move to the octave or to the fifth, when both parts descend. The minor sixth has greater freedom, but this must be avoided in its case as well.

The intervals struck together on the downbeat and on the upbeat must be the fifths and the thirds, but this is more necessary on the downbeat.

When one begins, one must start slowly and against the beat, further on this requirement is abandoned.

One must ensure that, when one part begins on the downbeat or on the upbeat, the other part that follows must consist exactly of the same note value.

In sacred compositions and in those based on a cantus firmus, rests of half of an upbeat are not allowed. [-90-] Similarly one must not employ a rest near the conclusion of the piece unnecessarily. Two perfect consonances of the same species must not be employed consecutively in ascending or descending without any intervening interval. It must be remembered that a dissonance does not prevent the occurrence of two consecutive fifths or octaves.

The parts must not begin at the same time, but at least at the interval of half a bar.

When two semiminims follow a consonant minim, the second minim needs to be a consonant.

The beginning of a tied note must be consonant rather than dissonant.

In the compositions for four parts all the parts follow the rules in relation with the bass with rare exceptions. The unison between two inner parts can resolve on whichever note is more suitable.

Note that in the inner parts the minor sixth is more powerful than the third and than the tenth. Said sixth can move to the fifth and to the octave when all the parts ascend and descend and when one is held and the other moves. However, the minor sixth cannot move to the octave [-91-] by contrary motion, namely, when one part ascends and the other one descends by step, as in Mi Fa Re, Fa, Mi Sol, and in the opposite way, when one part ascends and the other descends. Composers are allowed to employ it, but rarely, as it produces an unattractive effect.

The leap of the major sixth is extremely unattractive, and singing both the passages Ut La and La Ut sound ugly, although they are employed by some composers. One should avoid writing the passage Mi Ut in Bfa[^{sqb}]mi both in three and four parts because one cannot assign to it all the consonances it requires because the fifth would be dissonant.

In Elami Mi Ut produces a good effect because all the consonances that it requires can be assigned to it.

When one starts a fugue with a particular part, one must not start with the other part at the same time, but it is necessary to let it proceed at least a bar by itself.

When ties are employed, we must not linger more than half a bar on mi, especially on the Mi of Bfa[^{sqb}]mi.

[-92-] The resolution must be of the same note value of the dissonance and the dissonance must be tied to a preceding consonance.

The major third moves to the fifth, while the minor third moves to the sixth, although some variations are allowed to accommodate the needs and the gracefulness of the voice. Moreover, the major sixth moves to the octave.

As a rule, movements by leap are assigned to the bass.

Three or four consecutive thirds and sixths are allowed, but it is better that a major one is followed by a minor one, because such variation proves more pleasant to the ear and the relation of Mi against Fa is avoided.

One should avoid the movement from the unison to the fifth, to the sixth or to the octave.

When one writes for three voices, one's only freedom is to employ the fourth either on the downbeat or on the upbeat, as one wishes, but only in the upper parts and never in the bass. When the fourth is Mi against Fa, it must be employed on the upbeat, but there can be some variations when some freedom is allowed, as [-93-] one can gather from the examples. One must not start some diminutions in semiminims after a note held for a beat, or immediately at the beginning of a bar, while doing so on an upbeat produces a good effect, as one can see in the example.

[Marcello, On the harmonic consonances, 93; text: Cattiuo, Buono in Leuata, Meglio, questo modo]

On the rules to be observed
in writing in two parts
Twenty-fourth chapter

When writing in two parts one must avoid the octave on the downbeat as much as possible. It needs to be as rich as possible in graceful imitations and it must sing with an attractive melody. The composer must not linger excessively in the low or high register. Contrary motion must be employed as much as possible and ascending or descending in both parts to a perfect consonance must be avoided. Imperfect consonances must be employed often, but they must be approached by step. When ties are employed, the part that is held must always fall by step, whichever part it is, while the other part shall accompany it with its appropriate consonance. Apart [-94-] from this, everything else is good, as long as the composition sings well, as one can see in the following Duo. Leaps of the major and minor third upwards or downwards with both parts must be avoided in order to avoid the bad relations of the tritones, diminished fifths and diminished octaves. The following Ricercari shall provide an model of composition in three and four parts, but who wants to succeed must study hard and no effort must be spared in the acquisition of this skill.

[Marcello, On the harmonic consonances, 94; text: Esemplio, 7, 6, 3, 5, 2, 10,]

[-95-] On the rules to be observed
in writing in three parts
Twenty-fifth chapter

When writing in three parts, one must strive to employ the third and the fifth as much as possible. If the fifth is not appropriate because of some good reason, the sixth [-96-] must be employed instead of it. The imperfect consonance must never be omitted both on the downbeat and on the upbeat, except because of the demands of double counterpoint or in order to allow the parts to sing well. One must not ascend or descend through a perfect consonance with all three parts at the same time, but through imperfect consonances. The motion by descending sixth is very harmonious, in the way adopted by the eminent Palestrina in his compositions. The fourth must not be employed above the bass without the fifth or the sixth, especially on the downbeat. The parts must take be involved in the counterpoint in a skilful way. This requires that they span across the low and high register and that they produce harmonious melodies.

[Marcello, On the harmonic consonances, 96; text: Esemplio, 7, 6, 4, 3, 10, 6 4, Seste, Terze, ii, i0, 6 5, 7 3, 3 9, 6 10]

[-98-] Rules on
double counterpoint
Twenty-sixth chapter

After the student has acquired the ability and knowledge necessary to compose in four parts in a easy and harmonious way by laying out the parts appropriately according to the chose subject, I say that, if he has reached this degree of skill and if he requires to join the number of the greatest experts of this noble profession, it is necessary that he applies himself again to the study of double counterpoint. This entails learning their rules and observations as to how they are swapped between the higher and lower part by making them elegant, harmonious and singable. In order to clarify this, I have applied myself to produce these [-99-] six double counterpoints that contain every musical artifice. The first one is a counterpoint at the twelfth, the second one is at the octave, the third one is at the tenth, the fourth one is at the sixth, the fifth is at the fifth and the sixth one is at the third. In the first one the sixth is employed only as a dissonance, hence the tie of the fourth is employed instead of the one of the seventh. Moreover, the parts must not move beyond a twelfth, as one can see from the following example.

[Marcello, On the harmonic consonances, 99,1]

The low part can be raised by raised by a twelfth, leaving the higher part where it is, as one can see herewith.

[Marcello, On the harmonic consonances, 99,2; text: et cetera]

Alternatively, one can lower the upper part by a twelfth, leaving the lower part where it stands, as one can see here.

[Marcello, On the harmonic consonances, 99,3; text: et cetera]

[-100-] Conversely, one can rise the lower part by a fifth and lower the upper part by an octave, as one can see here. Other ways shall be discovered through study and application, if one wants to pursue them.

[Marcello, On the harmonic consonances, 100,1; text: et cetera]

Double counterpoint at the octave

The fifth is not used and the octave is avoided as much as possible. The tie of the fourth is good, as well as the one of the second.

[Marcello, On the harmonic consonances, 100,2; text: Esempio]

The lower part can be raised by an octave in this way.

[Marcello, On the harmonic consonances, 100,3]

Alternatively, the upper part can be lowered in this way and in many others that you will discover through your studies.

[-101-] The double counterpoint at the tenth shall not contain two thirds or two tenths, which will be avoided as much as possible. The tie of the fourth and the movement from the third to the tenth are forbidden.

[Marcello, On the harmonic consonances, 101,1]

You will be able to raise the lower part by one octave to make it singable and to lower the upper part by a third in this way.

[Marcello, On the harmonic consonances, 101,2; text: et cetera]

Alternatively, you will be able to lower the upper part by a tenth, as one can see here,

[Marcello, On the harmonic consonances, 101,3; text: et cetera]

or you will be able to raise the upper part by a sixth in this way.

[Marcello, On the harmonic consonances, 101,4; text: et cetera]

[-102-] The double counterpoint at the lower sixth does not allow two thirds or two tenths. The fifth is also not allowed unless it is diminished with the parts that move by step.

[Marcello, On the harmonic consonances, 102,1; text: Esempio]

You will be able to lower the upper part in this way.

[Marcello, On the harmonic consonances, 102,2; text: et cetera]

The lower part can be raised by a fifth and the upper part can be lowered by a fourth in this way.

[Marcello, On the harmonic consonances, 102,3; text: et cetera]

Alternatively, one can proceed in this way when one writes in three parts, namely by adding a part a sixth below the soprano, as one can see here. There are also other ways that can be employed and can be discovered through study and application.

[Marcello, On the harmonic consonances, 102,4; text: et cetera]

[-103-] In the double counterpoint at the fifth one will avoid the sixth, the seventh and the octave nor one will move beneath the lower part. However, the tenths and the twelfths can be used, as well as the ties of the fourth.

[Marcello, On the harmonic consonances, 103,1 ; text: Esempio]

In this way you will be able to raise the lower part by a fifth, thus,

[Marcello, On the harmonic consonances, 103,2]

or you will be able to lower the upper part by a fifth, thus.

[Marcello, On the harmonic consonances, 103,3; text: et cetera]

In this counterpoint both parts can be swapped at the twelfth, as it does not contain the sixth.

[Marcello, On the harmonic consonances, 103,4; text: et cetera]

[-104-] In the counterpoint at the lower third, you will not employ two thirds or two tenths. The sixths and any dissonances must be avoided except on the upbeat when the parts move by step.

[Marcello, On the harmonic consonances, 104,1; text: Esempio]

The upper part can be lowered in this way,

[Marcello, On the harmonic consonances, 104,2; text: et cetera]

or the lower part can be raised by a third in this way.

[Marcello, On the harmonic consonances, 104,3; text: et cetera]

Alternatively, the lower part can be raised by a fifth and the upper part by a third, as one sees here.

[Marcello, On the harmonic consonances, 104,4; text: et cetera]

[-105-] One can proceed in this way in three parts, namely, by adding a part in third below the

soprano, thus:

[Marcello, On the harmonic consonances, 105,1],

or by adding a part above the soprano as one can see here, and also in other ways that will be discovered if one wants to apply oneself to the study of this subject.

[Marcello, On the harmonic consonances, 105,2; text: et cetera]

Signor Giovanni Paolo Cima employs any sort of double counterpoint, as one can see in his first and second Ricercare, which employ four subjects which are inverted and turned in so many times and drawn finally to their conclusion in the following way.

[-106-] [Marcello, On the harmonic consonances, 106,1; text: Al dritto, contrario]

One can see here that the soprano and contralto are in double counterpoint at the twelfth with the bass, while the bass is in double counterpoint at the octave with the soprano, as one sees in the continuation of the Ricercare. However, this sort of artifices can be employed only by those who are true experts and are well grounded in the knowledge of the good rules.

[Marcello, On the harmonic consonances, 106,2; text: Ricercare à Quatro, Per la fuga]

[-110-] [Marcello, On the harmonic consonances, 110; text: CANTILENA à CINQUE]

[[[-115-]] [-116-] [Marcello, On the harmonic consonances, 116; text: Ricercare, e Canoni a Due, tre, e Quatro Uoci da cantarsi in uarij Modi con differente Armonia del Signor Giouanni Paolo Cima]

[[[-120-]] [-121-] [Marcello, On the harmonic consonances, 121; text: Inuentione à Quatro, Canto che si cambia in Basso al ritorno, Canone qual uà scherzando in frà le Parti, cambiano per Quarta graue, Segue]

[[[-121-]] [-122-] [Marcello, On the harmonic consonances, 122; text: Inuentione di Giouanni Paolo Cima che á Due, Tre, e Quatro Uoci al dritto [[<e>d]] al contrario si canta in cinquanta modi con differente [f ante corr.] armonia come is potrà [puo ante corr.] uedere dalla sottoposta dichiarazione, deue auuertire che, questo modo, Canto, Tenor, Il conseguente per Quinta Decima accuta, A due, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, Come stà, abbassar, Abbassar, Alzar, il, per Terza, Duodecima, Ottaua, Quinta, A due, una uoce, Undecima, Parte, Settima, bmole, tre, Dritto, parte, sotto, sopra, Sesta, bmolle, Accrescer, accrescer, Parte, e, Tre, una Uoce, l' una, l' altra, acrescer, aggiunger, Quarta, Bmolle]

[-123-] [124-] [Marcello, On the harmonic consonances, 124; text: Canone à Quatro, Intendami chi può che m' intend' io, e Quatro, Caecus non iudicat de Colore, duo, Duo all' Ottaua graue, Il mio riposo è in cima a gl' alti Monti]

[-125-] TABLE of the content of this work

On the harmonic consonances, chapter 1, page 1

Explanation of the tone and semitone, chapter 2, page 3

On the octave and on the way to employ it with its own passages, chapter 3, page 5

On the perfect fifth, chapter iV, page 10

On the fourth, chapter V, page 15

On the major and minor third and sixth, chapter VI, page 19

On the third and on the way to employ it, chapter VII. page 21
On the major and minor sixth, chapter VIII, page 27
Discussion on the unison, chapter IX, page 38
On the false or imperfect fifth and on the tritone and its resolutions, chapter X, page 43
On the second, chapter XI, page 49
On the seventh, chapter XII, page 54
On the ties, chapter XIII, page 59
On the cadences that turn into a perfect consonance, chapter XIV, page 62
On the two black notes, chapter XV, page 64
On the two dissonances, chapter XVI, page 67
On the rests that forbid two fifths and two octaves, chapter XVII, page 69
[-126-] Observations about two inner parts between each other in a composition for several voices, chapter XVIII, page 70
On the major and minor sesquialtera and hemiola and on the tripla, chapter XXIV, page 72
Method to write fugues, chapter XX, page 74
Explanation of the inversions, chapter XXI, page 75
On the knowledge of the sounds according to modern practice, chapter XXII, page 76
Rule for the organists to transpose in the several places that require it, page 83
General and very useful instructions that belong to this work, chapter XXIII, page 85
On the rules to be observed in writing in two parts, chapter XXIV, page 93
On the rules to be observed in writing in three parts, chapter XXV, page 95
Rules on double counterpoint, chapter XXVI, page 98
Ricercare in four parts, page 106
Composition in five parts, page 110
Ricercare in four parts by Signor Giouanni Paolo Cima, page 114
Inuention by the same composer that can be sung by two, three and four voices in fifty different ways, page 120
[-127-] Another Inuenzione and Canoni in three and four parts, page 122
End of the present
Work,
collected and written
by
Benedetto Marcello, Venetian Nobleman
1707