

CHELYS

MINURITIONUM ARTIFICIO EXORNATA

SIVE,

Minuritiones ad Basin, etiam Ex tempore Modulandi Ratio.

IN TRES PARTES DISTRIBUTA.

The Division-Viol,

OR,

The Art of PLAYING *Ex tempore* upon a GROUND.

DIVIDED INTO THREE PARTS.

Pars I. *Cbelyos tractanda Præcepta.*

Pars II. *Melothefiæ Compendium.*

Pars III. *Minuritiones ad Basin aptandi Methodus.*

Part I. *Of the Viol it self, with Instructions to Play upon it.*

Part II. *Use of the Concords, or a Compendium of Descant.*

Part III. *The Method of ordering Division to a Ground.*

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*Elenchus eorum quæ hoc libro
Continentur.*

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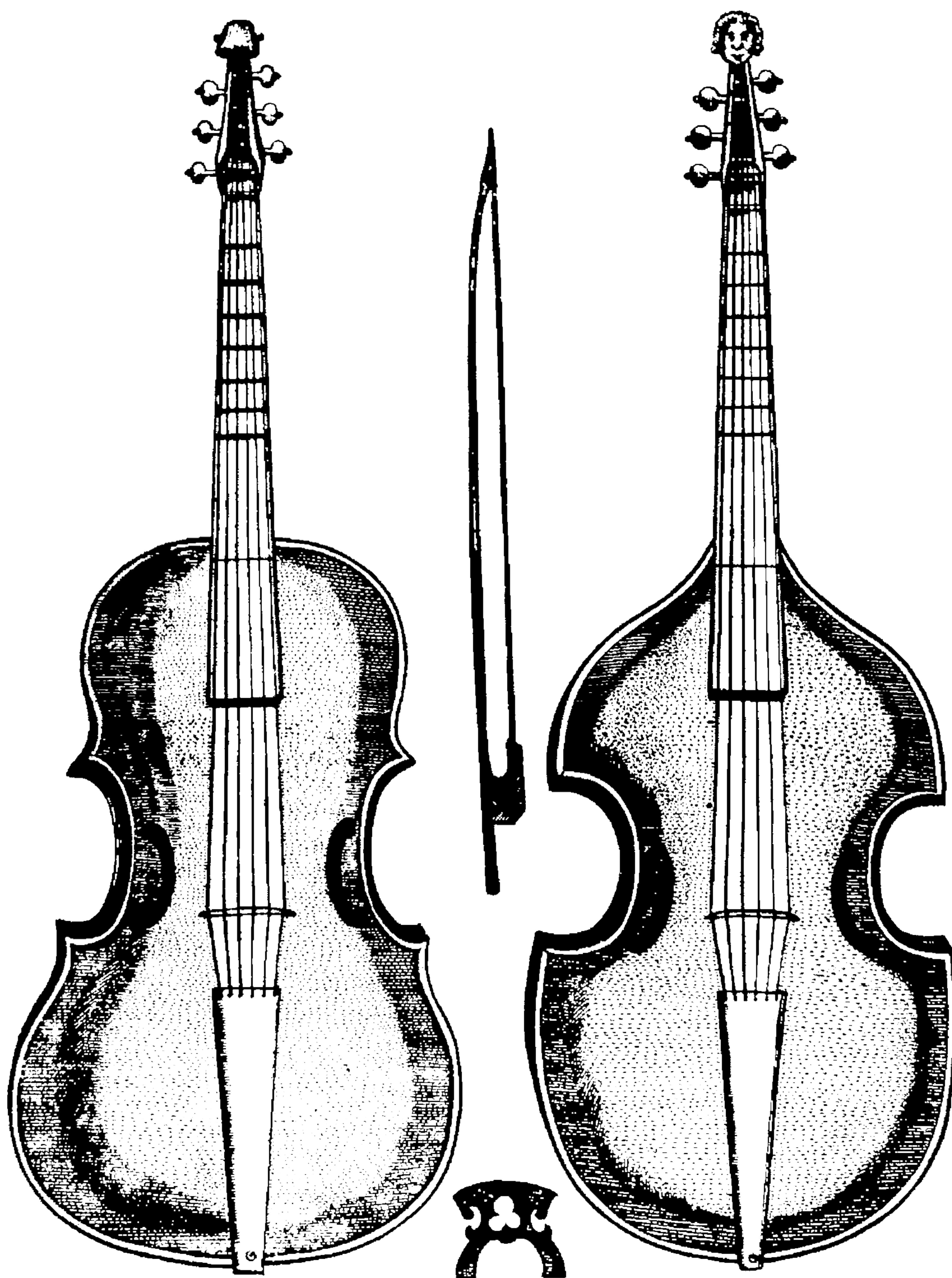
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*Forma Cbelyos utraque Minuritonibus apta ,
sed Prima resonantior.*



CHELYS,
Minuritionum Artificio
Exornata.

P A R S T E R T I A.

Quà ratione Minuritiones ad Basin aptandæ sint.

Minuritio ad Basin nihil aliud est, quàm aut ipsius Baseos, aut aliarum Partium, quæ Basi accini possunt, in varias melicas Minutias Sectio; unde vulgò Divisio Musica appellatur. Ea, uti omnium ferè Instrumentorum Musicorum, ita Chelyos imprimis perfectio Summa est. Rem omnem, si cui peregrina est, verbo primum complectar; deinde fusiis artis documenta subjungam.

Fundamentum quodvis rectè concinnatum bis describitur; cujus exemplar alterum Organo, Clavicymbalo, seu alii Instrumento sustinendum traditur; alterum ob oculos Musurgi variis Melodiæ elegantiss exornandum proponitur, quibus inventionem dexteritatemque pariter ostendet: quod nonnullis feliciter adeo succedit, ut Auditores non modo singulari voluptate permulceant, sed admiratione etiam incredibili non raro percellant.

Quòd si ad tantam excellentiam primasque pertingere paucis conceditur, ac reliquis certè in secundis non sine laude consistere licebit; si, quod inventioni deest, dexteritate explere, atque aliorum compositiones concinnè modulari nitatur: tametsi enim hoc admirationis minus fortasse habeat, quòd hinc alienà utendum sit operà, ac sedula præmeditatio plerumque antecedit, Melothesiæ tamen præstantiâ exactèque modulari industriâ plus sæpe affert voluptatis. Atque ut ab hoc inferiori gradu ad altiorem conscendere pluribus in promptu sit, visum est hujuscæ artificii fontes omnibus aperire, ac publici juris facere.

self or others have made for that purpose; in the performance whereof he may deserve the Name of an excellent Artist; for here the excellency of the Hand may be shewed as well as in the Other, and the Musick perhaps better, though less to be admired, as being more studied. But to our matter in hand:

The DIVISION-VIOL,
OR
The Art of Playing *ex tempore*
to a GROUND.

T H I R D P A R T.

§ 1. *Of Division, and the manner of performing it.*

Diminution or Division to a Ground, is the Breaking, either of the *Bass*, or of any higher Part that is applyable thereto. The manner of expressing it is thus:

A Ground, Subject, or Bass, (call it which you please) is prick'd down in two several Papers; One for him who is to play the Ground upon an *Organ*, *Harpsechord*, or what other Instrument may be apt for that purpose; the Other, for him that plays upon the *Viol*, who, having the said Ground before his eyes, as his *Theme* or *Subject*, plays such variety of *Descant* or *Division* in Concordance thereto, as his skill and present invention do then suggest unto him. In this manner of Play, which is the perfection of the *Viol*, or any other Instrument, if it be exactly performed, a man may shew the Excellency both of his Hand and Invention, to the delight and admiration of those that hear him.

But this you will say is a perfection that few attain unto, depending much upon the quickness of Invention as well as quickness of Hand. I answer, it is a perfection which some excellent Hands have not attained unto, as wanting those helps which should lead them to it; the supply of which want is the business we here endeavour. True it is, that Invention is a gift of Nature, but much improved by Exercise and Practice. He that hath it not in so high a measure as to play *ex tempore* to a Ground, may, notwithstanding give both himself and hearers sufficient satisfaction in playing such Divisions as him-

Minuritiones, Tyronum exercitationi, accommodæ .

1

Profusio

Musical notation for exercise 1, consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature (C). The exercise is labeled '1' and 'Profusio'.

2

Profusio

Musical notation for exercise 2, consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature (C). The exercise is labeled '2' and 'Profusio'.

3

Profusio

Musical notation for exercise 3, consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature (C). The exercise is labeled '3' and 'Profusio'.

4

Musical notation for exercise 4, consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature (C).

5

Musical notation for exercise 5, consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature (C).

6

Musical notation for exercise 6, consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature (C).

7

Musical notation for exercise 7, consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature (C).

8

Musical notation for exercise 8, consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of two flats (B-flat, E-flat) and a common time signature (C).