Trogen underrättelse

uti

GENERAL BASEN.

General Basen som och kallas Basus continus är fundament til hela Musiqven, och består uti en af Ludovico Viadana, bördig af välskland, vid åhr Christi 1605. upfunnen och til Musiqvens förstärkning högnodig och nyttig vettenskap; hvilken i anledning af riktiga och med Composition öfverensstämmande grundsatser, lärer, at utaf blotta Basen utdraga contenta til harmonien af man således, i et ögnablick kan på et härtil tjenligit instrument tillika slå an åtskillige stämmor, som med de därtil satta partier fulkommeligen acorderas.

Det första Capitlet

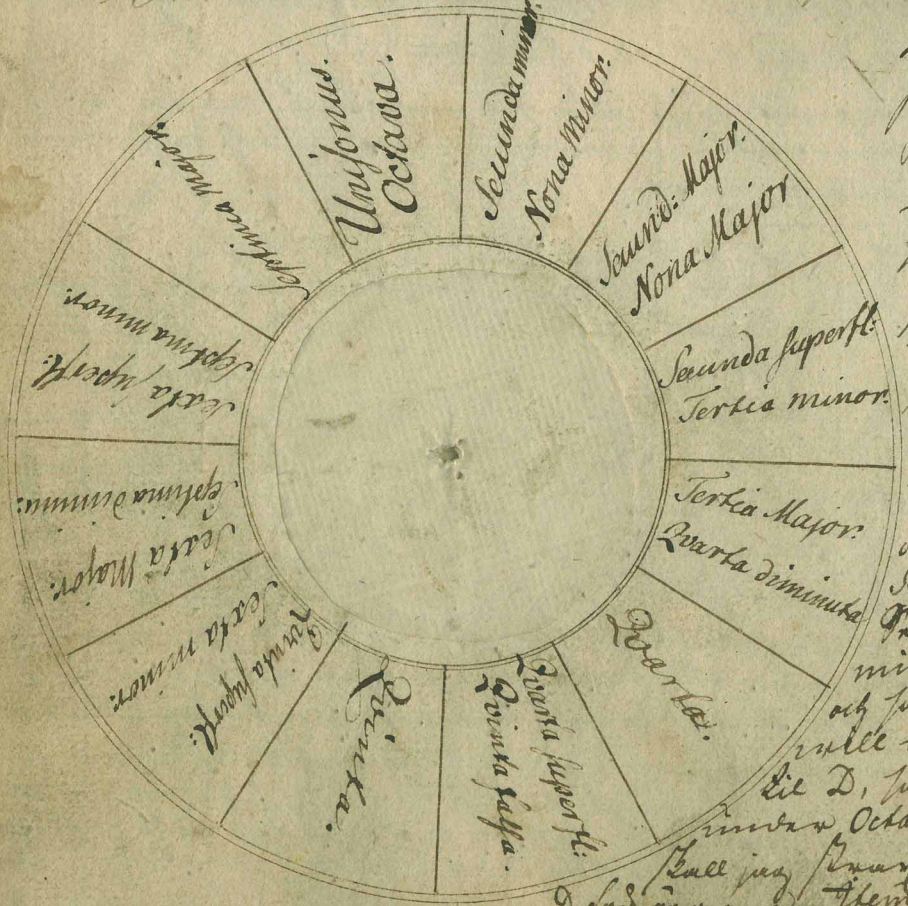
Om Intervaller, Acorder, Stämmornas inrättning och åtskilliga andra förfällen.

1. För all ting skall en Incipient först låta sig angelägit wara, at förstå de wid Accompagnement förekommande Intervalla, och Ziffrorna, hwarmed de exprimeras. Sådana äro.

Intervalla.	Ziffrorna som utwisa intervalla.
Secunda	2.
Tertia	3.
Quarta	4.
Quinta	5.
Sexta	6.
Septima	7.
Octava	8.
Nona	9.

När dessa Intervalla mer skola uphöjas eller förnedras än i sielfwa Systemate naturligen fordras, så måste sådant stå ugenom wissa Signa eller tecken. Deraf hwa man ett uphöjning-tecken, nemligen #, som kallas b cancellatum, hwilket icke allenast uphöjer den Noten en half ton, som det står framföre utan ock Signaturerna, som stå ofwer Basen. Ibland plägar man i dess ställe allenast draga ett streck igenom Ziffrorna. Lika ledes har man ett förnedrings tecken b, som kallas b Rotundum, hwilket gjör den däruppa folsande Noten eller Ziffran en half ton lägre. Dessutan har man ock ett annat tecken ♮, som kallas b quadratum, det samma gjör på det stället där det står, ett föregående Uphöjning eller förnedrings tecken ogiltigt och sätter Noten eller Signaturen åter

igen i sitt förras ~~ställe~~ och natturliga: Men detta blifwer af många con=
funderat, och i synnerhet ~~för ena~~ med # för enahanda hållit.
Intervalla delar man i Consonantier och Dissonantier.



Härhos följer en wisare, hwars innersta del med bokstäfwerna låter sig draga omkring, och utwisar alla i General-Basen förekommande Intervalla. Densamma är således kil at förstå: När jag sätter C under Octavam och Unisonum, så finner jag alla Intervalla kil C; ty Cis är Secunda minor och Nona minor; därnäst är D, Secunda Major och Nona major; Sedan följer Dis som är Tertia minor och Secunda superflua; och så widare. Men om jag wille weta alla intervalla kil D, så drager jag allenast D under Octavam och Unisonum, och då skall jag strayt hafwa alla Intervalla kil D för ögonen. Item om en Discipel wille weta

Hvad som vore Sexta major til Fis så må han allenast draga Fis under Octavam och Unisonum, då lärer han finna, at Dis är Sexta major därtil. Och så kan man gjöra med alla de andra.

Genom en dylik förställning bekommerden lärande en klar idée, när han därigenom ögonskjenligen ser, at Musiqven består af 12 Chromatiska Claves eller halfwa toner, och at intervalla wid omkring dragandet ända igenom passa til alla tolf.

Deßutan delas ock Intervalla, nemligen Con= och Dissonantierna, uti naturales och accidentales, det är i naturliga och tilfälliga.

Naturales äro de, hwilka man så brukar, som de naturligen finnas uti ett med ✱ eller ♭ eller ock med intet, främst wid sielfwa Nyckelen tecknat Systemate. I tredje Capitlet näst fram för Dur=tonerias Schemata talas om andra Naturalibus; Måste man förtjenskull taga sig til wara, at det ena icke blifwer med det andra confunderat.

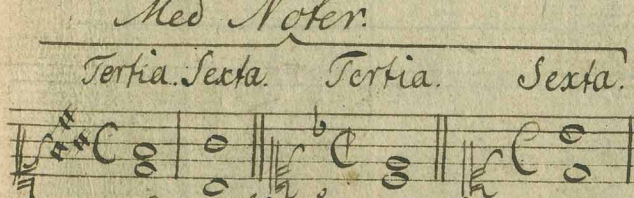
Accidentales åter kallar man dem då, när de wid en Not eller wid en Signatur, med et Upphögning= eller förnedring=tecken ✱ eller ♭, eller ock med ♮ gjöras högre eller lägre: hwilket af följande få exempel nogsamt kan skjönjas

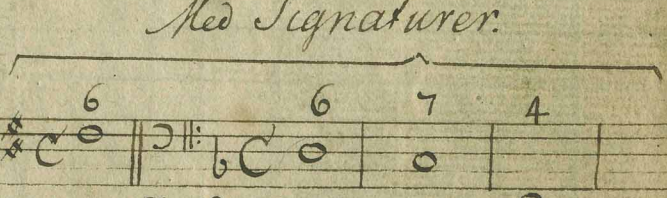
Naturales.

Med Noter. — Med Signaturer.

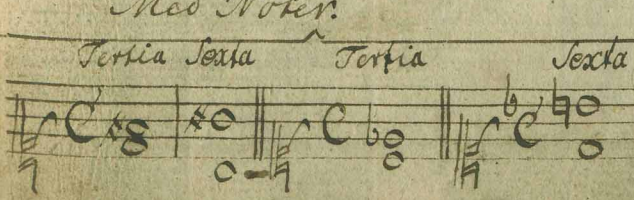
Tertia. Sexta. Tertia. Sexta.

6 6 7 4

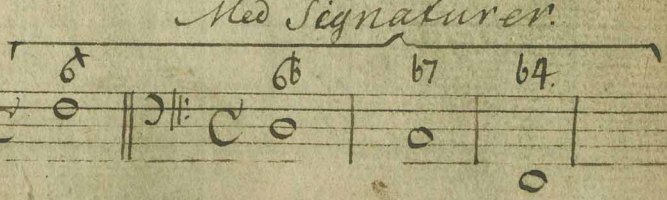




Alle föregående äro uti de följande Accidentales:



Med Noter. — Med Signaturer.



Tertia Sexta Tertia Sexta

6♯ 6♭ ♭7 ♭4.

II. Til en i General-Basen förekommande not höra dessutom tre Stämmor, nemligen Tertia, Quinta och Octava.

Är förthenskull höst nödigt at en Insipient lär rigtigt gripa acorderna, på det han derutti icke må wara twifwelaktig. Hwarföre och, dem til godo, som härutinnan intet äro tilfyllest underwiste, följande Tabeller upsatte äro.

Acorder med de naturliga Tertier.			
Basis.	Tertia natura.	Quinta.	Octava.
c.	e.	g.	c.
cis.	e.	gis.	cis.
d.	f.	a.	d.
dis	g.	b.	dis.
e.	g.	h	e.
f	a.	c.	f.
fis.	a.	cis	fis.
g.	h.	d.	g.
gis.	h.	dis.	gis.
a.	c.	e.	a.
b.	d.	f.	b.
h.	d.	fis.	h.

Acorder med de stora Tertier.			
Basis.	Tertia major.	Quinta.	Octava.
c.	e.	g.	c
cis.	f	gis.	cis
d.	fis.	a.	d.
dis.	g.	b.	dis
e.	gis.	h	e.
f.	a	c.	f
fis.	b.	cis	fis
g.	h	d.	g.
gis.	c.	dis.	gis
a.	cis	e	a
b.	d.	f	b
h.	dis.	fis.	h

Acorder med de små Tertier.			
Basis.	Tertia minor.	Quinta.	Octava.
c	dis.	g.	c
cis	e	gis.	cis
d	f	a	d.
dis	fis	b.	dis
e	g	h	e
f	gis.	c	f
fis	a	cis	fis
g	b	d.	g.
gis	h	dis.	gis.
a	c	e	a
b	cis	f	b
h.	d.	fis.	h.

Signatur Tabell.

De brukeligaste Signaturer.	De stämmor som därwid fordras.
♯	8. 5.
♭	8 5.
2	6 4.
4 2	6.
5. 2.	2.
2da superfl:	6 ♯
4 3.	6
43.	8 5

De brukeligaste Signaturer.	De stämmor som därwid fordras.
4.	8 5.
♯	6 2
Quarta diminuta	6 6
5♭.	6 3
Quinta superflua	7 2 | 7 3.
56	8 3
65	8 3
6 5	3

De brukeligaste Signaturer.	De stämmor som därwid fordras.
65 43	8
6	8 3
6♭	8 ♭3
Sexta superflua	♯ 3
7 6	3
7	5 3.
76	3
7 4 2	5

De brukeligaste Signat:	De stämmor som därwid fordras.
9	5 3
98	5 3
9 4	5
9 6	3
98 76	3

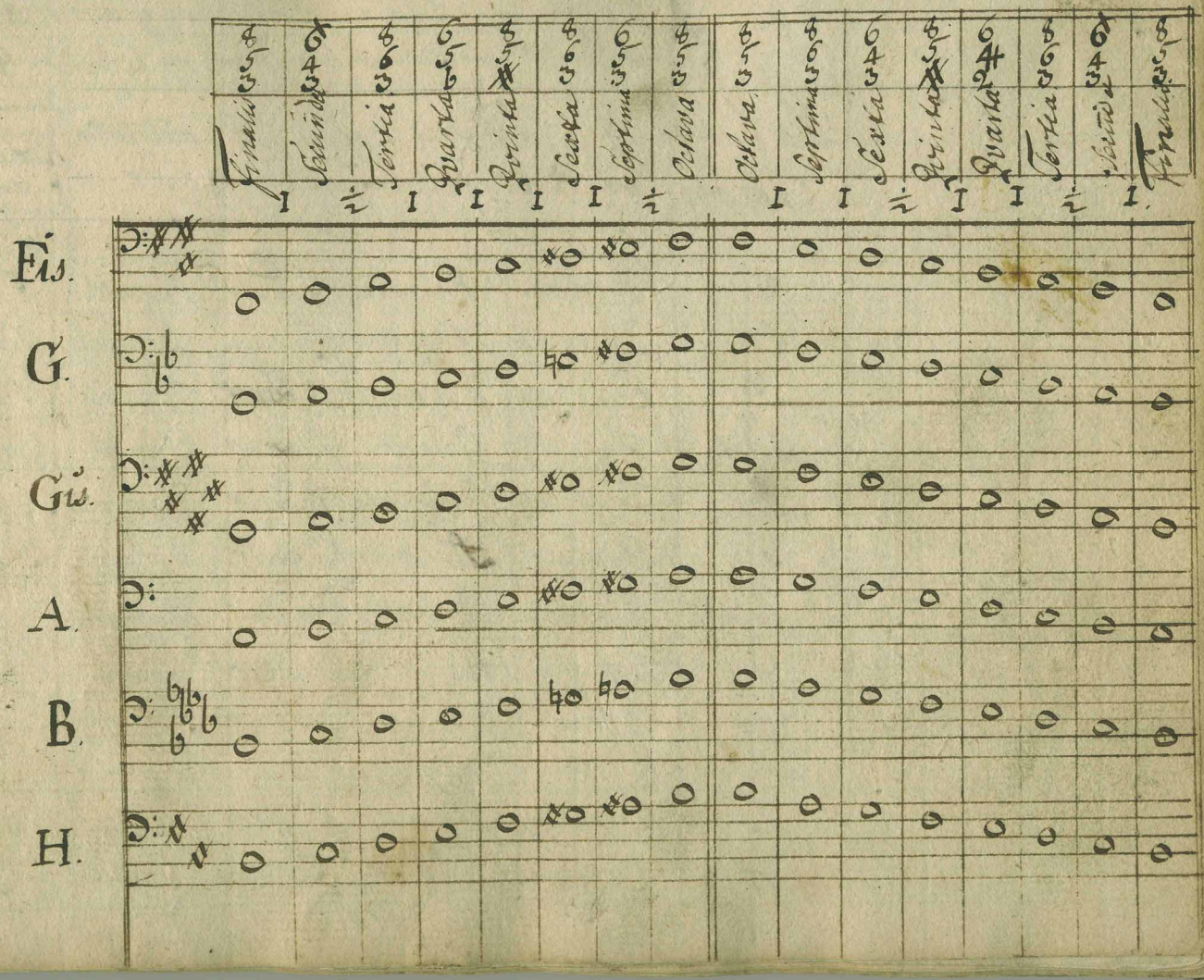
Härwid märkes, at när några Signaturer uphöjas med ♯ eller med et streck, och andra därmot med ♭ förnedras, eller och eljest förekomma med ♮, hwilka här icke finnas, man likwäll kil dem lager äfwen de samma stämmor som höra kil de i Tabeln förestrefna naturliga bezifringar.

De Tolf Dur = Tho=

nernas Schemata.

De Tolf Moll Ton:

nernas Schemata.



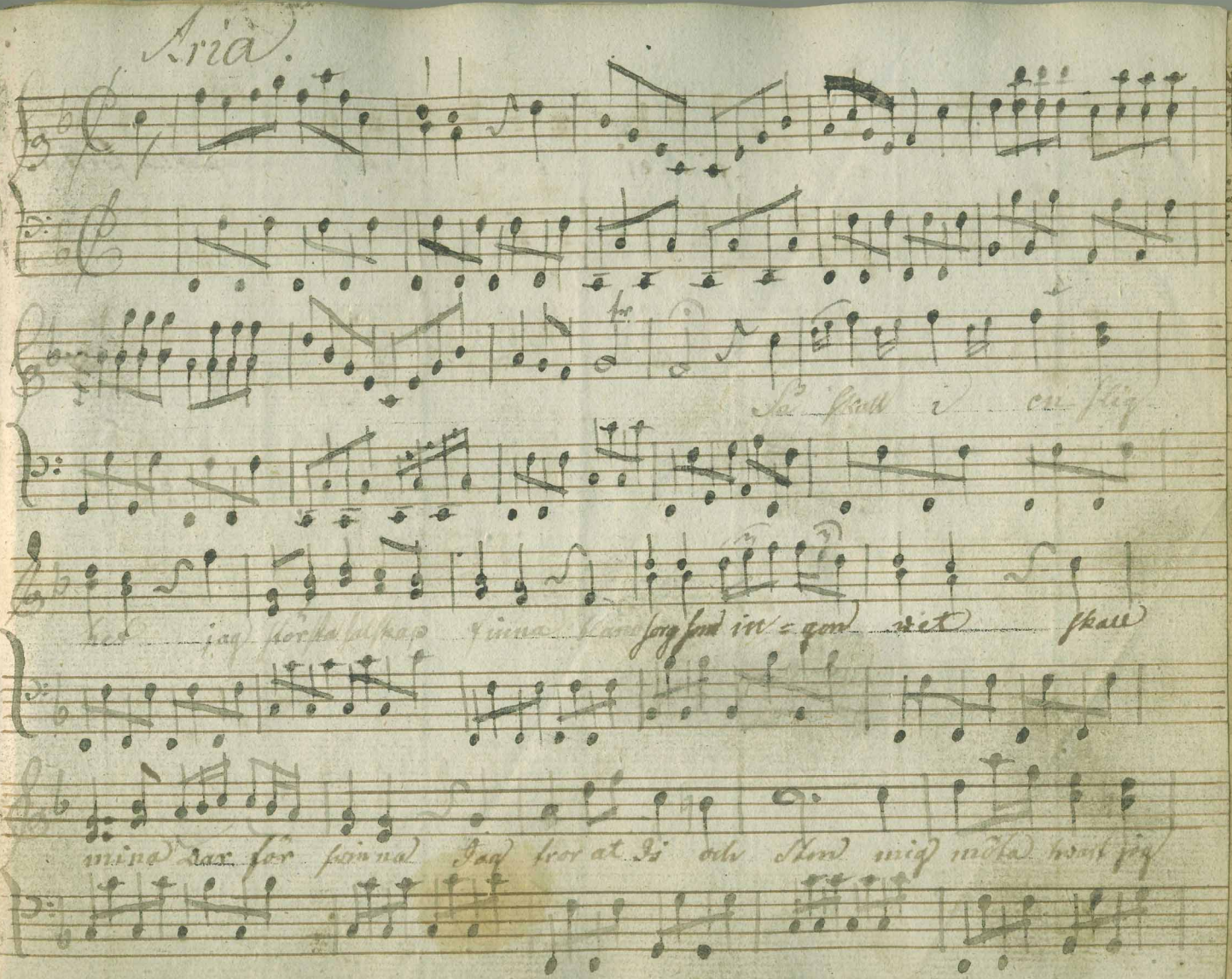
Utvikningis Tabell på alla Tolf Dur-Thonerna jämte dera Karine-Tonn.

Hufvud Thon.	De fem Utvikningarna: in 2:dam	in 3:tiam	in 5:tam	in 6:tam	in 4:tam.
	Dessa fyra hafva sitt Kännetekn på ♯ eller uphöjande ♮ för dera Thons Septima.				Dennautvikning har sitt Kännetekn på ♭ eller förnedrande ♮ vid sin Thons Qvarta.
C.	D moll.	E moll	G Dur.	A mol.	F Dur.
Cis.	Dis moll	F moll.	Gis dus	B moll.	Fis Dur.
D.	E. moll.	Fis moll	A Dur	H moll	G dur.
Dis.	F moll.	G moll.	B Dur.	C moll	Gis Dur.
E	Fis moll	Gis moll	H Dur.	Cis moll	A Dur.
F	G. moll.	A moll.	C dur.	D moll	B Dur.
Fis	Gis moll	B moll.	Cis dur.	Dis moll	H dur.
G.	A moll.	H moll.	D. Dur.	E moll	C Dur.
Gis.	B. moll.	C moll.	Dis Dur.	F moll	Cis Dur.
A.	H moll.	Cis moll.	E Dur.	Fis moll	D. dur.
B.	C moll.	D moll	A Dur.	G moll	Dis Dur.
H.	Cis moll	Dis moll	Fis Dur	Gis moll.	E Dur.

Utvikningstabell öfver alla 12 Moll Thonerna, jämte deras kännetekn

Hufvud Thon.	De Fem Utvikningarna:				
	in 4: tam.	in 5: tam.	in 7: mam	in 6. tam.	in 3: tiam.
	Dessa tre hafva sitt kännetekn på ♯ eller uphöjande ♮ för deras thons Septima.			Denna utvikningen har sitt kännetekn på ♭ eller förnedrande ♮ vid sin Thons qvarta	Denna utvikningen befordrar den utan någon nya uphöjning eller förnedrings tekn.
C.	F moll.	G. moll.	B dur.	Ges dur.	Des dur.
Cis	Fis moll.	Gis moll.	H dur.	A dur.	E dur.
D.	G. moll.	A moll.	C dur.	B dur.	F dur.
Dis.	Gis moll.	B moll.	Cis dur.	Es Dur.	Fis dur.
E.	A moll.	H moll.	D dur.	C Dur.	G dur.
F.	B moll.	C moll.	Dis dur.	Cis Dur.	Gis dur.
Fis.	H moll.	Cis moll	E dur.	D. Dur.	A. dur.
G.	C moll.	D. moll.	F dur.	Dis dur.	B dur.
Gis.	Cis moll.	Dis moll	Fis dur.	E dur.	H dur.
A.	D. moll.	E moll	G dur.	F dur.	C dur.
B.	Dis moll.	F. moll	Gis dur.	Fis dur.	Cis dur.
H.	E moll.	Fis moll.	A dur.	G dur.	D. Dur.

Intet ♯ och intet ♭.
Ett ♯
Två ♯
Tre ♯
Fyra ♯
Fem ♯
Sex ♯
Sju ♯
Ett ♭
Två ♭
Tre ♭
Fyra ♭
Fem ♭
Sex ♭
Sju ♭
C. Dur.
A moll.
G dur.
E moll.
D dur.
H moll.
A dur.
Fis moll.
E dur.
Cis moll.
H dur.
Gis moll.
Fis dur.
Dis moll.
C dur.
A moll.
G dur.
E moll.
D dur.
H moll.
A dur.
Fis moll.
E dur.
Cis moll.
H dur.
Gis moll.
Fis dur.
Dis moll.

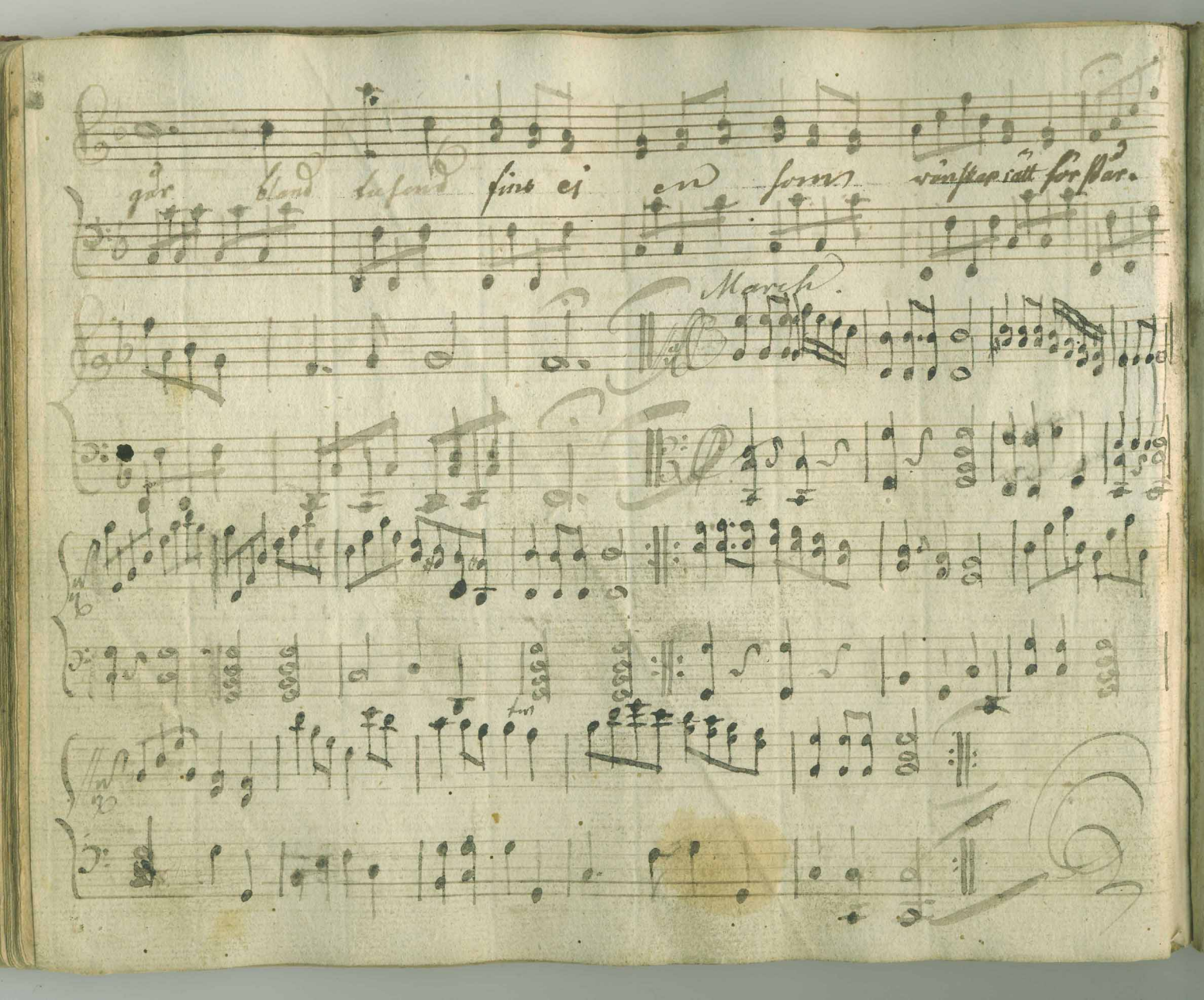


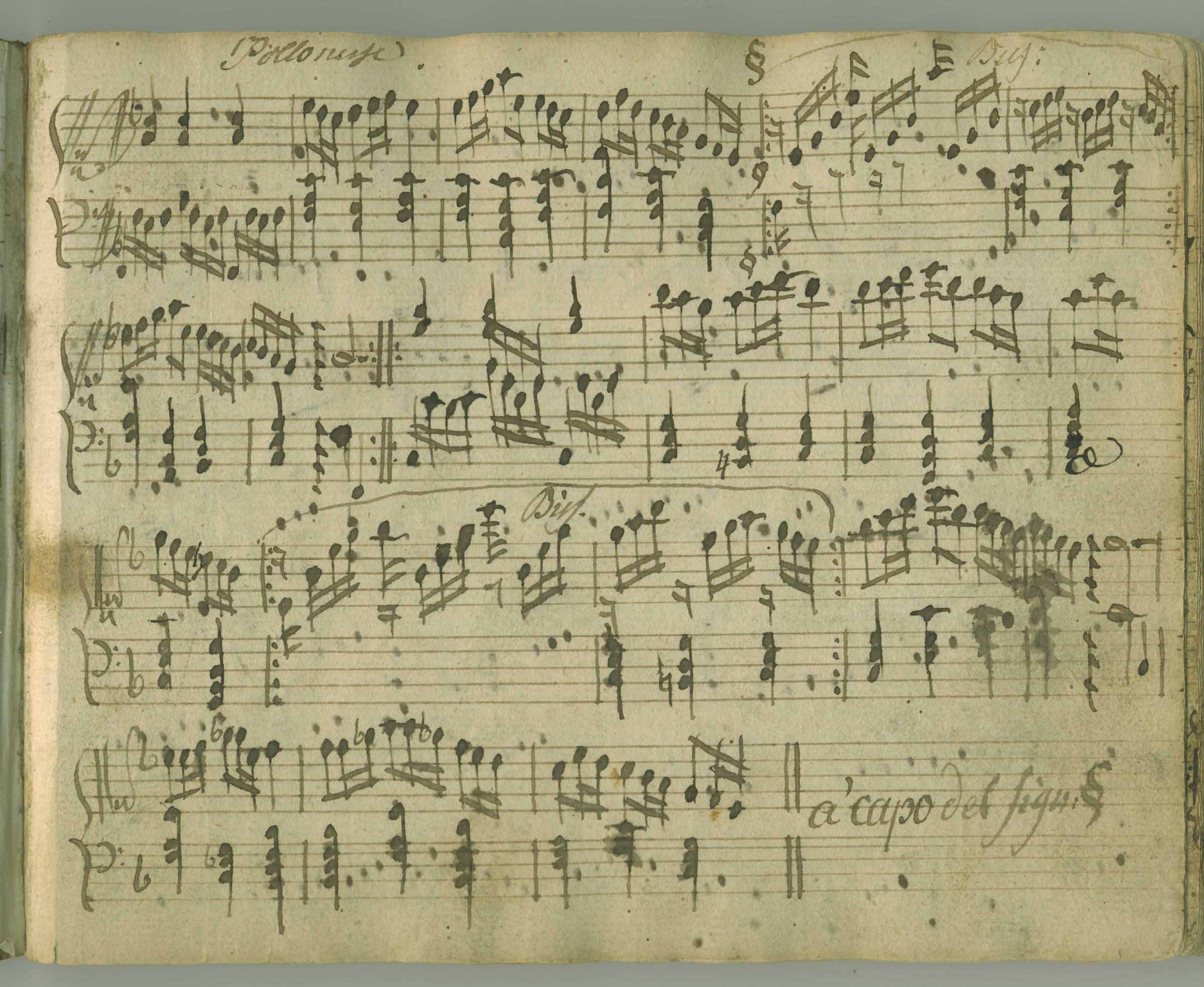
Aria.

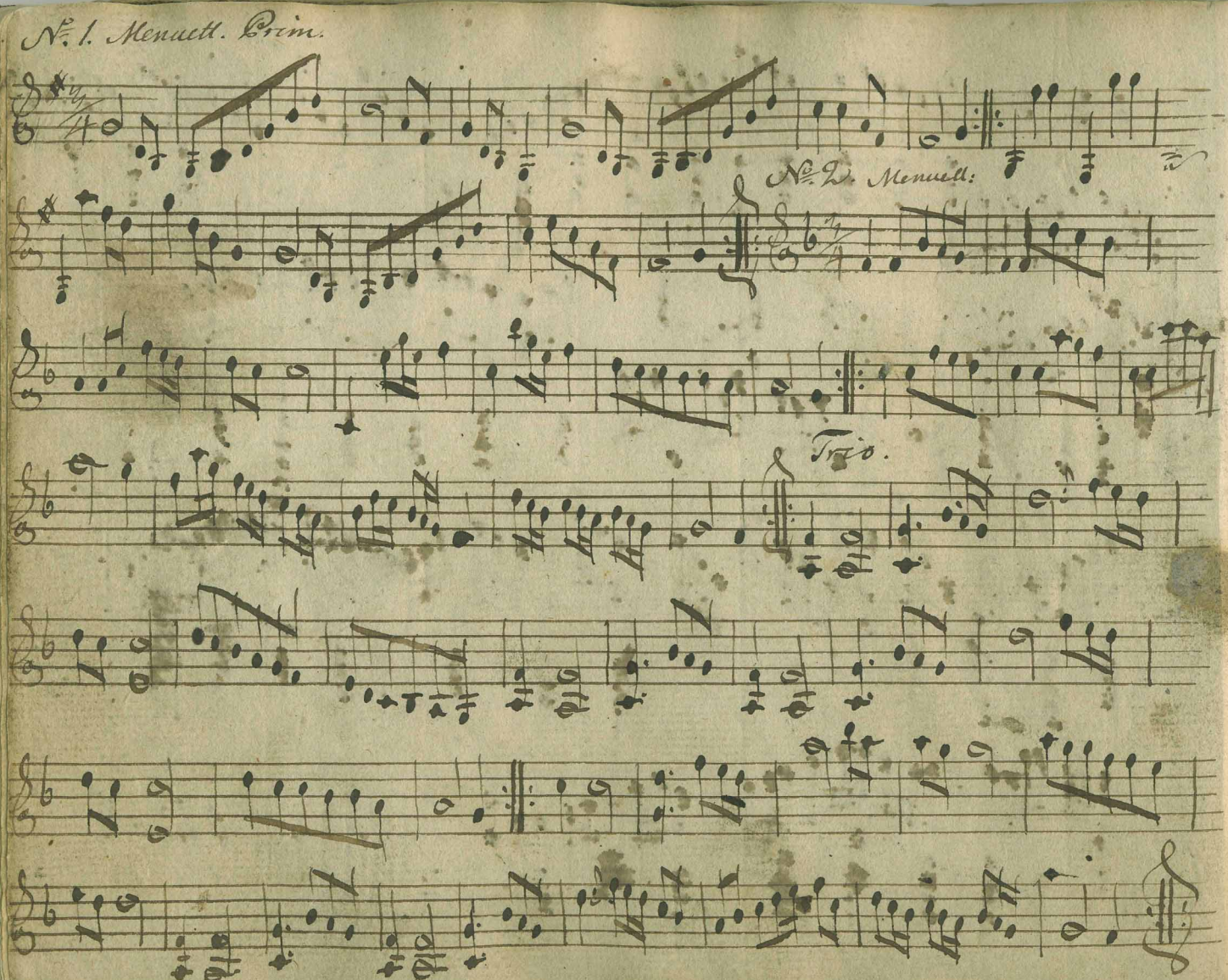
Så skall i en slig

her jag största salskap vinna Hans sorg som in=gen vet skall

mina dar för winna Jag tror at Ji och Sten mig möta hvart jag


gar bland tusend fins ei en som vänster sätt för Par.
March

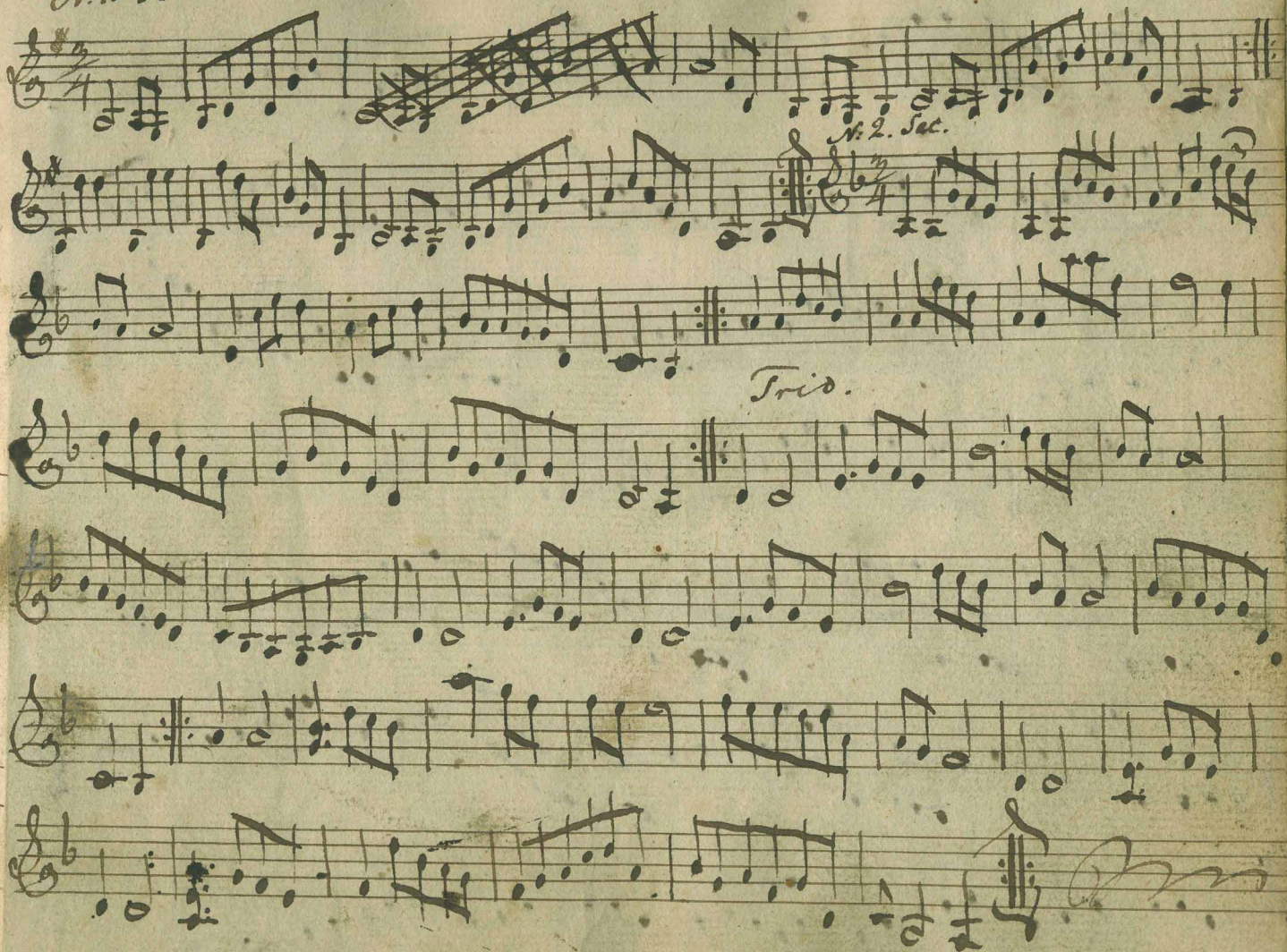

Pollonese
Bis:
Bis.
a'capo del sign:

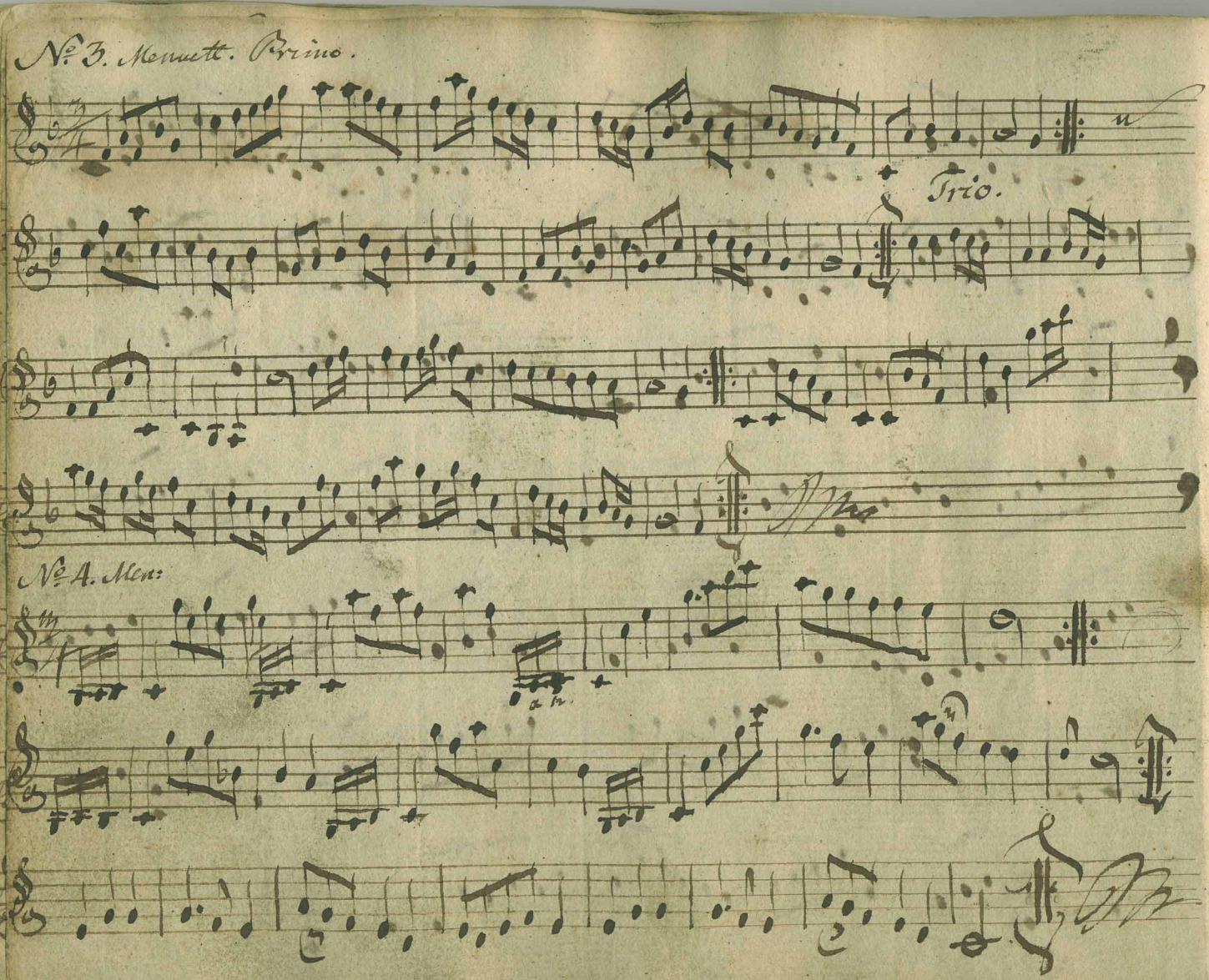

№ 1. Menuett. Prim.
№ 2. Menuett.
Trio.

N:1. Secund.

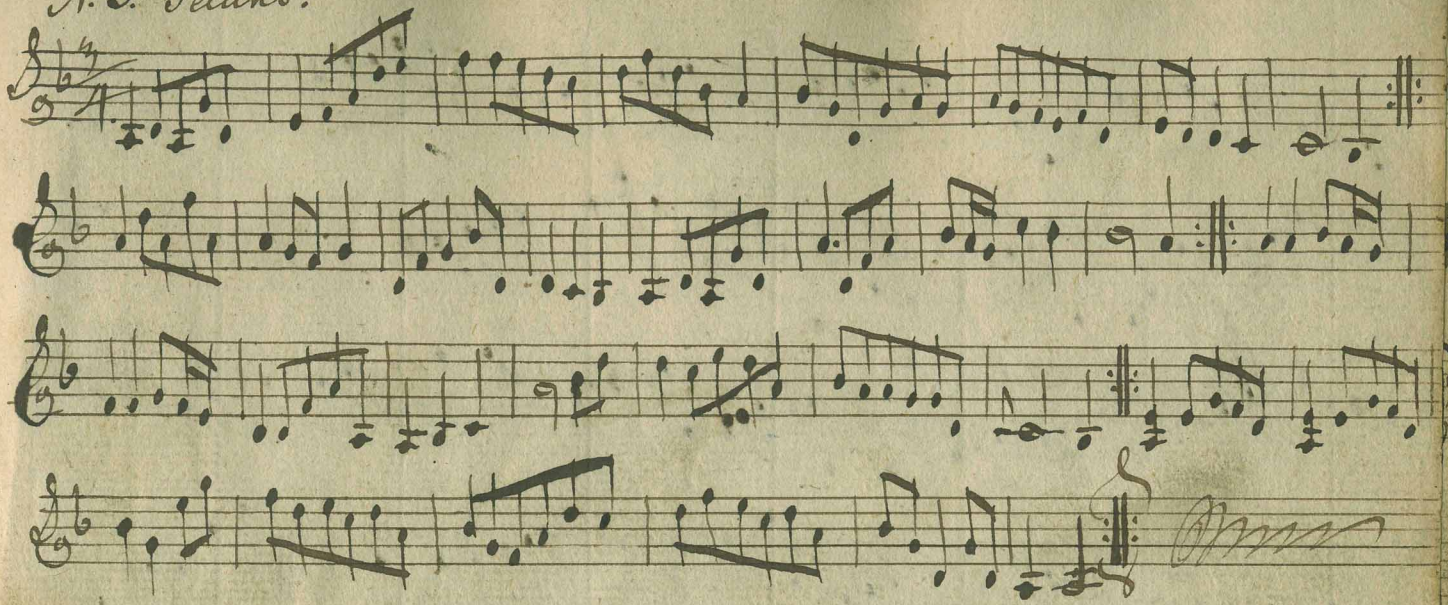
N:2. Sec.

Trio.

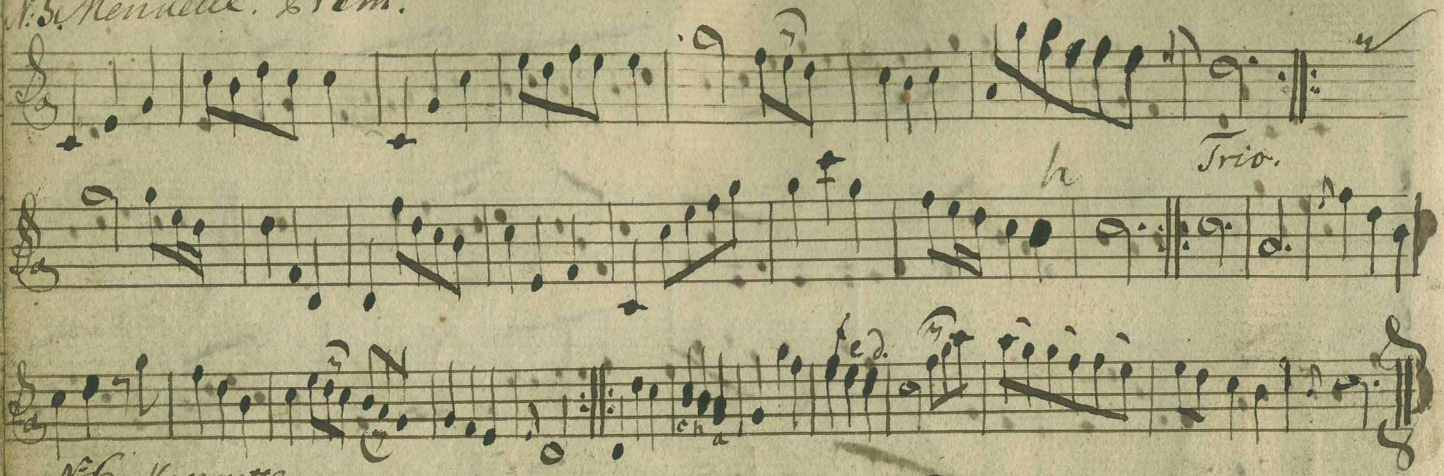



Nº 3. Menuett. Primo.
Trio.
Nº 4. Men:

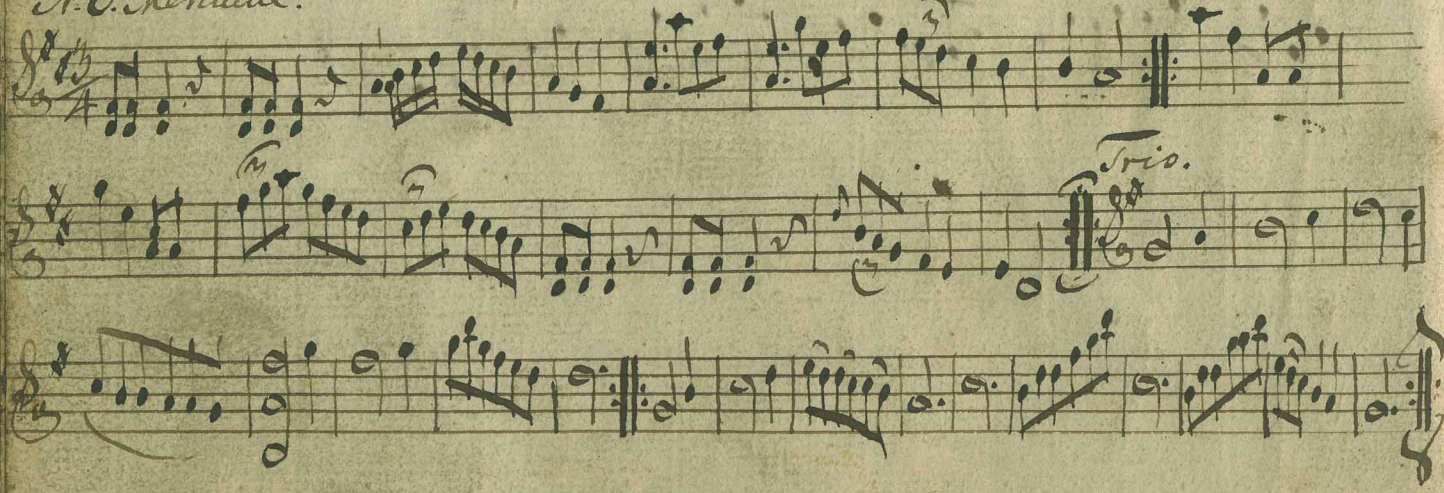
N:3. Secund.

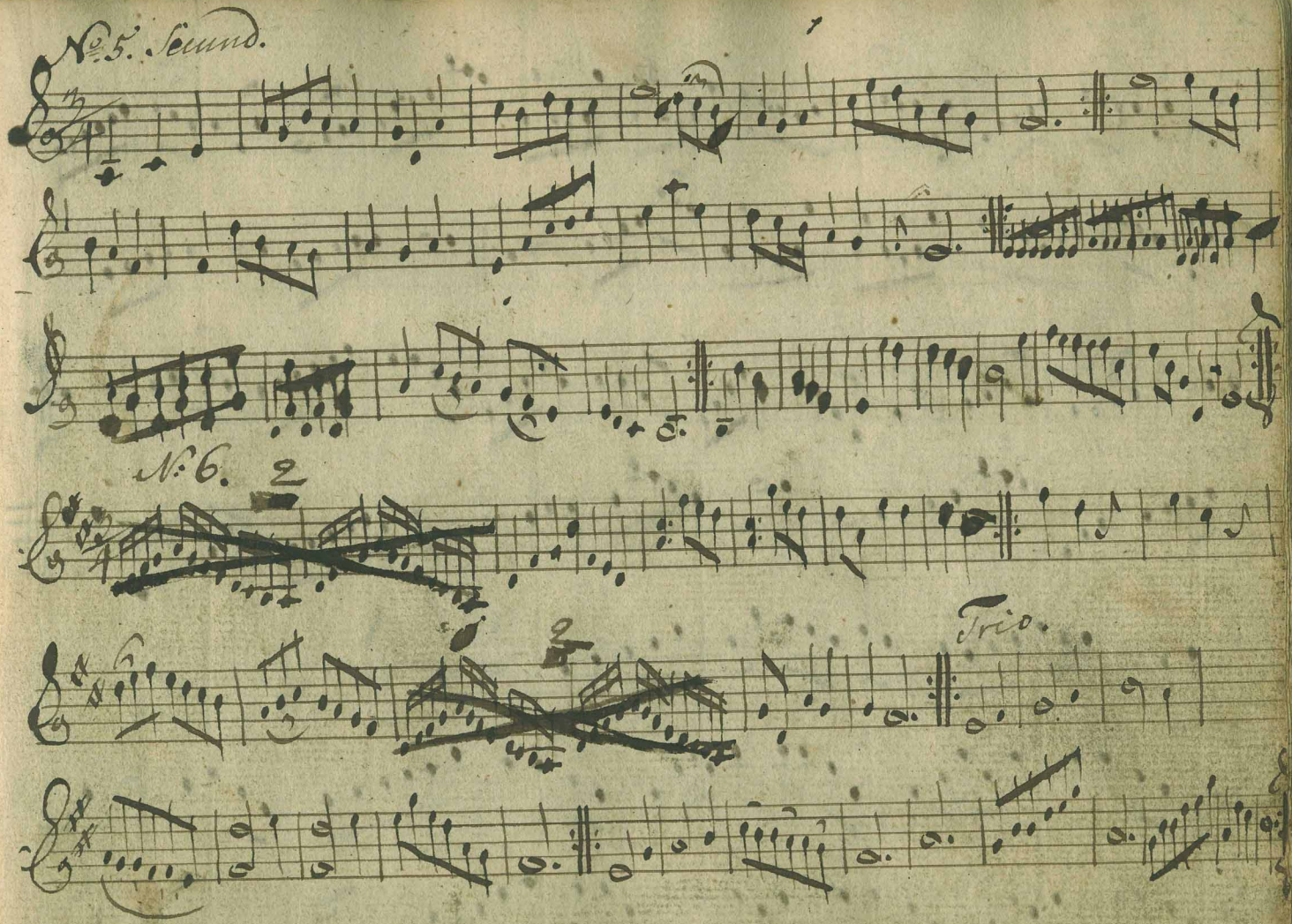


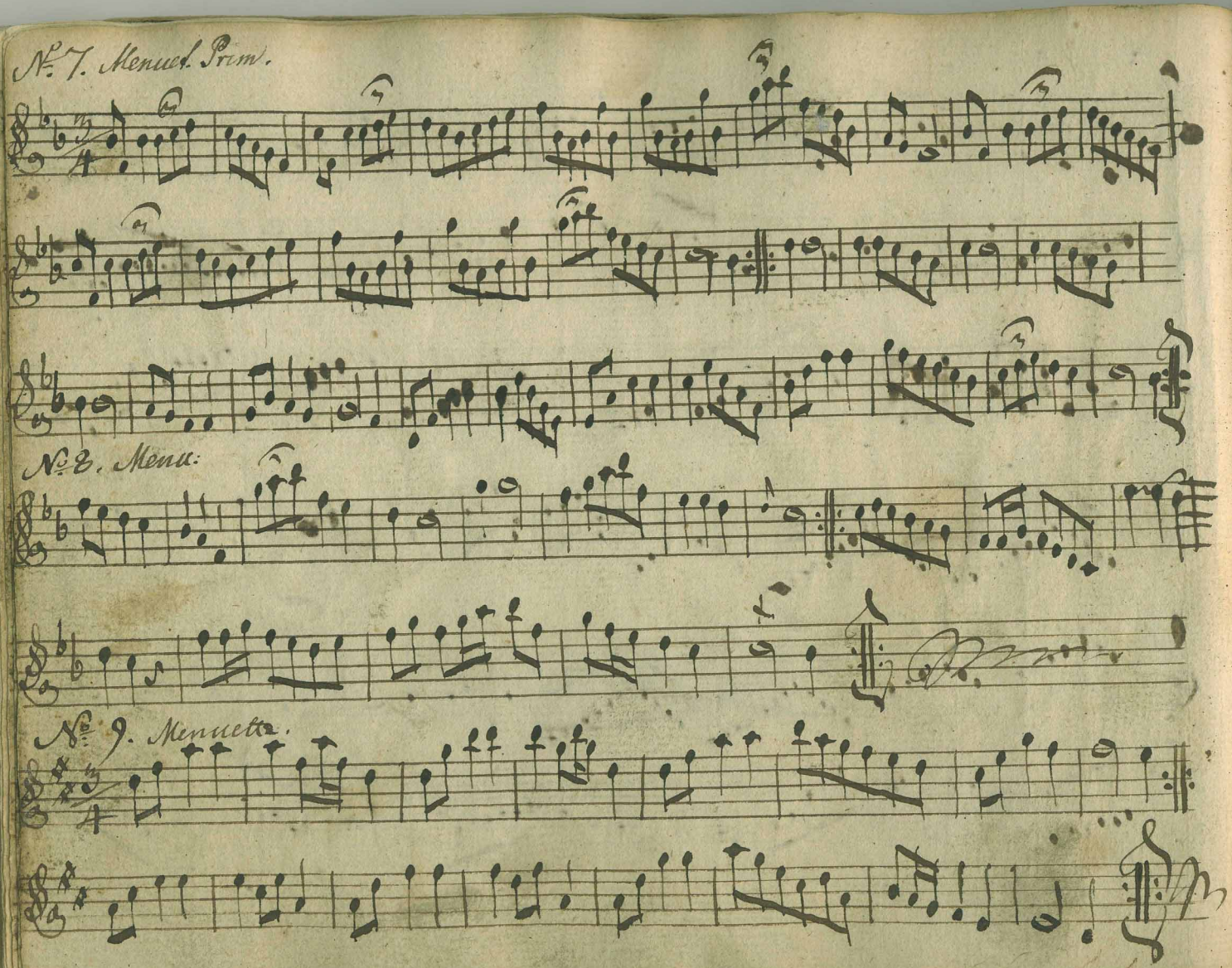
N:5. Menuette. Prim.

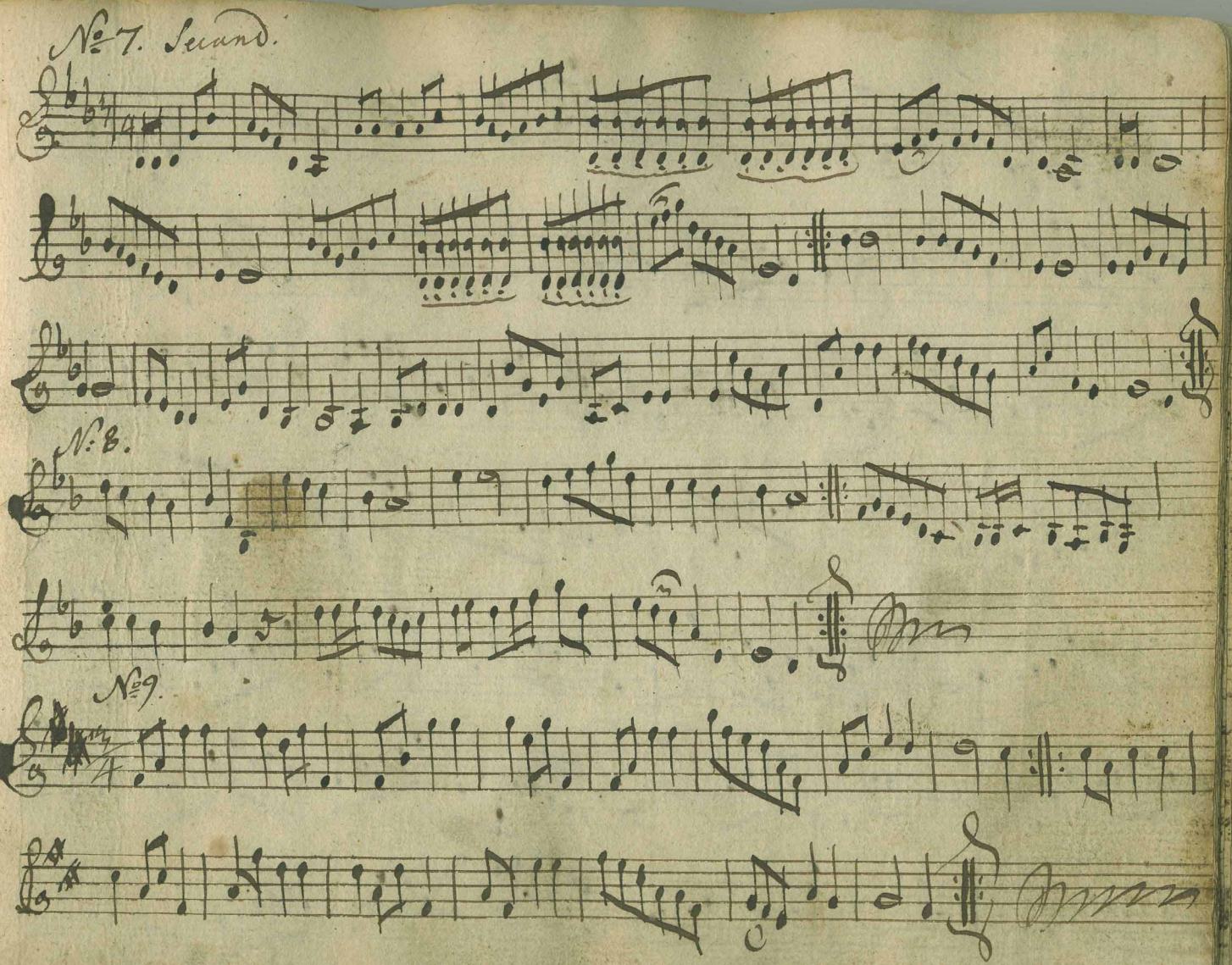


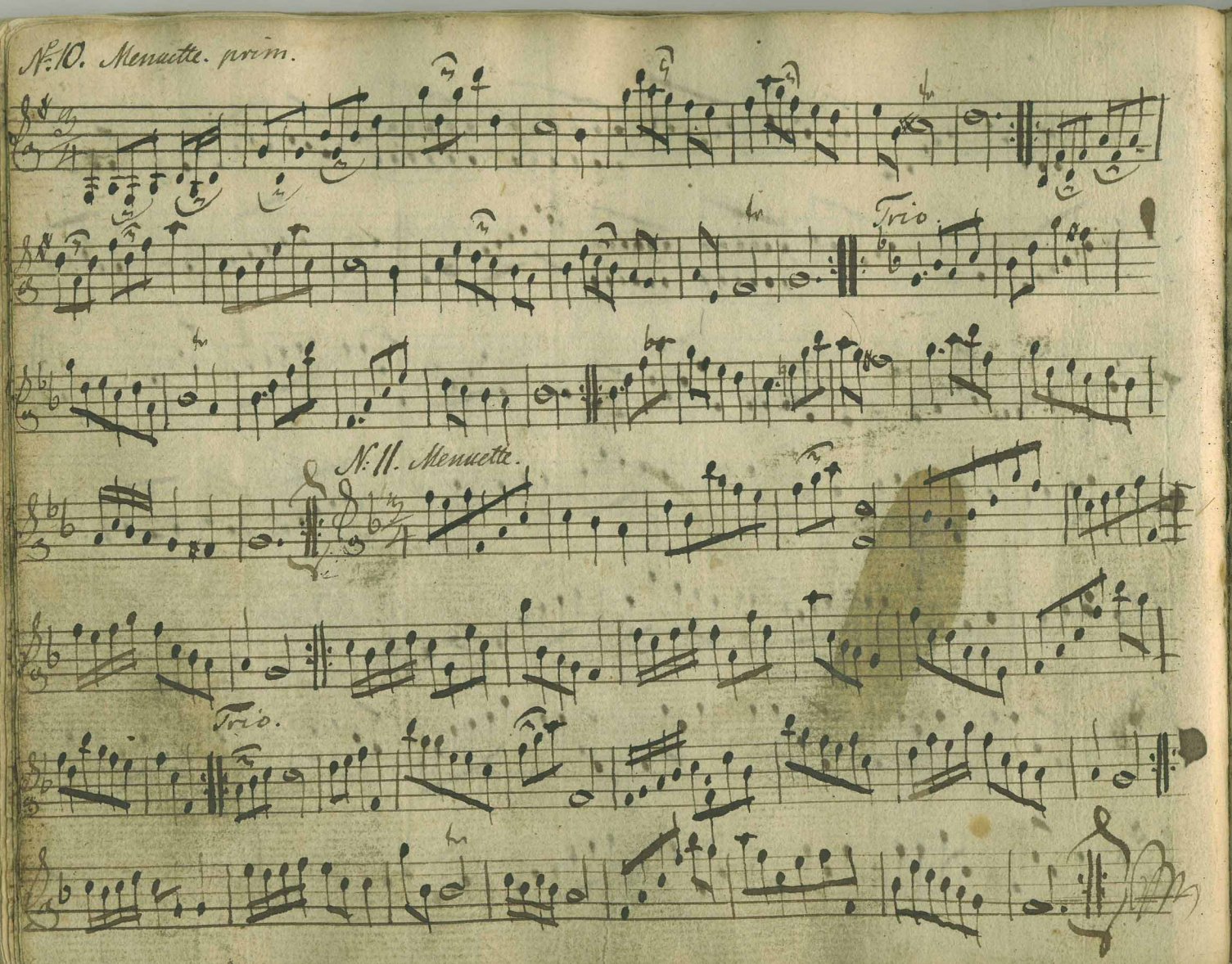
N:6. Menuette.

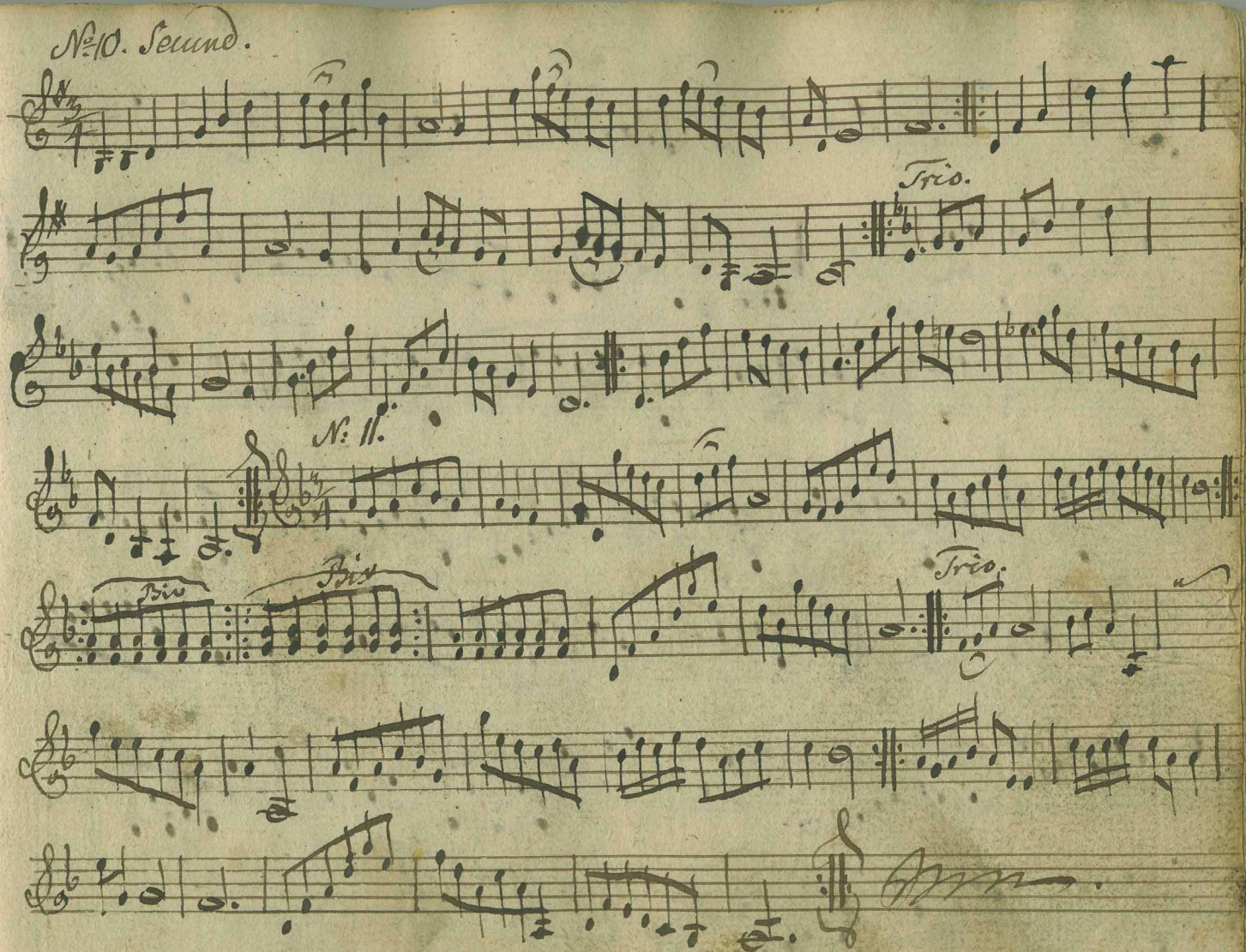


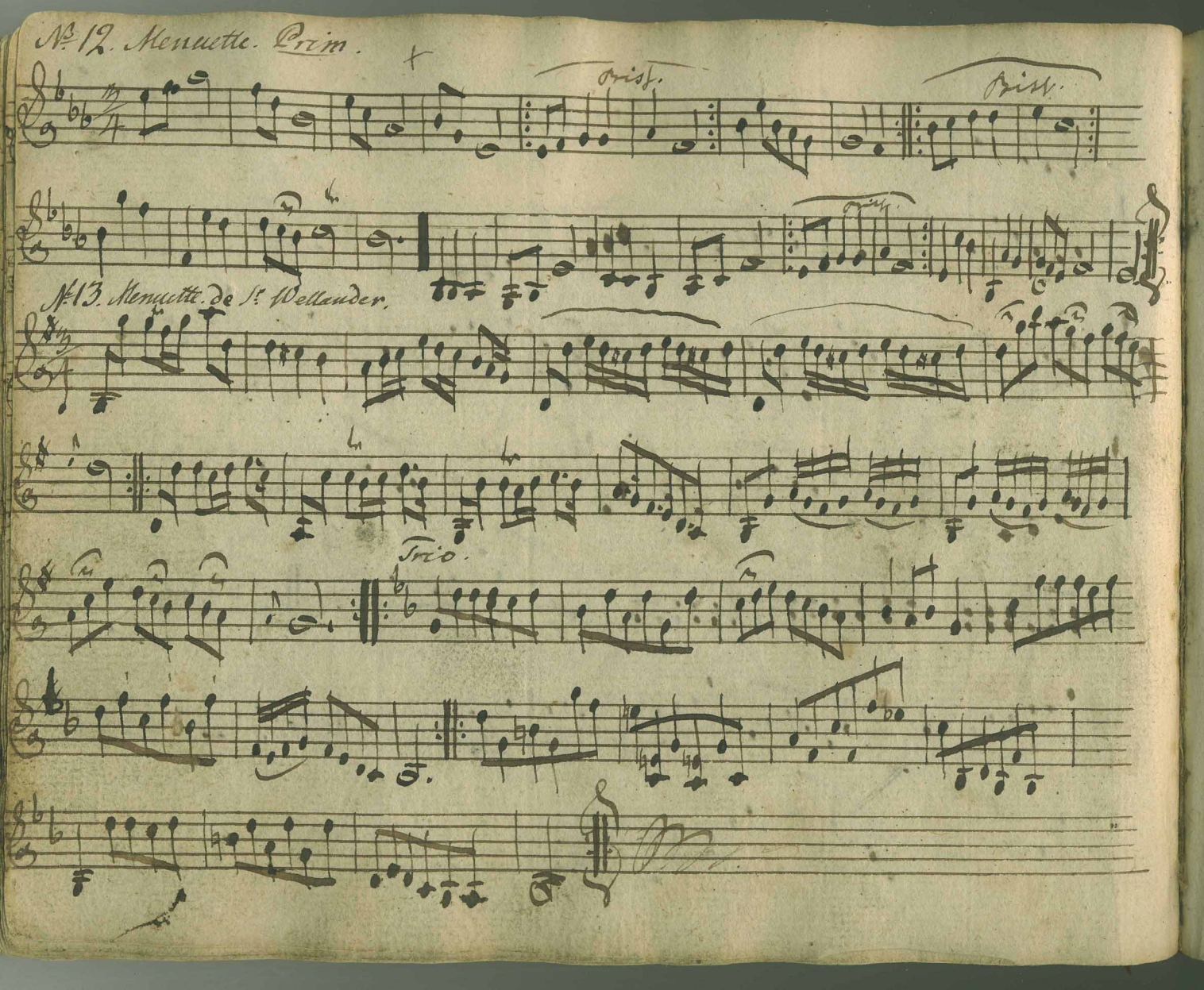

No. 5. Secund.
No. 6.
2
2
Trio.

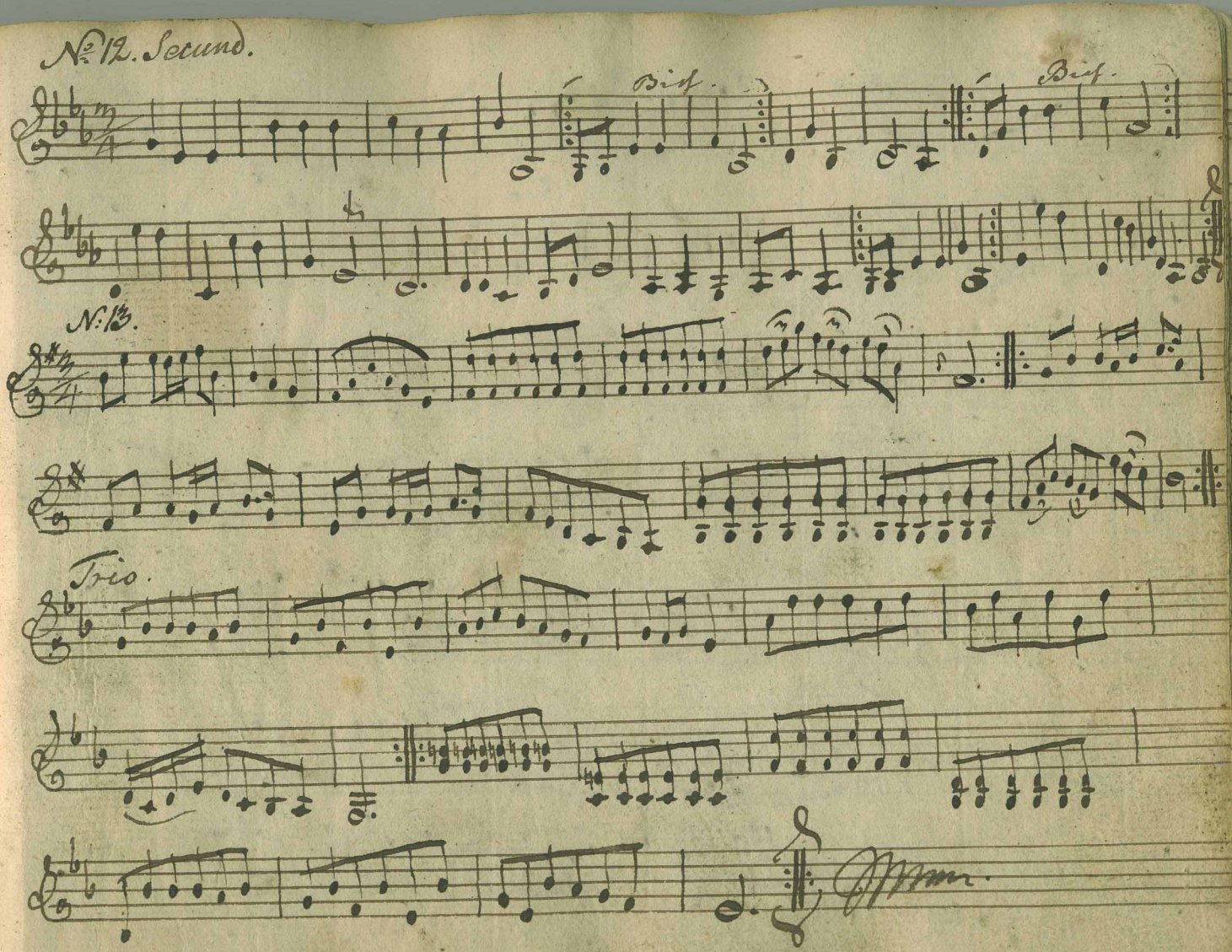

№ 7. Menuet. Prim.
№ 8. Menu:
№ 9. Menuetto.

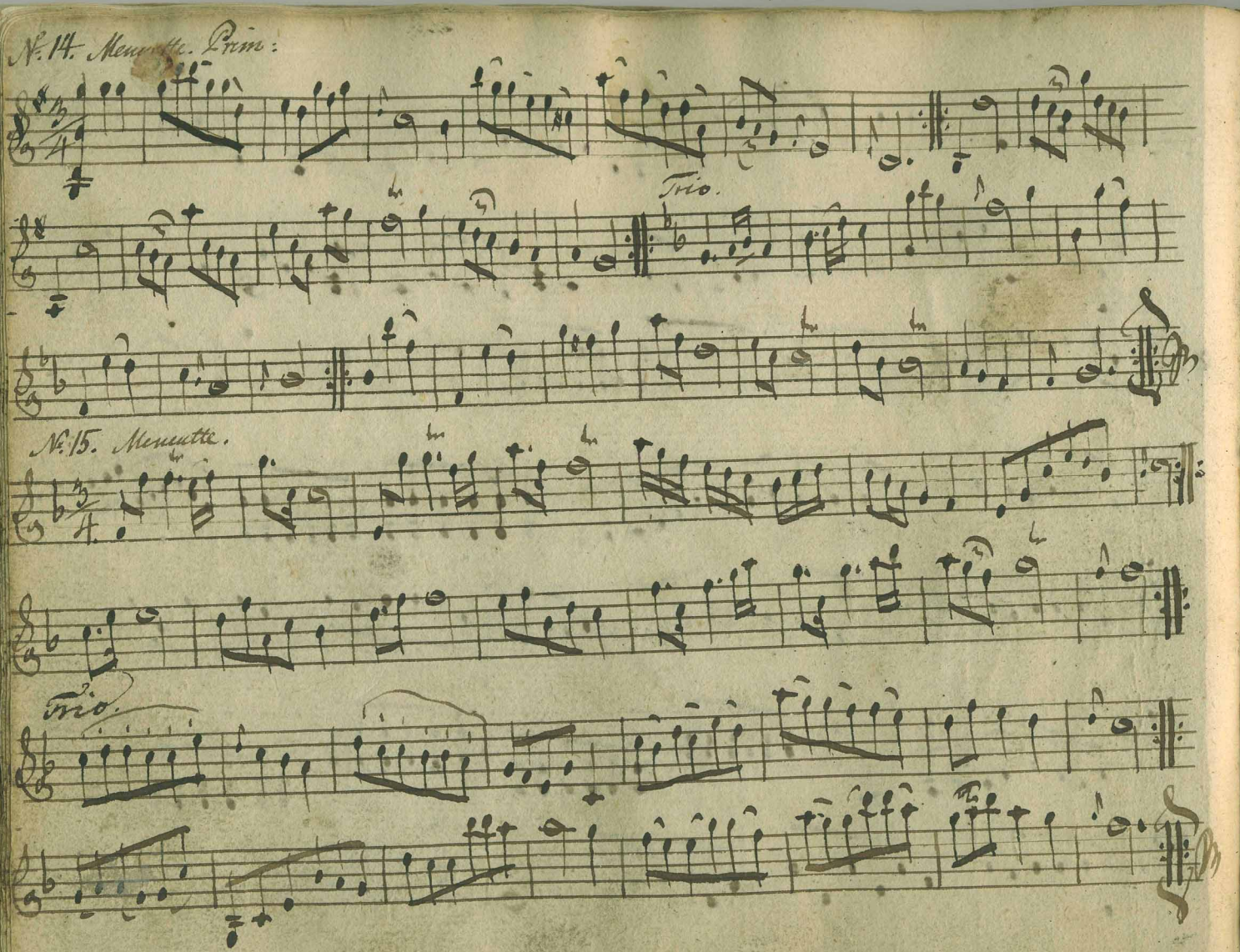

№ 7. Secund.
N: 8.
№ 9.

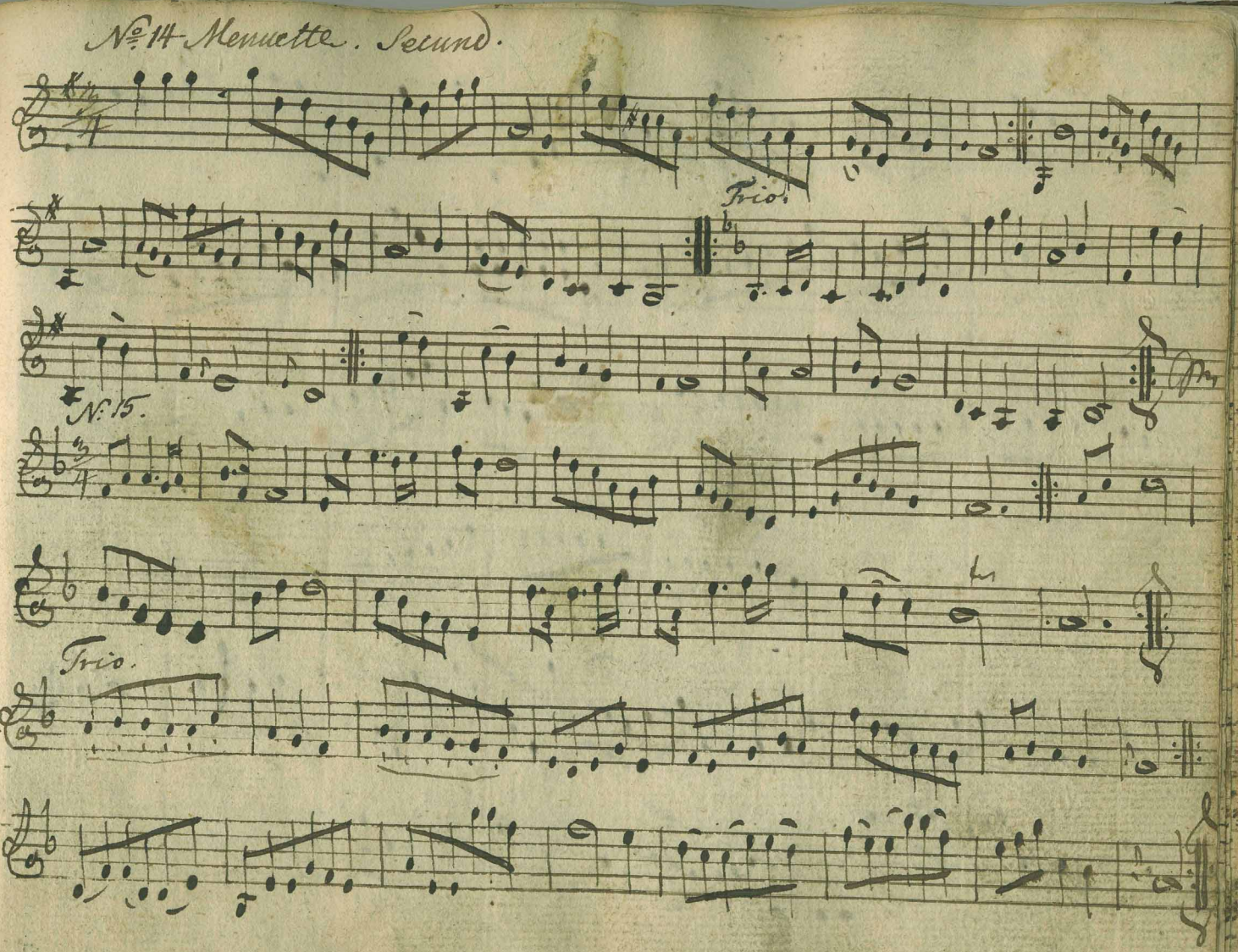

N:o 10. Menuette. prim.
Trio.
N:o 11. Menuette.
Trio.

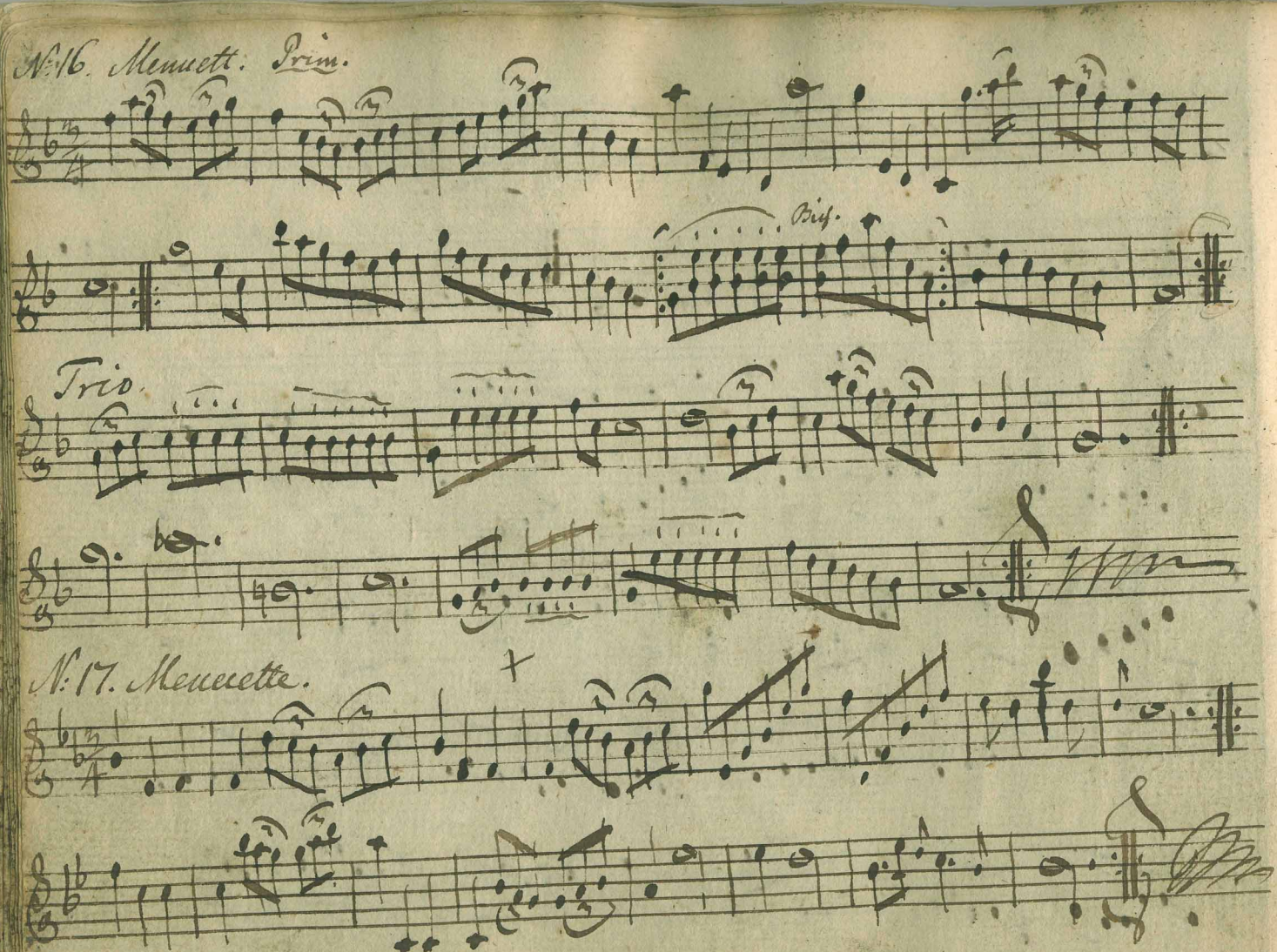

№10. Secund.
Trio.
№ 11.
Bis
Bis
Trio.

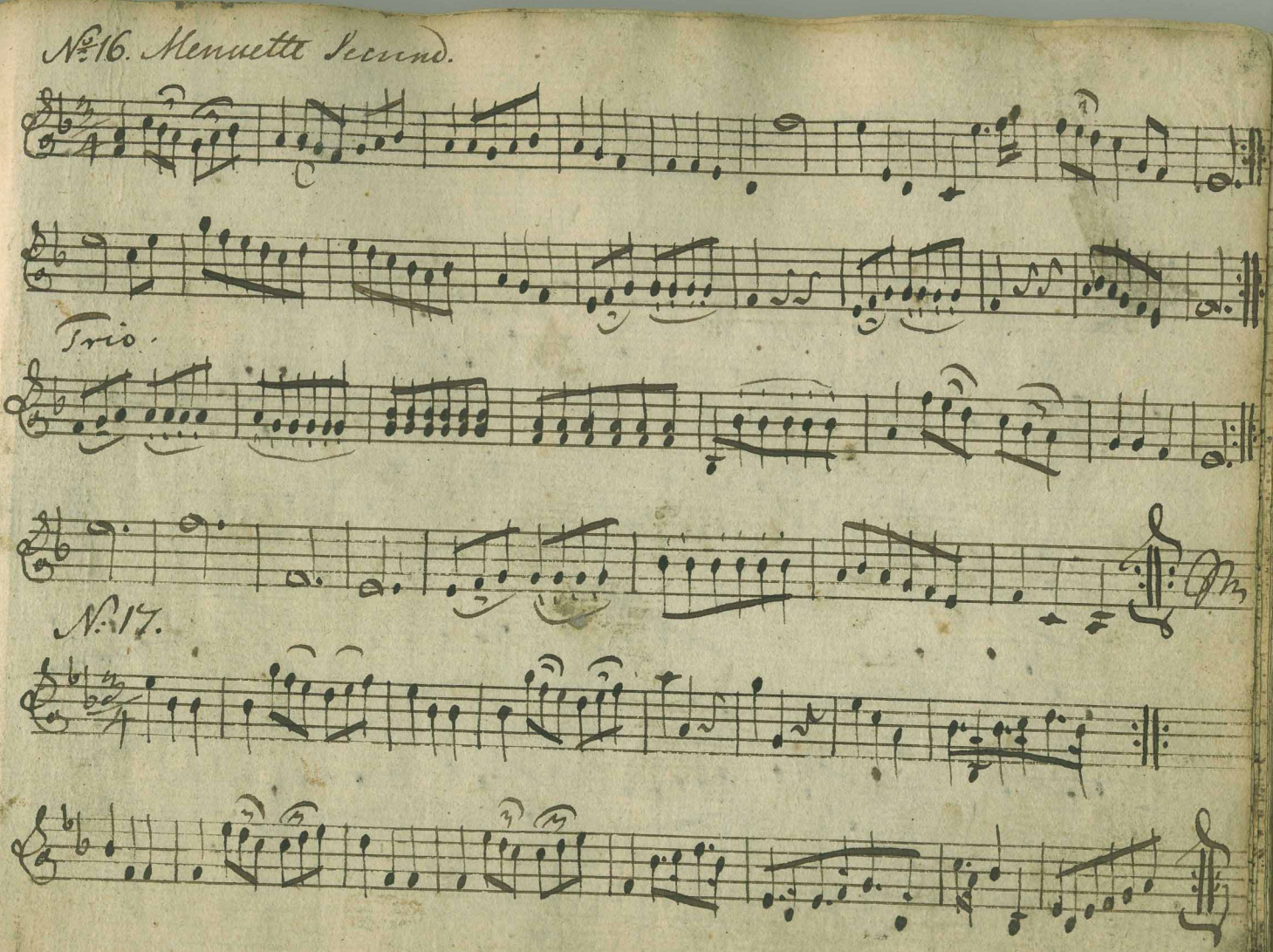

No. 12. Menuette. Prim.
Bist.
Bist.
Bist.
No. 13. Menuette. de Sr. Wellander.
Trio.


Nº 12. Secundo.
Bis.
Bis.
N: 13.
Trio.

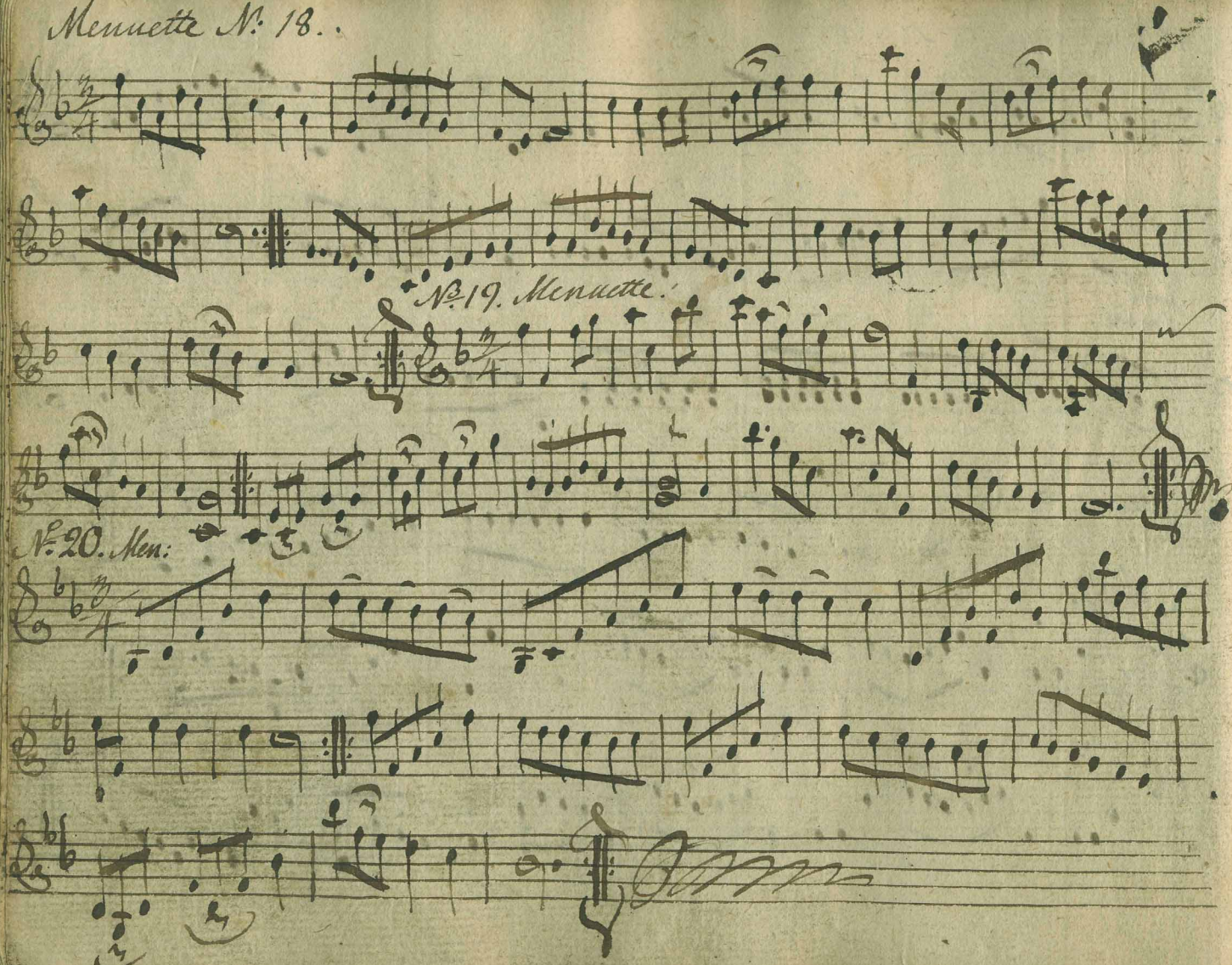

N: 14. Menuette. Prim:
Trio.
N: 15. Menuette.
Trio.

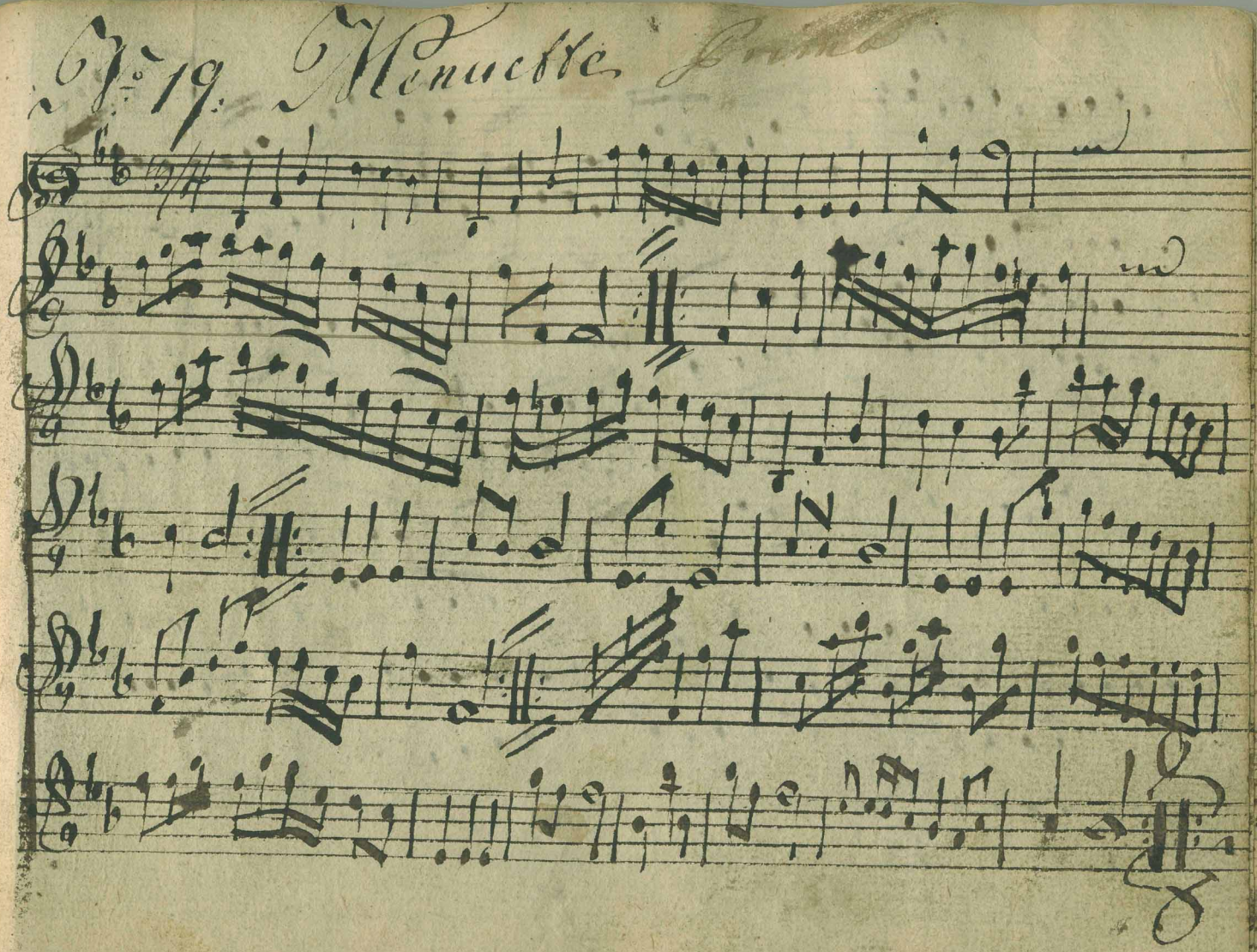

№ 14 Menuette. Secund.
Trio.
N: 15.
Trio.


N:16. Menuett. Prim.
Bis.
Trio.
N:17. Menuette.

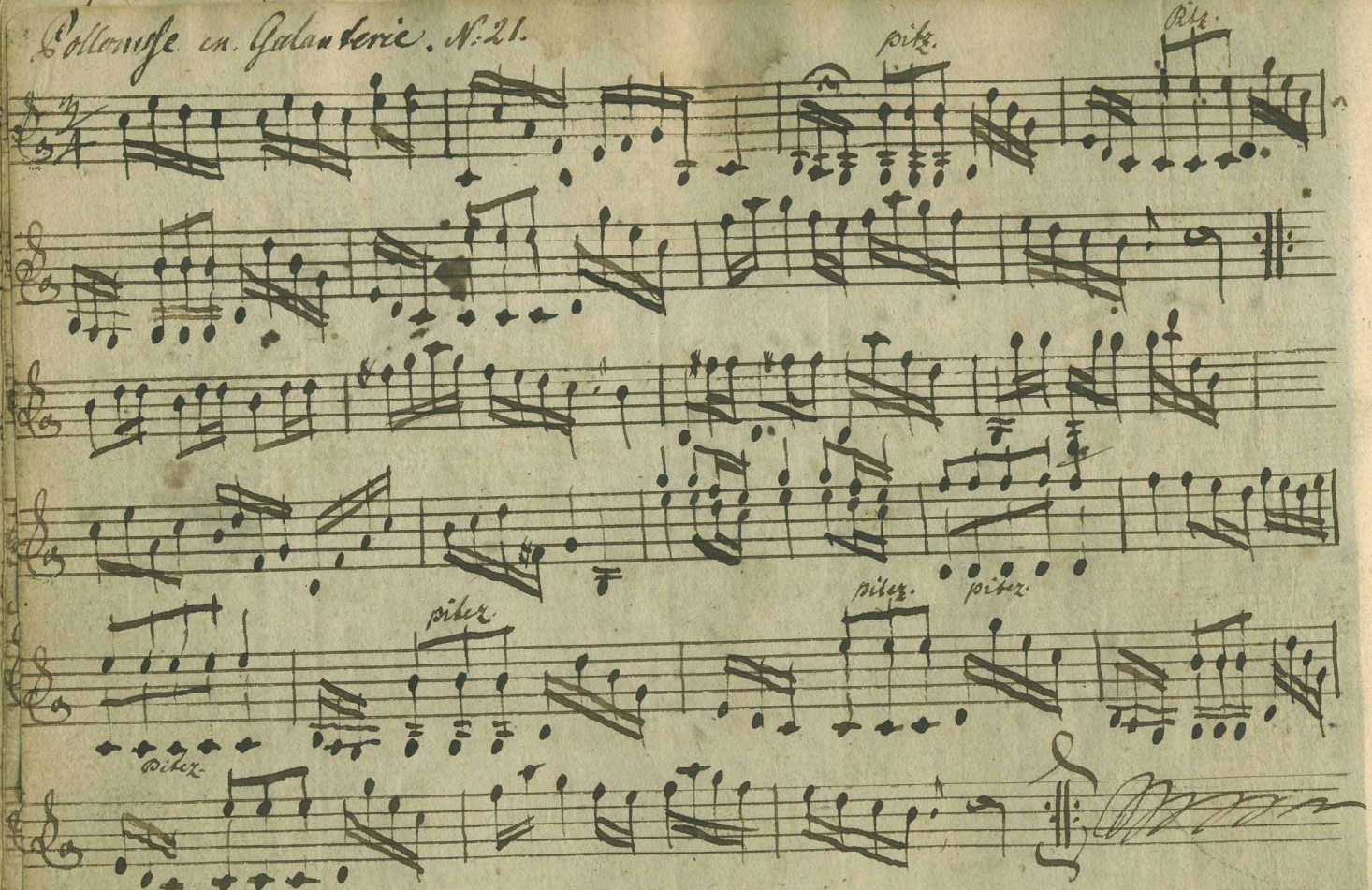

№16. Menuett Secund.
Trio.
№17.

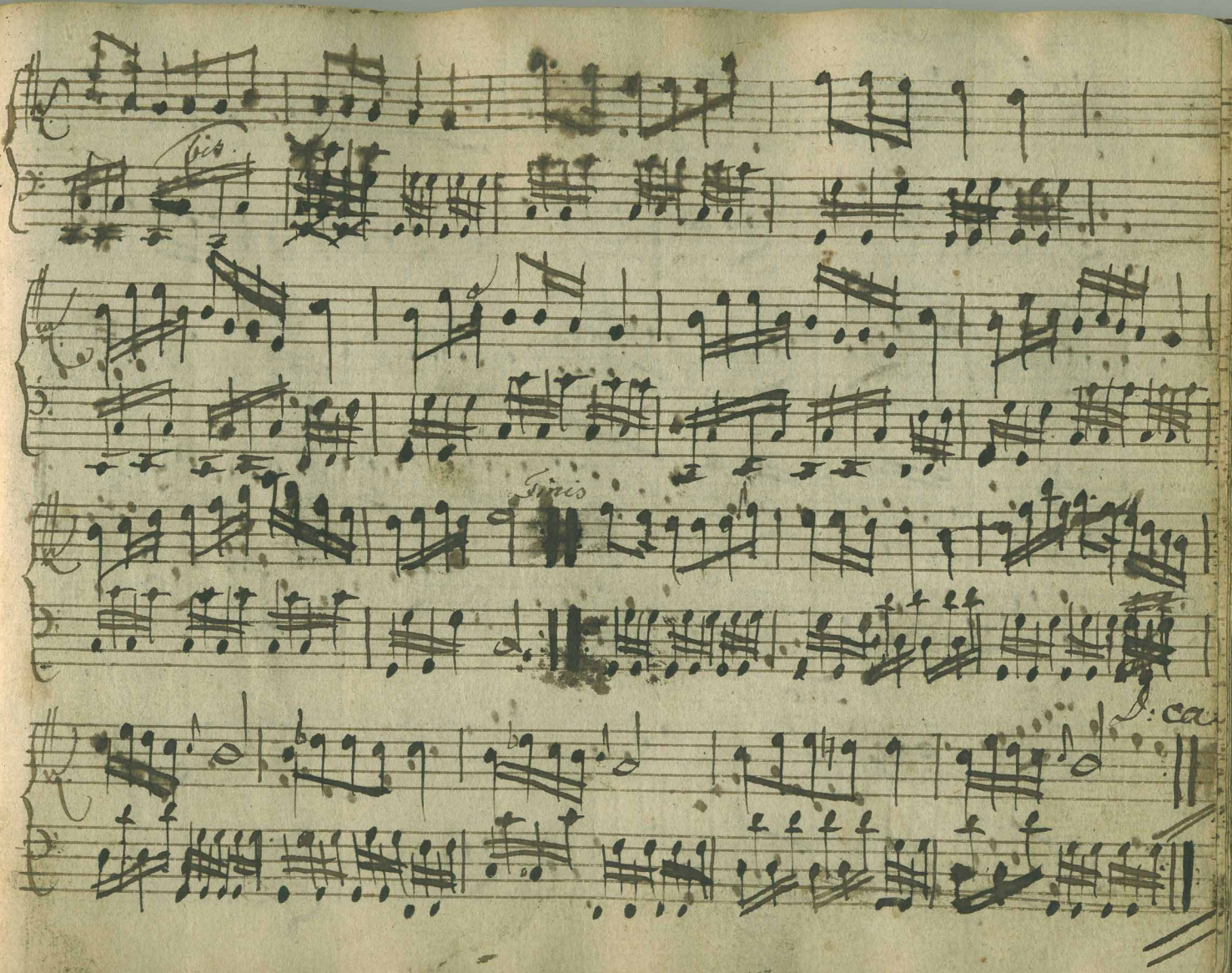
Menuette N: 18.

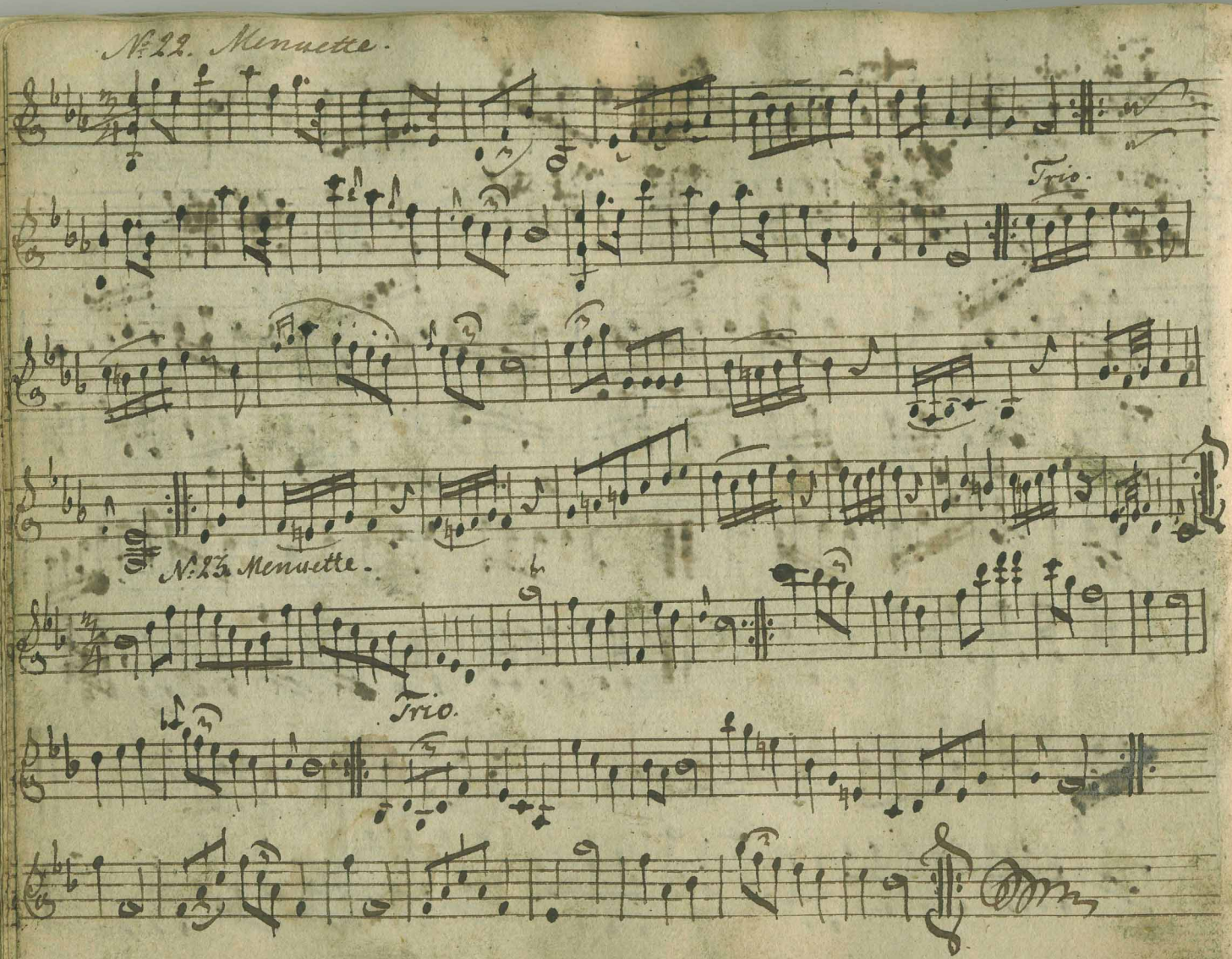



N°. 19. Menuette

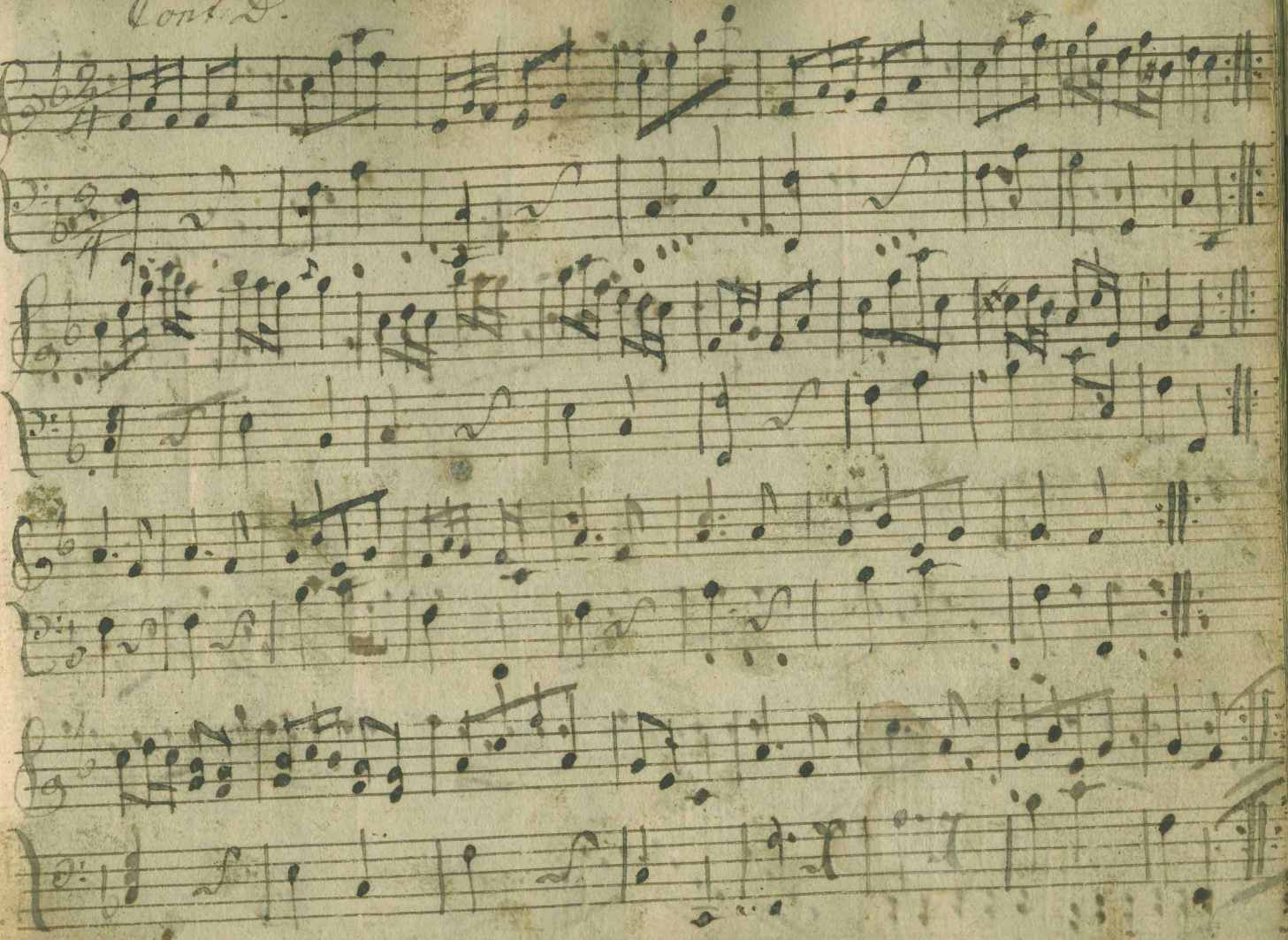
Polonoise en Galanterie. N:21.

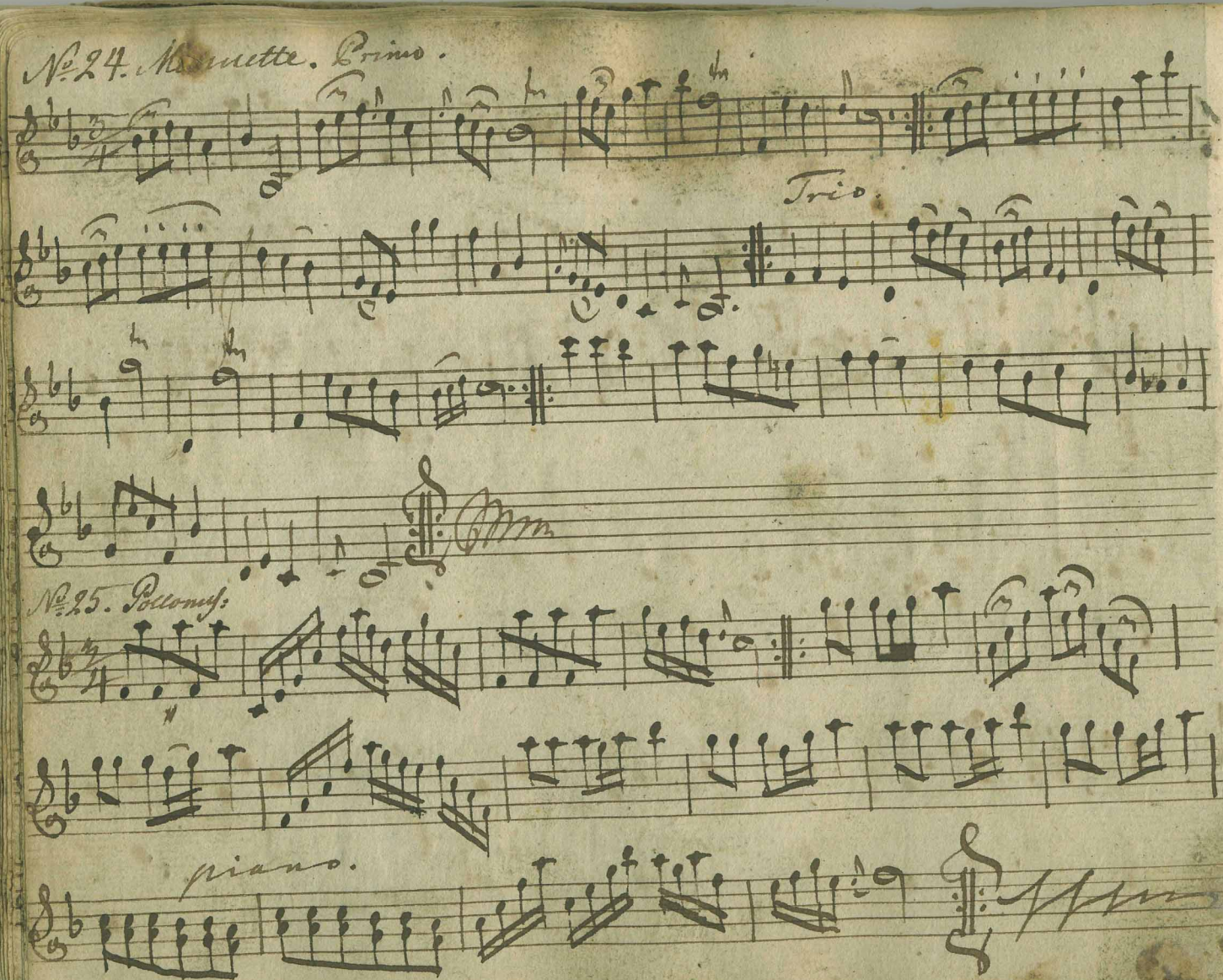


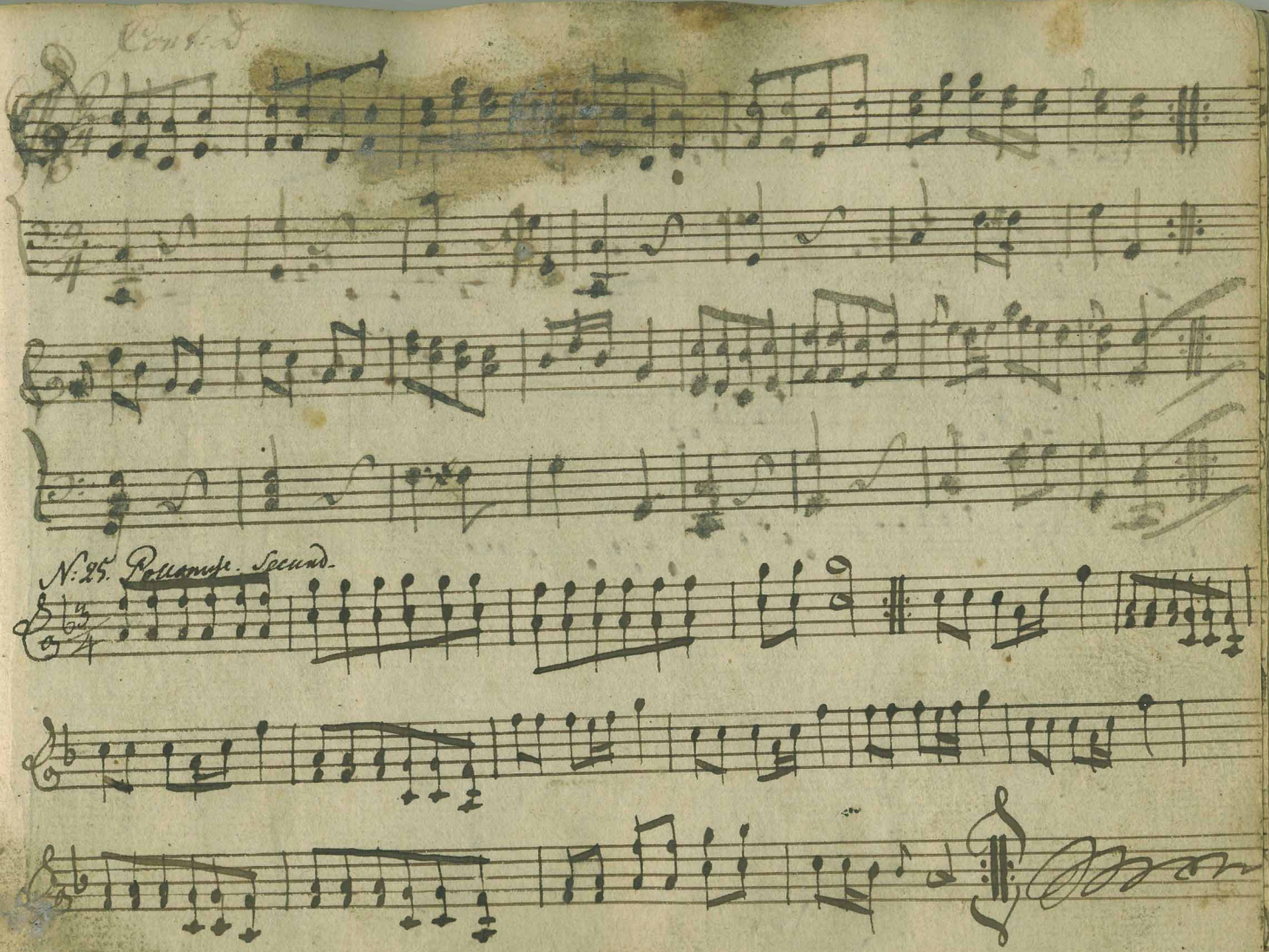

Fine
D. ca


N:22. Menuette.
Trio.
N:23. Menuette.
Trio.

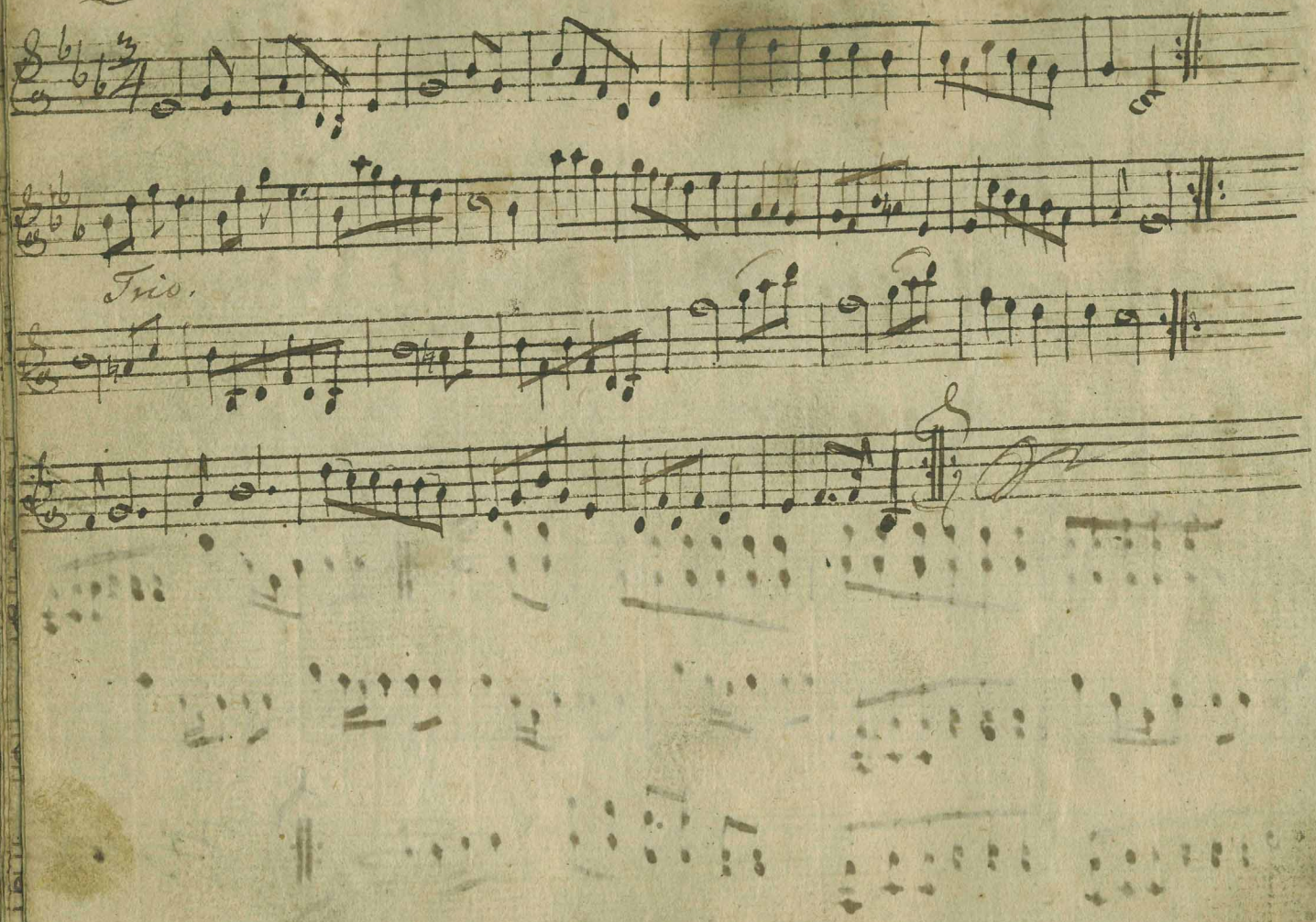
Cont. D.



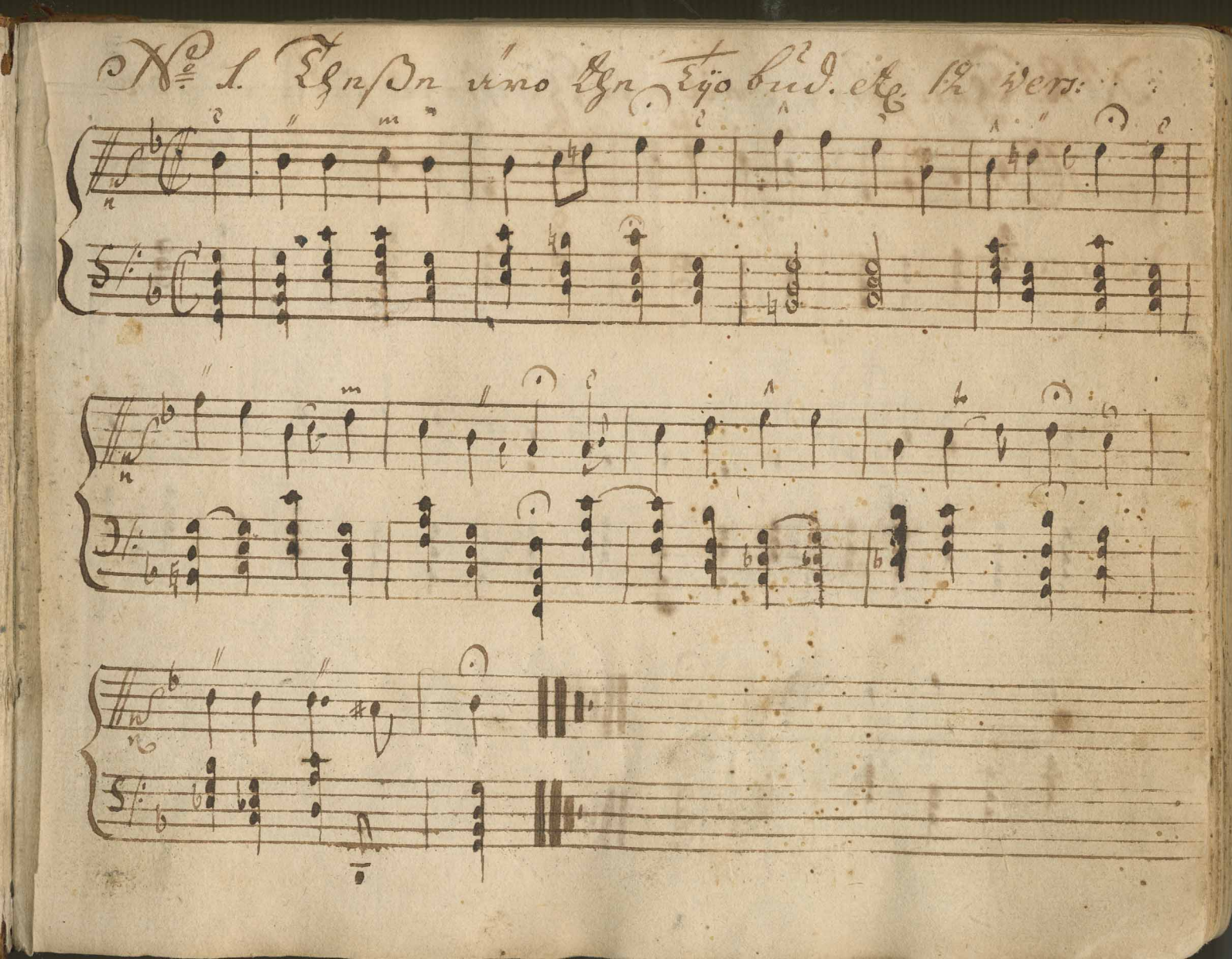

№ 24. Menuette. Primo.
Trio.
№ 25. Polonoise.
piano.


N:25. Pollonese. Secund.

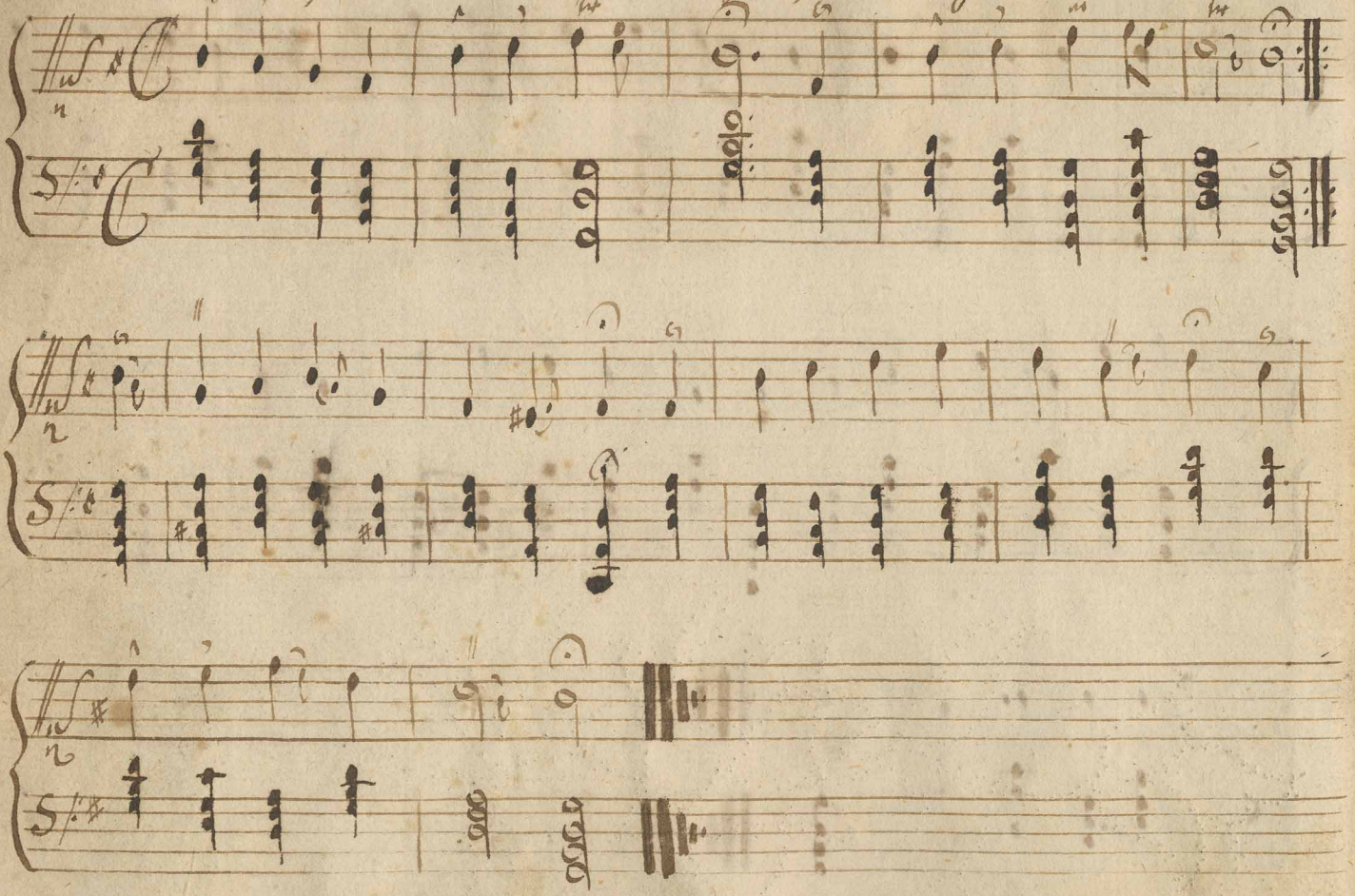
Menuetto.

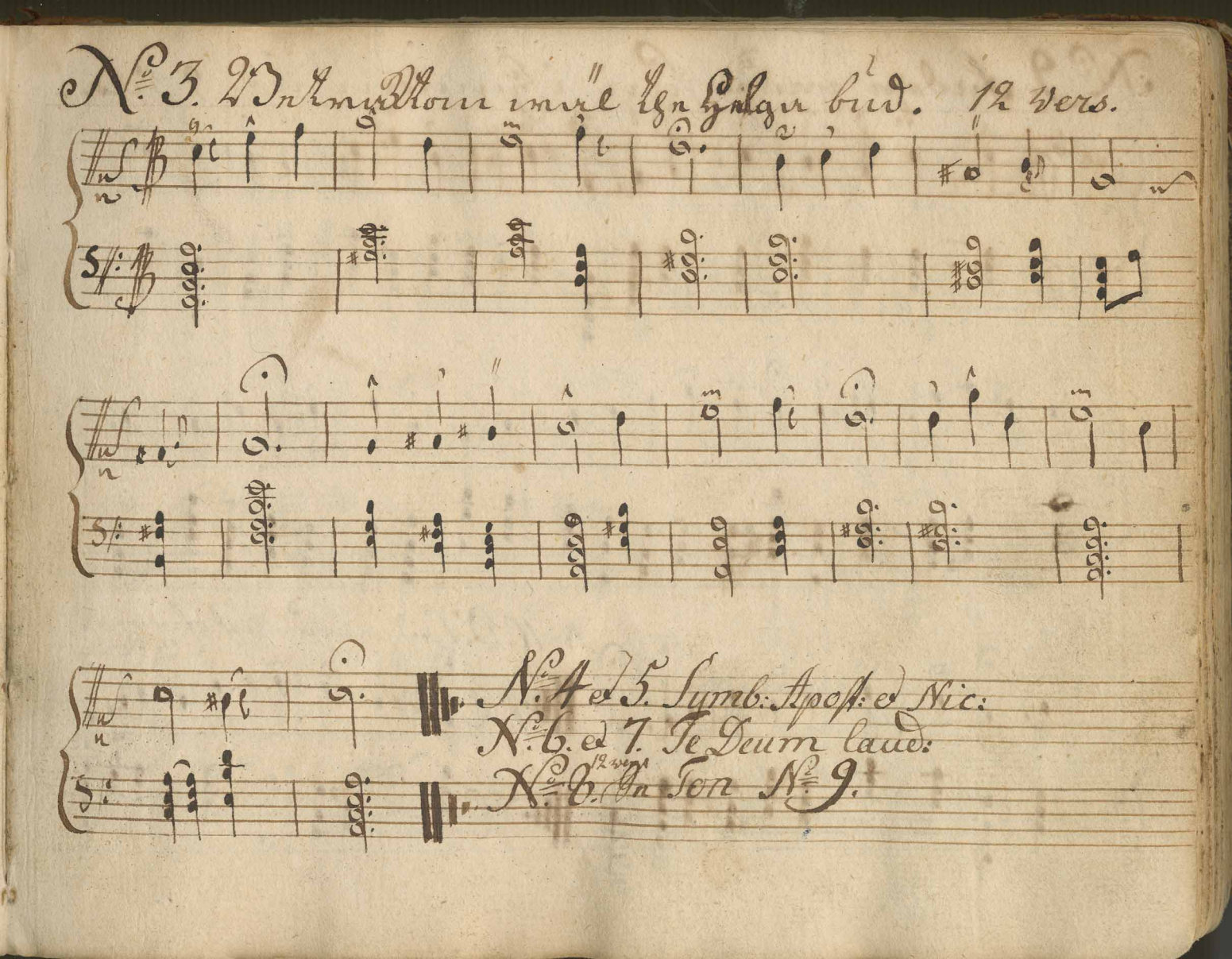


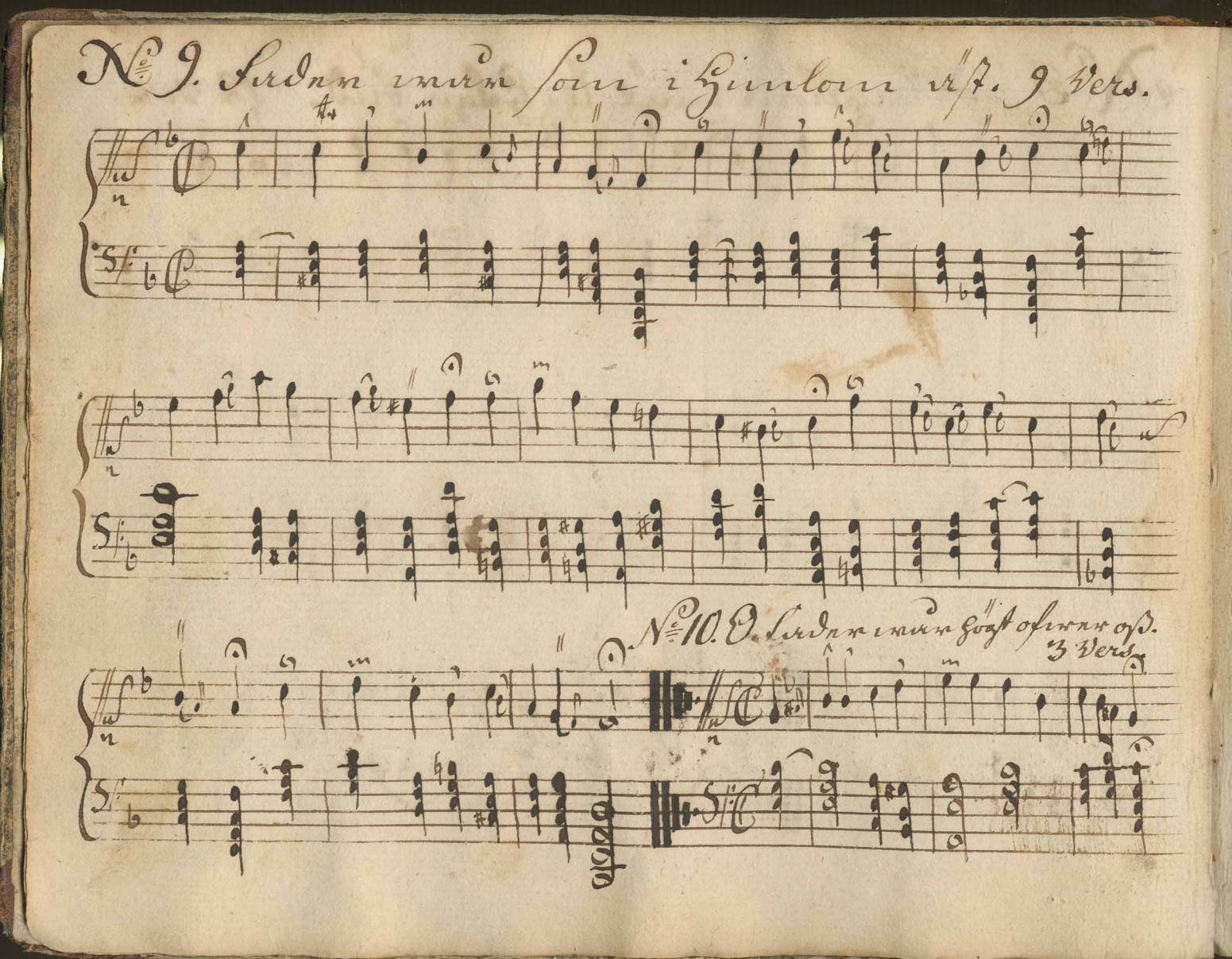
Pehr Rostedt est verus pos-
sessor ejus Libri. Umeå Nr. 14.
Martij Anno
1764.

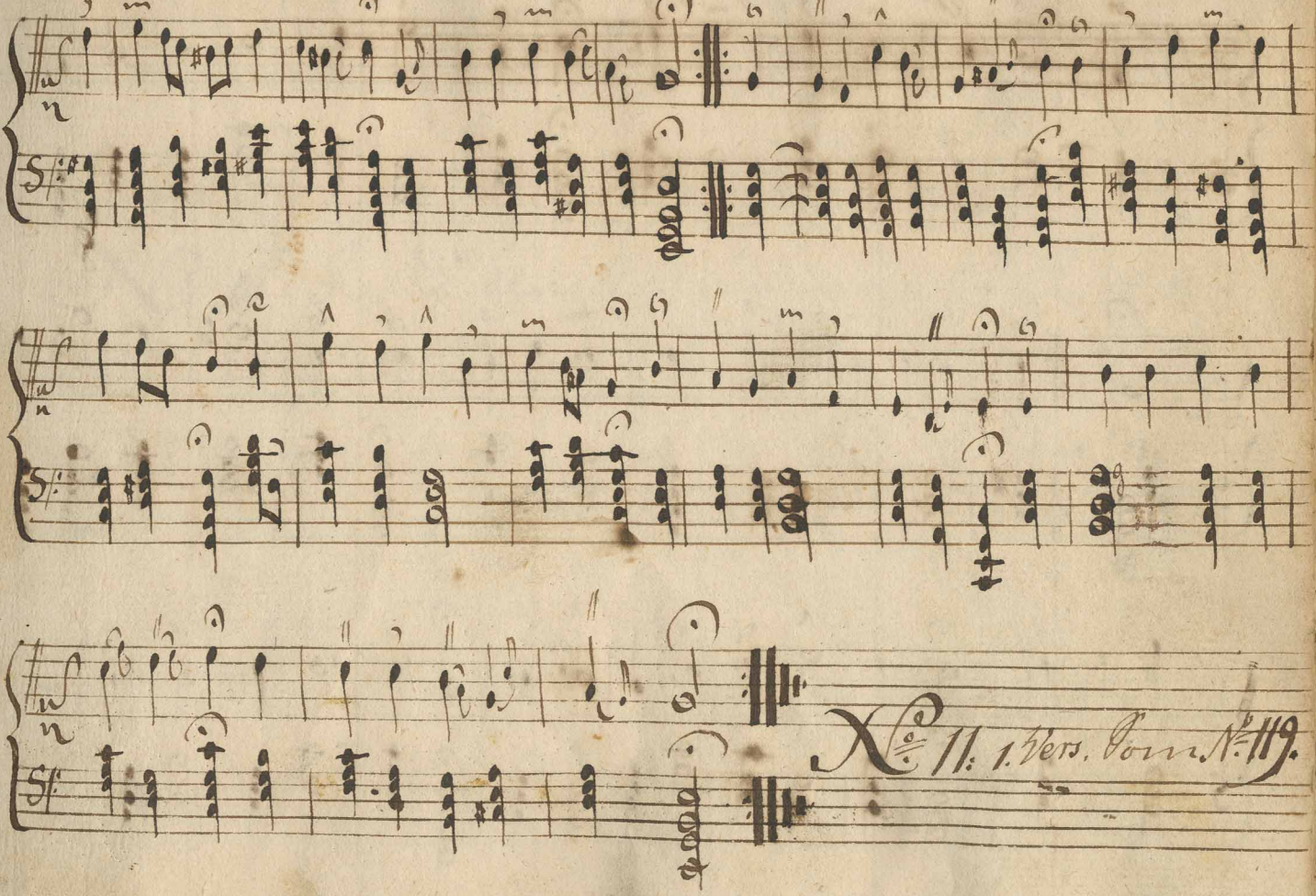


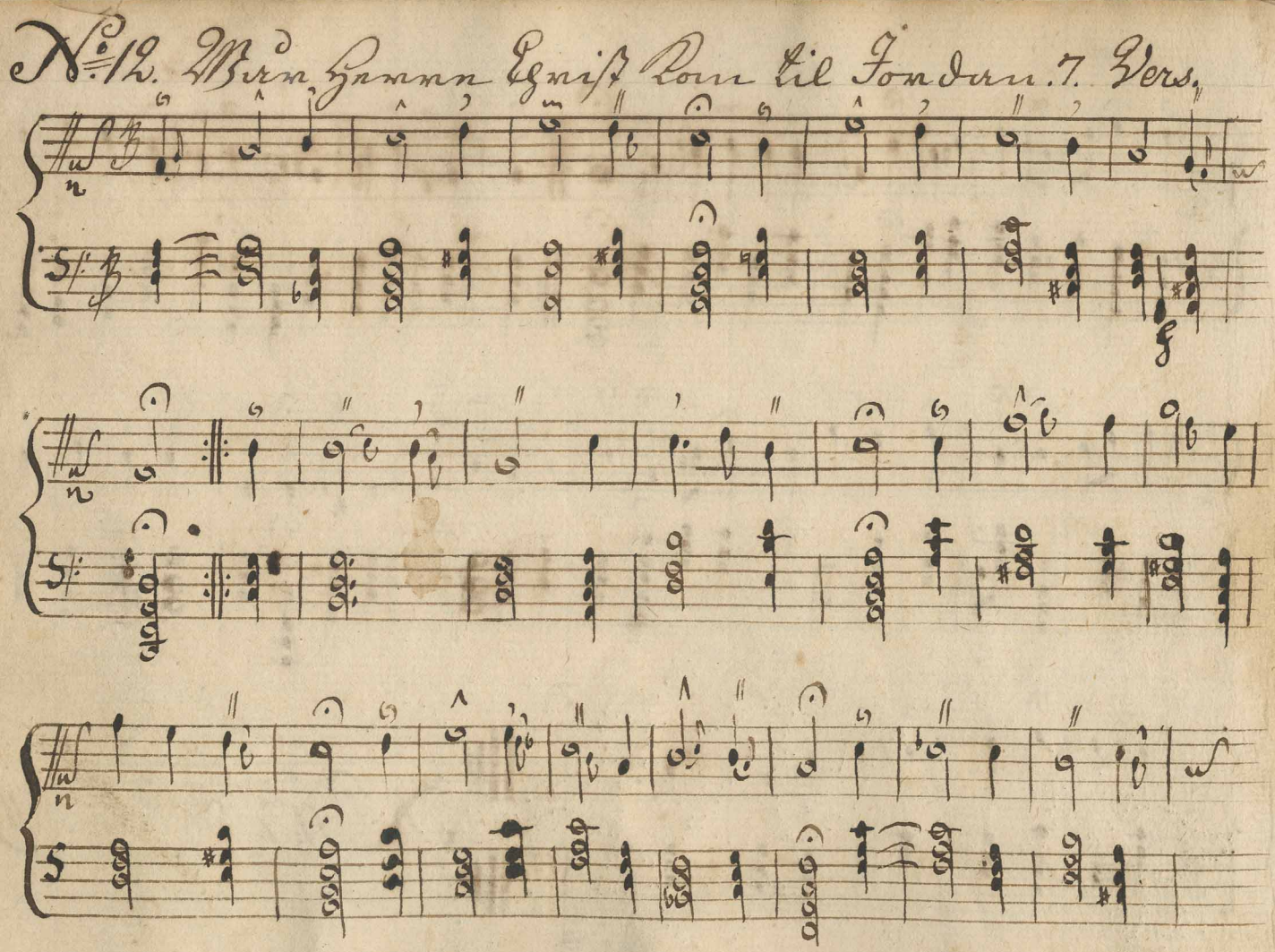
No. 2. Then som wil en Christen heta 5. Vers:



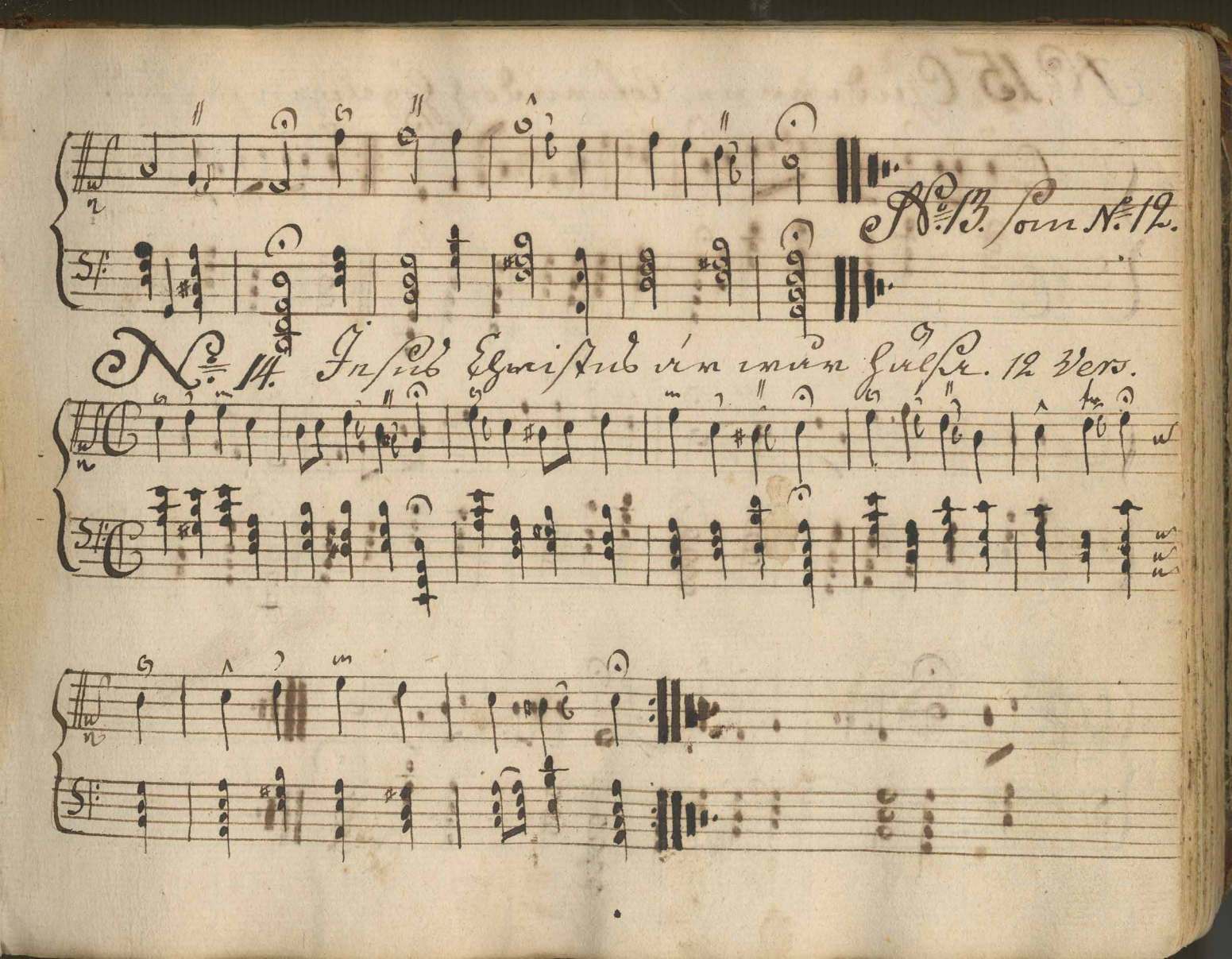

N.o 3. Betrachtom wäl the Helga bud. 12 vers.
N.o 4 et 5. Symb: Apost: et Nic:
N.o 6. et 7. Te Deum laud:
N.o 8. 12 vers In Ton N.o 9.

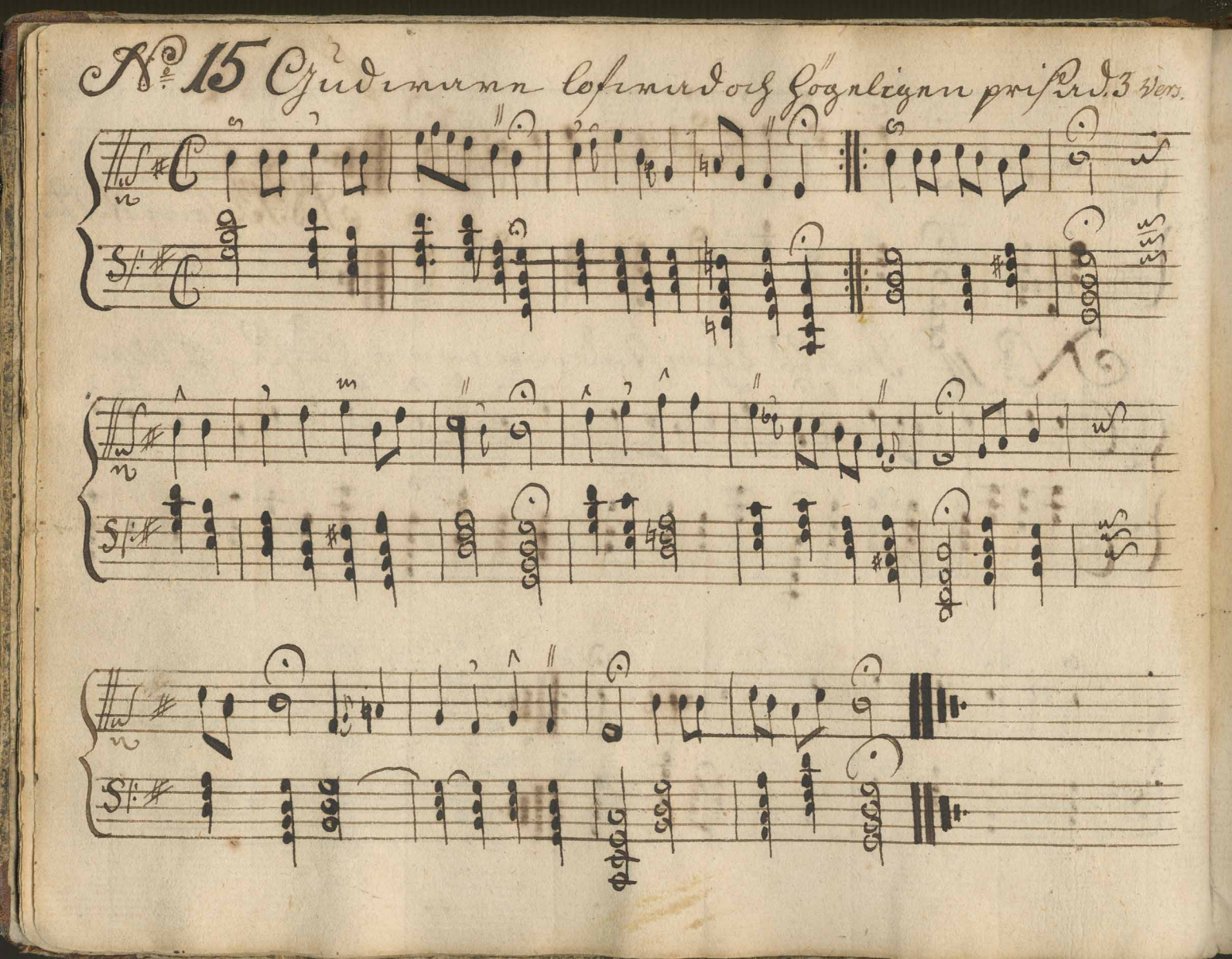

No. 9. Fader wär som i Himlom äst. 9 Vers.
No. 10. O Fader wär högst ofwer oss.
3 Vers.


No. 11. 1. Vers. Vom No. 119.

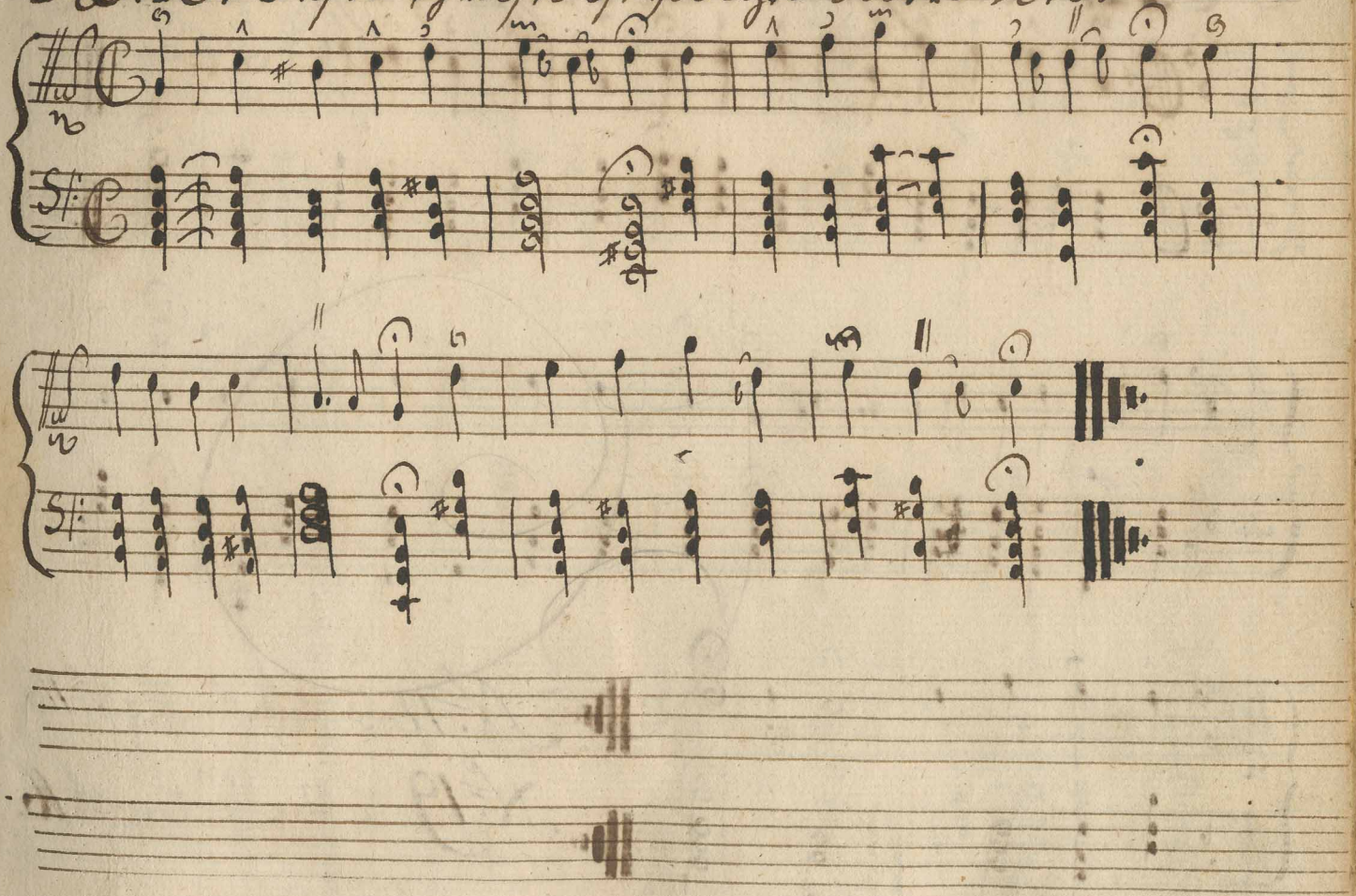


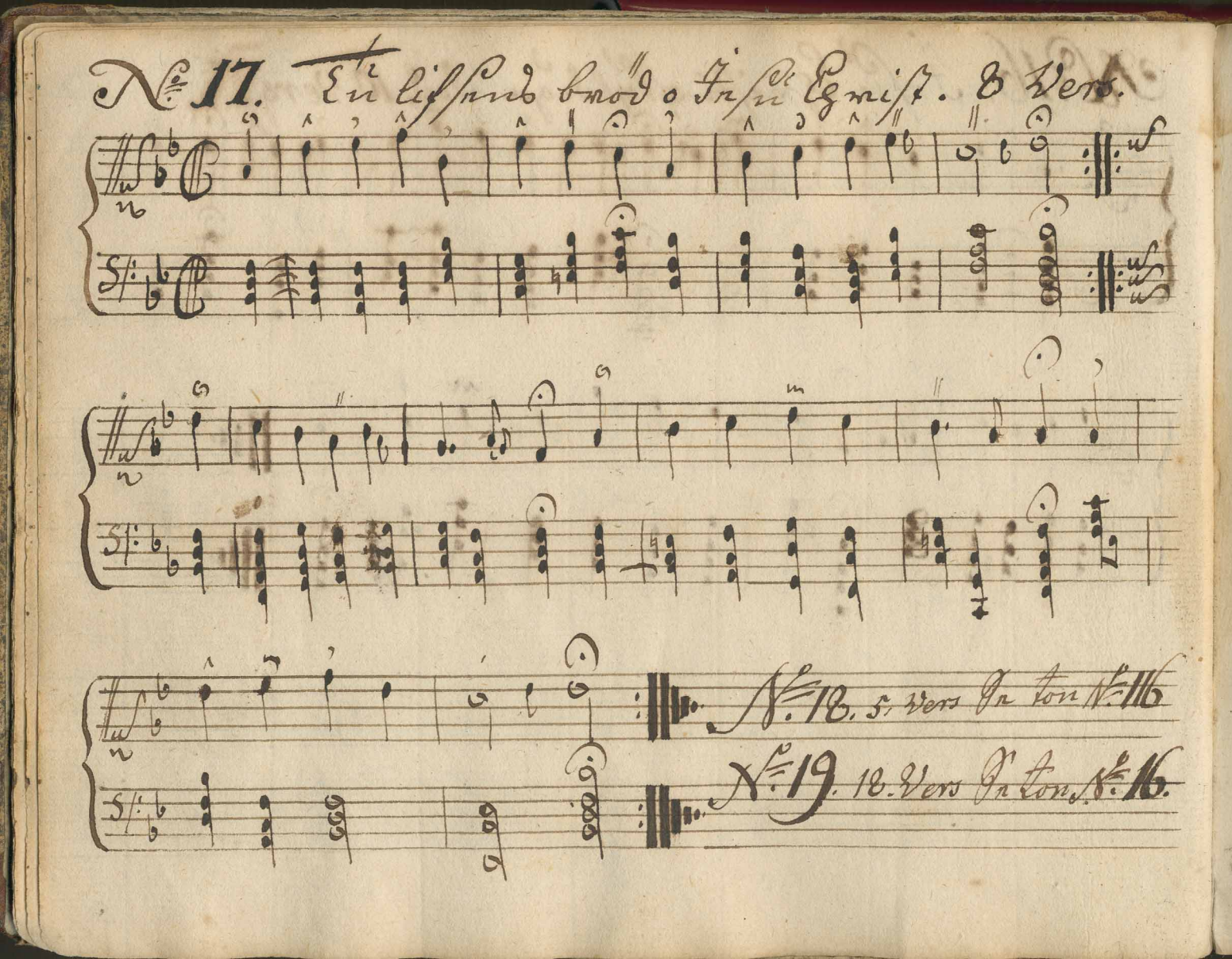
No. 12. Wer Herren Christ kom til Jordan. 7. Vers.


No. 13. som No. 12.
No. 14. Jesus Christus är wår hälsa. 12 Vers.

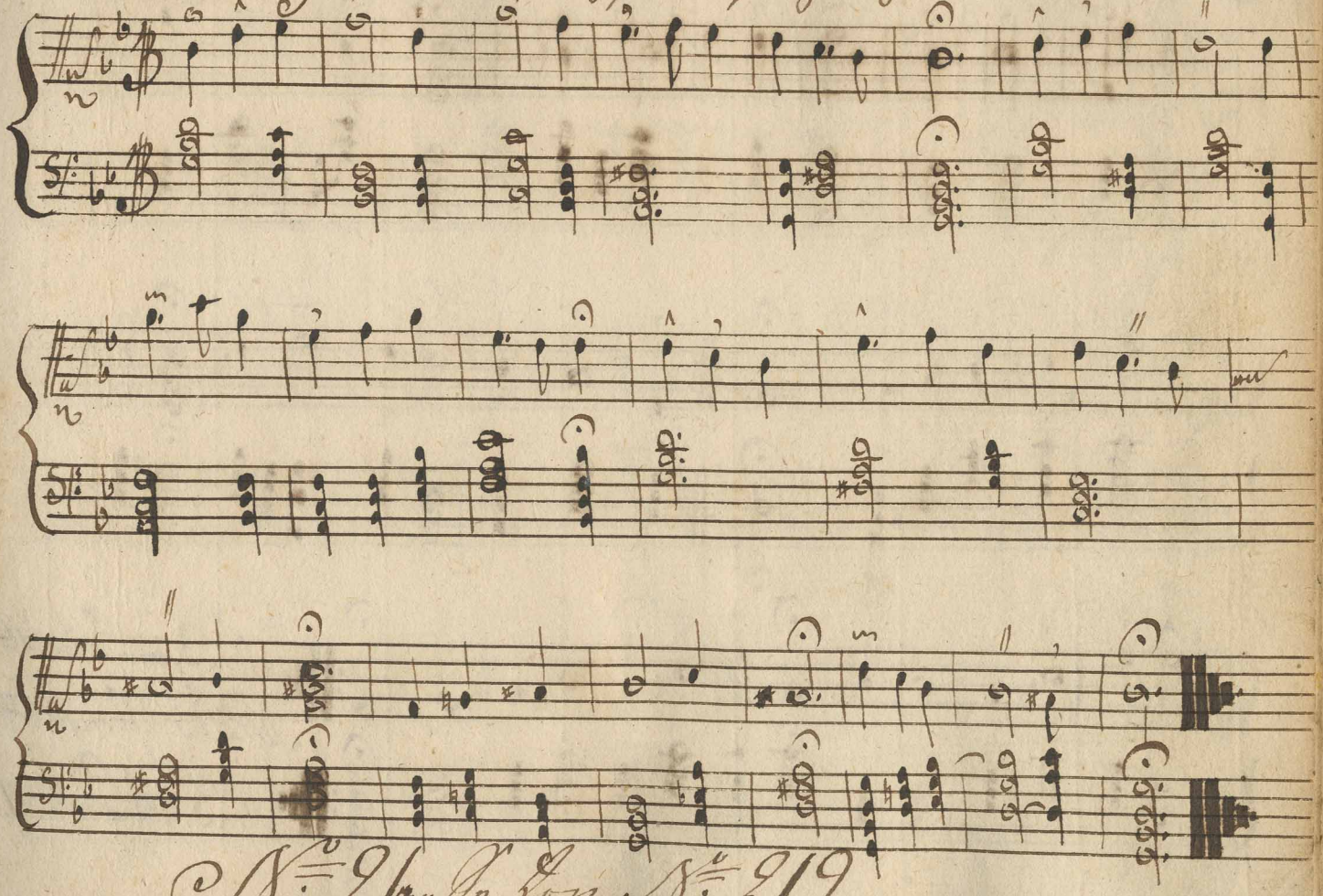

No. 15 Gudwarn lofwad och Högeligen prisad. 3 Vers.

No. 16. Jesu Christi oskyldigen Död. 10 Vers.

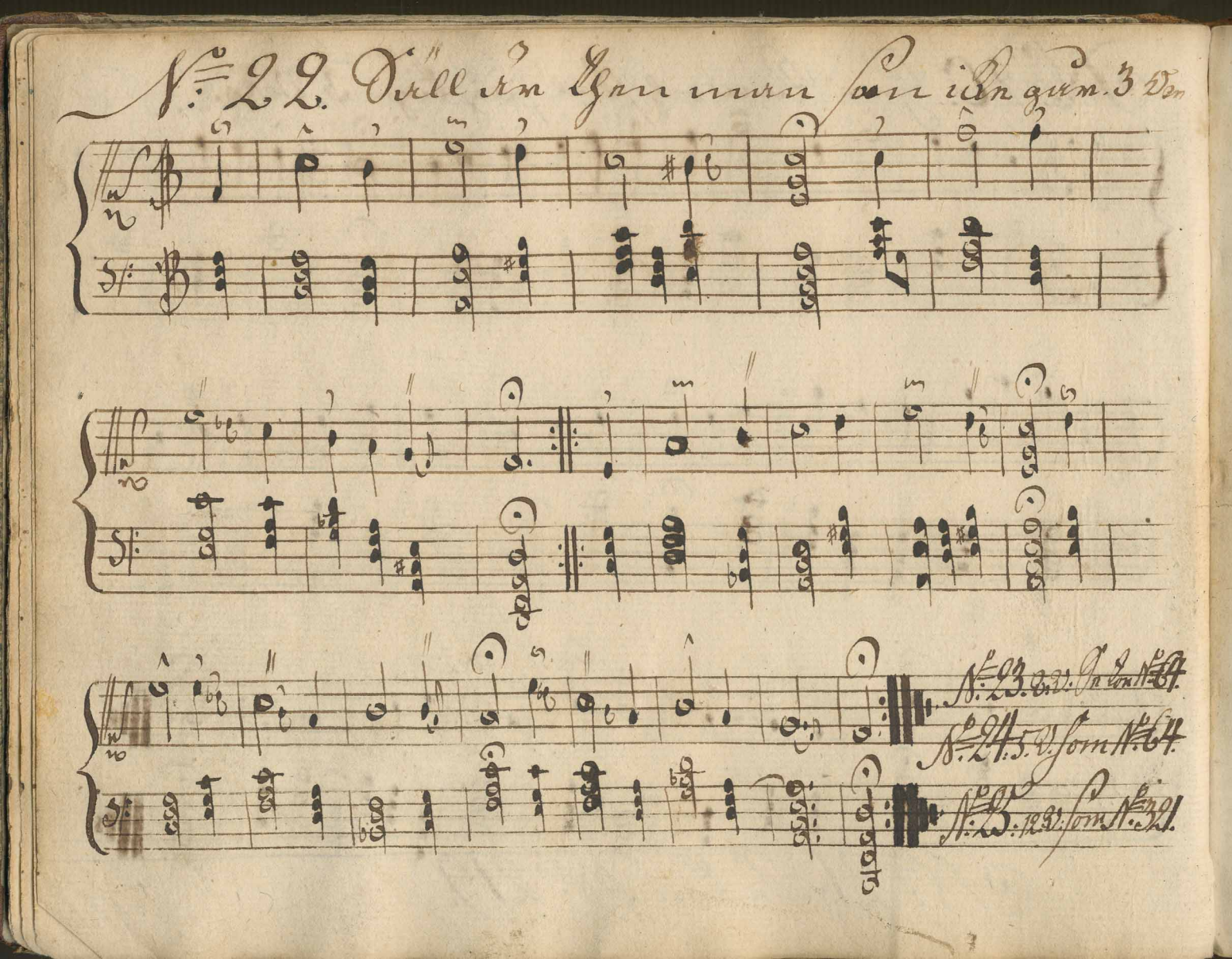



No. 17. Tu lifsens bröd o Jesu Christ. 8 Vers.
No. 18. 5. Vers Se ton No. 116
No. 19. 18. Vers Se ton No. 16.

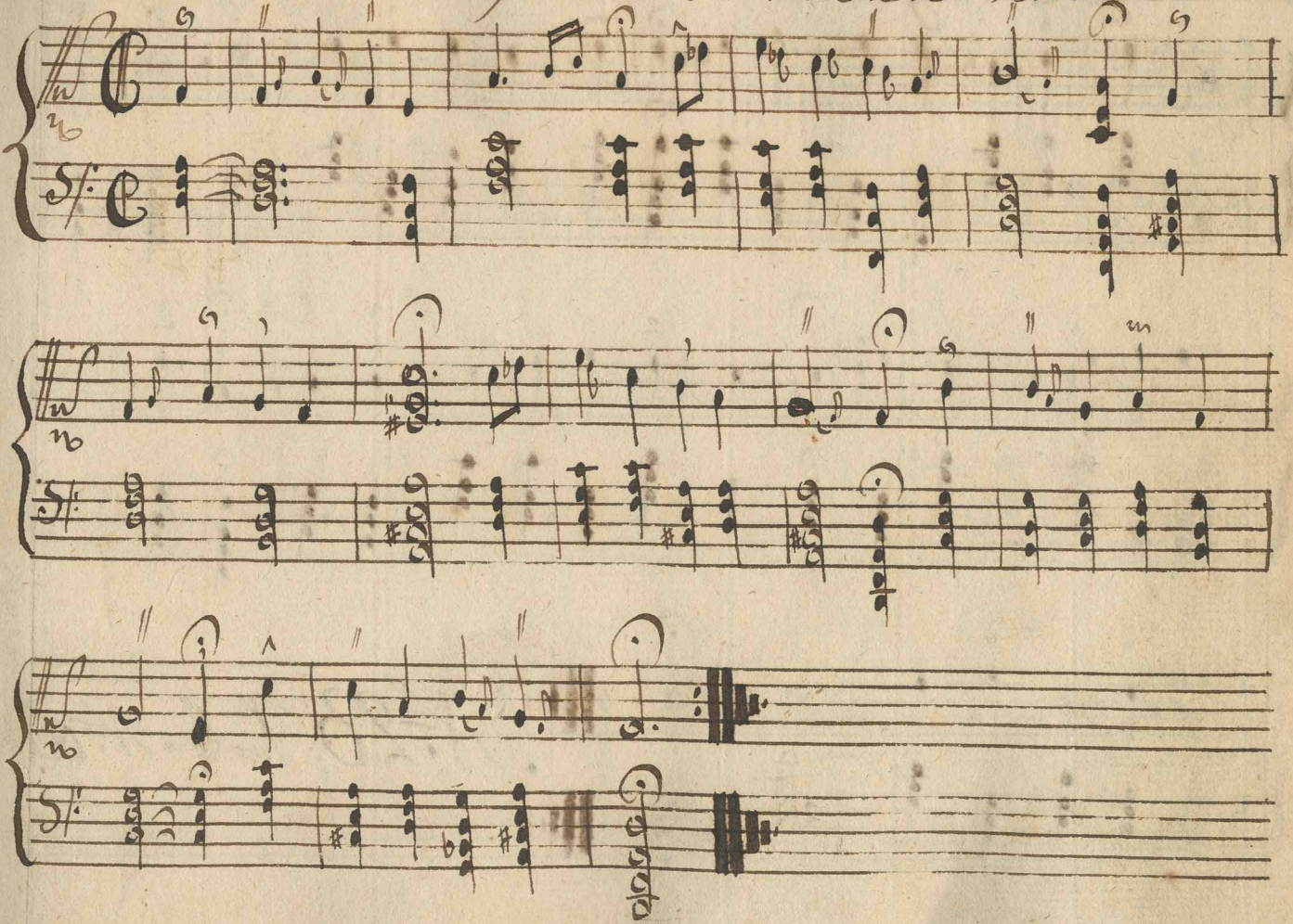
No. 20. Hur' kan och skal jag tig. 3 Vers.

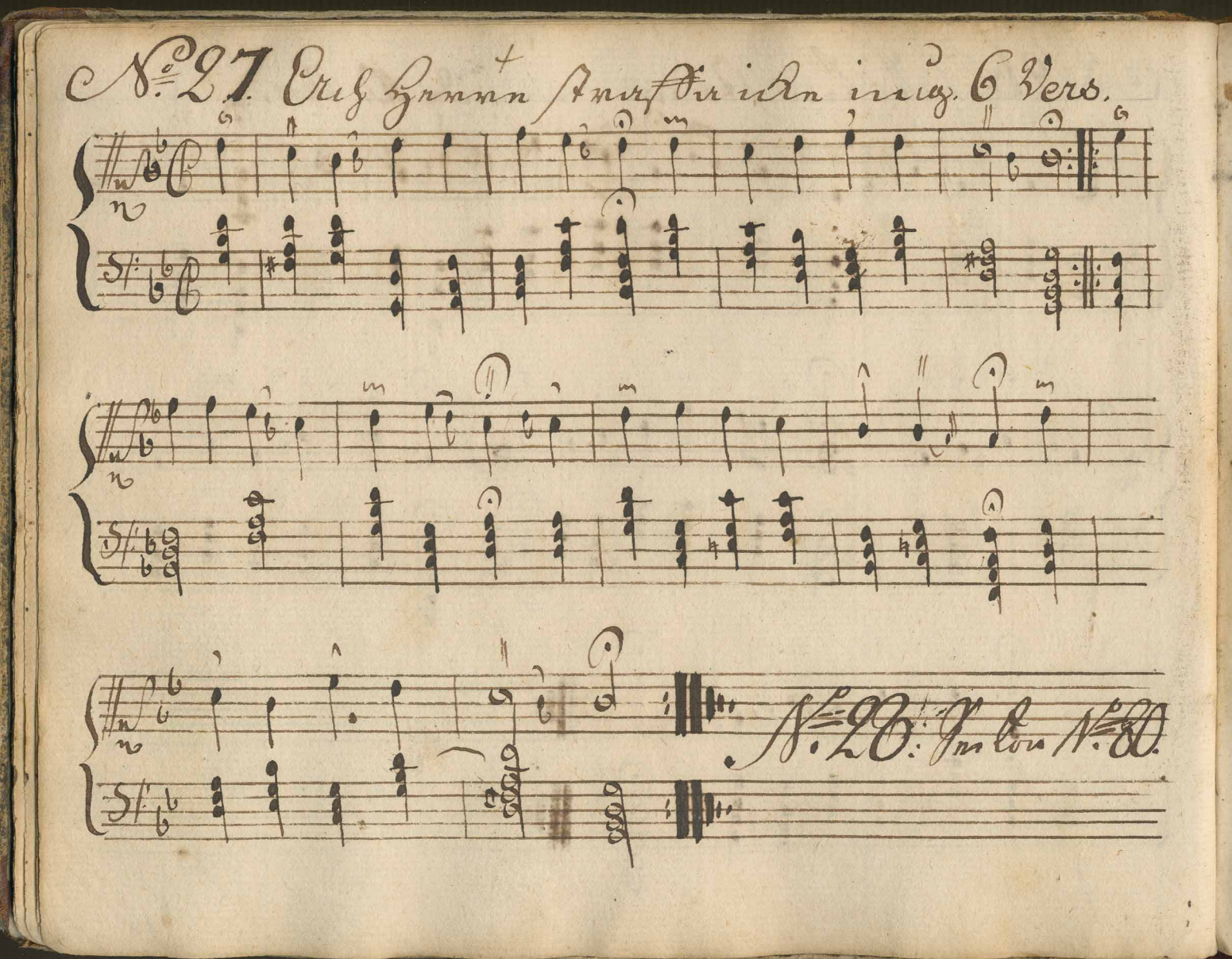


No. 21. 3. v. Se ton No. 219.

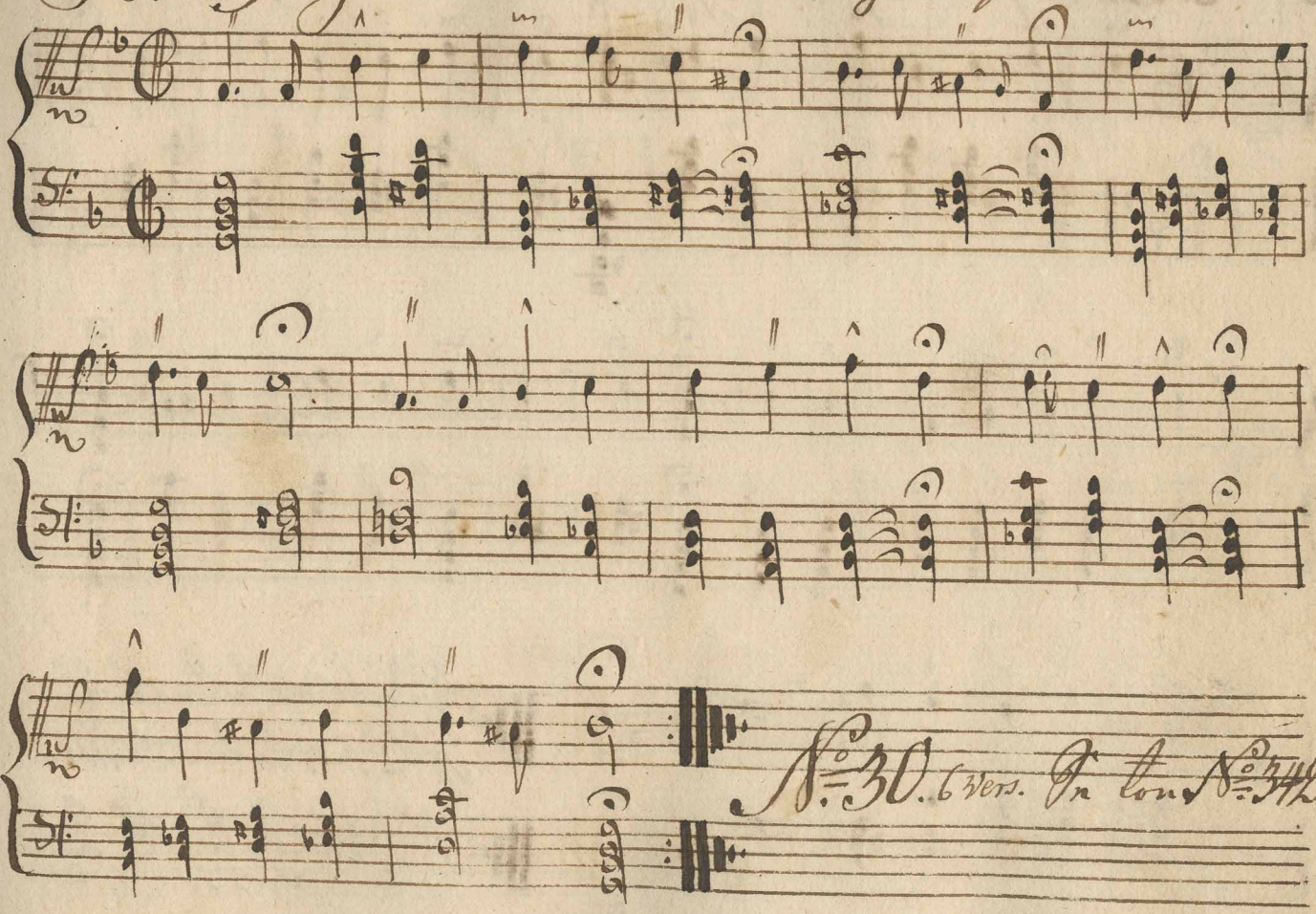

N:o 22. Säll är Ihen man som icke gar. 3 Ven
N:o 23. 8. V. Se Ton N:o 64.
N:o 24. 5. V. som N:o 64.
N:o 25. 12. V. som N:o 321.

No. 26. Wilhelm Stora wrede 10: Vers.

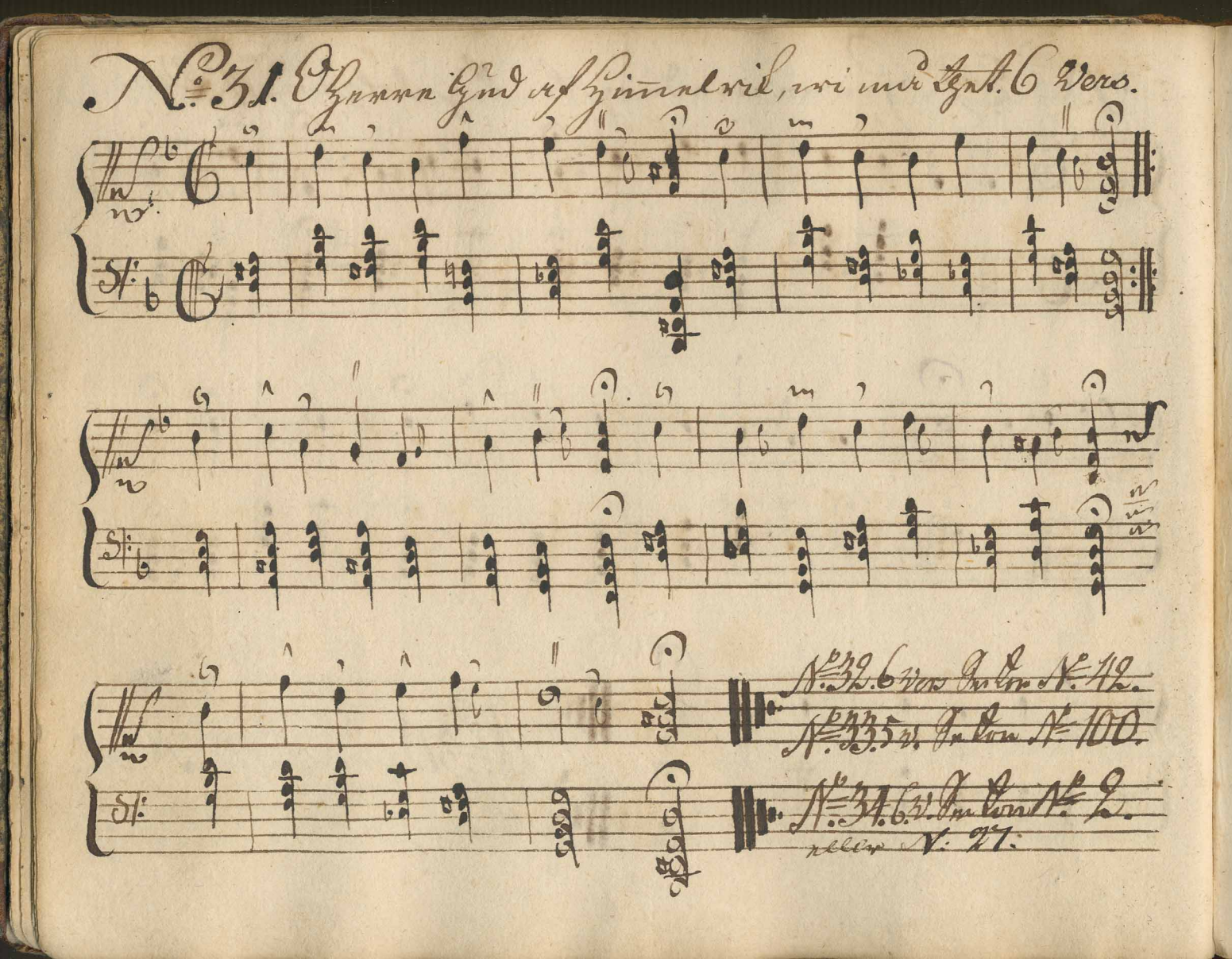


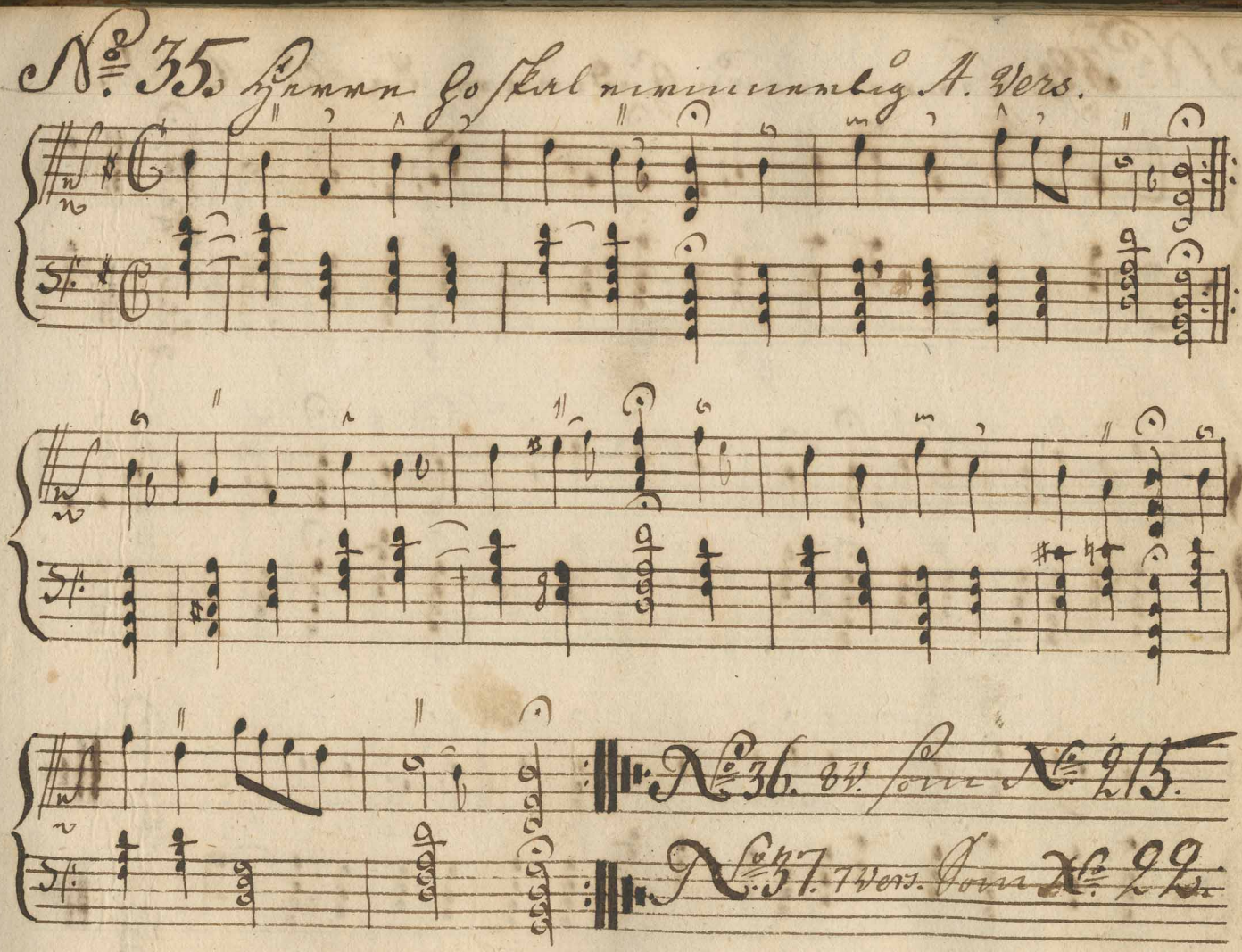

No. 27. Ach Herre strafe ich in ug. 6 Vers.
No. 28. Im Ton No. 80.

No. 29. Herre medan tu tig döljer. 14. Vers.



No. 30. 6 Vers. Se ton No. 342.


N.o 31. O Herre Gud af Himmelrik, wi ma Tet. 6 Vers.
N.o 32. 6 vers Sn Ton N.o 42.
N.o 33. 5 v. Sn Ton N.o 100.
N.o 34. 6 v. Sn Ton N.o 2.
eller N. 27.

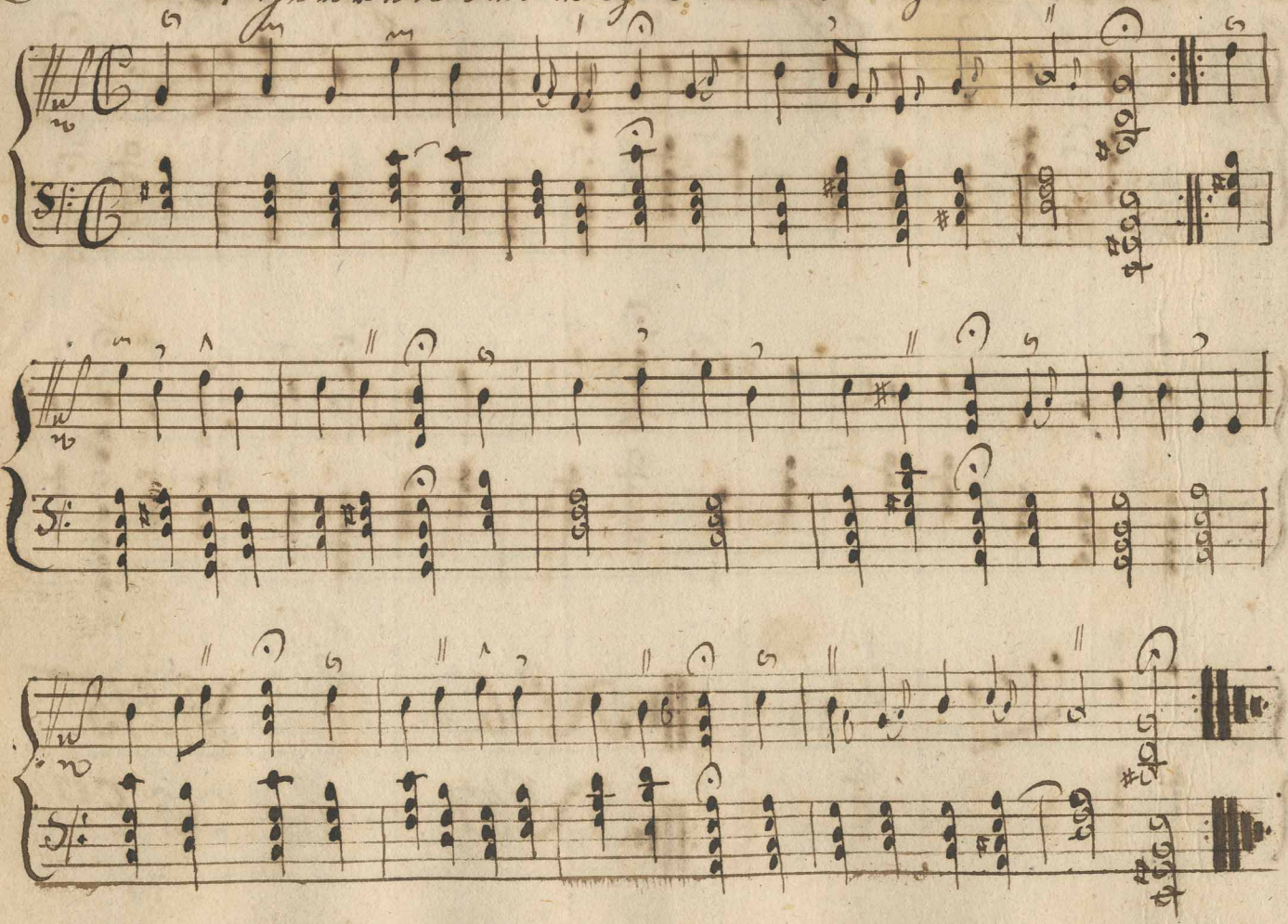


No. 35. Herren Gostal erinnerlig A. Vers.

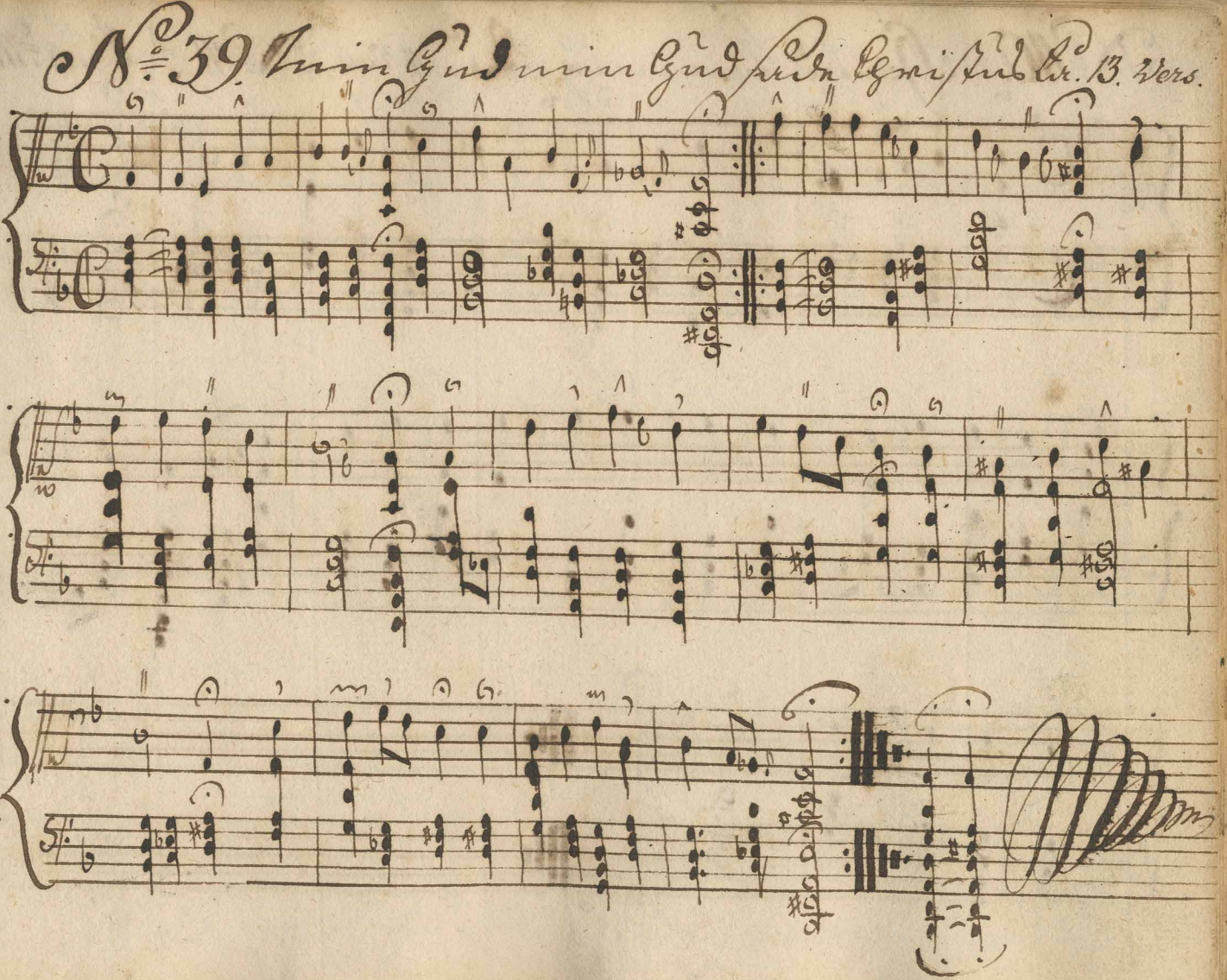
No. 36. 8v. Som No. 215.

No. 37. 7 Vers. Som No. 22.

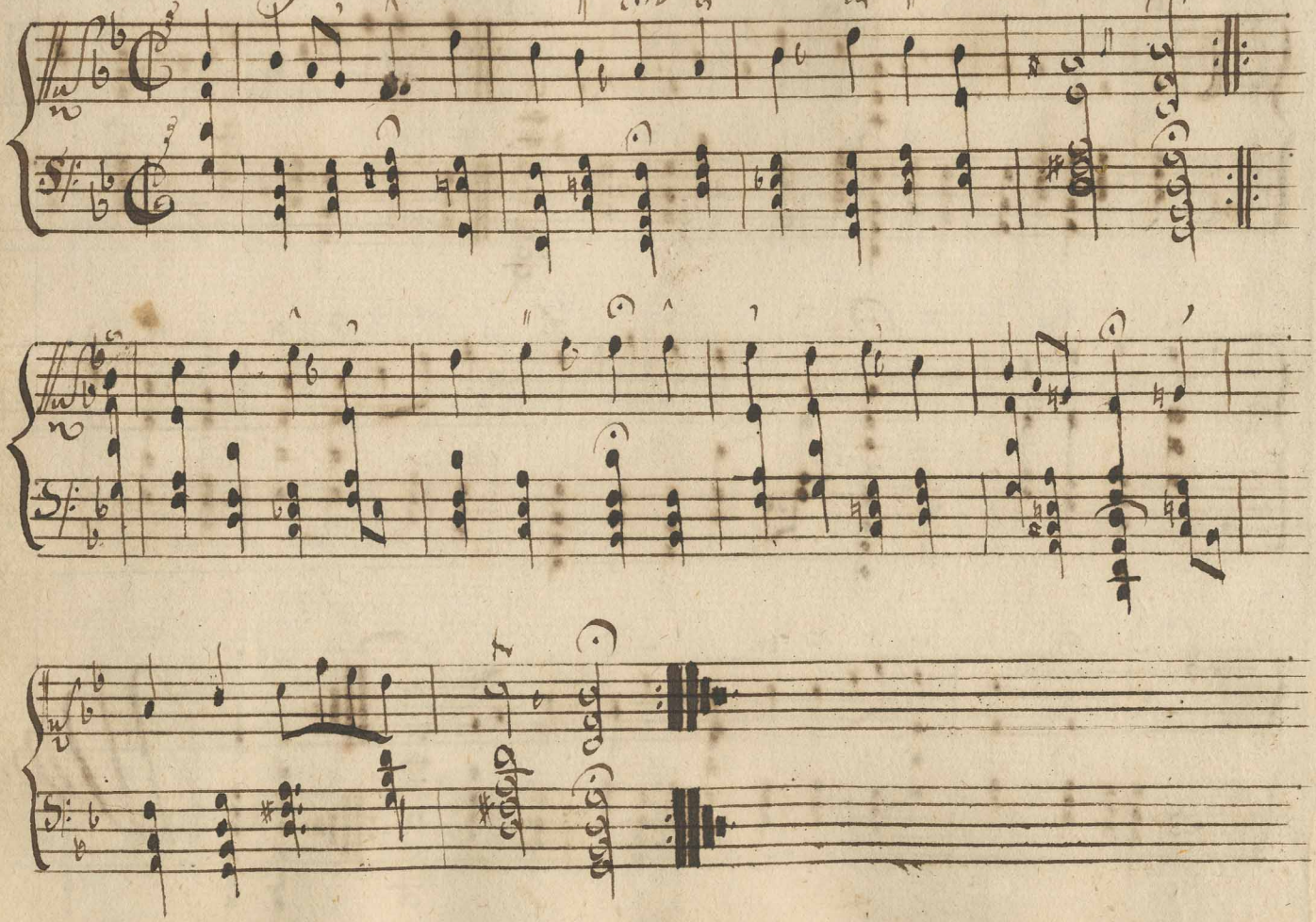
No. 38. Herren war Gud ware tig blid. 10. Vers.



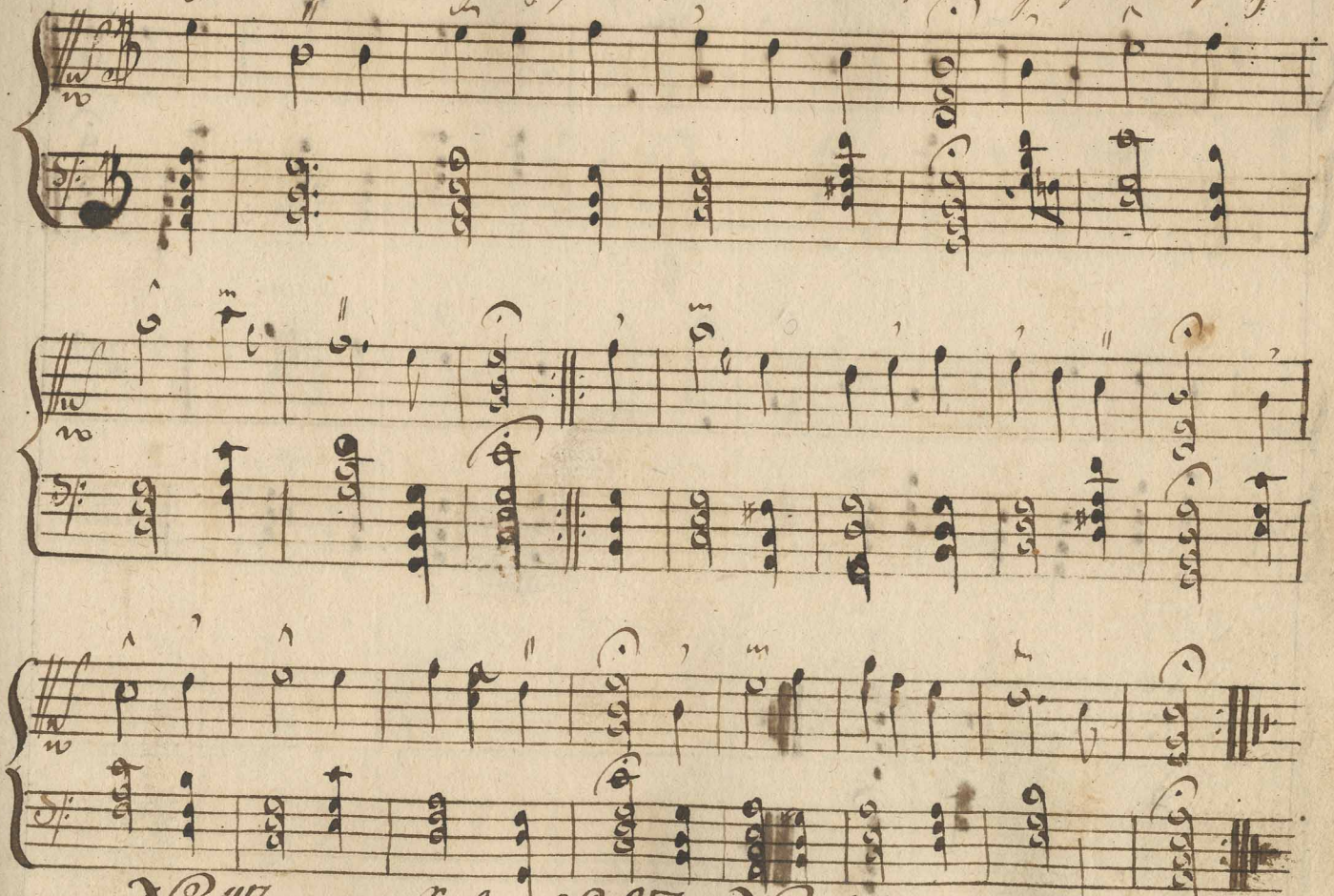
No. 39. Mein Gut mein Gut sade Christus Ca. 13. Vers.



No. 40. Hvad kan mig sta. 4 Vers. No. 41. Se ton No. 116.

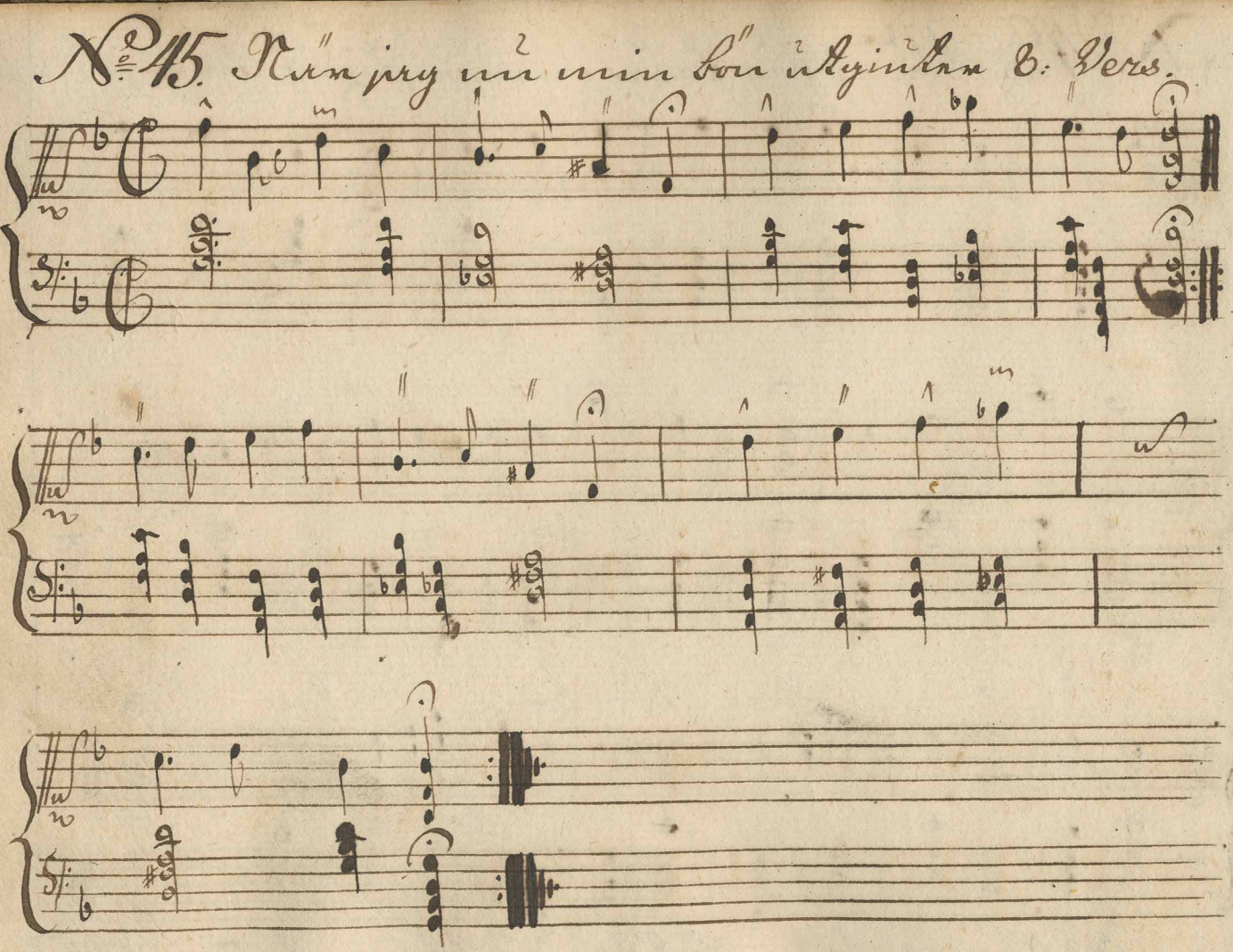


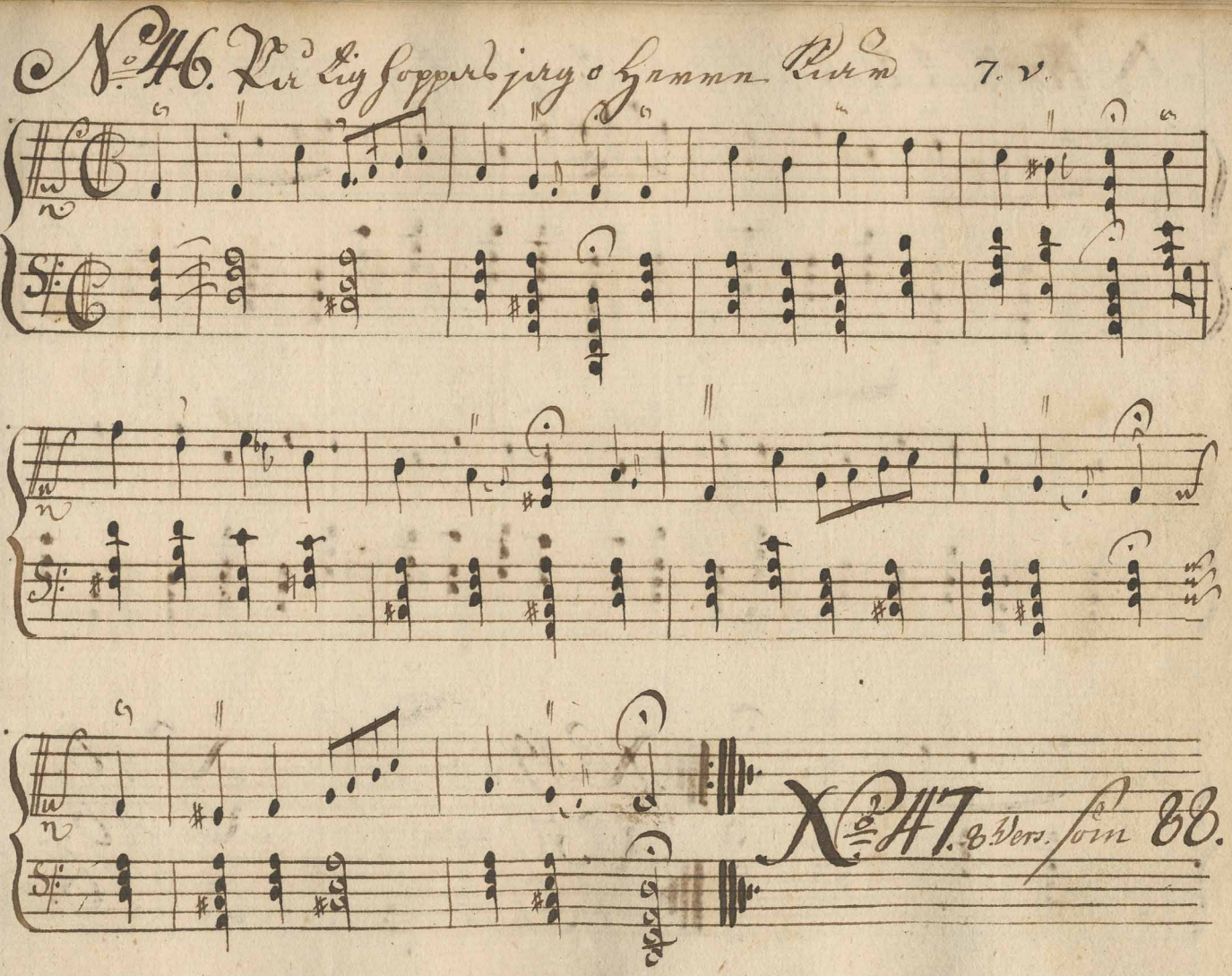
No. 42. Mein hag frau mennstion hafner jag. 12 vers.



No. 43. 2. vers. In Ton No. 27. No. 44. 6. vers. In Ton No. 53.

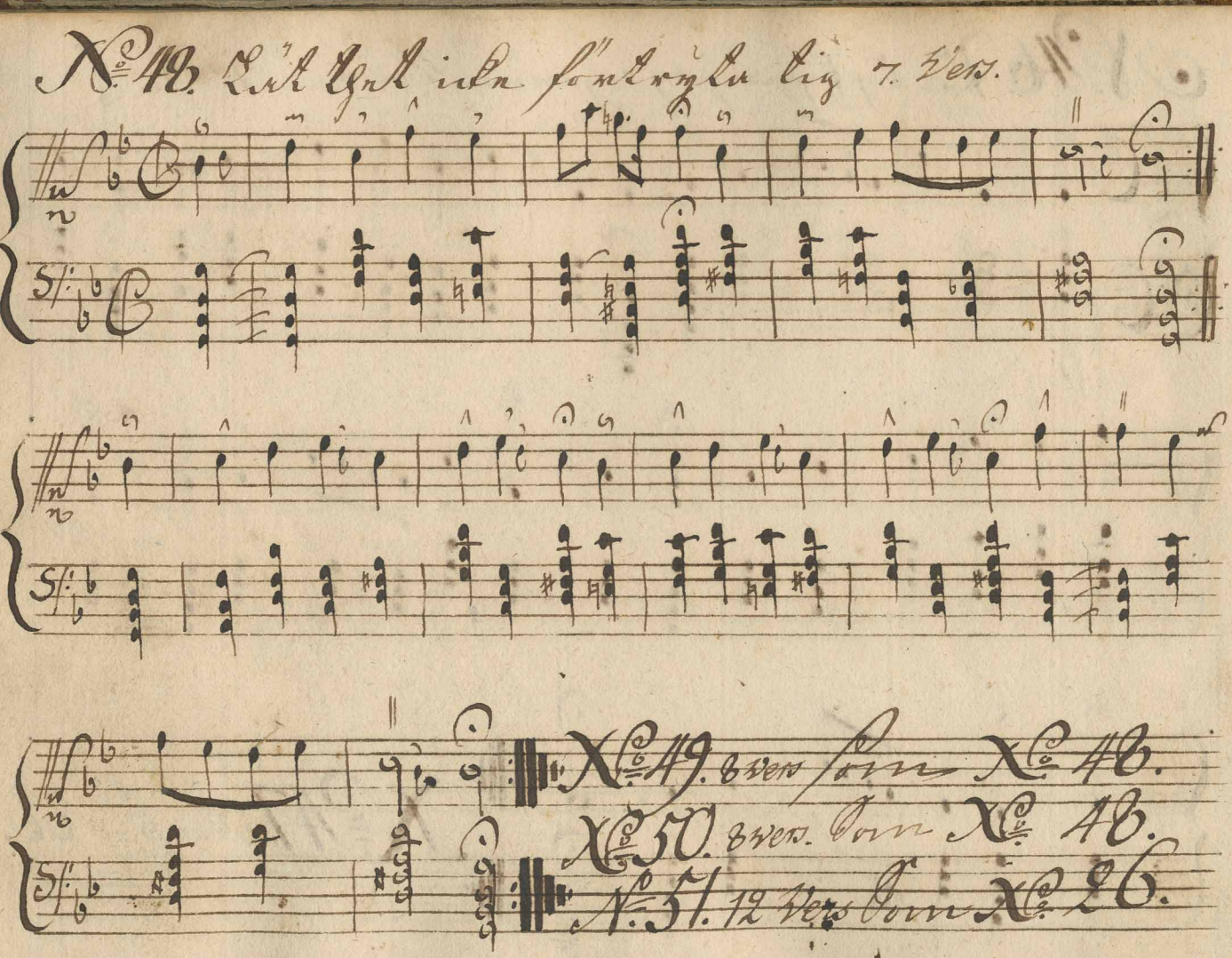
No. 45. När jag nu min bön utgjuter 8: Vers.





No. 46. Vä lig hoppas jag o Herren Kiär 7. v.

No. 47. 8. Vers. som 88.

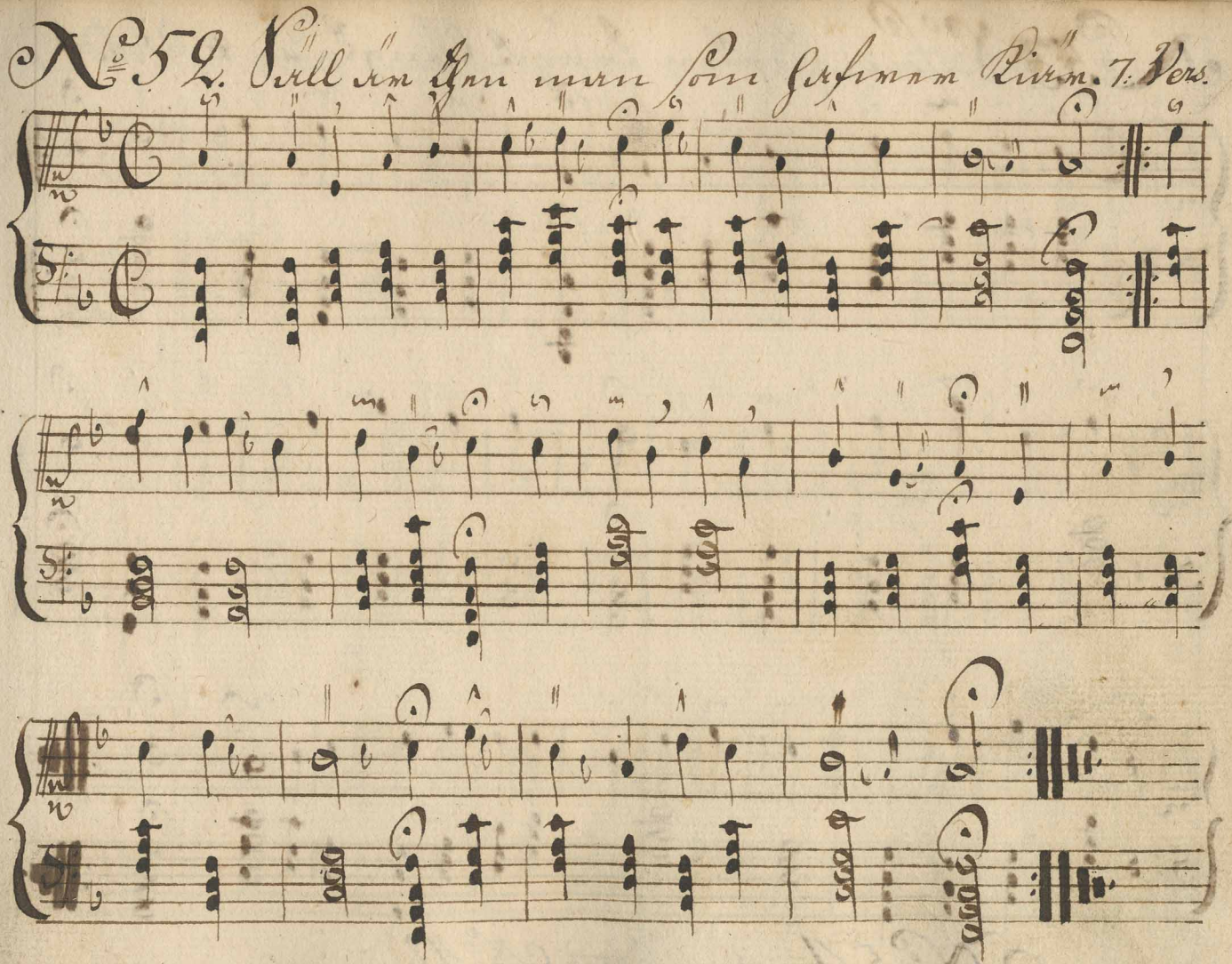


No. 48. Lät Ehet icke förtryta tig 7. Vers.

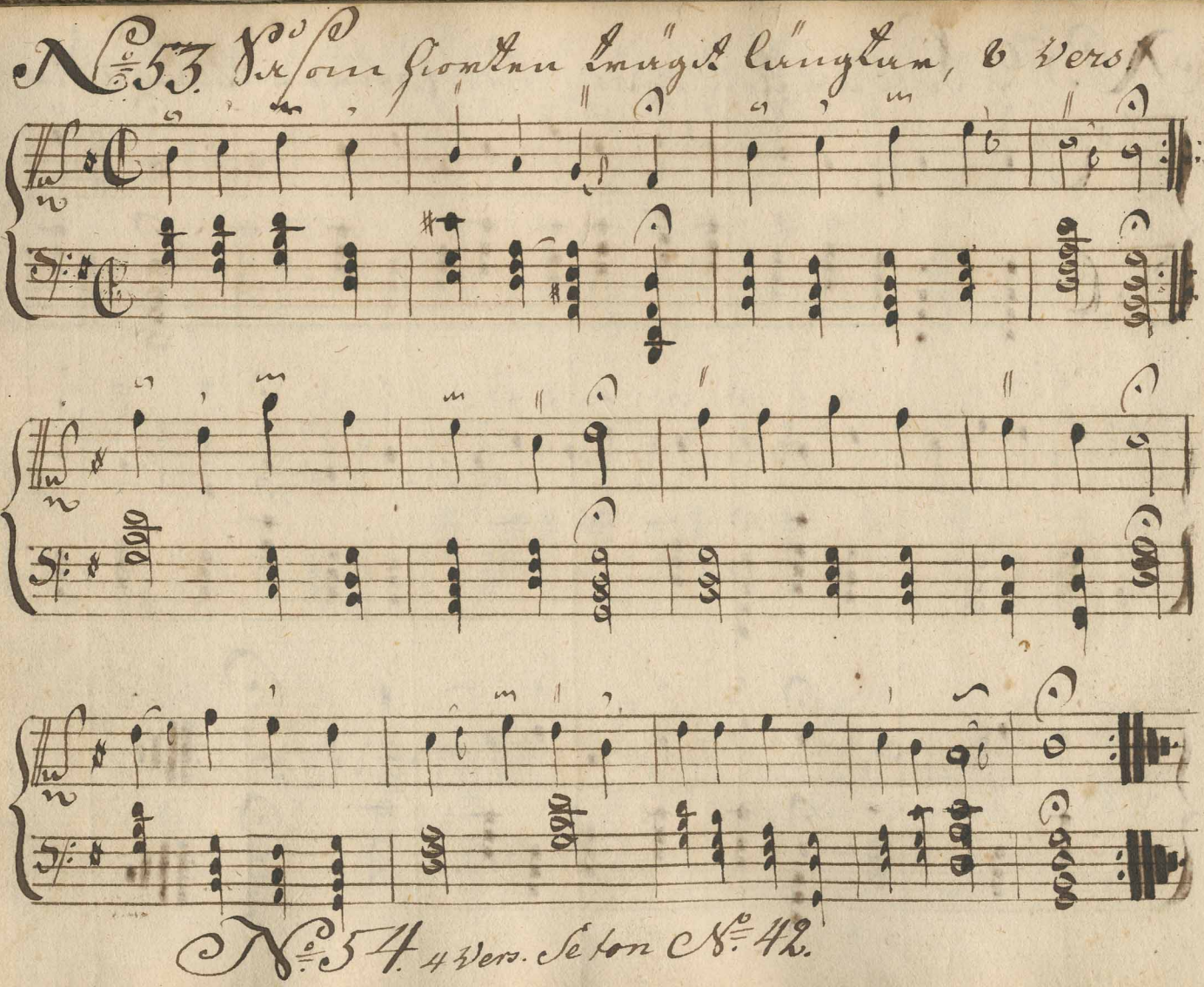
No. 49. 8 vers som No. 48.

No. 50. 8 vers. Som No. 48.

No. 51. 12 Vers Som No. 26.



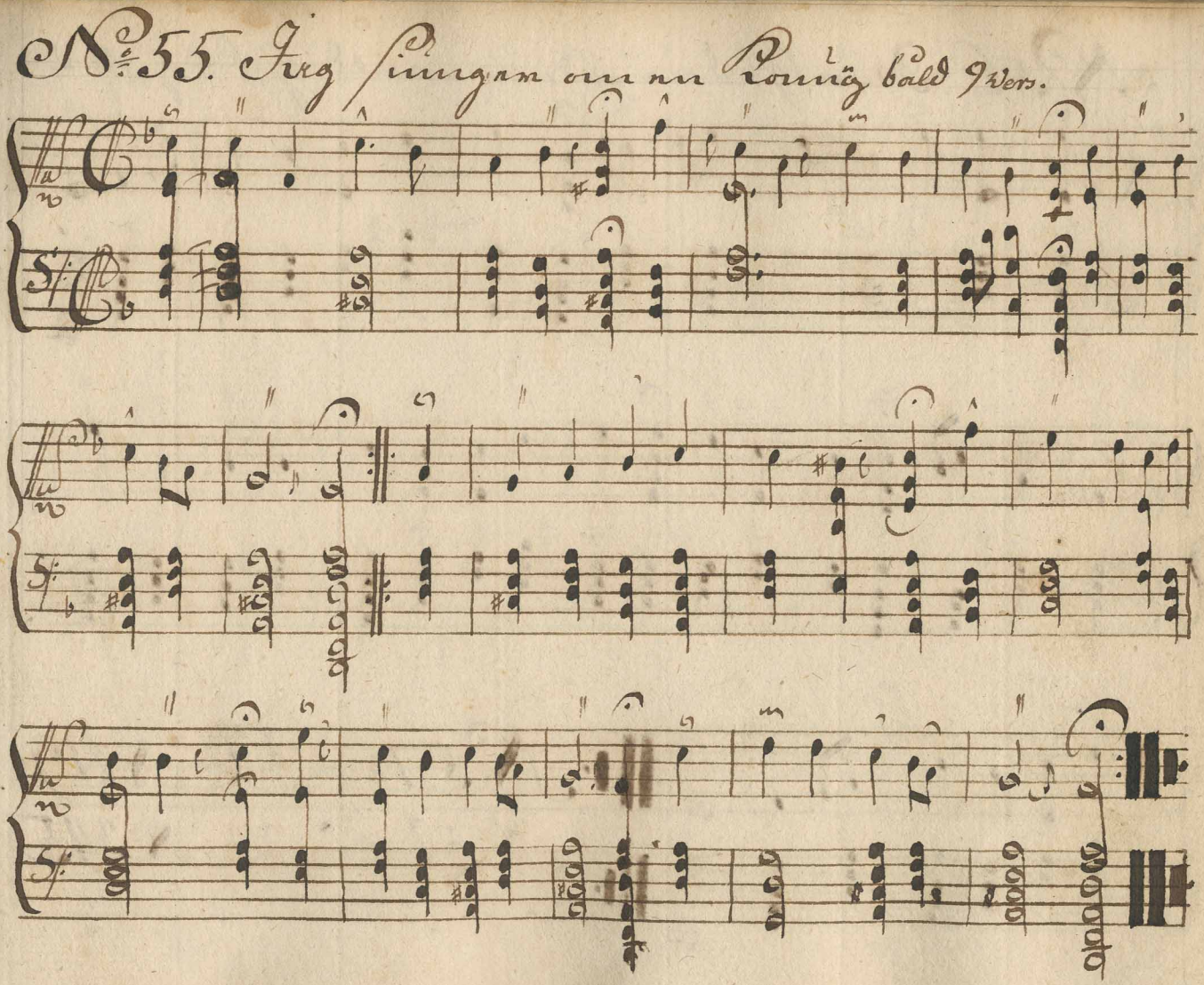
No. 52. Säll är Den man som hafwer Kiär. 7. Vers.

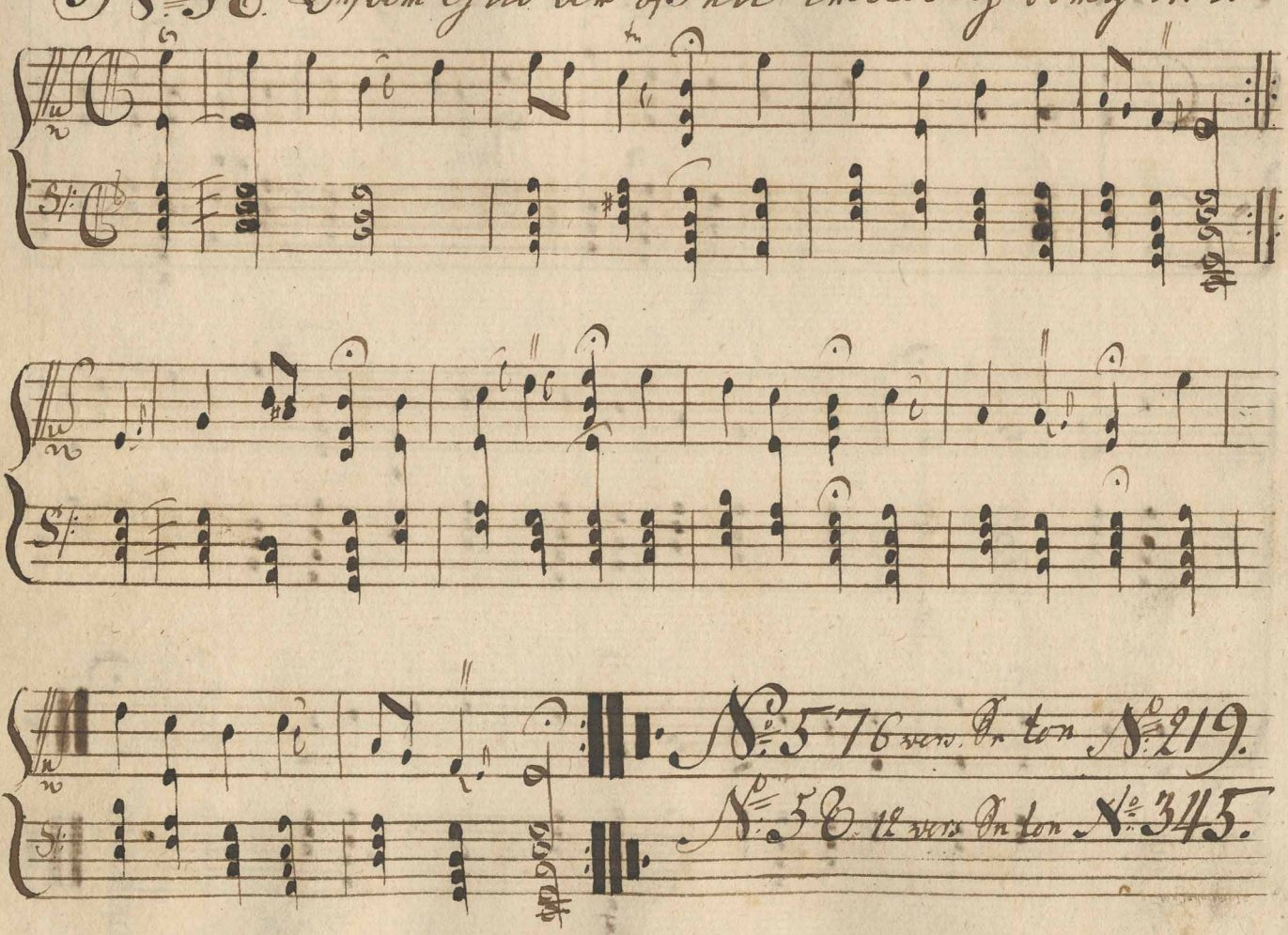


No. 53. Da sein hierten trägt längtan, 6 Vers.

No. 54. 4 Vers. Se ton No. 42.

No. 55. Jag sunger om en Konig bald 9 Vers.



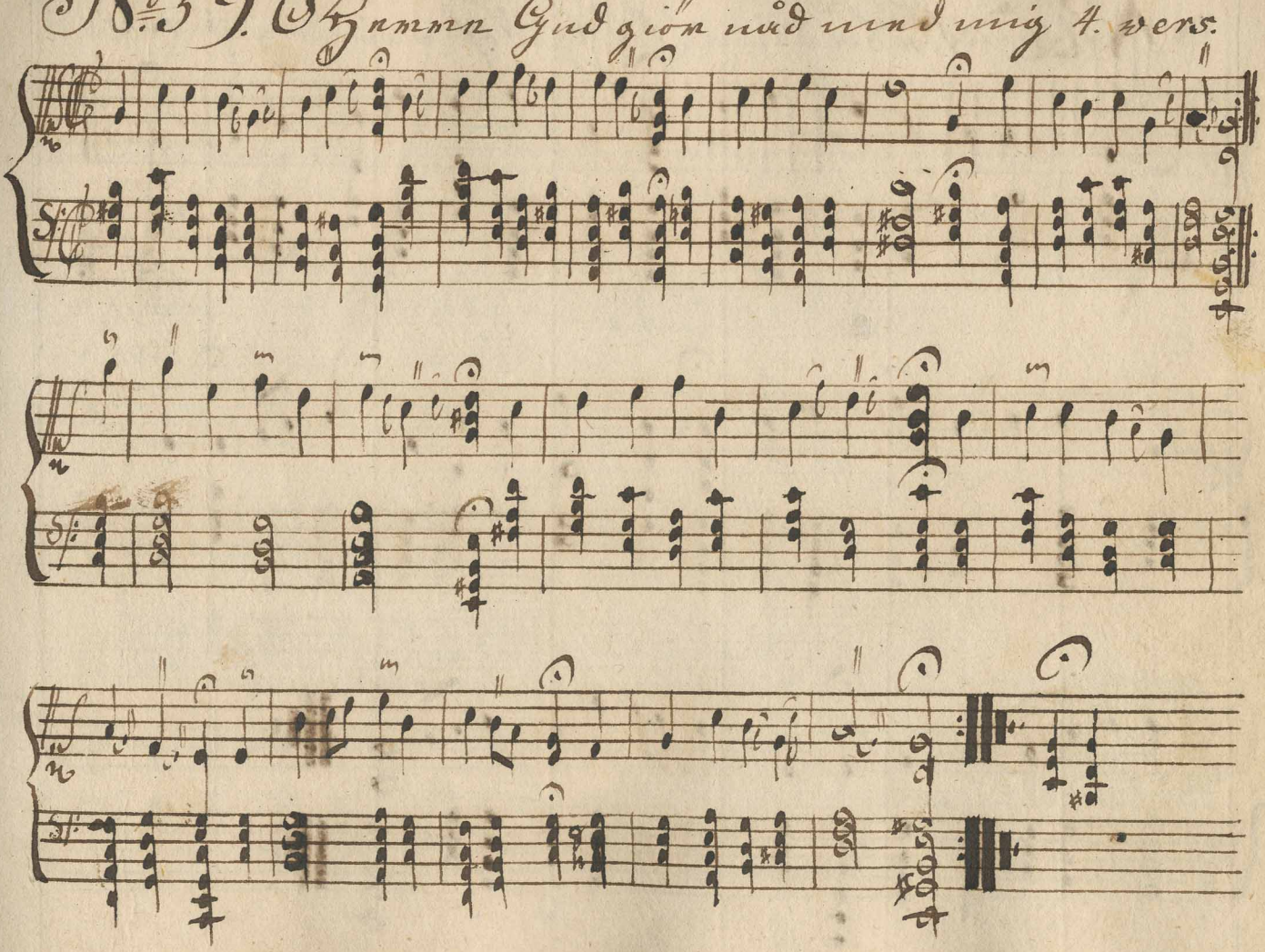


No. 56. Wår Gud är oßen wäldig borg 4: V:

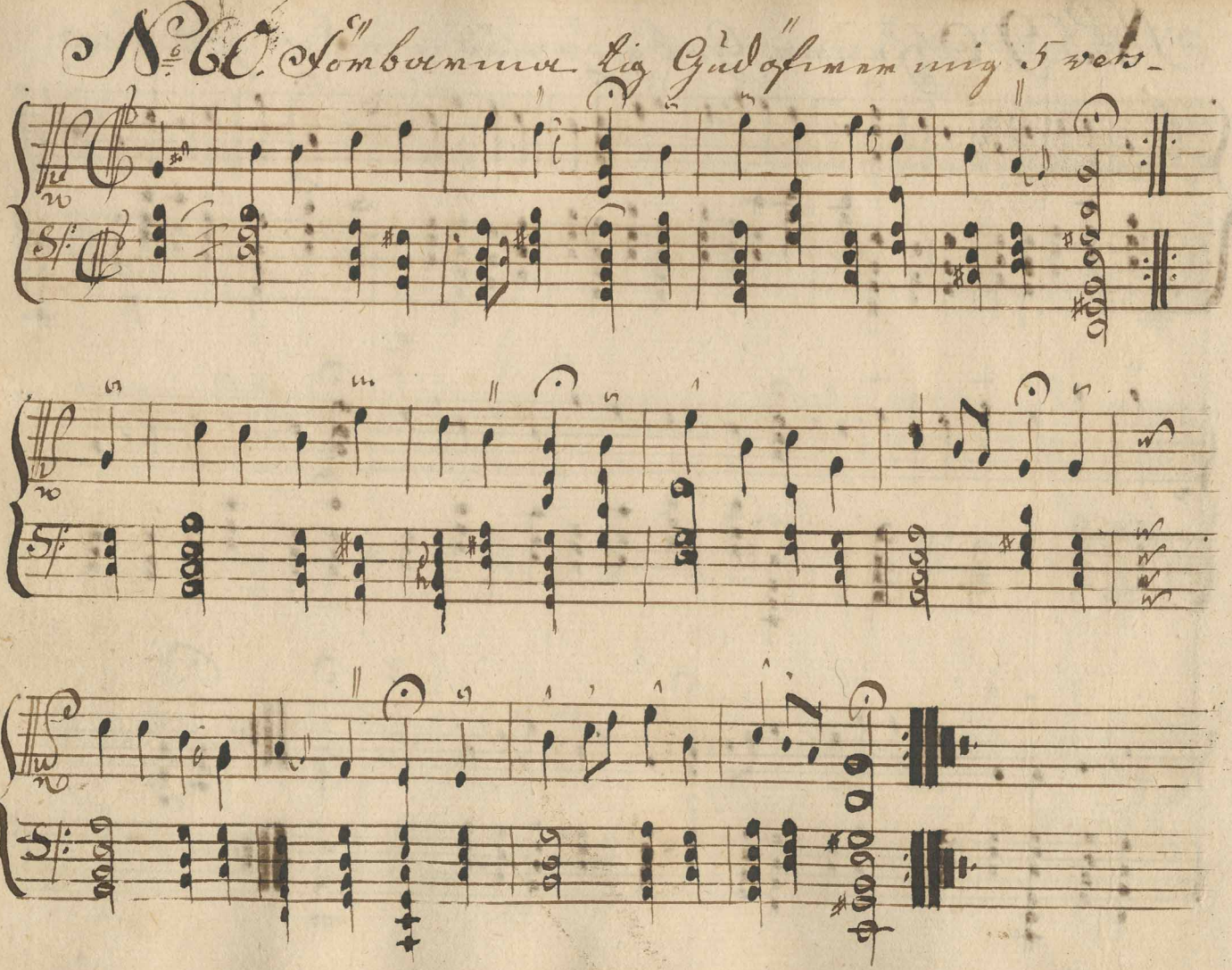
No. 57 6 vers. Sn ton No. 219.

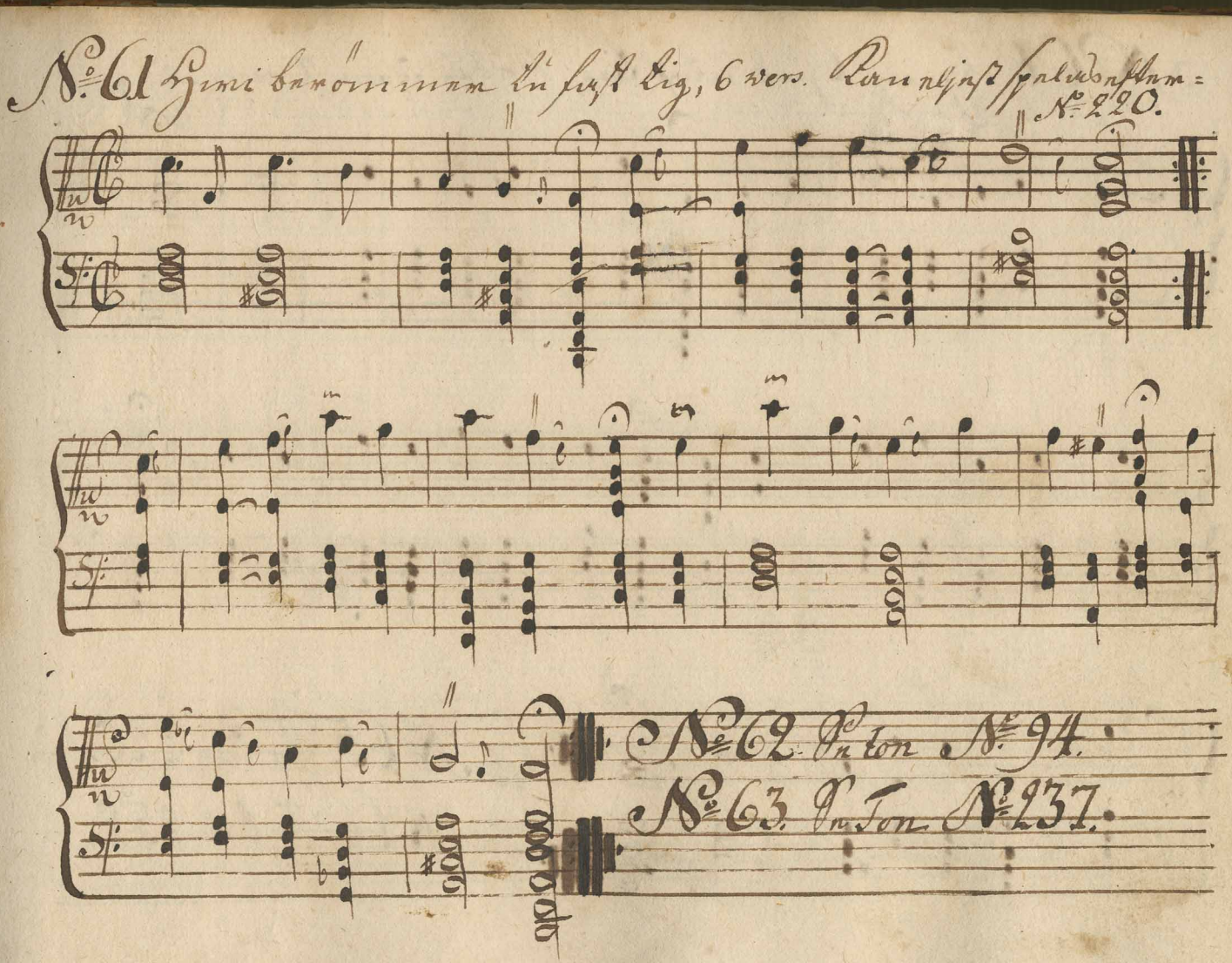
No. 58 12 vers Sn ton No. 345.

No. 59. O Herre Gud giör nåd med mig 4. vers.



No. 60. Förbarma tig Gud öfver mig 5 vers.

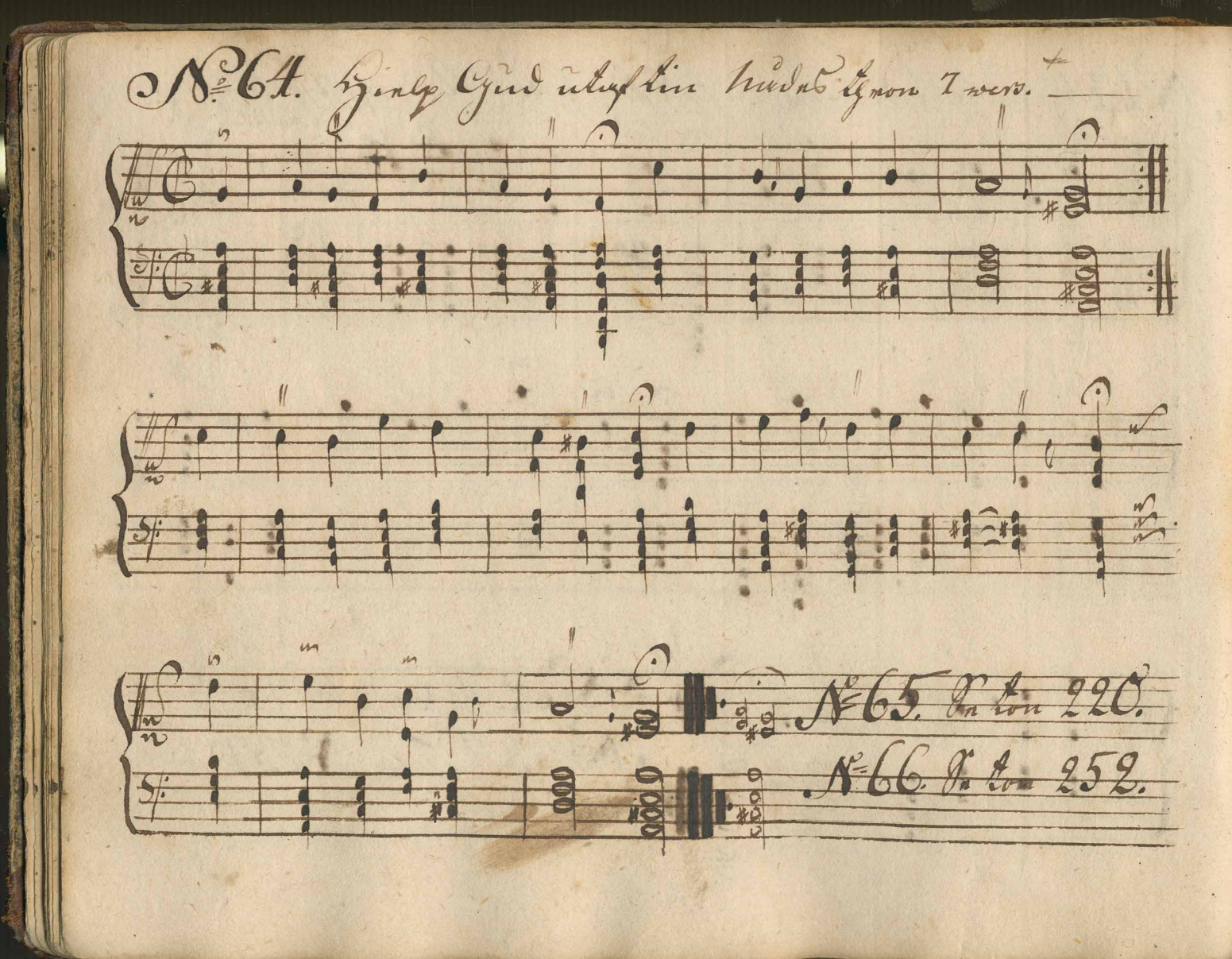




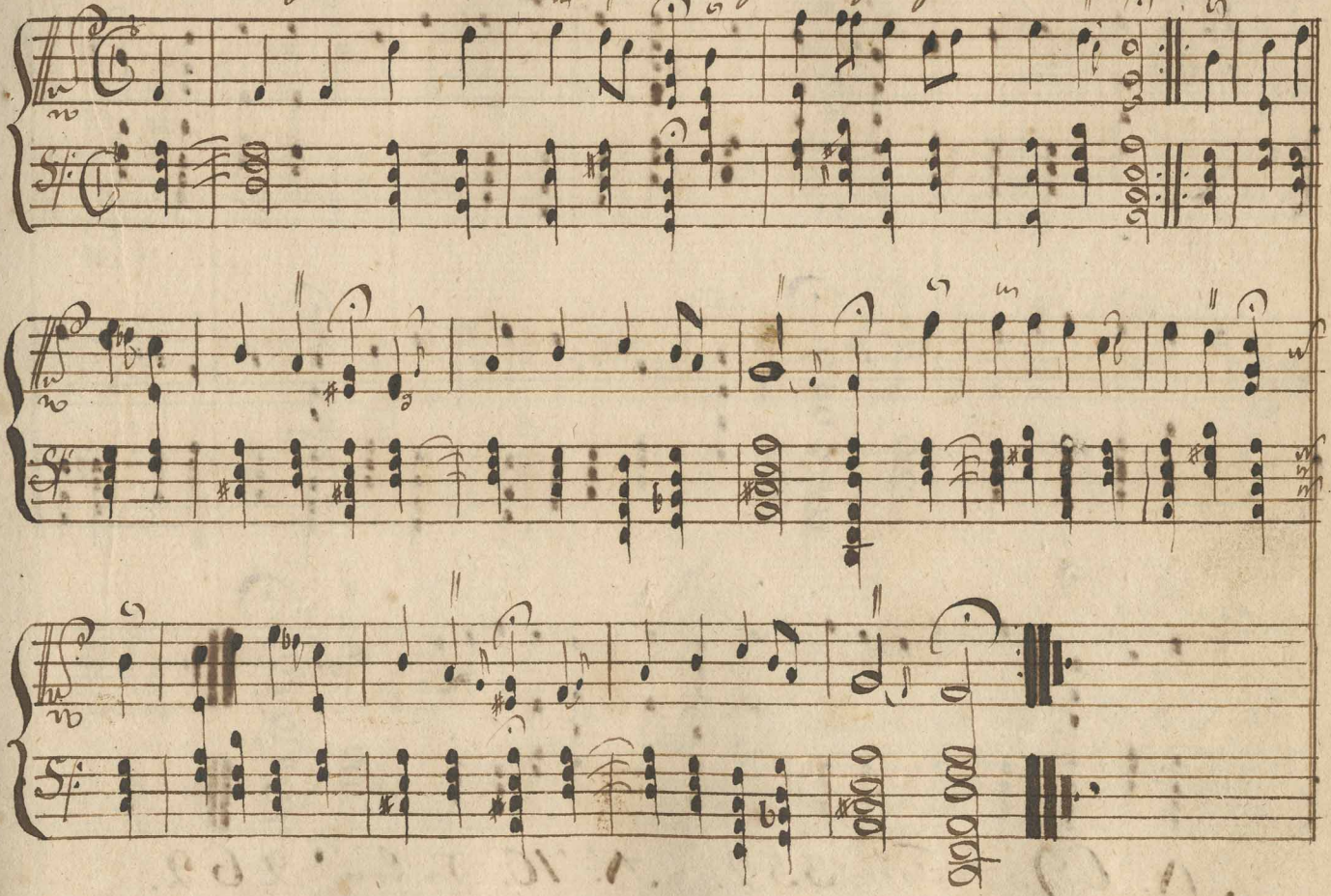
No. 61 Hiri berömmer Du fast Tig, 6 vers. Kan eljest spelas efter=
No. 220.

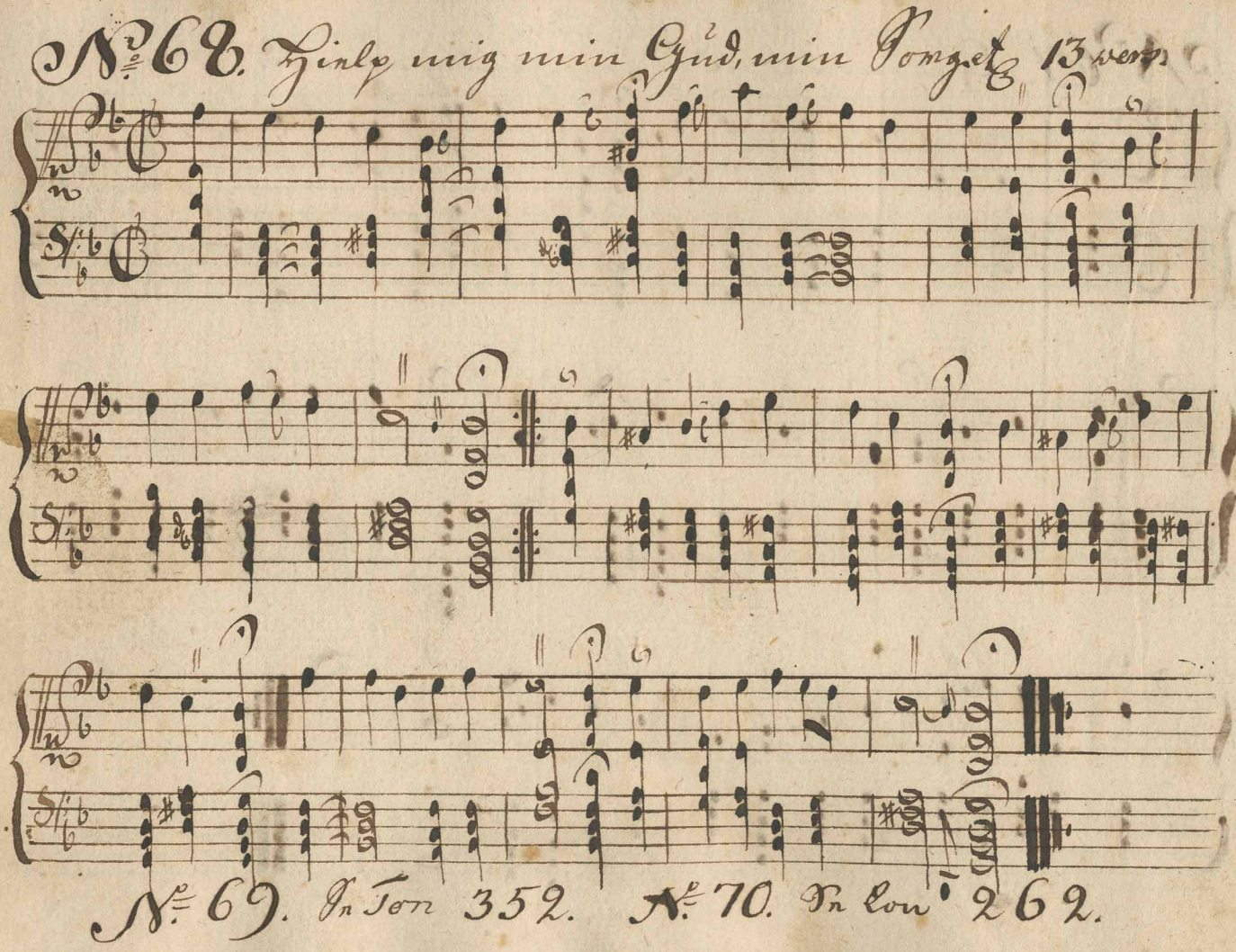
No. 62 Sn Ton No. 94.

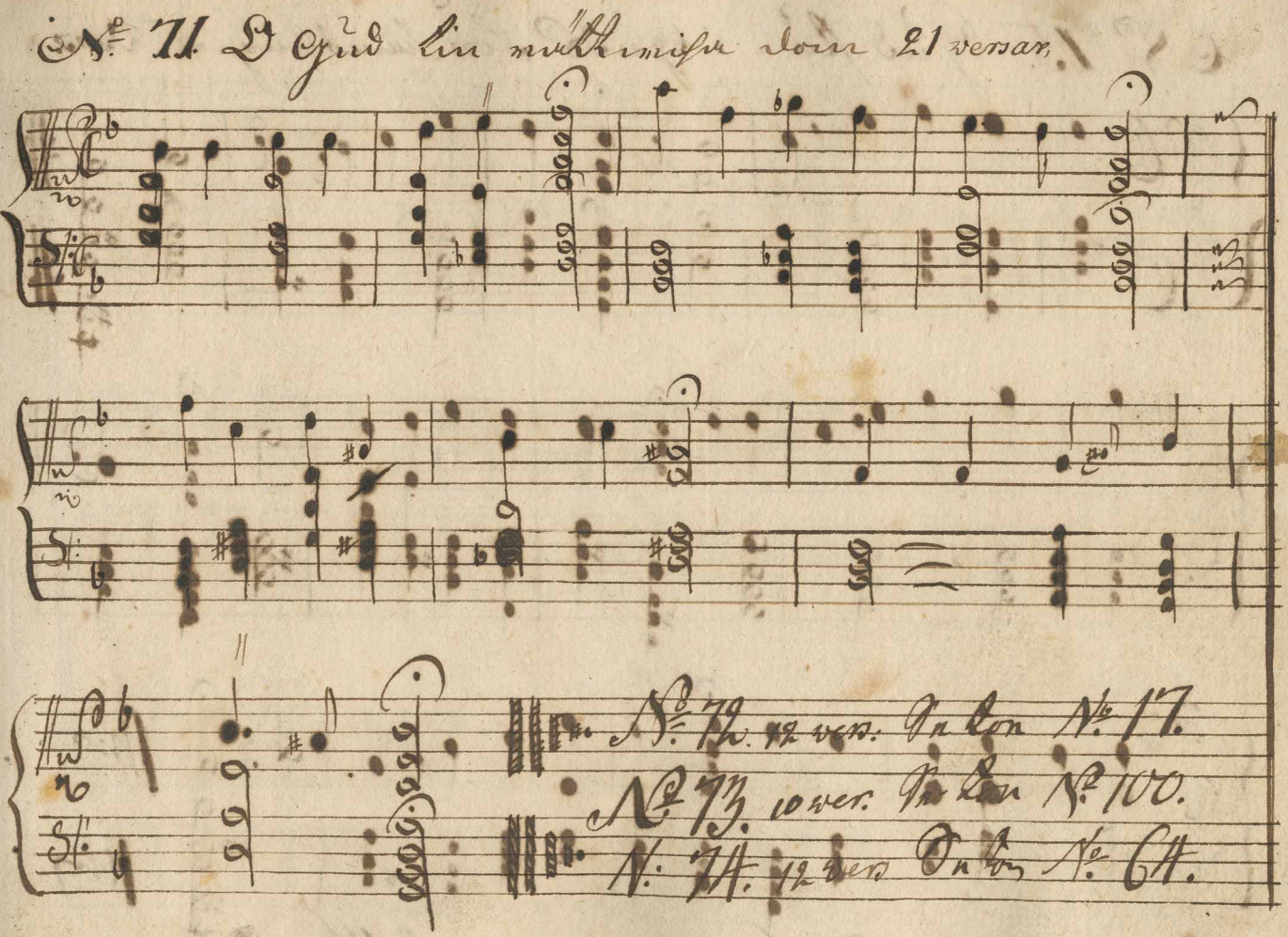
No. 63. Sn Ton No. 237.


No. 64. Hielp Gud utaftin hades thron 7 vers.
No. 65. Se ton 220.
No. 66. Se ton 252.

No. 67. Gud ware oß Barmhertig ochmild. 3 vers




№ 68. Hielp mig min Gud, min Konge 13 vers
№ 69. In Ton 352.
№ 70. In Lon 262.



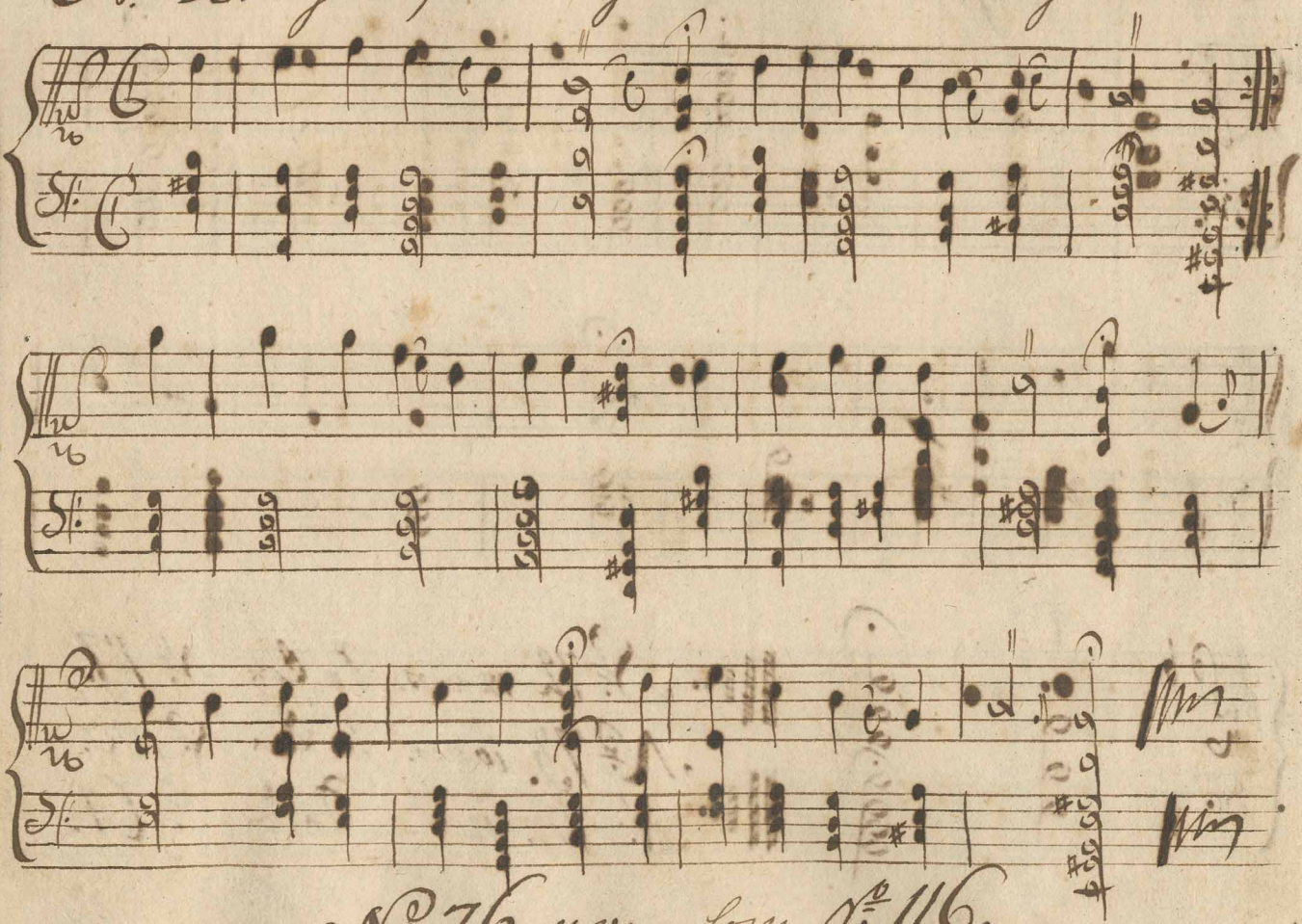
No. 71. O Gud kin rätkwiha dom 21 versar.

No. 72. 12 vers. Sn kon No. 17.

No. 73. 10 ver. Sn kon No. 100.

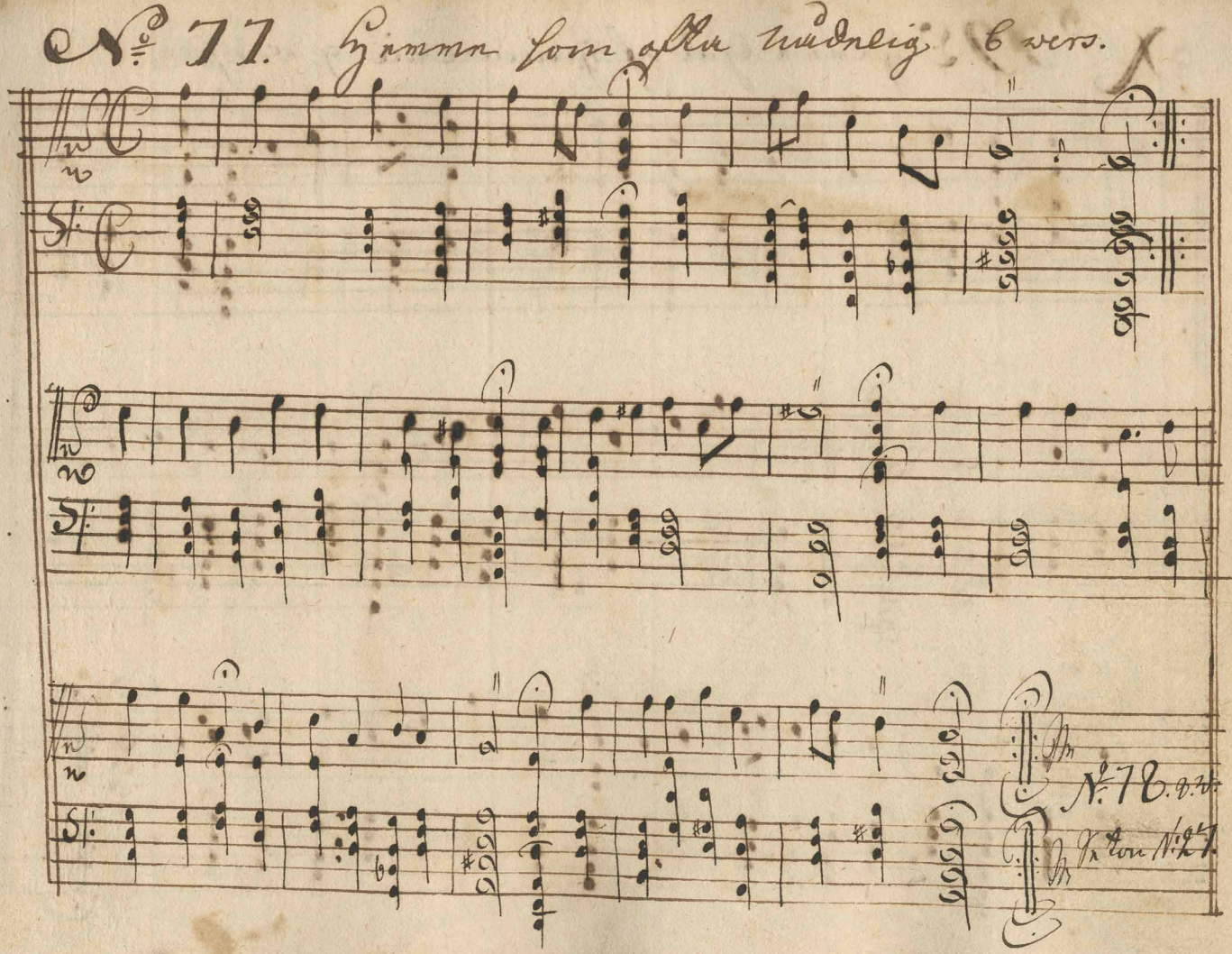
No. 74. 12 vers Sn kon No. 64.

No. 75. Gud stan i Guds Forsambling. 5 Vers.

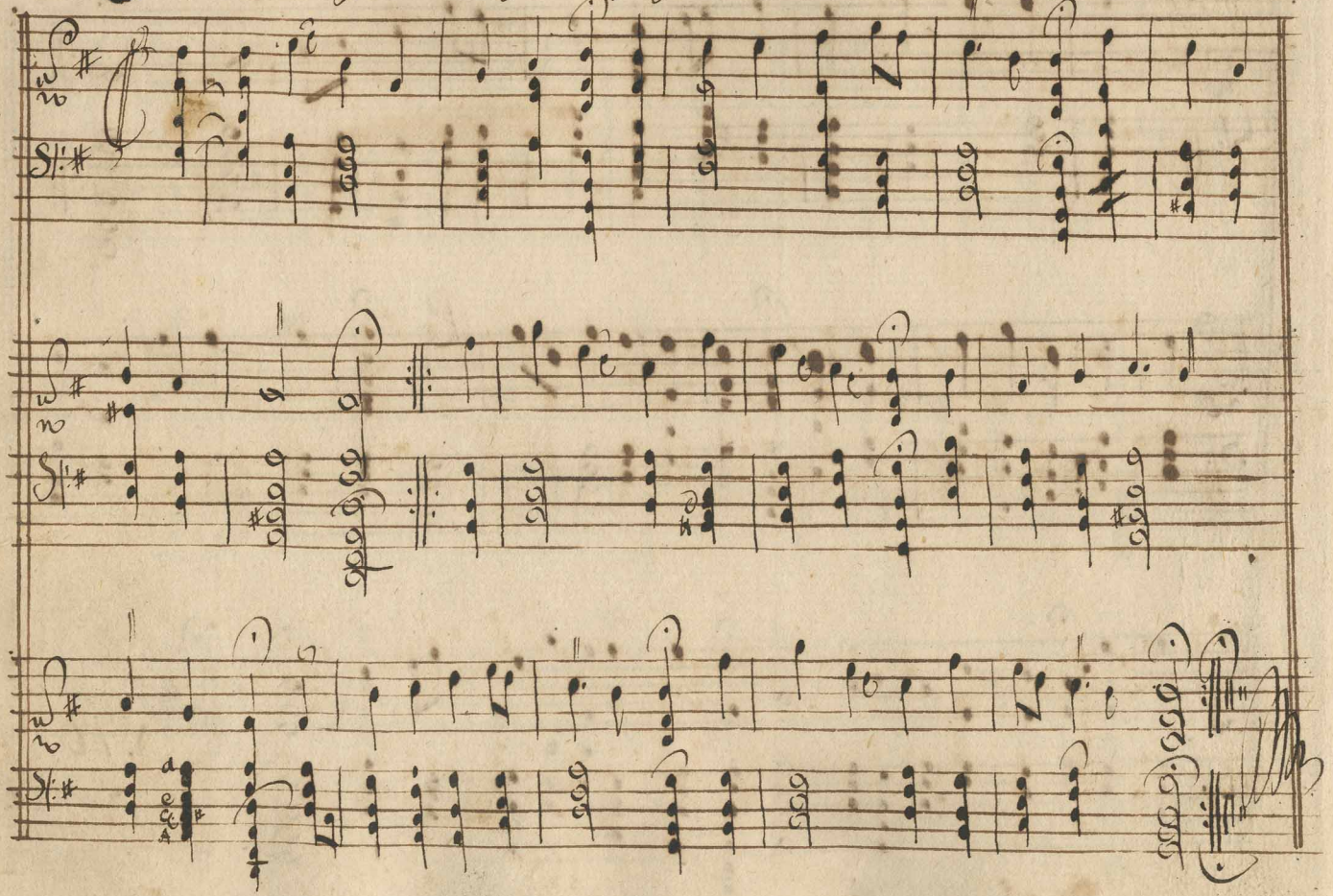


No. 76. 11 vers som No. 116.

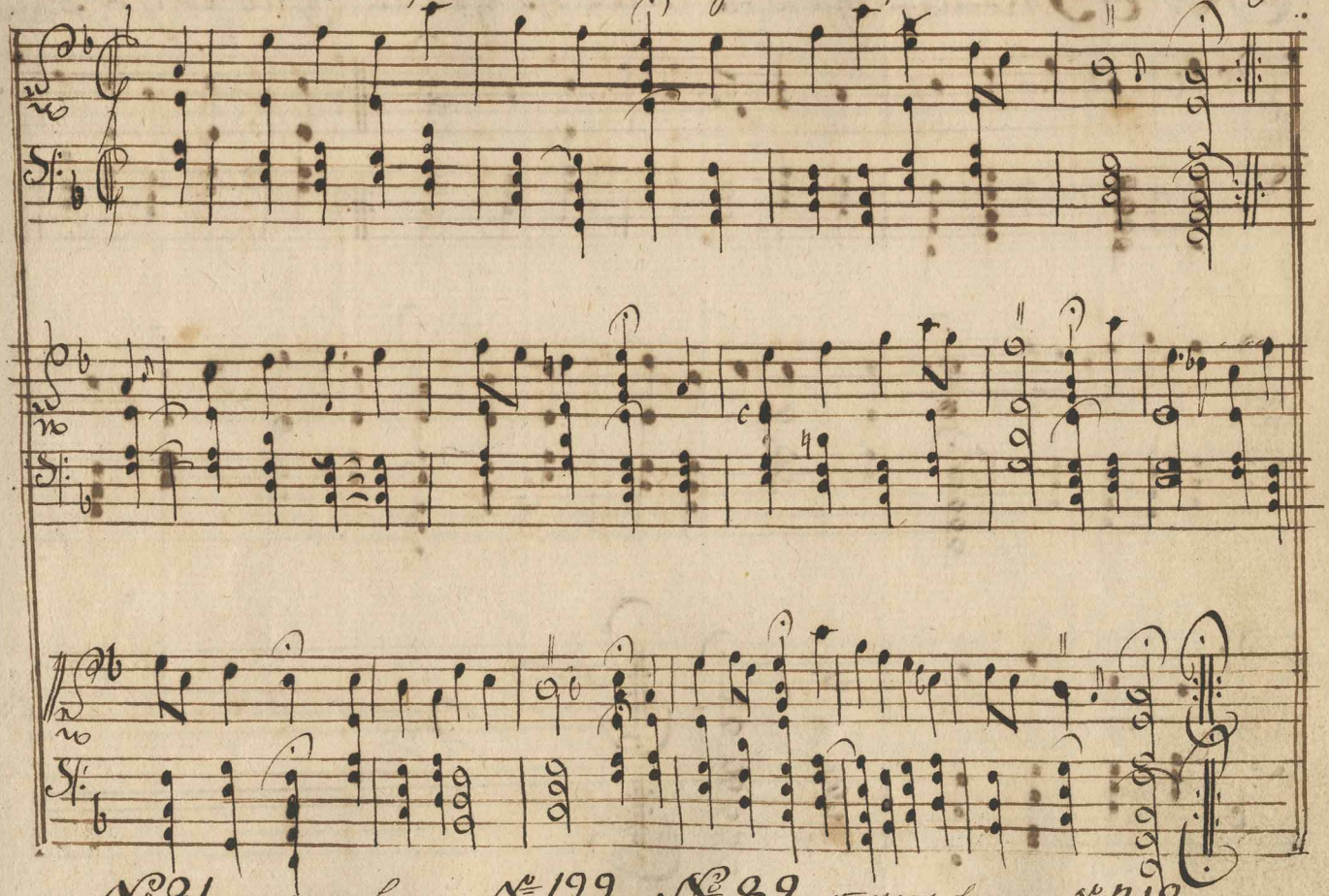
No. 77. Herren kom ofta nådelig 6 vers.



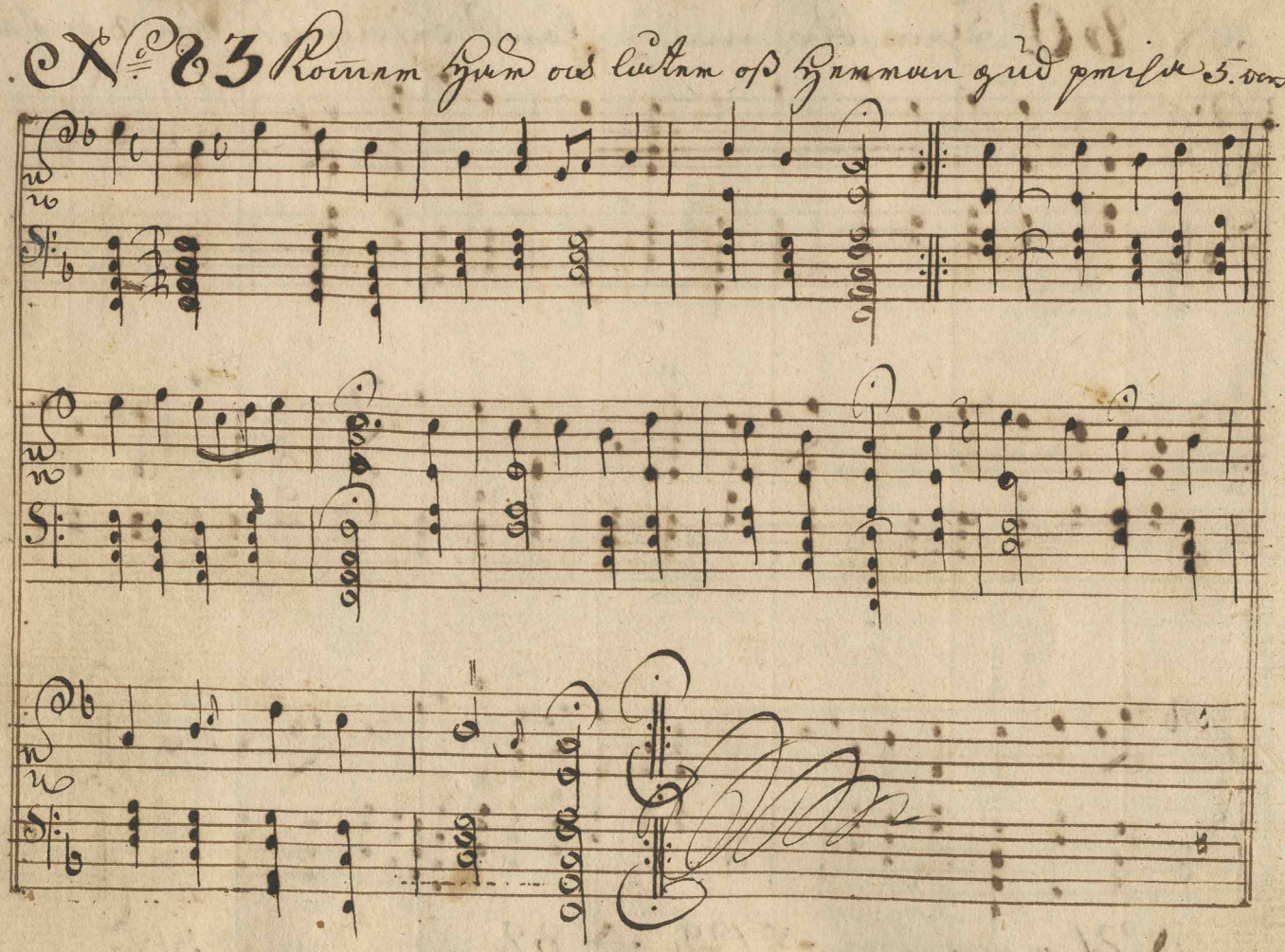
No. 79. O Herre Gud af Himmelrik. 9 versar.



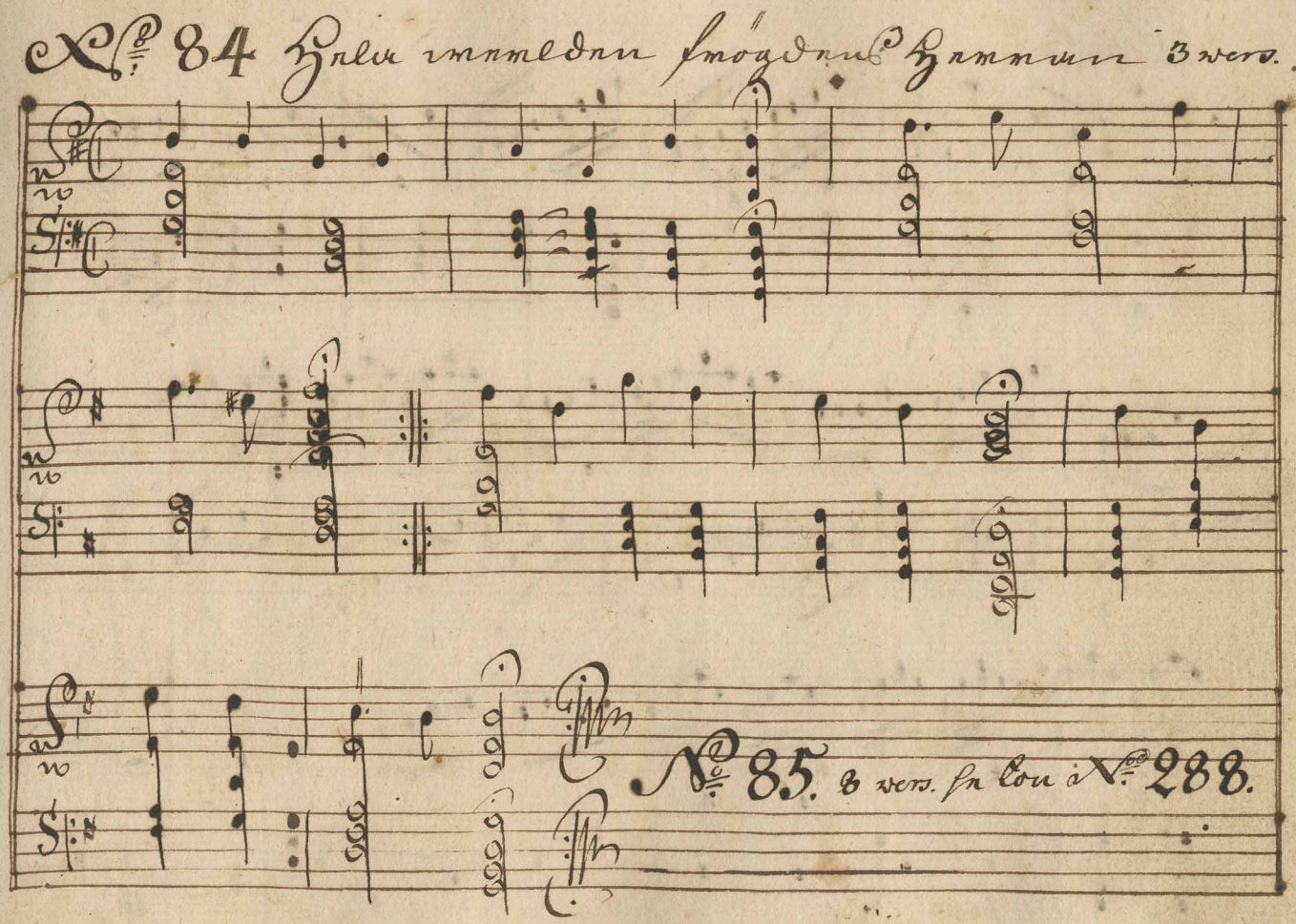
No. 80. Then som under hans beskiärm bor 8 vers har.



No. 81. 10 vers. som No. 199. No. 82. 15 vers. som No. 312.

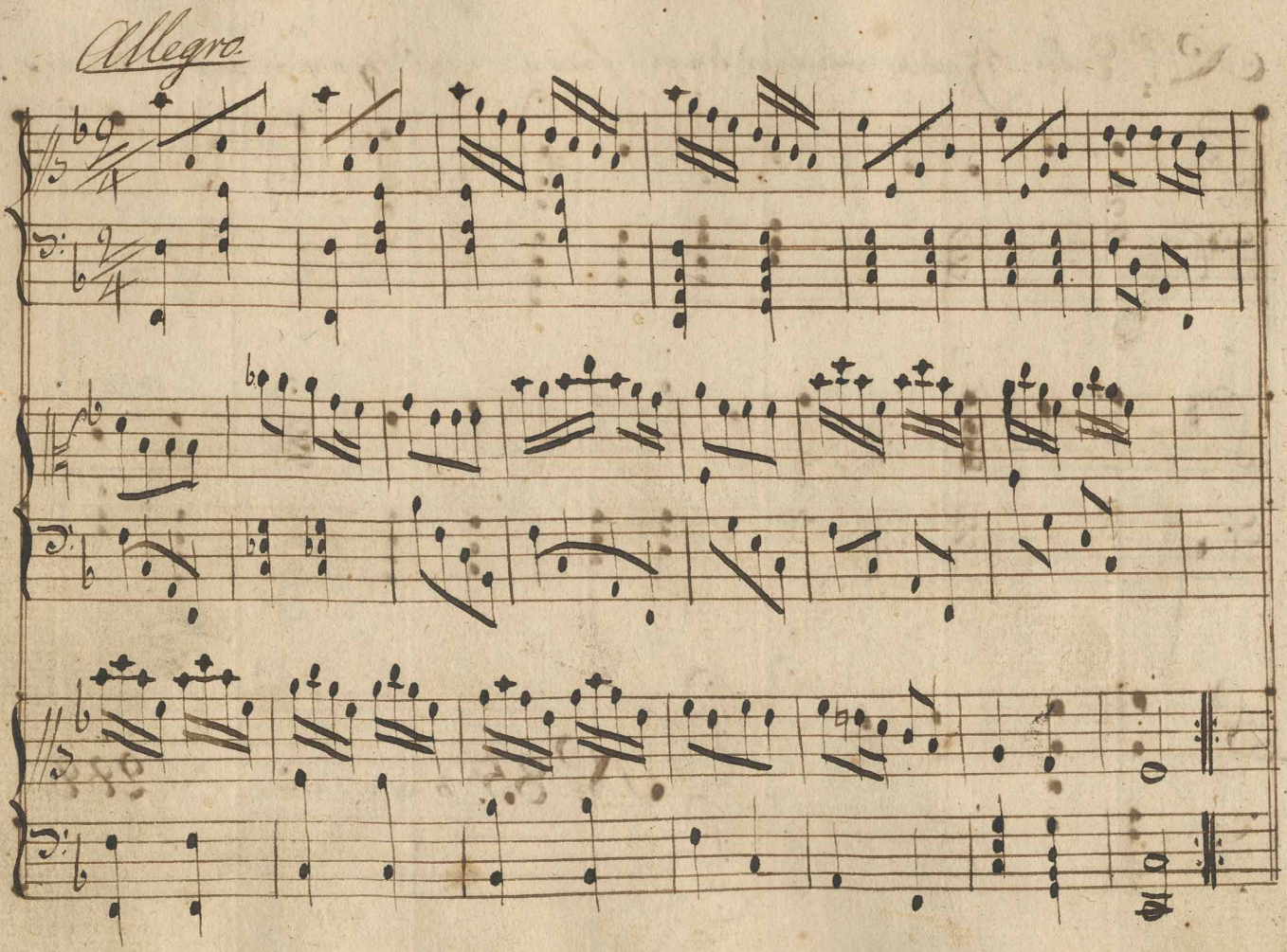


No. 23 Kommer Hör oss läter oss Herran gud prisa 5. vers

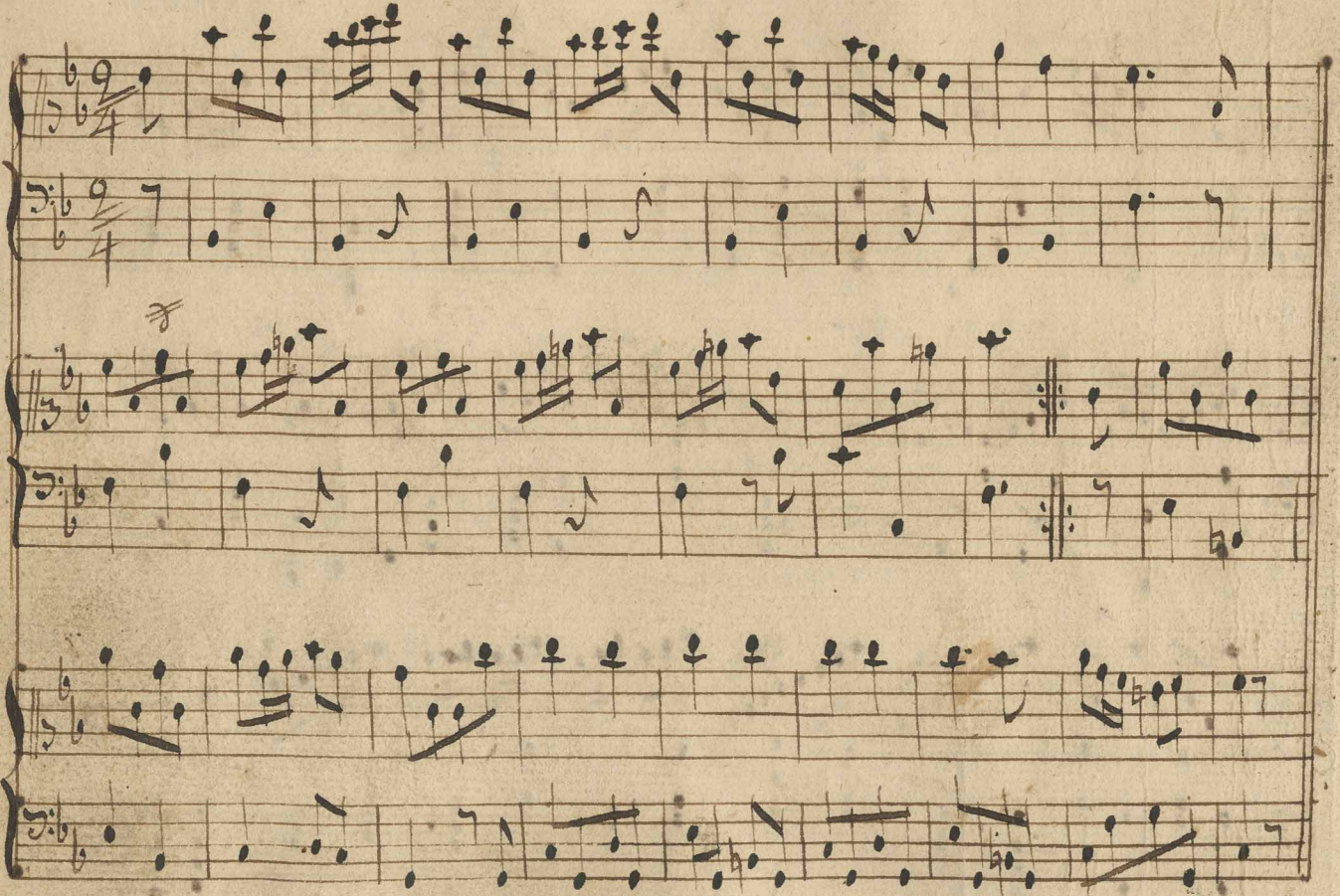


No. 84 Hela werlden frögdens Herran 3 vers.

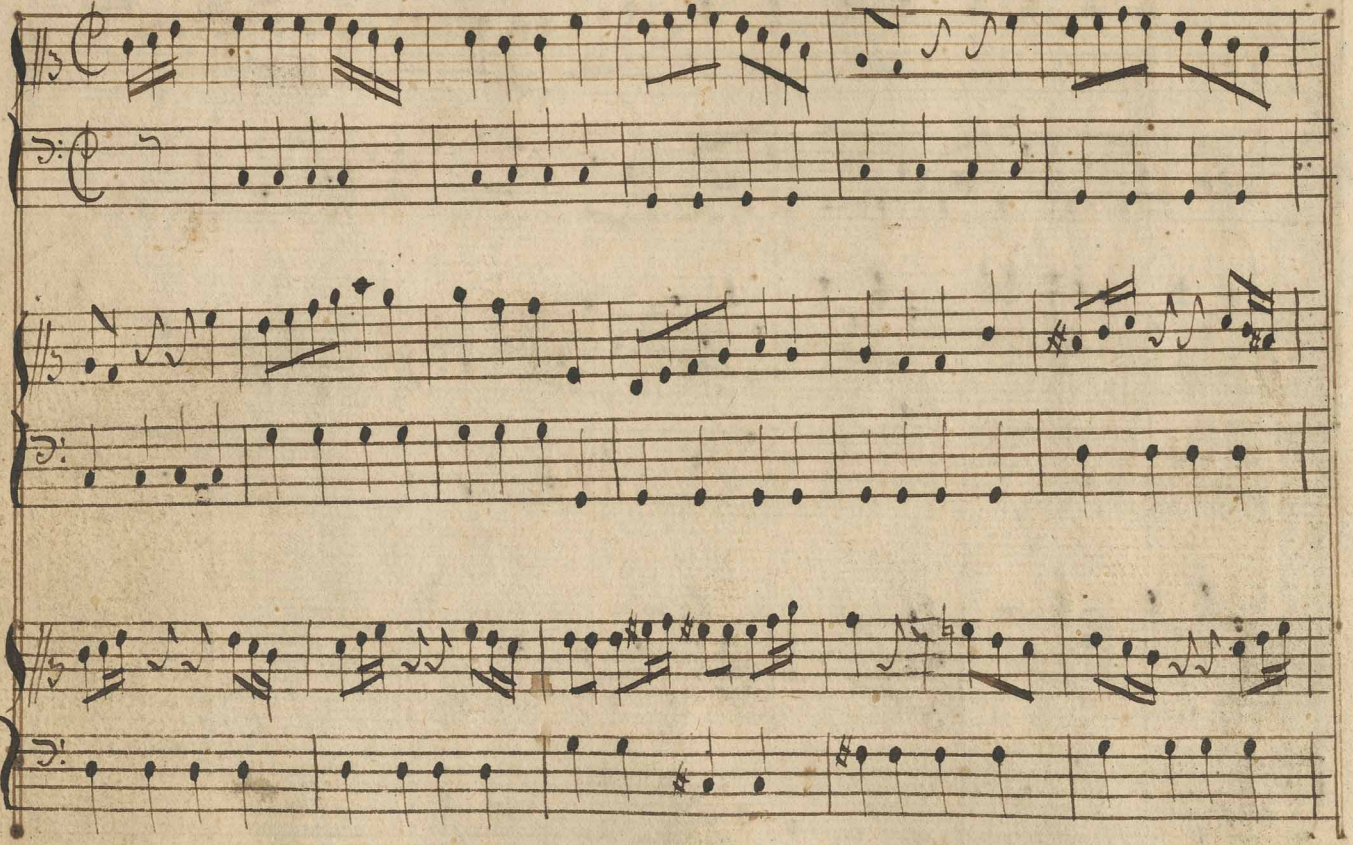
No. 85. 8 vers. se lon i No. 288.

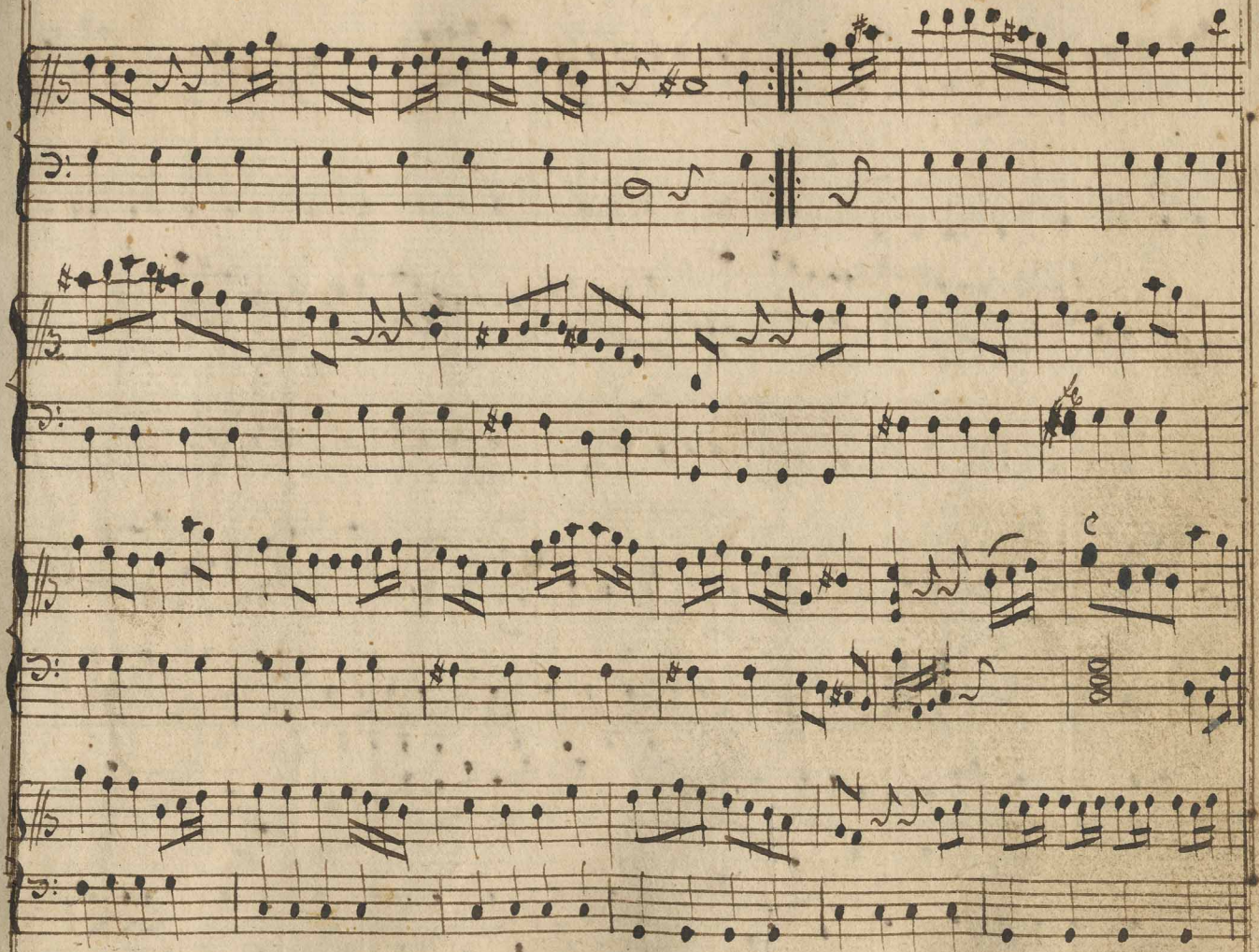

Allegro

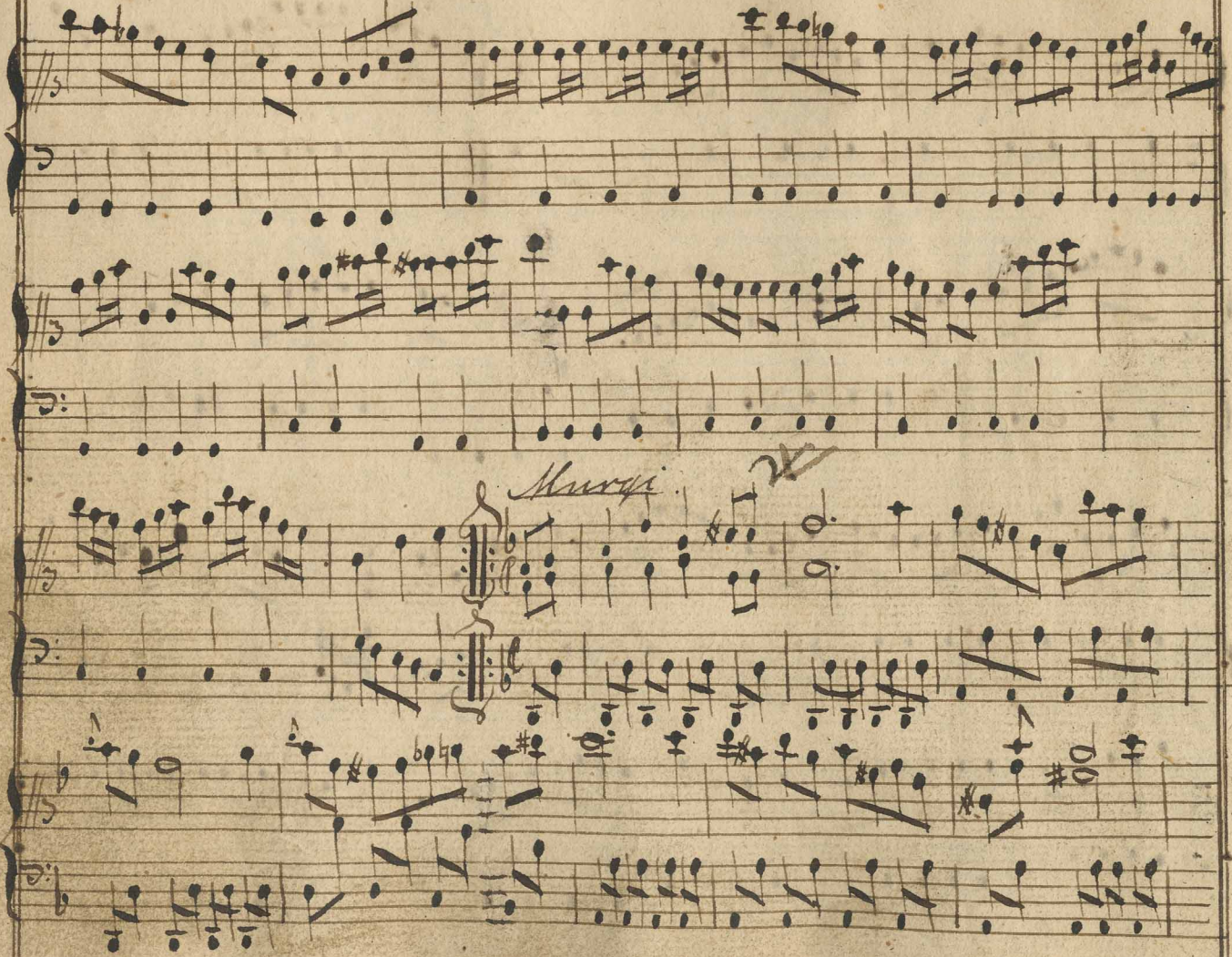
Aria V.



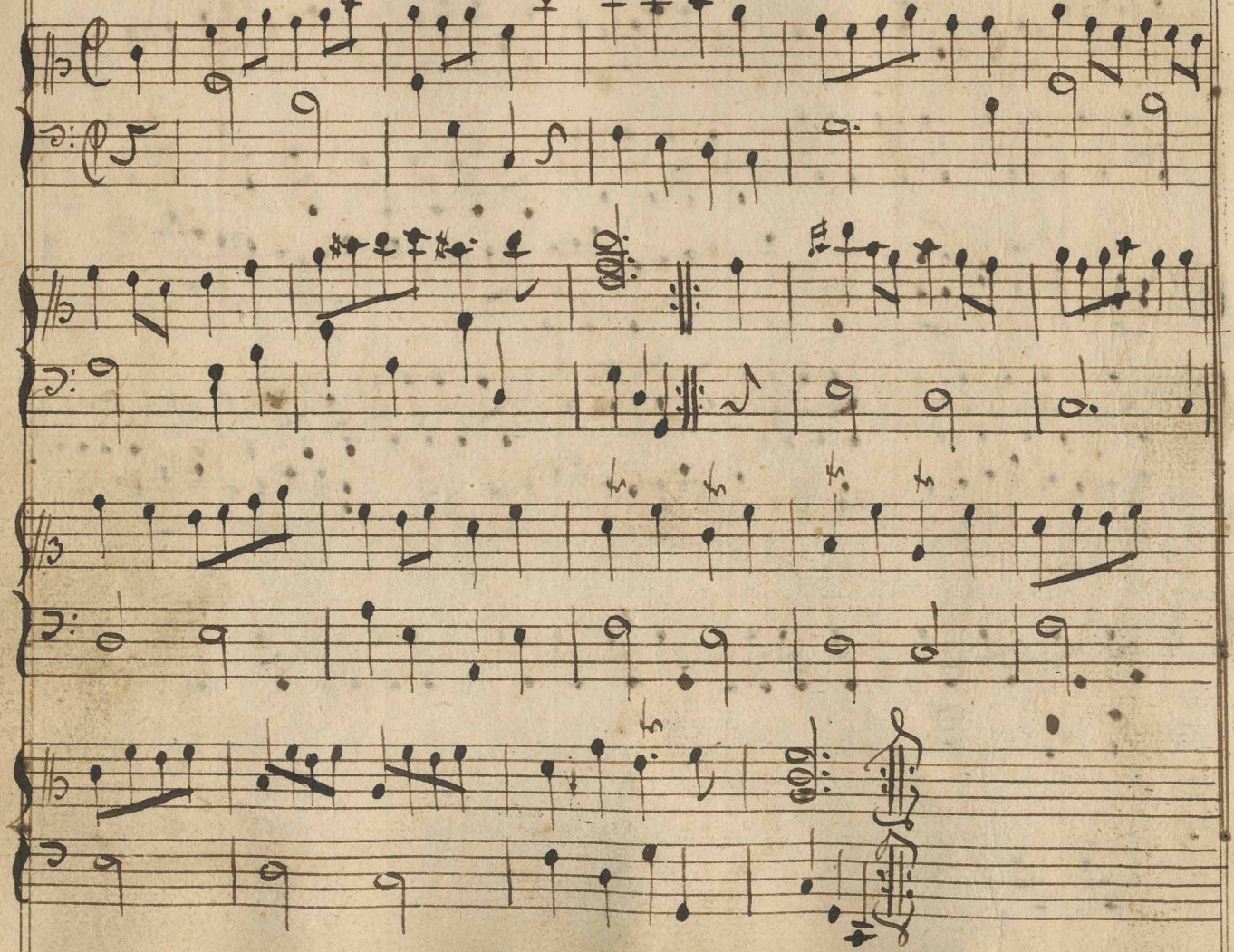
Allegro. Kellerr. V.





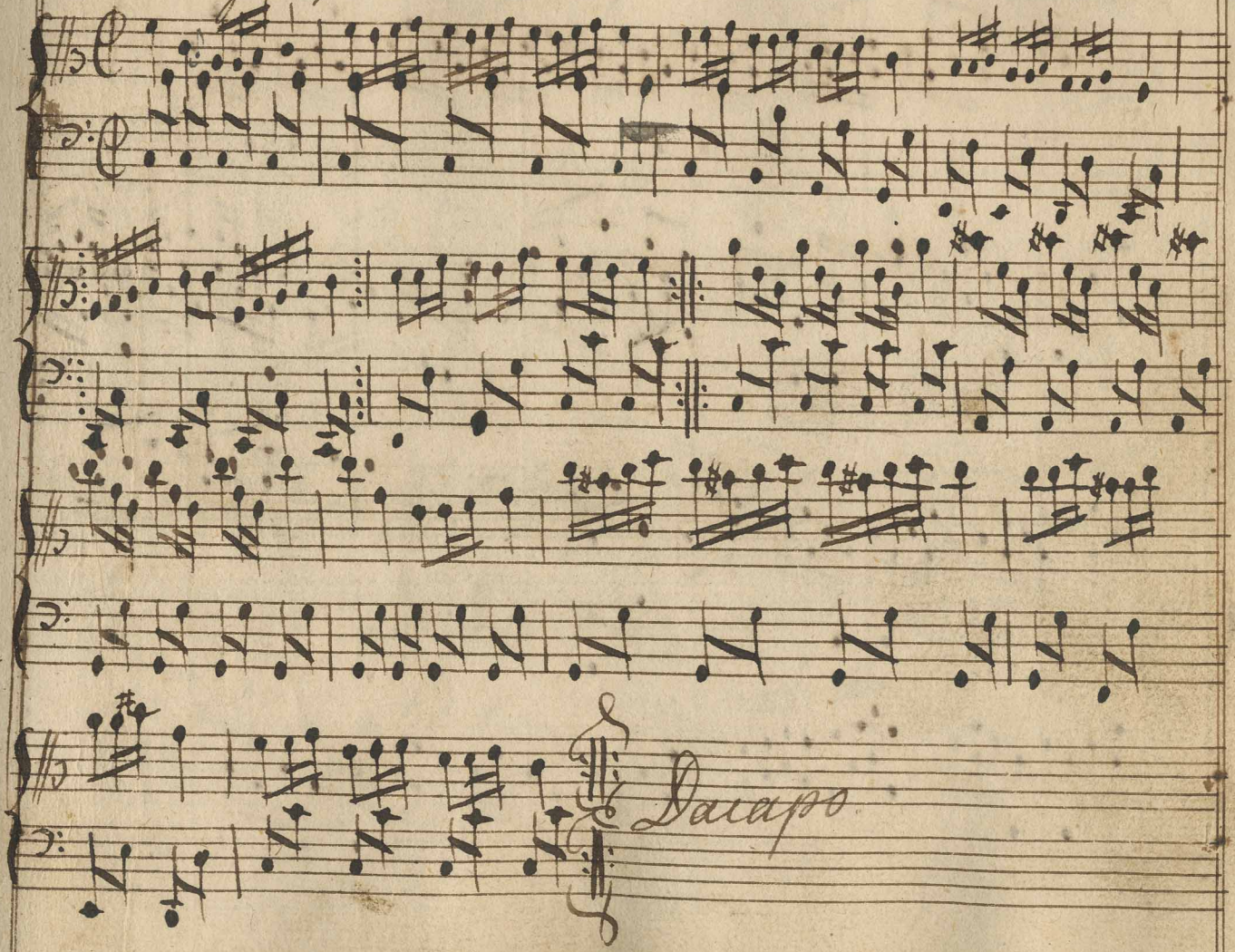

Musique

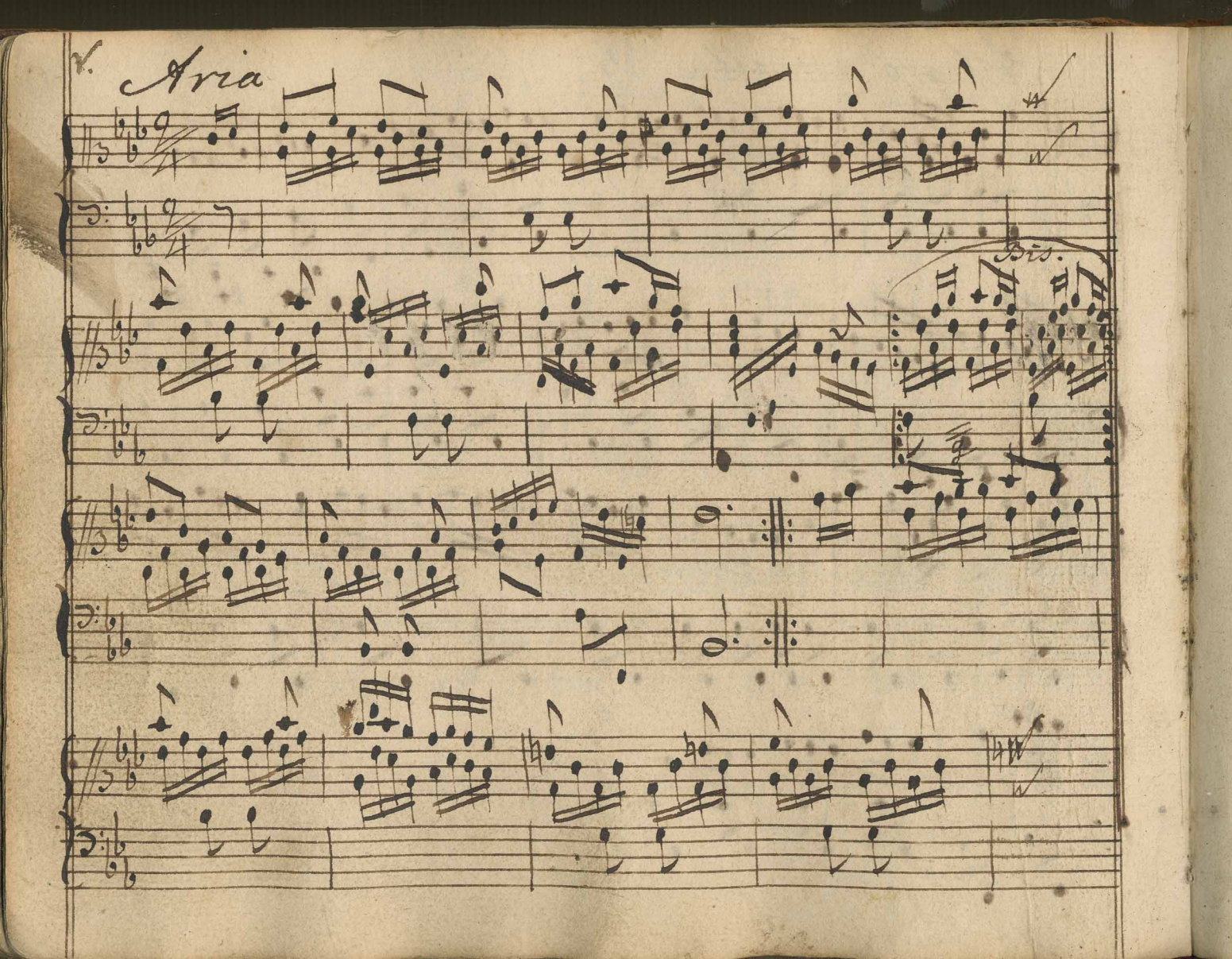
Boure. Pro introitu.



Allegro. pro exitu.

Da capo




Aria
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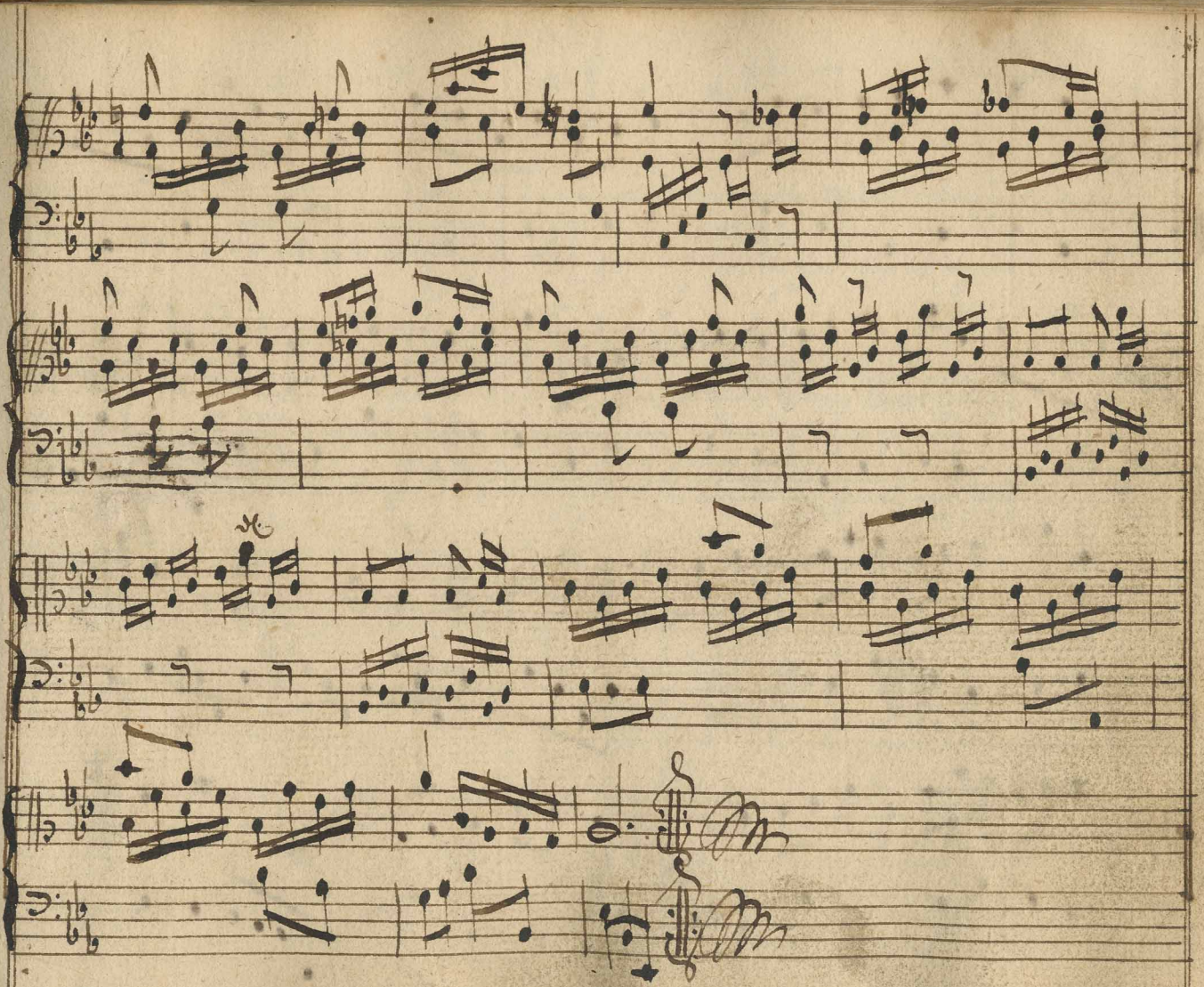
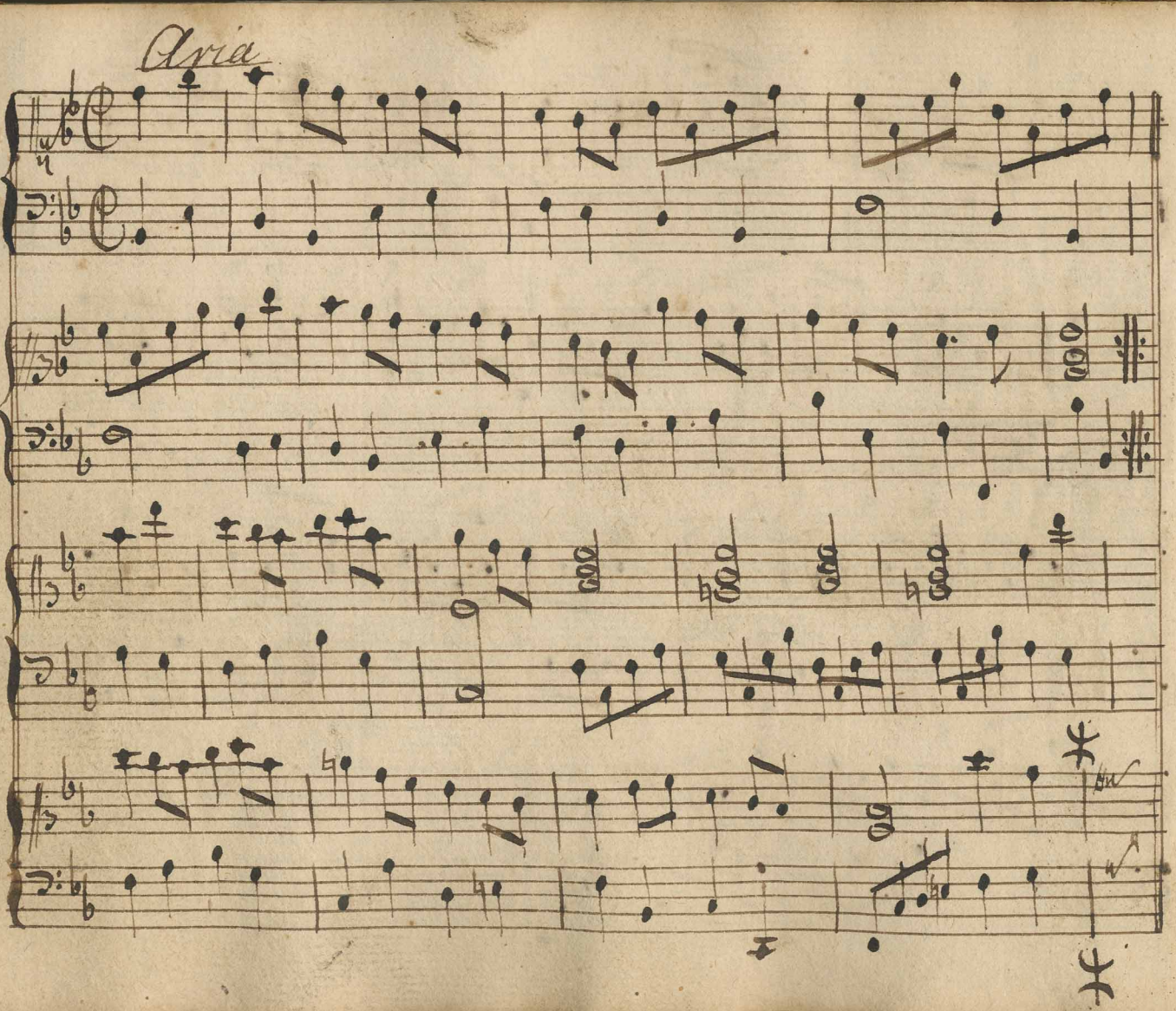
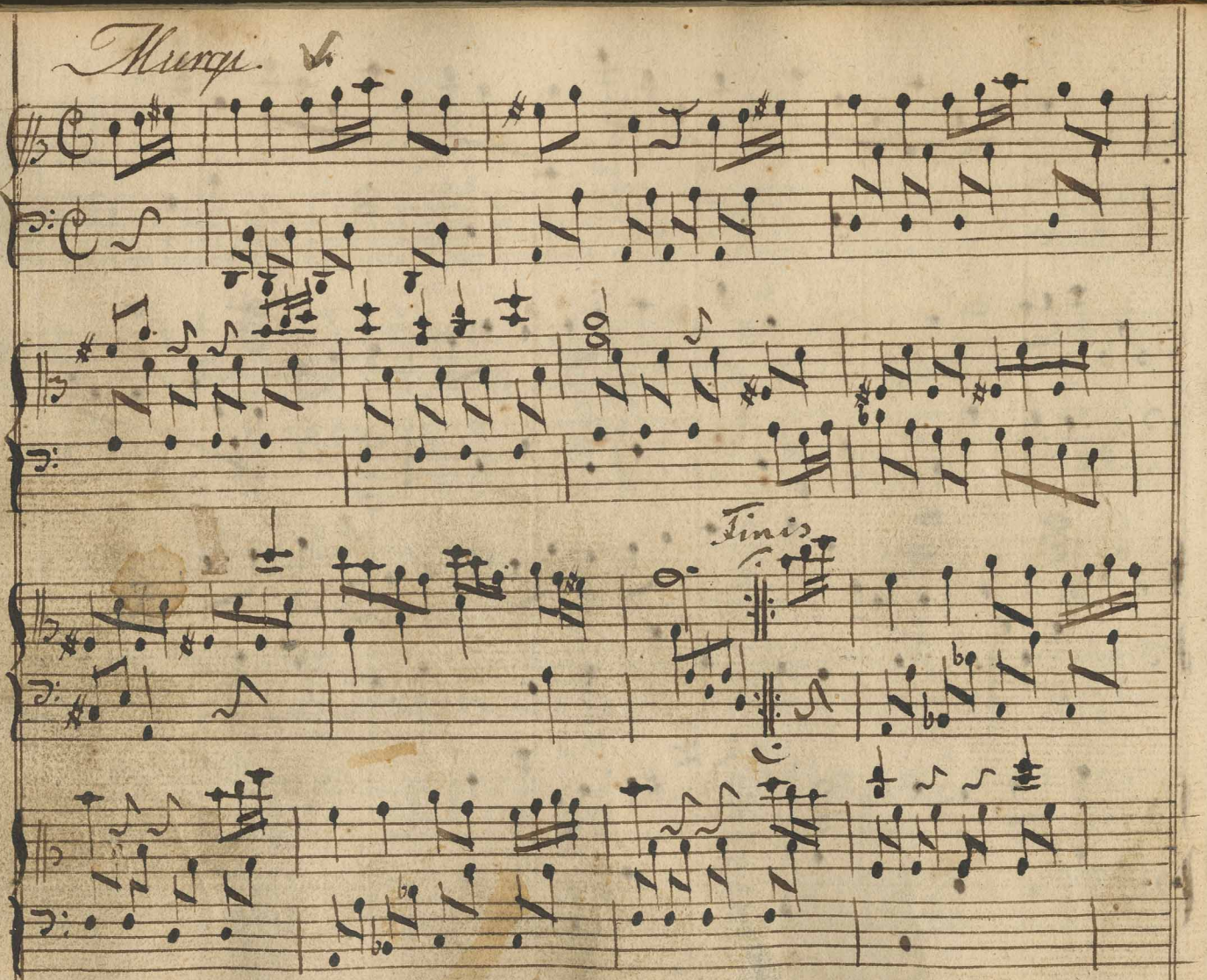



Aria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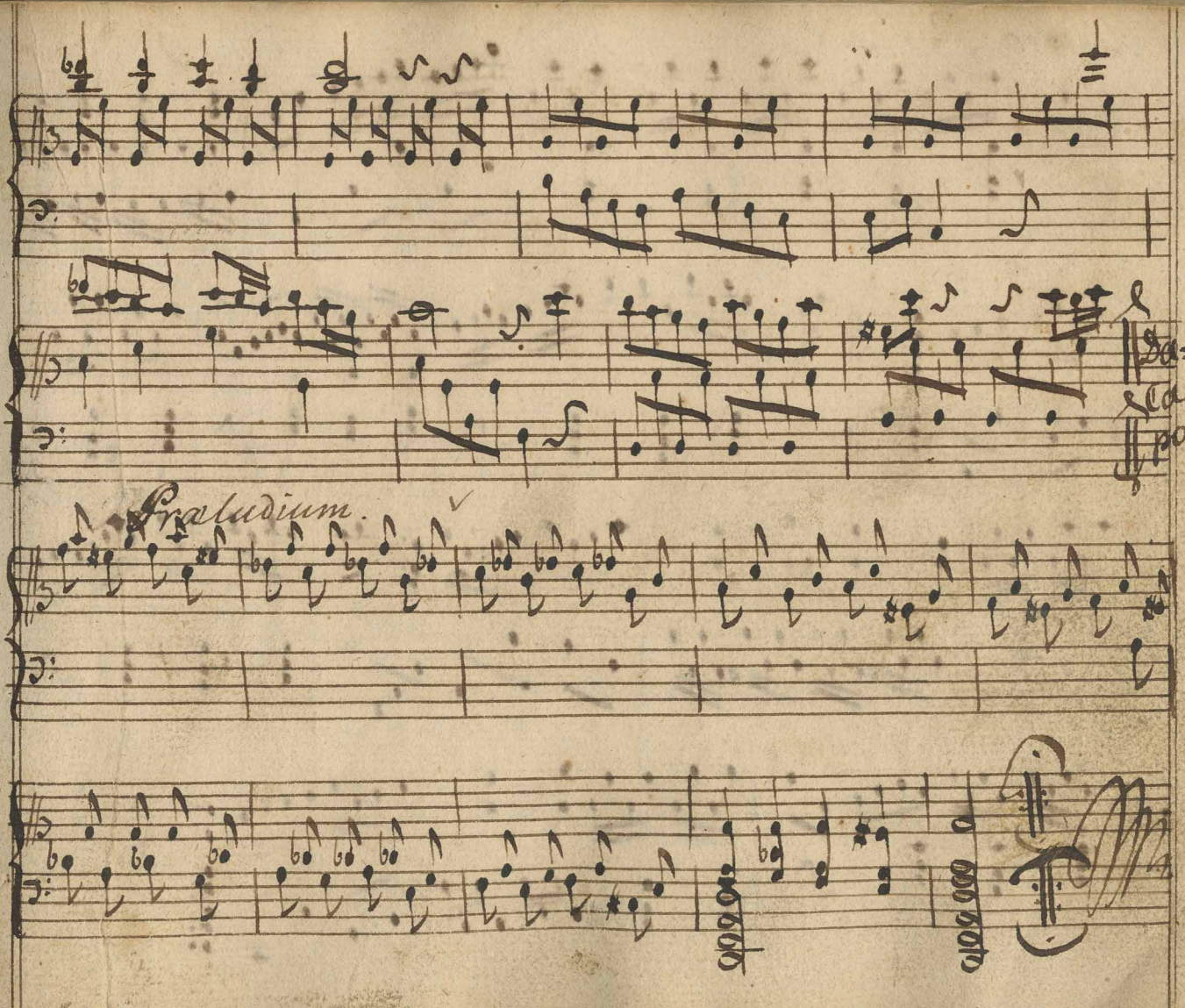
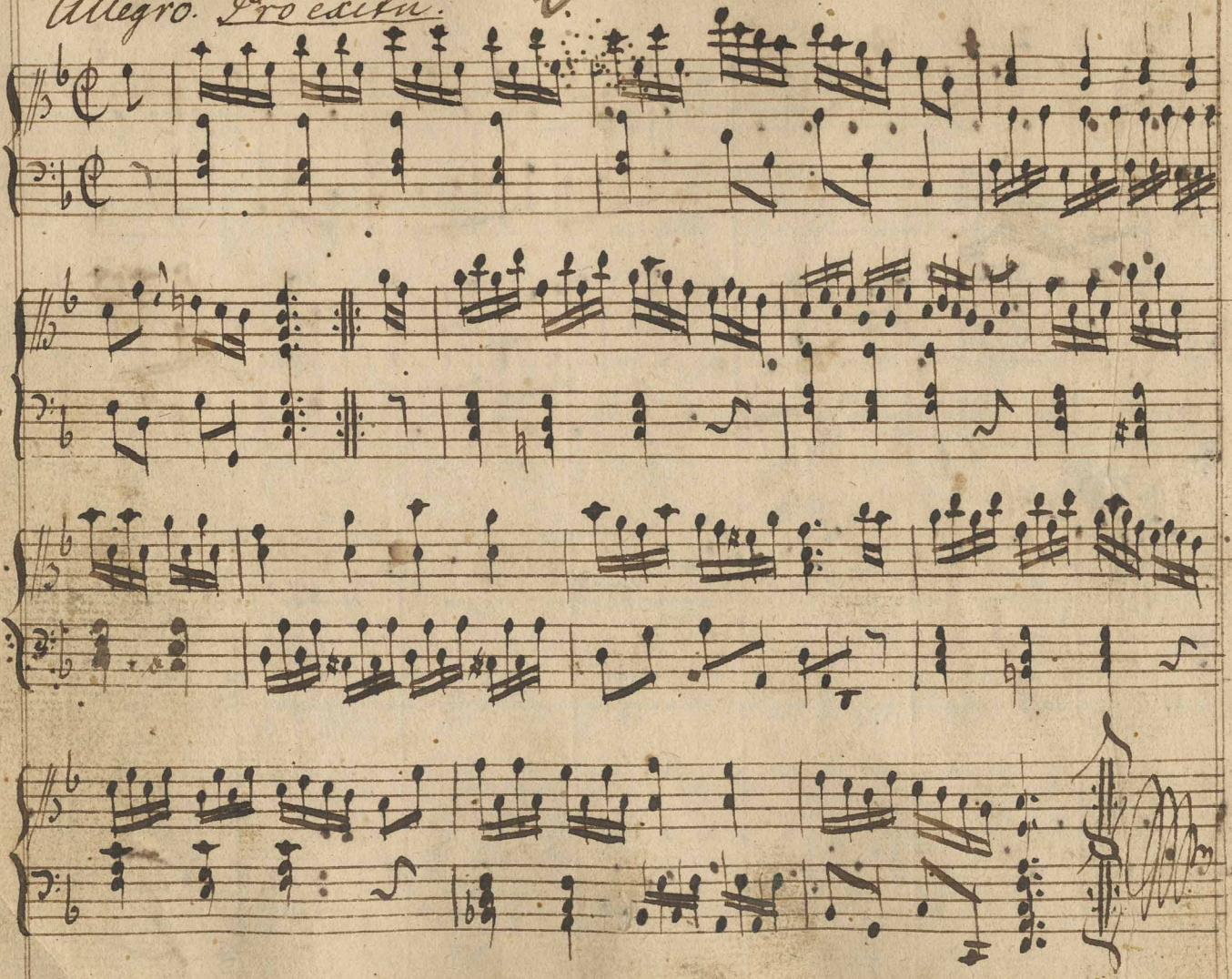
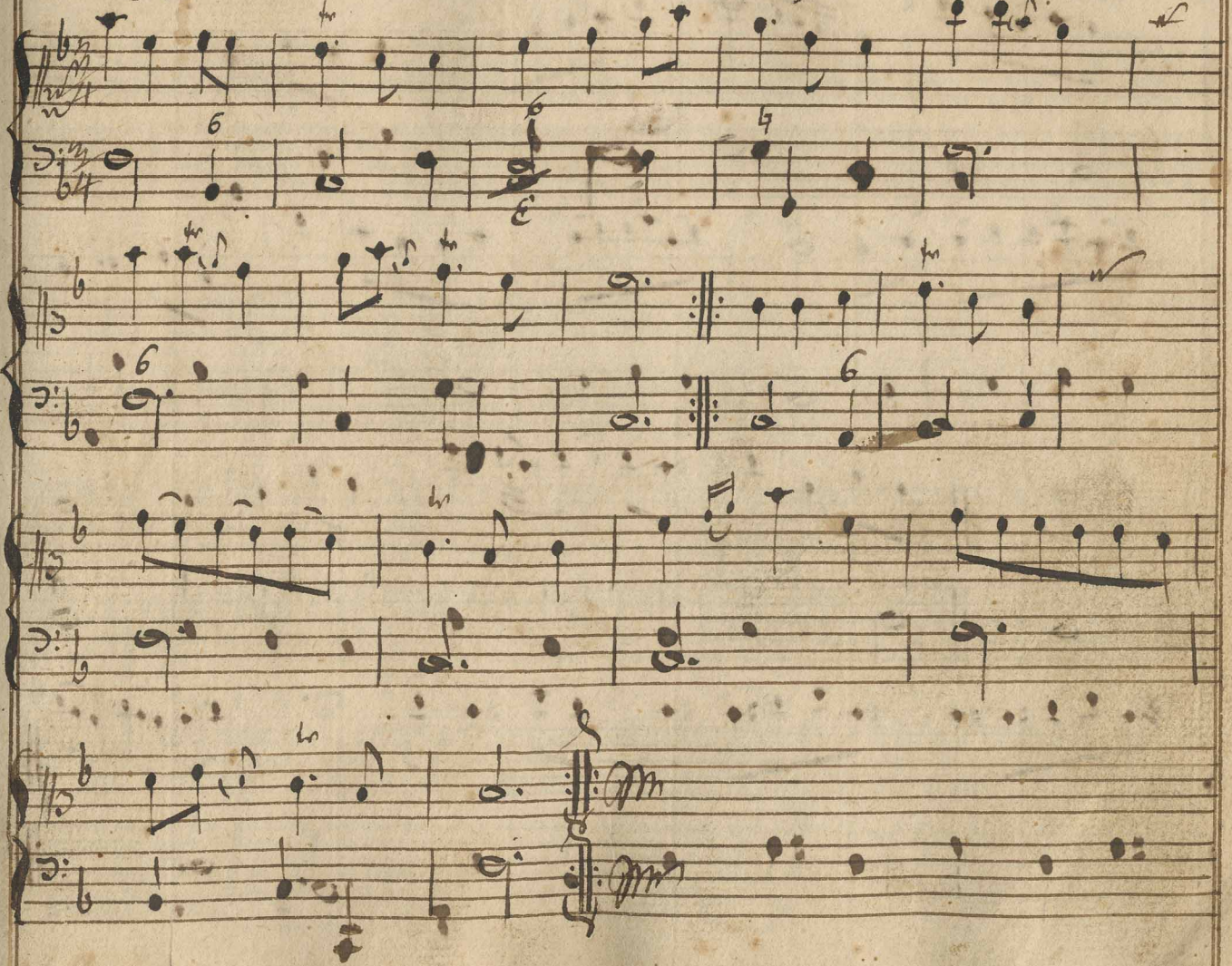
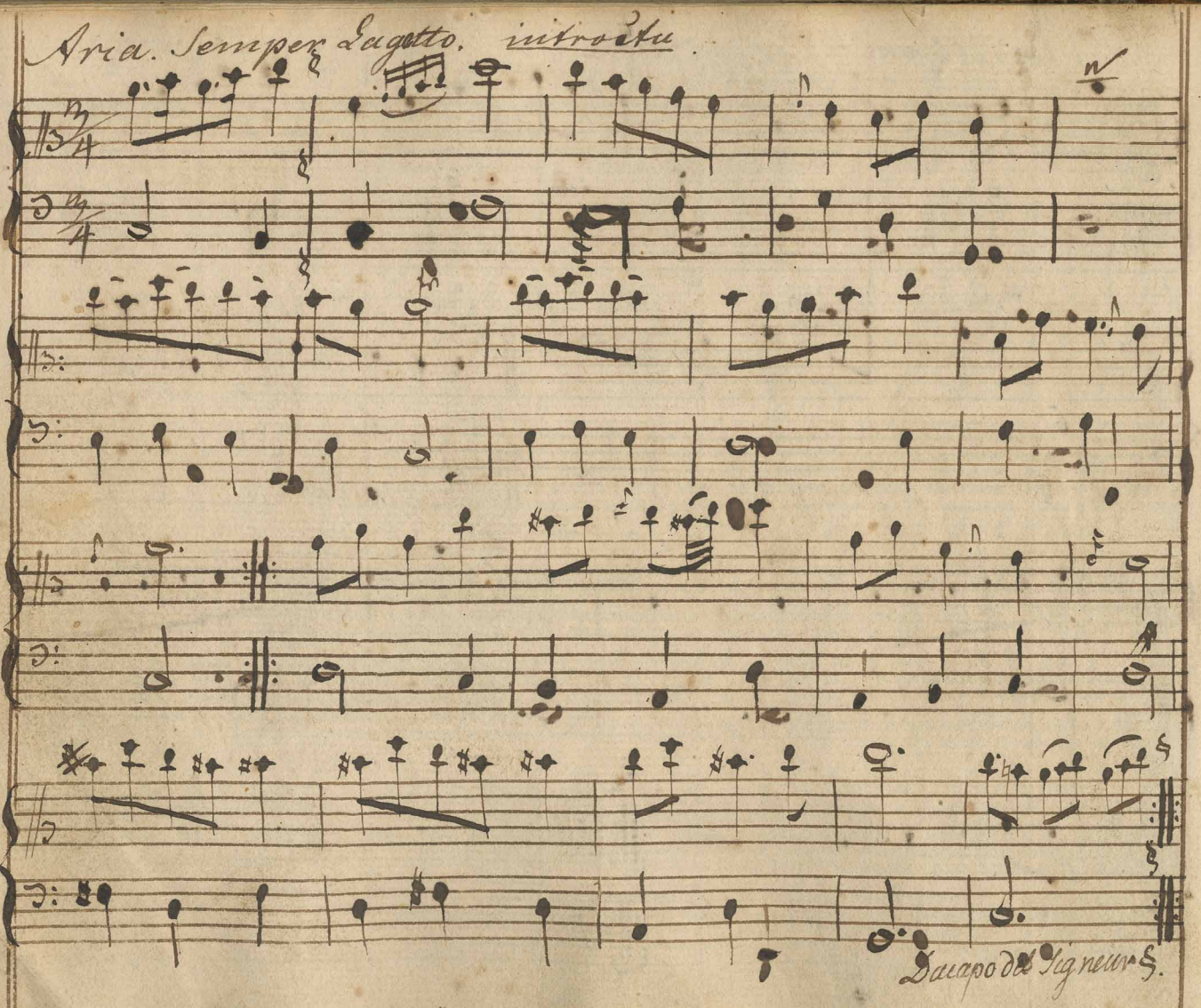

Praludium.

Allegro. Procitu.



Saraband. Pro introitu

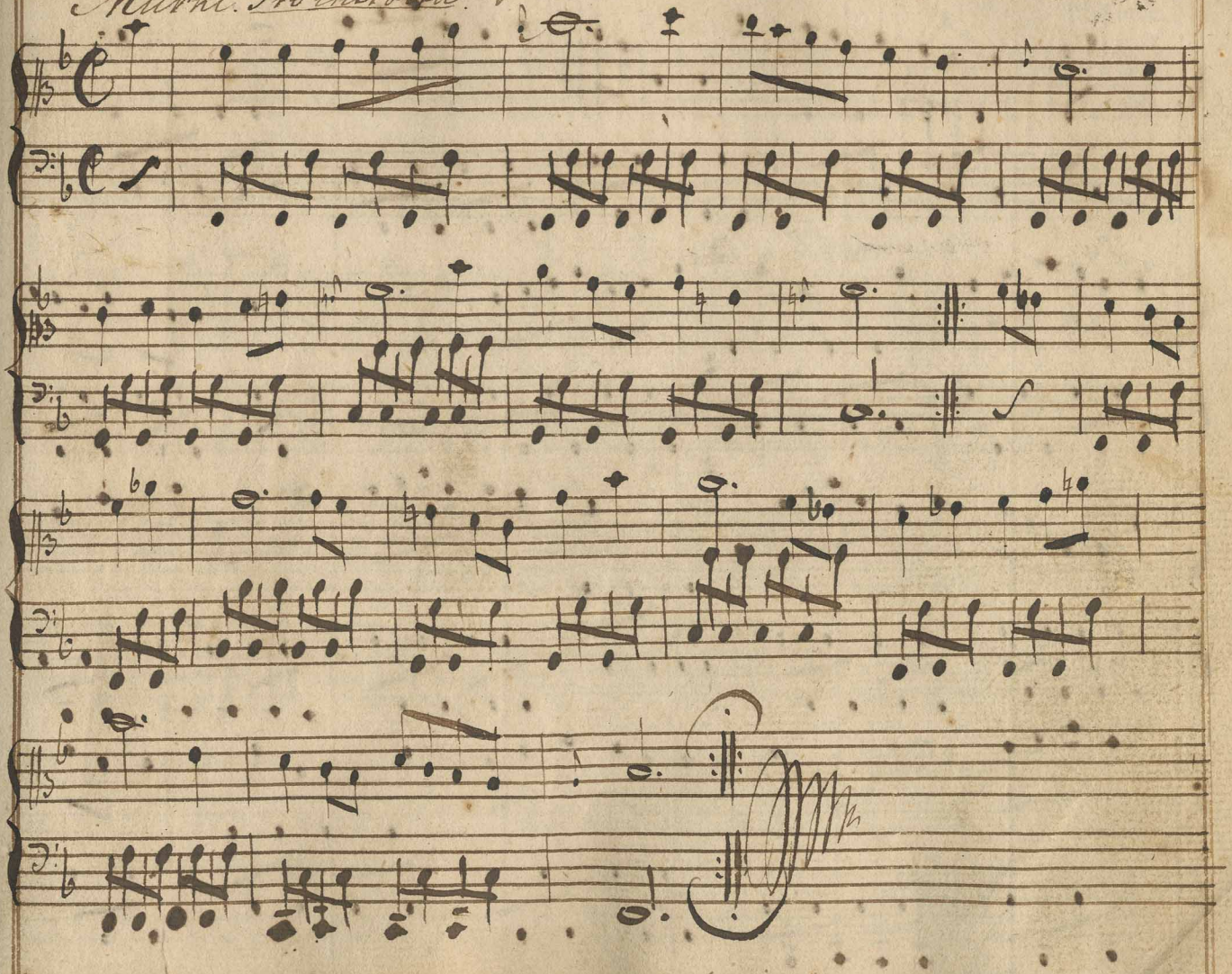




Aria. Semper Lagetto. introitu

Da capo del Signeur §.

Murki. Pro introitu. V



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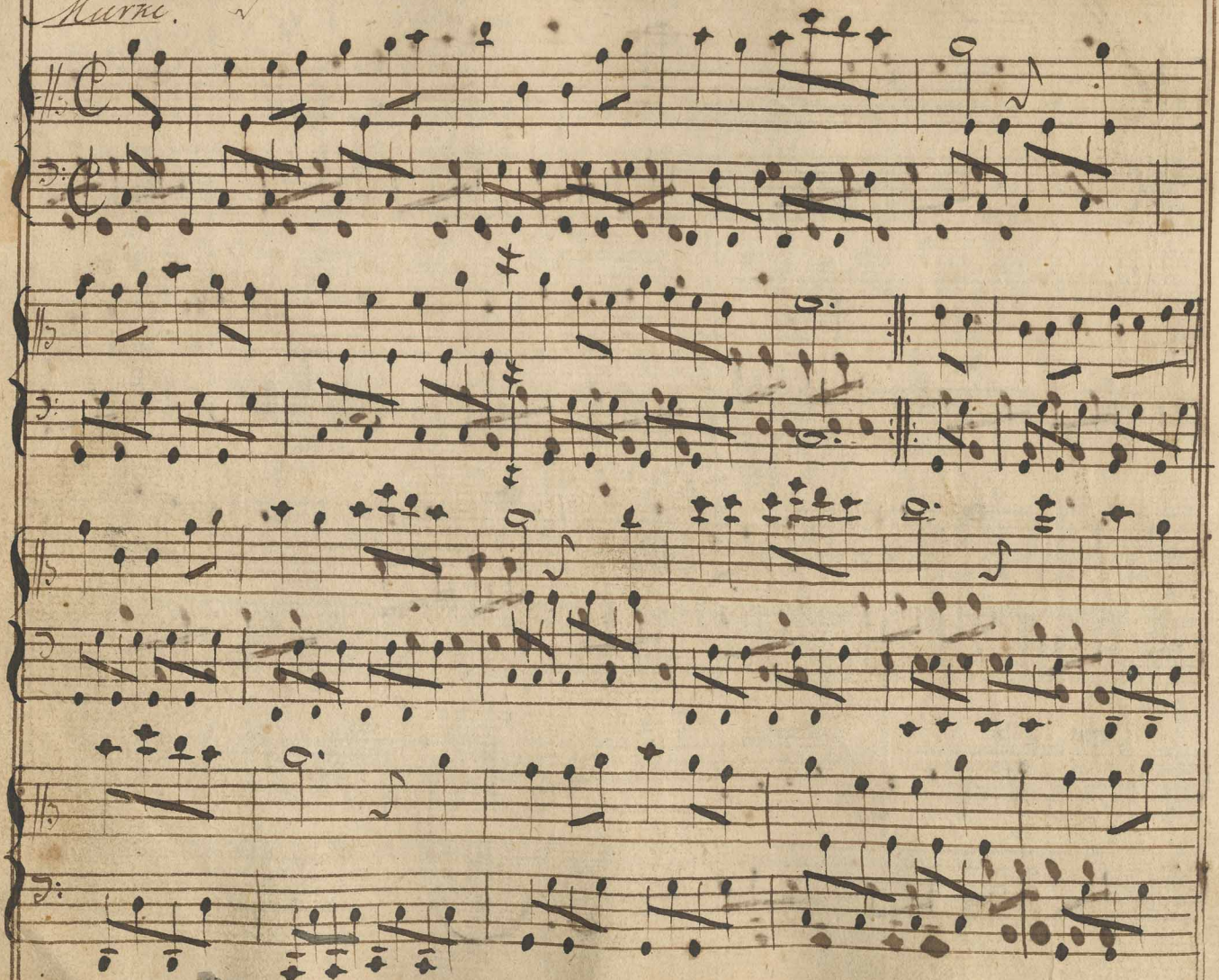
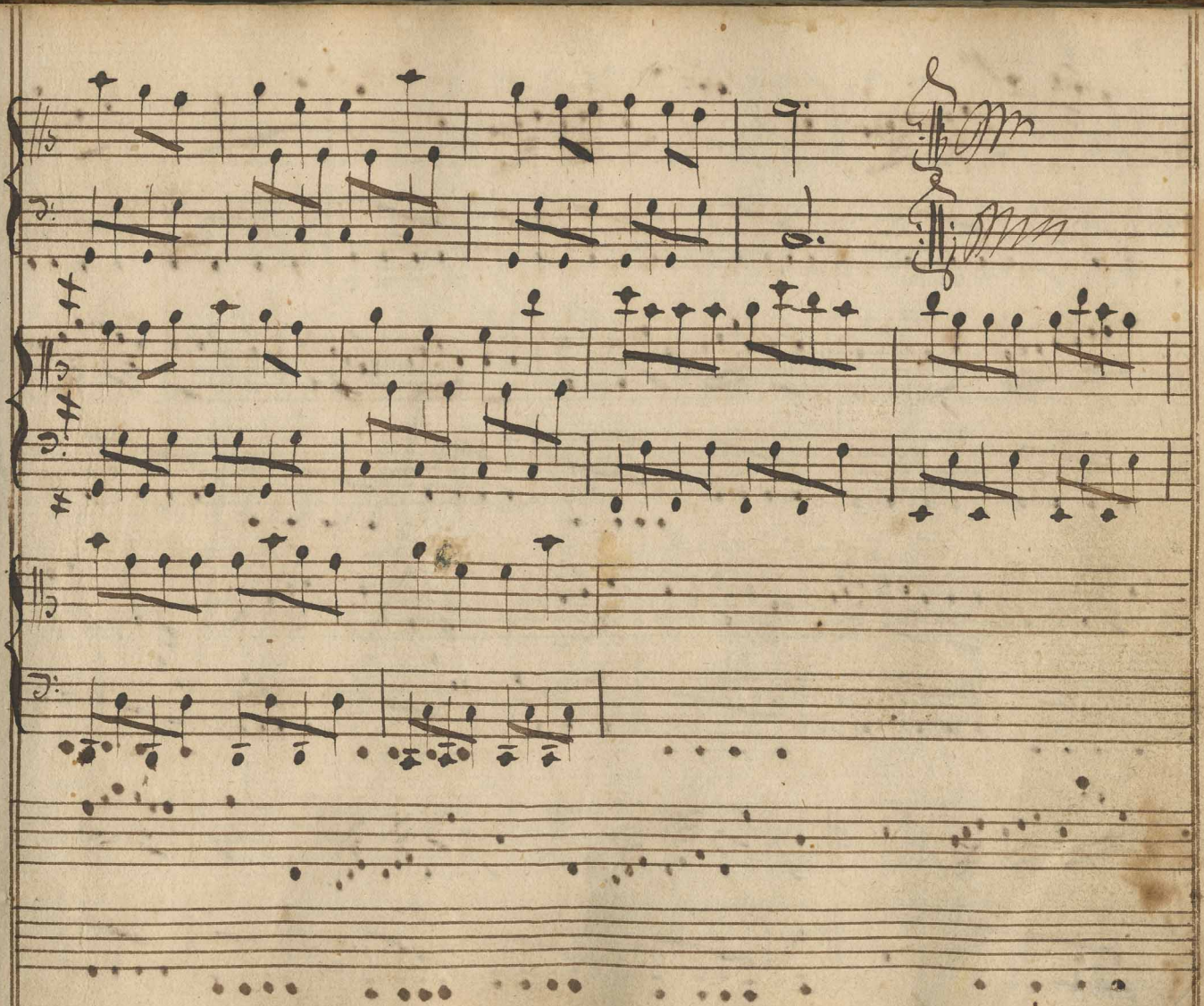
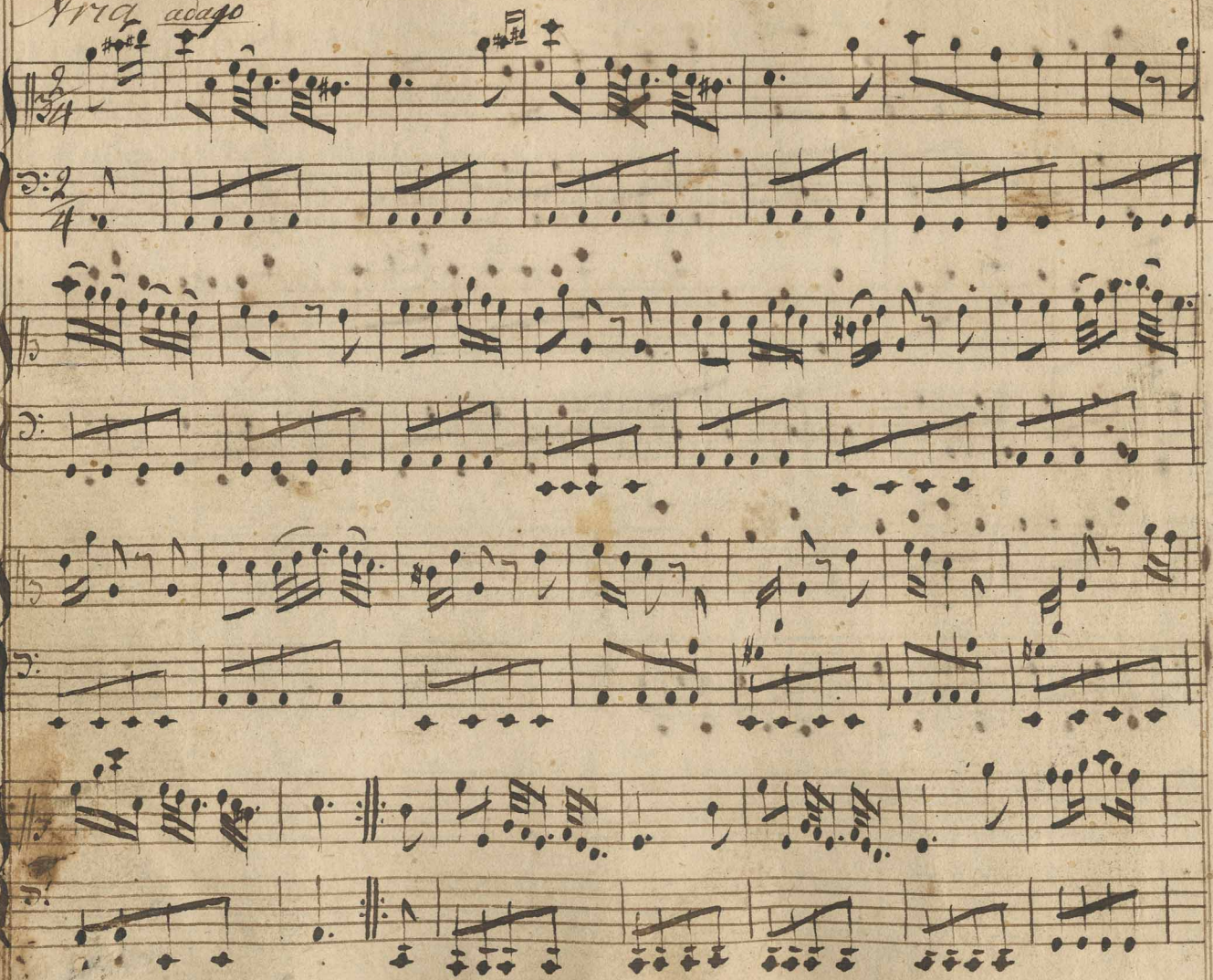
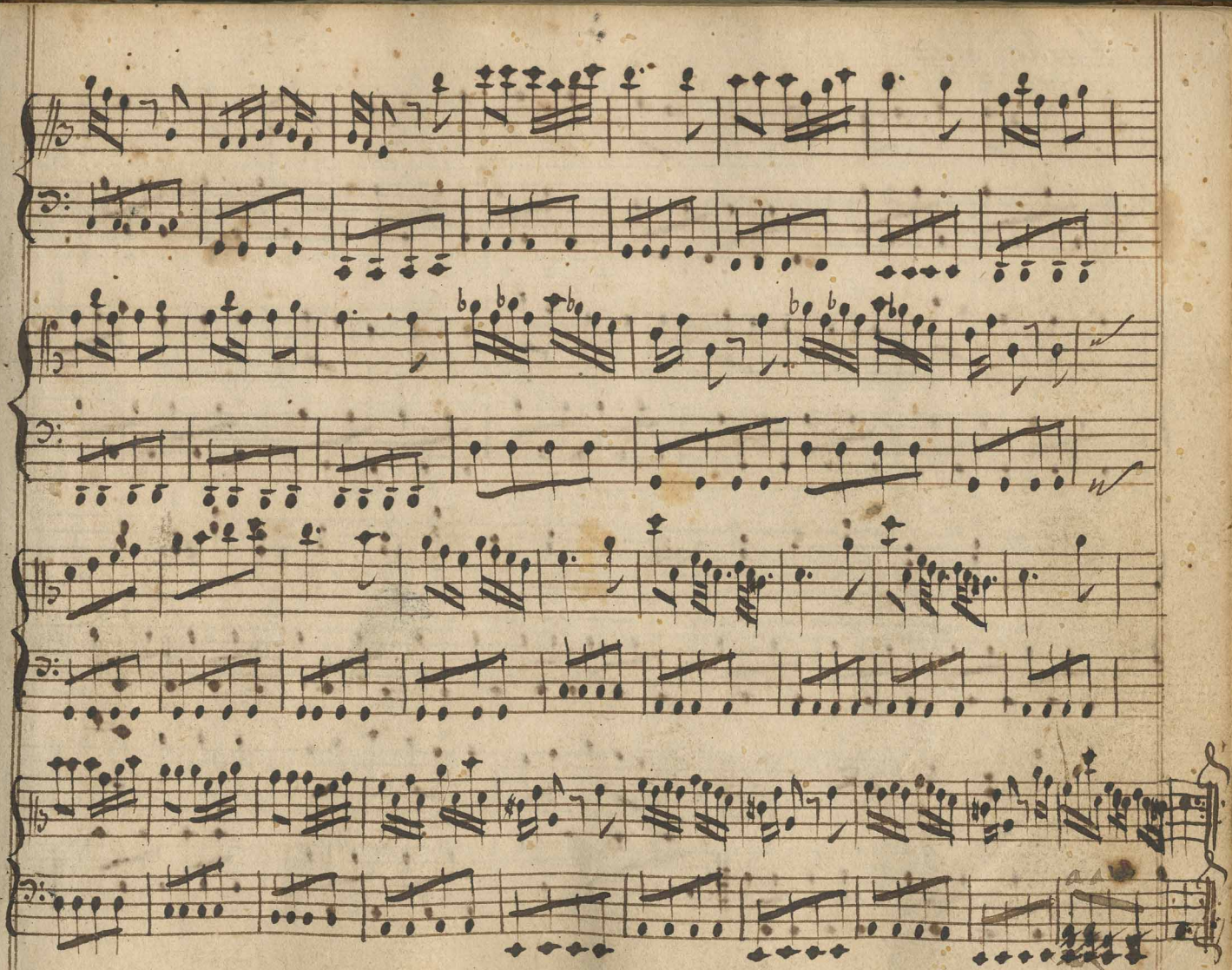
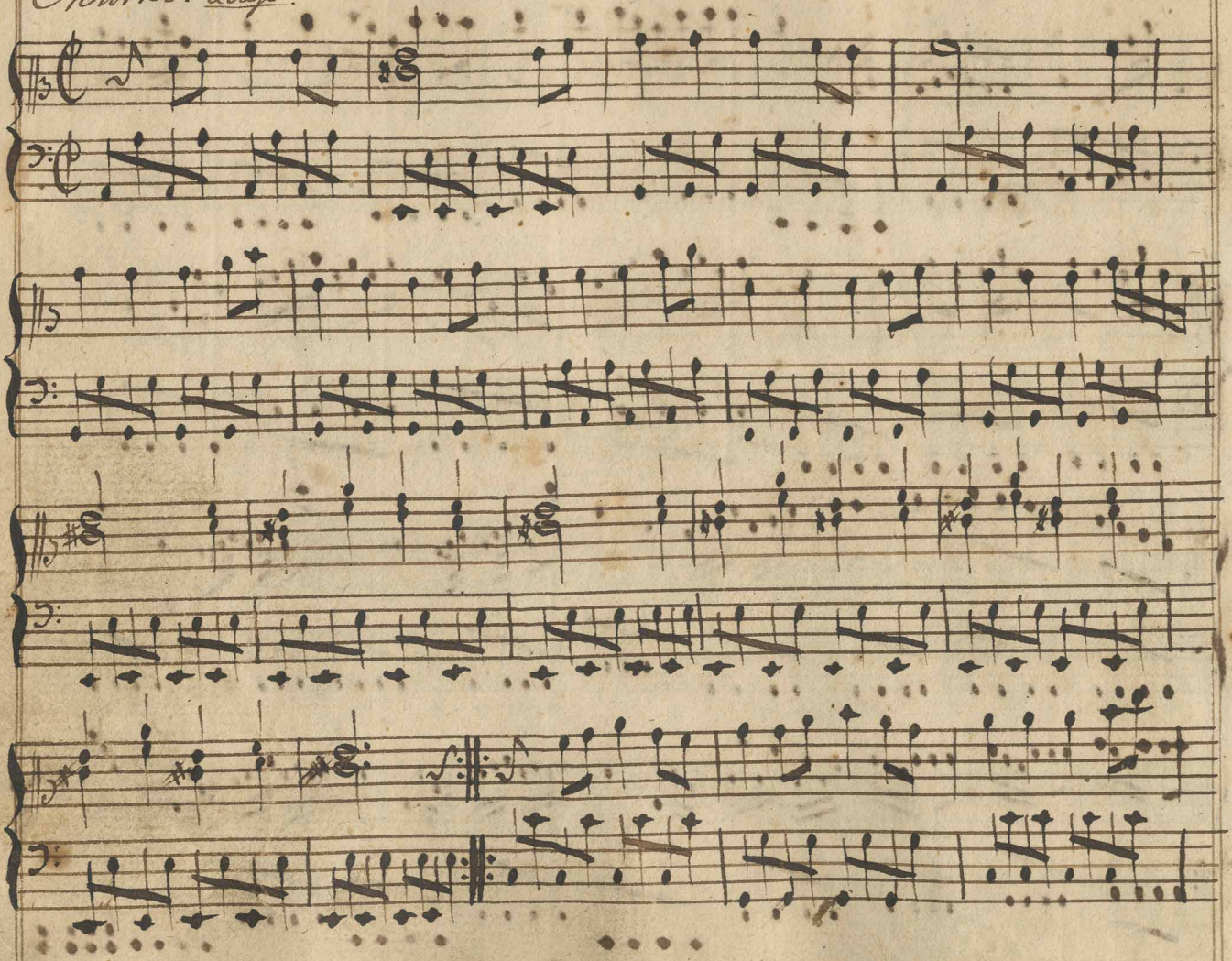


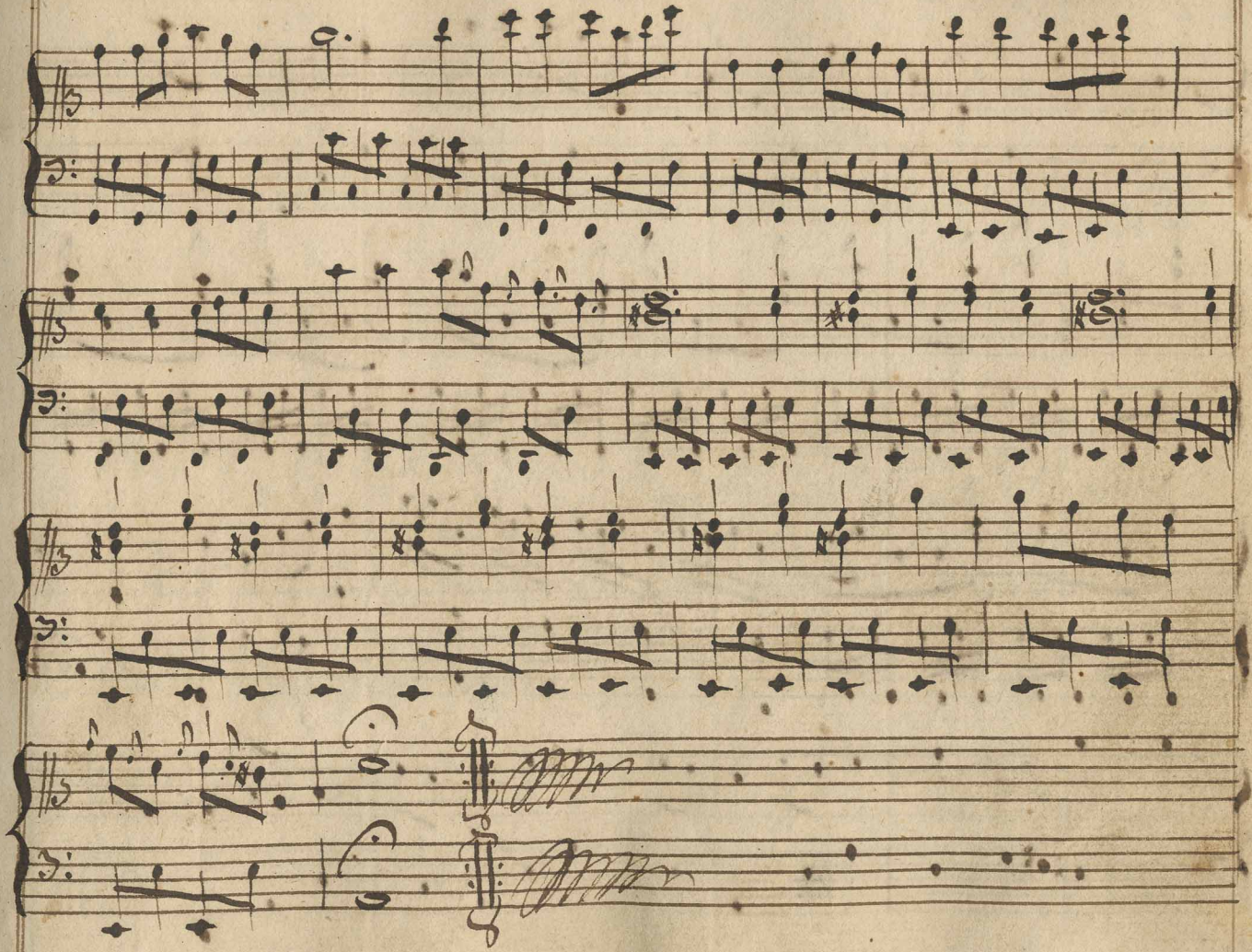



Aria adagio

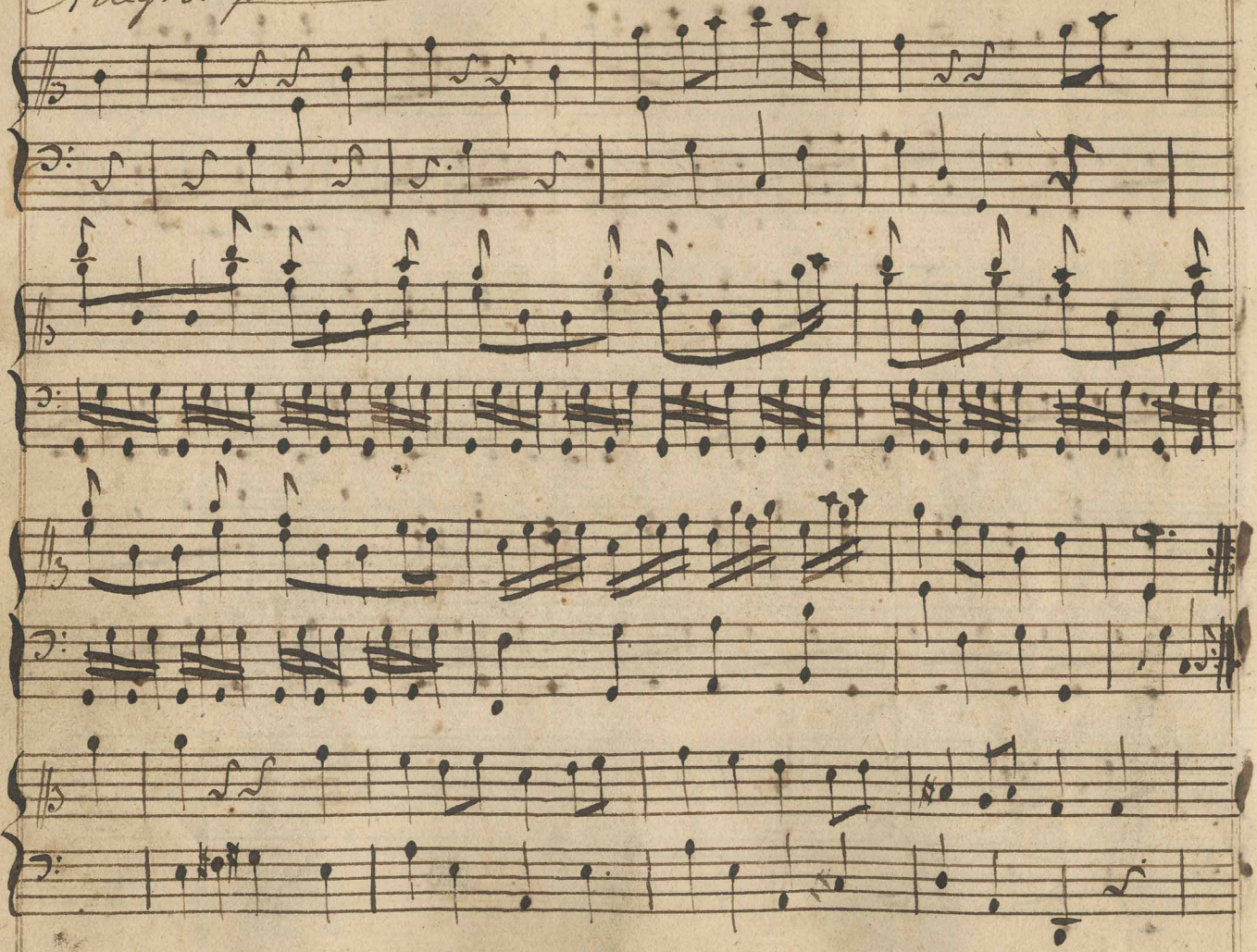


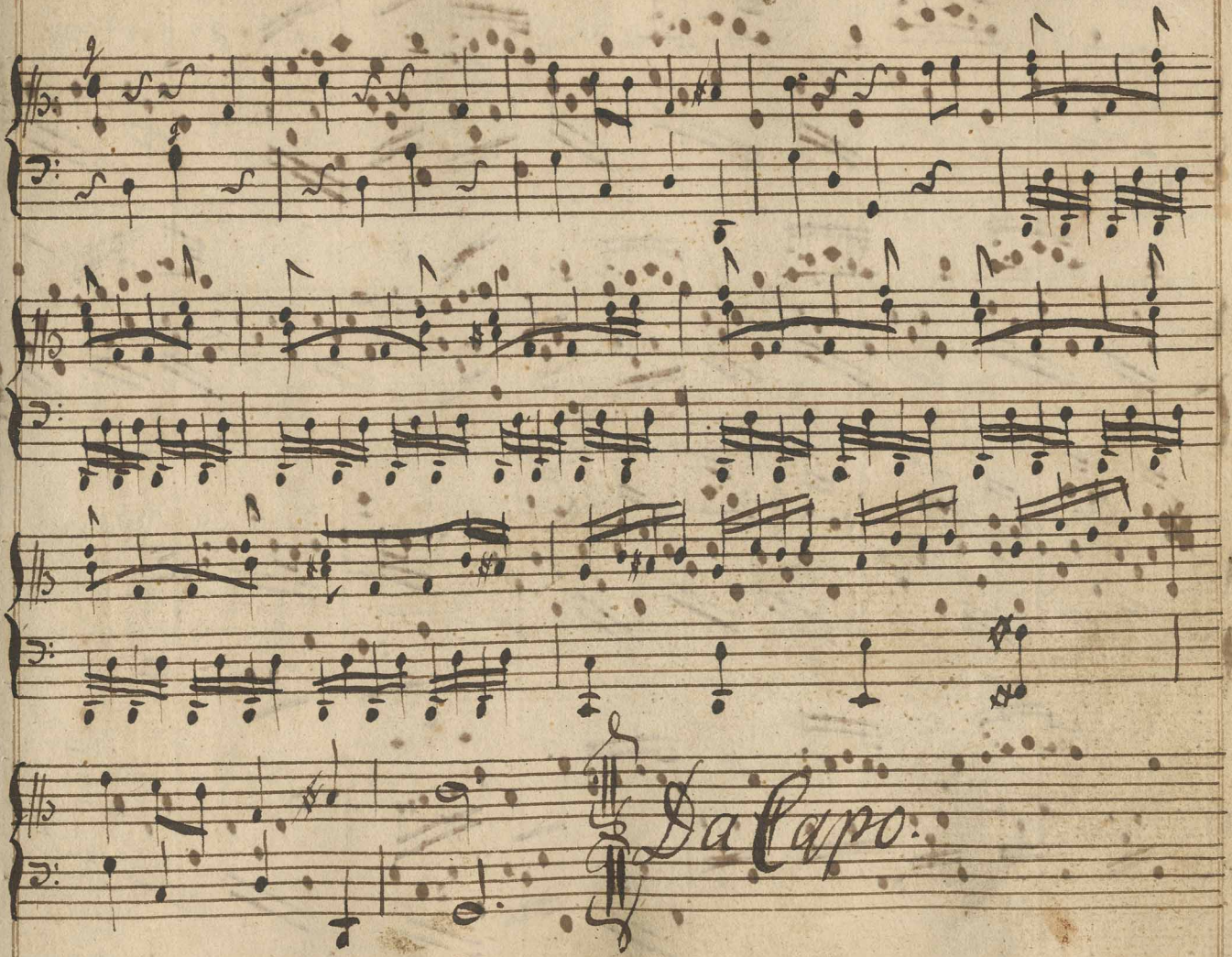
Murki. adajo.



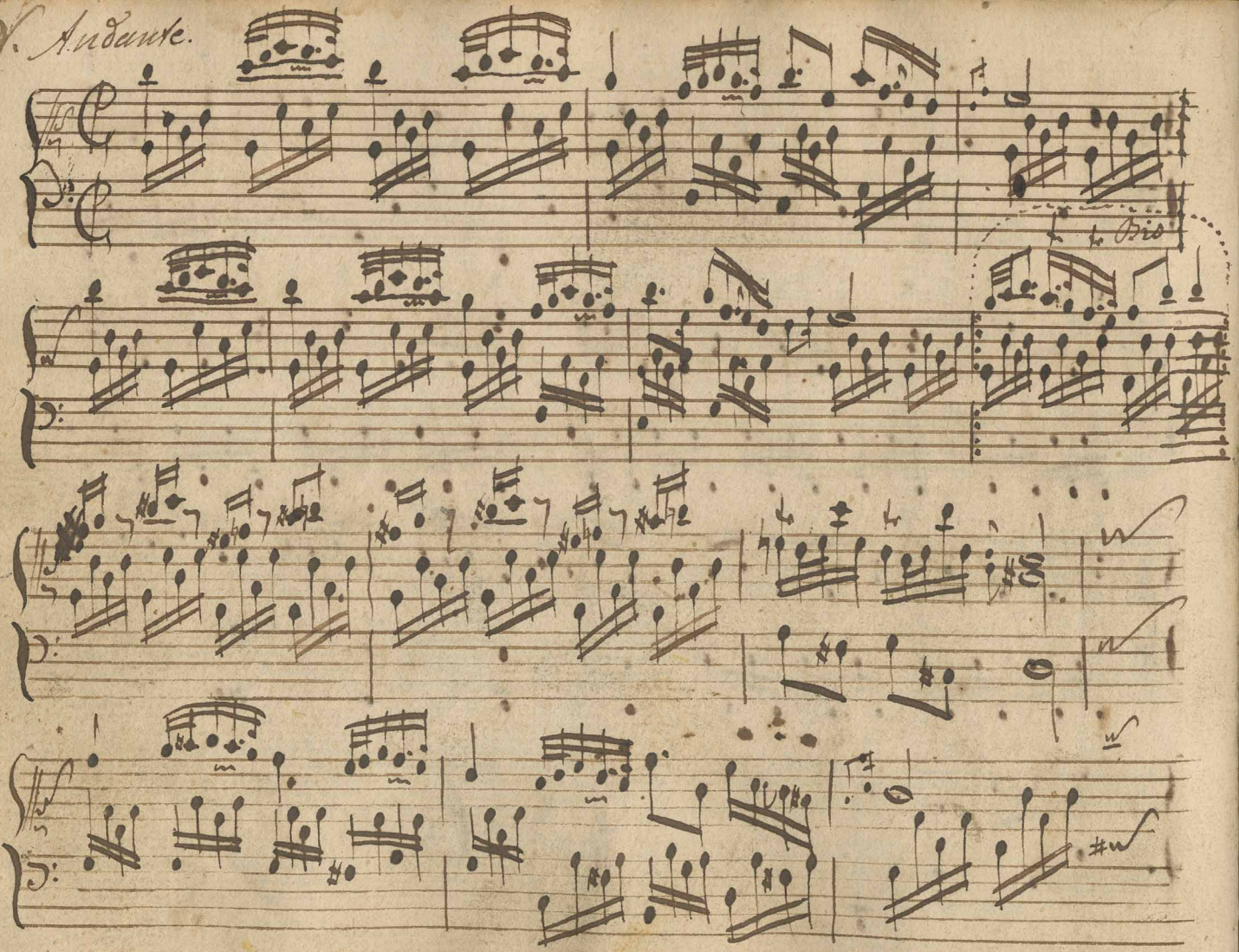


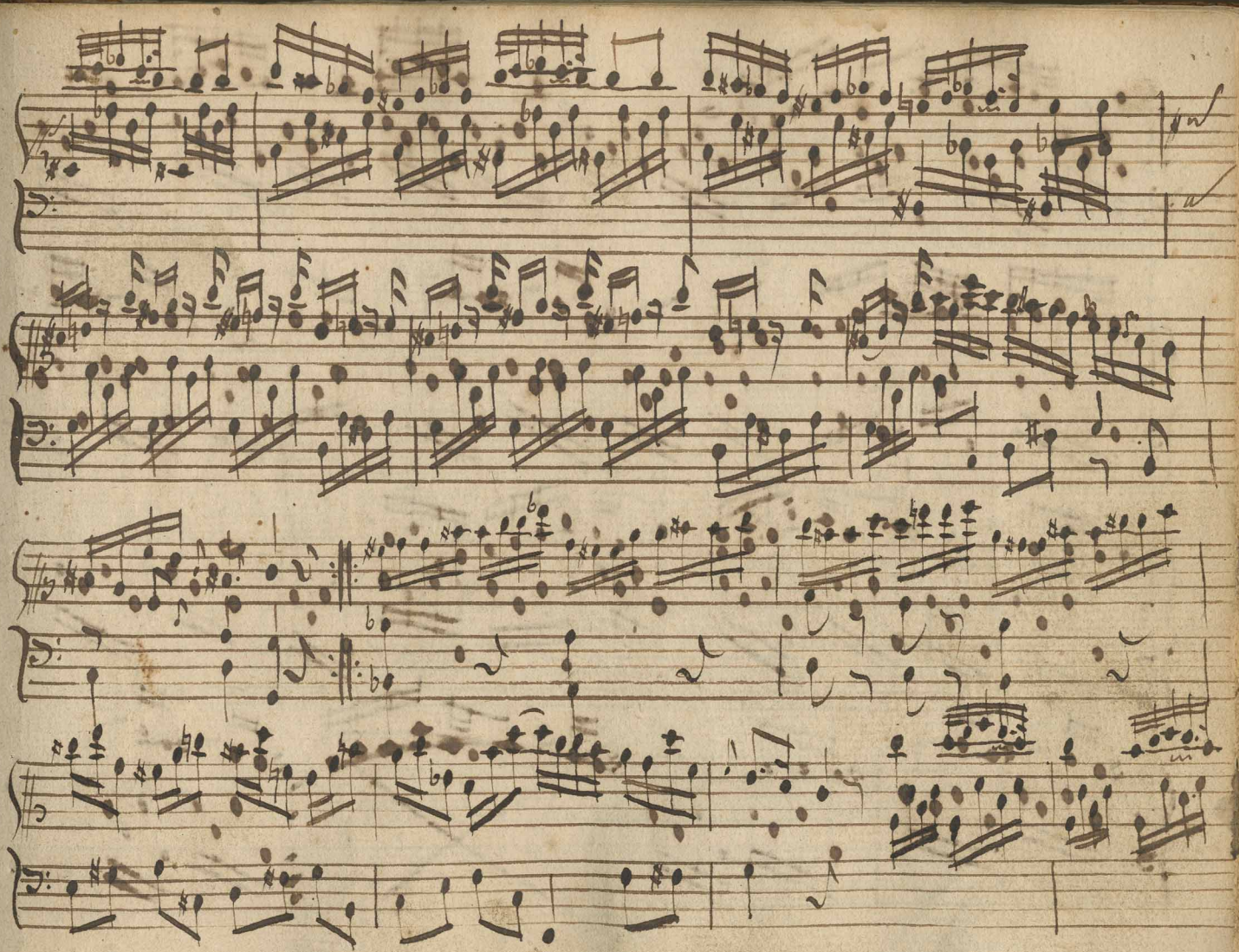
Allegro. pro exitu. V.

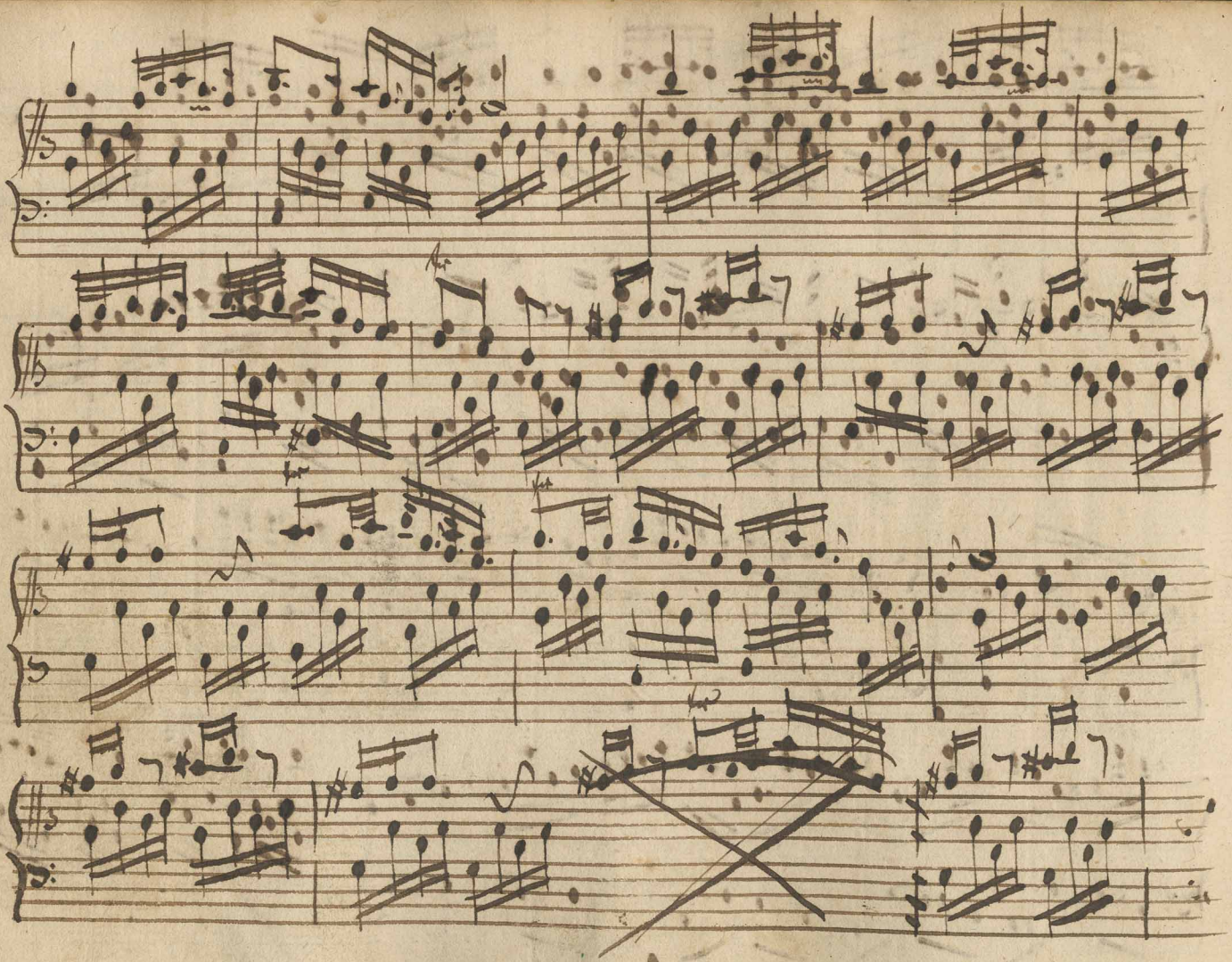


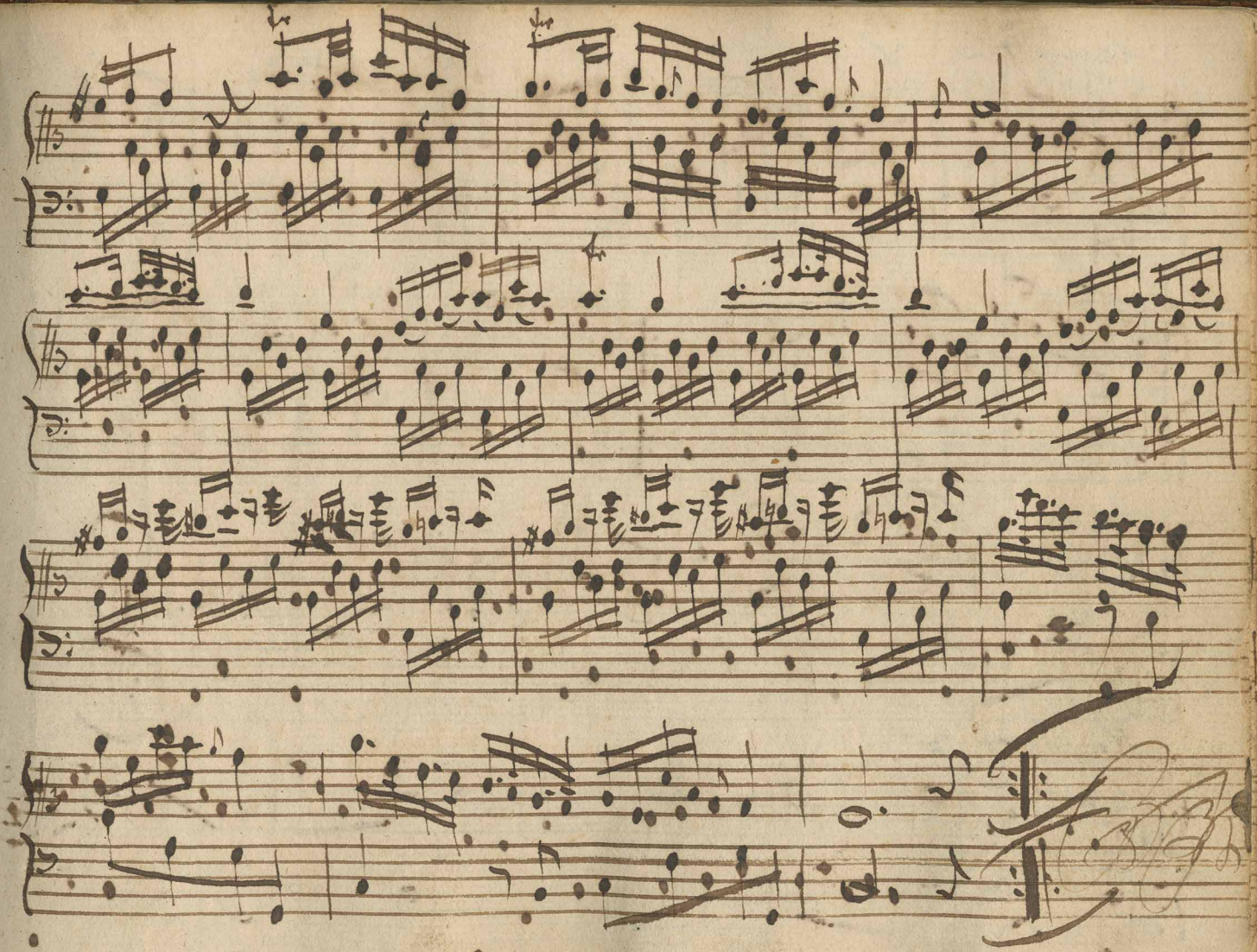

Da Capo.

V. Andante.

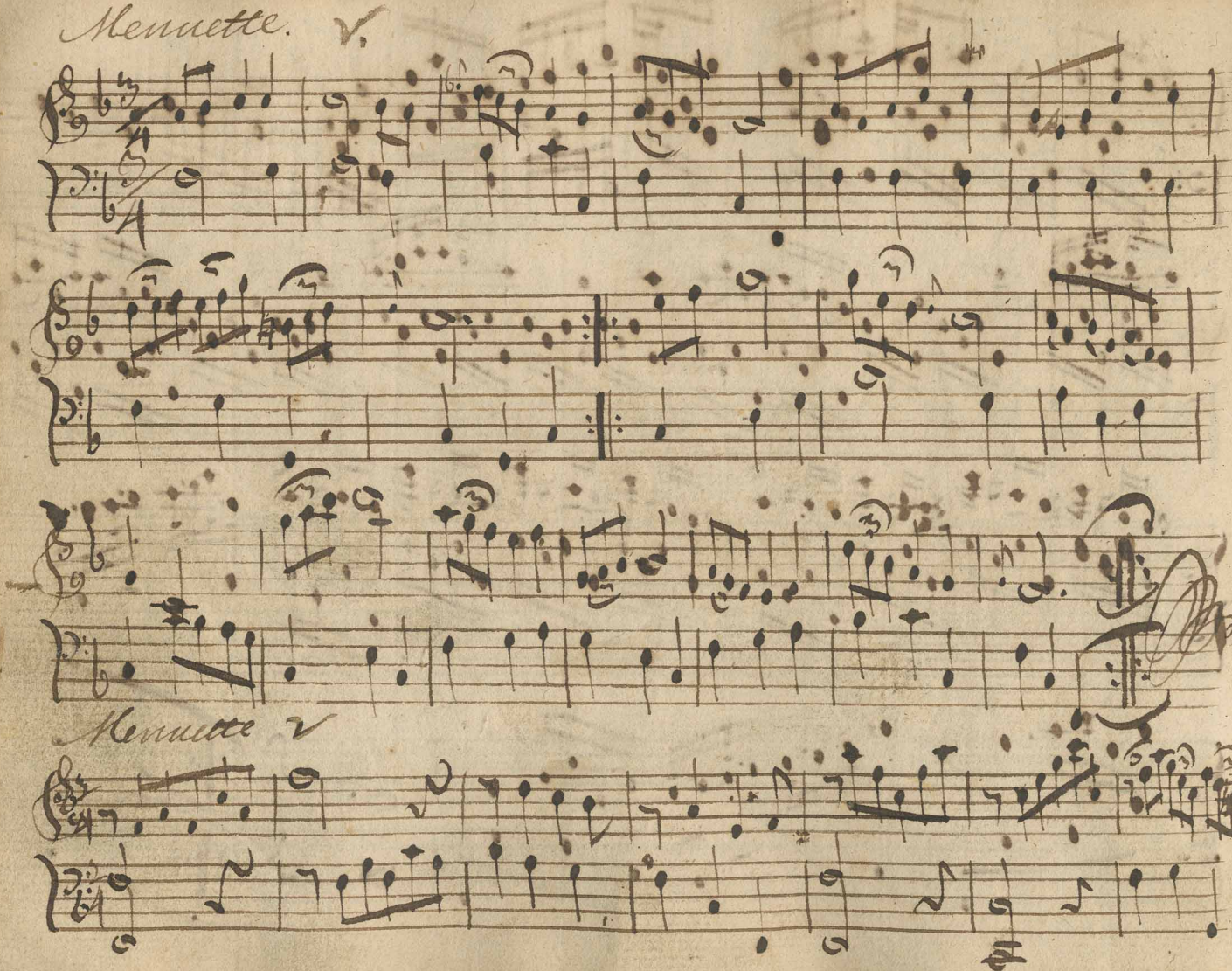


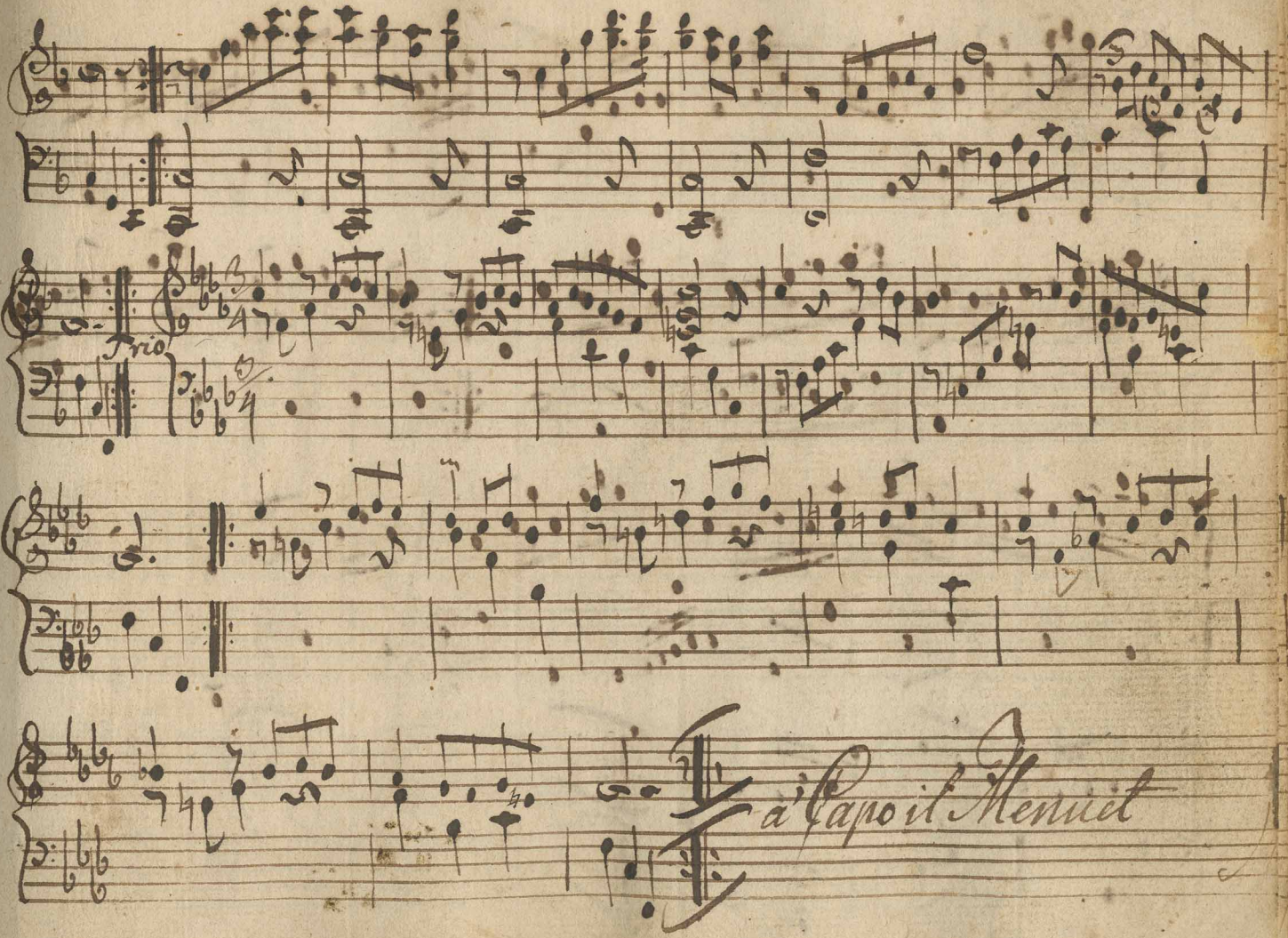




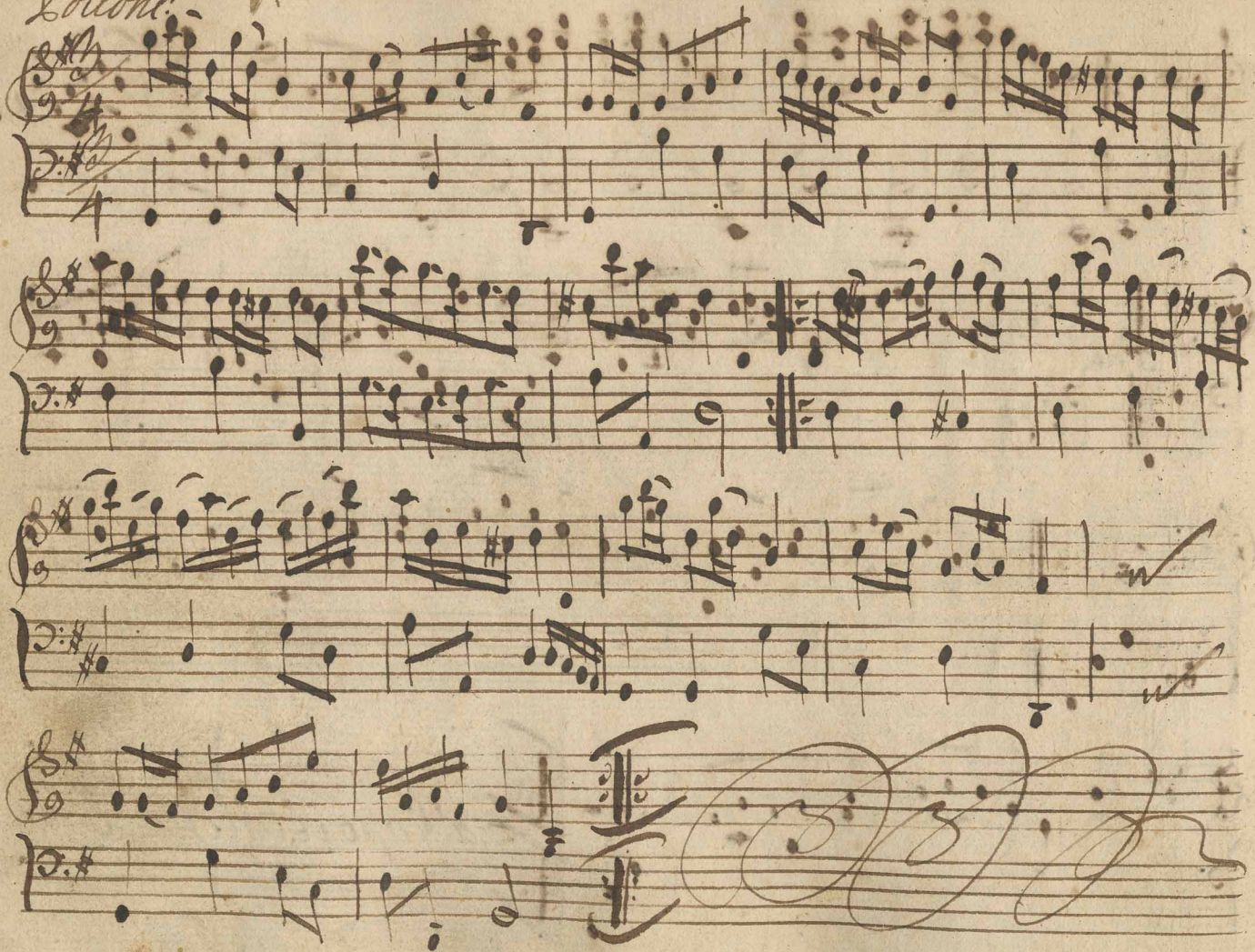


Menuette. V.

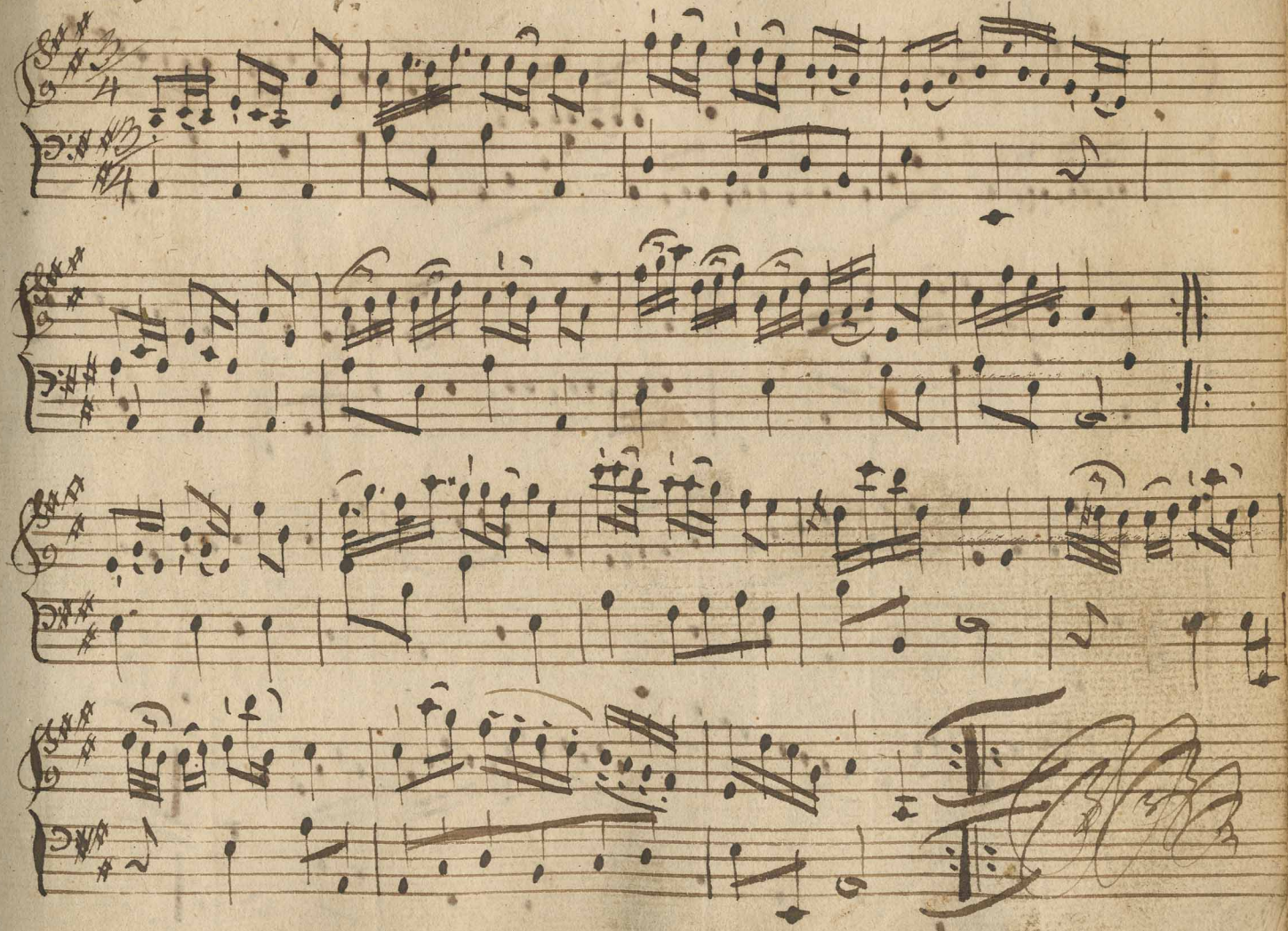



Trio
a Capo il Menuet

Pollone.



Pollone: V.



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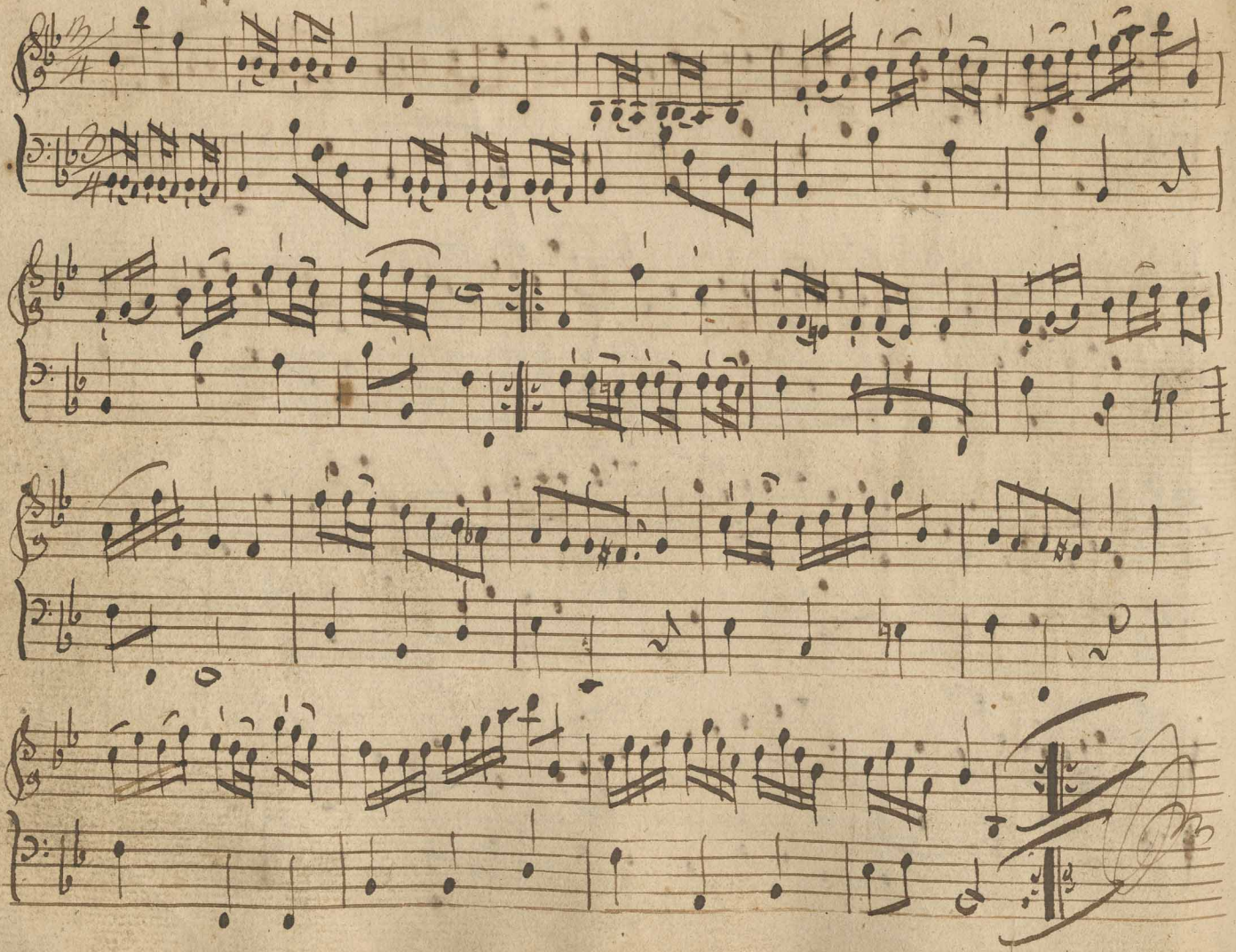

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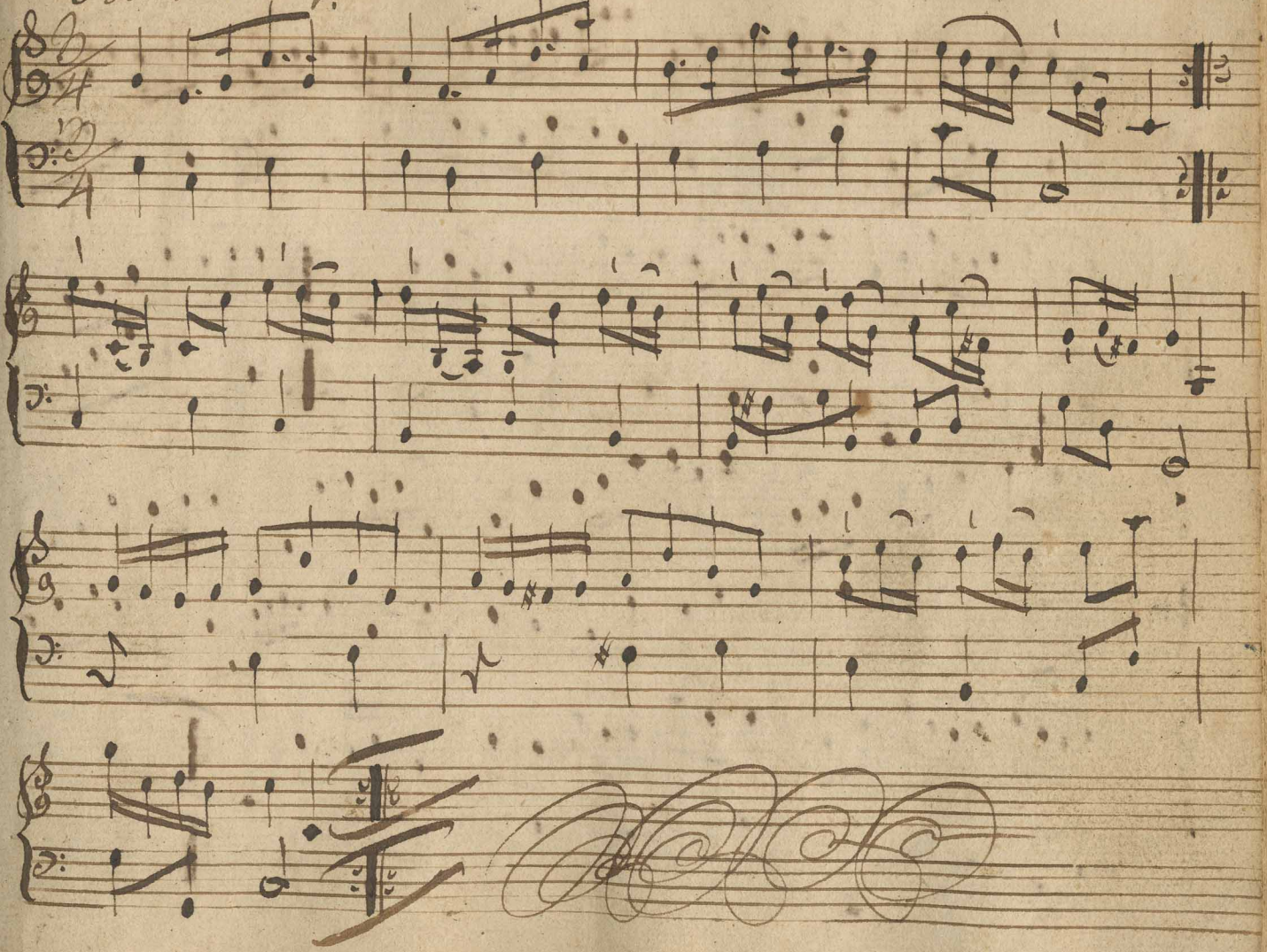

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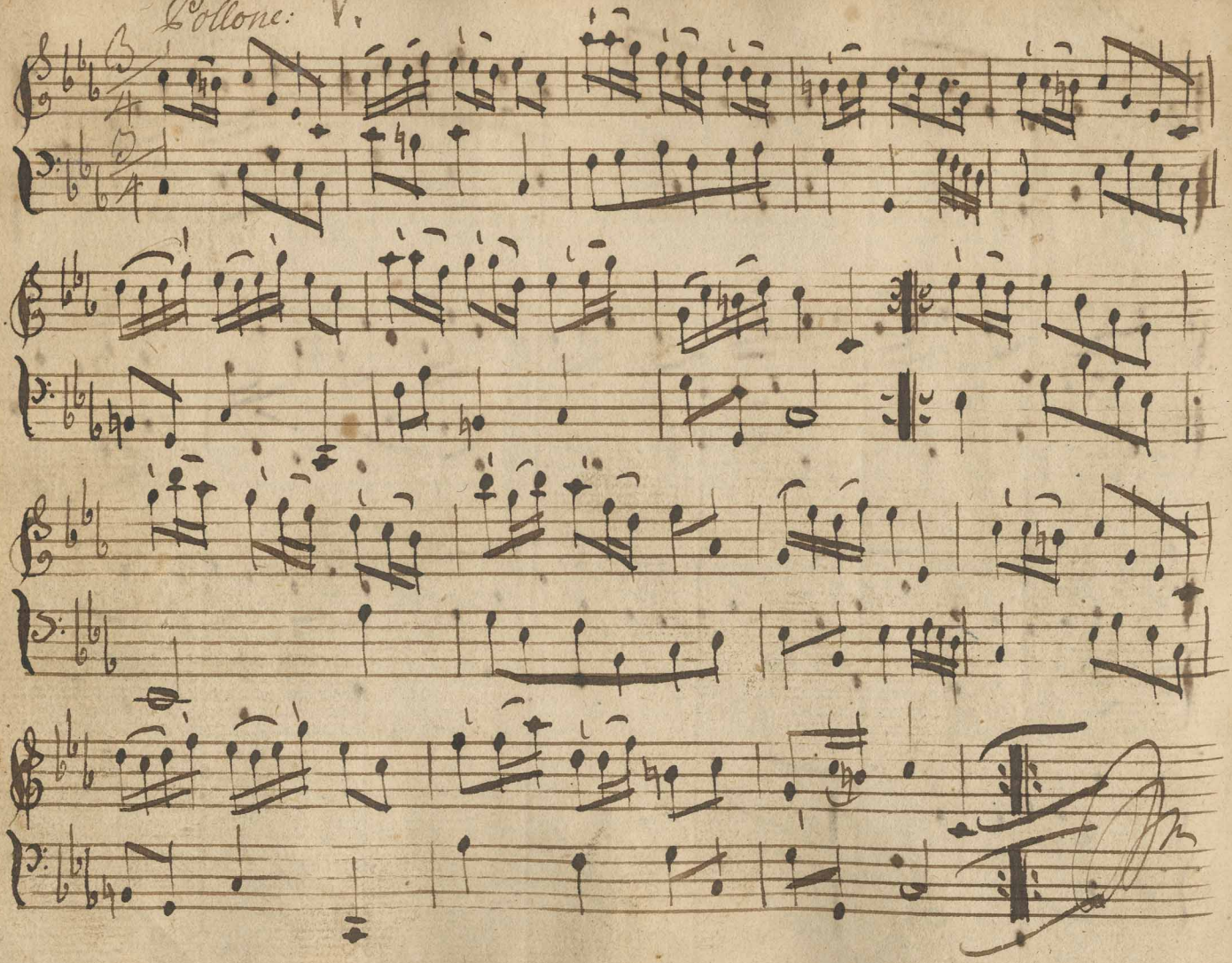

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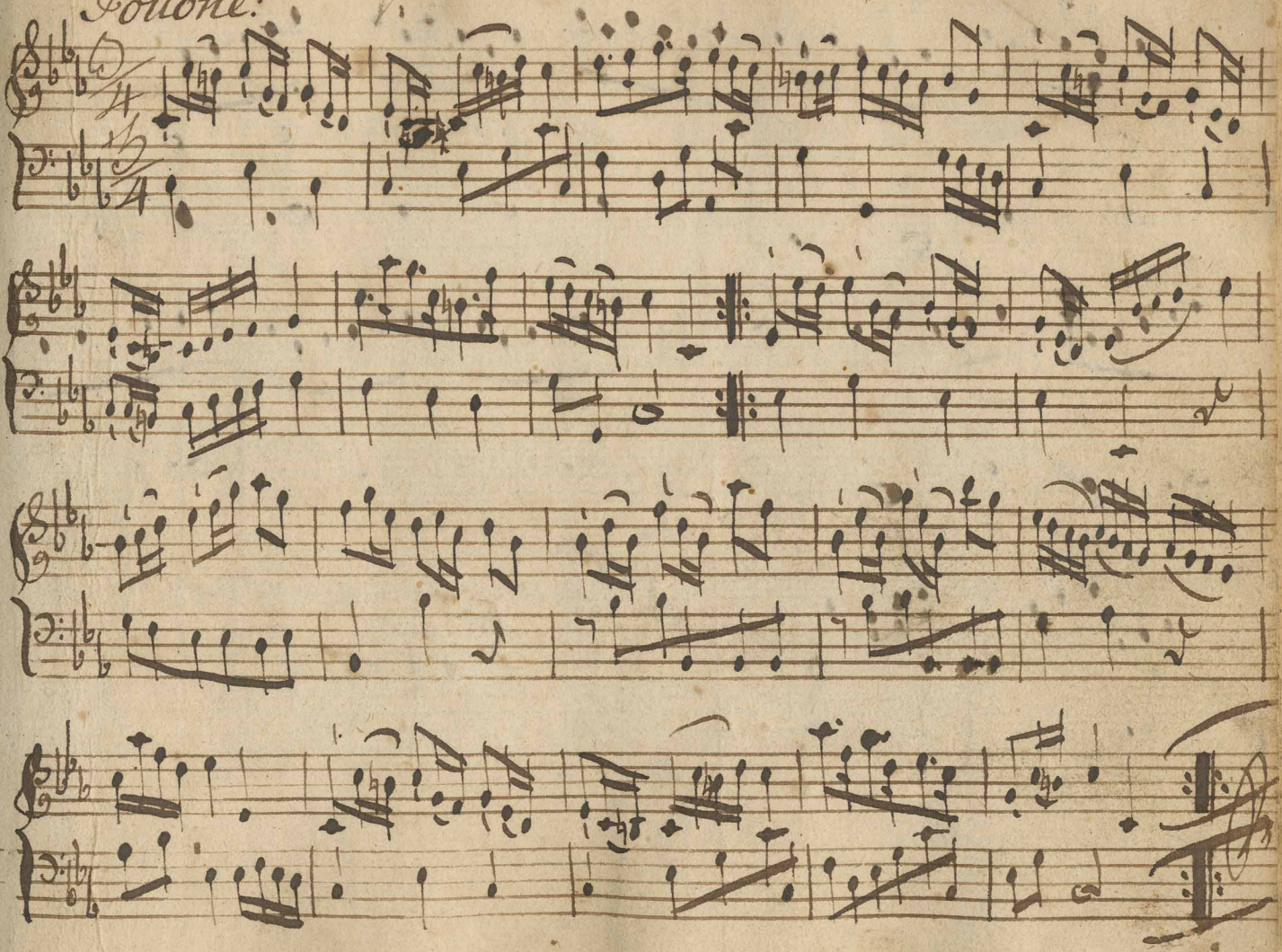
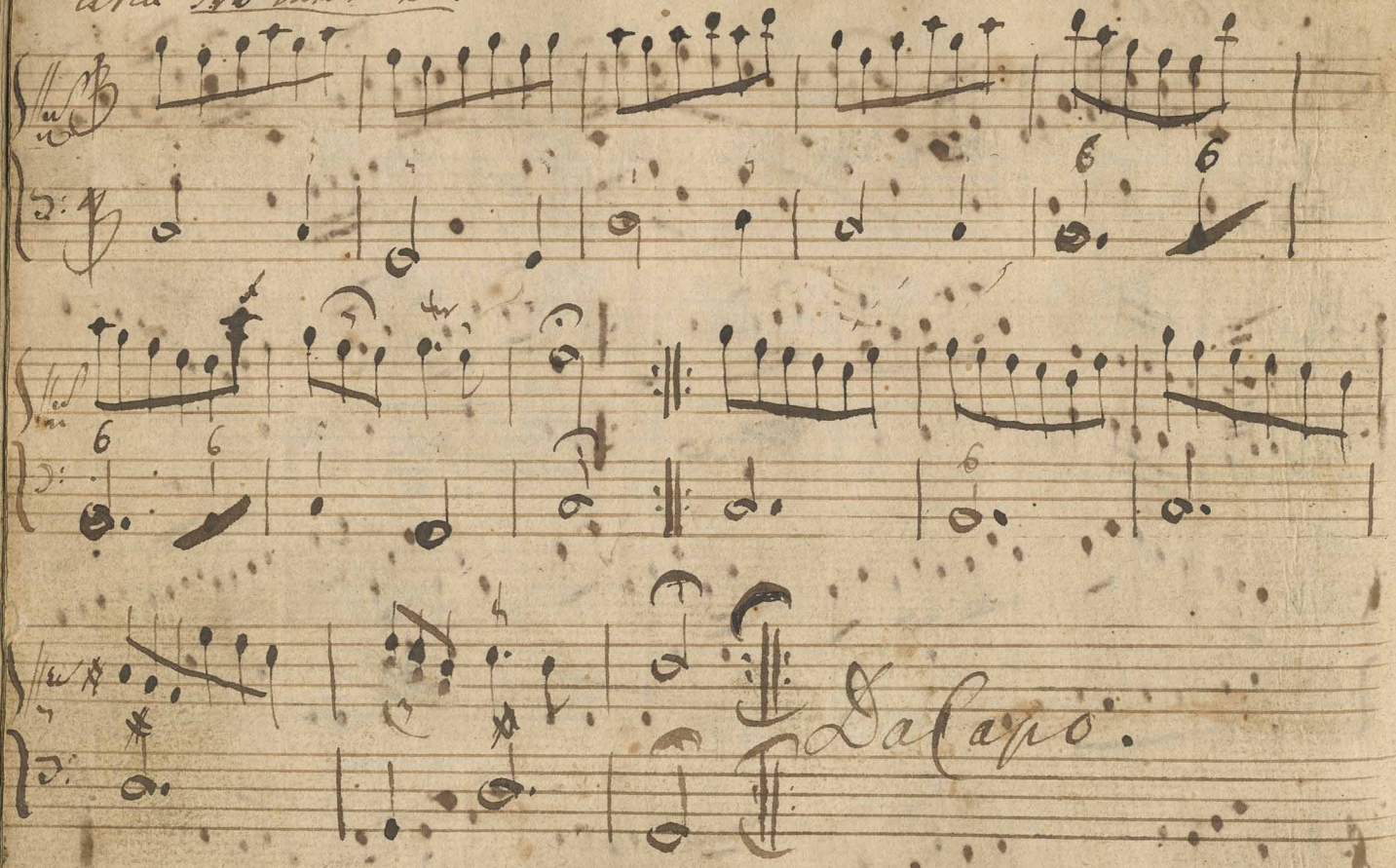
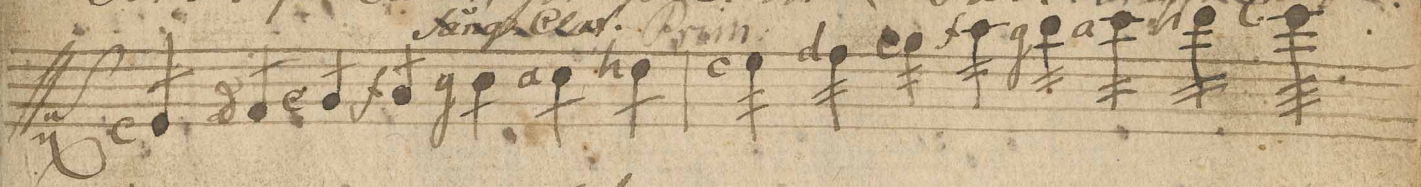


Aria Pro intordita.

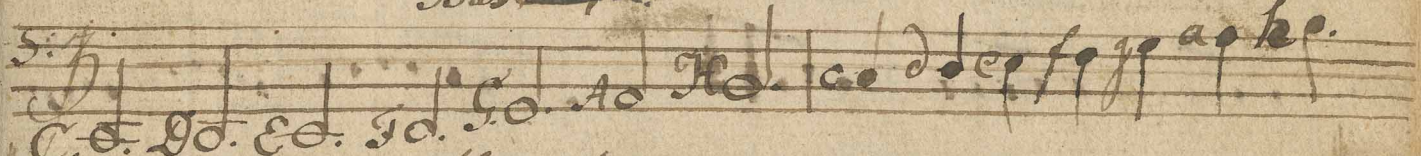


Schala pa^d Claver, simplex in C. Dur. 1 Trans. K. Clef

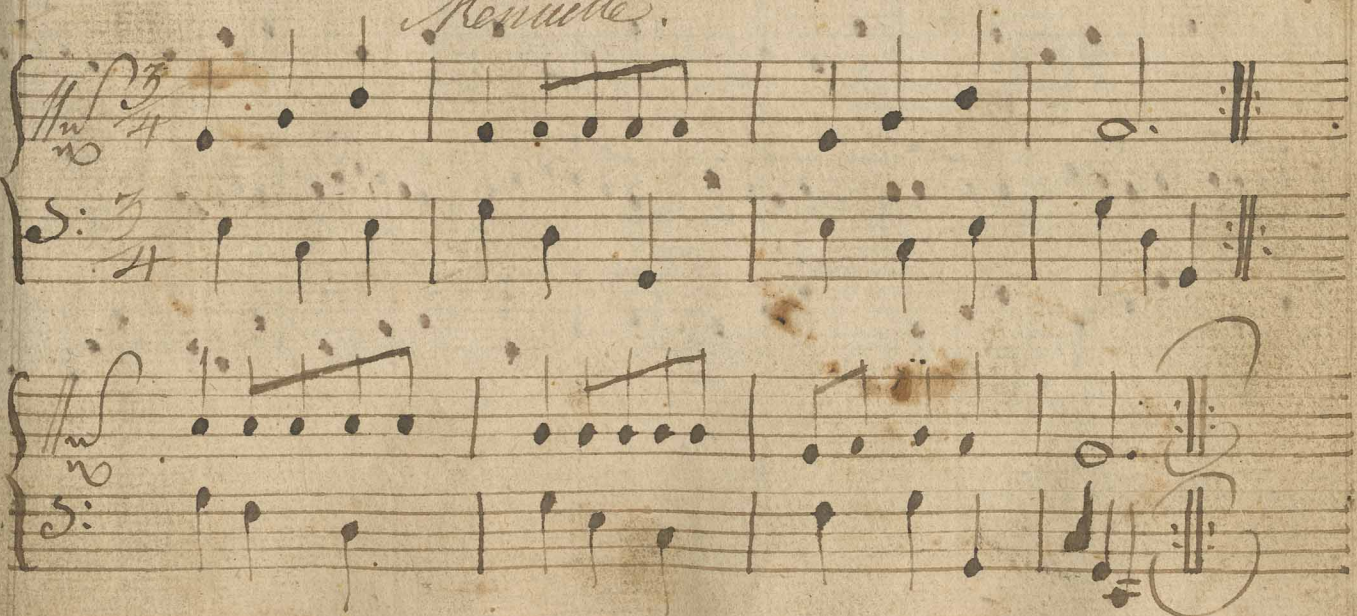
Sing. Clef. Prim.

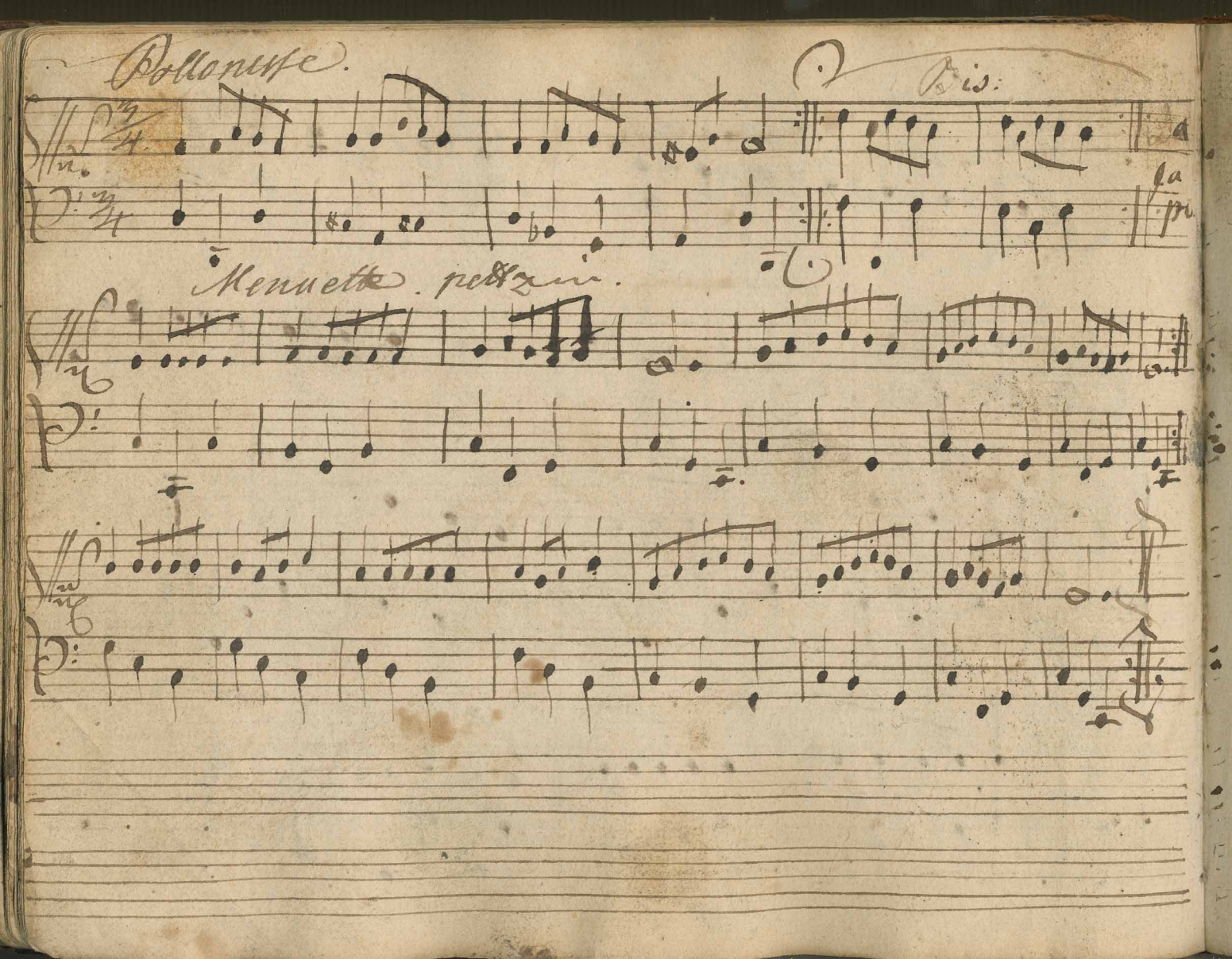


Bas Clef.



Menuette.




Polonesse.
Bis:
Menuette. pettzin.