Giovanni Paisiello (1740–1816)

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

St. Petersburg, 1782

Original Edition with English Translation

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

RULES

REGOLE

For the Good Realization of a Partimento or a Figured Bass

Per bene accompagnare il Partimento, o ſia il Baſſo Fondamentale

On the Harpsichord

ſopra il Cembalo

By Master Giovanni Paisiello

Del Signor Maeſtro Giovanni Paiſiello.

Composed For

Compoſte per

Her Imperial Highness

SUA ALTEZZA IMPERIALE

The Grand Duchess

LA GRAN DUCHESSA

of All the Russias

di tutte le Ruſſie.

Printed in St. Petersburg, 1782

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Corrections

Correzione.

Al'a Pagina 7, in luogo di leggere "*Il Moto Retto*, devesi dire "*Il Moto Obliquo*; e dove v'è "*Il Moto Obliquo*, devesi dire "*Il Moto Retto*. (Already corrected in this copy)

Madam,

MADAME

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

M'e ſtato di gran piacere la permiſſione che VOSTRA ALTEZZA IMPERIALE ſi è compiacciuta accordarmi in far dare alle ſtampe le preſenti Regole per bene accompagnare il *Partimento*, o ſia il *General Baſſo* eſpreſſamente da me compoſte per VOSTRA ALTEZZA IMPERIALE.

Come ancora m'é ſtato di ſomma gloria la permiſſione conceſſami di poterle a VOSTRA ALTEZZA IMPERIALE dedicare.

Fra tanto umilmente LA prego di voler ſempre più farmi degno della SUA impareggiabil protezzione; mentre che con tutto il profondo riſpetto, ed' oſſequio umilmente mi dichiaro.

DI VOSTRA ALTEZZA IMPERIALE

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

Umiliſſimo, Devotiſſimo, Ubbidientiſſimo, e Fedeliſſimo Servo vero

Giovanni Paiſiello.

Giovanni Paisiello

St. Petersburg, 1782

S. Pietroburgo. 1782.

First, you need to know that each key has seven [different] tones, namely the

Primieramente biſogna ſapere, che ogni Prima di Tono ha ſette corde, cioè, Prima. Seconda.
first [scale step], second, third, fourth, fifth, sixth, seventh, and the octave.
Terza. Quarta. Quinta. Seſta. Settima, *e* Ottava.

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

La Prima di Tono ſi accompagna con $\frac{3}{5}{8}$. *La Seconda di Tono ſi accompagna con* $\frac{3}{4}{\#6}$.

Give the third step 3, 6, 8. Give the fourth 3, 5, 8, and when it goes to

La Terza di Tono ſi accompagna con $\frac{3}{6}{8}$. *La Quarta di Tono ſi accompagna con* $\frac{3}{5}{8}$, *e quando*

the fifth step, give it 3, 5, 6, 8, and when it goes from the fifth step down to

và alla Quinta, ſi accompagna con $\frac{3}{5}{6}{8}$, *e quando diſcende dalla Quinta del Tono,*

the third step, give it 2, #4, 6.

che và alla Terza del Tono, ſi accompagna con $\frac{2}{\#4}{6}$.

Give the fifth step #3, 5, 8. Give the sixth step 3 and 6, and when

La Quinta del Tono ſi accompagna con $\frac{\#3}{5}{8}$. *La Seſta del Tono ſi accompagna*

it neither goes to the seventh step nor descends to the fifth step, then give it

con $\frac{3}{6}$, *e quanda non và alla Settima del Tono, nè diſcende alla Quinta del Tono, all' ora ſi*

3 and 5. Give the seventh step 3 and 6, and when it goes to the octave give it

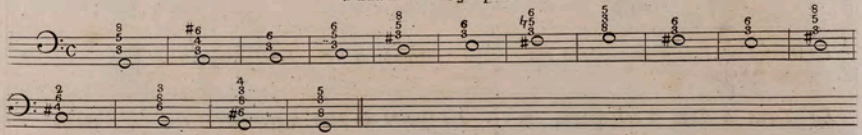
accompagna con $\frac{3}{5}$ La Settima del Tono ſi accompagna con $\frac{3}{6}$, e quando và all' Ottava

3, 5, 6, 8.

del Tono, allora ſi accompagna con $\frac{3}{5\,6\,8}$

Let Us View the Example

Vediamone l' Eſempio.



To [each bass note] of this same example you can also give 5/3 and 6/3 chords when

Al ſudetto eſempio ſi puole anche dare l' accordo di $\frac{3}{5}$, *e* $\frac{3}{6}$ *quando però aſcende di grado, e quando*

ascending by step, and when descending by step you can give 7/3 and 6/3 chords,

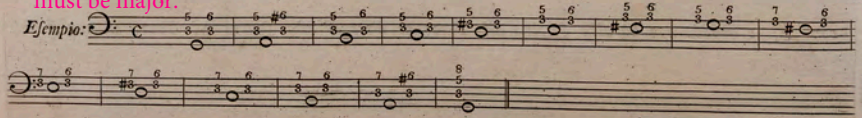
diſcende ancora di grado, ſi puol dare l' accordo di $\frac{3}{7}$, *e* $\frac{3}{6}$; *ben inteſo però, che la Settima*

provided that the 7th is prepared by a 6th, and resolved to a 6th, and that the last 6th

dev' eſſer preparata dalla Seſta, e riſoluta alla Seſta, e l' ultima Seſta dev' eſſer Maggiore.

must be major.

Eſempio:



You also need to know that in playing the harpsichord there are three types of motion:

è neceſſario ſapere ancora, che i moti per ſuonare il Cembalo ſono tre, cioè, Moto Retto, Obliquo, e Contrario. Il Moto obliquo, è quando una mano reſta ferma, e l'altra aſcende, o diſcende. Il Moto retto, è quando le due mani aſcendono, o diſcendono inſieme. Il Moto Contrario, è quando una mano aſcende, e l'altra diſcende inſieme. Biſogna però ſapere, che del Moto Retto ſe nè fà uſo ſolamente per l'uniſſono, e non biſogna farne uſo per altra cagione, perchè ſi potrebbe caſcare infare due Quinte, o due Ottave, e queſto ſarebbe errore, perchè fanno un cattiviſſimo effeto.

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

You need to know that there are three types of cadences: Simple, Double, and Compound.

Biſogna ſapere, che le Cadenze ſono di tre Sorti, cioè, Cadenza Semplice, Cadenza Doppia, e Cadenza Compoſta. La Cadenza ſi conoſce quando la Prima del tono và alla Quinta, e dalla Quinta và all' Ottava.

You can recognize a cadence when [a bass] goes from the first scale step to the fifth, and then from the fifth to the octave.

To distinguish each of the said cadences, one should know that on the fifth scale step

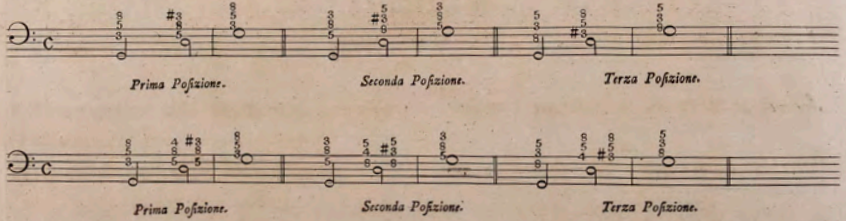
Per distinguere ciascheduna di dette Cadenze, bisogna sapere che alla Cadenza Semplice si dà

the Simple Cadence take a 3/5 chord or even 4/5 then 3/5.

l'accordo alla Quinta del Tono di $\frac{3}{5}$, *o pure di* $\frac{4}{5}$ *e* $\frac{3}{5}$

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

Esempio della Cadenza Semplice in tre Maniere, cioè, in Prima, Seconda, e Terza Posizione.



To distinguish the Simple Cadence from the Double Cadence, know that the only

Per distinguere la Cadenza Semplice, dalla Cadenza Doppia, bisogna sapere; che altra

difference is that, since we have given the Simple Cadence a 3/5 (or even 4/5 then 3/5)

differenza non vi è, se non che, siccome nella Cadenza Semplice abbiamo dato, l'accordo

chord to the fifth scale step, with the Double Cadence you have to give the fifth scale

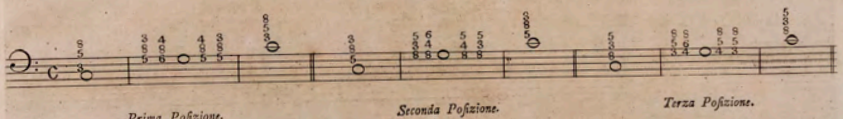
alla Quinta del Tono di $\frac{3}{5}$, *o pure di* $\frac{4}{5}$ *e* $\frac{3}{5}$, *alla Cadenza Doppia nella Quinta del Tono,*

step the chords 8/5/3 8/6/4 8/5/4 8/5/3, as you will see in the following example.

si deve dare l'accordo di $\begin{matrix}8&8&8\\5&6&5\\3&4&3\end{matrix}$ *come si vedrà dall' Esempio seguente.*

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

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

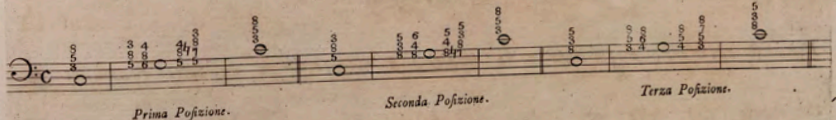


For the said Double Cadence, you can also add to the last chord on the fifth scale degree

Nella sudetta Cadenza Doppia vi si puole anche aggiungere nell' ultimo accordo della

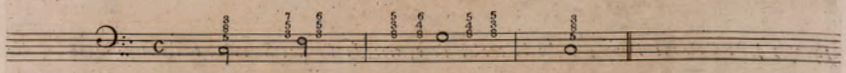
a minor seventh,

Quinta del Tono la Settima Minore.



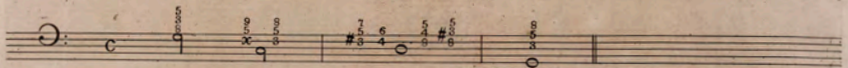
An example of the Compound Cadence

Esempio della Cadenza Composta.



Another Example

Altro Esempio



Know that there are four consonances, namely, the 3rd, the 5th, the 6th, and the 8va.

Bisogna sapere, che le Consonanze sono Quattro, cioè, La Terza, *La* Quinta, *La* Sesta, *e l'* Ottava.

There are also four dissonances, namely, the 2nd, the 4th, the 7th, and the 9th.

Le Dissonanze anche sono Quattro, cioè, La Seconda, *La* Quarta, *La* Settima, *e La* Nona.

But you cannot employ these [dissonances] unless they are prepared by one of the

Ma queste non possono adoprarsi, se non sono preparate da una delle Consonanze, onde è necessario

consonances, hence the need to view the [following] example, where we begin with

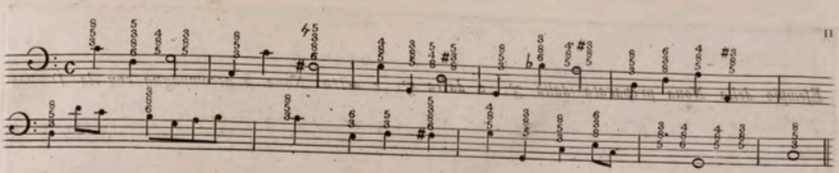
vederne l' Esempio, ed in tanto principieremo dalla Quarta.

the 4th. If you want to make use of the 4th, you can prepare it with any of the four

Volendosi adoperare, ò far uso della Quarta, si può preparare da tutte quattro le

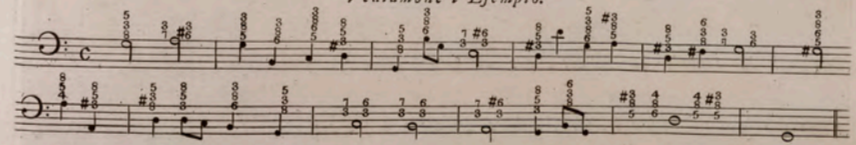
consonances, that is, with the 3rd, 5th, 6th, or 8va. See the following example:

Consonanze, cioè, dalla 3ª: *dalla* 5ª: *dalla* 6ª: *e dall'* 8ª: *Vediamone l' Esempio.*



The 7th also being a dissonance, you can only use it if it is prepared by one of the four
La Settima eſſendo anche Diſſonanza, non ſi puole adoprare ſe non è preparata da una
consonances. Thus, wanting to make use of it, you can prepare it with any of the four
delle quattro Conſonanze, volendoſene adunque far uſo, ſi può anche preparare da tutte quattro le Conſonanze.
consonances.

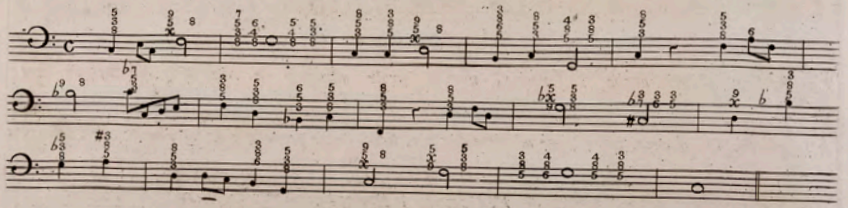
Let Us View the example:
Vediamone l' Eſempio.



The 9th can be prepared only by the 5th and by the 3rd. Preparation by the 8va
La Nona ſi prepara ſolamente dalla Quinta, e dalla Terza, venendo proibita
is forbidden [due to] the bad effect when two 8vas would meet [in direct motion],
di preparaſi dall' Ottava, facendo cattivo effetto, e s' incontrerebbe da fare due
which counts as a mistake.
Ottave, che ſarebbe errore.

An example of the 9th prepared by the 3rd and by the 5th; and the said 9th is accompanied by the 10th. [Note: "x" = 10 as in roman numerals]

Esempio della Nona preparata dalla 3ª: , e dalla 5ª: , e detta Nona si accompagna con la Decima



Only the 2nd has the exception that you can use it without preparation. Then, when

Solamente la Seconda há un' eccezzione di potersi adoprare senza esser preparata,

the partimento [bass] is tied and has a 2nd, it is always played with a perfect 4th.

allora quando il partimento è legato, e detta 2ª: viene sempre accompagnata con la Quarta Minore.

But note the whenever the said 2nd is prepared by the 8va, then, when the 5th scale

Bisogna però sapere, che alle volte detta 2ª: vien preparata dall' Ottava, allora quando la

step [in the bass] passes through the 4th and then to the 3rd, the [interval of a] 4th

Quinta del Tono passa alla Quarta, e poi alla Terza del Tono, ma la Quarta, che va unita

that is played with the said second must be augmented.

con detta 2ª: dev' esser Maggiore.

It also happens that the said 2nd, prepared by the 8va, when descending from the 1st scale

Accade ancora, che detta 2ª: venga preparata dall' Ottava, quando la prima del Tono discende alla Settima,

scale step to the 6th, has the 4th that accompanies it remain perfect, and the 6th scale step

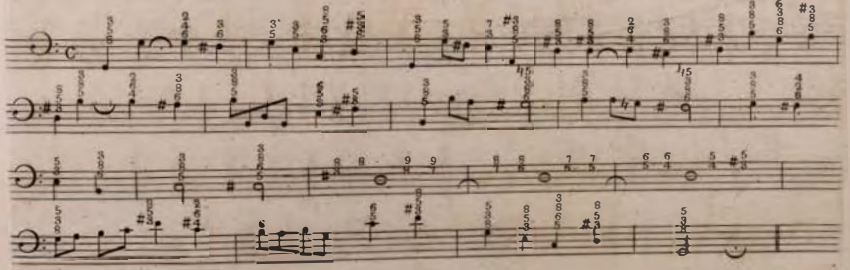
e alla Sesta del Tono, ma la Quarta, che và unita con detta 2ª: dev' esser minore, e la Sesta del Tono si

is accompanied by the [intervals of a] 3rd and 5th. [Note: see m. 10 below]

accompagna con Terza, e Quinta.

Let Us View the Example

Vediamone l' Esempio.



N. B. Tutte le volte che s'incontra una Nota tenuta di più battute, e che alla medema se li darà varj accordi (siccome s'è veduto nel delasolrè nell'esempio di sopra), detta Nota vien chiamata pedale, *e questo accade spesse volte nella Prima del tono, o nella Quinta del tono solamente.)*

Note that whenever you encounter a note held for several measures, and during which you set various chords (as seen with the D above), that note is called a PEDAL, and most times its falls on the 1st or 5th scale step.

As we have seen above, that when the partimento is tied it is given a 4/2 chord,

Siccome abbiamo veduto di sopra, che quando il partimento è legato si dà l'accordo di Seconda,

thus also when several ties follow in sequence, one should give them the same

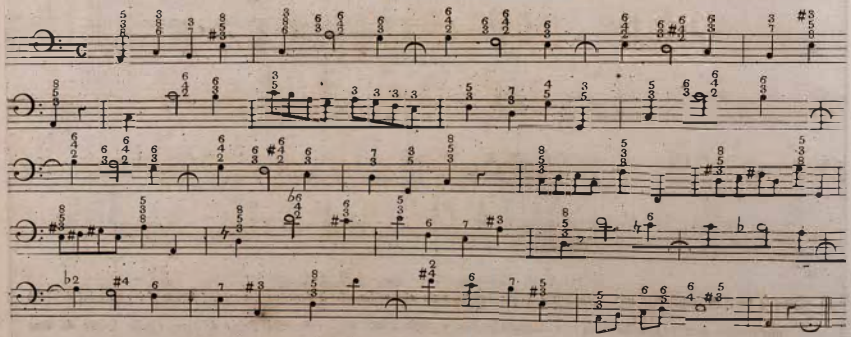
e Quarta, così ancora quando seguono più legature consecutivamente, si deve dare l'istesso ac-

chord. Note, however, that the final tied note should be given an augmented 4th,

cordo; mà però bisogna sapere, che all'ultima Nota legata, se li deve dare Quarta Maggiore,

as you will see in the following example. [see mm. 4, 11, and 20]

come vedrà dall' Esempio seguente.



The augmented 4th changes the key, so that if you place a 6/#4/2 chord on the 1st

La Quarta Maggiore fà variare il Tono, ficché ſe alla Prima del Tono, ò in qualunque altro Tono

or other scale step, then that 1st scale step immediately becomes the 4th scale step,

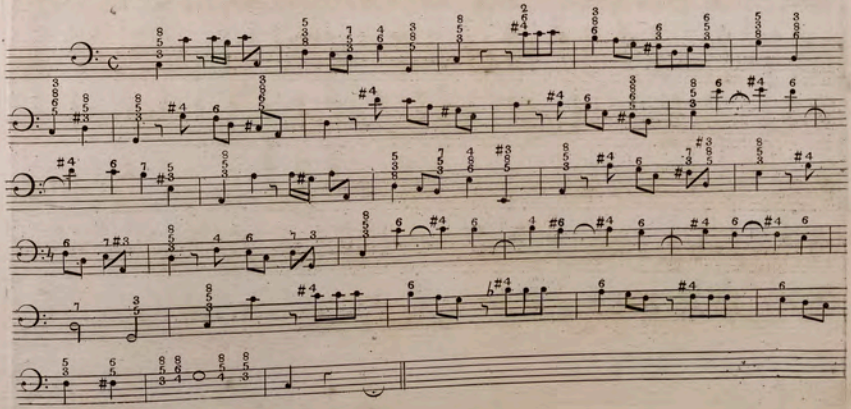
ſe li daſſe l' accordo di Seconda, Quarta Maggiore, e Seſta, allora la Prima del Tono diventa

and on whatever scale step you might give the said 6/#4/2 chord, in that same moment

immediatamente la Quarta del Tono, e a qualunque altro Tono, ſe li dá il ſudetto accordo di $\frac{6}{\#4}{}_{2}$

it turns into the 4th scale step. Let us view the example. [mm. 6, 7, 8 = Dm, Am, Em]

nell' iſteſſo momento diventa Quarta del Tono. Vediamone l' Eſempio.



You should know that when the partimento ascends by step and descends by 3rd,

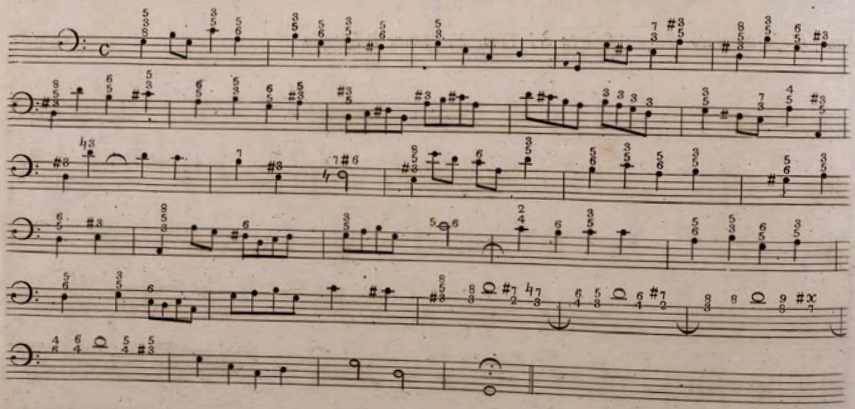
Bisogna sapere, che quando il partimento ascende di grado, e discende di Terza, si deve dare

you should give the note that ascends a 6/5/3 chord and the note that descends a

l'accordo alla Nota che ascende di $\frac{6}{5}$, *e alla Nota che discende si deve dare l'accordo di* $\frac{8}{5}$

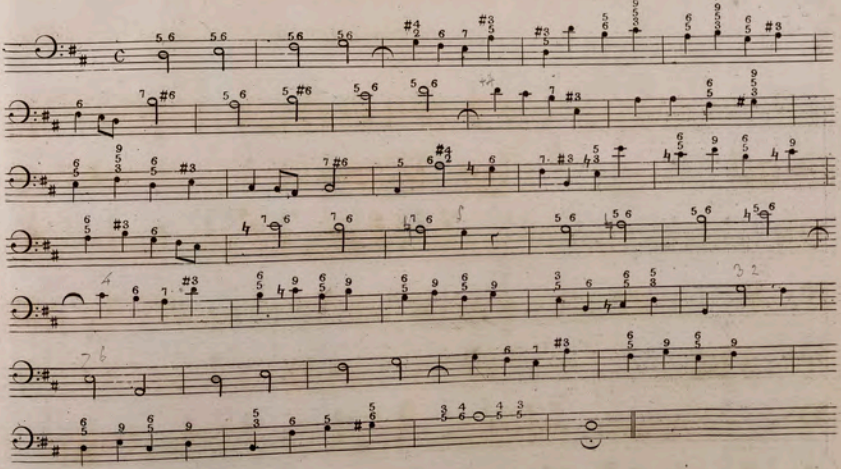
5/3 chord, as you can see in the following example [m.1: C descends, A ascends]

come si vedrà dall' Esempio seguente.



For the same [pattern in a] partimento, as we have seen before, you can give a 9/5/3 chord to the note that descends a 3rd, as you will see in the example that follows.

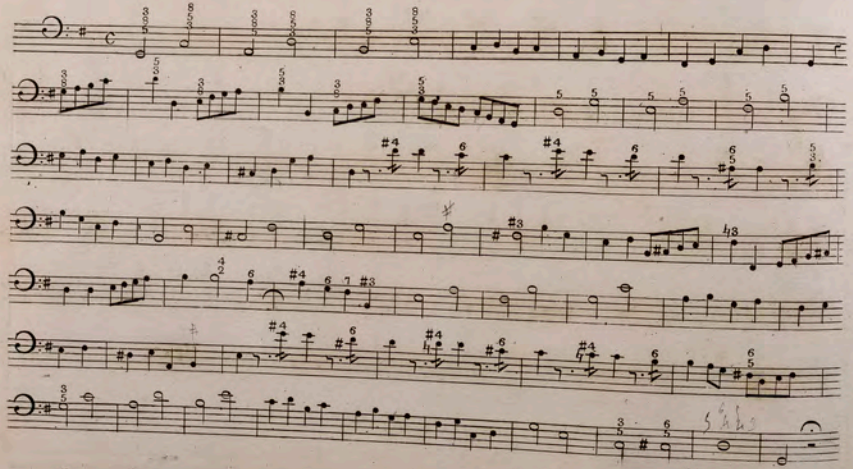
Si può anche all' iſteſſo partimento, come abbiamo veduto antecedentemente, alla Nota che diſcende di Terza, dare l' accordo di $\frac{9}{5}{}_{3}$ *come ſi vedrà dall' Eſempio, che ſiegue.*



When a partimento makes an ascending leap of a 4th and a descending leap of a 3rd one gives an 8/5/3 chord to both notes, as you will see in the following example.

18

Quando il partimento fa ſalto di Quarta nel ſalire, e ſalto di Terza nel calare, tanto alla nota, che aſcende, quando a quella, che diſcende, ſe gli dà l'accordo di $\frac{8}{5}{}_{3}$ *come ſi vedrà dall' Eſempio ſeguente.*



In the above example, notes that descend a 3rd can be given a 9/5/3 chord, and

Al ſudetto Eſempio, alla Nota, che diſcende di Terza ſi può dare l'accordo di $\frac{9}{5}{}_{3}$ *, e*

that 9th resolves to the 3rd of the same [bass] note [m. 1: a D held to become 9

detta Nona viene riſoluta alla Terza dell'iſteſſa Nota. Di piu, al ſudetto

over C]. Moreover, in the same example, a note that ascends a 4th can be given a

Eſempio alla Nota, che aſcende di Quarta, ſi può dare in ultimo l'accordo

minor 7th at its end, and notes that descend a 3rd can be given a greater 5th,

di ſettima Minore, e alla Nota, che diſcende di Terza ſi può dare l'accordo in

which would be an augmented 5th.

ultimo di Quinta Maggiore, che ſarebbe Quinta ſuperflua.

When the partimento ascends a 4th and descends a 5th, you can give a 7/5/3 chord

Quando il partimento aſcende di Quarta, e diſcende di Quinta, ſe gli deve

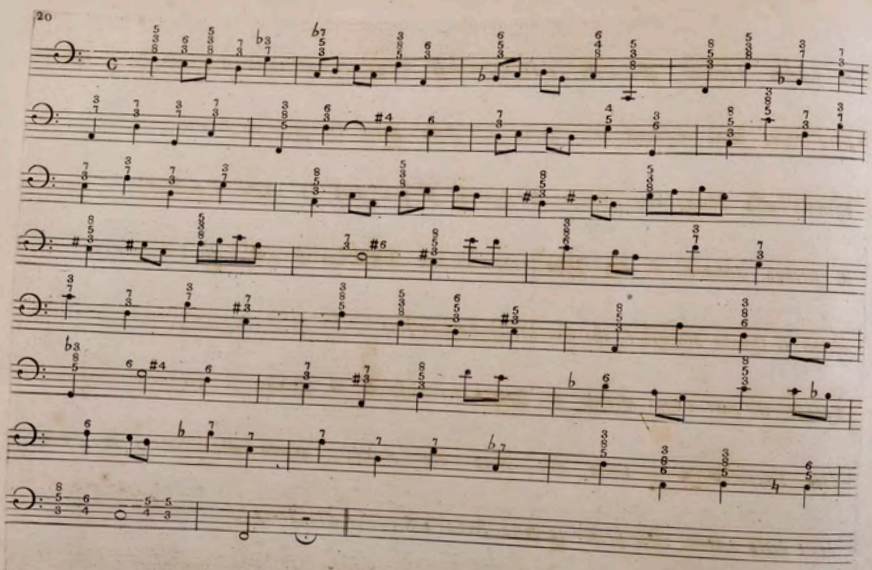
to both notes, and the said 7th is prepared by a 3rd and resolves to a 3rd.

dare l'accordo di $\frac{7}{5}{}_{3}$ *tanto alla Nota che aſcende, quanto alla Nota che diſcen-*

de, e detta Settima viene preparata dalla Terza, e ſi riſolve alla Terza.

Let us View the Example

Vediamone l'Eſempio



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

Siccome abbiamo veduto qui dietro, che la Quarta Maggiore bà la forza di far variare

It is important to know that the minor second has the same power.

il Tono, cosi ancora è necessario sapere, che la Seconda Minore bà l'istessa forza.

Thus, if one sees, as before, that the note to which one gives a #4/2 chord immediately

Sicchè, come si è veduto di sopra, che a quella Nota, che se gli dá l'accordo di $\#\frac{4}{2}$

becomes the 4th scale degree of the [new] key, so that note to which one will give

diventa immediatamente la Quarta del Tono, cosi a quella Nota, che se gli

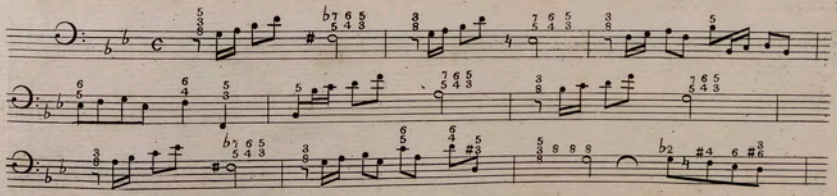
a minor second immediately becomes the 5th of the [new] key.

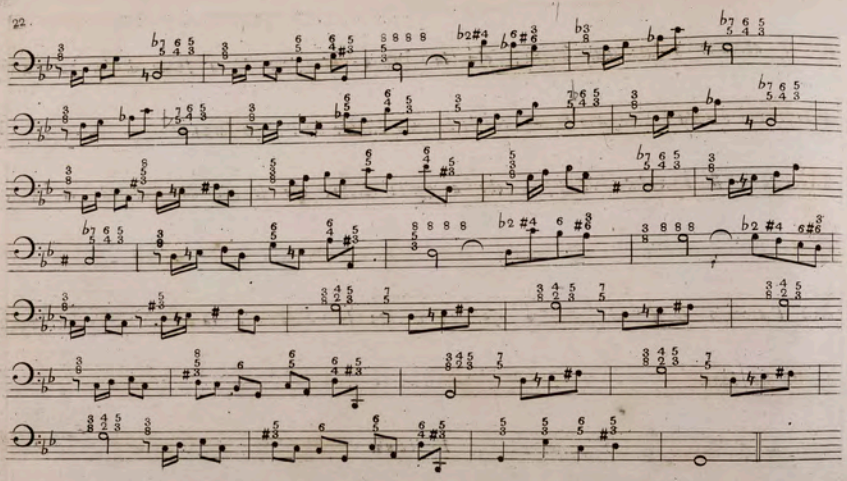
darà l'accordo di seconda Minore assoluta, diventa immediatamente la

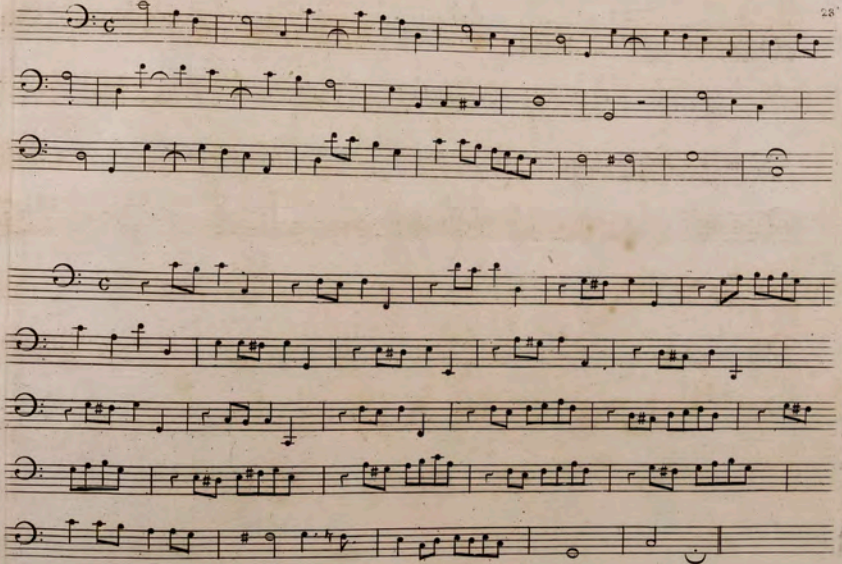
Quinta del Tono.

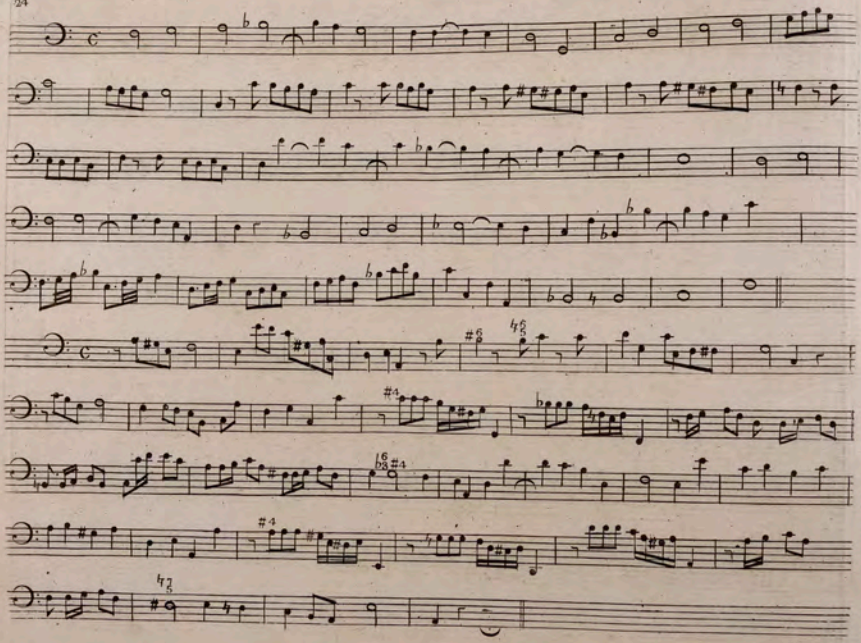
Let us View It

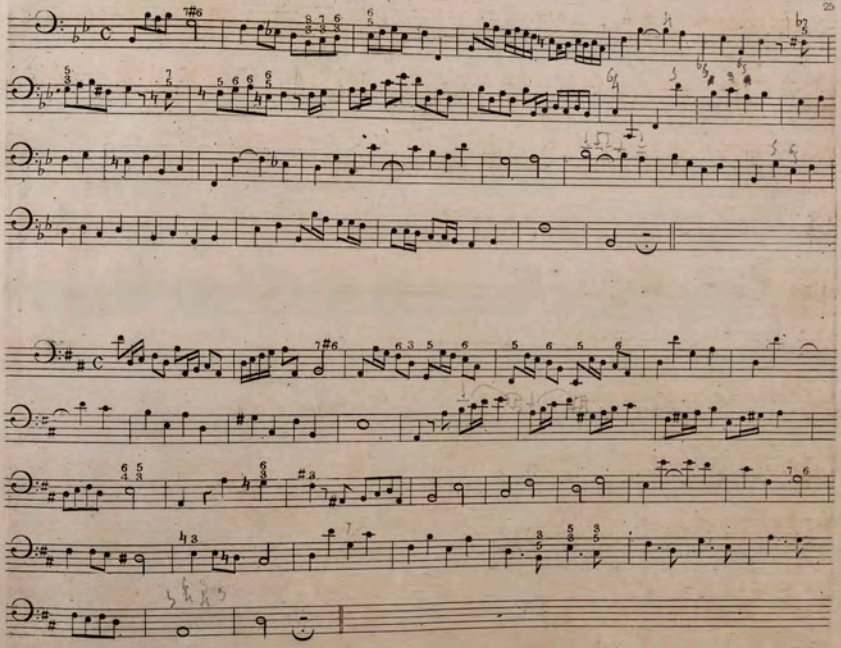
Vediamo.

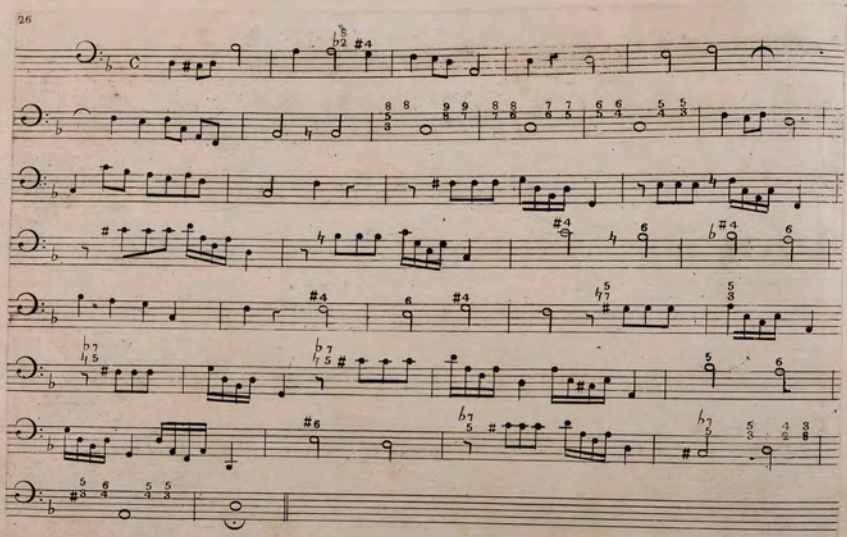


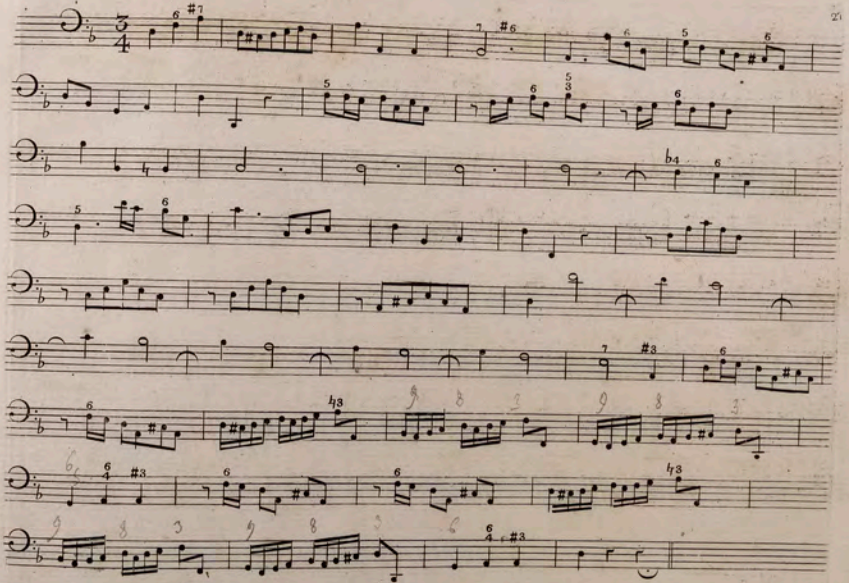


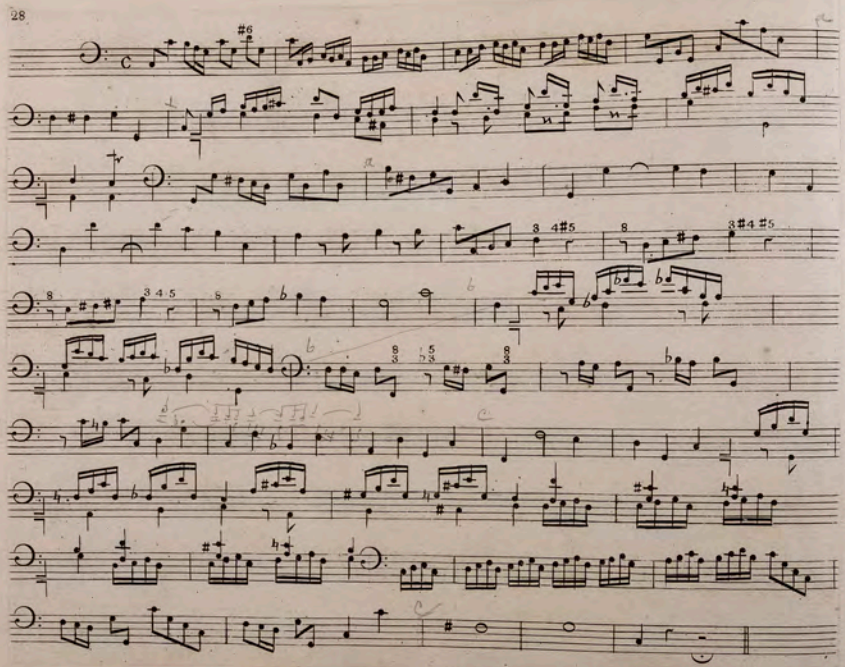






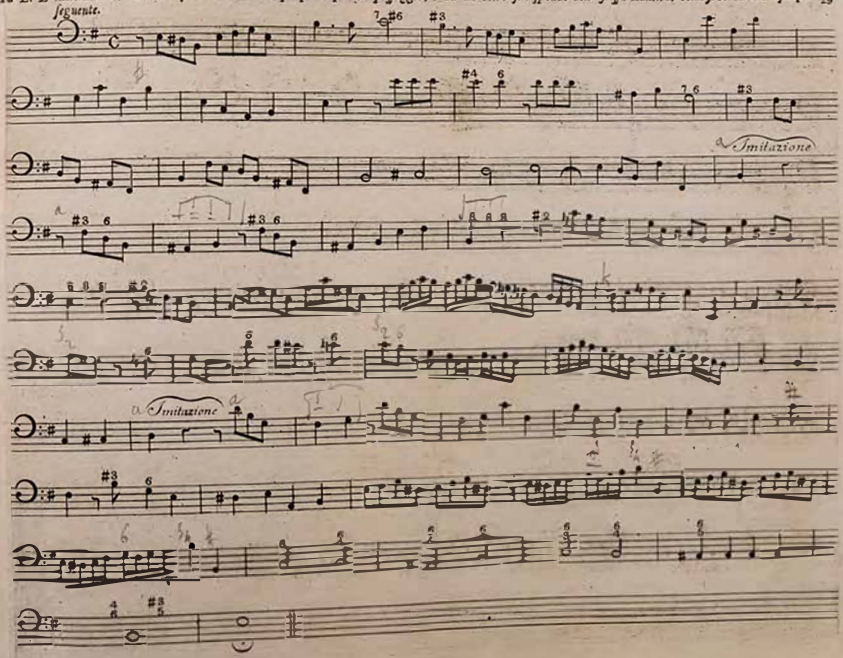


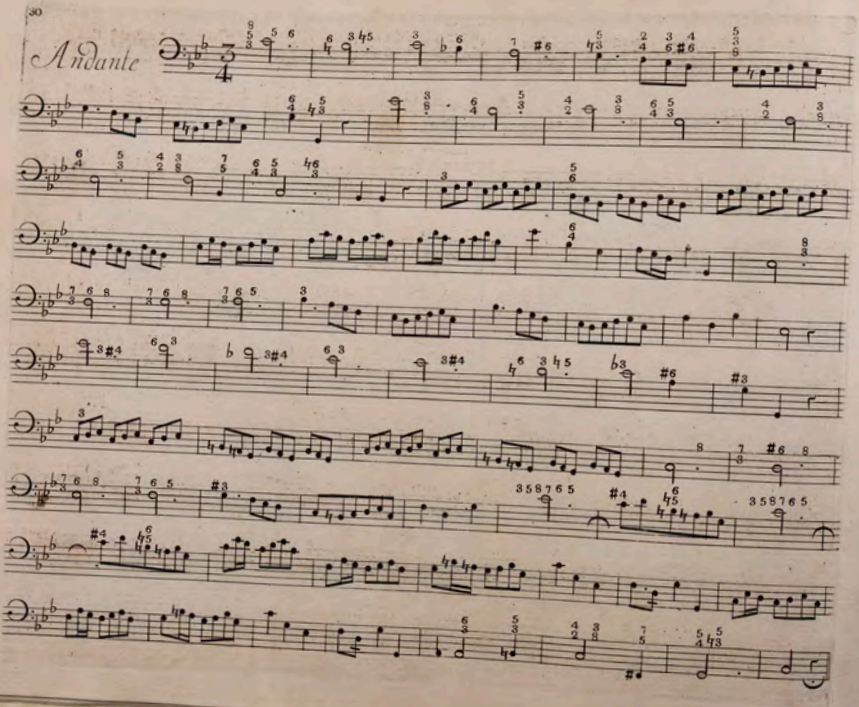




By "imitation" one means when one melody sets forth a passage and then another melody responds in the same manner, as you will see in the following example.

N. B. *L'imitazione s'intende, quando un Canto propone qualche paſſaggio, e da un'altro ſi riſponde dell'iſteſſa maniera; come ſi vedrà dall'eſempio ſeguente.*

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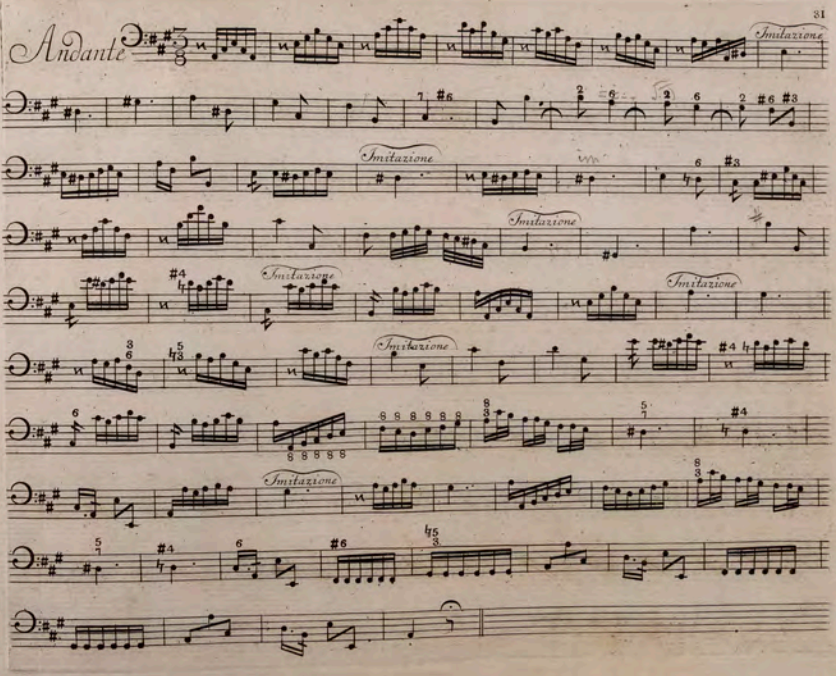
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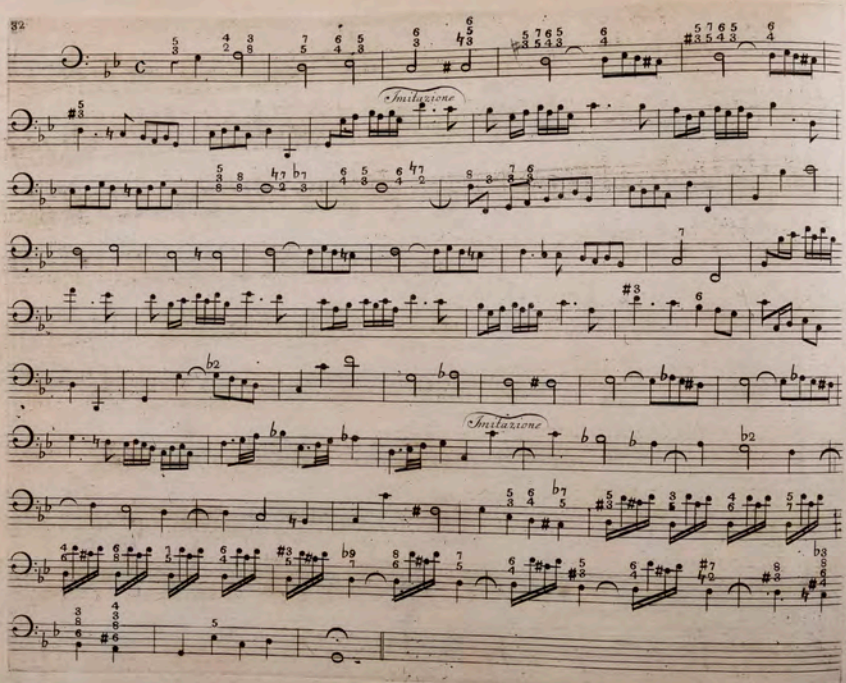
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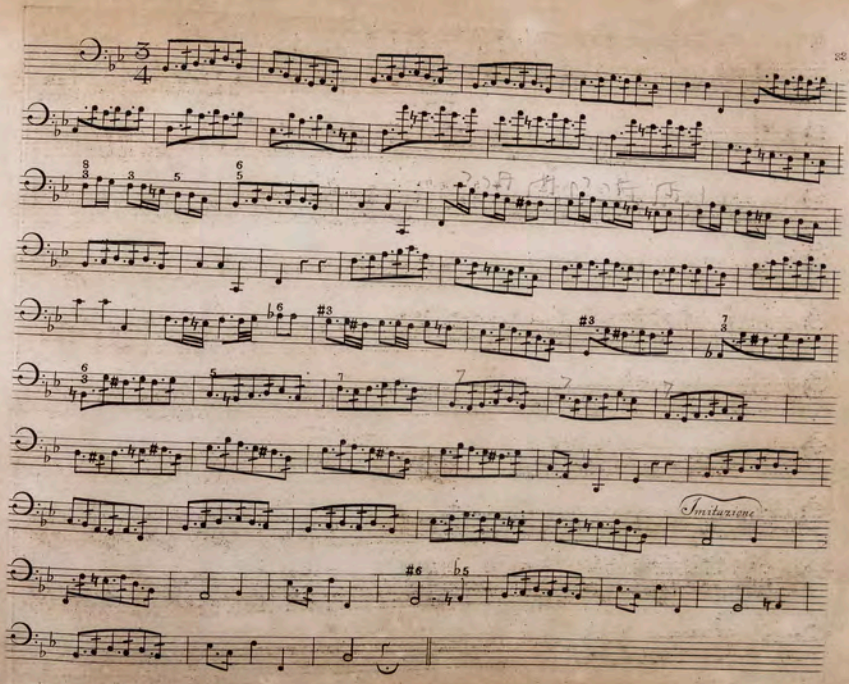
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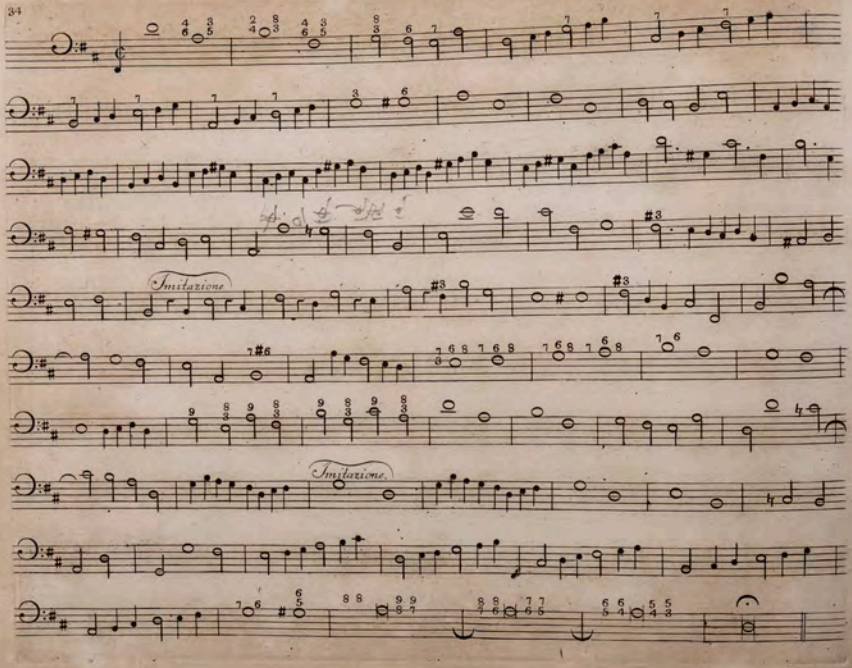
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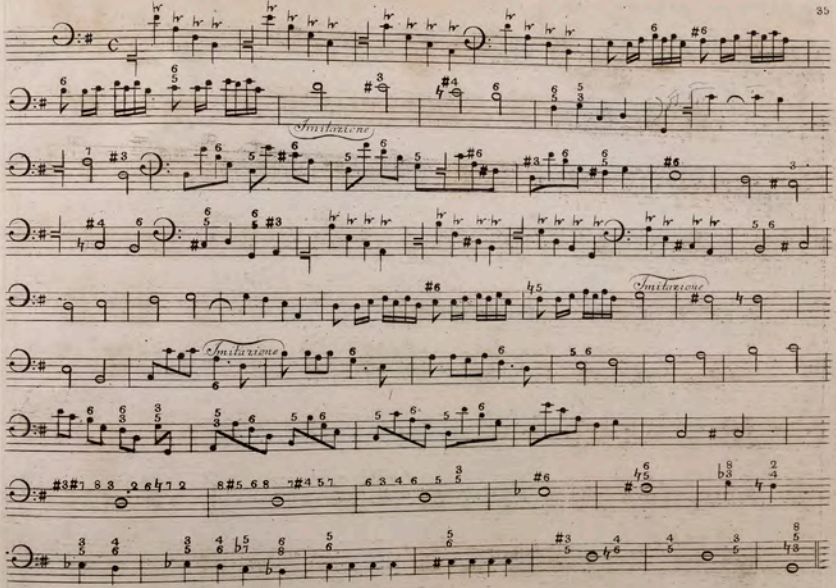
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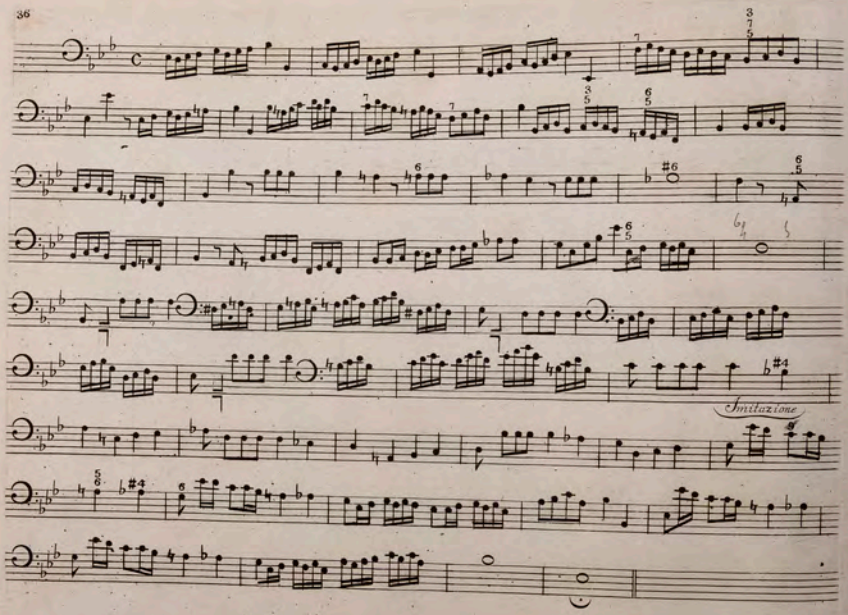
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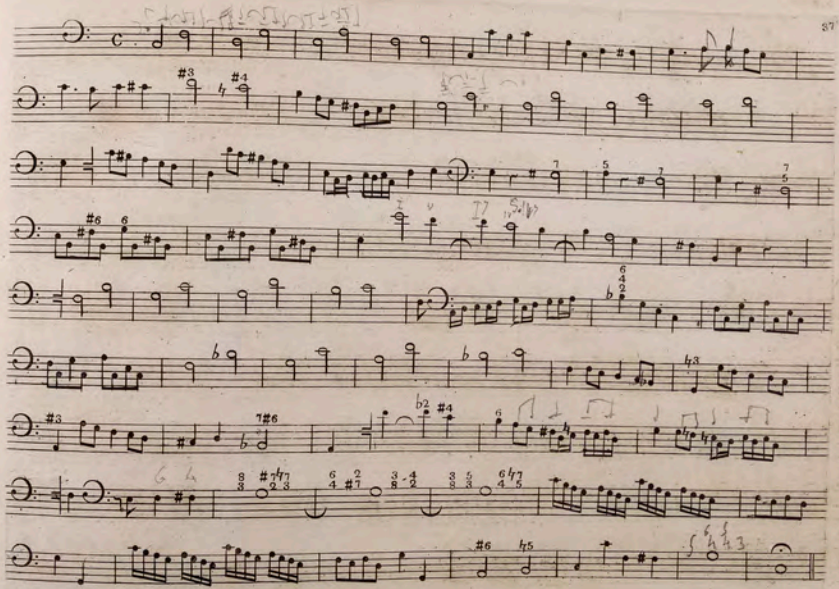
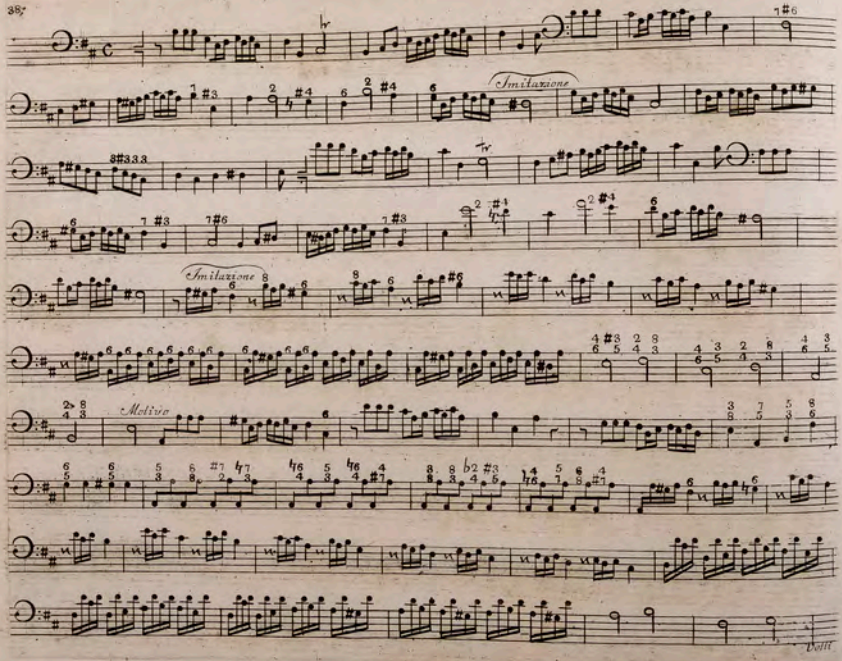
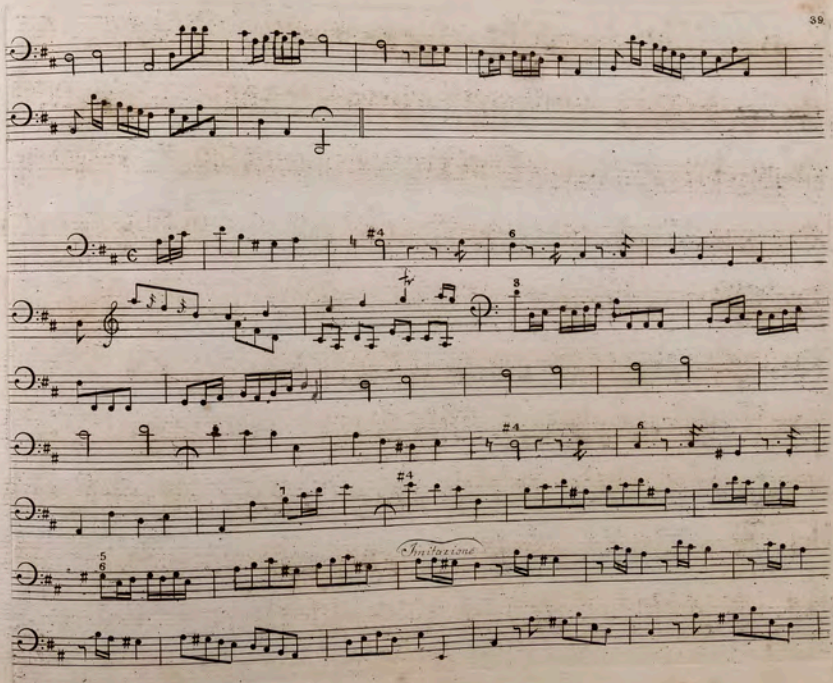



Imitazione
Imitazione
Motivo
Tutti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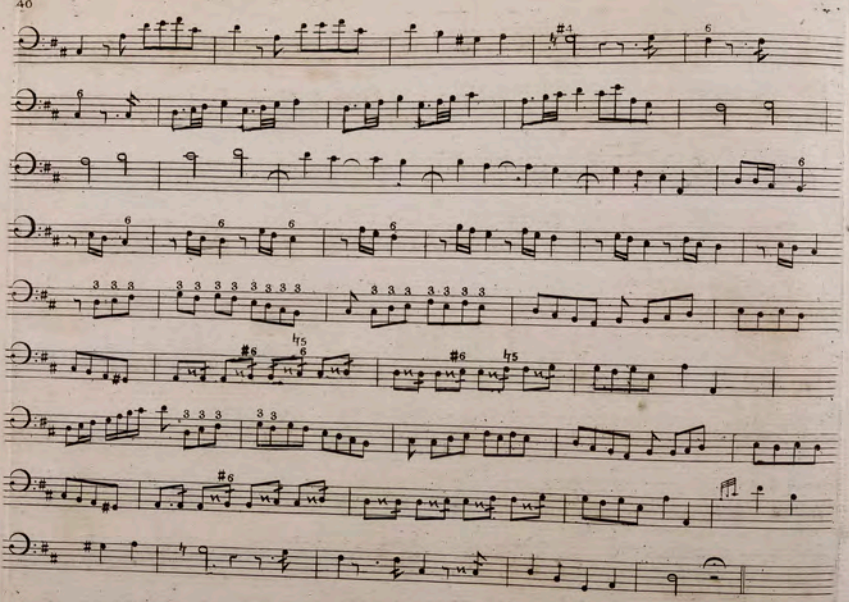

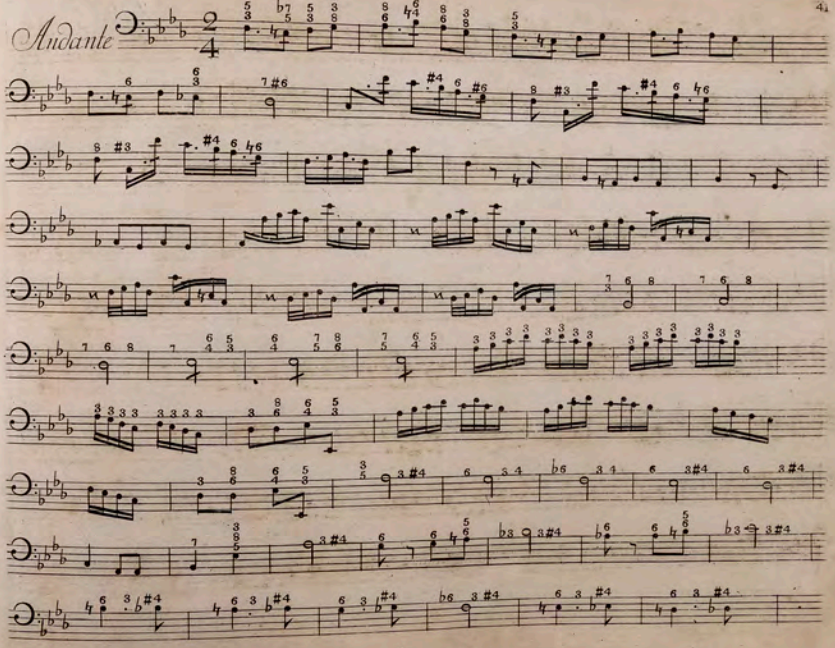
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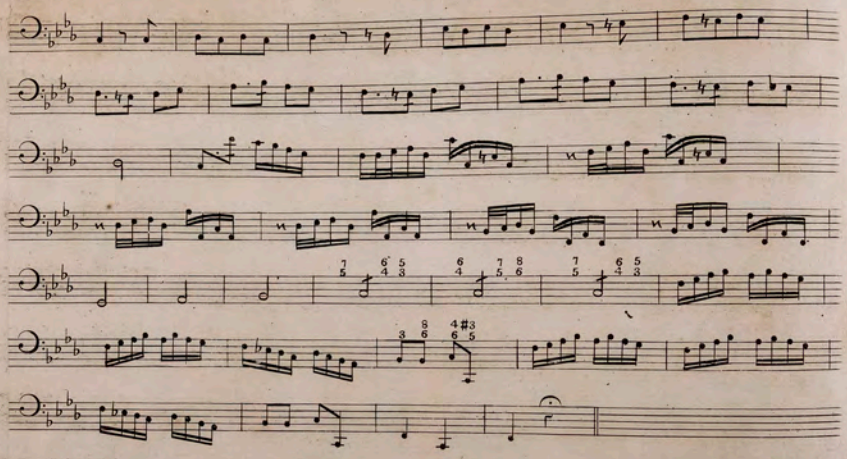

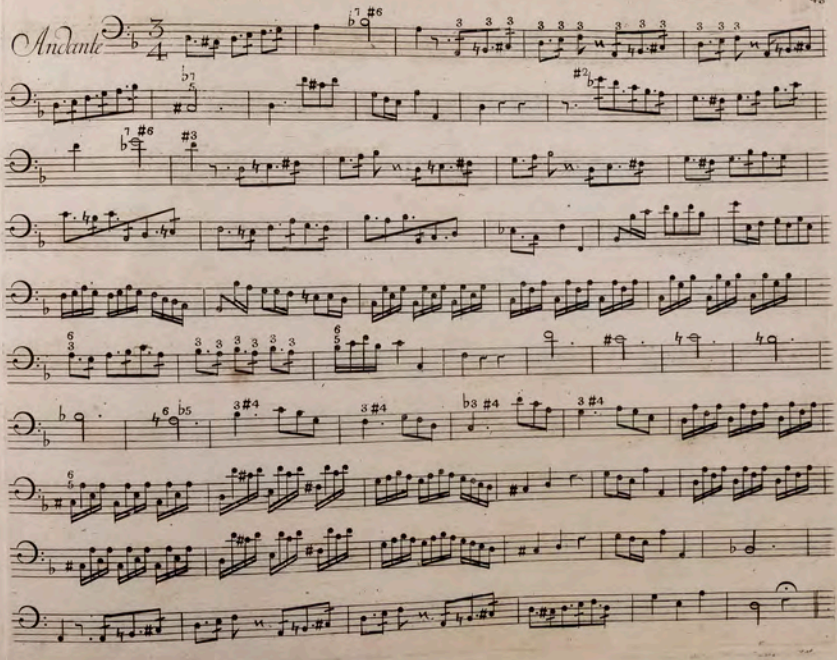
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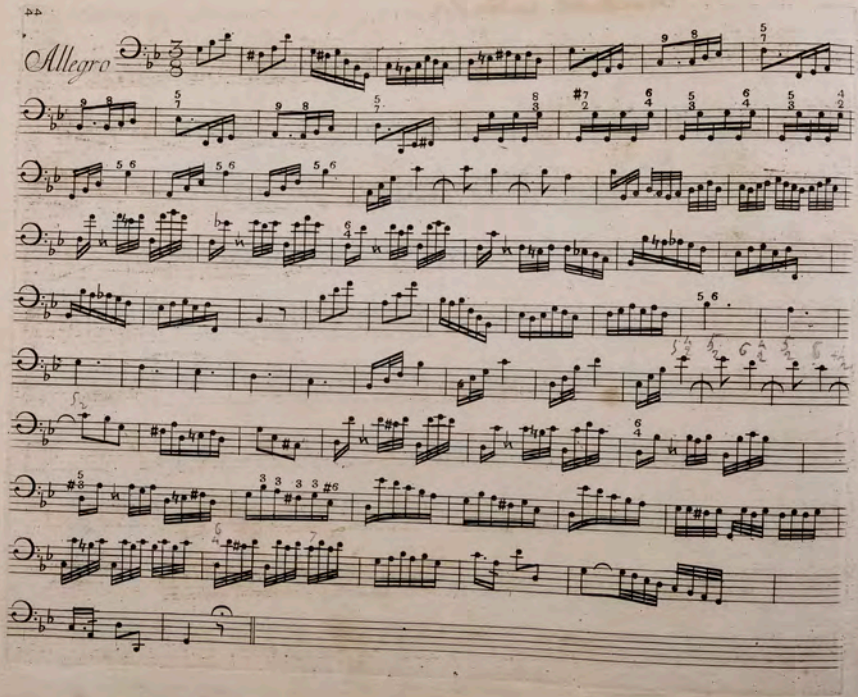
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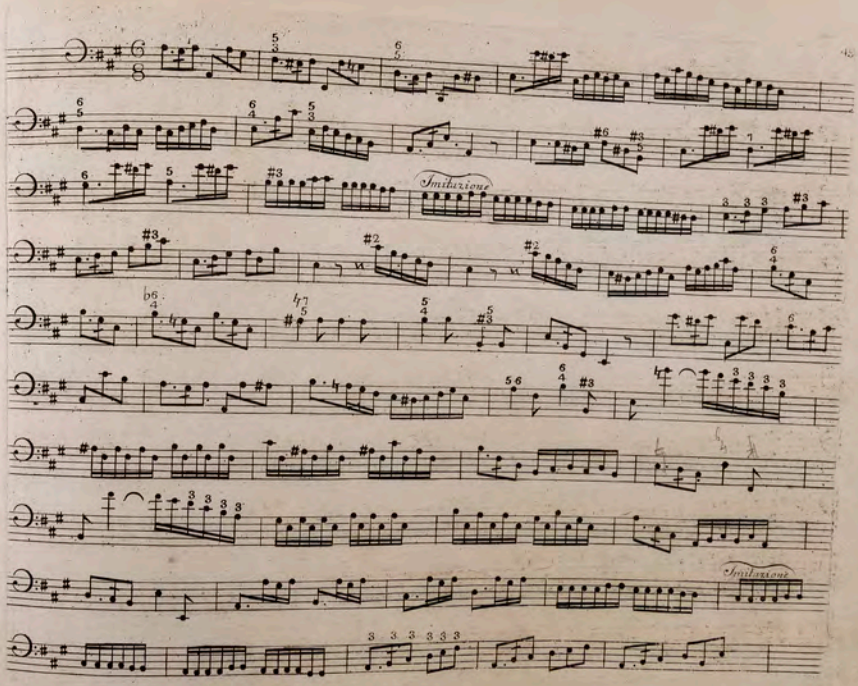
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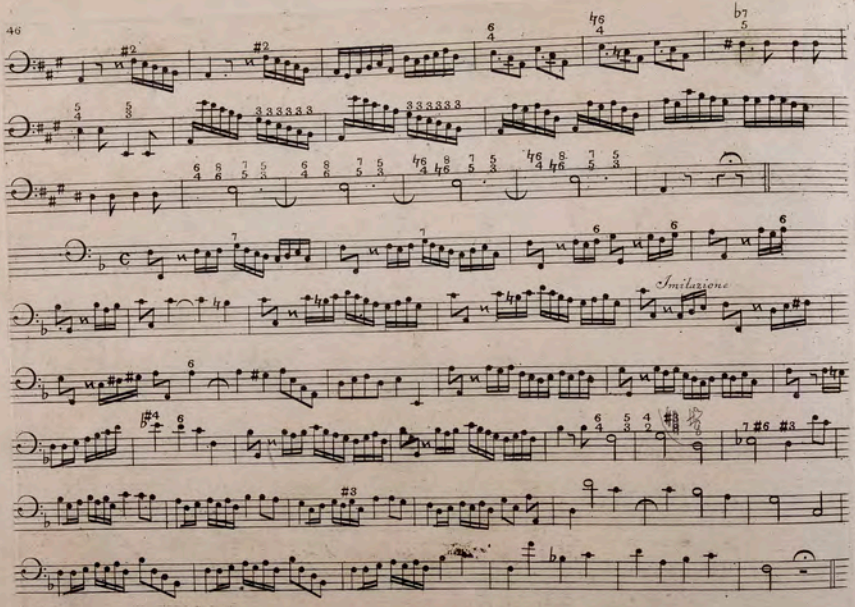
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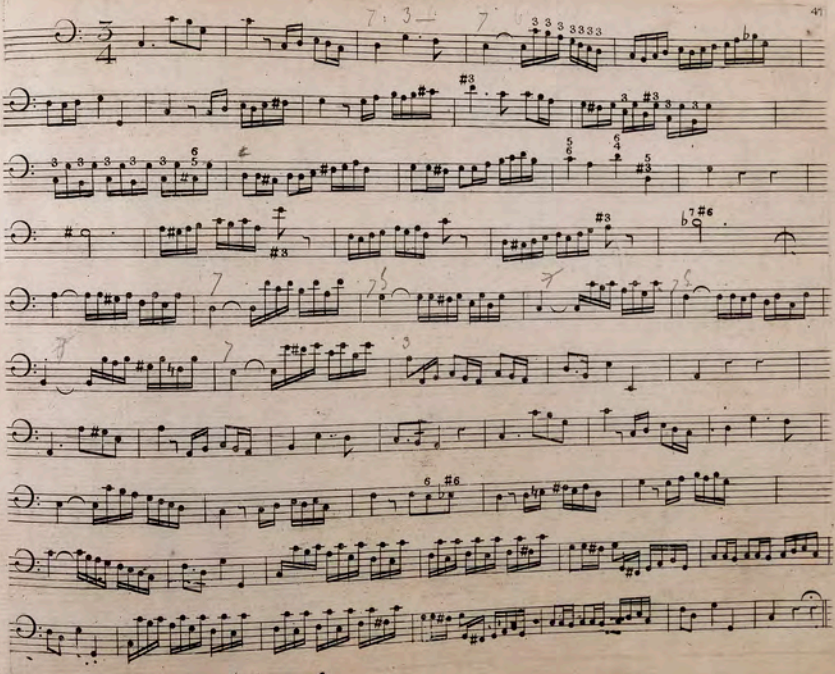

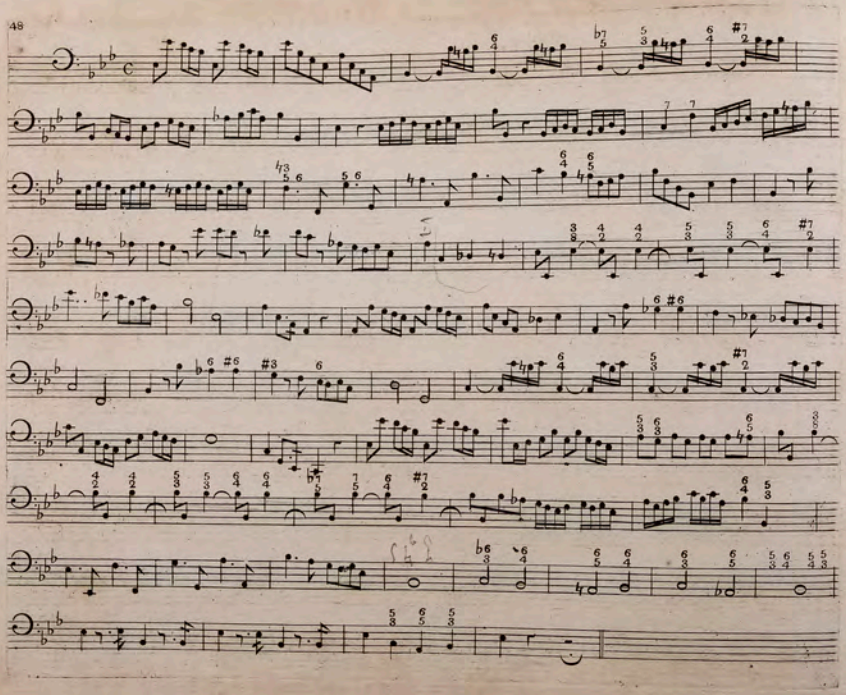

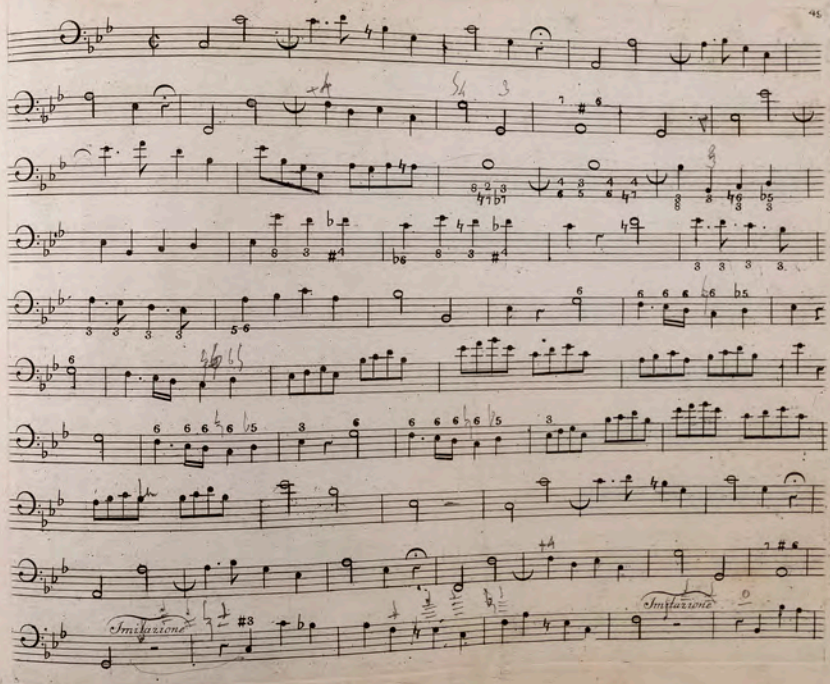
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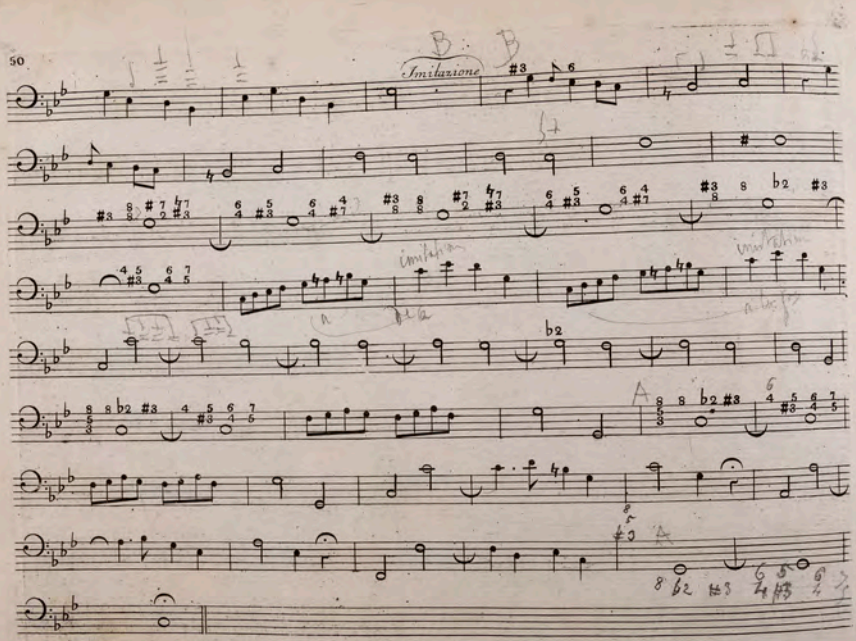
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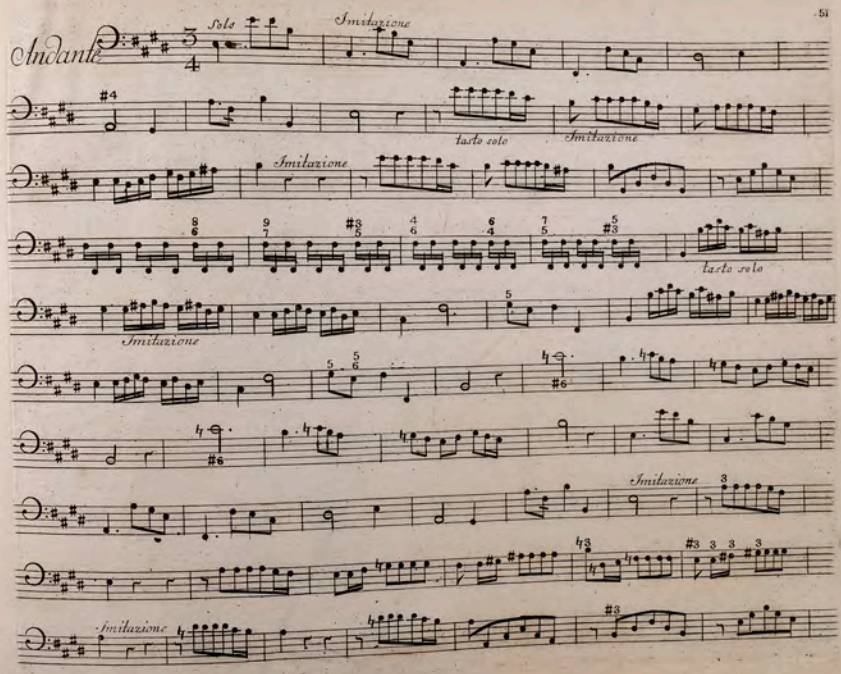
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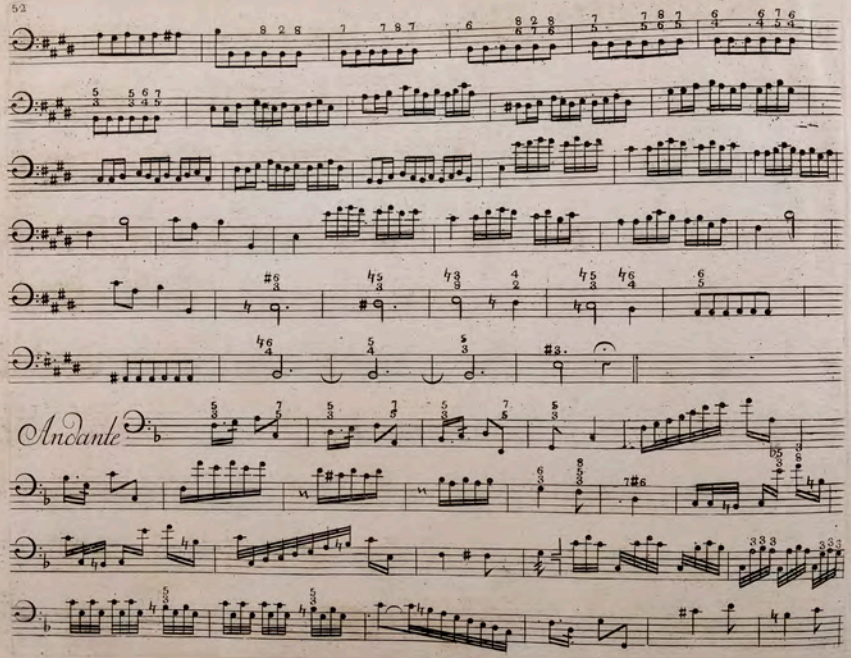
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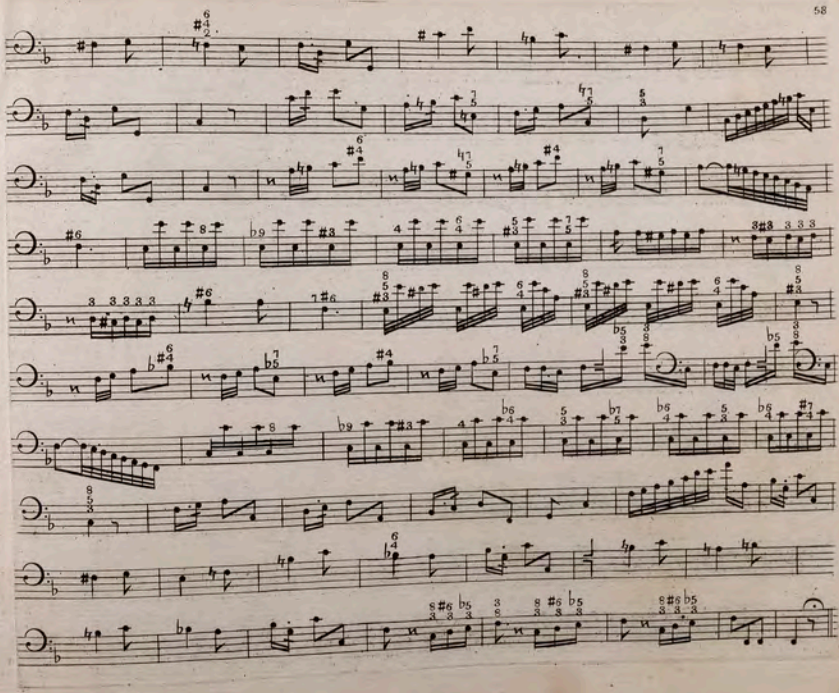

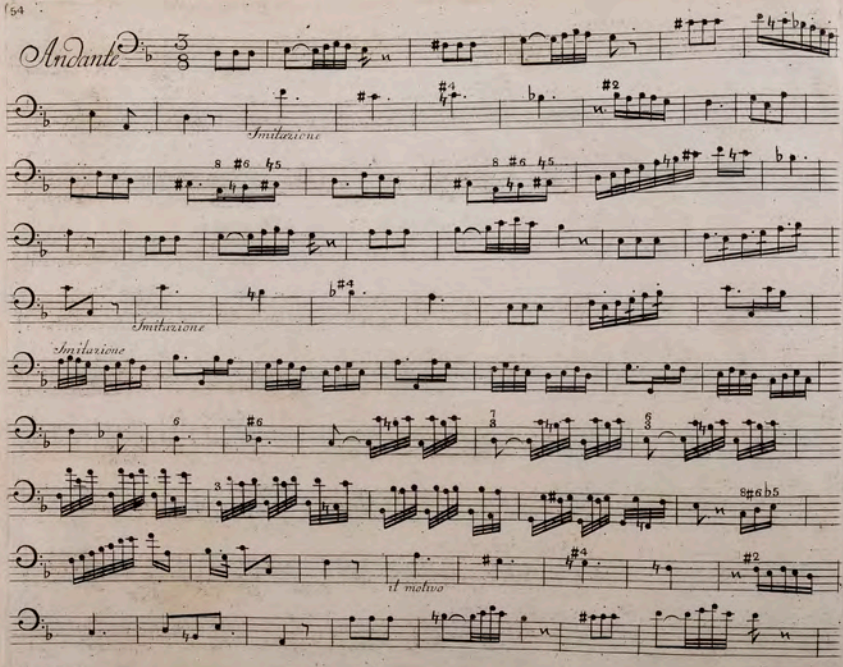
Andante
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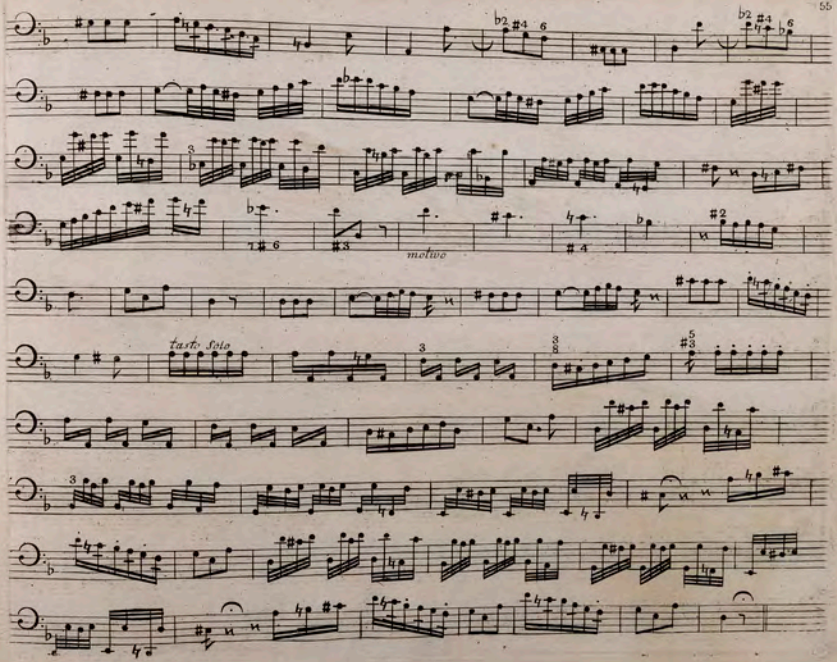
il motivo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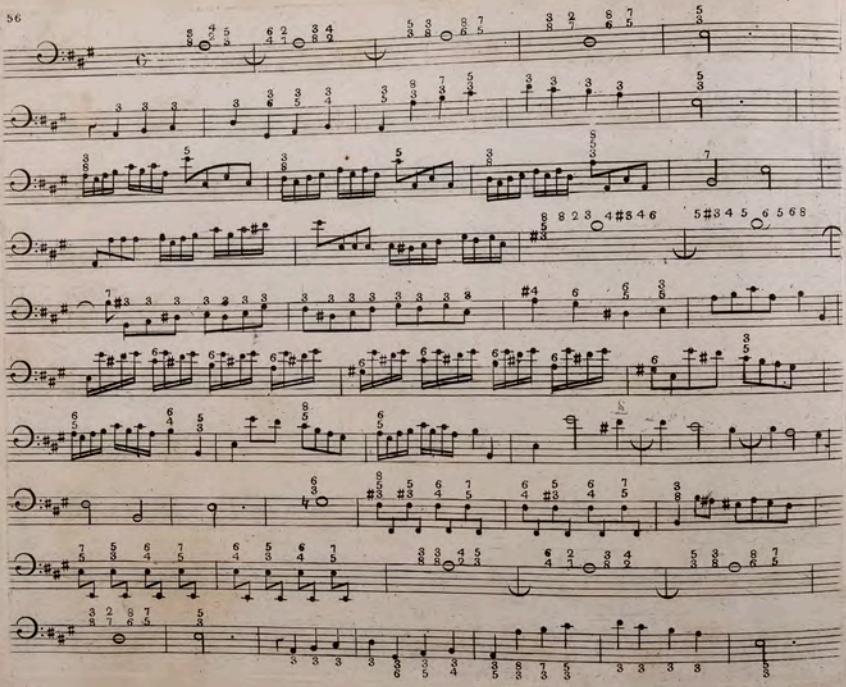

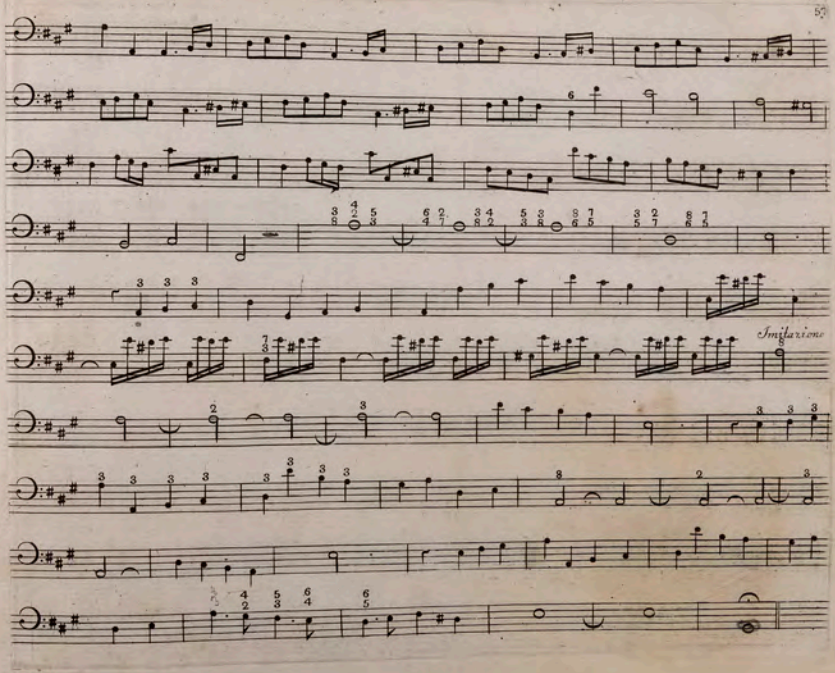
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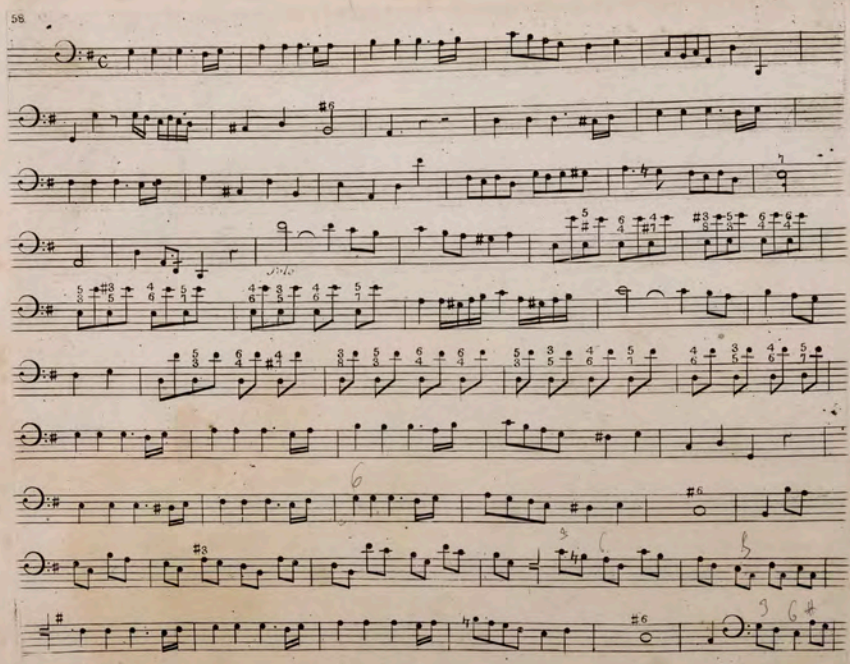
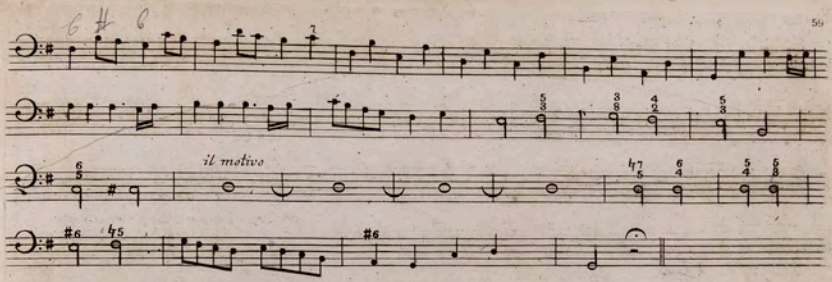
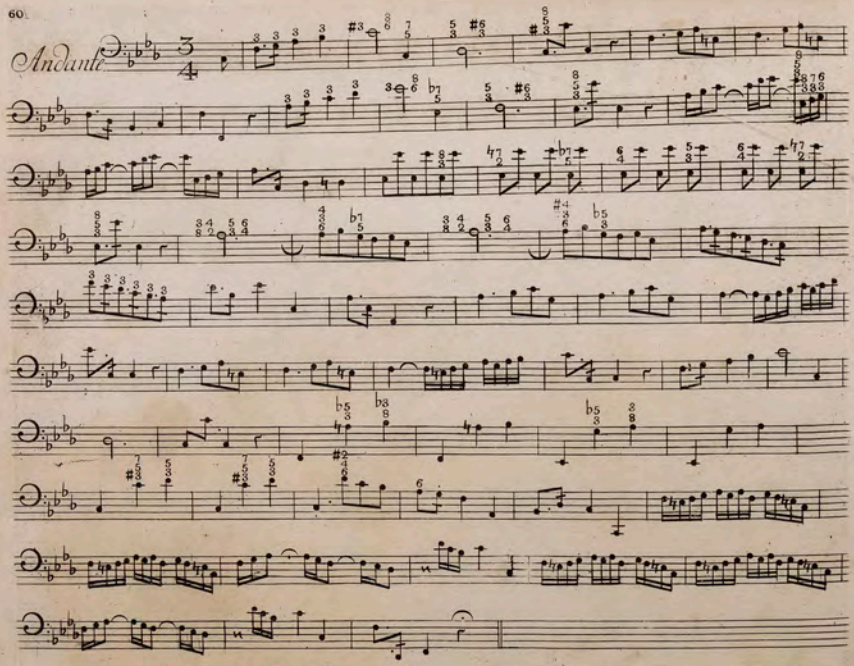



il motivo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