

# CHELYS

MINURITIONUM ARTIFICIO EXORNATA

SIVE,

*Minuritiones ad Basin, etiam Ex tempore Modulandi Ratio.*

IN TRES PARTES DISTRIBUTA.

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## The Division-Viol,

OR,

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

DIVIDED INTO THREE PARTS.

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Pars I. *Chelyos tractandæ Præcepta.*

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

Pars II. *Melothesiæ Compendium.*

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

Pars III. *Minuritiones ad Basin aptandi Methodus.*

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

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Authore CHRISTOPHORO SIMPSON.

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EDITIO SECUNDA.

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M. D. C. L. X. V.

First, That your Division be carried on smoothly, as we have formerly admonished; and that your *Flats* and *Sharps* have still relation to the Key and Ayre of your *Ground*.

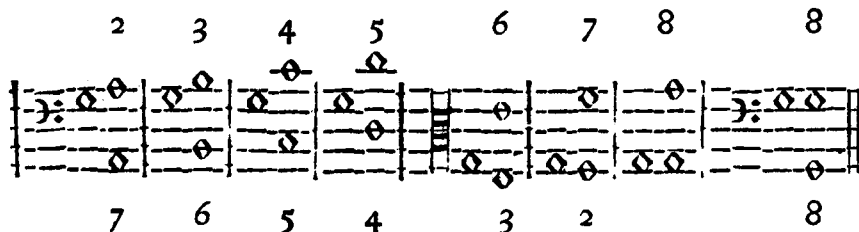
Secondly, you are to consider that a Seventh or Sixth falling, is the same as a Second or Third rising, and so you may consider all other distances, with their opposite *Octaves*.

*Cavendum autem 1° ut nativo quodam processu, quod supra monuimus, Minutiae fluant: nec Notæ duræ aut molles temerè inferantur, nisi quas Melodia Fundamenti ac Toni indoles exigit.*

*Notandum 2°, Septimam ac Sextam in descensu æquipollere Secundæ aut Tertie in ascensu, ut exemplo hic demonstratur.*

Example.

Paradigma.



And therefore you may choose whether you will meet, any succeeding Note of the *Ground*, in the *Unison*, or in its *Octave*, above or below it; for, concerning *Octaves* the reason is still the same.

Thirdly, in such places as the *Ground* doth intimate a Cadence, by falling a Fifth or rising a Fourth; all the Notes that hit upon the Third above, or Sixth below, must be played Sharp. See Pag. 18.

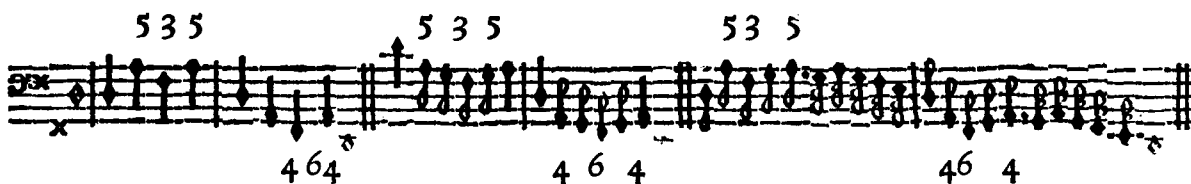
Lastly, as your Division passes into the Third and Fifth, whilst it moveth above (by which it is made harmonious to the *Ground-Note*) so, in moving beneath, it must pass into the under *Octaves* of those

*Atque aded eodem redit, sive succedenti Notæ in Unisono occurras, sive in Octavâ. De Octavis enim eadem est ratio.*

*3° Ubi Basis, vel ad Quintam descendendo vel ad Quartam ascendendo, Cadentiam præ se fert, Notas quæ vel in Tertia superius vel inferius in Sexta ei accommodantur, duras plerumque esse oportet.*

*Ultimò quemadmodum Minuritio Basin supergreditur in Tertiâ aut Quintâ; ita ad earumdem Concordantiarum Octavas, hoc est, ad Sextam, & Quartam, cum inferius movetur, delabi debet.*

Concords, viz. into the Sixth and Fourth below the *Ground-Note*. Thus



These things being known, you may break your *Ground* in such manner as follows; where you have the Division placed over the *Ground*, that you may better observe the breaking of each Note.

*Hiscæ præcognitis, Basin in Minutias frangere proximo Paradigmate disces: ubi claritatis causâ minutie Singulis Fundamenti Notis superscribuntur.*

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An Example of Breaking the Ground

The musical score consists of ten systems, each with a treble and bass staff. The treble staff contains complex, rapid passages with various ornaments (marked with asterisks) and accidentals (sharps, flats, naturals). The bass staff contains a simpler accompaniment of diamond-shaped notes. The piece concludes with a double bar line and a final flourish in the treble staff.

K

Here