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*This PLAYFORD's Shadow doth present;
Peruse his Booke and there you'll see
His whole Designe is Publique Good
His Soule and Minde an Harmonie.*

A BRIEF
INTRODUCTION
To the Skill of
MUSICK.

In two Books.

The First contains the General
Grounds and Rules of MUSICK.

The Second, Instructions for the Viol
and also for the Treble-Violin.

To which is added The Art of Descant, or Composing
MUSICK in Parts, By Dr. Thomas Campion.
With Annotations thereon by Mr. Chr. Simpson.

The Fourth EDITION much Enlarged.



London, Printed by William Godbid for John Playford, and are
to be sold by Zach. Watkins, at their Shop in the Temple
near the Church-Dore. 1664.

INTRODUCTION

MUSIC

The first volume of the series
contains the following
The second volume contains the
third volume contains the

Fourth volume contains the
Fifth volume contains the
Sixth volume contains the



P R E F A C E

To all Lovers of *MUSICK*.

MUSICK in ancient Times was held in as great Estimation, Reverence and Honour, by the most Noble and Vertuous Persons, as any of the Liberal Sciences whatsoever, for the manifold Uses thereof, conducing to the Life of Man: Philosophers accounted it an Invention of the Gods, bestowing it on Men, to make them better conditioned than bare Nature afforded; and conclude a special necessity thereof in the Education of Children, partly from its natural delight and partly from the efficacy it hath in moving the Affections to Vertue; commending chiefly these three Arts in the Education of Youth, *Grammar*, *Musick* and *Gymnastick*; this last is for the Exercise of their Limbs. *Quintil.* reports, in his time the same Men taught both *Grammar* and *Musick*. Those then who intend the Practise thereof, must allow *Musick* to be the gift of God, yet (like other his Graces and Benefits) it is not given to the Idle, but they must reach it with the hand of Industry by putting in practice the Works and Inventions of skilful Artists; for meerly to Speak and Sing are of Nature, and this double use of the Articulate Voice the rudest Swains of all Nations do make; but to Speak well, and sing well, are of Art:

Preface to all Lovers of *MUSICK*.

Therefore when I had considered the great want of Books, setting forth the Rules and Grounds of this Divine Science of *Musick* in our own Language, it was a great motive with me to undertake this Work, though I must confess our Nation is at this time plentifully stored with skilful Men in this Science, better able than my self to have undertaken this Work; but their slowness and modesty (being, as I conceive, unwilling to appear in Print about so small a matter) has made me adventure on it, though with the danger of not being so well done as they might have performed it: And I was the rather induced thereunto, for that the Prescription of Rules of all Arts and Sciences ought to be delivered in plain and brief Language, and not in flowers of Eloquence; which Maxim I have followed: For after the most brief, plain, and easie method I could invent, I have here set down the *Grounds of Musick*; omitting nothing in this Art which I conceived necessary for the Practice of Young Beginners, both for Vocal and Instrumental *Musick*: Also I have in a brief method set forth the Art of Composing Two, Three, and Four Parts Musically; in such easie and plain Rules as are most necessary to be understood by Young Practitioners, which were never before Printed; but now in this Tenth Edition: The Work as it is, I must confess, is not all my own, some part thereof being collected out of other Authors which have written on this Subject, the which I hope will make it more approved. And if in the whole I gain your ingenious Acceptance, it will further encourage me to do you more Service in this nature.

J. Playford.

OF MUSICK in General,

And of its Divine and Civil Uses.

MUSICK is an Art unsearchable, Divine and Excellent, by which a true Concordance of Sounds or Harmony is produced, that rejoiceth and cheareth the Hearts of Men; and hath in all Ages and in all Countries been highly revered and esteemed; by the Jews for Religion and Divine Worship in the Service of God, as appears by Scripture; by the Grecians and Romans to induce Virtue and Gravity, and to incite to Courage and Valour. Great Disputes were among Ethnick Authors about the first Inventor, some for Orpheus, some Lynus, both famous Poets and Musicians; others for Amphion, whose Musick drew Stones to the Building of the Walls of Thebes; as Orpheus had by the harmonious Touch of his Harp, moved the wild Beasts and Trees to Dance: But the true meaning thereof is, that by Virtue of their Musick, and their wise and pleasing Musical Poems, the one brought the Savage and Beast-like Thracians to Humanity and Gentleness; the other perswaded the rude and careless Thebans to the fortifying of their City, and to a civil Conversation: The Egyptians to Apollo, attributing the first Invention of the Harp to him, and certainly they had an high esteem of the Excellency of Musick, to make Apollo (who was the God of Wisdom) to be the God of Musick: But the People of God do truly acknowledge a far more ancient Inventor of this Divine Art, Jubal the

Of MUSICK in General, and of

sixth from Adam, who, as it is recorded Gen. 4. 27. was the Father of all that handle the Harp or Organ. St. Augustine goeth yet farther, shewing, that it is the gift of God himself, and a Representation or Admonition of the sweet Consent and Harmony which his Wisdom hath made in the Creation and Administration of the World.

And well it may be termed a Divine and Mysterious Art, for among all those rare Arts and Sciences, with which God hath endued Men, this of Musick is the most sublime and excellent for its wonderful Effects and Inventions: It hath been the study of Millions of Men for many thousand years, yet none ever attained the full scope and perfection thereof; but still appeared new Matter for their Inventions; and which is most wonderful, the whole Mystery of this Art is comprised in the compass of three Notes or Sounds, which is most ingeniously observed by Mr. Christopher Simpson, in his Division-Violist, pag. 18. in these words,



All Sounds than can possibly be joyned at once together in Musical Concordance, are still but the reiterated Harmony in Three; a significant Emblem of that Supreme and Incomprehensible Trinity, Three in One, Governing and Disposing the whole Machine of the World, with all its included Parts in a perfect Harmony; for in the

Harmony of Sounds, there is some great and hidden Mystery above what hath been yet discovered. And Mrs. Catherine Phillips in her Encomium on Mr. Henry Laws his second Book of Ayres, hath these words:

Nature, which in the vast Creation's Soul,
That steady curious Agent in the whole,

The

ITS Divine and Civil USES.

The Art of Heaven, the Order of this Frame,
Is only *Musick* in another Name.

And as some King, Conqu'ring what was his own,
Hath choice of several Titles to his Crown;

So *Harmony* on this score now, that then,
Yet still is all that takes and Governs Men.

Beauty is but *Composure*, and we find

Content is but the *Concord* of the Mind;

Friendship the *Unison* of well-tun'd Hearts;

Honour's the *Chorus* of the Noblest Parts:

And all the World, on which we can reflect,

Musick to the Ear, or to the Intellect.

Nor hath there yet been any Reason given of that sympathy in Sounds, that the Strings of a Viol being struck, and another Viol laid at a distance, and tuned in Concordance to it, the same Strings thereof should sound and move in a sympathy with the other, though not touch'd: Nor that the sound of a Sackbut or Trumpet, should by a stronger Emission of Breath, skip from Concord to Concord, before you can force it into any Gradation of Tones or Notes. Ath. Kercherus, a learned Writer, reports, that in Calabria, and other Parts of Italy, there is a poysonous Spider, called the Tarantula, by which such as are bitten fall into a Frensie of madness and laughter; to allay the immoderate passion thereof, Musick is the speedy Remedy and Cure, for which they have solemn Songs and Tunes.

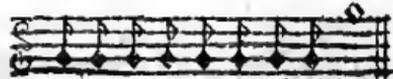
The first and chief Use of Musick is for the Service and Praise of God, whose gift it is. The second Use is for the Solace of Men, which as it is agreeable unto Nature, so it is allowed by God, as a temporal blessing to recreate and cheer men after long study and weary labour in their Vocations. Eccles. 40. 20. Wine and Musick rejoyceth the Heart, as the Philosopher adviseth, Musica Medicina est molestiæ illius per labores fuscipitur.

Ælianus

OF MUSICK in General, and of

Ælianus in his Hist. Animal. l. 10. c. 29. writeth, That of all Beasts, there is none that is not delighted with Harmony, but only the Ass. H. Stephanus reports, that he saw a Lion in London leave his Meat to hear Musick. My self as I travelled some years since near Roylton, met a Herd of Stags, about twenty, upon the Road, following a Bag-pipe and a Violin, which while the Musick plaid they went forward; when it ceased they all stood still; and in this manner they were brought out of York-shire to Hampton-Court. If irrational Creatures so naturally love and are delighted with Musick, shall not rational Man, who is endued with the knowledge thereof? A Learned Author hath this Observation, That Musick is used onely of the most Aerial Creatures, loved and understood by Man: The Birds of the Air, those pretty Winged Choristers, how at the approach of the Day do they warble forth their Makers Praise? among which, observe the little Lark, who by a natural instinct doth very often mount up the Sky, as high as his wings will bear him, and there warble out his Melody as long as his strength enables him, and then descends to his flock, who presently send up another Chorister to supply this Divine Service. It is also observed of the Cock, which Chaucer call's Chanticleer, his Crowing is sounded Musically and doth allude to the perfect Syllables of the word Ha-le-lu-jah.

Athanasius Kircher, writes also, that the Cock doth sound a perfect Eight Musically, thus, when his Hens come from their nest, he hath several other observations of Sounds by such Animals.



Co co co co co co co co.

The Philosopher says, not to be Animal Musicum, is not to be Animal Rationale. And the Italian Proverb

Its Divine and Civil USES.

Proverb is, God loves not him, whom he hath not made to love Musick. Nor doth Musick only delight the Mind of Man, and Beasts, and Birds, but also conduceth much to bodily health by the exercise of the Voice in Song, which doth clear and strengthen the Lungs, and if to it be also joyned the Exercise of the Limbs, none need fear Asthma or Consumption; the want of which exercise is often the death of many Students: Also much benefit hath been found thereby, by such as have been troubled with defects in Speech, as Stammering and bad Utterance. It gently breaths and vents the Mourners Grief, and heightens the Joys of them that are cheerful: It abateth Spleen and Hatred. The valiant Souldier in Fight is animated when he hears the sound of the Trumpet, the Fife and Drum: All Mechanick Artists do find it cheer them in their weary Labours. Scaliger (Exercit. 302.) gives a reason of these Effects, because the Spirits about the heart taking in that trembling and dancing Air in the body, are moved together, and stirred up with it; or that the Mind, harmonically composed, is Roused up at the Tunes of the Musick. And farther, we see even young Babes are charm'd asleep by their Singing Nurses; nay the poor labouring Beasts at Plow and Cart are cheer'd by the sound of Musick, though it be but their Masters Whistle. If God then hath granted such benefit to Men by the Civil exercise, sure the Heavenly and Divine Use will much more redound to our eternal comfort, if with our Voices we joyn our Hearts when we sing in his Holy place. Venerable Bede writeth, That no Science but Musick may enter the Doors of the Church: The Use of which in the Worship and Service of God, that it hath been anciently used, and should still be continu'd, may be easily proved from the Evidence of Gods Word, and the Practicē of the Church

OF MUSICK in General, and of

in all Ages: You shall seldom meet Holy David without an Instrument in his Hand, and a Psalm in his Mouth; Fifty three Holy Meters or Psalms he dedicated to his Chief Musician Jeduthun, to compose Musick to them: He was one in whom the Spirit of God delighted to dwell, for no evil Spirit will abide to tarry where Musick and Harmony are lodged; for when he playd before Saul, the evil Spirit departed immediately. This Power of Musick against evil Spirits, Luther seemeth to think that it doth still remain, Scimus (saith he) Musicam Dæmonibus etiam invisam & intolerabilem esse, We know that Musick is most dreadful and intolerable to the Devils. How acceptable Divine Harmony was to God in his Worship, appears in 2 Chron. 5. 12, 13. Also the Levites, which were the Singers, all of them of Asaph, of Hemon, of Jeduthun, with their Sons and their Brethren being arrayed in white linnen, having Cymbals and Psalteries, and Harps, stood at the East end of the Altar, and with them an hundred and twenty Priests sounding with Trumpets: It came even to pass, as the Trumpeters and Singers were as one, to make one sound to be heard in praising and thanking the Lord: And when they lift up their Voice with the Trumpets and Cymbals, and Instruments of Musick, &c. that then the House was filled with a Cloud, even the House of the Lord. The Use of Musick was continued in the Church of the Jews, even until the Destruction of their Temple and Nation by Titus. And the Use thereof also began in the Christian Church in our Saviour and his Apostles time. If you Consult the Writings of the Primitive Fathers, you shall scarce meet with one that doth not write of the Divine Use of Musick in Churches; and yet true it is, that some of them did find fault with some

Abuses

Its Divine and Civil USES.

Abuses thereof in the Service of God; (and so they would now if they were alive;) but that condemneth the Right Use thereof no more than the Holy Supper is condemned by St. Paul, while he blameth those who shamefully profaned it. The Christian Emperours, Kings, and Princes in all Ages have had this Divine Science in great Esteem and Honour: Constantine the Great, and Theodosius, did both of them begin and sing Divine Hymns in the Christian Congregations; and Justinian, the Emperour, composed an Hymn to be sung in the Church, which began, To the only begotten Son and Word of God: Of Charles the Great it is reported, that he went often into the Psalmody and Sung himself, and appointed his Sons and other Princes what Psalms and Hymns should be Sung. But to come nearer home: History tells us, that the ancient Britains of this Island had Musicians before they had Books; and the Romans, that invaded them (who were not too forward to magnifie other Nations) confess what power the Druids and Bards had over the Peoples Affections, by recording in Songs the Deeds of heroick Spirits, their Laws and Religion being sung in Tunes, and so without Letters transmitted to Posterity; wherein they were so dexterous, that their Neighbours of Gaul came hither to learn it. Alfred, a Saxon King of this Land, was well skill'd in all manner of Learning, but in his knowledge of Musick took most delight. King Henry the Eighth did much advance Musick in the first part of his Reign, when his mind was more intent upon Arts and Sciences, at which time he invited the best Masters out of Italy, and other Countries; whereby he grew to great Knowledge therein; of which he gave Testimony, by composing with his own hand two entire Services of five and six Parts, as is recorded by the Lord Herbert,

Of MUSIC in General, and of

Herbert, who writ his *Life*. Edward the Sixth was a Lover and Encourager thereof, If we may believe Dr. Tye, one of His Chappel, who put the Acts of the Apostles into Metre, and Composed the same to be sung in Four Parts, which he Printed and Dedicated to the King; his Epistle began thus :

Considering well, most Godly King,
The Zeal and perfect Love
Your Grace doth bear to each good Thing,
That given is from above,

That such good Things your Grace might move,
Your Lute when you assay,
Instead of Songs of wanton Love,
These Stories then to Play.

Queen Elizabeth was not only a Lover of this Divine Science, but a good Proficient herein; and I have been informed by an ancient Musician and her Servant, that she did often recreate her self on an Excellent Instrument called the Poliphant, not much unlike a Lute, but strung with Wire: And that it was her care to promote the same in the Worship of God, may appear by her 49th. Injunction. And King James granted his Letters Patents to the Musicians in London for a Corporation.

Nor was his late Sacred Majesty, and Blessed Martyr, King Charles the First, behind any of his Predecessors in the Love and Promotion of this Science, especially in the Service of Almighty God, which with much Zeal he would hear reverently performed, and often appointed the Service and Anthems himself, especially that sharp Service Composed by Dr. William Child, being by his Knowledge in Musick a competent Judge therein; and could play his part exactly well on the Bass-Viol, especially of those Incomparable Fancies of Mr. Coperario to the Organ.

Of

Its Divine and Civil USES.

Of whose Vertues and Piety (by the infinite mercy of Almighty God) this Kingdom now enjoys a Living Example in his Son and our Gracious Sovereign Charles the Second, whom God long preserve; whose Love of this Divine Art appears by his Encouragement of it, and the Professors thereof, especially in his bountiful Augmentation of the Annual Allowance of the Gentlemen of His Chappel; which Example if it were followed by the Superiours of our Cathedrals in this Kingdom, it would much encourage Men of this Art (who are there employed to Sing Praises to Almighty God) to be more studious in that Duty, and would take off that Contempt which is cast upon many of them for their mean performances and poverty; but it is their and all true Christians sorrow, to see how that Divine Worship is contemned by blind Zealots, who do not, nor will not understand the use and excellency thereof.

But Musick in this Age (like other Arts and Sciences) is in low esteem with the generality of people, our late and Solemn Musick, both Vocal and Instrumental, is now justl'd out of esteem by the new Corants and Figs of Foreigners, to the grief of all sober and judicious Understanders of that formerly solid and good Musick: Nor must we expect Harmony in Peoples Minds, so long as Pride, Vanity, Faction, and Discords, are so predominant in their Lives: But I conclude with the Words of Mr. Owen Feltham in his Resolves, We find saith he, that in Heaven there is Musick and Hallelujah's Sung; I believe it is an helper both to good and evil, and will therefore honour it when it moves to Vertue, and shall beware of it when it would flatter into Vice.

J. Playford.

THE TABLE.

FIRST BOOK.

O <i>F the Scale of Musick called the Gam-ut,</i>	Pag. 1
<i>Of the several Cleaves, or Cliffs,</i>	7
<i>A Rule for the Proving your Notes,</i>	8
<i>A Rule for Naming your Notes in any Cliff,</i>	9
<i>A Table of the Comparison of Cliffs,</i>	16
<i>Of the tuning the Voice,</i>	17
<i>Of Tones or Tunes of Notes,</i>	18
<i>The Notes, their Names, Number, and Proportions,</i>	21
<i>Of Rests and Pauses, and Notes of Syncopation,</i>	23
<i>A Rule for keeping Time,</i>	26
<i>Of the Four Moods, or Proportions of Time,</i>	28
<i>Of the Adjuncts and Characters used in Musick,</i>	32
<i>Directions for Singing after the Italian manner,</i>	34
<i>Of the Five Moods used by the Grecians,</i>	49
<i>Short Ayres or Songs fit for Beginners,</i>	53
<i>Directions for singing of Psalms, with the several Tunes and the Bass under each Tune,</i>	60
<i>Directions for performing Divine Service in Cathedral Churches.</i>	78

SECOND BOOK.

A <i>Brief Introduction for Playing on the Bass- Viol,</i>	Pag. 89
<i>Several Lessons for Beginners on the Bass-Viol,</i>	103
<i>Instructions for Playing on the Treble-Violin,</i>	107
<i>Severals Lessons for Beginners on the Violin,</i>	115

THIRD BOOK.

T*HE Art of Descant, or plain and easie Rules
for Composing of Musick, in Two, Three, or
Four Parts.*

A N
 NTRODUCTION
 To the Skill of
 M U S I C K.

C H A P. I.

the Scale of Musick call'd the Gam-ut.

THE *Gam-ut* is the Ground of all *Musick*,
Vocal or Instrumental; and (as *Ornitho-*
parcus reports) was composed by *Guido*
Aretinus, about the Year 960, out
 six Syllables in the Saphick of the Hymn of
Johan. Baptista.

<i>UT--queant laxis</i>	<i>REsonare fibris</i>
<i>MIRA gestorum</i>	<i>FAMULI tuorum,</i>
<i>SOLVE poluti</i>	<i>LABII reatum.</i>

By another thus,

UT REliet MISerum FATum SOLitumq; LABorem,
 Ascending thus,



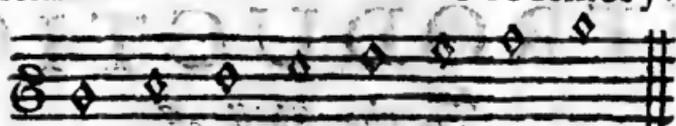
Ut Re Mi Fa Sol La Ut Re Sol La

B

These

These six Notes were used for many years past in this order, *Ascending* and *Descending*, but now four are only in use, viz, *Sol, La, Mi, Fa*, (so that *Ut* and *Re* are changed into *Sol* and *La*) which are sufficient to express the several Sounds, and are less burthenfome to the Practitioner's Memory.

Example.



Sol La Mi Fa Sol La Fa Sol

Besides the Names of these Notes, there is used in our Scale of Musick called the *Gam-ut*, seven Letters of the Alphabet, which are set in the first Column, at the Beginning of each Rule and Space, as *G, A, B, C, D, E, F*. And of these there are Three Septenaries ascending one above the other, *G* being put first, agreeing with the third Letter in the Greek Alphabet called *Gamma*, and is made thus Γ in Greek, in English *G*, (the first Derivation thereof being from the ancient Greeks) as you may see in the Scale of Musick at the end of this Chapter.

These seven Letters are called *Cliffs*, or more properly *Cleaves*, and the Syllables adjoining to them are the Names of the Notes. By the three Septenaries are distinguished the three several Parts of Musick into which the Scale is divided; first, the *Bassus*, which is the lowest Part; secondly, the *Mean* or middle Part; and thirdly, the *Treble* or highest Part; so that according to these three Septenaries, *Gam-ut* is the lowest Note, and *E la* the highest. And these, the usual *Gam-uts* in Mr. *Morley* and others did not exceed; but there are many Notes used, both above and below,

and

and do exceed this Compass, both in *Vocal* and *Instrumental* Musick, which ought not to be omitted; for the Compass of Musick is not confin'd: And though there be but three Septenaries of Notes in the Example of the *Gam-ut*, which amount to the Compass of One and Twenty Notes or Sounds; yet in the *Treble*, or highest Part, as occasion requires, you may *Ascend* more Notes, for it is the same over again, only eight Notes higher: Or in your *Bassus* or lowest Part, you may *Descend* the like Notes lower than *Gam-ut*, as the Compass of Voice or Instrument is able to extend, which will be the same, only *Eights* to those above. And these Notes of Addition are usually thus distinguished:

Those above *Ela* in the *Treble* are called Notes in *Alt*, as *F fa ut in Alt*, *G sol re ut in Alt*, &c. and those below *Gam-ut* in the *Bassus* are called double Notes, as *Double F fa ut*, *Double Ela mi*, &c. as being *Eights* or *Diapasons* to those above *Gam-ut*. I have therefore in the Table of the *Gam-ut* in this Book, expressed them with double Letters in their right places.

The *Gam-ut* is drawn upon fourteen *Rules* and their *Spaces*, and comprehends all Notes or Sounds usual in *Musick*, either *Vocal* or *Instrumental*, yet when any of the Parts into which it is divided, *viz.* *Treble*, *Mean* or *Tenor*, and *Bass*, shall come to be prick'd out by it self in *Songs* or *Lessons*, either for *Voice* or *Instrument*, five Lines is only usual for one of those Parts, as being sufficient to contain the Compass of Notes thereto belonging: And if there be any Notes that extend higher or lower,

it is usual to add a *Line* in that place with a Pen.

But for all *Lessons* for the *Organ*, *Virginals*, or *Harp*, two Staves of *six Lines* together are required, one for the left hand or *lower Keys*, the other for the right hand or *upper Keys*.

He that means to understand what he *Sings* or *Plays*, must study to be perfect in the Knowledge of the *Scale* or *Gam-ut*, to have it perfect in his Memory without Book, both forward and backward, and to distinguish the *Cliffs* and *Notes* as they stand in *Rule* or *Space*; for knowing the *Notes* Places, their Names are easily known.

The three Columns to the right hand of the *Scale* or *Gam-ut* are thus described:

The first Column is called *B duralis*, or *B sharp*, as having no *Flat* in *B mi*, and has in it the Names of the Notes as they are called on the Rules and in the Spaces, ascending and descending.

The second Column is called *B naturalis*, or *B proper*, having a *B flat* in *B mi* only, which is put at the beginning of the Line with the Cliff; and in this Column likewise you have the Names of the Notes as they stand on Rule or in Space.

The third and last Column is called *B mollaris*, or *B fa*, having two *B flats*, the one in *B mi*, the other in *E la mi*, placed at the beginning with the Cliff; and here also you have the Names of the Notes.

In these Three Columns the names of the Notes are changed according to the proper Keys; Also observe this for a General Rule, that what Name any Note hath, the same Name properly hath its Eighth, either above or below it, be it in *Treble*, *Mean*, *Tenor*, or *Bass*.

THE GAM-VT, OR SCALE OF MUSICK.

The Treble or highest Keyes. The Meane or middle Keyes. The Basse or lowest Keyes.

aa	la mi re	la	la	mi
gg	Sol re vt	Sol	Sol	la
ff	fa vt	fa	fa	Sol
E	la	la	mi	b fa
D	la Sol	Sol	la	la
C	Sol fa	fa	Sol	Sol
B	fa # mi	mi	b fa	b fa
A	la mi re	la	la	mi
G	Sol re vt	Sol	Sol	la
ff	fa vt	fa	fa	Sol
E	la mi	la	mi	b fa
D	la Sol re	Sol	la	la
C	Sol fa vt	fa	Sol	Sol
B	fa # mi	mi	b fa	b fa
A	la mi re	la	la	mi
G	Sol re vt	Sol	Sol	la
F	fa vt	fa	fa	Sol
E	la mi	la	mi	b fa
D	Sol re	Sol	la	la
C	fa vt	fa	Sol	Sol
B	mi	mi	b fa	b fa
A	re	la	la	mi
G	Gamvt	Sol	Sol	la
FF	fa vt	fa	fa	Sol
EE	la mi	la	mi	fa
DD	Sol re	Sol	la	la
CC	fa vt	fa	Sol	Sol

B Duralis, B Naturalis, B Mollaris.

1 2 3

A Second Table of the Scale of *MUSIC* called the *GAM-VT*, in which every Key or Note is put in its proper place upon the Five Lines on Rule and in Space, according to the two usual signed Cleaves or Cliffs, *viz.* the *Bassus* and the *Treble*, ascending from the lowest Note of the *Bass* to the highest in the *Treble*.



D la sol, *E* la, *F* fa ut, *G* sol re ut, *A* la mi re.



F fa ut, *G* sol re ut, *A* la mi re, *B* fa b mi, *C* sol fa,



A la mi re, *B* fa b mi, *C* sol fa ut. *D* la sol re, *E* la mi,



B mi, *C* fa ut, *D* sol re, *E* la mi, *F* fa ut, *G* sol re ut,

Bassus.



G C fa ut, *D* D sol re, *E* E la mi, *F* F fa ut, *G* am-ut, *A* re,

C H A P. II.

Of the Cliffs or Cleave.

IN the *Gam-ut* (as I said before) is contained three Septenaries of Letters, which are *G, A, B, C, D, E, F*; These seven Letters are set at the beginning of each *Rule* and *Space*, and are called *Cliffs*; of these seven, four are only used, one of which is commonly placed at the beginning of every Line of any Song or Lesson, either Vocal or Instrumental. The first is called *F fa ut* Cleave or Cliff, which is only proper to the *Bass* or lowest Part, and is thus marked  on the fourth Line, at the beginning of Songs or Lessons. The second is the *C sol fa ut*, which is proper to the Middle or Inner Parts, as *Tenor*, *Counter-Tenor*, or *Mean*, and is thus signed or marked . The third is the *G sol re ut* Cleave or Cliff, which is only proper to the *Treble* or highest Part, and is signed or marked thus  on the second Line of the Song or Lesson.

These three *Cliffs* are called the three *signed Cliffs*, because they are always set at the beginning of the Lines on which the Song or Lesson is prickt, *Cliff* or *Cleave* is derived from *Clavis* a *Key*, or guide to understand the Notes.

From these *Cliffs*, the Places of all the Notes in your Song or Lesson are understood, by proving your Notes from them, according to the Rule of the *Gam-ut*, either up or down.

A fourth Cliff is the *B Cliff*, which is proper to all Parts, as being of two natures or properties,

that is to say, *Flat* or *Sharp*, and doth only serve for the *flattening* and *sharpening* of Notes, and therefore it is called *B fa*, *B mi*; the *B fa* signifies *flat*, the *B mi*, *sharp*. The *B fa*, or *B flat*, is known on *Rule* or *Space* by this mark [b]; and the *B mi*, which is *sharp*, by this [♯].

But these two Rules you are to observe of them both: First, the *B fa*, or *B flat*, doth alter both the name and property of the Notes before which it is placed, and is called *Fa*, making that Note half a Tone or Sound lower than it was before.

Secondly, the *B mi*, or *B sharp*, alters the property of the Notes before which it is placed, but not the Name; for it is usually placed either before *Fa* or *Sol*, and they retain their Names still, but their Sound is raised half a Tone or Sound higher.

Note, That these two *B Cliffs* are placed not only at the beginning of the Lines with the other Cliff, but are usually put to several Notes in the middle of any Song or lesson for the *flattening* and *sharpening* them, as the Harmony of the Musick requires.

C H A P. III.

A brief Rule for Proving the Notes in any Song or Lesson.

FIRST observe with which of the three usual Cliffs your Song or Lesson is signed with at the beginning; if it be with the *G sol re ut* Cliff, then if the Note be above it, whose Name and Place you

you would know, you must begin at your Cliff, and assign to every Rule and Space a Note, according to the Rule of your *Gam-ut*, ascending 'till you come to that Rule or Space wherein the same Note is set: But if the Note be below your Cliff, then you must prove downwards to it, saying your *Gam-ut* backwards, assigning to each Rule and Space a Note, 'till you come to its place. So that by knowing in what place of your *Gam-ut* the Note is set, you will easily know its name, the next Chapter directing you an infallible Rule for it, and that by an easie and familiar Example.

C H A P. IV.

Containing a plain and easie Rule for the Naming your Notes in any Cliff.

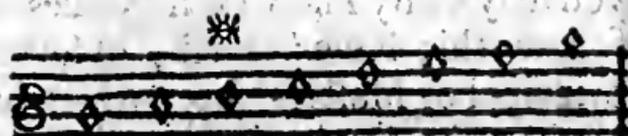
HAVING observed the foregoing Direction of proving your Notes to know their Places, you may easily know their Names also, if you will follow this Rule: First, observe that *Mi* is the principal or Master-Note, which leads you to know all the rest; for having found out that, the other follow upon course: And this *Mi* hath its being in four several places, but it is but in one of them at a time; its proper place is in *B mi*; but if a *B fa*, which is a *B flat* (as is mentioned in *Chap. 2.*) be put in that place, then it is removed into *E la mi*, which is its second place; but if a *B flat* be placed there also, then it is in its third place, which is *A la mi re*; if a *B flat* come there also, then it is removed into
its

its fourth place, which is *D la sol re*; so that in which of these it is, the next Notes above it ascending are *Fa sol la*, *Fa sol la*, twice, and then you meet with your *Mi* again, for it is found but once in eight Notes: In like manner, the Notes next below it descending are *La sol fa*, *La sol fa*, and then you have your *Mi* again: For your better understanding of which, observe this old Metre, whose Rules are plain, true, and easie.

To attain the Skill of Musicks Art,
Learn Gam-ut up and down by heart,
Thereby to learn your Rules and Spaces;
Notes Names are known, knowing their Places.
No Man can sing true at first sight,
Unless he Name his Notes aright:
Which soon is learnt, if that your Mi
You know its Place where e're it be.

If that no Flat be set in B,
Then in that Place standeth your Mi.

Example.



Sol la Mi fa sol la fa sol

* B fa B mi.

* E la mi.

But if your * B alone be Flat,
Then * E is Mi, be sure of that.

Example.



Sol la fa sol la Mi fa sol

3. If

3. { *Alamire. *If both be Flat, your B and E,
Then * A is Mi here you may see.*

Example.  *La Mi fa sol la fa sol la*

The musical staff shows a treble clef, a flat sign (B-flat), and a common time signature. The notes are: La (G), Mi (F), fa (G), sol (A), la (B-flat), fa (G), sol (A), la (B-flat). There is an asterisk above the staff.

4. { *D la sol. *If all be Flat, E, A, and B,
Then Mi alone doth stand in *D.*

Example.  *La fa sol la Mi fa sol la*

The musical staff shows a treble clef, a flat sign (B-flat), and a common time signature. The notes are: La (G), fa (G), sol (A), la (B-flat), Mi (F), fa (G), sol (A), la (B-flat). There is an asterisk above the staff.

*The first three Notes above your MI
Are fa sol la, here you may see;
The next three under Mi that fall,
Them la sol fa you ought to call.*

Example.

 *Sol la Mi fa sol la fa sol fa la sol fa Mi la sol fa*

The musical staff shows a treble clef and a common time signature. The notes are: Sol (G), la (A), Mi (F), fa (G), sol (A), la (B-flat), fa (G), sol (A), fa (G), la (A), sol (G), fa (G), Mi (F), la (A), sol (G), fa (G). There are asterisks above the staff.

*If you'll sing true without all blame,
You call all Eights by the same name.*

Exam-

Example of the Eighths.

Sol la fa sol sol fa la sol

Sol la fa sol sol fa la sol

The image shows two musical staves. The top staff contains eight notes: Sol, la, fa, sol, sol, fa, la, sol. The bottom staff contains the same sequence of notes. Small diamond-shaped arches are placed above the notes on the top staff and below the notes on the bottom staff, indicating the division of the notes into eighth notes. A vertical bar line is positioned between the fourth and fifth notes.

*First learn by Cliffs to Name your Notes,
By Rules and Spaces right ;
Then Tune with Time, to ground your Skill,
For Musicks sweet Delight.*

These Rules and Examples being seriously perused by the Learner, will infallibly direct him in the right naming of his Notes, which is a very great help to the Singer ; for nothing makes him sooner mistake his Tune in Singing, than the misnaming his Notes : And therefore take this one Rule more for the naming your Notes, by finding your *Mi* in its several places in any Cliff whatsoever, be it *Bass*, *Treble* or any *Inward Part*, there being no Song pricked down for any Part that does not employ some of the Five Lines in the following Example. The several Parts are demonstrated by the little Arches, or Columns, on the right side of the Example.

Another

Another Example for Naming the Notes in any Cliff.

Mi in *B*. *Mi* in *E*. *Mi* in *A*.

The image shows a musical score with several staves. The notes are written in a cursive hand, with 'fa', 'sol', and 'la' written above the notes and 'mi' written below them. The staves are decorated with various clefs and accidentals. On the right side, there is a large, ornate flourish that contains the words 'Alf', 'Ormon', and 'Gribble' written in a stylized font.

This Example expresses the Names of the Notes in the three Removes of *Mi*. I have seen Songs with four Flats, as is before mentioned, viz. in *B mi*, *E la mi*, *A la mi re*, and *D la sol re*; but this fourth place of *D la sol re* is very seldom used, and such Songs may be termed *irregular*, as to the Naming the Notes, (being rather intended for Instruments than Voices) and therefore not fit to be proposed to young Beginners to sing. And because I will omit nothing that may be useful to Practitioners, I have set down a third Example of Naming the Notes in all Parts, as the Flats are assigned to the Cliffs.

COUNTER-TENOR, *C sol fa ut* Cliff on the third Line.

Sol la mi fa sol la fa sol Sol la fa sol la mi fa sol

La mi fa sol la fa sol la La fa sol la mi fa sol la

TENOR, *C sol fa ut* Cliff on the fourth Line.

La fa sol la mi fa sol la Mi fa sol la fa sol la mi

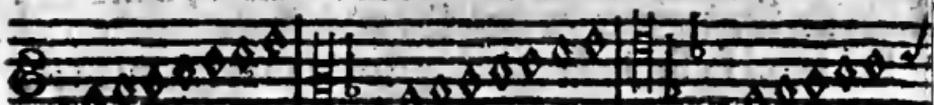
Fa sol la mi fa sol la fa Fa sol la fa sol la mi fa

BASSE, *F fa ut* Cliff on the fourth Line.

Sol la mi fa sol la fa sol Sol la fa sol la mi fa sol

La mi fa sol la fa sol la La fa sol la mi fa sol la

*A TABLE shewing the Comparison of the most usual
Cliffs, how they agree together in the naming the Notes.*



SLFSLMFS SLFSLMFS SLFSLM



LMFSLFSL LMFSLFSL



LFSLMFSL LFSLMFSL



FSLMFSLP FSLMFSLF FSLMFSL



FSLFSLMF FSLFSLMF FSLFSLM



SLMFSLFS SLMFSLFS SLMFSLF



MFSLSLML MFSLSLML

C H A P. V.

Of Tuning the Voice.

THUS having briefly given you plain and familiar Rules for the understanding the nature and use of the *Gam-ut*, It will be necessary, before I set down your first plain *Songs*, to insert a word or two concerning the *Tuning of the Voice*, in regard none can attain the right guiding or ordering his *Voice*, in the *rising* and *falling* of several *Sounds* which are in *Musick*, at first, without the help of another *Voice*, or *Instrument*. They are both of them extraordinary helps: But the *Voice* of a skilful *Artist* is first to be prefer'd, yet the *Voice* guided by the *sound* of an *Instrument*, may do well, if the *Learner* have skill thereon himself to express the several sounds, so that his *Ear* and *Voice* go along with the *Instrument*, in the *ascending* and *descending* of the several *Notes* or *Sounds*. And (if not) if an *Instrument* be sounded by another who is an *Artist*, so the *Learner* hath a good *Ear* to guide his *Voice* in *unity* to the *sound* of the *Instrument*, it will with a little practice (by sometimes singing with, and sometimes without) guide his *Voice* into a perfect *Harmony*, to sing plain *Song* with exactness; I mean by *Tuning* his *Notes* perfectly, *Ascending* and *Descending*, and in *raising* or *falling* of a *Third*, a *Fourth*, a *Fifth*, or *Sixth*, &c. as in the following *Plain Songs* they are set down. At the first guiding the *Voice* therein it will much help you if you observe this Rule; for a *Third* ascending,

C

which

which is from *Sol* to *Mi*, at your first Tuning sound by degrees all three Notes, as *Sol La Mi*, then at second Tuning leave out *La*, the middle Note, and so you will Tune from *Sol* to *Mi*, which is a *Third*. This Rule serves for the rising of *Fourths* or *Fifths*, &c. as your third Plain Song in the next Page directs.

Observe, that in the Tuning your Voice you strive to have it clear.

Also in the expressing your Voice, or Tuning of Notes, let the Sound come clear from your throat, and not through the teeth, by sucking in your breath, for that is a great obstruction to the clear utterance of the Voice.

Lastly, observe, that in Tuning your first Note of your plain Song, you equal it so to the pitch of your Voice, that when you come to your highest Note, you may reach it without squeaking, and your lowest Note without grumbling.

The three usual Plain Songs for Tuning the Voice, with the proper Letters of the Names of the Notes.

First.



Second.



Third.

Third Ascending. 3 4 5

S L M S M S L M F S F S L M F S S S

6 7

S L M F S L S L S L M F S L F S F

8 Descending.

S L M F S L F S S S S F L S L S

F L S S S S F L S F S F S F L S F M

S M S F L S F M L S L S F L S F M

8 7 6 5 4 3

L S S S F S L S S S F S M S L S

CHAP. VI.

Of Tones or Tunes of Notes.

Observe that the two *B Cliffs* before-mentioned are used in Songs for the flatting and sharpening Notes. The property of the *B flat* is to change *Mi* into *Fa*, making that Note to which it is joyned a

Semitone or half a Note lower; and the *B sharp* raiseth the Note before which it is set a *Semitone* or half a *sound* higher, but alters not its Name; so that from *Mi* to *Fa*, and likewise from *La* to *Fa*, is but a *Semitone* or a half Note, between any two other Notes it is a perfect *Tone*, or *sound*, as from *Fa* to *Sol*, from *Sol* to *La*, from *La* to *Mi*, are whole *Tones*, which is a perfect *sound*. And this may be easily distinguished, if you try it on the Frets of a *Viol* or *Lute*, you shall perceive plainly that there goes two *Frets* to the stopping of a whole Note, and but one *Fret* to a half Note; so that it is observed, that *Mi* and *Fa* serve only for the *flattening* or *sharpening* all Notes in the *Scale*, and they being rightly understood, the other Notes are easily applyed to them; for if *G sol re ut* have a sharp set before it, it's the same in sound with *A la mi re* flat; and *B fa B mi* flat, is the same with *A la mi re* sharp; and *C fa ut* sharp is *D sol re* flat, &c. as being of one and the same sound, or stopped upon one and the same Fret of the *Viol* or *Violin*.

Unisons.

For Example. Octaves.



For Discourse of the Cords and Discords, I shall only name them in this Part of my Book.

Perfect *Cords* are these, a *Fifth*, an *Eighth*, with their *Compounds* or *Octaves*.

Imperfect Cords are these, a *Third*, a *Sixth*, with their *Compounds*; all other distances reckoned from the *Bass* are *discords*. A

A *Diapason* is a perfect *Eighth*, containing 5 whole Tones, and 2 half Tones, that are in all seven natural *Sounds* or *Notes* besides the *Ground*, what *flats* or *sharps* soe're there be.

For a further discourse, I refer you to Mr. *Sympson's* *Compendium*, or, *The Art of Descant*; my purpose here being only to set down the *Rules* for the *Theoretick* Part of *Musick*, so far as is necessary to be understood by young *Practitioners* in *Vocal* or *Instrumental Musick*. I shall in the next Chapter give an account of the *Notes*, their *Time* and *Proportions*.

C H A P. VII.

The Notes; their Names, Number, Measure, and Proportions.

Large. Long. Breve. Semibre. Minim. Crotchet. Quaver. Semiq.



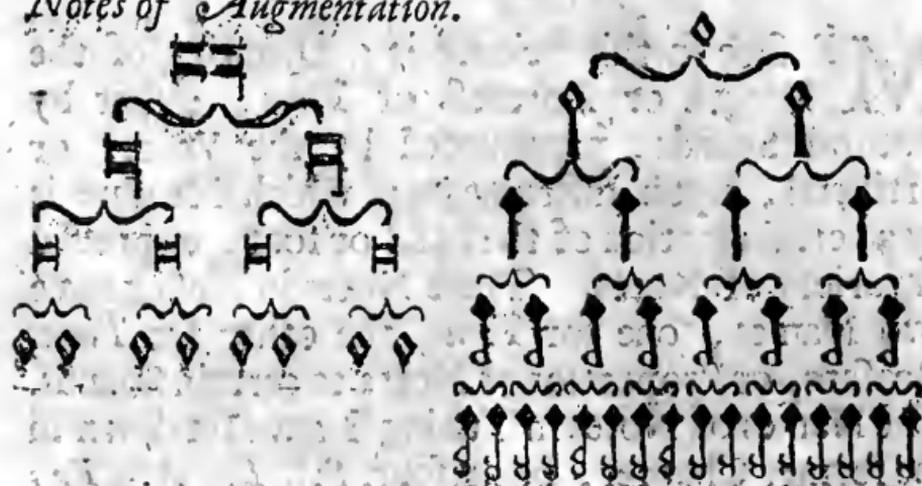
Meaſure in this Science is a Quantity of the Length or ſhortneſs of *Time*, either by Natural Sounds, pronounced by the Voice, or Artificial, upon Instruments; which Measure is by a certain motion of the hand or foot, expreſſed in variety of Notes. Theſe Notes in Muſick have two Names, one for *Tune*, the other for *Time*, Measure, or Proportion of Notes to certain Sounds. The Names of Notes in Tuning I have ſet down in the former Chapter, being four, *Sol, La, Mi, Fa*:

Those in the Measure or Proportion of Time are eight, as a *Large*, *Long*, *Breve*, *Semibreve*, *Minim*, *Crotchet*, *Quaver*, and *Semiquaver*, expressed at the beginning of this Chapter: The four first are Notes of Augmentation or Increase, the four last of Diminution or Decrease. The *Large* is the first of Augmentation, being longest in sound: In Time, or Measure, it is the *Master-Note*, being of one certain Measure by it self: By which all the other Notes, both of Augmentation and Diminution, are measured by or proportioned to its value. The *Large* contains eight *Semibreves*, the *Long* four, and the *Breve* two, the *Semibreve* one. The Notes of Diminution, viz. *Minim*, *Crotchet*, *Quaver*, and *Semiquaver* are reckoned to, as the others were measured by the *Semibreve*; and, according to the ordinary proportion of Time, two *Minims* are accounted to the *Semibreve*, two *Crotchets* to the *Minim*, two *Quavers* to the *Crotchet*, and two *Semiquavers* to the *Quaver*.

Example.

Notes of Diminution.

Notes of Augmentation.



C H A P.

CHAP. VIII.

Of the Rests or Pauses, of Pricks, and Notes of Syncopation.

Large. Long. Breve. Semibreve. Minim. Crotchet. Quaver.

8 4 2 1



Pauses or Rests are silent Characters, or an artificial omission of the Voice or Sound, proportioned to a certain Measure of Time, by motion of the hand or foot (whereby the Quantity of Notes and Rests are directed) by an equal measure, the signatures and characters of the Rests are placed over each Note in the foregoing Example.

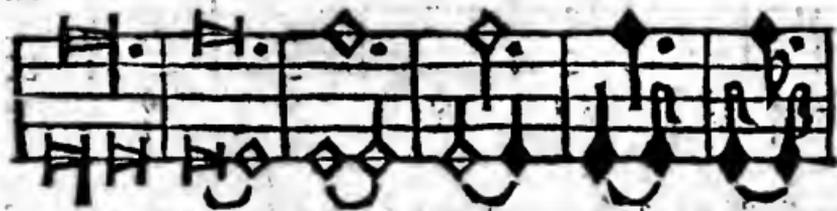
To these Notes appertain also certain other Rules, as Augmentation, Syncopation, Pricks of Perfection or Addition; of which, I shall only set down what is necessary to be understood by the Practitioner; as first, of the Pricks of Perfection or Addition; next of Syncopation, or breaking of the Time, by the Driving a Minim through Semibreves, or a Crotchet through Minims, which is the beating Time in the middle of such Notes.

First, this Prick of Perfection or Addition is ever placed on the right side of all Notes thus, □. ◊. ♪. †. for the prolonging the sound of that Note it follows to half so much more as it is; for Example, the Prick, which is placed after a Semibreve is in proportion

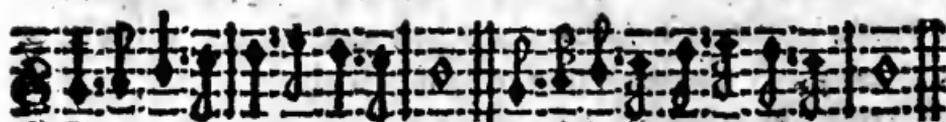
portion or measure a *Minim*, and makes that *Semibreve* which before was but two *Minims* to be three *Minims*, in one continued Sound; and so the like proportion to other Notes.

Example.

Prick Long, Breve, Semibreve, Minim, Crotchet, Quaver.



A further Example of the Prick Notes, wherein the Measure of the Time is barred, according to the Semibreve, both by Prick Semibreves, Minims, and Crotchets.



Secondly

Secondly, *Pricks of Perfection* are used for perfecting of Notes, and are only used in the Triple-Time; of which, I shall speak more at the latter end of *Chap. X.*

Thirdly, *Syncopation* is when the beating of Time falls to be in the midst of a *Semibreve* or *Minim*, &c. or, as we usually term it, Notes driven 'till the Time falls even again.

Example.



Of the Tying of Notes.



This Example shews, that many times in Songs or Lessons, two, four, or more *Quavers* or *Semiquavers* are tyed together by a long stroke on the top of their Tails; and though they be so, they are the same with the other, and are so tyed for the benefit of the sight, when many *Quavers* or *Semiquavers* happen together, not altering the Measure or Proportion of Time.

C H A P. IX.

Of the Keeping of Time by the Measure of the Semibreve or Master-Note.

Observe that to the Measure of the *Semibreve* all Notes are proportioned, and its Measure when whole is expressed (naturally by the Voice or artificially by an Instrument) by moving the Hand or Foot up and down. In Notes of Augmentation, the Sound is continued to more than one *Semibreve*; but in Notes of Diminution, the Sound is variously broken into *Minims*, *Crotchets*, and *Quavers*, or the like: So that in keeping Time your hand goes down at one *Minim*, and up at the next. For the more ease at first, if you have two *Minims*, or four *Crotchets*, as in the Example following, in one Bar, which is the proportion of a *Semibreve*; you may, in *Minims*, pronounce *one, two*; your hand being down at your first sounding *one*, and up at *two*, and down again at the third *Minim*, up at the fourth, and down at the fifth. &c. Also when you have four *Crotchets*, pronounce *one, two, three, four*, that is, the hand is down at *one* and up at *three*, and down when you begin the next Bar of four *Crotchets*, as in this Example. This Rule observe, according to the Measure of these Notes your *Semibreve* is divided into, by certain Bars twice every *Semibreve*, be it either *Triple*, *Duple* or *Common Time*.

Example

Example.

1 2 1 2 1 2 1 2 1 2 1

12 34 12 34 12 34 12 34 123 4 1

Example of quicker Notes divided into Common-Time.

123 45678 123 45678 123 45678

Example of Tripla by Three Semibreves.

1 2 3 12 3 12 3 12 3 4 56 126 123

Example

These Four Moods were used in former times, but of late years, those of our Nation that have Compos'd Musick, either Vocal or Instrumental, have made use only of the two latter; that is to say, the *Imperfect of the More* and *Imperfect of the Less*, the first being called the *Tripla Time*, the other the *Dupla* or *Common Time*, these two being sufficient to express much variety of Music: However, because the *Italians* do at this day use in their Music all Four, I will not omit to give you the *Definitions* and *Proportions* of them in their order, and be more large upon the two latter, because most used by the Practitioners of Music in our Nation.

Of the two first Moods.

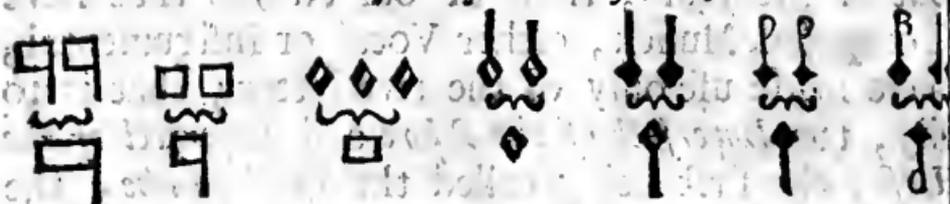
1. **T**HE *Perfect of the More* is when all go by three, as three *Longs* to a *Large*, three *Breves* to a *Long*, three *Semibreves* to a *Breve*, three *Minims* to a *Semibreve*; except *Crotchets*, &c. which go by two; Mark'd thus,

The Perfect of the More © 3.



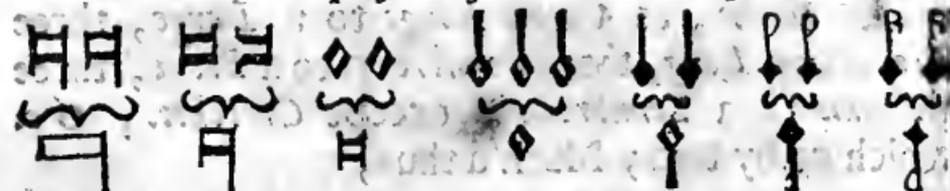
2. **T**HE *Perfect of the Less* is when all go by two, except the *Semibreves*, as two *Longs* to a *Large*, two *Breves* to a *Long*, three *Semibreves* to a *Breve*, two *Minims* to a *Semibreve*, &c. and its Sign or Mark is made thus,

The

The Perfect of the Less $\text{C} 3$.

Of the two last and most useful Moods.

3. **T**HE Imperfect of the More is when all go by two, except the *Minims*, which go by three, as two *Longs* to a *Large*, two *Brèves* to a *Long*, two *Semibreves* to a *Breve*, three *Minims* to the *Semibreve*, with a Prick of Perfection, which makes the whole proportion of three *Minims*, and is called a whole *Time*: His Mood is thus signed $\text{C} 3$, and this is usually called the *Triple Time*.

The Imperfect of the More $\text{C} 3$.

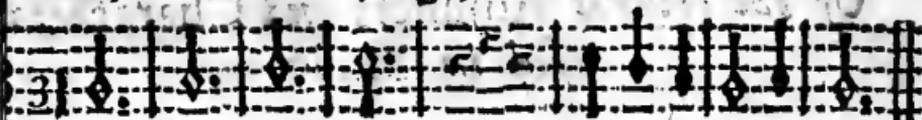
This *Mood* is much used in *Airy Songs* and *Galliards*, and is usually called *Galliard* or *Triple Time*; and is of two *Motions*, the one slow, the other more swift.

The first is, when the *Measure* is by three *Minims* to a *Semibreve* with a *Prick*, which *Prick* is for *Perfection*, to make it a perfect whole *Time*, and is usually called *Tripla* or *Three to one*.



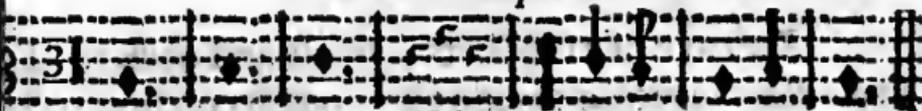
The second *Measure* of this *Triple Time* is to a swifter motion, and is measured by three *Crotchets*, or a *Minim*

Minim with a *Prick* for *Perfection*, which is a whole time. This swifter *Measure* is used in *Light* Lessons, as *Sarabands*, *Figs*, and the like.



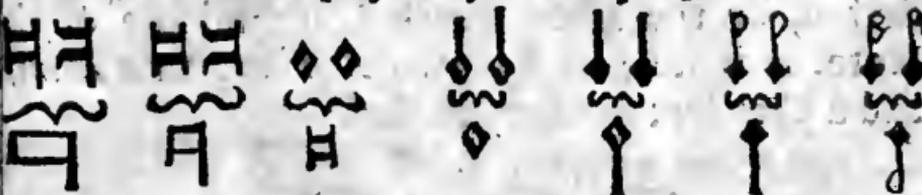
This swifter *Triple Time* is sometimes prick'd in Black Notes, which Black Note is of the same Measure with the *Minim* in the foregoing Example, but seldom used, because the *Minims* are the same and serve as well.

For Example.



THE Fourth or last *Mood*, which is called the *Imperfect of the Less*, is when all goes by two, as two *Longs* to a *Large*, two *Breves* to a *Long*, two *Semibreves* to a *Breve*, two *Minims* to a *semibreve*, two *Crotchets* to a *Minim*, &c. and this is called the *Duple* or *Semibreve Time*, (but many call it the *Common Time*, because most used;) and this *Mood* is thus marked C and is usual in *Anthems*, *Antasies*, *Pavans*, *Almans*, and the like; whose Measure is set down in this following Example.

The *Imperfect of the Less* C

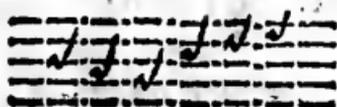


Note, That when this *Common Mood* is reversed thus C , it is to signify, that the Time of that Lesson or Song, before which it is so set, is to be Play'd or Sung as swift again as the usual Measure.

C H A P. XI.

Of the several Adjuncts and Characters used in Music.

1. **A** *Direct* is usually put at the end of the Line and serves to direct to the place of the first Note on the next Line, and are thus made :



2. *Bars* are of two sorts, *single* and *double*. The *single Bars* serve to divide the *Time* according to the Measure of the *Semibreve* : The *double Bars* are used to divide the several *Strains* or *Stanzæes* of the *Song* and *Lessons* : And are thus made :



3. A *Repeat* is thus marked $\frac{2}{2}$ and is used to signify that such a part of a *Song* or *Lesson* must be played or Sung over again from that Note over which it is placed.

4. A *Tye* is of two uses; first, when the Note is driven, or the *Time* struck in the middle of the Note, it is usual to *Tye* two *Minims*, or a *Minim* and a *Crotchet* together, as thus :



A Brief Discourse of the Italian manner of Singing; wherein is set down, the Use of those Graces in Singing, as the Trill and Gruppo, used in Italy, and now in England: Written some years since by an English Gentleman, who had lived long in Italy, and being returned, Taught the same here.

The Proem to the said Discourse is to this effect.

Hitherto I have not put forth to the view of the World those Fruits of my Music Studies employed about that Noble manner of Singing, which I learnt of my Master the famous *Scipione del Palla* in *Italy*; nor my Compositions of *Ayres* Composed by me, which I saw frequently practised by the most famous Singers in *Italy*, both Men and Women: But seeing many of them go about maimed and spoyl'd, and that those long winding Points were ill performed, I therefore devised to avoid that old manner of running Division which has been hitherto used, being indeed more proper for Wind and Stringed Instruments than for the Voice: And seeing that there is made now adays an indifferent and confused use of those excellent Graces and Ornaments to the good & true manner of Singing, which we call *Trills*, and *Grups*, *Exclamations of Increasing*
and

and *Abating* of the Voice, of which I do intend in this my Discourse to leave some Foot-prints, that others may attain to this excellent manner of Singing: To which manner I have framed my last *Ayres* for one Voice to the *Theorbo*, not following that Old way of *Composition*; whose Music not suffering the Words to be understood by the hearers, for the multitude of Divisions made upon short and long Syllables, though by the Vulgar such Singers were cryed-up for famous: But I have endeavoured in those my late Compositions to bring in a kind of Music, by which men might as it were Talk in Harmony, using in that kind of Singing a certain noble neglect of the Song (as I have often heard at *Florence* by the Actors in their singing *Opera's*) in which I endeavoured the Imitation of the Conceit of the Words, seeking out the Cords more or less passionate, according to the meaning of them, having concealed in them so much as I could the *Art of Descant*, and paused or stay'd the Consonances or Cords upon long Syllables; avoiding the short, and observing the same Rule in making the passages of Division by some few *Quavers* to Notes and to Cadences, not exceeding the value of a quarter or half a *Semibreve* at most. But, as I said before, those long windings and turnings of the Voice are ill used, for I have observed that Divisions have been invented, not because they are necessary unto a good fashion of Singing, but rather for a certain tickling of the Ears of those who do not well understand what it is to sing Passionately; for if they did, undoubtedly Divisions would have been abhorrd, there being

nothing more contrary to Passion than they are, yet in some kind of Music Passionate or Affectuous; and upon long Syllables, not short, and in final Cadences some short Points of Division may be used, but not at all adventures, but upon the practice of the Descant; but think of them first in those things that a man will sing by himself, and to fashion out the manner of them, and not to promise a mans self that this Descant will bear it: For to the good manner of Composing and Singing in this way, the understanding of the conceit and the humour of the words, as well in Passionate Cords as Passionate Expressions in Singing, doth more avail than Descant; I having made use of it only to accord two Parts together, and to avoid certain notable Errors, and bind certain Discords for the accompanying of the Passion, more than to use the Art: And certain it is, that an *Ayre* Composed in this manner upon the Conceit of the words, by one that hath a good fashion of Singing, will work a better effect and delight more than another made with all the Art of Descant; where the Humour or Conceit of the words is not minded.

The original of which defect (if I deceive not my self) is hence occasioned, because the Musician doth not well possess and make himself Master of that which he is to Sing. For if he did so, undoubtedly he would not run into such errors, as most easily he falleth into, who hath framed to himself a manner of Singing; for Example, altogether Passionate, with a general Rule, that in Encreasing and Abating the Voice, and in Exclamations, is the foundation of Passion, doth always use

use them in every sort of Music, not discerning whether the words require it: Whereas those that well understand the conceit and the meaning of the Words, know our defects, and can distinguish where the Passion is more or less required. Which sort of people we should endeavour to please with all diligence, and more to esteem their praise, than the applause of the ignorant Vulgar.

Thus *Art* admitteth no Mediocrity, and how much the more curiosities are in it, by reason of the excellence thereof, with so much the more labour and love ought we, the Professors thereof, to find them out: Which love hath moved me (considering that from Writings we receive the light of all *Science*, and of all *Art*) to leave behind me this little light in the ensuing Notes and Discourses; it being my intention to show so much as appertaineth to him who maketh profession of Singing alone, to the Harmony of the *Theorbo*, or other Stringed Instrument, so that he be already entred into the *Theorie of Music*, and Play sufficiently. Not that this cannot also be attain'd by long practise, as it is seen that many, both Men and Women, have done, and yet this they attain is but unto a certain degree: But because the *Theorie* of the Writings conduceth unto the attaining of that degree; and because in the profession of a *Singer* (in regard of the excellence thereof) not only particular things are of use, but they all together do better it; therefore to proceed in order, thus will I say:

That the chiefest foundations, and most important Grounds of this Art are, the *Tuning* of the *Voice* in all the *Notes*; not onely that it be neither too high nor too low, but that there be a good manner of *Tuning* it used. Which *Tuning* being used for the most part in two fashions, we will consider both of the one and the other; and by the following *Notes* will shew that which to me seemeth more proper to other effects.

There are some therefore that in the *Tuning* of the first *Note*, Tune it a *Third* under: Others Tune the said first *Note* in his proper Tune, always increasing it in Loudness, saying, that this is the good way of putting forth the *Voice* gracefully.

Concerning the first: Since it is not a general Rule, because it agrees not in many Cords, although in such places as it may be used, it is now become so ordinary, that instead of being a Grace (because some stay too long in the third Note under, whereas it should be but lightly touched) it is rather tedious to the Ear; and that for Beginners in particular it ought seldom to be used: But instead of it, as being more strange, I would chuse the second for the Increasing of the Voice.

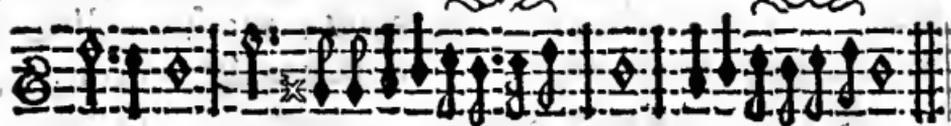
Now, because I have not contained my self within ordinary terms, and such as others have used, yea rather have continually searched after novelty, so much as was possible for me, so that the novelty may fitly serve to the better obtaining of the *Musicians* end, that is, to delight and move the affections of the mind, I have found it to be a more affectuous way to Tune the *Voice* by a contrary effect to the other, that is, to Tune the first Note in its proper Tune,

Tune, diminishing it; because Exclamation is the principal means to move the Affection; and Exclamation properly is no other thing, but the slacking of the Voice to re-inforce it somewhat more. Whereas Increasing of the Voice in the *Treble Part*, especially in feigned Voices, doth oftentimes become harsh, and unsufferable to the Hearing, as upon divers occasions I have heard. Undoubtedly therefore, as an affection more proper to move, it will work a better effect to Tune the Voice diminishing it, rather than increasing of it: Because in the first of these ways now mentioned, when a man increases the Voice, to make an Exclamation, it is needful that in Slacking of it, he increase it the more. And therefore I have said that it showeth harsh and rough. But in the Diminishing of the Voice it will work a quite contrary effect, because when the Voice is slacked, then to give it a little spirit, will always make it more passionate. Besides that also, using sometimes one, sometimes another, variety may be used, which is very necessary in this *Art*, so that it be directed to the said end.

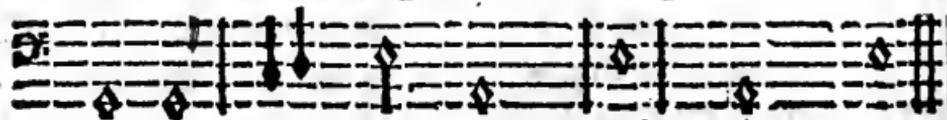
So then, if this be the greatest part of that Grace in Singing, which is apt to move the affection of the mind, in those conceits certainly where there is most use of such Affections or Passions; and if it be demonstrated with such lively reasons, a new consequence is hence inferred, that from Writings of men likewise may be learned that most necessary Grace, which cannot be described in better manner, and more clearly for the understanding thereof; and yet it may be perfectly attained unto: So that after the study of the Theorie, and after these

Rules, they may be put in practise, by which a man grows more perfect in all Arts, especially in the profession of a perfect Singer, be it Man or Woman.

More languid. A livelier Exclamation. For Example.



Cor mio deb non langui-----re qui-----re

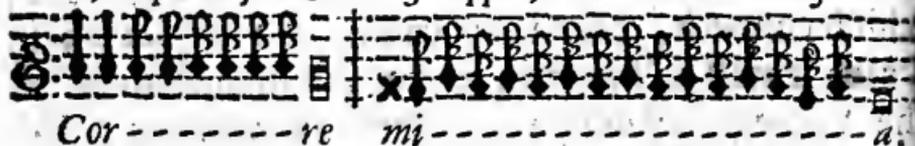


Of Tuning therefore with more or less Grace, and how it may be done in the aforesaid manner, tryal may be made in the above-written Notes with the words under them, *Cor mio, deb non languire*. For in the first *Minim* with the *Prick*, you may Tune *Cor mio*, diminishing it by little and little, and in the falling of the *Crotchet* increase the Voice with a little more spirit, and it will become an *Exclamation* passionate enough, though in a Note that falls but one degree: But much more sprightfull will it appear in the word *deb*, by holding of a Note that falls not by one degree: As likewise it will become most sweet by the taking of the *greater Sixth* that falls by a leap. Which thing I have observed, not only to show to others what a thing *Exclamation* is, and from whence it grows; but also that there may be two kinds of it, one more passionate than the other; as well by the manner in which they are described, or tuned in the one way

way or other; as also by imitation of the word, when it shall have a signification futable to the context. Besides that, *Exclamations* may be used in all *Passionate Musicks*, by one general Rule in all *Minims* and *Crotchets* with a *Prick* falling; and they shall be far more *Passionate* by the following Note, which runneth, than they can be in *Semibreves*; in which it will be fitter for increasing and diminishing the Voice, without using the *Exclamations*. Yet by consequence understand, that in *Airy Musicks*, or *Corants* to Dance, instead of these *Passions*, there is to be used only a lively cheerful kind of Singing, which is carried and ruled by the *Air* it self. In the which, though sometimes there may be place for some *Exclamation*, that liveliness of Singing is in that place to be omitted, and not any *Passion* to be used which favoureth of *Languishment*. Whereupon we see how necessary a certain judgment is for a *Musician*, which sometimes useth to prevail above Art. As also, we may perceive by the foregoing Notes, how much greater Grace the four first *Quavers* have upon the second Syllable of the word *Languire* (being so stayed by the second *Quaver* with a *Prick*) than the four last equal *Quavers*, so Printed for Example. But because there are many things which are used in a good fashion of singing, which because there is found in them a greater Grace, being described in some one manner, make a contrary effect one to the other; whereupon we use to say of a Man that he Sings with much Grace, or little Grace: These things will occasion me at this time first to demonstrate in what fashion have described the *Trill* and the *Grup*; and the manner

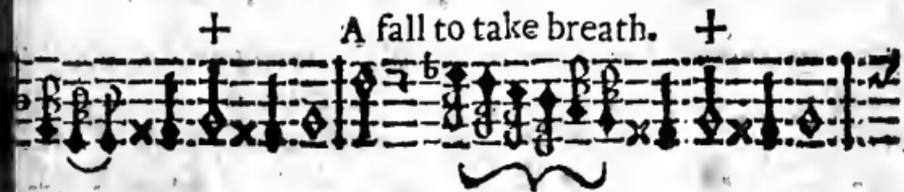
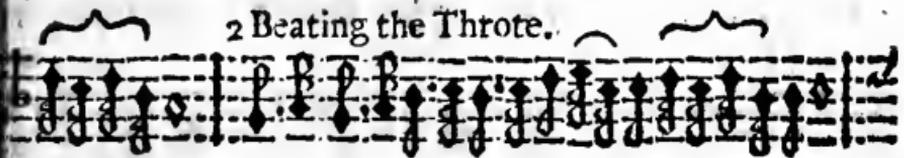
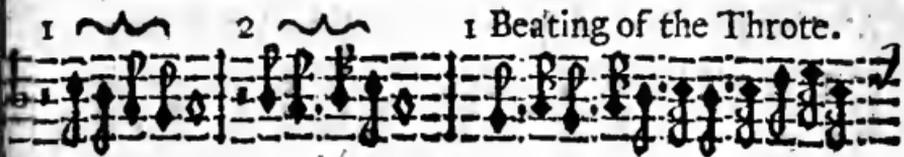
manner used by me to teach them to those who have been interressed in my house; and further, all other the more necessary effects: So that I leave not unexpressed any curiosity which I have observed.

Trill, or plain shake. Gruppo, or Double Relish.



The *Trill* described by me is upon one Note only that is to say: to begin with the first *Crotchet*, and to beat every Note with the Throat upon the vowel [a] unto the last *Breve*; as likewise the *Gruppo*, or *double Relish*. Which *Trill* and *Gruppo* was exactly learned, and exquisitely performed by my Scholars. So that if it be true, that Experience is the Teacher of all things, I can with some confidence affirm and say, that there cannot be a better means used to teach it, nor a better form to describe it. Which *Trill* and *Grup*, because they are a step necessary unto many things that are described, and are effects of that Grace which is most desired for Singing well; and (as is aforesaid) being described in one or other manner, do work a contrary effect to that which is requisite: I will shew not onely how they may be used, but also all the effects of the described in two manners, with the same value of the Notes, that still we may know (as is aforesaid mentioned) that by these Writings, together with Practise, may be learned all the Curiosities of the Art.

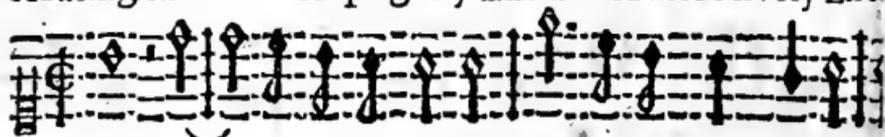
Example of the most usual Graces.



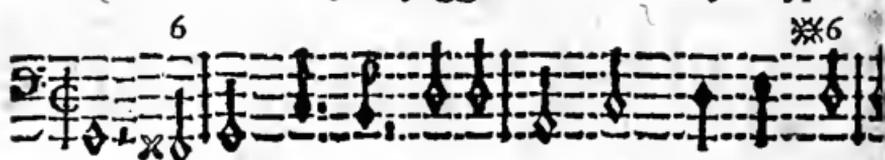
where this Mark + is set over a Note, the Trill is to be used.

It is to be observed in these Graces that second hath more grace in it than the first; and your better experience we will in this following *Ayre* describe some of those Graces with words under, together with the *Bass* for the *Theorbo*; which *Ayre* is contain'd the most passionate passage

Abating the Voice. A sprightly Exclam. A more lively Exclam.



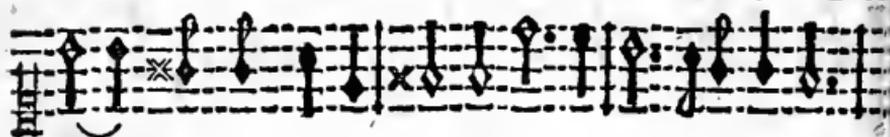
Deh deh doue son fuggiti deh doue son spariti



Exclam.

Exclam. Exclam.

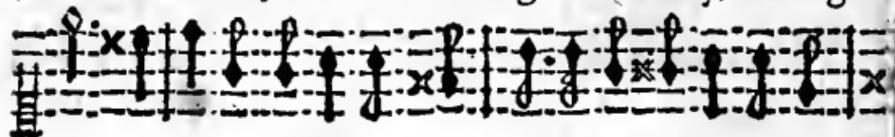
Tril



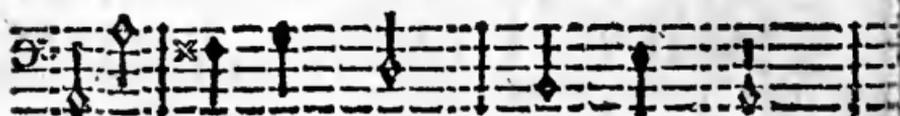
gl'oc chi de qualier rai fo son ce ner homa



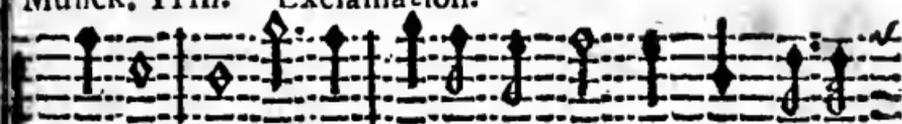
Exclam. cheerful, as it were talking in harmony, and neglected



Aure aure divine ch'er rate peregrine in que-



Musick. Trill. Exclamation.



sta part'en quella deb recate novella dell' alma

1 1 1 1 0 1 4

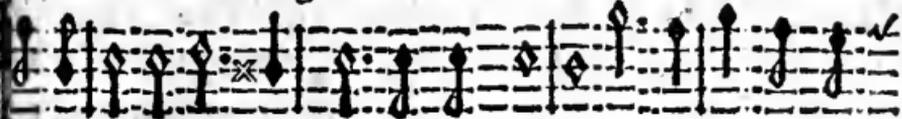
6

1 1 1 1 0



Exclam. larger time. Trill.

Exclam.



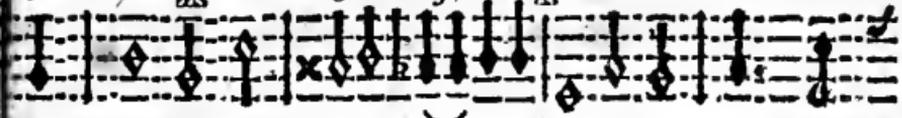
luce loro aurre ch'io me ne moro deb recate no-

6

1 1 1 1 0

6

1 3 1 1 1 1 1 1 0



Exclam.



nella dell' alma luce lo-ro Au-re Au-re

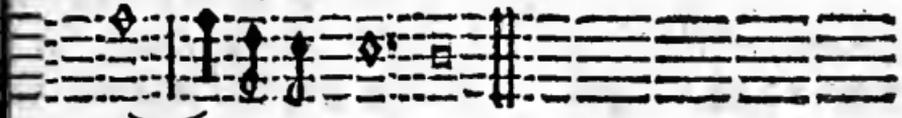
1 1 1 1 0

6

1 1 1 1 0

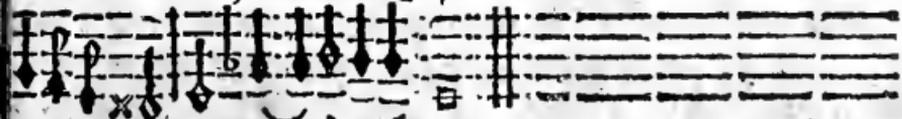


Exclam. reinforced.



ch'io me ne moro.

1 3 1 2 1 1 1 0 1 1 4



And

And because in the two last Lines of the foregoing Ayre, *Deh doue son fuggiti*, there are contained the best passions that can be used in this noble manner of Singing, I have therefore thought good to set them down, both to show where it is fit to encrease and abate the Voice, to make *Exclamations*, *Trills*, and *Grups*; and in a word, all the Treasures of this Art: and that they may serve for Examples whereby men may take notice in the Musick of those places, where they are most necessary, according to the passions of the words. Although I call this the noble manner of Singing, which is used without tying a mans self to the ordinary measure of time, making many times the value of the Notes less than half, and sometimes more, according to the conceit of the words; whence proceeds that excellent kind of Singing with a graceful neglect, whereof I have spoken before.

[“ Our Author having briefly set forth this chief
 “ or most usual Grace in Singing, called the Trill
 “ which, as he saith very right, is by a beating in the
 “ Throat on the Vowel (a h) some observe that it is
 “ rather the shaking of the Uvula, or Pallate on the
 “ Throat, in one sound, upon a Note; For the attainment
 “ of this, the most surest and ready way is by imitation
 “ of those who are perfect in the same; yet
 “ have heard of some that have attained it after this
 “ manner, in the singing a plain Song, of 6 Notes
 “ and 6 down, they have in the midst of every Note
 “ beat or shaken with their finger upon their Throat
 “ which by often practice came to do the same Note
 “ exactly without. It was also my chance to be
 “ com

company with some Gentlemen at a Musical Practice, which sung their parts very well, and used this Grace (called the Trill) very exactly: I desired to know their Tutor, they told me I was their Tutor, for they never had any other but this my Introduction: That (I answered) could direct them but in the Theory, they must needs have a better help in the Practick, especially in attaining to sing the Trill so well. One of them made this Reply (which made me smile) I used, said he, at my first learning the Trill, to imitate that breaking of a Sound in the Throat which Men use when they Leter their Hawks, as he-he-he-he-he; which he used slow at first, and after more swift on several Notes, higher and lower in sound, till he became perfect therein.

“The Trill being the most usual Grace, is usually made in Closes, Cadences, and when on a long Note Exclamation or Passion is expressed, there the Trill is made in the latter part of such Note; but most usually upon binding Notes and such Notes as precede the closing Note. Those who once attain to the perfect use of the Trill, other Graces will become easie.”

Since then there are so many effects to be used (the excellency of this Art, there is required for the performing of them) necessarily a good voice, as also good wind to give liberty, and serve on all occasions where is most need. It shall therefore be a profitable advertisement, that a Professor of this Art, being to sing to a Theorbo or other stringed Instrument, and not being compelled

pelled to fit himself to others, that he so pitch his
 Tune, as to sing his clear and natural Voice, avoid-
 ing feigned Tunes of Notes. In which, to feign
 them, or at the least to inforce Notes, if his
 Wind serve him well, so as he do not discover
 them much; (because for the most part they offend
 the Ear;) yet a man must have a command of Breath
 to give the greater Spirit to the Increasing and
 Diminishing of the Voice to *Exclamations* and other
 Passions as is related; therefore let him take heed
 that spending much Breath upon such Notes, it do
 not afterward fail him in such places as it is most
 needful: For from a feigned Voice can come no
 noble manner of Singing; which only proceeds
 from a natural Voice, serving aptly for all the
 Notes which a man can manage according to his
 ability, employing his Wind in such a fashion as
 he command all the best passionate Graces used in
 this most worthy manner of Singing. The love
 whereof, and generally of all Musick, being kindled
 in me by a natural inclination, and by the study of
 so many years, shall excuse me, if I have suffered
 my self to be carried further than perhaps was fit
 for him, who no less esteems and desires to learn
 from others, than to communicate to others what
 himself hath learned; and to be further transported
 in this Discourse, than can stand with that respect
 I bear to all the Professors of this Art. Which Art
 being excellent and naturally delightful, doth there-
 by become admirable, and entirely wins the love of
 others, when such as possess it, both by teaching and
 delighting others, do often exercise it, and make
 it appear to be a pattern and true resemblance of
 those

those never ceasing celestial Harmonies, whence proceed so many good effects and benefits upon Earth, raising and exciting the minds of the hearers to the contemplation of those infinite delights which Heaven affordeth: *Vale.*

Of the Five MOODS used by the Grecians.

- | | | |
|----------------------|-----|------------------------|
| 1. The <i>Dorick</i> | } } | 4. The <i>Phrygian</i> |
| 2. The <i>Lydian</i> | | 5. The <i>Ionick.</i> |
| 3. The <i>Æolick</i> | | |

OF these Moods, though of little use among us, there is scarce any Author that has wrote of Musick but do give account of them; among the *Latin*, *Alstedius*, *Cassiodorus*, and others; in *English*, *Mr. Dowland*, *Mr. Morley* and *Mr. Butler*; therefore not to be singular, I give you this short Account.

These *Moods* have not relation to those *Moods* beforementioned; those refer to *Notes* and *Time*, these only to *Tune*. That which the *Grecians* called *Mode* or *Mood*, the *Latins* termed *Tone* or *Tune*: The design of either, was to shew in what *Key* the Song was set, and how each Musical *Key* had relation one to another. These five appertained to the *Antient Grecians* only, and had their several appellations from the Countries in which they were invented and practised. The *Latins* reduced theirs to *Eight Tones* or *Tunes*, which were by the Church-

men termed Plain-songs. These exceeded not the compass of six Notes, and were to direct how to begin and end in the proper *Keys*; which Eight *Tones* or *Tunes* are Printed in the Third Part of Mr. *Morley's Introduction*, Pag. 147. These *Grecian Moods* had various effects.

1. The *Dorick Mood* consisted of grave and slow *Tim'd Notes* (Counterpoint) where the Composition of Parts goes Note for Note together, be they of two, three, or four Parts, as is my late Book of Musick of four Parts to Psalms and Hymns, Printed in *Folio*, 1671. This *Mood* had its name from *Doria*, a civil part of *Greece* near *Athens*; and being solemn, moveth to Sobriety and Godliness.

2. The *Lydian Mood* was used to Grave, solemn Musick, the Descant or Composition being of slow time, fitted to sacred Hymns and Anthems, or Spiritual Songs, in Prose, sometimes in Verses alone, and sometimes in full *Chorus* of four or five Parts; which moveth a kind of Heavenly Harmony, whereby the mind is lifted up from the regard of Earthly things to those Celestial Joys above. This *Mood* had its derivation from the famous River in *Lydia* called *Pactolus*, (whose winding retrograde *Meander*, represented the admirable variety of Fuges and Sounds in Musick,) passing by the famous Cities of *Philadelphia*, and *Sardis*, once the Royal Seat of rich King *Cræsus*.

3. The *Æolick Mood* was that which was of more Aiery and soft pleasing sound, as *Madrigals* or *Fala's* of five and six Parts, Composed for Viols and Voices by many *English* Authors, as Mr. *Morley*, *Wilks*, *Wilbey*, *Ward*, and others: Which Musick by

by its variety and delightfulness, allayeth the Passions, and charmeth the Affections into a sweet and pleasing temper; such as was that enchanting Musick of the Harp, provided for King *Saul*, *Sam. 16. That Saul was refreshed, and the evil Spirit departed from him.* This *Mood* had its derivation from *Aolia* (a Kingdom of *Aolus*) whence he is feigned to send his rushing Winds, which do resemble this *Mood*, that is so commixt with Fuges and airy reports, one part after other.

4. The *Phrygian Mood* was to a more warlike and couragious kind of Musick, expressing the Musick of Trumpets and other Instruments of old, exciting to Arms and Activity, as *Almans*, and the like. This *Mood* had its derivation from *Phrygia* (a Region bordering upon *Lydia* and *Caria*) in which is that Martial Town *Cios*, and the most high Hill *Ida*, famous for the *Trojan War*. Many Historians have written of the rare Effect of Musick in warlike Preparations: *Suidas* (in *litera T*) writes of *Timotheus*, a skillful Musician, that when *Alexander* the Great was much dejected in his mind, and loth to take up Arms, he with his *Phrygian Flute* expressed such excellent sounds and varieties of Musick, that the Kings passions were immediately stirred to War, and ran presently and took up Arms. But the Story of *Ericus* the Musician passes all; who had given forth, that by his Musick he could drive men into what Passion or Affections he listed; and being required by *Bonus* King of *Denmark* to put his Skill in practice, he with his Harp or *Polychord Lyra* expressed such effectual melody and harmony in the variety of changes in several

Keys, and in such excellent *Fug's* and sprightly *Ayres*, that his Auditors began first to be moved with some strange passion, but ending his excellent Voluntary with some choice Fancy upon this *Phrygian Mood*, the Kings passions were suddainly altered, and excited to that height, that he fell upon his most trusty Friends which were near him, and slew some of them with his Fift for lack of another Weapon; which the *Musician* perceiving, ended with the sober and solemn *Dorick*, which brought the King to himself, who much lamented what he had done. This is recorded at large by *Crantzius*, lib. 5. *Dania* cap. 3. and by *Saxo Grammaticus*, lib. 12. *Hist. Dania*, and others.

5. The *Ionick Mood* was for more light and effeminate Musick, as pleasant *amorous Songs*, *Courants*, *Sarabands*, and *Figs*, used for honest mirth and delight at Feasts and other merriments. This *Mood* had its derivation from the *Ionians* of *Ionis*, which lies between *Aolia* and *Caria*, a situation full of all pleasure, whose plenty and idleness turned their honest mirth into lasciviousness. By this *Mood* was the *Pythagorian Huntsup*, or morning Musick, which wakened and rouzed their dull Spirits to study and action. The abuse of this *Mood* is soon reformed by the sober *Dorick*; for what this excited above moderation, the other draws into a true *Decorum*.

Short AYRES or SONGS of Two Voyces,
Treble and Bass, for Beginners,

A 2. Voc. T R E B L E. W. L.



Gather your Rose-buds while you may, old



Time is still a flying, and that same Flow'r that



smiles to day, to morrow will be dying.

smiles to day, to morrow will be dying.



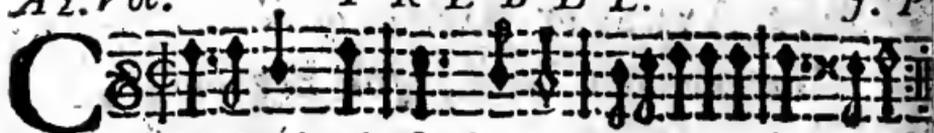
Time is still a flying, and that same Flow'r that



Gather your Rose-buds while you may, old



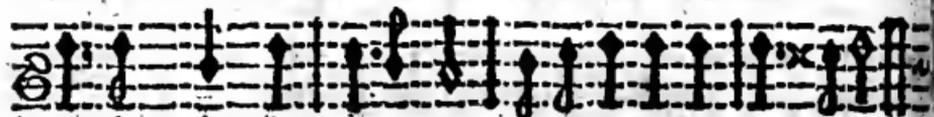
A 2. Voc. B A S S. W. L.



Omely Swain why sitt'st thou so, Fa la la la la &c. la.



Folded arms are signs of woe, Fa la la la la la la la la la



If thy Nymph no favour show, Fa la la la la la la Sc. la.

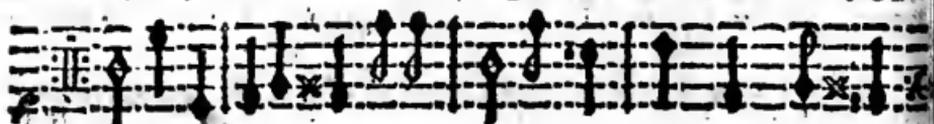


Chuse another, let her go, Fa la la la la la la Sc. la.

Chuse another, let her go, Fa la la la la la la Sc. la.



If thy Nymph no favour show, Fa la la la la la la Sc. la.



Folded arms are signs of woe, Fa la la la la la la Sc. la.



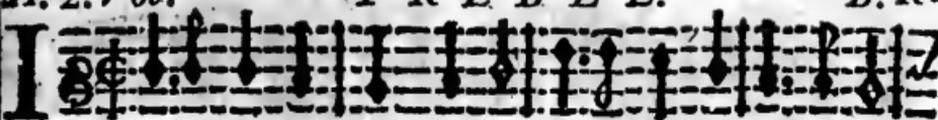
Omely Swain why sitt'st thou so, Fa la la la la Sc. la.



A. 2. Voc.

T R E B L E.

B. R.



N the merry month of *May*, in a morn by break of day,



forth I walkt the wood so wide, when as *May* was in her pride,

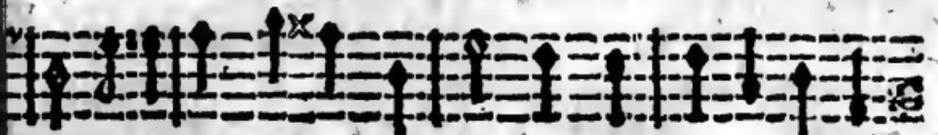


there I spyed all alone, *Phi-li-da* and *coridon*.

there I spyed all alone, *Phi-li-da* and *coridon*.



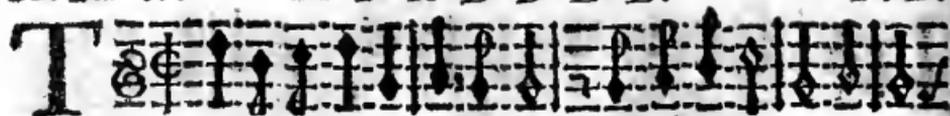
forth I walkt the wood so wide, when as *May* was in her pride



N the merry month of *May*, in a morn by break of day,



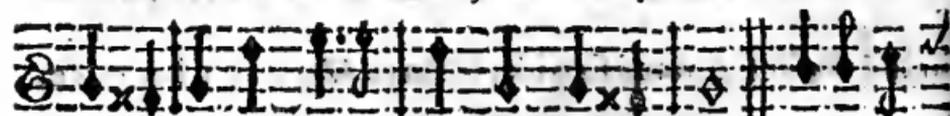
A. 2. Voc. B A S S.



Urn *Amarillis* to thy Swain, turn *Amarillis* to thy



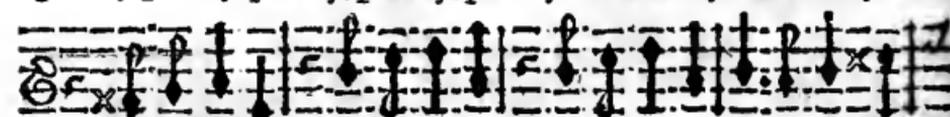
Swain, turn *Amarillis* to thy Swain, thy *Damon* calls thee



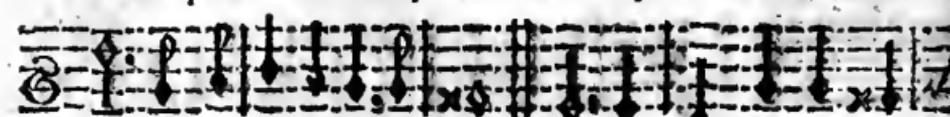
back again, thy *Damon* calls thee back again: Here is a



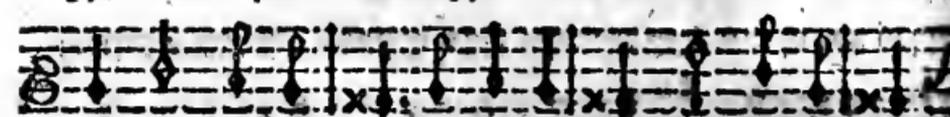
pretty pretty, pretty, pretty, pretty *Arbour* by, where *Apollo*,



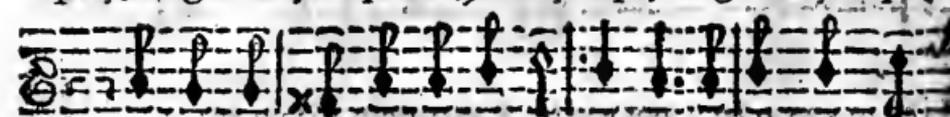
where *Apollo*, where *Apollo*, where *Apollo* cannot, cannot



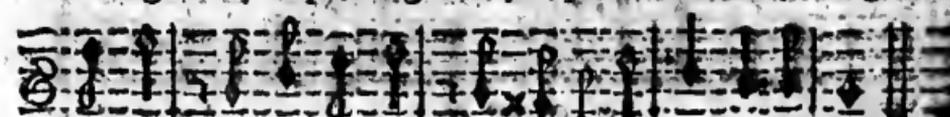
spy, where *Apollo* cannot spy. Here let's sit, and whilst I



play, sing to my Pipe, sing to my Pipe, sing to my Pipe,



sing to my Pipe, sing to my Pipe a Roundelay; sing to



my Pipe, sing to my Pipe, sing to my Pipe a Roundelay.

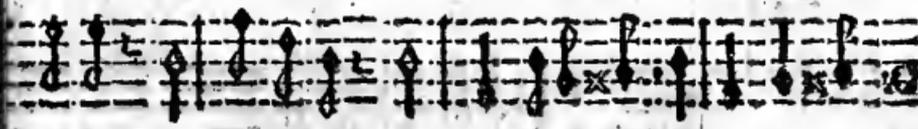
Pipe, sing to my Pipe a Roundelay.



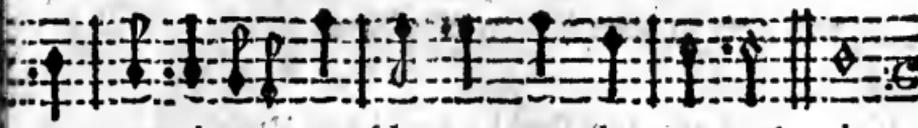
my Pipe a Roundelay; sing to my Pipe, sing to my



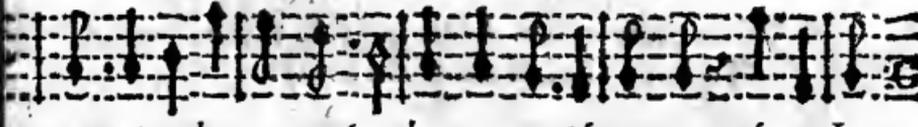
sing to my Pipe, sing to my Pipe, sing to my Pipe,



spy: There let's sit, and whilst I play, sing to my Pipe,



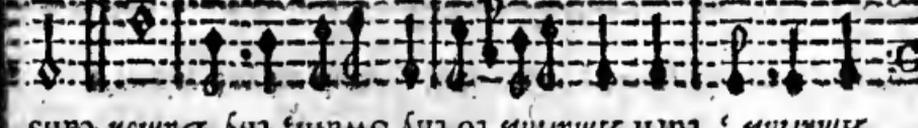
Apollo, where Apollo cannot spy, where Apollo cannot



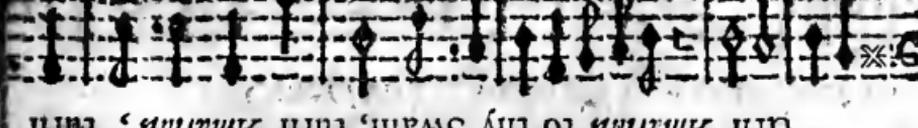
is a pretty Arbour by, where Apollo, where Apollo,



thee back again, thy Damon calls thee back again: Here

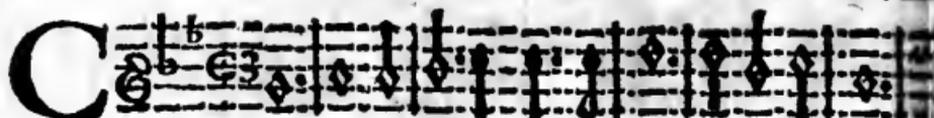


Amarillis, turn Amarillis to thy Swain, thy Damon calls



turn Amarillis to thy Swain, turn Amarillis, turn





Come *Cloris* hie we to the Bow'r, to sport us e're



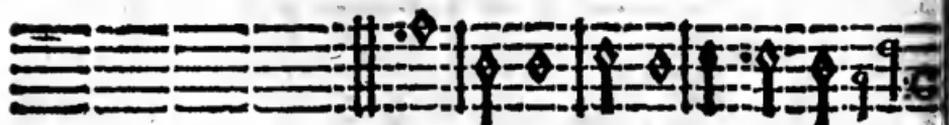
the day be done; such is thy pow'r that ev'ry Flow'r



will ope to thee as to the Sun.

The wanton Suckling and the Vine
Will strive for th' honour, who first may
With their green Arms incircle thine,
To keep the burning Sun away.

will ope to thee as to the Sun.



e're the day be done; such is thy pow'r, that ev'ry Flow'r



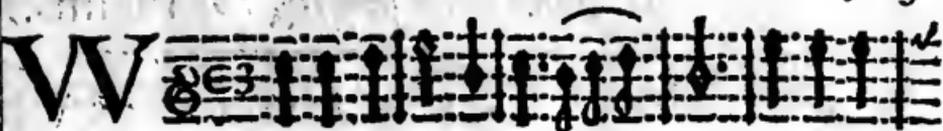
Come *Cloris* hie we to the Bow'r, to sport us



A. 2. Voc.

T R E B L E.

F. G.



Ill *Cloris* cast her Sun-bright Eye upon so



mean a Swain as I? Can she affect my oaten reed? or



stoop to wear my Shepherds weed.

What rural sport can I devise,
To please her Ears, to please her Eyes?
Fair *Cloris* sees, fair *Cloris* hears,
With Angels Eyes and Angels Ears.

stoop to wear my Shepherds weed.



mean a Swain as I? Can she affect my oaten reed? or



Ill *Cloris* cast her Sun-bright Eye upon so



F. G.

B A S S.

A. 2. Voc.

Rules and Directions for singing the Psalms.

For short Tunes to Four Lines, viz.

Oxford Tune
Cambridge Tune
Litchfield Tune
Low-Dutch Tune

To Psalms Consolatory.

York Tune
Windsor Tune
Westminster Tune
Ely Tune
Worcester Tune
Hartfordshire Tune

To Psal. of Prayer, Confession, and Funerals.

Southwell Tune
New Tune

To peculiar Psal. as 25, 50, 97, 70, 134.

St. David's Tune
Martyrs Tune
Winchester Tune
London Tune
London new Tune
Norwich Tune
Hereford Tune
Exeter Tune

To Psalms of Praise and Thanksgiving.

These Tunes, in Tuning, the first Note will bear a cheerful high pitch, in regard their whole Compass is not above five or six Notes, from the highest Note to the lowest.

These Tunes are eight Notes Compass above the first, and therefore you must begin the first Note low.

Long Tunes, most of them usual to Psalms of Eight Lines.

1 Psalm Tune
81 Psalm Tune
113 Psalm Tune
119 Psalm Tune
148 Psalm Tune

These Tunes are eight Notes in Compass above the first Note, and therefore you must begin the first Note low.

51 Psalm Tune
68 Psalm Tune
100 Psalm Tune
125 Psalm Tune

These Tunes fall four Notes lower than the first Note, therefore begin that indifferently high.

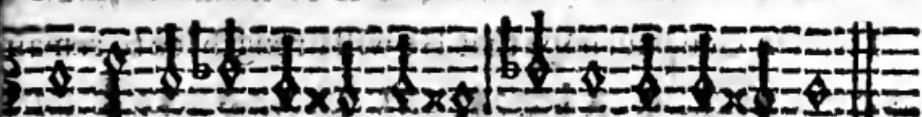
Tunes

TUNES of *Psalms* sung in Parish-Churches;
with the *Bass* under each Tune.

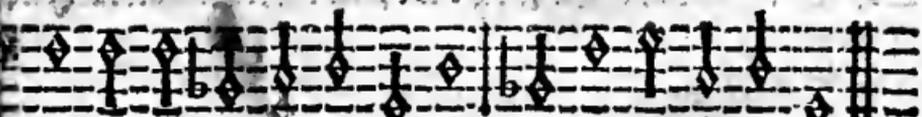
Psalm 4. Oxford Tune.



O God that art my righteousness, Lord hear me when I call:



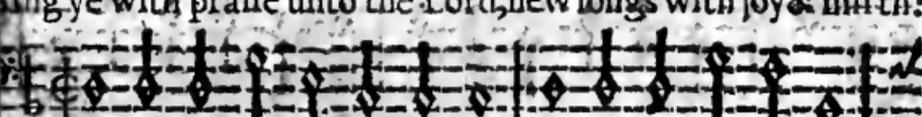
Thou hast set me at liberty, when I was bound and thrall.



Psalm 69. Litchfield Tune.



Sing ye with praise unto the Lord, new songs with joy & mirth:



Sing unto him with one accord, all people on the earth.

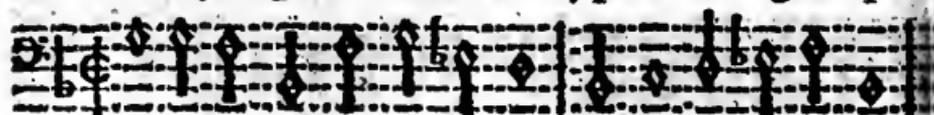


Psalm 26.

Worcester Tune.



Lord be my judg, & thou shalt see my paths be bright & plain



I trust in God, and hope that He will strength me to remain

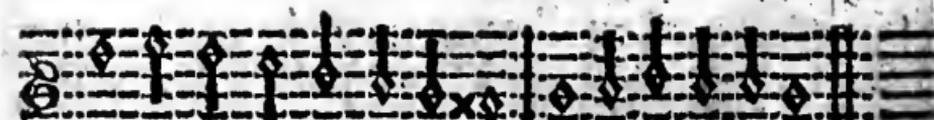
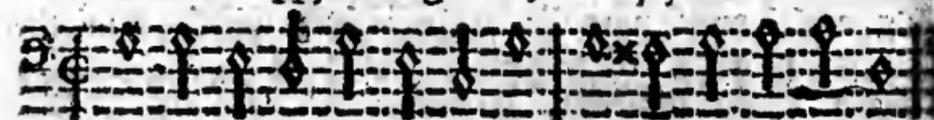


Psalm 133.

Hereford Tune.



O How happy a thing it is, and joyful for to see:

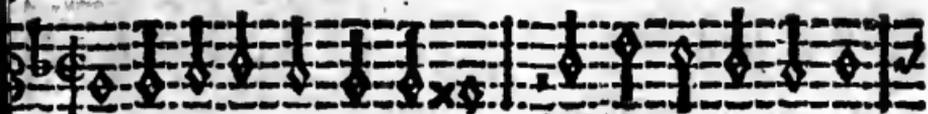


Brethren together fast to hold the band of amity.



Psalm 116.

Windsor Tune.



Love the Lord, because my voice and prayer heard hath he :

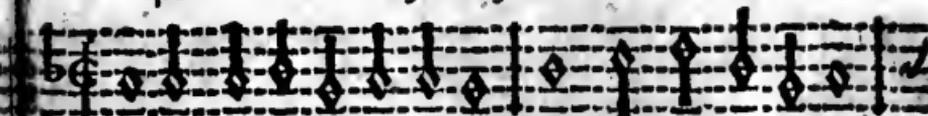


When in my days I call'd on him, he bow'd his ear to me.



Psalm 141.

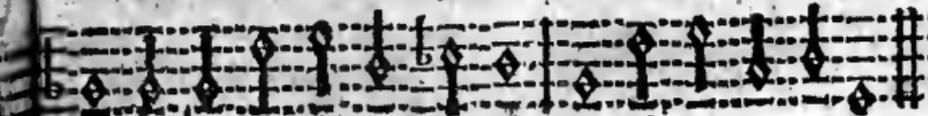
Westminster Tune.

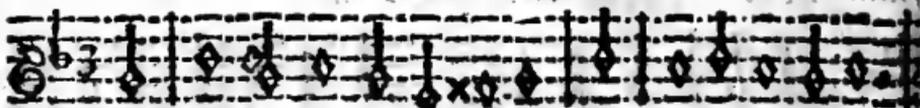


○ Lord upon thee do I call, Lord hast thee unto me :

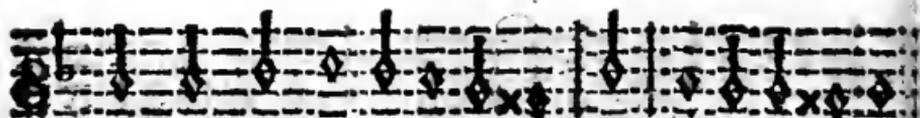
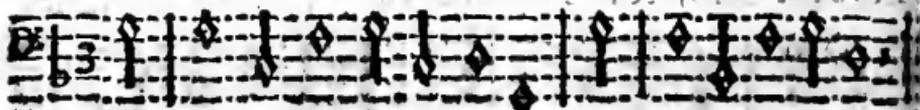


And hearken Lord unto my voice, when I do cry to thee.

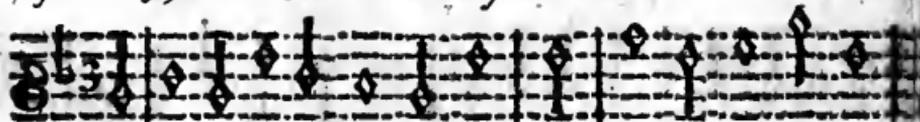




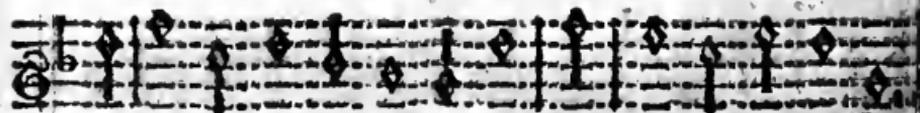
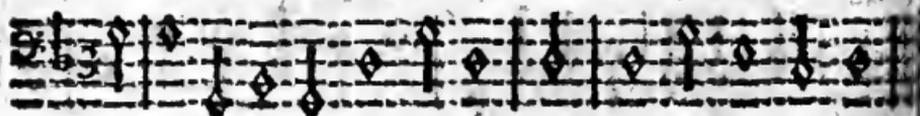
Help Lord, for good and godly men do perish and decay:



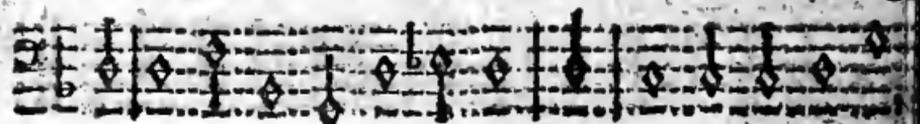
And faith and truth from worldly men is parted clean away



I said I will look to my ways, for fear I should go wrong



I will take heed all times that I offend not with my tongue

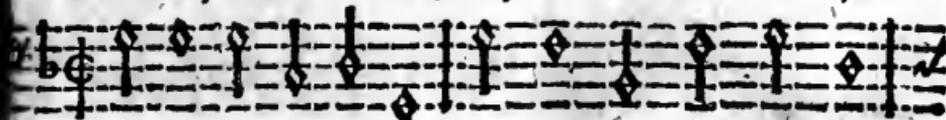


Psal. 25. or 50, 67, 70, 134.

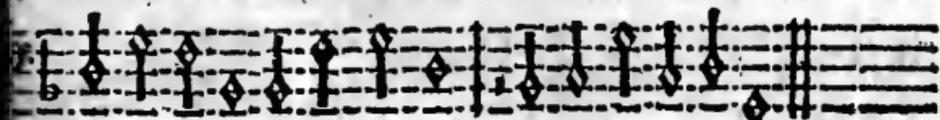
Cambridge short Tune.



I Lift my heart to thee, my God and Guide most just:



Now suffer me to take no shame; for in thee do I trust.

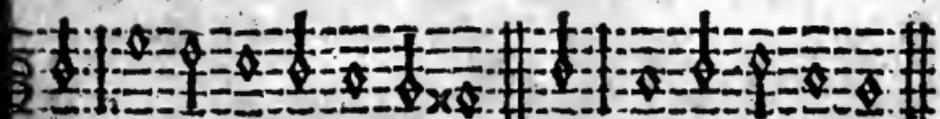
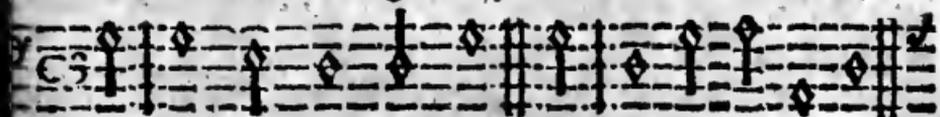


Psalme 134. or 25.

New Tune.



BEhold and have regard, ye Servants of the Lord:

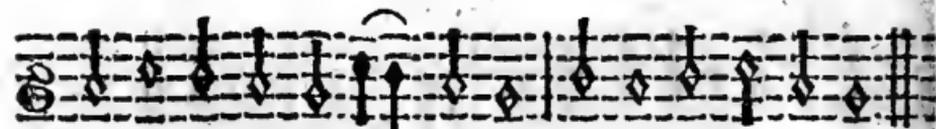


Which in his house by night do watch, praise him with one accord

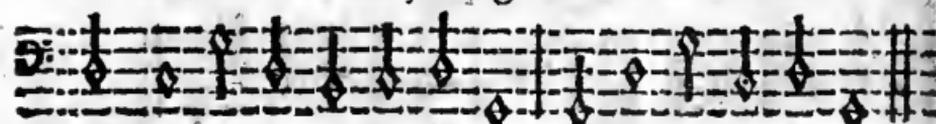
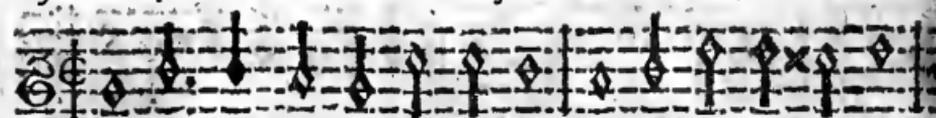


*Psalm 23.**Low Dutch Tune.*

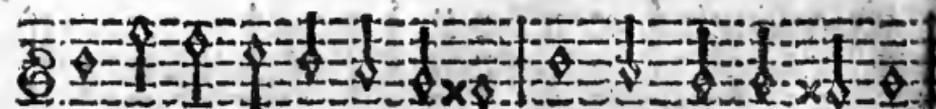
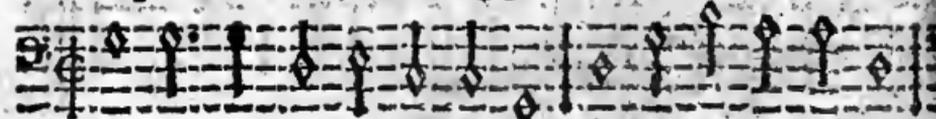
THE Lord is only my support, and he that doth me feed



How can I then lack any thing whereof I stand in need?

*Psalm 48.**Winchester Tune.*

HOW pleasant is thy dwelling place, O Lord of hosts to me!

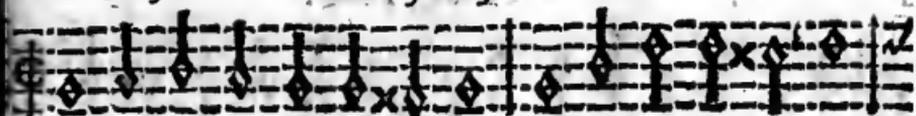


The Tabernacles of thy grace, how pleasant Lord they be!

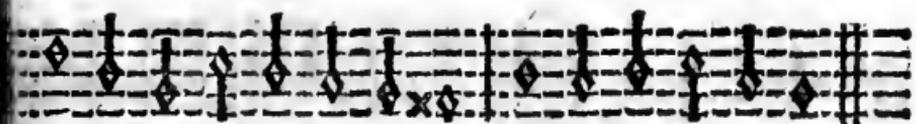


Psalme 103.

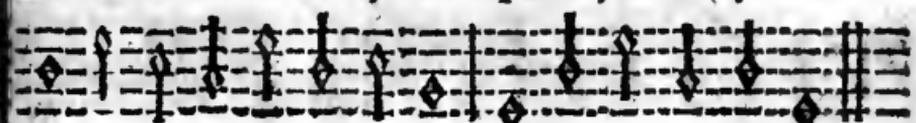
Hartfordshire Tune.



My soul give laud unto the Lord, my sp'rit shall do the same:



And all the secrets of my heart, praise ye his holy Name.

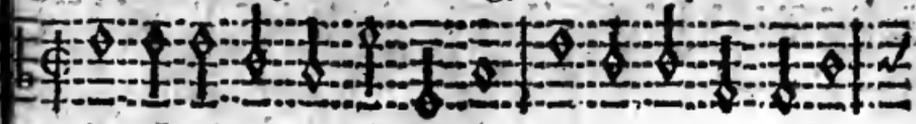


Psalme 145.

Exeter Tune.

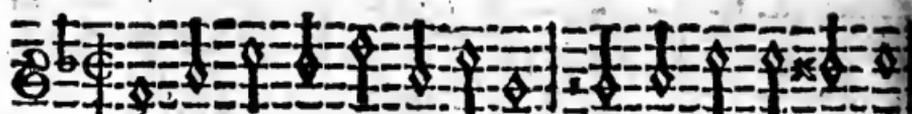


Hee will I laud my God and King, and blest thy name for aye:

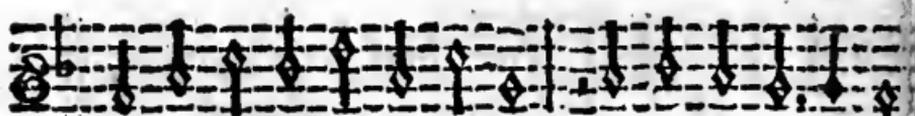


For ever will I praise thy name, and blest thee day by day.

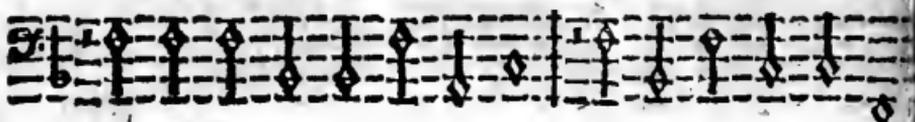
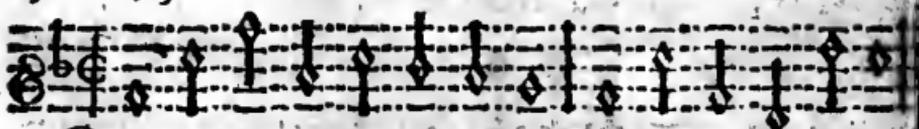


*Psalms 73.**York Tune.*

The Lord is both my health & light, shall man make me dismayed



Since God doth give me strength & might, why should I be afraid

*Psalms 95.**St. David's Tune.*

O Come let us lift up our voice, and sing unto the Lord



In him our rock of health rejoice, let us with one accord

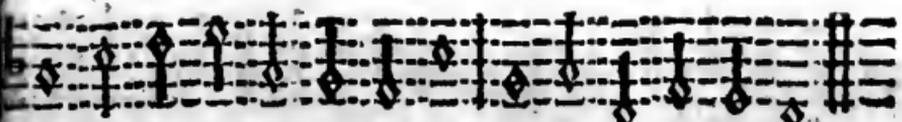
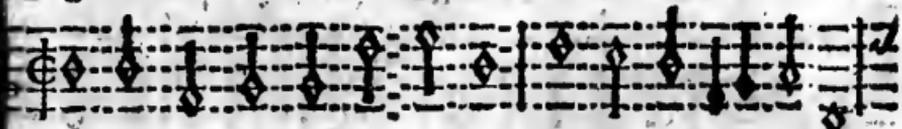


alm 61.

Hackney Tune.



Regard, O Lord, for I complain, and make my sute to thee :



Let not my words return in vain, but give an ear to me.

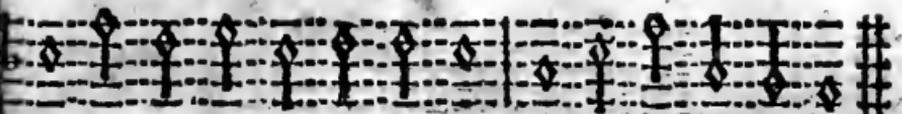


alm 135.

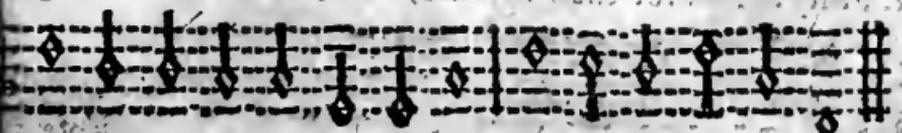
London. New Tune.



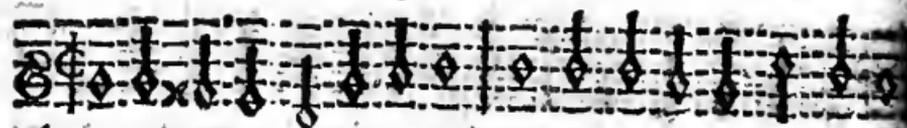
Praise the L. praif him, praif him, praif him with one accord.



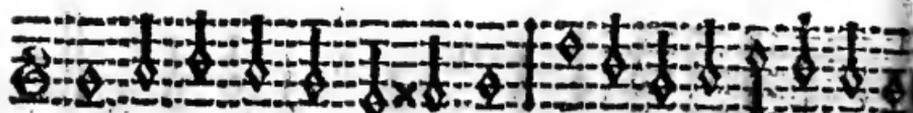
O praise him still all ye that be, the fervants of the Lord.



Psalm 100.



All People that on earth do dwell, sing to the Ld with cheerful voice



Him serve with fear, his praise forth tell, come ye before him & rejoice



Psalm 135. Ten Commandment Tune.



Those that do put their confidence upon the Ld our God on



And fly to him for their defence, in all their need and misery

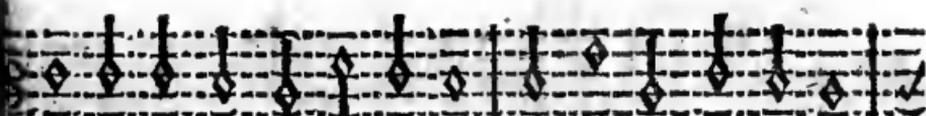
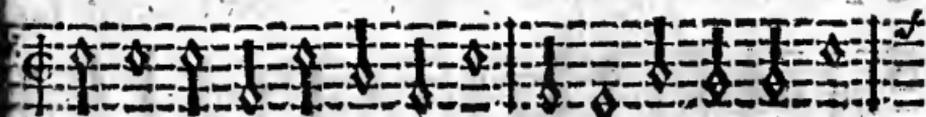


psalm 1.

Long Tunes.



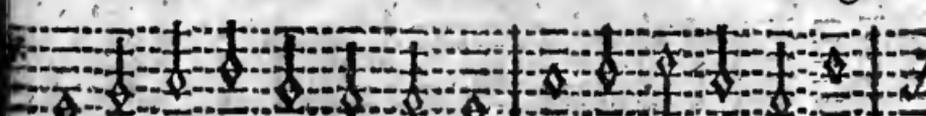
He man is blest that hath not bent, to wicked read his ear:



Nor led his life as finners do, nor sate in scorners chair:



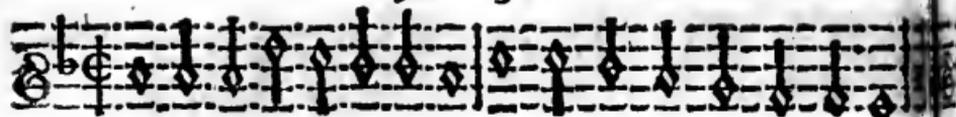
But in the Law of God the Lord doth set his whole delight:



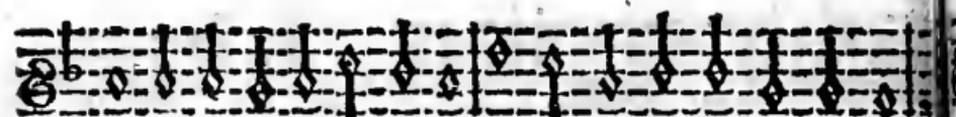
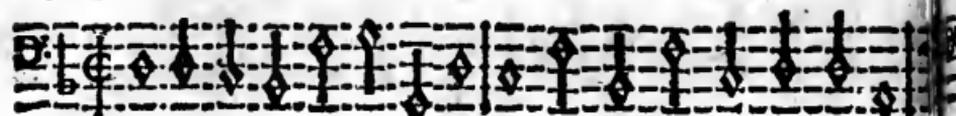
And in that Law doth exercise himself, both day and night.



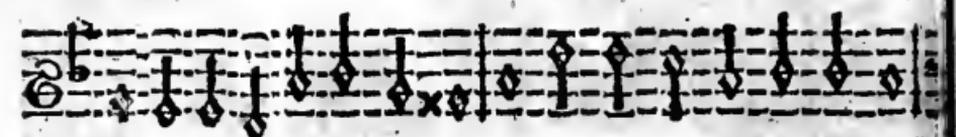
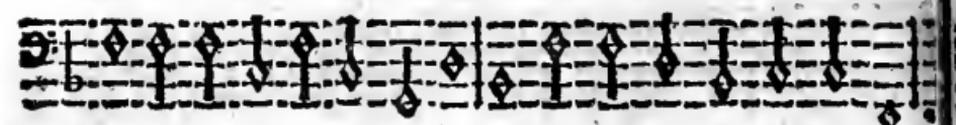
Psalm 51.



O Lord consider my distress, & now with speed some pity take



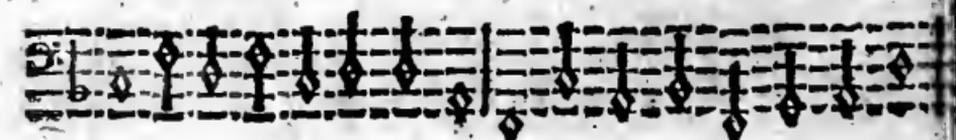
My sins deface, my faults redress, good L. for thy great *mercy* sake



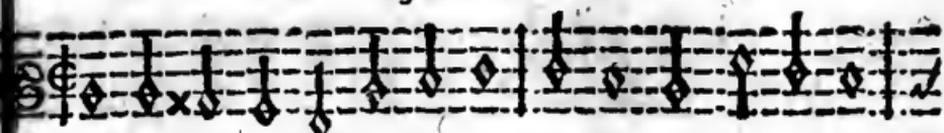
Wash me, ô L. and make me clean from this unjust and sinful act



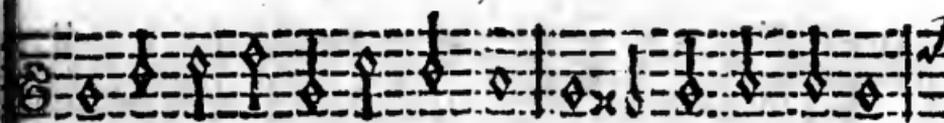
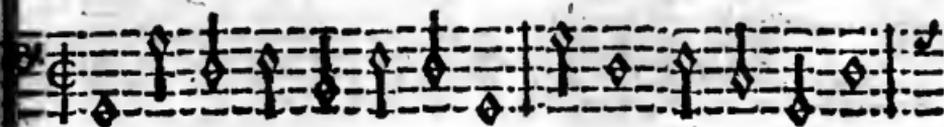
And purifie yet once again my heinous crime and bloody fact



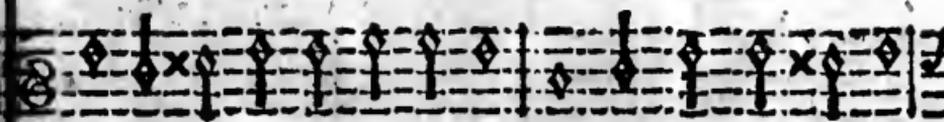
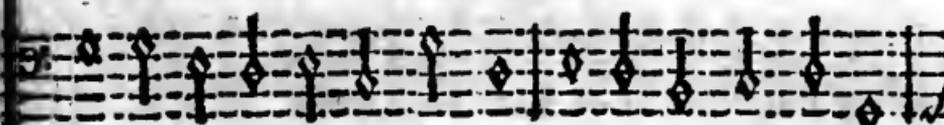
Psalm 68.



Let God arise, and then his foes will turn themselves to flight,



His en'mies then will run abroad, and scatter out of sight:



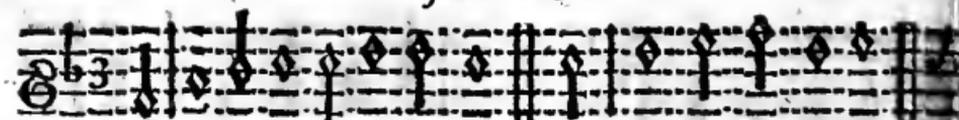
And as the fire doth melt the wax, and wind blows smoke away,



So in the presence of the Lord the wicked shall decay.



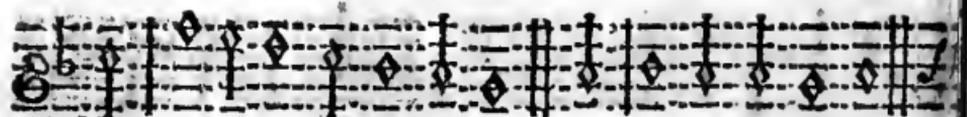
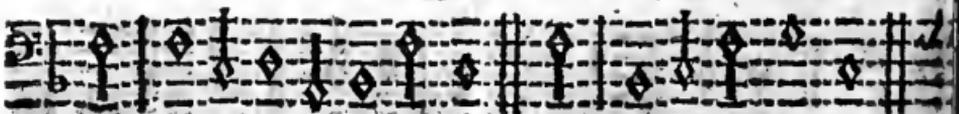
Psalm 81.



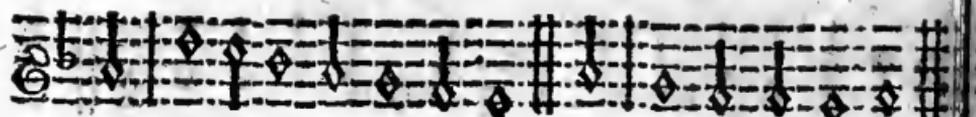
BE light and glad, in God rejoyce, which is our strength & stay.



Be joyful, and lift up your voice, to *Jacob's* God, I say.



Prepare your Instruments most meet, some joyful Psalm to sing.



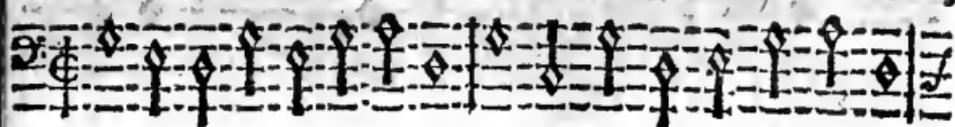
Strike up with harp and lute so sweet, on every pleasant string.



Psalm 133.



*Ye children which do serve the Lord, praise ye his name with one accord,
who from the rising of the Sun, 'till it return where it begun,*



*Ye blessed be always his Name, } The Lord all people doth surmount.
Is to be praised with great fame. }*



As for his glory we may count, above the Heavens high to be.

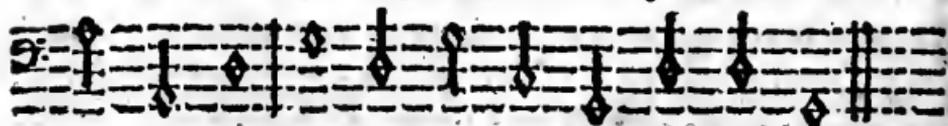


With God the Lord who may compare? whose dwelling in the

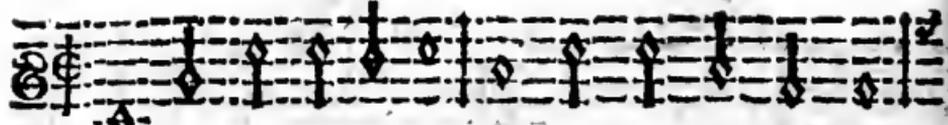




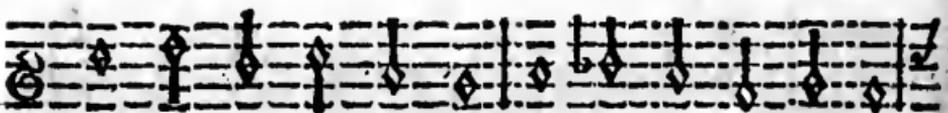
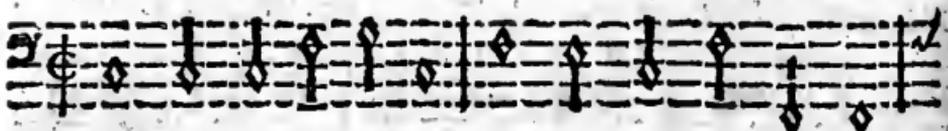
Heavens are : Of such great pow'r and force is He.



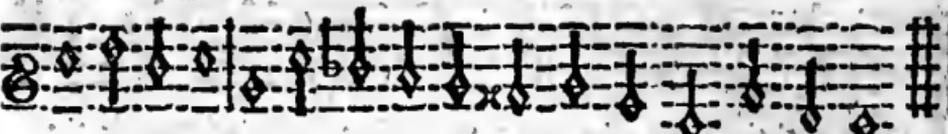
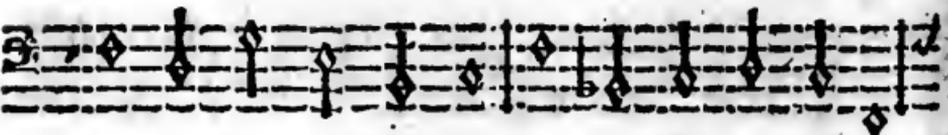
Psalms 148.



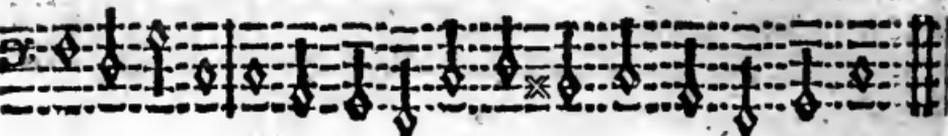
Give laud unto the Lord, from heav'n that is so high :



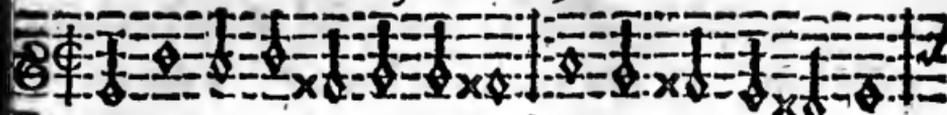
Praise him in deed and word a-bove the starry sky :



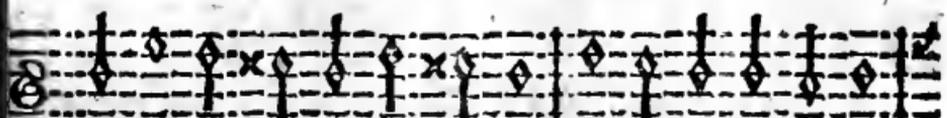
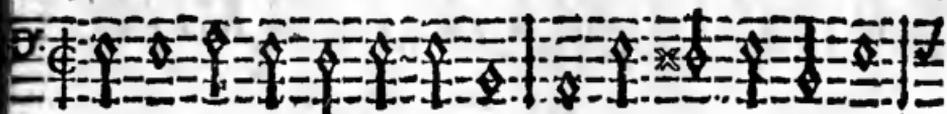
And also ye, his Angels all, Armies royal, praise him with glee.



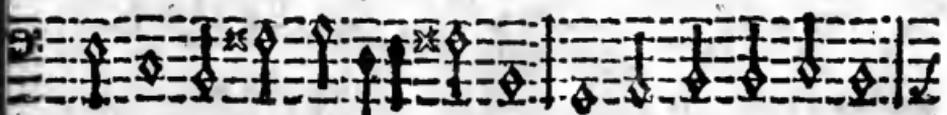
Psalm 119.



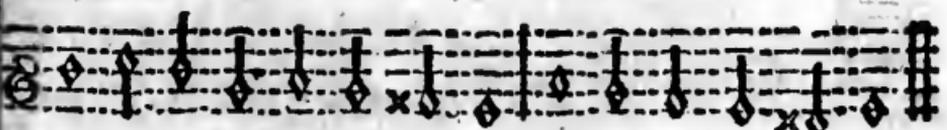
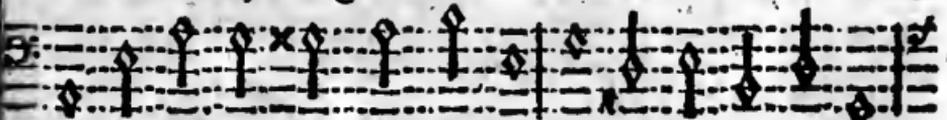
Blessed are they that perfect are, and pure in mind & heart,



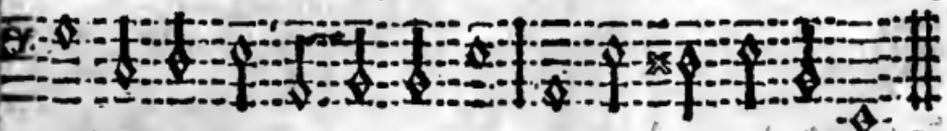
Whose lives and conversations from Gods Laws never start.



Blessed are they that give themselves his Statutes to observe,



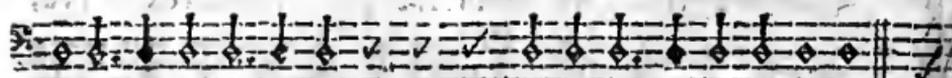
Seeking the L. with all their hearts, and never from him swerve.



I have lately published the whole Book of Psalms and Hymns in a Pocket Volume, with the Tunes to each Psalm in three Parts, Cantus, Medius, and Bassus, in a more plain and easie method than any heretofore Printed, to which (when you are perfect in these) I refer you.

THE
ORDER of PERFORMING
THE
DIVINE SERVICE
IN
Cathedrals and Collegiate Chappels.

THE Confession and Absolution being read by the Priest in one continued and solemn Tone, the Priest and the whole Choir repeat the Lords Prayer, thus:



Our Father which art in Heav'n, &c. for ever and ever, Amen.

Priest

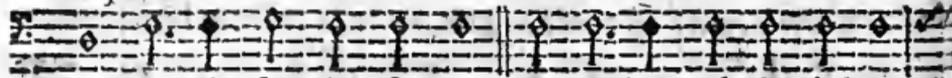
Choir.



O Lord open thou our lips, And our mouth shall shew forth, &c.

Priest.

Choir.



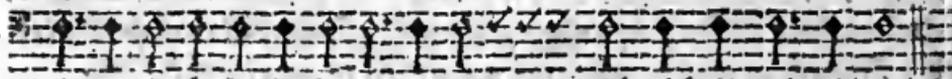
O God make speed to save us. O Lord make hast to help us.

Priest.



Glory be to the Father, and to the Son, and to the holy Ghost:

Choir.



As it was in the beginning, is now, &c. world without end, Amen.

The

The *Venite* is begun by one of the Choir, then
 ang by sides, observing to make the like Break or
 lose in the middle of every Verse, according as it
 shorter or longer.

Sunday.



come let us, &c. Let us heartily rejoice in the strength, &c.

Monday.



come let us, &c. Let us heartily rejoice in the strength, &c.

Tuesday.



come let us, &c. Let us heartily rejoice in the strength, &c.

Wednesday.



come let us, &c. Let us heartily rejoice in the strength, &c.

Thursday.



come let us, &c. Let us heartily rejoice in the strength, &c.

Friday.



come let us, &c. Let us heartily rejoice in the strength, &c.

Saturday.



come let us, &c. Let us heartily rejoice in the strength, &c.

After the *Psalms*, a short *Voluntary* is performed
 the *Organ*.

After the first Lesson *Te Deum* }
 sung, the Priest beginning alone, } 

then the whole Choir answers, *We knowlege thee, &c.*

which is composed usually in Four Parts for sides, by
 several

several Authors. Sometimes it is sung to one of the following Tunes of Four Parts, with the Organ or without it. *Te Deum* being ended, and the second Lesson read, *Jubilate* or *Benedictus* is sung by the Choir, as they are variously composed, or else to one of the following Tunes of Four Parts.

These Tunes of Four Parts are proper for Choirs to sing the Psalm Te Deum, Benedictus, or Jubilate, to the Organ.

A. 4 Voc. / Canterbury Tune.



O come let us, &c. Let us heartily rejoice in the strength, &c.



O come let us, &c. Let us heartily rejoice in the strength, &c.



O come let us, &c. Let us heartily rejoice in the strength, &c.



O come let us, &c. Let us heartily rejoice in the strength, &c.

A. 4 Voc. / Imperial Tune.



O come let us, &c. Let us heartily rejoice in the strength, &c.



O come let us, &c. Let us heartily rejoice in the strength, &c.



O come let us, &c. Let us heartily rejoice in the strength, &c.



O come let us, &c. Let us heartily rejoice in the strength, &c.

Then follows the Apostles Creed, which is sung by the whole Choir in one continued solemn and grave Tone: Upon *Festivals*, *Athanasius's* Creed is sung in the same Tune by sides; and sometimes it is sung to the Organ.

Whosoever will be saved, &c. that he hold the Catholick Faith.

Priest. Choir.

After which the Priest sings, The Lord be with you, And with thy Spirit.

Priest. Choir.

Let us pray, Lord have mercy upon us. Christ have mercy upon us.

Priest. The whole Choir in one Tone.

Lord have mercy upon us. Our Father which art in Heaven, &c.

Priest. Choir.

O Lord shew thy mercy upon us. And grant us thy Salvation.

Priest. Choir.

Lord save the King: And mercifull) bear us, when we call, &c.

Priest. Choir.

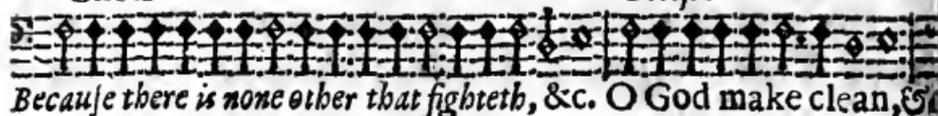
Indue thy Ministers with, &c. And make thy chosen people, &c.

Priest. Choir. Priest.

Lord save thy people. And bless thine, &c. Give peace, &c.

Choir.

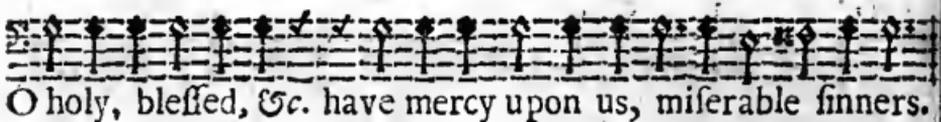
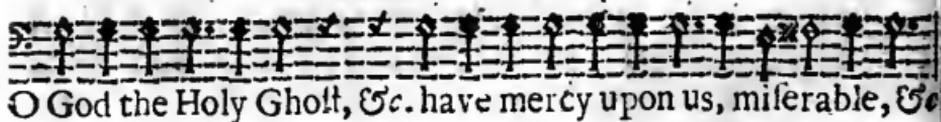
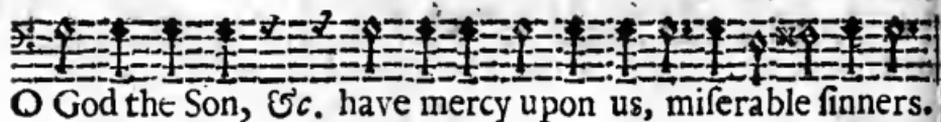
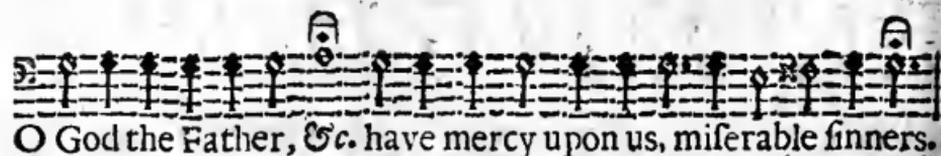
Priest.



Choir.



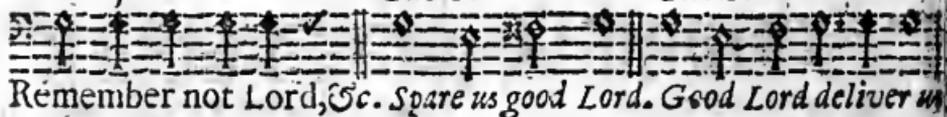
Upon the usual Days that the *Litany* is appointed to be sung, it is sung by two of the Choir in the middle of the Church near the Bible-Desk, the whole Choir answering them to the first four Petitions in the same Tune and Words.



Priest.

Choir.

Choir.



Choir.

Choir.



O Lamb

Priest.

Choir.

O Lamb of God, that takest away, &c. Grant us thy peace.

Priest.

Choir.

O Lamb of God that takest away, &c. Have mercy upon us.

Priest.

Choir.

Priest.

O Christ hear us. O Christ bear us. Lord have mercy upon us.

Choir.

Priest.

Choir.

Lord have mercy, &c. Christ have mercy, &c. Christ have mercy, &c.

Priest.

Choir.

Choir.

Lord have mercy upon us. Lord have mercy, &c. Our Father, &c.

Choir.

Priest.

But deliver us from evil, Amen. O Lord deal not with us, &c.

Choir.

Priest.

Choir.

Neither reward us after, &c. } O God, merciful Father, &c. } O Lord arise, &c.

Priest.

for thy Namesake. O God we have heard, &c. time before them.

Choir.

Priest.

O Lord, arise, help, &c. for thine honour. Glory be to the Father, &c.

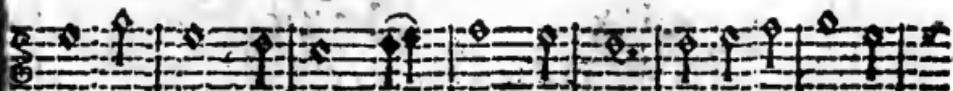
A. 3. Voc. Cantus.

Antiphon.

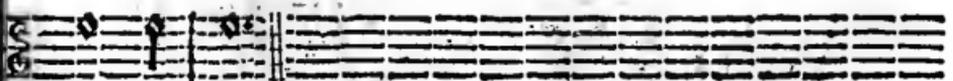
J. Playford.



Thus Angels sing, and thus sing we, to God on high all Glory



be: Let him on Earth his peace bestow, and unto Men his



fa-vour show.

A. 3. Voc. Medius.



Thus Angels sing, and thus sing we, to God on high all Glory



be: Let him on Earth his peace bestow, and unto Men his



fa-vour show.

A. 3. Voc. Bassus.



Thus Angels sing, and thus sing we, to God on high all Glory



be: Let him on Earth his peace bestow, and unto Men his



fa-vour show.

A B R I E F
I N T R O D U C T I O N

To the Playing on the

Bass-Viol.

The Second B O O K.

THIS *Viol* is usually called *de Gambo*, or the *Bass* or *Confort Viol*, because the Musick thereon is play'd from the Rules of the *Gam-ut*, and not as the *Lyra-Viol*, which is by Letters or *Tablature*. Of this *Viol de Gambo* there are three several sizes, one larger than the other, according to the three Parts of Musick set forth in the *Gam-ut*, viz. *Treble-Viol*, *Tenor-Viol*, and *Bass-Viol*. The *Treble-Viol* plays the highest Part, and its Lessons are prick'd by the *G sol re ut* Cliff ; the *Tenor-Viol*, or middle Part, its Lessons are by the *C sol fa ut* Cliff ; and the *Bass-Viol*, which is the largest, its Lessons are by

by the *F* *fa*ut Cliff ♯ : These three *Viols* agree in one manner of Tuning; therefore I shall first give you Directions for Tuning the *Bass-Viol*, which is usually strung with *six strings* (as you may observe on the Figure expressed in the foregoing Page) which six strings are known by six several names; the *first*, which is the smallest, is called the *Treble*; the *second*, the *small Mean*; the *third*, the *great Mean*; the *fourth*, the *Counter-Tenor*; the *fifth*, the *Tenor* or *Gam-ut* string; the *sixth*, the *Bass*. But if you will name them after they are Tuned, according to the Rule of the *Gam-ut*, the *Treble* string is *D la sol re*; the *small Mean*, *A la mi re*; the *great Mean*, *E la mi*; the *Counter-Tenor*, *C fa*ut; the *Tenor* or *fifth* string, *Gam-ut*; and the *sixth* or *Bass*, double *D sol re*. Belonging to these *six strings* there are *seven frets* or *stops* on the neck of the *Viol*, which are put for stopping the various Sounds, according to the several Notes of the *Gam-ut*, both *Flat* and *Sharp*: For the more plain understanding of which, I have drawn an exact Table in Page 92 and 93, beginning with the lowest Note on the *sixth string*, and so ascending to the highest on the *first* or *Treble string*. The perfect understanding of which Table will much further you in the knowledge of Tuning the *Viol*; for which Tuning I will give two Rules, one by *Tablature* or *Letters*, the other by the *Gam-ut* Rule, the first being the easiest way to a beginner, whose Ear at first being not well acquainted with the exact Distance of Sounds the Strings are Tuned in, may by this way, use only one Sound, *viz.* an *Unison*, which is to make two strings (one of them being stoppt

the other not) to agree in the same Sound: The Letters are Eight, *A, B, C, D, E, F, G, H*; seven of these are assigned to the seven *Frets* on the Neck of the *Viol*; *A* is for a string open, *B* is the first Fret, *C* the second, *D* the third, *E* the fourth, *F* the fifth, *G* the sixth, and *H* the seventh.

Example.

Six Strings	{	1	a	—	b	—	c	—	d	—	e	—	f	—	g	—	h
		2	a		b		c		d		e		f		g		h
		3	a		b		c		d		e		f		g		h
		4	a		b		c		d		e		f		g		h
		5	a		b		c		d		e		f		g		h
		6	a		b		c		d		e		f		g		h

Open, First, Second, Third, Fourth, Fifth, Sixth, 7th Fret.

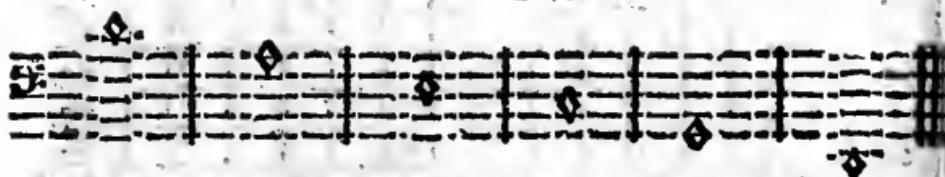
When you begin to Tune, raise your *Treble* or smallest string as high as conveniently it will bear without breaking; then stop only your second or *Small Mean* in *F*, and Tune it 'till it agree in *Unison* with your *Treble* open; that done, stop your *Third* in *F*, and make it agree with your *Second* open; then stop your *Fourth* in *E*, and make it agree with your *Third* open; then stop your *Fifth* in *F*, and make it agree with your *Fourth* open; and lastly, stop your *Sixth* in *F*, and make it agree to your *Fifth* open. This being exactly done, you will find your *Viol* in Tune, according to the Rule of the *Gam-ut*.

Example,

Example, Tuning by Letters.



Example, Tuning by Notes.

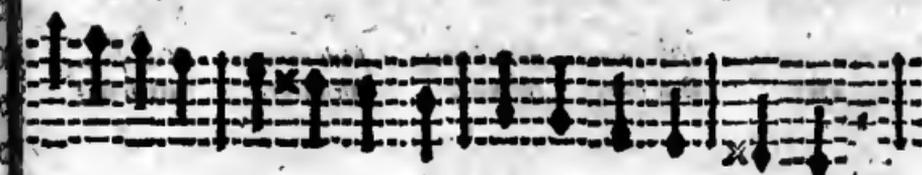
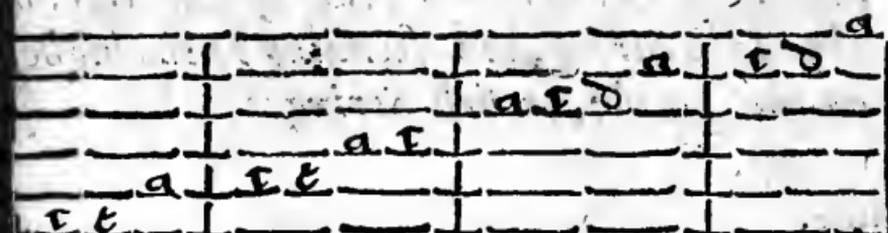


D la sol re. A la mire. E la mi. C fa ut. Gam-ut. DD sol re.

The other way of Tuning is by the Rule of the *Gam-ut*, by distances of Sounds, as in the foregoing Example, thus: The *Treble* being raised as high as it will conveniently bear without breaking, is called *D la sol re*, then Tune your *second* four Notes lower, and it is *A la mire*; the *third* four Notes lower is *E la mi*; the *fourth* three Notes, or a Flat Third lower, is *C fa ut*; the *fifth* four Notes lower, is *Gam-ut*; and the *sixth* four Notes lower than the *fifth*, is double *D sol re*: This is the most usual way of Tuning it; yet there are some Lessons do require it one Note lower, which is double *C fa ut*, but that is very seldom.

Example

Example of the Notes ascending and descending by
 Tablature, and Notes, as they ascend and descend
 on the several Frets or Stops.



The *Viol* being thus Tuned, practice this Example
 the Notes ascending and descending, and by it
 you shall know the *Viol* is right Tuned.

An exact TABLE, directing the places of the Notes, Flat and Sharp, to every Step on the Bass-Viol, according to the Gam-ut beginning at the lowest Note of the Bass of the Sixth String, and ascending to the highest on the Treble, or first String.

6 String.

Double D sol re.	Double E la mi. Flat.	DD E la mi. Proper.	DD F fa ut.	DD F fa ut. Sharp.
Sixth string open.	Sixth string first fret.	Sixth string second fret.	Sixth string third fret.	Sixth string fourth fret.

5 String.

Gamut.	Gamut sharp.	A re.	B mi flat.	B mi proper.
Fifth string open.	Fifth string first fret.	Fifth string second fret.	Fifth string third fret.	Fifth string fourth fret.

4 String.

C fa ut.	C fa ut, sharp.	D sol re.	E la mi, flat.
Fourth string open.	fourth string first fret.	fourth string second fret.	fourth string third fret.

ring.

E la mi F fa ut F fa ut, sharp G sol re ut. G sol re ut, sharp.

third string open third string first fret. third string second fret. third string third fret. third string fourth fret.

ring.

mi re. B fa b mi, flat. B fa b mi, proper. C sol fa ut. C sol fa ut, sharp.

second string open. second string first fret. second string second fret. second string third fret. second string fourth fret.

ring.

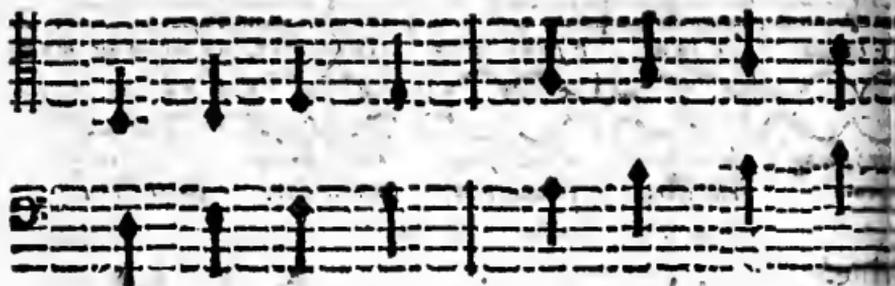
sol re E la mi, flat E la mi F fa ut F fa ut sharp G sol re ut.

first string open. first string first fret. first string second fret. first string third fret. first string fourth fret. first string fifth fret.

It is usual in Lessons for the *Bass-Viol*, to add *sixth* Line above or below if the Note require, to change the *Cliff* when the Notes ascend above *a sol re*, the Practitioner ought therefore to be perfect in the *C sol fa ut Cliff* on the *middle line*, as I see in the five last Notes of the Table; also this Example mentions the agreement of Notes in such Cliffs, *Bass* and *Tenor*.

Example.

Example.



In this Example the Notes prick'd in the *Tenor Cliff*, are the same with those in the *Bass* or *Fifth Cliff*, and are stopp'd in the same places on *Viol.* This I thought fit to mention, because you will meet with the change of Cliffs in some of the following Lessons: Next.

Observe, that in the foregoing Table the *Sharp* (\sharp) before a Note makes it stop a *Fret* lower, and a *b Flat* before a Note a *Fret* higher; for two *Frets* go to one whole or perfect Note, as that Table doth direct: Sometimes you may see a *sharp* before *D sol re*, then it is stopp'd a *Fret* lower, which is the place of *E la mi flat*, so if a *Flat* is set before *A la mi re*, it is a *Fret* higher, which is *G sol re sharp*: The like of other *flat* or *sharp* Notes.

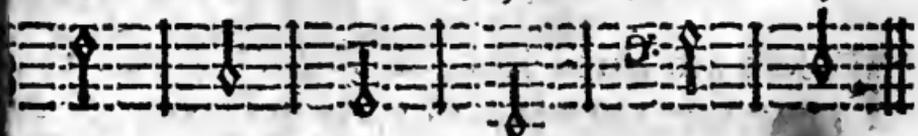
Also if a *B flat* or *B sharp* be set on *Rule* or *Staff* at the beginning of any *Line* with the *Cliff*, the *Flat* or *Sharp* makes all the Notes which are in the same *Rules* or *Spaces* to be *flat* or *sharp* through the whole Lesson.

Treble-Viol.

These Directions for the *Bass-Viol* do also serve the *Treble-Viol*, which is strung with six strings and tuned in the same manner, only eight Notes higher, *G sol re ut* on the *Treble* is the eighth above *sol re ut* on the *Bass*, being stopped on the same string and Fret with the *Bass*; and so other Notes accordingly.

Example of Tuning.

D la sol. A la mire. E la mi. C sol fa ut. G sol re ut. D la sol re.



String. 2 String. 3 String. 4 String. 5 String. 6 String.

Tenor-Viol.

The *Tenor-Viol* is an excellent *Inward Part*, and much used in *Confort*, especially in *Fantasies* and *ayres* of 3, 4, 5 and 6 Parts. The Tuning of it is the same with the *Bass* and *Treble*, for the distance of sound betwixt each String; but being an *Inward Part* betwixt both, its Tuning is four Notes higher than the *Bass*, and five Notes lower than the *Treble*; its *first* or *Treble* String is Tuned *G sol re ut* on the third String of the *Treble-Viol*; the second four Notes lower, which is *D la sol re*; the third four Notes lower, is *A la mire*; the fourth three Notes (or a flat third) lower, is *F fa ut*; the fifth

fifth four Notes lower than it, is *C fa ut*; and the *sixth* four Notes lower than the *fifth* is *Gam-ut* which is answerable to the *Gam-ut* on the *Bass-Vi*

Example.

G sol re ut. D la sol re. A la mire. F fa ut. C fa ut. Gam ut



1 String. 2 String. 3 String. 4 String. 5 String. 6 String

Some General Rules for the Viol.

There are three sorts of *Bass-Viols*, as there are three manners of ways in Playing.

1. A *Bass-Viol* for *Consort* must be one of the largest size, and the Strings proportionable.

2. A *Bass-Viol* for *Divisions* must be of a lesser size, and the Strings according.

3. A *Bass-Viol* to play *Lyra-way*, that is *Tablature*, must be somewhat less than the two former, and strung proportionably.

4. In the choice of your *Viol-Bow*; let it be proportioned to the *Viol* you use, and let the Hair laid stiff, and the Bow not too heavy, nor too long.

5. In holding your *Viol* observe this Rule: Place it gently between your Knees, resting the lower end thereof upon the Calves of your Legs, and let your Feet rest flat on the Ground; your Toes turned a little outward, and let the top of your *Viol* lean towards your left shoulder.

6. In holding of your Bow, observe this Rule: Hold the Bow betwixt the ends of your Thumb and forefinger, an Inch below the Nut, the Thumb and fore Finger resting on the Wood, the ends of your second and third Fingers staid upon the Hair, by which you may poise and keep up your Bow. Your Bow being thus fix'd, you must draw it over the string, and then another, in a Right-angle, about two or three Inches above the Bridge, making each several string yield a clear sound without touching the other.

7. In the posture of your left hand observe this Rule, place your Thumb on the back of the Neck, and opposite to your Forefinger, so that when your fingers are to rest on the several stops or Frets, your hand may have liberty to move up and down, as occasion shall require; and in the stopping observe that when you set any Finger down, let it not be just upon the Fret, but close to it, bearing hard down to the end of your Finger, and let it rest there, untill occasion require the moving it; and be sure not to lift your Fingers too high, but keep them in an even distance to the Frets, that they may pass more readily from Fret to Fret.

8. In the Rule of true Fingering, where you skip a Fret, there leave a Finger; and when you have any Notes which are high Notes, that go lower than the Frets, there those highest Notes are always stoppt either with the third or fourth Finger (by lifting the Fingers lower) if with the third, then the first and second Fingers are ready to stop the two next Notes either ascending or descending from it: But if the highest Note be stoppt with

the fourth Finger, then the Note under it is stopt either with the third or second Finger according as it is either Flat or Sharp; if Sharp the third; if Flat, the second. But whether the highest Note be stopt with the third or fourth Finger, the third below it must be stopt with the first Finger, which is ever as a guide to the two Notes above it. Lastly, when two Notes which follow one another are stopt with the same Finger removed, it is to prepare the other Fingers to the forementioned posture, or to remove them to some other place. This order of Fingering directs the whole Fingerboard (in stopping three Notes which follow upon any one string) with this *proviso*, where stops are wide, the fourth or little Finger is of more use, when lower down, when the stops fall more close.

9. In the moving your Bow observe this Rule when you see an even number *Quavers* or *Semi quavers*, as 2, 4, 6, or 8, tyed together, you must begin with your Bow forward, though the Bow be drawn forward the Note before; but if the number be odd, as 3, 5, or 7, (which is by reason of a Prick Note or an odd *Quaver Rest*) then the first Note must be plaid with the *Bow* drawn backward.

*Lastly, in the practice of any Lesson, play it slow at first, and by often practice it will bring your hand to a more swift motion.

And now, your *Viol* being Tuned according to the foregoing Directions, I have here following set down a few Lessons for to begin with, and over the Notes I have set Figures, to direct with
wha

what Fingers to stop them; 1, 2, 3, 4, is set for first, second, third, and fourth Fingers; those which have no Figures over, are the string open.

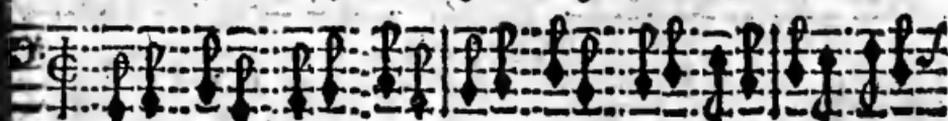
For the usual *Graces*, the *Shake* is the principal; of which there are two, the *close shake* and the *open shake*; the *close shake* is when you stop with your first Finger on the first Fret, and *shake* with your second Finger as close to it as you can; the *open shake* is when you stop with your first Finger on the first Fret, and *shake* with your third Finger on the third Fret; this observe in all stops whatsoever. For other *Graces*, as *Double Relishes*, *Backfalls*, &c. I refer you to the Table of the several *Graces* in my Directions for the *Treble-Violin*, which are proper also to the *Bass-Viol*.

Short Lessons for the Bass-Viol.

1 3 1 3 1 2 1 2 1 3 3 2 1 2 1 2



2 3 2 3 1 3 2 3 2 2 1 2



2 3 3 1 3 1 2 1 2 2 3 2



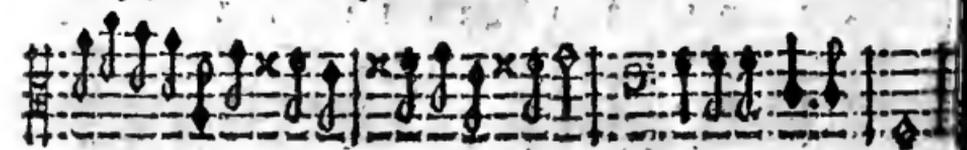
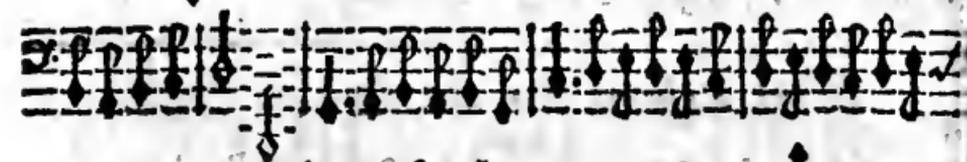
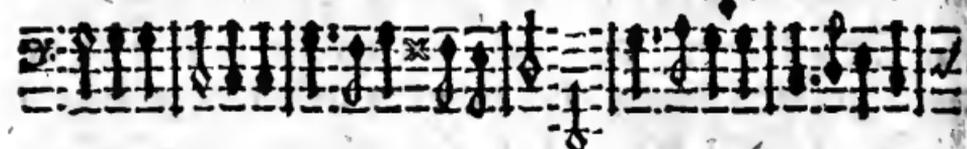
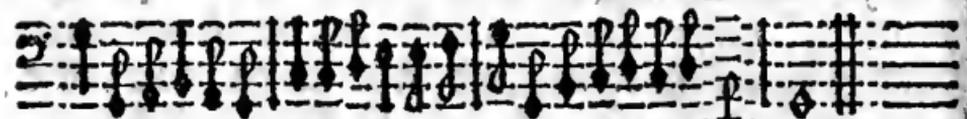
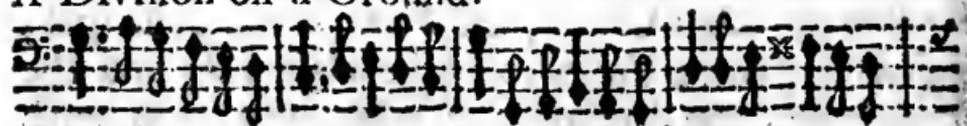
3 1 3 1 3 1 3 1 3 1 2



H 2



A Division on a Ground.





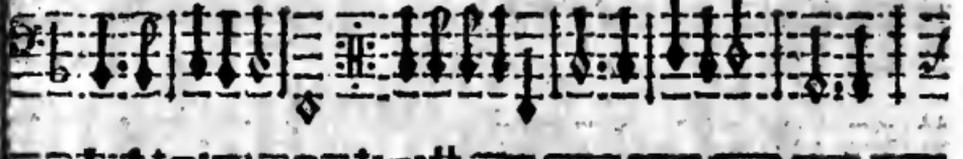
A Ground.



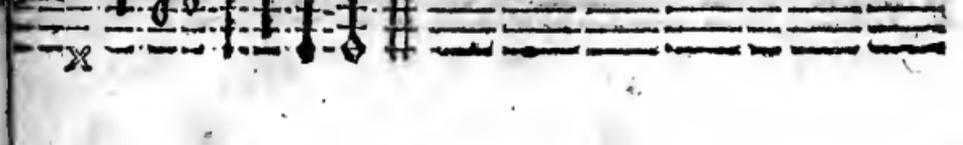
A Ground.



A Ground.



A Tune.

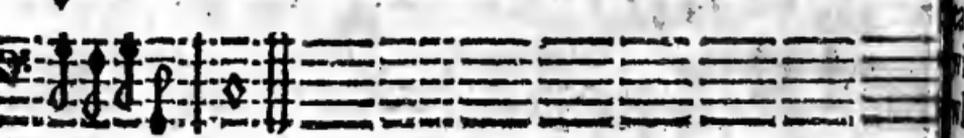
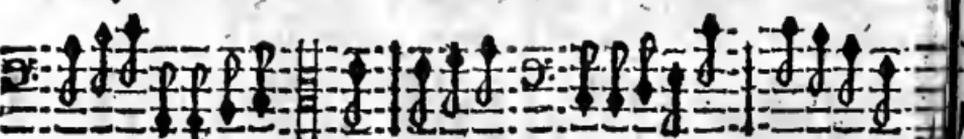
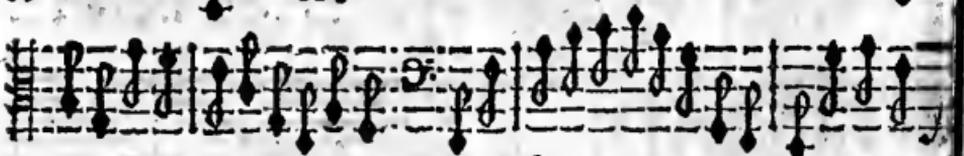




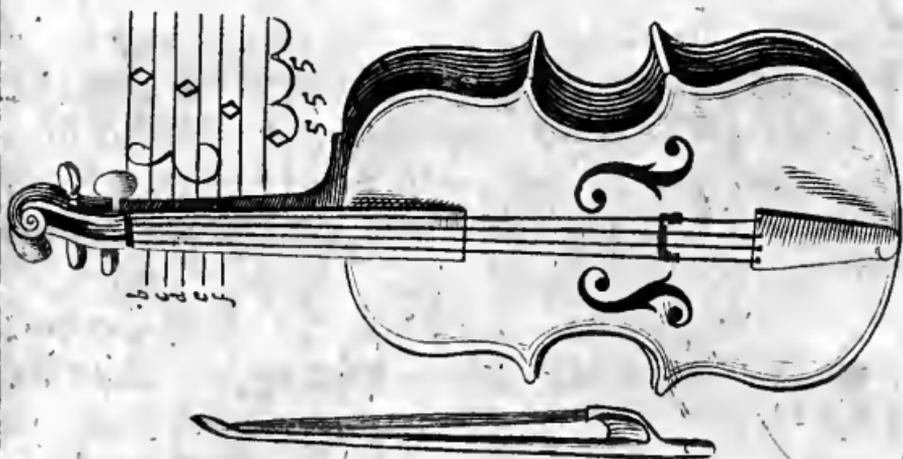
A Tune.



A Preludium.



A B R I E F
I N T R O D U C T I O N
 To the Playing on the
T R E B L E - V I O L I N .



T H E *Treble-Violin* is a cheerful and spritely Instrument, and much practised of late, some by *Book*, and some *without*; which of these two is the best way, may easily be resolved, to learn to play by *Rote* or *Ear* without *Book*; is the way never to play more than what may be gain'd by hearing another play, which

H 4

may

The Scale of Musick on the Four Strings of the Treble-Violin, expressed by Letters and Notes.

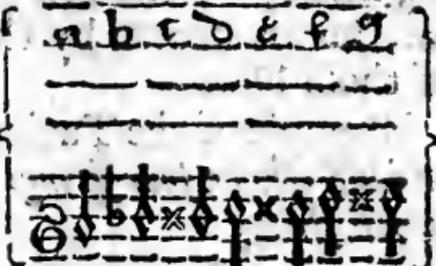
The First or Treble.

a b c d e f g



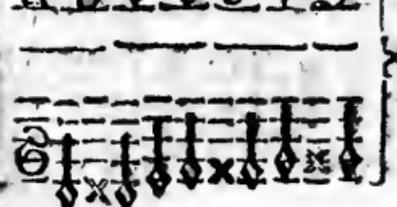
The Second or small Mean.

a b c d e f g



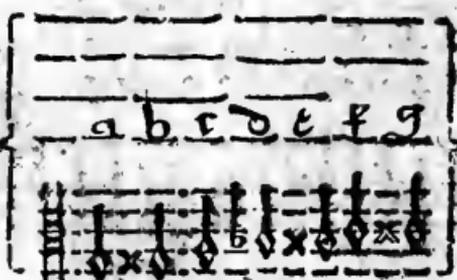
The Third or great Mean.

a b c d e f g



The fourth String or Bass.

a b c d e f g



This Example doth direct the places of all the Notes, Flat and Sharp; each Note being placed under the Letter, according to their several stops upon each string distinctly, beginning at the lowest Note on the Bass, or fourth string, and ascending up to the highest on the Treble, according to the scale of the Gam-ut; in which you may also observe, that the Lessons for the Violin by Letters are prick'd in four Lines, according to the four several strings; but Lessons by Notes are prick'd upon five Lines, as appears in that Example.

For the *Tuning* of the *Violin*, is usually by *Fifths*, which is five Notes distance betwixt each *string*; which according to the *Scale* or *Gam-ut*, the *Bass* or *fourth string* is called *G sol re ut*, the *third*, or *great Mean*, *D la sol re*; the *second*, or *small Mean*, *A la mire*; the *first*, or *Treble*, *E la*; as in the following Example, the first Note of each *string* is upon *a*, and is known by this signature * under each of those Notes.

Example of the *Tuning*, as the five Notes ascend on each of the *four strings*, beginning on the *Bass* or *fourth string*.

* 4 String. * 3 String. * 2 String. * 1 String.

* *G sol re ut.* * *D la sol re.* * *A la mire.* * *E la.*

Also for a *Beginner* to *Tune* by *Eighths*, will be easier than by *Fifths*, if his *Violin* be *fretted*; to begin which, he must wind up his first or *Treble-string* as high as it will bear, and *stop* it in *F*, then *Tune* his second an *Eighth* below it; then *stop* the second in *F*, and *Tune* the third an *Eighth* under it; then *stop* the third in *F*, and *Tune* the fourth an *Eighth* below that; and so your strings will be in perfect *Tune*.

Example of Tuning by Fifths and Eighths.

By Fifths.

By Eighths.

1 2 3 2 2 3

2 3 4 2 3 4

Another Scale for the *Violin*, directing the places of the Notes on each String, and the Stops by each Finger.

Open. First Finger. Second Finger. Third Finger.

First string.

E la. F fa ut. G sol re ut. A la mi re.

Open. First Finger. Second Finger. Third Finger.

Second string.

A la mi re. B fa b mi. C sol fa. D la sol.

Open. First Finger. Second Finger. Third Finger.

Third string.

D la sol re. E la mi. F fa ut. G sol re ut.

Open. First Finger. Second Finger. Third Finger.

Fourth string.

G sol re ut. A la mi re. B fa b mi. C sol fa ut.

Having

Having thus given you the Tuning of the *Treble Violin*; it will be very necessary here to set down the Tuning of the *Tenor-Violin*, and the *Bass-Violin*, being both used in Consort: The Tenor or Mean is a larger Violin than the Treble, and is Tuned five Notes lower than the Treble, and the Cliff is put sometimes on the middle and sometimes on the second Line.

Example. *The Tuning of the Tenor-Violin.*

First String. Second String. Third String. Fourth String.

A la mi re. D la sol re. G sol re ut. C fa ut.

Example. *The Tuning of the Bass-Violin.*

First String. Second String. Third String. Fourth String.

G sol re ut. C fa ut. FF fa ut. BB mi.

Thus (after the plainest method I could) I have set down several Rules and Directions for the *Treble-Violin*, by way of *Fretting*, which I have known used by some eminent Teachers on this Instrument, as the most facile and easie to initiate their Scholars: And also Directions for Pricking down *Lessons* in Letters; yet I do not approve this way of Playing by Letters, save only as a Guide to young Practitioners, to bring them the more readily to know all the Stops and Places

the Notes, both Flat and Sharp, and being perfect therein, to lay the use of Letters aside, and proceed to their Practice by Notes and Rules of the *Arithmetic* only. For this reason I have added some new Lessons both ways, that after you can play them by Letters, you may play the same again by Notes. Those who desire to be furnished with more Lessons for this Instrument, I refer to a Book lately published, Entituled, *Apollo's Banquet*, containing above two hundred New Tunes for the *Treble-Violin*, with the most usual *French Dances* added to them, which are used at Court and in dancing Schools.

Some General Rules for the Treble-Violin.

First, The *Violin* is usually plaid abovehand, the Neck thereof being held by the left hand; the lower part thereof is rested on the left Breast, a little below the shoulder: The *Bow* is held in the right hand, between the ends of the Thumb and three Fingers, the Thumb being staid upon the Hair at the Nut, and the three Fingers resting upon the Wood: Your *Bow* being thus fixed, you are first to draw an even stroke over each string severally, making each string yield a clear and distinct sound.

Secondly, For the posture of your left hand, place your Thumb on the back of the Neck, opposite to your Forefinger, so will your Fingers have the more liberty to move up and down on the several Stops.

Thirdly,

Thirdly, For true fingering, observe these directions, which will appear more easie to your understanding, if in your first practice you have your *Violin Fretted*, as is before mentioned, that where you skip a *fret* or *stop*, there to leave your Finger; for every *stop* is but half a Tone or Note, for from **b** to **c** is but half a Note, but from **b** to **d** is a whole Note; therefore the leaving of a Finger is necessary to be in readines when half Notes happen, which is by *Flats* and *Sharps*.

Fourthly, When you have any high Notes, which reach lower than your usual Frets or Stops, then you are to shift your fingers; if there be but two Notes, then the first is stopt with the second finger and the rest by the next fingers.

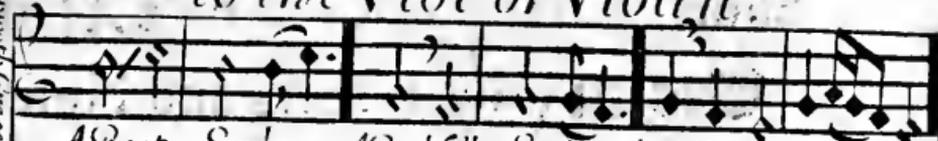
Fifthly, In the moving your Bow up and down observe this Rule, when you see an even number of *Quavers* and *Semiquavers*, as 2, 4, 6 or 8 tied together, your Bow must move up, though it was up at the Note immediately before, but if you have an odd number, as 3, 5, or 7, (which happens very often, by reason of a prickt Note or an odd *Quaver Rest*) there your Bow must be drawn downwards at the first Note.

Lastly, In your practice of any Lesson, play it slow at first, and by often practice it will bring your hand to a more swift motion.

As for the several *Graces* and *Flourishes* that are used, as *Shakes*, *Backfalls*, and *double Relishes*, the following Table will be some help to your practice for there is first the Note plain, and after the *Grace* expressed by Notes at length.

A Table of Graces proper to the Viol or Violin.

Smooth Graces.



A Beat Explan: A Backfall Explan: A Double Backfall Explan:



Elevation Explan: A Springer Explan: A Cadent Explan:

Shaked Graces.



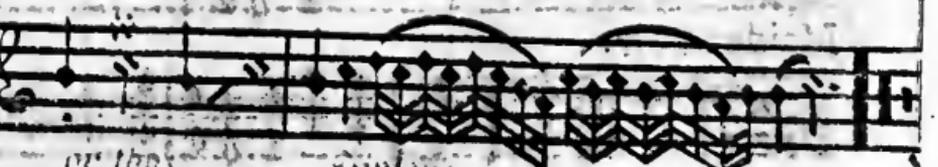
A Backfall shaked Explan: A close shake Explan: A shaked Beat.



Explan: Elevation Explan: Cadent



Explan: Double Relish Explan:



or this Explan:

Short TUNES for the Treble= Violin, by Letters and Notes.

Musical notation for the first system, titled "Maiden Fair...". It consists of a single treble clef staff. Above the staff, seven diamond-shaped symbols point downwards to specific letters: 'e', 'e', 'e', 'e', 'a', 'f', and 'a'. The staff itself contains the following sequence of letters: 'e e e e | a f | e e f | a a a f | a'. The letters are grouped into measures by vertical bar lines. The first measure contains four 'e's, the second contains 'a' and 'f', the third contains 'e', 'e', and 'f', the fourth contains three 'a's and 'f', and the fifth contains a single 'a'. The piece ends with a double bar line.

Maiden Fair.

Musical notation for the second system, also titled "Maiden Fair...". It consists of a single treble clef staff. Above the staff, seven diamond-shaped symbols point downwards to specific letters: 'e', 'e', 'e', 'f', 'a', 'a', and 'a'. The staff itself contains the following sequence of letters: 'e e f | a f | e e f | a a a f | a'. The letters are grouped into measures by vertical bar lines. The first measure contains 'e', 'e', and 'f', the second contains 'a' and 'f', the third contains 'e', 'e', and 'f', the fourth contains three 'a's and 'f', and the fifth contains a single 'a'. The piece ends with a double bar line.

Note, That in these Lessons by Letters, the Time is not put over every Letter, but if a Crotchet be over any Letter, the following Letters are to be Crotchets also, 'till you see the Note changed, and the like is to be observed in other Notes.

Musical notation for the third system, titled "Maiden Fair...". It consists of a single treble clef staff. The first measure contains a crotchet note with an 'x' above it, followed by a rest. The subsequent measures contain crotchet notes with stems pointing up, representing the letters 'e', 'e', 'e', 'e', 'a', 'f', and 'a' respectively. The piece ends with a double bar line.

Maiden Fair.

Musical notation for the fourth system, titled "Maiden Fair...". It consists of a single treble clef staff. The first measure contains a crotchet note with an 'x' above it, followed by a rest. The subsequent measures contain crotchet notes with stems pointing up, representing the letters 'e', 'e', 'e', 'e', 'a', 'f', and 'a' respectively. The piece ends with a double bar line.

Musical notation for the fifth system, titled "Maiden Fair...". It consists of a single treble clef staff. The first measure contains a crotchet note with an 'x' above it, followed by a rest. The subsequent measures contain crotchet notes with stems pointing up, representing the letters 'e', 'e', 'e', 'e', 'a', 'f', and 'a' respectively. The piece ends with a double bar line.

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The King's Delight.

3/4

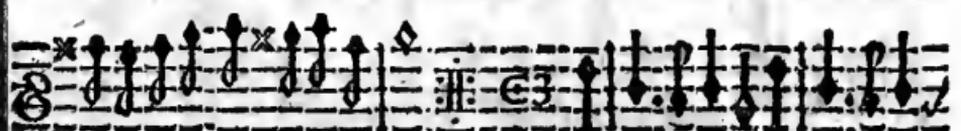
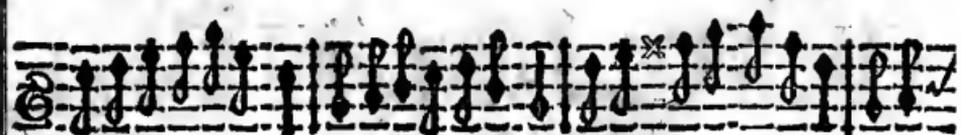
The King's Delight.

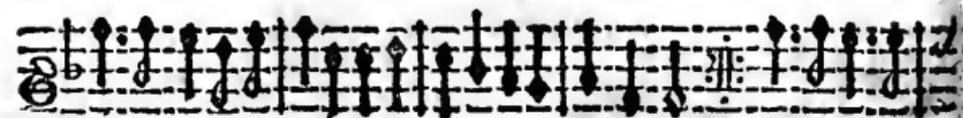
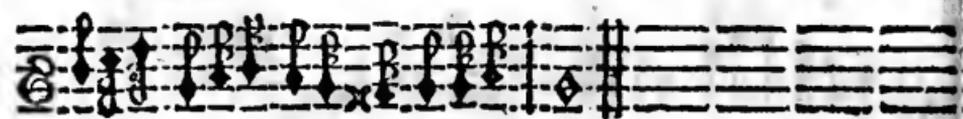
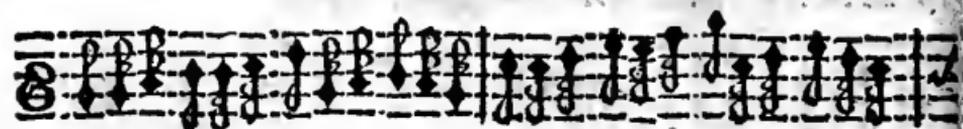
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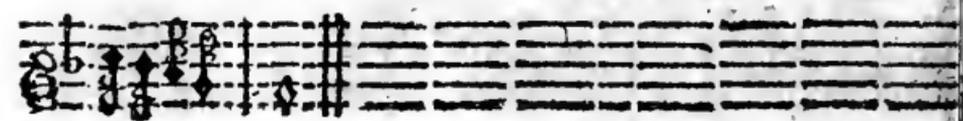
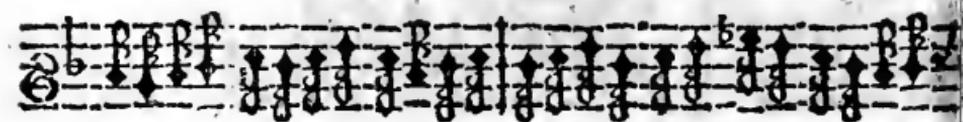
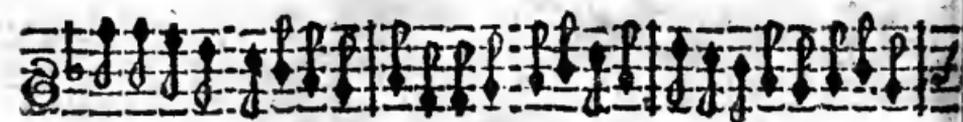
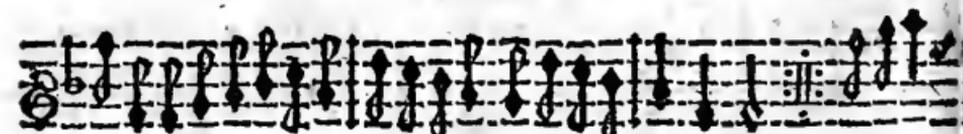


John come kiss, with Division to each Strain.





The Lark, with Division.



A BRIEF
INTRODUCTION
TO THE

Art of Descant,

OR,

Composing *Musick* in Parts :

Setting forth the

Exact *Rules* and *Principles*, to be observ'd
by all *Practitioners* that desire to Learn to
Compose *Musick* either *Vocal* or *Instru-*
mental, in Two, Three, or more Parts.



LONDON, Printed for John Playford: 1683.

Of Conords and Discords.

There are Nine Conords of Musick, as followeth:

A *Unison*, *Third*, *Fifth*, *Sixth*, *Eighth*, *Tenth*, *Twelfth*, *Thirteenth*, and *Fourteenth*; whereof five are called *perfect*, and four *imperfect*.

The five perfect, are *Unison*, *Fifth*, *Eighth*, *Twelfth*, and *Fifteenth*. Of these you may not take two of one sort together, neither rising nor falling, as two *Fifths*, or two *Eighths*.

Of the other four, called *imperfect*, you may take two or three together of one sort, rising or falling, which are a *Third*, *Sixth*, *Tenth* and *Thirteenth*.

These Nine Conords are comprehended in four, *viz.*

Unison,
Eighth,
Fifteenth, } are accounted as one, for every *Eighth*
 is the same.

Third,
Tenth, } likewise.

Fifth,
Twelfth, } likewise. } So that in effect there
 are but four Conords.

Sixth,
Thirteenth, } in like sort.

The Discords are, a *Second*, *Fourth*, and *Seventh*, with their *Eighths*; which being sometime mixt with Conords make the best Musick, being orderly taken.

A B R I E F
I N T R O D U C T I O N

T O

The Art of Descant,

O R,

Composing *MUSIC* in Parts :

M*usick* is an Art of Expressing perfect Harmony, either by Voice or Instrument; which Harmony ariseth from well-taken *Concords* and *Discords*.

In the Scale there are Seven Notes, *G, A, B, C, D, E, F*; for their Eights are the same in Nature of Sound.

Of these Seven, some are called *Concords*, and others *Discords*. The *Concords* are Four in Number, *viz.* a Unison, a Third, a Fifth, and a Sixth.

The *Discords* are Three in Number, *viz.* a Second, a Fourth, and a Seventh.

The Third, Fifth, and Sixth are either Perfect, or Imperfect. The Imperfect is less than the Perfect by half a Note: As,

A Third *Minor* includes four half Notes.

A Third *Major* includes five half Notes.

A Sixth *Minor* includes nine half Notes.

A Sixth *Major* includes ten half Notes.



Example, Of the Perfect and Imperfect Cords and their Octaves.

Unperfect Cords and their Octaves. { A 3d. — 10 — 17
 { A 6th. — 13 — 20

Perfect Cords and their Octaves. { A 5th. — 12 — 19
 { A 8th. — 15 — 22

Discords and their Octaves. { A 2d. — 9 — 16
 { A 4th. — 11 — 18
 { A 7th. — 14 — 21
 { A 9th. — 16 — 23

The RULES following will direct how the
Concords are to be taken, or applyed ever
one of these ways:

RULE. I.

You may have as many Thirds, Fifths, Sixths
or Eighths as you please standing.

RULE. II.

When one Part standeth still, and the other
moves, the moving Part may move to any Con-
cords: As,



RULE. III.

When Two or more Parts ascend or descend
together, they ascend or descend either gradually
or by Intervals.

If they ascend or descend gradually, they do
move by Thirds, you may have as many Thirds
as you please: As,



the Art of Descant.

Or ascend or descend by Sixths. As,



Take no more than two or three Sixths; Or they move by a Fifth or a Sixth: As,



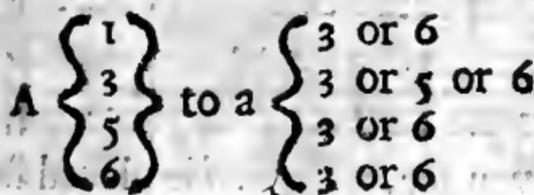
You may have as many Notes as you please.

If two Parts ascend by Intervals, then you may move from



RULE IV.

If two Parts do descend together gradually, then as in the Third Rule: If by Intervals, you must move from



RULE

RULE V.

If two Parts do move diversly, as one rising and the other descending: Then thus,



Or upon the Third, your *Bass* must begin in the same Key, and end in the same Key.

A Unison is good so it be in a *Minum* or a *Crotchet* but it is better if the one hold and the other be going: Two Eighths or two Fifths ascending or descending together, is not lawful, unless one be the *Major*, the other the *Minor* Fifth.

Of Taking Discords.

Discords are either taken by way of Pass, or Binding.



So thus you see, a *Discord* is placed between two *Concords*.

RULE

R U L E II.

A *Discord* is bound three several ways; first, between the Third, and some other *Concord*: As,



The first Note of the upper Parts may be any *ord* to the *Bass*, the second Note of the upper Part must be a third to the *Bass*, the third Note must be a second to the *Bass*, the last part of a third Note must be a third to the *Bass*, and the closing or fourth Note must be a third or eighth to the *Bass*, as in the Examp.

The first Note of the *Bass* must be any *Concord* to the upper Part; the first part of the second Note of the *Bass* must be a Third to the second Note of the *Treble* or upper Part.

The last part of the second Note of the *Bass* must be a Second to the upper Part; the Third Note of the *Bass* must be a Third to the second Part of the third Note of the *Treble*, and Close as in the afore-aid Example.

This Binding is seldom taken in a Close in more parts than Two; but in the middle of a Lesson it is to be taken as often as you shall see occasion. This Binding is seldom or never taken in other Notes than in this Example.

R U L E III.

The third way of taking a *Discord* by way of binding is when the Fourth is taken between Thirds: As in the following Example.

An Introduction to

Musical notation for an introduction to discords. The top staff is in treble clef with a common time signature (C). It contains several measures of music with notes and accidentals. Above the staff, there are numbers 3, 3, 4, 3, 8, 3, 4, 3, 8. The bottom staff is in bass clef and contains corresponding notes and accidentals. The notation includes various rhythmic values and accidentals, illustrating the concept of discords.

So that you see the *Discords* are thus taken, the first Note of the upper Part may be any Note to the *Bass*, the second Note of the upper Part must be a Fourth to the *Bass*, the Eighth Note of the upper part must be a Third to the *Bass*, and the Chord must be an Eighth or a Third, as in the Example.

Third

This Close may be used in any part of a Lesson of two or more parts, either beginning, middle, ending; but seldom it is to be omitted in the end of a Lesson: This Close is seldom or never taken in longer or shorter Notes than in the Example.

RULE IV.

The fourth way of taking of a *Discord* by way of Binding, is when the seventh is taken between the Sixth and Eighth: As,

Musical notation illustrating Rule IV. The top staff is in treble clef with a common time signature (C). It contains several measures of music with notes and accidentals. Above the staff, there are numbers 7, 6, 6, 7, 6, 8, 5, 6, 7, 8, 3. The bottom staff is in bass clef and contains corresponding notes and accidentals. The notation includes various rhythmic values and accidentals, illustrating the concept of discords.

Exam

Example of Cadences and Bindings in 3 Parts.



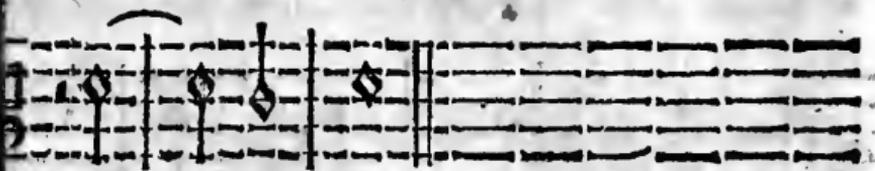
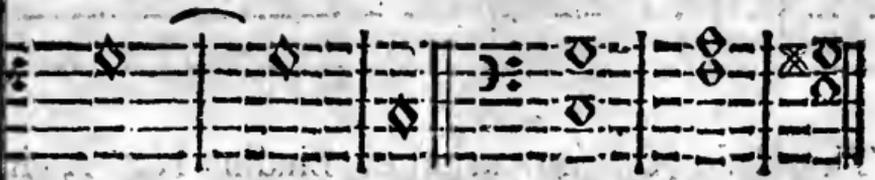
First Rule 4 and 3

Second Rule $\frac{7\ 6\ 5}{3\ 4\ 3}$



Third Rule $\frac{6\ 5}{3\ 4\ 3}$

Fourth Rule the 3d. Major with 7 and 6.

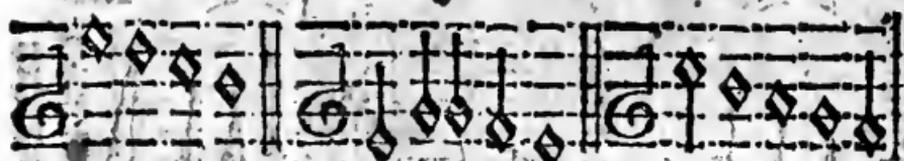


Fifth Rule of the 3d. Minor with 7 and 6.

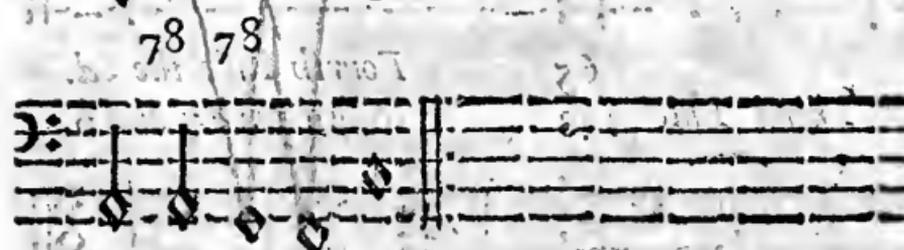
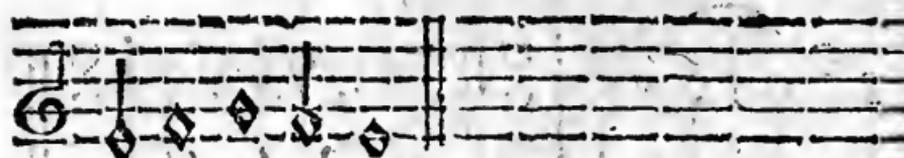
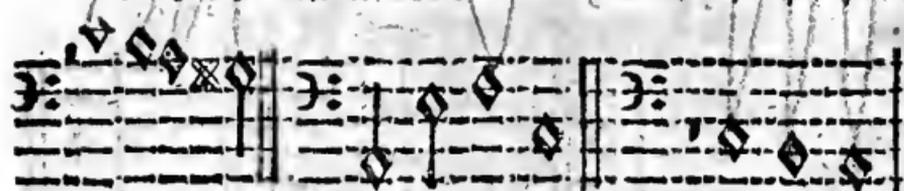


Another

Another of taking Discords in Binding Notes.



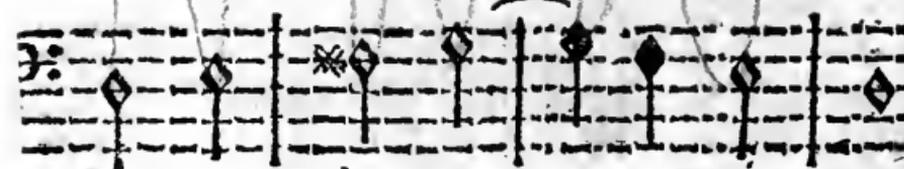
6.R. 23 23 23. 7th Rule 21 8th Rule 76 76 76.



The Rule of Syncopation or Binding Notes, in
Two Parts.



8 7 6 6 5 4 3 4 6 7 6



Example of *Discords* upon Binding Notes.

The image shows three systems of musical notation. Each system consists of a treble clef staff with notes and rests, and a bass clef staff with notes and rests. The notes are connected by stems and beams. Some notes in the upper staff have an 'x' above them, indicating discords. Below the first two systems are rhythmic patterns: '3 4 3 4 3 4 3 2 3 8' and '3 2 3 2 3 2 3'. The third system has a rhythmic pattern '2 3 4 6 4 3 8' below it. The notation is in a historical style, likely from an 18th-century music book.

The first Note of the upper Part may be any to the *Bass*, the first part of the second Note of *Cord* the upper part must be a Sixth to the *Bass*, the alt part of the second Note of the upper part must be a Seventh to the *Bass*, the fourth Note of the upper part must be a Sixth to the *Bass*, and the Close must be an Eighth or a Third to the *Bass*.

The *Bass* must descend four Notes, the two first Notes must be but half the quantity of the third Note, and the last Note as long or as short as you please.

This Close is used in the middle strain of Three or more parts, and for the final Close manytimes of two parts.

Usual Cadences or Closes of two Parts.

4 3 4 3 4 3

4 3

The use of Discords on holding Notes.

First Rule.

5 4 6 7 6 7 8 7 6 5 3 4 5 6

3 4 5 4 5 6

3 4 6 5 4 5 3

Second Rule.

7 6 5 4 3 2 3

8 2 3 4 4 6

6 7 8

Of the Passage of the Concords.

Two Fifths or two Eights are not allowed together either rising or falling, especially in two parts.

Fifths not allowed. *Eights not allowed.*

Fifths allowed. *Eights allowed.*

The passing from a *Fifth* to an *Eighth*, or from an *Eighth* to a *Fifth* may be allowable; so the upper part remove but one degree of a perfect Cord.

As for *Thirds* and *Sixths*, which are imperfect Concoords, *Two*, *Three*, or more of them ascending or descending together are allowable.

It is good and usual to change from any one to any other different Concord, when any one of the parts keeps it place: But two perfect Cords ascending or descending is not allowed (unless it be in Composition of *Three*, *Four*, or *Five* Parts.)

Example of Cords not allowed in few Parts.

3 8 3 8 3 8 5 8 3 8 5 8

6 8 6 8 3 5 3 5 6 5 6 5

6 8 6 8 3 5 3 5 6 5 6 5

6 8 6 8 3 5 3 5 6 5 6 5

Another Example.

Good. Not good.

Not good. Good.

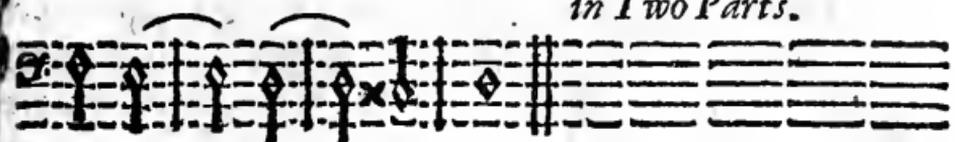
In this Example, *F* *fa* *u* *t* *S* *h* *a* *r* *p* in the *Bass*, against *B* *f* *a* *b* *m* *i* *F* *l* *a* *t* in the *Treble*, is the sound of the lesser fourth and is good. But the next where *F* is *F* *l* *a* *t* in the *Bass*, against *B* *s* *h* *a* *r* *p* in the *Treble*, which is the greater fourth, is very Inharmonical therefore to be avoided.

Note, That in few Parts imperfect Concorde are more pleasant and less cloying the Ear than many perfect Cords, especially in Two Part where *Eights* and *Fifths* are to be least used, unless at the beginning or ending of a Song, and when the Parts move contrary, the one ascending the other descending.

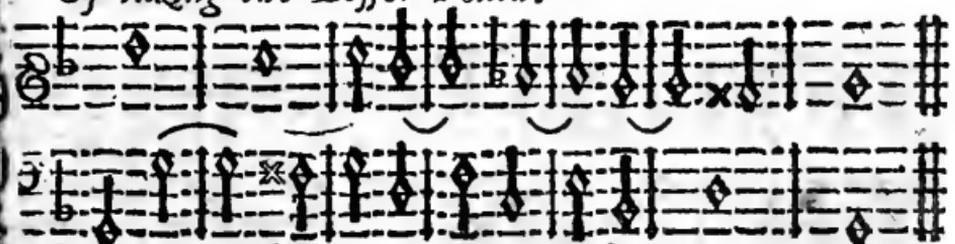
Example of Two Parts with the proper Closes.

The image displays six systems of musical notation, each consisting of a Treble clef staff and a Bass clef staff. The notation is in a historical style, likely from an 18th-century music theory text. The first system shows a Treble staff with a C-clef and a Bass staff with an F-clef. The music consists of vertical stems and dots representing notes. Some notes are marked with an asterisk (*). The notation is organized into measures by vertical bar lines. The second system is similar to the first. The third system shows a change in clef for the Treble part to a C-clef on the second line. The fourth system shows a change in clef for the Bass part to an F-clef on the second line. The fifth system shows a change in clef for the Treble part to a C-clef on the first line. The sixth system shows a change in clef for the Bass part to an F-clef on the first line. The notation continues with various intervals and chords, illustrating the concepts discussed in the text.

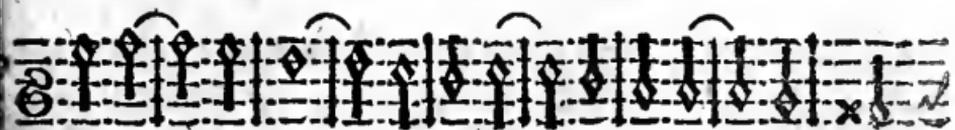
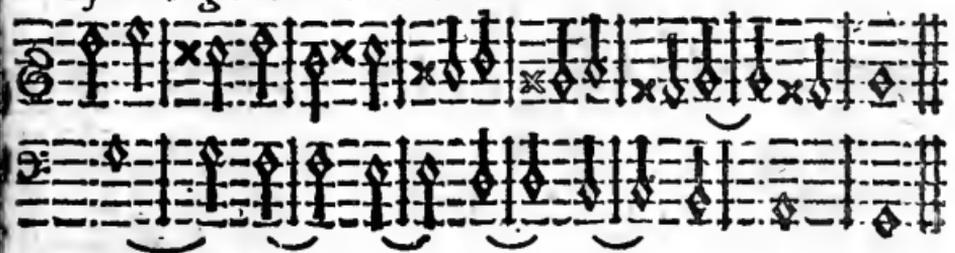
Several Examples of taking *Discords* Elegantly.



Of taking the Lesser Fourth.



Of taking the Greater Fourth.



Example, Of taking two sevenths in Two Parts.





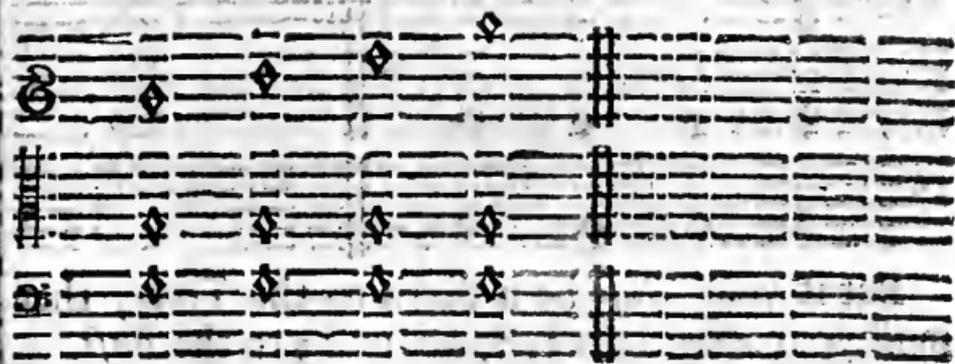
In this Example you may observe the exact method of taking two *sevenths* together in whatsoever Key you shall Compose in, with this allowance that two *Major sevenths* together is not good; but two *Minor sevenths* together is allowable: Also if you take two *sevenths*, so the one be *Minor*, and the other *Major* it is allowed, but be sure the *Minor* be first before the *Major*, as you see in the Example.

Another Example of taking many 7ths. together in 3 1

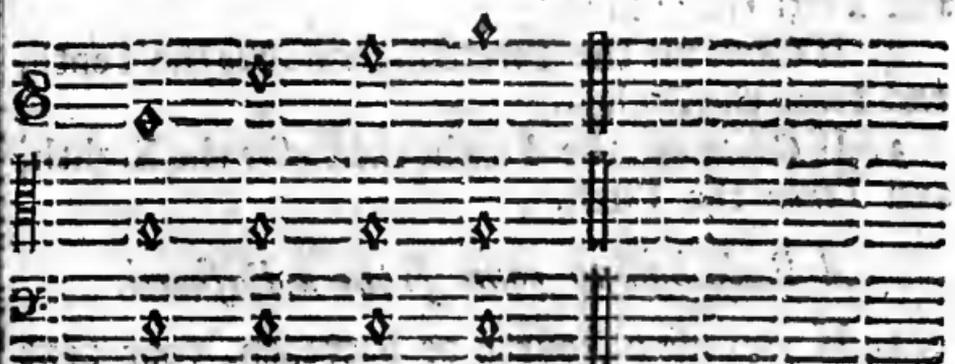
7 7 7 7 7 7 7

I have often observed in several late *Italian* Authors, where Figures are placed over the *Thorough Bass*; that 6 or 7 *Sevenths* have followed each other, which has been much wondred at by some Young Composers, and for their satisfaction I have incerted this Example, which shews both the method and manner how it is performed.

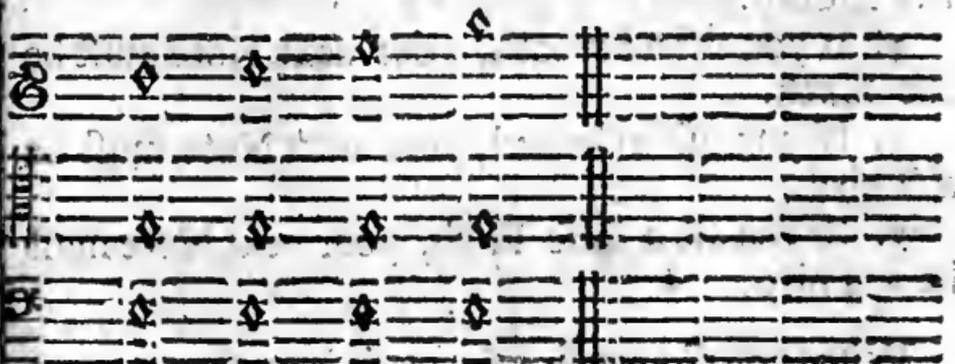
Of Composing Three Parts.



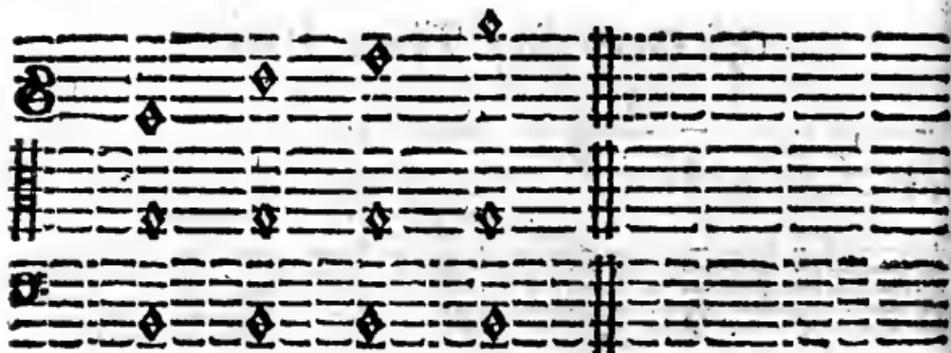
If your *Bass* be an unison or Eight to the *Tenor*, then may your *Altus* be a 3, 5, 6, 8, 10, 12, or 15 to the *Bass*.



If your *Bass* be a fifth to the *Tenor*, your *Altus* may be a 3, 8, 10, 12, or 15 to the *Bass*.



If your *Bass* be a Third under your *Tenor*, the *Altus* may be a 5, 6, 12, or 13 above the *Bass*.



But if your *Bass* be a Sixth to the *Tenor*, then must your *Altus* be a 3, 8, 10, or 15 to the *Bass*.

What Cords Three Parts are to Use

1. If *Canto* use the Eighth, the *Alto* use the Fifth, and *Tenor* the Third.
2. If *Canto* use the Twelfth, then *Alto* the Tenth, and *Tenor* the Eighth.
3. If *Canto* use the Tenth, then *Alto* the Eighth, and *Tenor* the Fifth.

A Rule how to come from a Discord.

1. If you use a Fourth or Eleventh, your next Note must be a Tenth or Third.
2. If you use a Ninth, your next Note must be the Eighth.
3. If you use a Seventh, your next Note must be the Sixth.
4. If you use a Second, your next Note must be a Third.
5. If you use a false Fifth, your next Note must be a Third.

When you Compose 3 Parts, it is most proper to be Counterpoint, that is, Note for Note; the Key *G* with the flat 3 d . the most easiest Key for a Begin-

ner, in the Second *Treble* observe, that a *sharp* is put to the Second Note, for when the *Bass* ascends a 4th. or descends a 5th. it requires the *sharp* or greater Third to that Note. As you see in this Example.

The example consists of three staves of music. The top staff is in treble clef with a key signature of one flat (B-flat). The middle staff has fingerings: 3 5 3 5 5 3 5 8. The bottom staff is in bass clef with fingerings: 8 3 8 3 8 3 8 3 8. A sharp sign is placed above the second note of the top staff.

Another Example after these Rules.

The example consists of three staves of music. The top staff is in treble clef with a key signature of one flat. The middle staff has a slur over the first two notes. The bottom staff is in bass clef. The notation includes various note values and rests.

This is a sufficient Rule when you come to practice; let the 3^d. 5th. and 6th. (sometimes also an 8th.) be your usual Cords, they being the sweetest

and admit most variety, yet use not the 8th. except in a passing manner or at a close, of all closes the *Cadence* is the most usual, for without a *Cadence* in some one of the parts, either with a *Discord* or without it you cannot make a formal close, as you find in several of the former Examples of closes.

First Rule. Third Part on Binding Notes.

The first rule is presented on three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. It contains a sequence of notes and rests, with some notes marked with an 'x' to indicate specific intervals or accidentals. The notation includes various note values such as minims, crotchets, and quavers, along with rests.

Second Rule. Third Rule.

The second and third rules are presented on three staves each. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The notation continues with various note values and rests, illustrating different musical constructions and cadences.

The fourth rule is presented on three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The notation includes various note values and rests, continuing the examples of musical constructions and cadences.

Concords from the
Bass upwards.

Concords from *Altus*
downwards.

F fa ut $\begin{bmatrix} 3 \\ 5 \\ 6 \end{bmatrix}$ *Ala mi re.*
C sol fa ut.
D la sol re.

F fa ut $\begin{bmatrix} 3 \\ 5 \\ 6 \end{bmatrix}$ *D la sol re.*
B fa B mi.
Ala mi re.

E la mi $\begin{bmatrix} 3 \\ 5 \\ 6 \end{bmatrix}$ *G sol re ut.*
B fa B mi.
C sol fa ut.

E la mi $\begin{bmatrix} 3 \\ 5 \\ 6 \end{bmatrix}$ *C sol fa ut.*
Ala mi re.
G sol re ut.

D la sol re $\begin{bmatrix} 3 \\ 5 \\ 6 \end{bmatrix}$ *F fa ut.*
Ala mi re.
B fa B mi.

D la sol re $\begin{bmatrix} 3 \\ 5 \\ 6 \end{bmatrix}$ *B fa B mi.*
G sol re ut.
F fa ut.

C sol fa ut $\begin{bmatrix} 3 \\ 5 \\ 6 \end{bmatrix}$ *E la mi.*
G sol re ut.
Ala mi re.

C sol fa ut $\begin{bmatrix} 3 \\ 5 \\ 6 \end{bmatrix}$ *Ala mi re.*
F fa ut.
E la mi.

B fa B mi $\begin{bmatrix} 3 \\ 5 \\ 6 \end{bmatrix}$ *D la sol re.*
F fa ut.
G sol re ut.

B fa B mi $\begin{bmatrix} 3 \\ 5 \\ 6 \end{bmatrix}$ *G sol re ut.*
E la mi.
D la sol re.

A la mi re $\begin{bmatrix} 3 \\ 5 \\ 6 \end{bmatrix}$ *C sol fa ut.*
E la mi.
F fa ut.

A la mi re $\begin{bmatrix} 3 \\ 5 \\ 6 \end{bmatrix}$ *F fa ut.*
D la sol re.
C sol fa ut.

G sol re ut $\begin{bmatrix} 3 \\ 5 \\ 6 \end{bmatrix}$ *B fa B mi.*
or *D la sol re.*
Gam-ut *E la mi.*

G sol re ut $\begin{bmatrix} 3 \\ 5 \\ 6 \end{bmatrix}$ *E la mi.*
C sol fa ut.
B fa B mi.

Examples of some short Passages and Cadences of *Three Parts*, wherein Discords are taken Elegantly.

First.

Second.

The first example consists of three staves. The top staff (treble clef) has a common time signature and a key signature of one sharp (F#). It contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, 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Sixth.

Musical notation for the Sixth exercise, consisting of three staves of music. The first staff has a treble clef and a common time signature. The second and third staves have a bass clef. The music features various note values, including minims, crotchets, and quavers, with some notes marked with 'x'.

Seventh.

Musical notation for the Seventh exercise, consisting of three staves of music. The first staff has a treble clef and a common time signature. The second and third staves have a bass clef. The music features various note values, including minims, crotchets, and quavers, with some notes marked with 'x'.

A Canon, Two Parts in One.

Musical notation for the first part of the Canon, consisting of one staff of music with a treble clef and a common time signature.

O Bo---ne Je-----su mi---se---re

Musical notation for the second part of the Canon, consisting of one staff of music with a bass clef and a common time signature.

O Bo--ne Je----su mi-se-re-re mei mi-se-re-re

Musical notation for the third part of the Canon, consisting of one staff of music with a treble clef and a common time signature.

re me----i mi-se-re-re me--i mi-se-cr-re.

Musical notation for the fourth part of the Canon, consisting of one staff of music with a bass clef and a common time signature.

me----i mi-se-re-re. O Bo-----ne, &c.

Of Three Parts, viz. Two Parts in one, on
Plain Song.

Canon in the Second.

Canon in the Third.

Canon in the Fourth.

Canon in the Fourth.

Musical score for Canon in the Fourth, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features complex rhythmic patterns and accidentals, including a fermata over the final measure of the second staff.

Canon in the Sixth.

Musical score for Canon in the Sixth, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features complex rhythmic patterns and accidentals, including a fermata over the final measure of the second staff.

A Canon in the Unison following a Sembrief.

Musical score for A Canon in the Unison following a Sembrief, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features complex rhythmic patterns and accidentals, including a fermata over the final measure of the second staff.

In the foregoing Table, Page 27. you see that let the Composition be of many Parts, there can be but Three several Concords joynd at once to any Note of the *Bass*, viz. *Third*, *Fifth* and *Eighth*, or a *Third*, *Sixth* and *Eighth*; and when the *Fifth* takes place, the *Sixth* must be omitted, and so when the *Sixth* takes place, the *Fifth* is to be omitted according to Mr. *Morley's* Rule. These other following Examples of mixing Concords in Counterpoint, which if well observed is the certain Rule for Composing Four Parts Counterpoint.

Example. Three Parts: In Counterpoint, thus,

The same Three Parts: In Descant, thus,



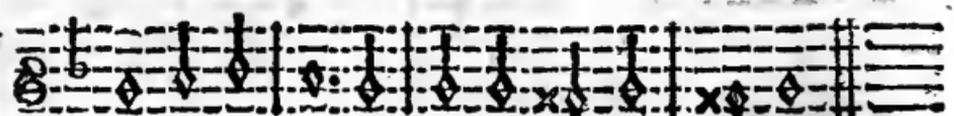
Now as to the Contrivance of making a Canon of Two Parts in one upon a plain Song, you are first to consider whether you will begin with *Alto* or *Tenor* to be the leading Part; and what Notes will sute proper to the *Bass*, which done, you rest 1 or 2 *Sembriefs* in the other Part, which follow according to the leading part that agreeing to the *Bass* or plain Song, then you are to fill up the vacant part of the first or leading part, with such Notes as will be *Descant* to the following part, and have reference to the succeeding Note of the plain Song, so proceeding from bar to bar, still filling the empty bar of the leading part with such Notes as may agree both with the plain Song, and following part for the next Note of the plain Song.



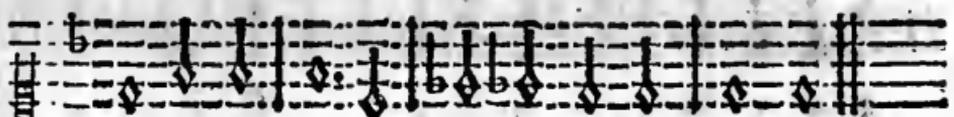
Of Composing Four Parts.

In the Composing of Four Parts, it is most proper to begin with Counter-point, the usual Parts are Four, viz. *Canto*, *Alto*, *Tenor* and *Bassus*; in setting these four Parts, the *Tenor* ought to be *Concords* different from the other two upper Parts, and as near to *Alto* as may be for the Harmony is best when the upper Parts are close joynd in perfect *Concords*, avoyding two *Eights* and two *Fifts*, either ascending or descending together.

First Example of Counter-point, Four Parts.



Canto. 8 3 8 3 8 3 5 3 8 3 8



Alto. 5 8 5 8 5 8 3 8 5 8 5



Tenor. 3 5 3 5 3 5 8 5 3 5 3



Bass.

Second Example.

3 8 3 5 3 8 3 5 3

8 5 8 3 8 5 8 3 8

5 3 5 8 5 3 5 8 5

Third Example.

3 5 5 8 5 7 6 8 5 8 3 5 3

8 3 5 8 3 5 3 5 8 4 3 8

5 8 3 3 8 3 8 8 3 5 8 5

Fourth

Four Examples of Four Parts, Counterpoint.

3 8 3 3 5 3 8 5 8 3 3 5 3 3 5 8

8 5 8 5 3 8 5 3 5 8 8 3 5 8 3 5

5 3 5 3 8 5 3 8 3 5 5 8 8 5 8 3

The Bass rises a Second. The Bass falls a Second.

8 3 3 5 8 3 5 8 3 8 5 3 3 3 8 5

5 8 8 3 5 8 3 5 8 5 3 8 8 5 5 3

3 5 5 8 3 5 8 3 5 3 8 5 5 3 3 8

Bass falls a Third.

Bass rises a Third.

Another Example of Counterpoint.

The first system of music consists of four staves. The top staff is in G-clef (treble clef) with a key signature of one flat (B-flat). The second staff is in C-clef (alto clef). The third staff is in F-clef (bass clef). The fourth staff is in G-clef (treble clef). The music is written in a style characteristic of 17th-century counterpoint, featuring a series of chords and intervals across the staves. The first staff begins with a treble clef and a B-flat key signature. The second staff begins with a C-clef. The third staff begins with an F-clef. The fourth staff begins with a G-clef. The music is written in a style characteristic of 17th-century counterpoint, featuring a series of chords and intervals across the staves.

The second system of music consists of four staves, continuing the counterpoint from the first system. The top staff is in G-clef (treble clef) with a key signature of one flat (B-flat). The second staff is in C-clef (alto clef). The third staff is in F-clef (bass clef). The fourth staff is in G-clef (treble clef). The music continues with a series of chords and intervals across the staves. The first staff begins with a treble clef and a B-flat key signature. The second staff begins with a C-clef. The third staff begins with an F-clef. The fourth staff begins with a G-clef. The music is written in a style characteristic of 17th-century counterpoint, featuring a series of chords and intervals across the staves.

An Example how to maintain a Fuge in 4 Parts.

When you have chosen your Fuge, you must examin all your parts and see which of them may begin first, for the sooner you bring in your parts with the Fuge, the better it will shew, your Fuges must either begin in the *Fourth, Fifth, or Eighth*, and then you must bring in your *Second* part upon a *Fifth, Third, Eighth*, or Unison so that it be with a Rest: And then look upon your two leading parts, where you may bring in the *Third* part; then let them three go together until the *Fourth* be brought in, being thus brought in you must contrive it so as that you may conveniently come to a close or else bring in some other Fuge, and after the first Fuge is finished by the Bass, if you will maintain another, then what part soever be leader, the rest of the parts must help to fill it, you must make a Bass a purpose to agree with him, and let one part Rest after another so there be Three parts still going:

Example.

Several Examples of holding upon Discords in
Four Parts.

First Example. Second.

The first two examples are presented as four-part settings. Each example consists of four staves: Treble, Bass, Alto, and Tenor. The first example is labeled 'First Example.' and the second is labeled 'Second.'. The notation shows various chordal structures and intervals, with some notes held across measures. The first example shows a progression of chords with some notes held across measures. The second example shows a similar progression with different chordal structures. The notation is in a historical style, likely from an 18th-century music book.

Third.

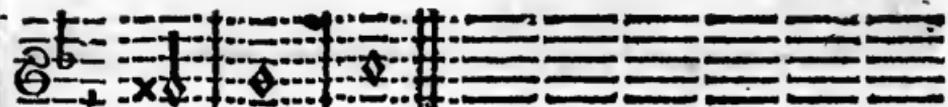
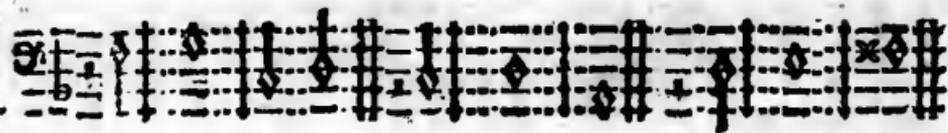
The third example is presented as a four-part setting. It consists of four staves: Treble, Bass, Alto, and Tenor. The notation shows a progression of chords with some notes held across measures. The first part of the example shows a progression of chords with some notes held across measures. The second part of the example shows a similar progression with different chordal structures. The notation is in a historical style, likely from an 18th-century music book.



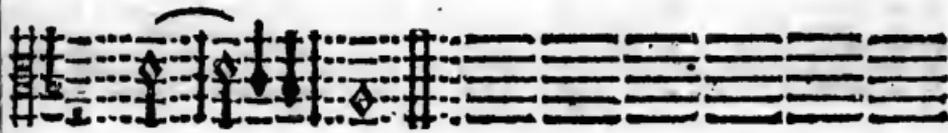
Fourth.

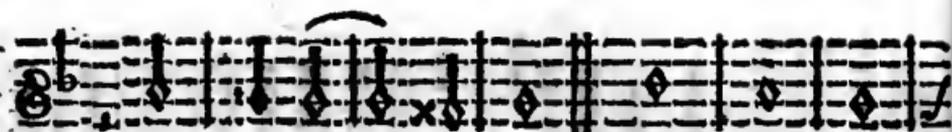
Fifth.

Sixth.



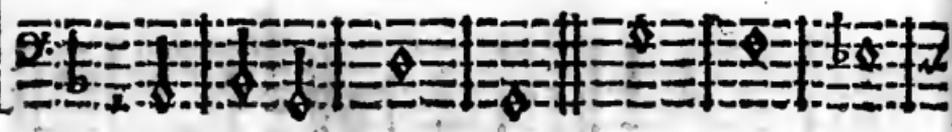
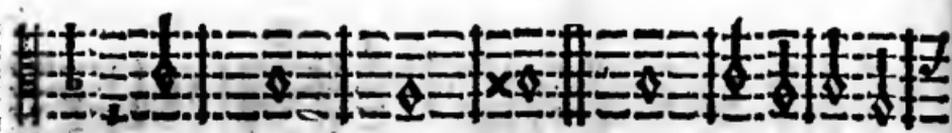
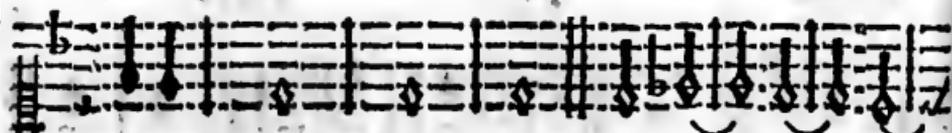
Seventh.





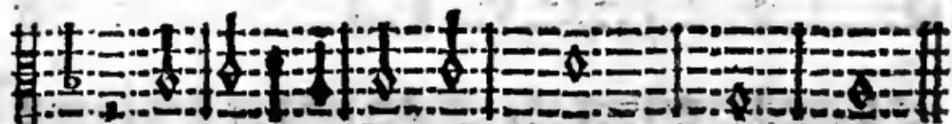
Eighth Example.

Ninth Example.

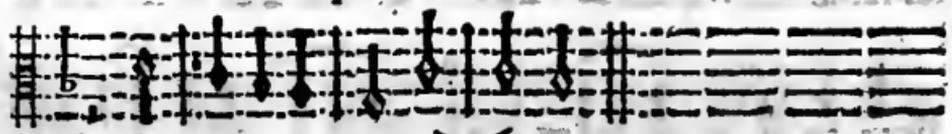




Tenth Example.



Eleventh Example.



Short Examples of making a Canon in Four
Parts in the Unison on a plain Song.

Musical score for "Plain Song Ascend." consisting of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The key signature has one flat (B-flat). The melody is an ascending scale: 3, 6, 5, 3, 6, 5, 3, 6, 5. The notes are: G4, B4, A4, G4, B4, A4, G4, B4, A4. The bottom staff contains the same notes an octave lower: G3, B3, A3, G3, B3, A3, G3, B3, A3.

3 6 5 3 6 5 3 6 5

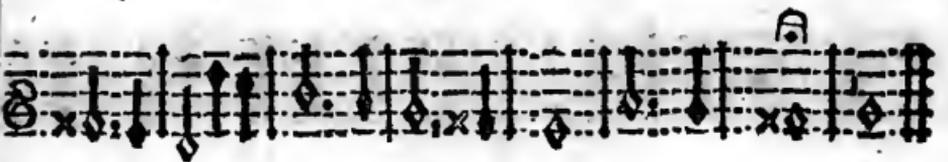
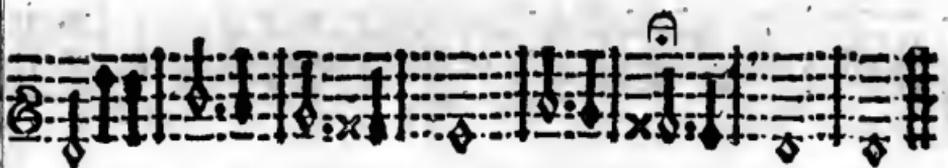
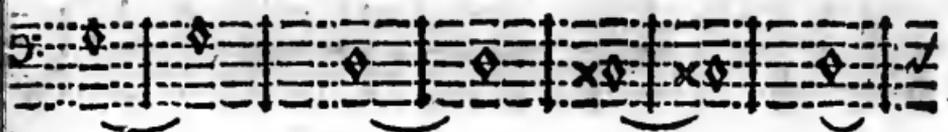
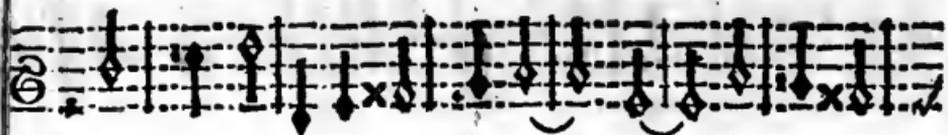
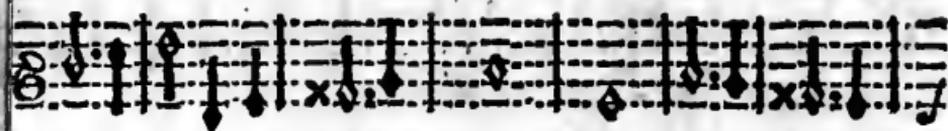
Plain Song Ascend.

Musical score for "Plain Song Descend." consisting of four staves. The top three staves are treble clefs, and the bottom staff is a bass clef. The key signature has one flat (B-flat). The melody is a descending scale: 3, 4, 5, 3, 4, 5, 3, 4, 5. The notes are: G4, A4, B4, G4, A4, B4, G4, A4, B4. The bottom staff contains the same notes an octave lower: G3, A3, B3, G3, A3, B3, G3, A3, B3.

3 4 5 3 4 5 3 4 5

Plain Song Descend.

Another Example of a Canon in the Unifon
on a plain Song.



A Hymn in Four Parts Counterpoint.

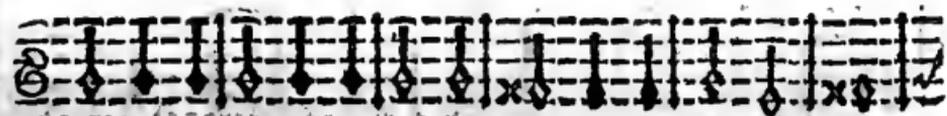
Sit Benedictus Dominus Deus.

The first system of the musical score consists of four staves. The top staff begins with a treble clef and a common time signature. The music is written in a style characteristic of 17th-century counterpoint, featuring vertical lines for stems and diamond-shaped notes. The first staff contains 12 measures, with the first 8 measures grouped by a brace on the left. The second staff also contains 12 measures, with the first 8 measures grouped by a brace. The third and fourth staves each contain 12 measures, with the first 8 measures grouped by a brace. The music is a setting of the Latin text "Sit Benedictus Dominus Deus."

The second system of the musical score consists of four staves. The top staff begins with a treble clef and a common time signature. The music is written in a style characteristic of 17th-century counterpoint, featuring vertical lines for stems and diamond-shaped notes. The first staff contains 12 measures, with the first 8 measures grouped by a brace. The second staff also contains 12 measures, with the first 8 measures grouped by a brace. The third and fourth staves each contain 12 measures, with the first 8 measures grouped by a brace. The music continues the setting of the Latin text "Sit Benedictus Dominus Deus."

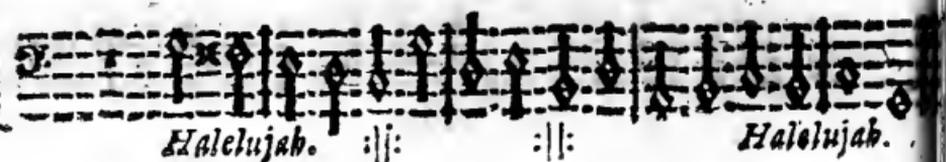
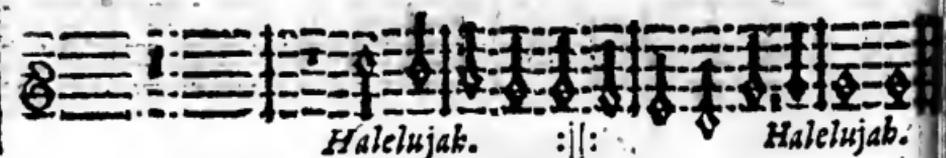
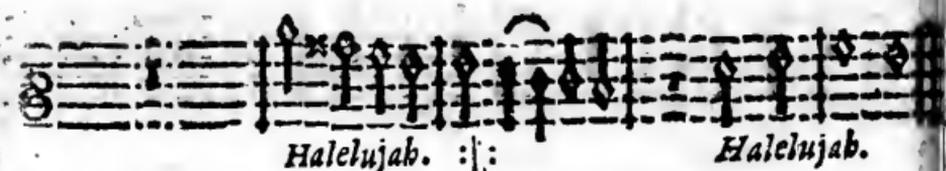
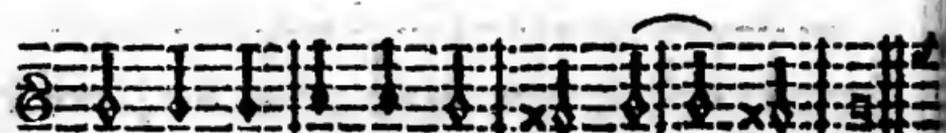
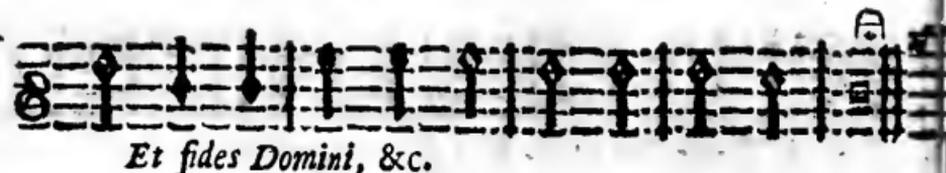


Nos benedicimus Deo, &c.



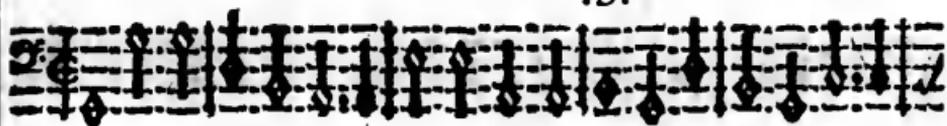
Ejus clementis, &c.





A Canon in the Unison for 3 Voices, wherein is
 exprest the six Musical Sounds, *Ut, Re, Mi, Fa,*
Sol, La, in their proper places Ascending.

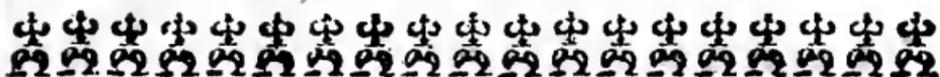
:S:



UT *queant laxis* RE *sonare fibris* MI *ra gestorum* FA *mu-*



li tu-o-rum SOL *ve pol-lu-ti* LA *-bij re--a--tum.*



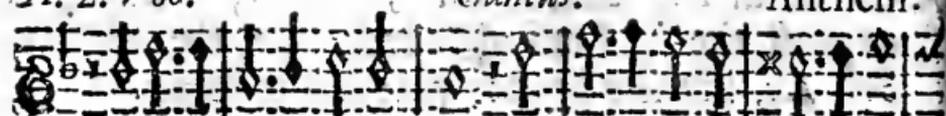
To conclude this Part of the Art of Composing
 Musick: My endeavour has been to set forth only
 what is most useful for the Practitioner, rather
 by necessary Examples than long Discourses and
 Precepts: In the whole, you will meet many
 Examples not to be found in other Books; I must
 confess, (being streightned for Time) I could
 not so Methodically put it into that order linten-
 ded: However, if what I have here done meet
 with a kind reception, it will encourage me, (if
 God permit Life for another Impression) to amend
 what faults are committed in this. *Vale.*

J. P.

A. 2. Voc.

Cantus.

Anthem.



Have mercy upon me O God, have :::

O God



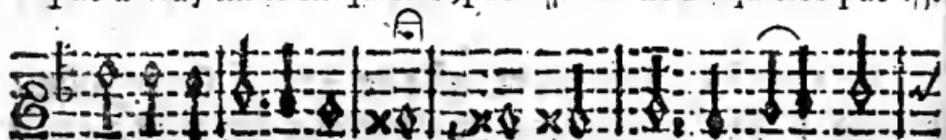
According to thy Loving kindness, according ::: kind-



ness, ac-cor-ding to the multiude of thy compassion



put a-way mine Iniquities, put ::: mine Iniquities put :::



mine I-ni-qui-ties; wash me throughly from mine



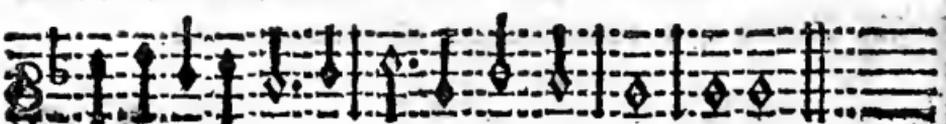
I-ni-qui-ties, wash me throughly from mine Iniquities &



cleanse me from my sin, & :::

& :::

& :::

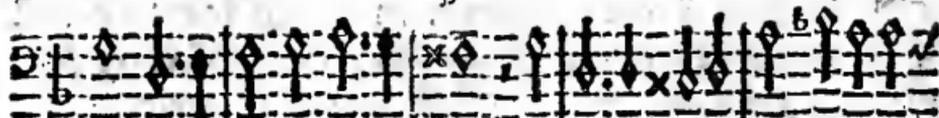


sin, & cleanse me from my sin. Amen.

A. 2. Voc.

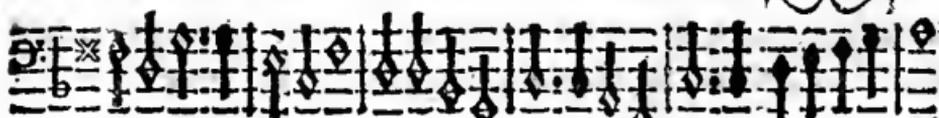
Bassus.

Anthem.



Have mercy upon me O God, have :||:

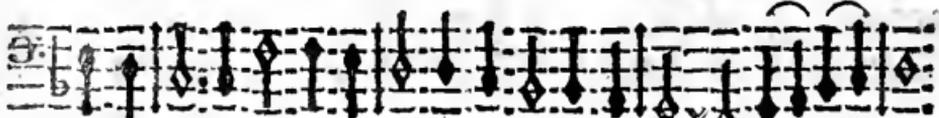
O God ac-



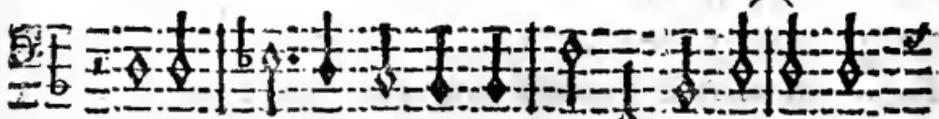
ording to thy Loving kindness, according :||: loving kindness,



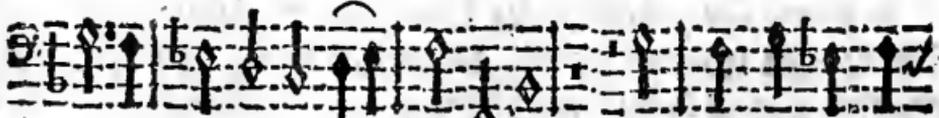
according to the multitude of thy compa on put away



mine Iniquities, put away :||: :||: mine Iniquities,



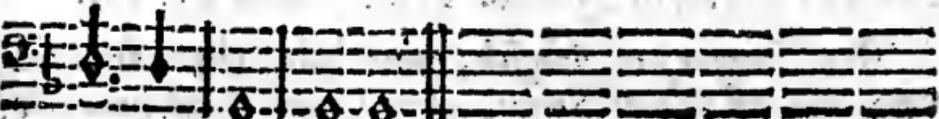
wash me throughly from mine Iniquities, wash me



throughly from mine I-ni-qui-ties; and cleanse me from my



sin, and cleanse :||: and :||: sin, and cleanse me



from my sin. Amen.

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