
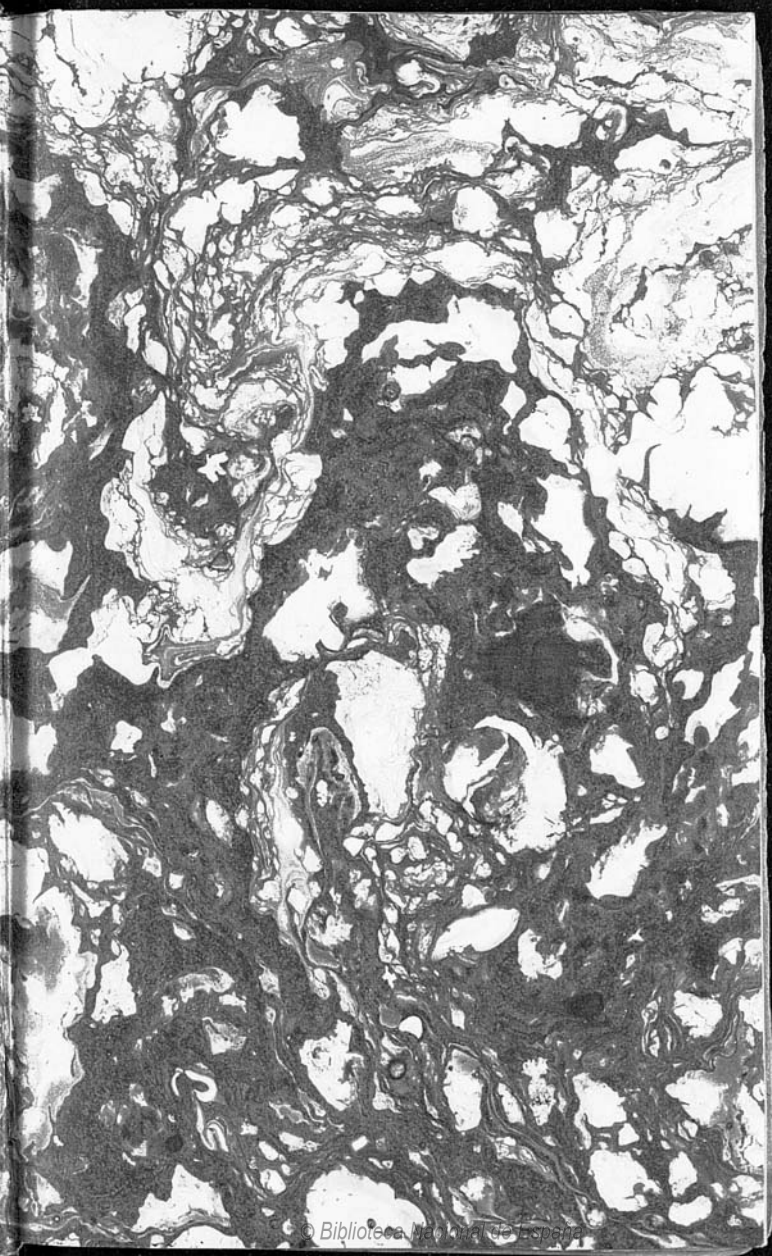


SKILL OF
MUSIC

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AN
INTRODUCTION
TO THE
Skill of Musick:

IN THREE BOOKS:

By *JOHN PLAYFORD.*

CONTAINING

- I. The *Grounds* and *Principles* of MUSICK, according to the *Gamut*: In the most Easy Method, for Young Practitioners.
- II. Instructions and Lessons for the *Treble*, *Tenor*, and *Bass-Viols*; and also for the *Treble-Violin*.
- III. The Art of *Descant*, or Composing *Musick* in Parts: Made very Plain and Easy by the late Mr. HENRY PURCELL.

The Eighteenth Edition. (18^a)
Corrected, and done on the New-Ty'd NOTE.

LONDON: Printed by *William Pearson*, for *John* and *Benj. Sprunt* at the *Bell* in *Little-Britain*. 1724.

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A P R E F A C E

T O A L L

Lovers of Musick.

MUSICK in ancient Times, was held in as great Estimation, Reverence, and Honour, by the most Noble and Virtuous 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 Condition'd 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; comprehending chiefly these three Arts in the Education of Youth, *Grammar, Musick, and Gymnastick*; this last is for the Exercise of their Limbs. *Quintilian* reports, in his time, the same Men taught both *Grammar* and *Musick*. Those then who intend the Practice 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 *Invention* of skilful Artists; for meerly to Speak and Sing, are of Nature, and this double use of the

A Preface to all Lovers of Musick.

Articulate *Voice*, the rudest Swains of all Nations do make ; but to speak well, and sing well, are of Art ; 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 stor'd 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 perform'd it : And I was the rather induc'd thereunto, for that the Prescription of Rules of all Arts and Sciences, ought to be deliver'd in plain and brief Language, and not in Flowers of Eloquence ; which Maxim I have follow'd : 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 conceiv'd 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. 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 approv'd.

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 rejoyceth and cheareth the Hearts of Men; and hath in all Ages, and in all Countries, been highly reverenc'd and esteem'd; 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 Linus, 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 forisying 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 further, 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 term'd 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 attain'd the full scope and perfection thereof, but still appear'd new Matter for their Inventions; and which is most wonderful, the whole Mystery of this Art is compris'd in the compass of three Notes or Sounds, which is most ingeniously observ'd by Mr. Christopher Simpson, in his Division Violist, p. 18. in these words: All Sounds that can possibly be



join'd 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. Catharine Philips, in her Encomium on Mr. Henry Laws his Second Book of Airs, 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 th' Ear, or to the Intellect.

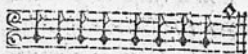
Nor hath there yet been any Reason given of that
Sympathy in Sounds, that the Strings of a Viol being
struck, and another Viol laid at a distance, and tuned in
concordance to it, the same Strings thereof should sound
and move in a *sympathy* with the other, tho' not touch'd:
Nor that the sound of a Sackbut or Trumpet, should
by a strong emission of Breath, skip from *Concord* to
Concord, before you can force it into any gradation of
Tones or Notes. Ath. Kircherus, a Learned Writer,
reports, That in Calabria, and other Parts of Italy,
there is a poisonous Spider, called the Tarantula, by
which such as are bitten, fall into a frenzy or 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 Na-
ture, so it is allowed by God as a Temporal Blessing to
recreate and cheer Men after long Study and weary La-
bour in their Vocations, Eccl. 40. 20. Wine and Mu-
sick rejoice the Heart: As the Philosopher adviseth,
Musica Medicina est molestiæ illius quæ per labores
fuscipitur.

Of MUSICK in General, and of

suscipitur. 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. Myself, as I travelled some years since near Royston, met an Herd of Stags, about 20 upon the Road, following a Bag-pipe and Violin, which while the Musick play'd, they went forward; when it ceas'd, they all stood still; and in this manner they were brought out of Yorkshire 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 only of the most Aerial Creatures, lov'd 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 Maker's 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 calls Chanticleer, his Crowing is sounded Musically, and doth allude to the perfect Syllables of the word Ha-le-lujah.

Arch. Kircher writes also, That the Cock doth sound a perfect Eight Musically, thus, when his Hens come from their



Co co co co, co co co co, Co

Nest. He hath several other Observations of Sounds by such Animals. The Philosopher says, Not to be Animus Musicum, is not to be Animal Rationale. And the

its Divine and Civil USES.

the Italian 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 joyn'd 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 troubl'd with defects in speech, as stammering and bad Uterance. It gently breaths and vents the mourner's Grief, and heightens the Joys of them that are cheerful: It abateth Spleen and Hatred. The valiant Soldier 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. (Exerc. 302) gives a reason of these Effects, because the Spirits about the heart taking that trembling and dancing Air in the body, are mov'd together, and stir'd up with it; or that the Mind, Harmonically Compos'd, 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, tho' it be but their Master's 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 join 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 continued, may be easily proved from the Evidence of God's Word, and the Practice 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 Metres 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 Lodg'd; for when he play'd 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 Heman, of Jeduthun, with their Sons and their Brethren, being arrayed in white Linen, 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

come

its Divine and Civil USES.

Some of them did find fault with some 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 Emperors, 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 Emperor 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 People's 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 dextrous, 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 the 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

Ser.

Of MUSICK in General, and of

Services of five and six Parts, as it is Recorded by the Lord 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 giv'n 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 call'd the Polyphant, 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 K. James I. 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. Willim 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 Phantasies of Mr. Coperasio to the Organ.

Of

its Divine and Civil USES.

Of whose Vertues and Piety (by the infinite Mercy of Almighty God) this Kingdom lately enjoy'd a living Example in his Son King Charles the Second, whose Love of this Divine Art appear'd by his Encouragement of it, and the Professors thereof, especially in his bountiful Augmentation of the Annual Allowance of the Gentlemen of his Chapel; which Example, if it were followed by the Superiors of our Cathedrals in this Kingdom, it would much encourage Men of this Art (who are there employ'd 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 jostled out of Esteem by the New Coxants 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 Halelujahs Sung; I believe it is an helper both to Good and Evil, and will therefore honour it when it moves to Virtue, and shall beware of it when it would flatter into Vice.

J. Playford. On



On the *D E A T H* of
Mr. JOHN PLAYFORD,

T H E

*Author of These, and several other
Excellent W O R K S.*

WE must submit, in vain with anxious Strife,
We labour to support this load of Life;
No Prayers, nor Penitence, no Tears prevail
With the Grim Tyrant of this mournful Vale.
Like Slave in Amphitheatres of old,
Each others ghastly Ruin we behold:
And the Proud Sovereign, whom in the Morn,
Imperial Crowns and Purple Robes adorn,
Drops from his glitt'ring Throne; e'er mid of Day,
Himself become the greedy Monster's Prey.
To the dark Shades so many ways we fly,
'Tis more a Miracle to be *Born*, than *Die*.
And since our Course is by the Fates decreed,
He runs it best, who runs with swiftest Speed.
Breathless and Tir'd, the Wreth who lags behind,
Spurs on a Jaded Life that's Lame and Blind:
And what avails one sad and painful Hour,
Whom Death's insatiate Jaws the next devour?
So frail's our State, ev'ry mean Shrub we see,
Has greater Strength and Permanence than we,
Though set in Tears to Night, next Morn the Sun
Does his Eternal Race of Glory run.
The rolling Sand glides through the narrow Space,
And Age to Age renews the measur'd Chace,
Our brittle Glass, thin blown, and weakly Burn'd,
Drops its short Hour and never more is turn'd.

Oh,

Mr. John Playford's *ELEGY*.

Oh, never more, (*My Friend*) must my charm'd Ear,
Thy cheerful Voice, add skilful Musick hear!
For ever silent is that Tuneful *Lyre*,
Which Men, instead of Beasts did long inspire.
And sure the Dying Prince lamented well,
Not when the Emperor, but *Musician* fell.
When *Playford's* Hand the well string'd *Harp* adorn'd,
The Principle of Life and Sense we scorn'd;
Pleas'd with the Sound, we wish'd our Vital Air
Might only enter at the ravish'd Ear.
Those Glorious Deeds which were in Times of old,
Of the Great *Thracian* Fabulously told;
Or what's ascrib'd to sweet *Amphion's* Name,
Was nobly done by this Great *Son of Fame*.
As high to Heav'n! as Human Wings can spread,
And deep to Hell as Mortal Steps can tread,
His Pow'rful Strains with Learned Force did go,
Soar'd to the Skies, and pierc'd the Shades below,
His wondrous Skill did Wealthy *Fabricks* raise,
Fair *Albion's* list'ning Stones obey'd his Lays,
And stand the Signs of *Gratitude* and *Praise*,
All Sons of Art, adorn'd their Rev'rend *Sire*,
And made his *Mansion* a perpetual *Quire*.
His Life (*Harmonious*, Gentle and Sweet)
Was well Compos'd, and in true *Concord* set.
Each noble Part adorn'd its proper Place,
And Rigid *Virtue* play'd the *Thorow-Bass*.
Well he consider'd that his tender *Lyre*
Must soon be broke, and Tuneful *Breath* expire;
And therefore with a Pious Care resign'd
These *Learned Monuments* he left behind,
With such deploring *Obsequies* he fell,
As fetch'd the Fair *Euridice* from Hell.
But all in vain we Mourn, while from our Eyes
Ev'ry belov'd and beauteous *Object* flies.
Ye Sons on Earth, whom proud *Atchievement* swell,
Behold his Corps, and boast no more your Skill!
When all your Labour with *Perfection's* Crown'd,
Discord and *Death* succeed the sweetest Sound.

A
PASTORAL ELEGY

On the DEATH of

Mr. *John Playford*.

By N. T A T E, Esq;

Gentle Shepherds, you that know
The Charms of Tuneful Breath,
That Harmony in Grief can show,
Lament for Pious *Theron's* Death!
Theron the Good, the Friendly *Theron's* gone:
Rending Mountains, weeping Fountains,
Groaning Dales and Ecchoing Vales,
If you want Skill, will teach you how to Moan,
Could Innocence or Piety,
Expiring Life maintain;
Or Art prevail on Destiny,
Theron still had grac'd the Plain,
Belov'd of *Pan*, and dear to *Phæbus* Train.
Muses, bring your Roses hither,
Strew them Gently on his Hearse;
And when those short liv'd Glories wither,
Crown it with a lasting VERSE.
Roses soon will fade away,
Verse and Tomb, must both decay:
Yet *Theron's* Name, in spite of Fate's Decree,
An endless Fame shall meet;
No Verse so durable can be,
Nor Roses half so sweet.

C H O R U S.

Then waste no more in Sight your Breath,
Nor think his Fate was hard;
There's no such Thing as Sudden Death,
To those that always are Prepar'd.
Prepar'd like him, by Harmony and Love,
To join at first approach, the Sacred Choir above.

THE



THE CONTENTS

Of the First BOOK.

Chap. I.	O F the Scale of Musick called the Gamut, and of the Cliffs.	Page 1.
Chap. II.	The NOTES; their Names, Number, &c.	7
Chap. III.	Of the MOODS, or Proportions of the Notes.	9
Chap. IV.	Of Tuning the Voice.	13
Chap. V.	of the Rests or Pauses, of Pricks or Points of Addition, Notes of Syncopation, and Tying of Notes.	17
Chap. VI.	Of other Marks or Characters used in Musick.	21
Chap. VII.	Of the several KEYS in Musick: Also what a Key is, and how to Name your Notes in any of them,	23
Chap. VIII.	Of the Trill or Shake.	32
Short AYRES,	or Songs of Two Voices, Treble and Bass, for Beginners.	33
Tunes of Psalms	Sung in Parish-Churches, with the Bass under each Tune,	41
The Order of performing	the Divine Service in Cathedrals and Collegiate Chappels.	53
	B 2	The

The Contents of the Second B O O K.

A N Introduction to playing on the Bass-Viol.	63
Of Tuning the Bass-Viol.	65
An exact Table, directing the Places of all the Notes flat and sharp, to every Stop on the Bass-Viol.	68
Directions for the Treble and Tenor Viols.	71
Some General Rules for the Viol.	72
Short Lessons for the Bass-Viol.	75
An Introduction to playing on the Treble-Violin.	81
Directions for Tuning the Violin.	82
The Scale of Musick on the four Strings of the Treble-Violin, expressed by Letters and Notes.	83
Of Tuning the Treble-Violin.	84
Another Scale for the Violin, directing the Places of the Notes on each String, and the Stops by each Finger.	86
Of Tuning the Tenor and Bass-Violin.	87
Some General Rules for the Treble-Violin.	88
A Table of Graces proper to the Viol or Violin.	90
Short Tunes for the Treble-Violin.	91
Some Tunes of the most usual Psalms, Broken for the Violin.	97



The Contents of the Third B O O K.

A N Introduction to the Art of Descant.	III
Of Composing Musick in Two Parts.	105
Composition of Three Parts.	133
Composition of Four Parts.	149
Composition of Five or more Parts.	170

AN



A N

INTRODUCTION

T O T H E

Skill of Musick.

C H A P. I.

*Of the Scale of Musick, called the GAMUT,
and of the Cliffs.*

THE *GAMUT* is the Ground of all *MUSICK*, *Vocal*, or *Instrumental*, and (as *Ornitboparchus* reports) was Composed by *Guido Aretinus*, about the Year 960, out of a Hymn of *St. John the Baptist*.

<p><i>Ut — queant laxis</i> <i>Mira gestorum</i> <i>Solve polluti</i></p>	<p><i>Resonare fibris.</i> <i>Famuli tuorum.</i> <i>Labii reatum.</i></p>
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And by another thus :

Ut Rehevot Miserum Fatum Solitumq; Laborem.




The Syllables used in Singing, are *Ut, Re, Mi, Fa, Sol, La*. As you may see by their different Characters; but e'er I treat any further of them, I shall lay before you the *Gamut*, which ought to be the Foundation of your Knowledge in this Science: Therefore, when you have observed the Form and Method of it, I shall endeavour to direct you in the proper Use of it.

The GAMUT, or Scale of MUSICK.

G	sol re ut in Alt.	Sol	
F	fa ut	Fa	} Treble.
E	la	La	
D	la sol	Sol	
C	sol fa	Fa	
B	fa be mi	Mi	
A	la mi re	La	} Tenor:
G	sol re ut	Sol	
F	fa ut	Fa	
E	la mi	La	
D	la sol re	Sol	
C	sol fa ut	Fa	} Bass.
B	fa b mi	Mi	
A	la mi re	La	
G	sol re ut	Sol	
F	fa ut	Fa	
E	la mi	La	} Bass.
D	sol re	Sol	
C	fa ut	Fa	
B	mi	Mi	
A	are	La	
G	gamut	Sol	

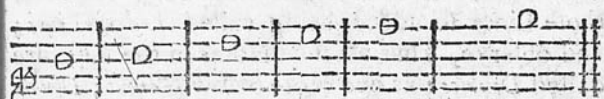
First, In the first Column you have the Names of the several Notes used in *Musick*: Begin then at *Gamut*, and read them upward, and then down again, and so backward and forward, 'till you have learned them by Heart; then observe what Syllable each proper Name points to in the second Column, for by those single Syllables you are to sing; the Names in the first Column being only to give Denomination to the several Lines and Spaces in the *Gamut*. For Example: Suppose a Note placed in the uppermost Line of the Scale, and you are ask'd where such a Note stands, say in *Faut*, as you may see that Name to point to that Line, and so of all the rest of the Lines and Spaces. Now in getting those Names, you must learn the other Syllables along with them, whereby to know what the Abbreviation of every Name is: As for Example; What do you call *Gamut*? 'Tis call'd *Sol*; what *Are*? *La*; and so consequently of all the rest. Now, that this may not seem so difficult as it appears, 'tis but observing that those Names begin with seven Letters of the Alphabet, (*viz.*) *G, A, B, C, D, E, F*, and then *G* again, going round 'till you are gone through the Scale; so that you may see, that *A* is called *La*, where ever you find it, in any Part of your *Gamut*, *B* is *Mi*, *C* is *Fa*, *D* is *Sol*, *E* is *La*, *F* is *Fa*, and *G* is *Sol*, whereby the Difficulty of remembering your *Gamut*, (which appears so full of hard Names) is only to keep in Mind these seven Letters, observing that what you call *Gamut* in the *Bass*, is elsewhere called *G solrent*; what *Are*,
Ala.

Alamire; what *B mi*, *B fabemi*; what *C faut*, *C solfaut*, and *C solfa*; what *D solre*, *D lasolre*, and *D lasol*; what *Elami*, in the *Treble Ela*; and *F faut* is every where the same.

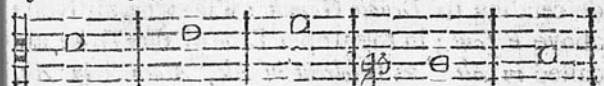
Secondly, You see the Lines of your *Gamut* are divided into three *Fives*, expressing the Three several Parts in Musick, *Treble*, *Tenor* (or *Mean*) and *Bass*; and on one of these Five Lines in every Part, there is a particular Mark or Character, called a *Cliff*, by which you may know how to call any Note that is placed on the Five Lines, or in Space. On the fourth Line from the bottom which is *F faut*, you see this Mark , which is called the *Bass* or *F faut Cliff*, because 'tis placed on *F faut*; on the second Line above it, you see this Mark , which is called the *Tenor*, or *C solfaut Cliff*, for the same Reason as before; and on the second Line above that, you see this Mark , which is called the *G solreut* or *Treble Cliff*: Now take any of the five Lines which you see braced together out of the *Scale*, and you'll find these several *Cliffs* placed, the *Bass* on the upper Line, but one, of the Five, the *Tenor* on the middle, and the *Treble* on the lower Line but one. Now, as I said before, by these *Cliffs* you know how to name your Notes when you see them prick'd down, for each of them give a different Name to a Note; for Example; Suppose a Note mark'd on the middle Line of five, and no *Cliff* put at the Beginning, then you can have no Name for it, but put the *Bass Cliff* there and 'tis *D solre*; put the *Tenor*, and 'tis *C solfaut*; put the *Treble*, and 'tis *B fabemi*, agreeing with your

your *Scale* or *Gamut*. That you may the better understand me, I'll lay before you the *Gamut* placed on Five Lines according to the manner of Singing, beginning at *Gamut* in the *Bass Cliff*, and descending through the *Tenor* to the *Treble Cliff*, and so up to *Gsolreut* in *Alt*.

The Scale or **GAMUT** on the Five Lines.



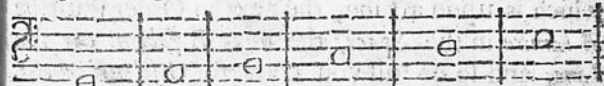
Bfabemi Csolfa. D lasol. E la. Ffaut. G solreut in Alt.



D lasolre. Elami. Ffaut. G solreut. Alamire.



Ffaut. G solreut. Alamire. Bfabemi. C solfaut.

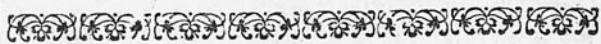


Gamut. Ave. B mi. Cfaut. D solre, Elami.

Now to sing your Notes, you cannot use the Words, *Gamut*, *Ave*, &c. They being too long; therefore their meaning is contracted to these several short Syllables, *Sol*, *La*, *Mi*, *Fa*; *Ut* and *Re* being left out, and are with less Confusion supply'd with *Sol* and *La*: It was the Ancient Practice, and the *French* generally use it now, but this *Modern Way* is found less difficult to
the

the young Practitioner, being not so burthen-
 some to the Memory. Now, altho' there is but
 Twenty two Notes set down in the *Scale*, *Musick*
 is not confin'd to that Number, but sometimes
 you'll meet with Notes both below and above
 what I have set down, (according to the Will
 of the Composer) and then you add a Line or
 two to the five Lines, as the Song requires,
 those Lines so added being called *Ledger-Lines*;
 and observe, That all such Notes in the *Bass*, are
 called *Doubles*; as one Note below *Gamut*; *Double*
F faut; two Notes below, *Double E lami*; and so
 descending to *Double Gamut*: Likewise all Notes
 above *F faut*; in the upper Line of the *Treble*, are
 called *in Alt*; as *G solreut in Alt*, *Alamire in Alt*,
 and so on. You see also, That all your Notes
 are placed gradually upon the several *Lines* and
Spaces, so that if you would write down eight
 Notes in order, ascending one above another, and
 the first Note to be *G solreut* in the *Treble Cliff*,
 which is upon a Line, the next in Order must be
A lamire in the *Space*, the next *B fabemi* on the
Line, and so on 'till you come to *G solreut in Alt*.
 By this you may observe, that every eight Notes
 bears the same Denomination, as from *Gamut* to
G solreut, from *Are* to *Alamire*, and to *Alamire* again;
 and thus might you ascend (if 'twere possible) to a
 Thousand, it being only the same over and over
 again; and as it bears the same Name, so it gives
 the same Sound, only shriller as it ascends; but if
 Ten Thousand Persons were to Sound a Note just
 eight Notes above one another, 'twould all sound
 like one Note. I'll proceed in the next Chapter
 to

to give you a few short *Lessons* upon Five Lines, marked with the *Treble Cliff*, that being the most usual for Young Beginners.




C H A P. II.

The NOTES, their Names, Number, Measure, and Proportions.

HAVING in the preceeding Chapter given you an Account of the *Garnut*, and how your *Notes* gradually ascend, and descend, I shall now lay before you a *Scale* of the *Notes* which are used in Singing, *viz.*

One *Breve*  contains

2 *Semibreves*,  contain

4 *Minims*,  contain

8 *Crotchets*,  contain

16 *Quavers*,  contain

32 *Semiquavers*, 32 *Semiquavers*, 64 *Demiquavers*.

These are the several Marks to which you must apply those Syllables, *Sol, La, Mi, Fa*, mentioned in the foregoing Chapter; and before I proceed

to

to a Lesson of *Plain Song*, I think it necessary you should understand the *Measure* or *Proportion* of *Time* each Note requires.

I begin first with the *Semibreve*, which you may see is an open Head without a Tail; this Note we call the *Master-Note*, it being the longest Note for quantity of *Time* now in use, and is performed while you may leisurely tell 1, 2, 3, 4. But of this I shall say more in the next Chapter. The next Note is called a *Minim*, which you may distinguish by having a Tail added to the open Head, and is but half so long in *Time* as the *Semibreve*. The next is a *Crotchet*, which is the Head filled up all Black, and is but half the length of a *Minim*; The next is a *Quaver*, which is the Tail turned up again with a plain Stroak, and is but half the length of a *Crotchet*. The next is a *Semiquaver*, the Tail turning up with a double Stroak, and is but half the quantity of a *Quaver*. The next is a *Demisemiquaver* or *Demi-quaver*, the Tail turning up with a tripple Stroak and but half the length in *Time* of a *Semiquaver*; but the Printer having none of that Character by him, I was obliged to omit it in the *Scale*; so that one *Semibreve* is as long as 2 *Minims*, or 4 *Crotchets*, or 8 *Quavers*, or 16 *Semiquavers*, or 32 *Demisemiquavers*. Having Treated of the *Gamut*, and of the Quality of the several Marks and Characters we call *Notes*, I shall proceed to give you an Account of what we call *Time*; only give me leave to add, that formerly they used three other *Notes* more than what I have shewn you, of which, that you may not be ignorant, I will acquaint you what they are, (*viz.*)

A Large,

A *Large*, a *Long*, a *Breve*; now a *Breve* istwice the length of a *Semibreve*, a *Long*, twice the length of a *Breve*, and a *Large* twice the length of a *Long*, so that a *Large* is as long in sounding as 8 *Semibreves*; which a Sound too long to be held by any Voice or Instrument, except the *Organ*.



CHAP. III.

Of the MOODS or Proportions of the Time, or measure of Notes.

THIS Part of Musick, called *Time*, is so necessary to be understood, that unless the Practitioner arrive to a Perfection in it, he will never be able to play with any Delight to himself, or at least to a Skilful Ear, the use of it rendring Musick so infinitely more pleasing and delightful, which to obtain, I have set down these following *Instructions*.

That there is but *two Moods* or *Characters* by which *Time* is distinguished, (*viz.*) *Common-Time*, and *Tripla-Time*; all other Variations and Distinctions of *Time* (like so many Rivulets) take their Original from these *two*; the Marks of which are always placed at the beginning of your *Song* or *Lesson*.

First, I shall speak of *Common-Time*, of which may be reckon'd three several Sorts; the first and slowest of all is marked thus C: 'Tis measur'd by a *Semibreve*, which you must divide into four equal Parts, telling *one, two, three, four*, distinctly, putting your

your Hand or Foot down when you tell *one*, and taking it up when you tell *three*, so that you are as long down as up. Stand by a large Chamber-Clock, and beat your Hand or Foot (as I have before told you) to the slow Motions of the Pendulum, telling *one, two*, with your Hand down as you hear it strike, and *three, four*, with your Hand up; which Measure I would have you observe in this *slow* Sort of *Common-Time*: Also you must observe to have your Hand or Foot down at the beginning of every Bar.

The second Sort of *Common-Time* is a little faster; which is known by the *Mood*, having a Stroak down through it thus, ♩

The third Sort of *Common-Time* is quickest of all, and then the *Mood* is retorted thus ♩ ; you may tell *one, two, three, four*, in a Bar, almost as fast as the regular Motions of a Watch. The *French Mark* for this retorted *Time* is a large Figure of 2.

There are two other Sorts of *Time*, which may be reckon'd amongst *Common-Time* for the equal division of the Bar with the Hand or Foot up and down: The first of which is called *Six to four*, each Bar containing six *Crotchets*, or six *Quavers*, three to be sung with the Hand down, and three up, and is marked thus $\frac{6}{4}$, but very brisk, and always used in *Figs*.

The other Sort is called *Twelve to eight*, each Bar containing twelve *Quavers*, six with the Hand or Foot down, and six up, and mark'd thus $\frac{12}{8}$

These are all the *Moods* of *Common-Time* now in Use. The length of your *Notes* you must perfectly

get

get before you can rightly keep *Time*; for the which, I refer you back to *Chap. 2.*

Tripla-Time, that you may understand it right, I will distinguish into two Sorts: The first and slowest of which, is measur'd by three *Minims* in each Bar, or such a Quantity of lesser Notes as amount to the Value of three *Minims*, or one *Pointed Semibreve*, telling *one, two*, with your Hand down, and up with it at the *third*; so that you are as long again with your Hand or Foot down as up, This Sort of *Time* is marked thus $\frac{3}{4}$.

The second Sort is faster, and the *Minims* become *Crotchets*; so that a Bar contains three *Crotchets*, or one *Pointed Minim*; 'tis marked thus, 3 or thus 3j; or *Three to four*, marked thus $\frac{3}{4}$, sometimes you'll meet with three *Quavers* in a Bar, which is mark'd as the *Crotchets*, only sung as fast again.

There is another Sort of *Time*, which is used in *Instrumental Musick*, called *Nine to six*, marked thus $\frac{9}{8}$, each Bar containing *Quavers* or *Crotchets*, six to be play'd with the Foot down, and three up. This I also reckon amongst *Tripla-Time*, because there is as many more down as up.

These I think, are all the *Moods* now in use both *Common* and *Tripla-Time*: But 'tis necessary for the Young Practitioner to observe, That in the middle of some *Songs* or *Tunes*, he will meet with *Quavers* join'd together three by three, with a Figure of 3 mark'd over every three *Quavers*, or (it may be) only over the first three: These must be perform'd each three *Quavers* to the value of the *Crotchet*, which in *Common-Time*, is the same with *Twelve to eight*, and in *Tripla-Time*, the same with *Nine to six*. A

A Perfection in these several *Moods* cannot be obtain'd without a diligent Practice, which may be done at any Time when you do not sing or play, only telling *one, two, three, four, or one, two, three,* and Beating to it; (as I have before observ'd.) Also the Young Practitioner must take Care to Sing or play with one that is perfect in it, and shun those which are no better than himself.

Now I shall venture to set you a *Lesson of Plain Song*. Indeed I told you in the End of the first *Chapter* I would do it, but I thought it necessary first to add these two *Chapters* for your farther Instruction; and so I hope now you may be pretty well prepar'd for it.

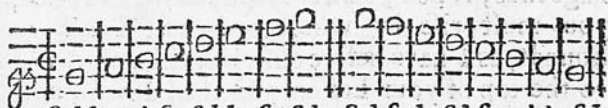


C H A P. IV.

Of Tuning the VOICE.

HAVING given you plain and familiar Rules for the understanding of the *Gamut*, and of what we call *Time*, I shall now proceed to a *Lesson of Plain Song* upon five Lines in the *Treble* or *G solreus Cliff*, consisting of eight Notes, gradually ascending and descending, agreeing with the eight uppermost Notes mentioned in your *Gamut*, with the Mark of *Common Time* plac'd at the beginning.

Now



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

Now you'll say, you know what all this means, only you cannot Tune your *Notes* right, nor can it be supposed you ever will, without the assistance of a Tunable Voice or Instrument at the first; all the Benefit you can reap without it, is to observe what I now am going to lay down, in Relation to the constituted Sounds belonging to those eight Notes ascending and descending. When a Sound is given to the first Note, called *Sol*, you rise to *La*, (as the next in order above it) one whole Tone or Sound, and another whole Tone to *Mi*; from *Mi* to *Fa* is but half a Tone; from *Fa* to *Sol*, and *Sol* to *La*, are whole Tones; from *La* to *Fa*, but half a Tone; from *Fa* to *Sol*, a whole Tone; and you might ascend, if your Voice would permit you, Ten Thousand *Octaves* in the same Order as this one. The difference between whole Tones and half Tones, either rising or falling is easily distinguish'd, all whole Tones being *cheerful* to the Ear, but half Tones *melancholy*; and you'll always meet with two half Tones (either rising or falling) within the compass of eight Notes, and those two are call'd *Fa*; for to rise from *Mi* to *Fa*, and from *La* to *Fa*, are *melancholy* Sounds; also to fall from *Fa* to *La*, and from *Fa* to *Mi*, are *melancholy* Sounds. But let us look back on the Lesson of *Plain Song*, which you must manage-

C

nage-

nage thus; When you have sounded the first Note, you must rise by whole and half Tones or Sounds, as I have before observ'd, till you ascend to the top of your Lesson, and then down again, laying your hand down when you begin to sound the first Note, and taking it up when you have half sung it; then laying it down at the next, and up again; so consequently of all the rest that are of the same Quality, according to the Direction of *Chap. 3.* Now for fear you should not sing in Tune at the first, you ought to get the assistance of a Person either skill'd in the Voice or Instrument, and let him Sing or Play your eight Notes over with you, 'till you can retain the sound in your Memory so well, as to be able to do it without him. When you are perfect in this Lesson, here is one a little harder, called *Thirds*, because of the skipping from the *First* to the *Third*, and so missing a Note upon every Bar as you rise and fall.



Sol mi la fa mi sol fa la. La fa sol mi fa la mi sol.

This Lesson I have put in *Minims*, which are to be measur'd one with the Hand or Foot down, and one up: But for fear you should not rightly understand what I mean by skipping a Note, I will set an Example upon this Lesson thus:

You



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



fa sol la fa la. la sol fa la fa sol fa mi sol mi.



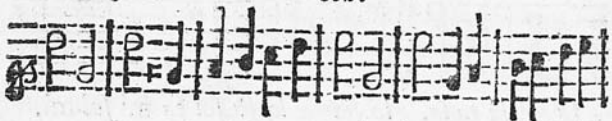
fa mi la fa la mi la sol mi sol.

You see now in the first Bar of this Lesson you ascend three Notes, as you were taught before in your eight Notes. (*viz.*) how to Ascend and Descend gradually, so that when you have sung the three first Notes, you must leave out the second Note, and skip from the first to the third, which will be the same thing with the first Bar in the former Lesson of *Thirds*; and the same *Mood* you must observe to go through the rest of this Lesson: Also the like must be done with *Fourths*, *Fifths*, *Sixths*, *Sevenths*, and *Eighths*. I shall only add another Lesson, wherein these several Leaps or Skippings in general are prov'd, and so shall end this Chapter.

Ascending. 3d. 4th.



5th. 6th.



7th. 8th.



Descending. 3d. 4th.



5th. 6th.



7th. 8th.



C H A P.

C H A P. V.

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

IN the foregoing Lesson, you may observe other Characters intermix'd with the Notes, which are called *Rests* or *Pauses*, being a Character of *Silence*, or an *Artificial Omission* of the *Voice* or *Sound*, proportion'd to the *Measure* of other *Notes*, according to their several *Distinctions*; which, that the Performer may not Rest or Pause too long or short before he Plays or Sings again, there is a *Rest* assigned to every *Note*; As for Example; The *Semibreve Rest* is expressed by a Stroak drawn downwards from any one of the five Lines, half through the Space between Line and Line; the *Minim Rest* is ascending upwards from the Line; The *Crotchet Rest* is turned off like a Tenter hook to the right hand, and the *Quaver Rest* to the left: The *Semiquaver Rest* is with a double Stroak to the left, & the *Demisemiquaver Rest* with a tripple Stroak to the left. Now, whenever you come to any of these *Rests*, you must cease Playing or Singing, till you have counted them silently, according to their value in *Time*, before you Play again; as when you meet with a *Semibreve Rest*, you must be as long silent as you would be performing the *Semibreve*, before you Sing or Play again; and so of a *Crotchet*, a *Quaver* &c. If the Stroak be drawn from one Line to another,

C 3

then

then 'tis two *Semibreves* : If from one Line to a third, then 'tis four *Semibreves*: As in this following

Example.

8 *Semibreves*. 4. 2. 1. *Minim.* *Crotchet.* *Quaver* *Semiquaver.*



Now you must observe, That when you meet with a *Semibreve Rest* made in *Tripla-Time*, or in any other sort of *Time* besides plain *Common-Time*, it serves for a whole Bar of that *Time* which you Sing or Play in, altho' the *Time* may be longer or shorter than a *Semibreve* ; or if 'tis drawn from Line to Line (like two *Semibreve Rests*) it serves for two Bars, and no more nor less ; so for four or eight Bars, or more, according as you find it mark'd down.

The *Prick of Perfection*, or *Point of Addition*, is a little *Point* plac'd always on the right side of the *Note*, and adds to the Value of the *Sound* half as much as it was before : for as one *Semibreve* contains two *Minims*, when this *Point* is added to the *Semibreve*, it must be held as long as three *Minims* ; so of *Crotchets*, *Quavers*, &c. As in this

Example.

Prick'd Semibreve. *Minim.* *Crotchet.* *Quaver.*



Some-

Sometimes you will meet with a *Prick* or *Point* plac'd at the beginning of a Bar, which belongs to the last Note in the preceding Bar. As for

Example.



The same Example by Notes.



Notes of *Syncopation*, or *Driving-Notes*, are when your Hand or Foot is taking up or put down while the *Note* is sounding, which is very awkward to a young Practitioner; but when once he can do this well, he may think himself pretty perfect in keeping *Time*. Take this following Lesson for

An Example.



Of the *Tying* of *Notes*, there are two sorts; the first is by a stroke drawn like a Bow over the Heads of two, three, or more *Notes*, when they are to be sung but to one *Syllable*.

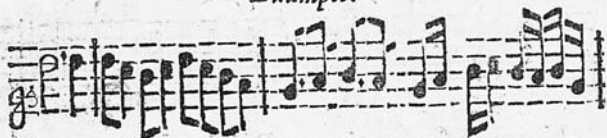
For Example.



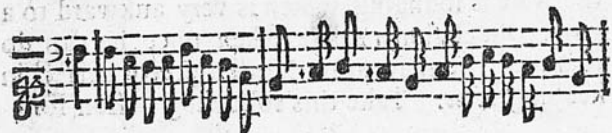
Charming Clo—rin—da's bright and fair.

The second sort of *Tyed-Notes*, are with a freight Stroak drawn through the Tails of two, three, or more *Notes*, as in the following

Example.



The same Notes untied.



This Example shews, that many times in Songs or Lessons, two, four or more *Quavers* or *Semi-quavers* are tied together by a long Stroak, drawn through their Tails, and tho' they be so, they are the same with the other, and are so tied for the benefit of the Sight, when many *Quavers* or *Semi-quavers* happen together, not altering the Measure or Proportion of *Time*.

C H A P. VI.

Of other Marks or Characters used in Musick.

TH E Principal part of which Characters are a *Flat* and a *Sharp*; the *Flat* is marked thus, \flat , and the *Sharp* thus, \sharp : The Use of them are to *flat* and *sharp* any *Note* they are plac'd before.

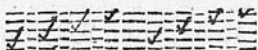
For Example: Suppose you were singing up your eight Notes, and when you come to *C solfa*, or the first *Fa* above your *Mi*, you should find a *Sharp* in that space, you must not sing it as I directed in *Cha. 4*, where I told you, 'twas but half a Note or Tone above your *Mi*, but you must sing it a whole Tone above, the quality of a *Sharp* being to raise any Note 'tis plac'd before, half a Note or Tone higher, or (to speak like a Musician) *sharper* than it was before. Also when you descend to a *Sharp*, as from *La* to *Sol*, and a *Sharp* should be in *Sol*, then you fall but half a Note, which is a *melancholy* Sound, as I before told you all half Notes were, either rising or falling; and consequently you may easily distinguish whether you found it right or nor for 'tis like falling from *Fa* to *La*, or *Fa* to *Mi*.

A *Flat*, when 'tis plac'd before any Note which you should sound a whole Tone or Note higher than the Note immediately before it, obliges you to sound it but half so high; in the same Manner as from *Mi* to *Fa*, or *La* to *Fa*.

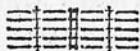
Observe also that when these *Flats* or *Sharps* are plac'd at the beginning of your five Lines immediately after your *Cliff*, they serve to all the Notes that shall happen in that Line or Space where you observe

observe them plac'd upon, unless 'tis contradicted by a *Flat* or *Sharp* plac'd before the Note which the Composer has a mind should be so: And when they are not plac'd at the beginning, they serve only to those Notes they are plac'd before.

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,



There are two sorts of *Bars*, the *single* and the *double*: The *single Bars* serve to divide the *Time*, according to the Measure of the *Semibreve*. And the *double Bars* are set to divide the several *Strains* or *Stanza's* of the *Songs* and *Lessons*. They are thus made.



A *Repeat* is thus made $\underline{\text{Z}}$ and is used to signify, that such a Part of a *Song* or *Lesson* must be Play'd or Sung over again from the Note over which it is plac'd.

C H A P. VII.

Of the several KEYS in Musick; also what a Key is, and how to Name your Notes in any of them.

HAVING already given you some Hints of the *Flats* and *Sharps*, I shall now proceed to instruct you in the further Use of them, with the several Alterations of *Keys* they produce by being plac'd

plac'd at the beginning of the five Lines; but before I proceed any further, I think it requisite to let you know what a *Key* is. For Instance; Suppose you have a Lesson or Song prick'd down, you must observe in what Space or Line the last Note of it stands on, and that is the *Key*. Now it very often begins in the *Key*, but sometimes a *Third* or *Fifth* above it, and so you cannot so well tell, but it certainly ends in it.

A *Key* is a Song or Tune depending on a Sound given, as a Sermon does on a Text, and when it ends right, it gives such Satisfaction to the Ear, that nothing more is expected after it; like a Period at the end of a Sentence, when the Sense is full, and no more depending upon it.

You must always name your *Keys* in reference to the *Bass*.

Example.



This Lesson is set in *Are Key*, tho' you see it begins in *Ela*, a Fifth above it.

Now suppose you were ask'd what *Key* this Lesson is in, you must not say *Alamire*, because it ends there, but *Are*, in reference to the *Bass*, as I said before.

There

There are but two *Keys* in Musick, one *flat*, and the other *sharp*, which is sufficient to write down any *melancholy* or *cheerful Song* whatever. The *melancholy* or *flat Key*, without either *flat* or *sharp* at the beginning, is *Are* or *Alamire*; the *sharp* or *cheerful Key*, without either *flat* or *sharp* at the beginning, is *C faut* or *C solfa*; These we call the two *Natural Keys*, because a *Song* may be set in either of them without the help of *Flats* or *Sharps*; which cannot be done in any other *Key*, but there must be either *Flats* or *Sharps* placed at the beginning of your five *Rules* or *Lines*

The principal *Keys* made use of, are as follow: *Gamut* Flat and Sharp, *Are* Natural and Sharp, *B mi* Natural and Flat, *C faut* Natural and Flat, *D solre* Natural and Sharp, *Elami* Natural and Flat, and sometimes Sharp; *F faut* Natural and Flat and sometimes Sharp. There may be more thought on to puzzle Young Beginners, but not of any Use, here being Variety enough to please the Ear.

Now you'll never meet with any *Song* or *Tune* but 'tis set in one of these *Keys* I just now mention'd; I would therefore advise you to Sing or *Solfa* well in the two *Natural Keys* before you proceed to the rest, and then you'll acquire the Knowledge of them with much greater ease.

I shall now proceed to set this *flat Lesson*, which is in *Are* in all the rest of the *flat* or *melancholy Keys*, and shall begin with *Gamut*.

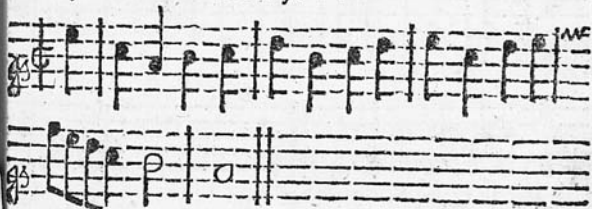
Example.

Example.

Gamut Flat.



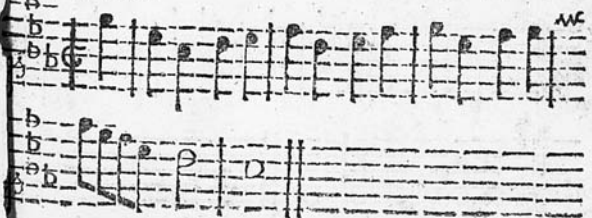
Are, the Natural Key.



B mi Natural.

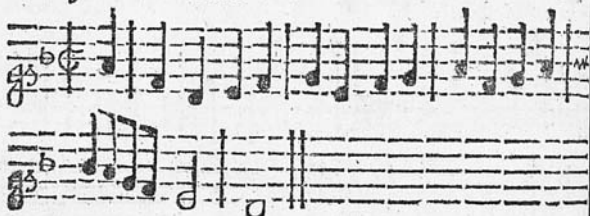


C faut Flat.

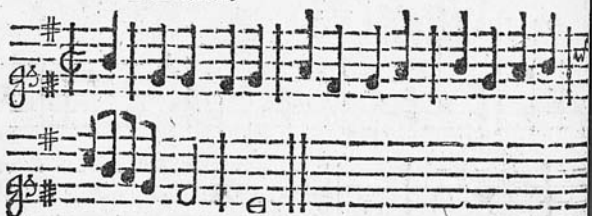


D solre

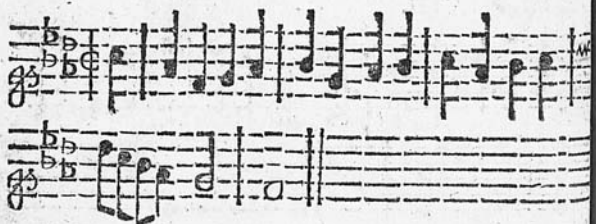
An Introduction to
D solre Natural.



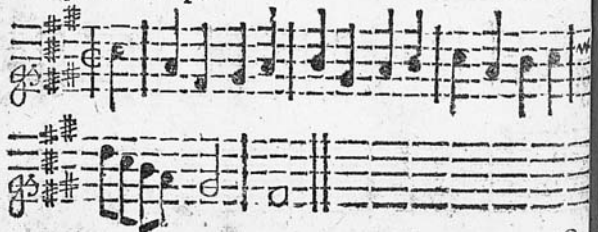
E lami Natural.



F faut Flat.



F. faut Sharp.



Get but a *Violin* to play this Lesson over, and you'll find the same Air thro' all, as in your *Natural Key*; so that the difficulty of *Solfaing* in any of these *melancholy* or *flat Keys*, is to apply them all to *Are Key*, and then you cannot fail.

For *Example*: The first *Note* of your Lesson in the *Natural Key* you call *La*, which stands in the uppermost space of the *Five Lines*, now in the rest of the *Keys*, you may observe the first *Note* to be in a different Place, according to the difference of the *Keys*; but you ought to give every *Note* the same Name in these seven several *Keys*, as you do in the *Natural Keys*, for the Reason I gave you before, reconciling all *melancholy Keys* to *Are Key*, and all *cheerful Keys* to *Cfaut Key*. Also observe well the number of the *Flats* or *Sharps* that occasion the several *Variations*.

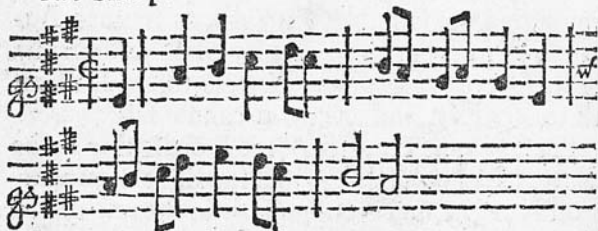
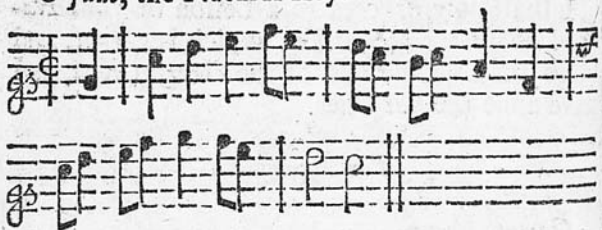
I shall now proceed to a Lesson in your *Natural Sharp* or *Cheerful Key*, which is *Cfaut*, and so go through the rest of the *cheerful Keys*, as I have done the *flat Ones*.

For *Example*.

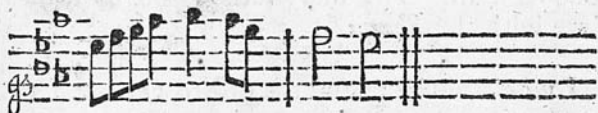
Gamut. Sharp.



Are

A re Sharp.*B mi Flat.**C faut, the Natural Key.**D solre Sharp.**E lami*

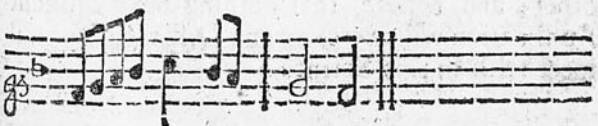
Elami with Flats.



Elami with Sharps.



F faut.



The surest way to understand these several *Keys*, is first to get Lessons in the two *Natural Ones*, till you are perfect in them, and then proceed to one *Flat*, and so on to two or more 'till you have conquer'd all. The like Method you must observe with the *Sharps*.

I would advise you at the first to get any *Song* you meet with put into one of the *Natural Keys*, also I would have you make use of the *Treble Cliff*, being always placed on the second Line from the bottom of your five; the *Bass Cliff* is not so common as that, altho' it's as certain as the other; but the *Tenor Cliff* is very uncertain, for you may find it plac'd on every Line of the five, except the uppermost, observing that whatever Line it stands on you ought to call it *Csolfaut*, as if it stood upon the middle Line, and the *Notes* below and above it equally the same, as in the *Scale* or *Gamut*.

Let me entreat you to Practise your Lessons for a considerable time pricked down in these two *Keys*, *Are* and *C faut*, before you proceed to the other; and believe, that nothing but a diligent Application will overcome and Difficulties you'll meet with in this Science.

C H A P. VIII.

Of the TRILL or SHAKE.

THE *Trill* is the most principal Grace in Musick, and the most used; the Directions for Learning it is only this, To move your Voice easily upon one Syllable the distance of a Note, thus:



First move *slow*, then faster by degrees, and you'll find it come to you with little Practice; but beware of huddling your Voice to fast, for *Bfabemi* and *Alamire*, ought both of them to be sounded distinctly, your *Shake* being compounded either of a whole or half Tone. This is the Method, which observ'd with a diligent Practice, will certainly gain your Ends.

I shall add a few *Instructions*, to let you know where the *Trill* ought to be used: (*viz.*) On all Descending *Prick'd Crotchets*, also when the *Note* before is in the same Line or Space with it, and generally before a *Close*, either in the middle, or at the end of a Song. I will now set you a small Example of it, and place a *Mark* over the Notes you ought to *shake*.

III Example.



There are other *Notes* which ought to be *shak'd* besides *Prick'd Notes*, and a little *Practice* upon these *Directions*, will be much more *Advantageous* than what I can say here.

I hope I have laid before you, by plain and familiar *Examples*, the *Theory* or *Ground* of *Plain-Song*, which (if well digested) will be a sufficient *Foundation* for an *Improvement* of your *Knowledge*. Also I would have you hear as much *Musick* Perform'd as you can, which will be very *beneficial* to you. All that I can say more, is to fling in my best wishes to your *Endeavours*, and so I bid you heartily

Farewell.

Short

Short AYRS or SONGS of Two Voices,
Treble and Bass, for Beginners.

A 2 Voc.

TREBLE.

W. L.



After your Rose-buds while you may, old



Time is still a fly—ing, and that same flow'r that



smiles to day, to mor—row will be dy—ing.



smiles to day, to morrow will be dy—ing.



Time is still a fly—ing, and that same flow'r that



After your Rose-buds while you may, old

W. L.

BASS.

A 2 Voc.



Omely Swain, why sits thou so? Fa la la la la



la la la. Fold-ed Arms are signs of wo,



Fa la la la la la la la la.

If thy Nymph no favour show

Fa la. &c.

Chuse another, let her go,

Fa la la, &c.



Fa la la la la la la la la la la.



la la la. Fold-ed Arms are signs of wo,



Omely Swain why sits thou so? Fa la la la la la

A 2 Voc.

TREBLE.

B. R



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



forth I walk'd the wood so wide, when as *May* was in her pride,



there I spied all a lone, *Pbi-li-da* and *Co-ri-den*.

there I spied all a lone, *Pbi-li da* and *Co-ri-den*.



forth I walk'd the wood so wide, when as *May* was in her pride,



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



B. R.

BASS.

A 2 Voc.

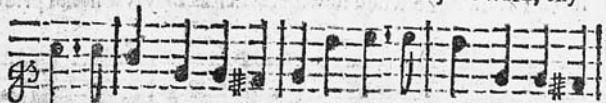
4



Turn *Amaril-lis* to thy Swain, turn *Amaril-lis*



to thy Swain, turn *Amaril-lis* to thy Swain, thy



Damon calls thee back again, thy *Damon* calls thee back a—



—gain : Here is a pretty, pretty, pretty, pretty, pretty,



Arbor by, where *Apollo*, where *Apollo*, where *Apollo*,



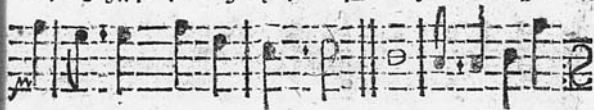
where *Apollo* cannot, cannot, spy, where *A—pollo*



cannot spy : Here let's sit, and whilst I play

Turn over

—pollo, cannot spy : There let's sit and whilst I play



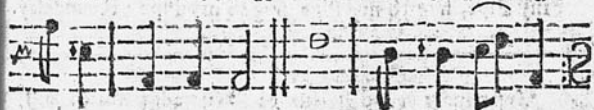
where Apollo, where A-pol-lo, cannot spy, where A-



Arbor by, where A-pollo, where A-pollo,



calls thee back again : Here is a pretty



thy Damon calls thee back again, thy Da-mon



turn Am-aril-lis, turn Am-aril-lis to thy Swain,



Urn Am-aril-lis to thy Swain, turn Am-aril-lis



A 2 Voc.

BASS.

T. B.

An Introduction to
TREBLE.



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.

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



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



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



BASS.

A 2 Voc.

TREBLE.

J. G.



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



mean a Swain as I? Can she affect my Oaten Reed?



or sloop to wear my Shepherds weed.

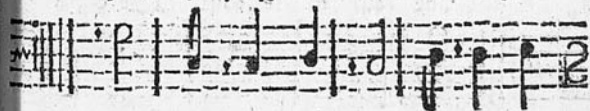
What rural sport can I devise.

To please her Ears, to please her Eyes

Fair *Cloris* sees, Fair *Cloris* hears

With Angels Eyes, and Angels Ears.

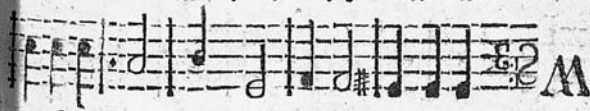
or sloop to wear my Shepherds weed.



mean a Swain as I? Can she affect my Oaten Reed?



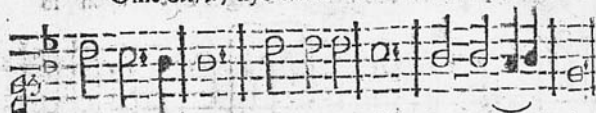
Ill *Cloris* cast her Sun-bright Eye upon so



A 2 Voc. BASS. J. G.



Ome *Cloris*, hye we to the Bow'r, to sport us e're



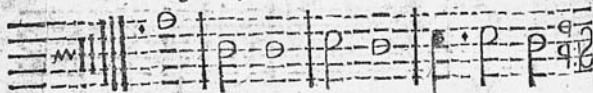
the day be done; such is thy pow'r, that ev'ry Flow'r,



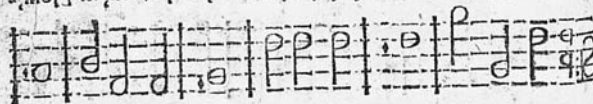
will ope to thee as to the Sun.

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

will ope to thee as to the Sun.



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

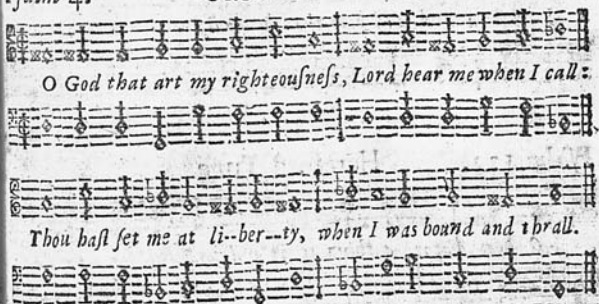


Ome *Cloris*, hye we to the Bow'r, to sport us e're



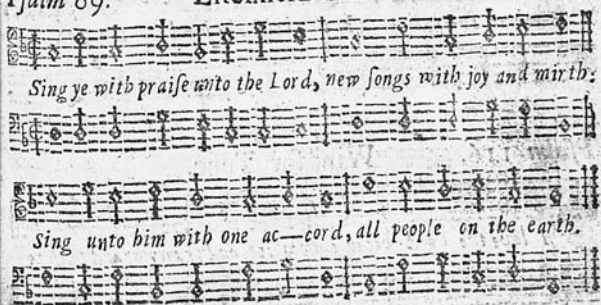
TUNES of Psalms Sung in Parish-Churches, with the Bass under each Tune.

Psalm 4. Oxford Tune.



O God that art my righteousness, Lord hear me when I call:
Thou hast set me at li-ber-ty, when I was bound and thrall.

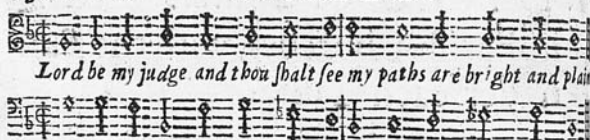
Psalm 69. Litchfield Tune.



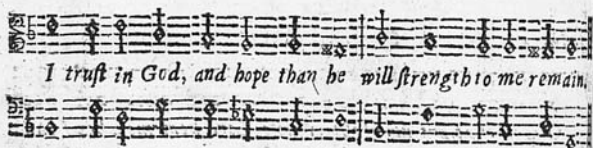
Sing ye with praise unto the Lord, new songs with joy and mirth:
Sing unto him with one ac-cord, all people on the earth.

Psalm

Psalm 26. Worcester Tune.

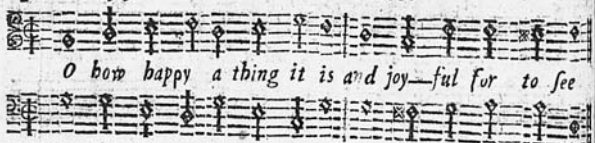


Lord be my judge and thou shalt see my paths are bright and plain

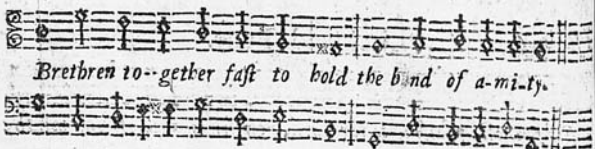


I trust in God, and hope that he will strength to me remain.

Psalm 133. Hereford Tune.

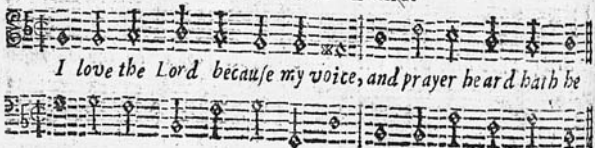


O how happy a thing it is and joy-ful for to see



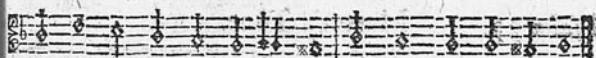
Brethren to-gether fast to hold the bond of a-mi-ty.

Psalm 116. Windfor Tune.

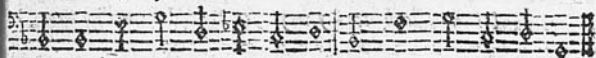


I love the Lord because my voice, and prayer heard hath he

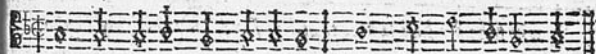
When



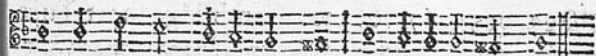
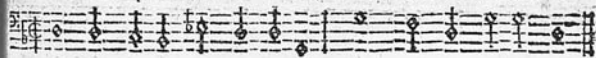
When in my days I call'd on him, he bow'd his ear to me.



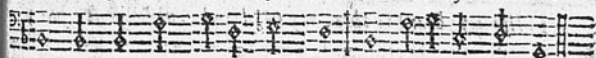
Psalm 141. Westminster Tune.



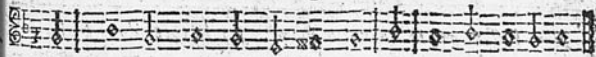
O Lord up-on thee do I call, Lord hast thee un-to me:



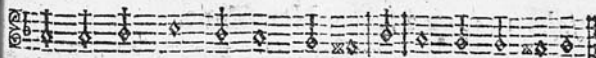
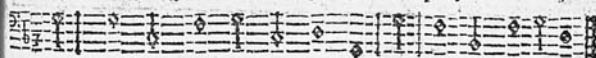
And hearken Lord unto my voice, when I do cry to thee.



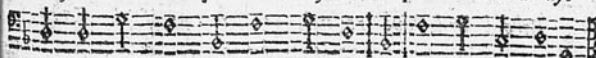
Psalm 21. Cambridge Tune.



Help Lord, for good and God-ly men do perish and decay:

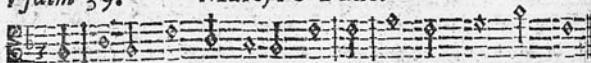


And faith and truth from world-ly men is parted clean away.

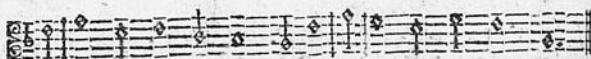
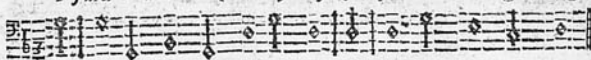


Psalm

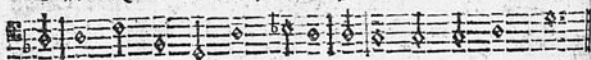
Psalm 39. Martyr's Tune.



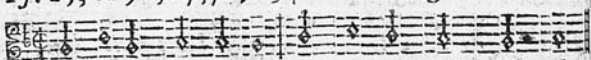
I said I will look to my ways for fear I should go wrong:



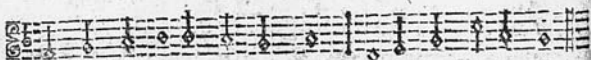
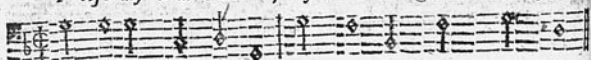
I will take heed all times, that I offend not with my Tongue.



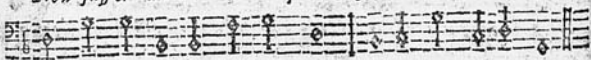
Ps. 25, or 50, 67, 70, 134. Cambridge short Tune.



I lift my heart to thee, my God and guide most just;



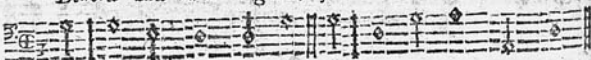
Now suffer me to take no shame, for in thee do I trust.

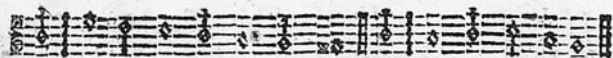


Psalm 134. or 25. New Tune.

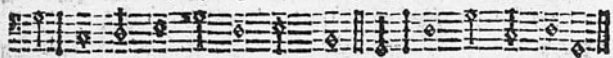


Behold and have regard, ye Servants of the Lord:





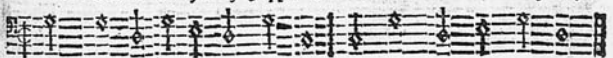
Which in his house by night do watch praise him with one accord.



Psalm 23. Low-Dutch Tune.



The Lord is on-ly my support, and he that doth me feed,



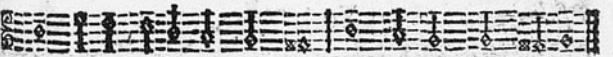
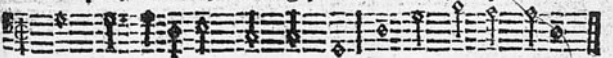
How can I then lack a—ny thing whereof I stand in need?



Psalm 48. Winchester Tune.



How pleasant is thy dwelling-place, O Lord of Hosts to me!



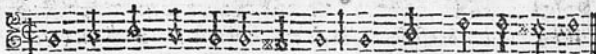
The Taber-na-cles of thy Grace, how pleasant Lord they be!



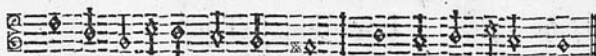
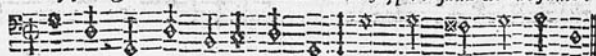
E.

Psalm

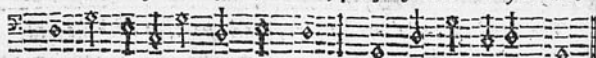
Psalm 103. Hartfordshire Tune.



My soul give laud un-to the Lord, my sp'rit shall do the same:



And all the secrets of my heart, praise ye his ho-ly Name.



Psalm 145. Exeter Tune.



Thee will I laud my God and King, and blest thy name for ay,



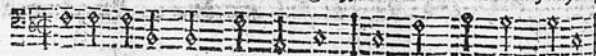
For e-ver will I praise thy name, and blest thee day by day.



Psalm 27. York Tune.



The Lord is both my health & light, shall man make me dismay'd?





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

Psalms 95. St. David's Tune.

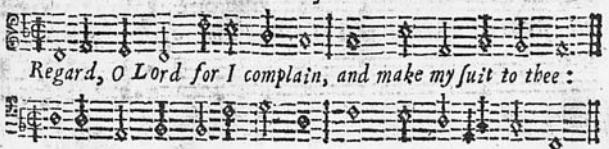


O come let us lift up our voice, and sing un-to the Lord:

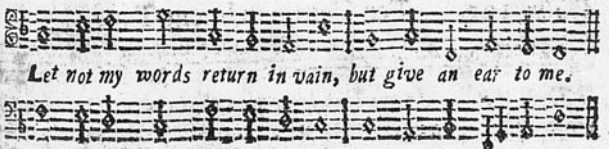


In him our rock of health rejoice, let us with one accord.

Psalms 61. Hackney Tune.



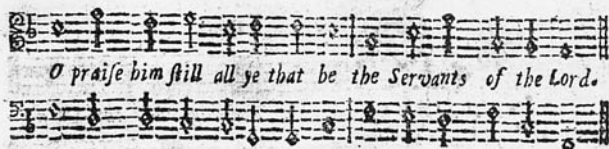
Regard, O Lord for I complain, and make my suit to thee:



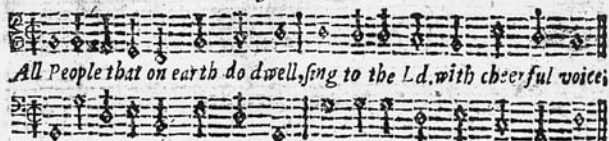
Let not my words return in vain, but give an ear to me.



Psalm 135. London New Tune.



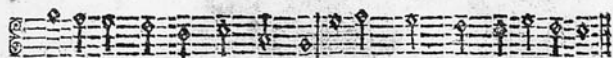
Psalm 100.



Psalm 125. Ten Commandment Tune.



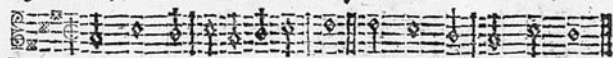
And



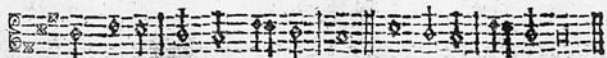
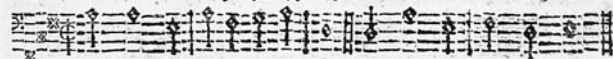
and fly to him for their defence, in all their need and misery.



Psalm 23. Canterbury Tune.



The Lord is on-ly my support, and he that doth me feed:



How can I then lack a-ny thing, whereof I stand in need.



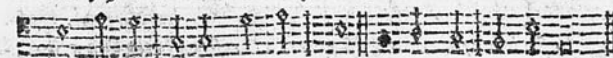
Psalm 25, 50, 67, 70, or 134. Southwell Tune.



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.



Psalm 148.

Proper Tune.

Give laud un--to the Lord, from Heav'n that is so high:

Praise him in deed and word above the starry sky: And also ye

His Angels all Armies roy--al, praise him with glee.

Psalm 91.

St. Mary's Tune.

He that within the secret pl. ce of God most high doth dwell,

In shadow of the mighti'st grace, at rest shall keep him well.

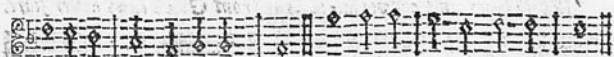
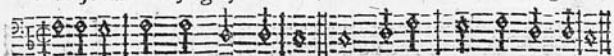
Psalm

Psalm 113.

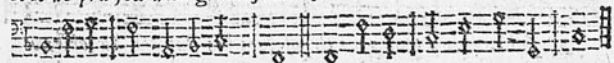
Proper Tune.



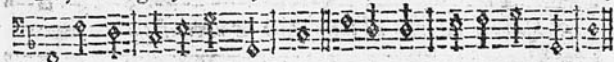
The children which do serve the Ld. praise ye his name with one accord
Who from the rising of the Sun, till it return where it begun.



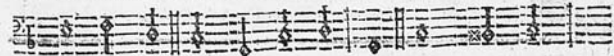
Ye a blessed be always his Name | The Ld all people doth surmount
Is to be praised with great fame.



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



With God the Lord who may compare whose dwellings

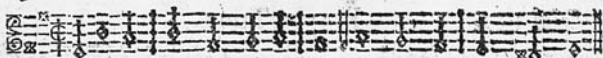


In the heavens are? of such great pow'r and force is he,

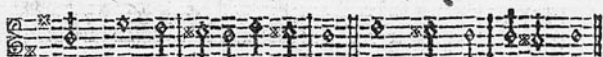
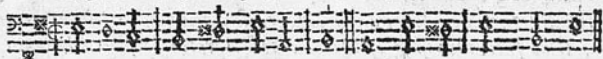


Psalm 119.

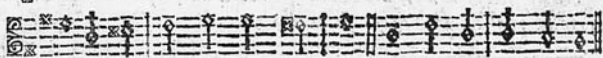
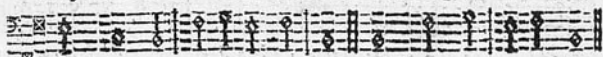
Proper Tune.



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



Whose lives and conversa-ti-ions from God's laws never start.




Blessed are they that give themselves his statutes to observe:



Seeking the Ld. with all their heart, & never from him swerve.



The End of the First Book.

 The whole Book of *Psalms* and *Hymns* in 3 Parts, are Printed in a Pocked Volume: With an *Alphabetical Table* for the ready finding any *Tune* throughout the whole Book, and what *Psalms* are sung to each *Tune*. To which Book (when you are perfect in these) I refer you.

T H E



T H E

Order of Performing

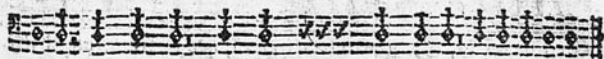
T H E

DIVINE SERVICE

I N

Cathedrals, & Collegiate Chappels.

TH E Confession and Absolution being read by the Priest in one continued solemn Tone, the Priest and the whole Choir repeat the Lord's Prayer, thus :



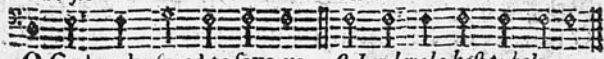
Our Father which art in Heav'n, &c. for ever and ever, Amen.

Priest Choir.



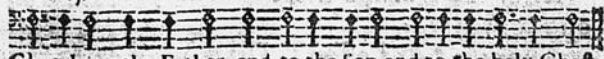
O Lord open thou our lips, And our mouth shall shew forth, &c.

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.

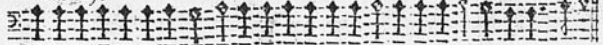


As it was in the beginning, is now, &c. world without end, Amen.

The

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

Sunday.



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

Monday.



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

Tuesday.



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

Wednesday.



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

Thursday.



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

Friday.



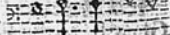
O come let us, &c. Let us heartily rejoice in the strength &c.

Saturday.



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

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

After the first Lesson *Te Deum* {  is sung, the Priest beginning alone { *We Praise thee O God*
Then the whole Choir answers, *We know ledge thee &c.*
Which is compos'd usually in four Parts for sides, by several

several Authors. Sometimes it is sung by one of these following Tunes of Four Parts, with the Organ, or without it, *Te Deum* being ended, and the second Lesson read, *Jubilate* or *Benedictus* 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 Psalms, Te Deum, Benedictus, or Jubilate, to the Organ.

A. 4. Voc. Canterbury Tune.

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

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

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

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

A. 4. Voc. Imperial Tune.

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

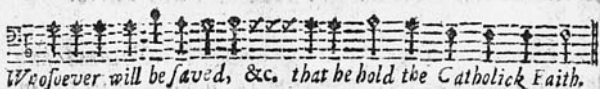
O come let us, &c. Let us heartily rejoice in the str. &c.

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

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

Then

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.

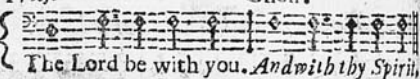


Whoever will be saved, &c. that he hold the Catholick Faith.

Priest

Choir.

After which, the
Priest sings.



The Lord be with you. *And with thy Spirit,*

Priest.

Choir.



Let us Pray, *Ld. 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.

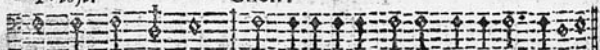
Choir.



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

Priest.

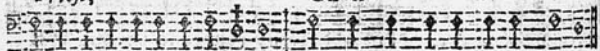
Choir.



O Lord save the King. *And mercifully bear us when we call, &c.*

Priest,

Choir.

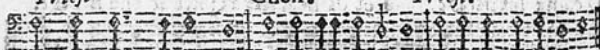


Endue thy Ministers with, &c. *And make thy chosen people joyful.*

Priest

Choir.

Priest.

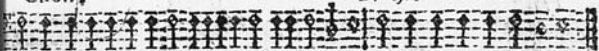


O Lord save thy People. *And blest thine, &c. Give peace, &c.*

Choir.

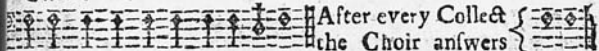
Choir,

Priest.



Because there is no other that fighteth, &c. O God make clean, &c.

Choir.



And take not thy holy Spirit from us.

After every Collect
the Choir answers

Amen.

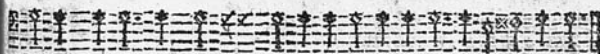
Upon the usual Days that the *Litany* is appointed to be sung, it is sung by two of the Choir in the middle of the Church near the Bible-Desk, the whole Choir answering them to the first four Petitions in the same Tune and Words.



O God the Father, &c. have mercy upon us, miserable sinners.



O God the Son, &c. have mercy upon us, miserable sinners.



O God the holy Ghost, &c. have mercy upon us, miserable, &c.



O holy blessed, &c. have mercy upon us, miserable sinners.

Priest.

Choir.

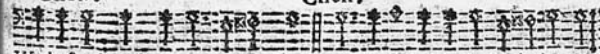
Choir.



Remember not Lord, &c. Spare us good Lord. Good Ld. deliver us.

Choir.

Choir.



We beseech thee to hear us good Ld. Son of God we beseech thee, &c.

O Lamb

Priest. *Choir.*

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

Priest. *Choir.*

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

Priest. *Choir.* *Priest.*

O Christ hear us. O Christ hear 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 Name sake. 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.

And

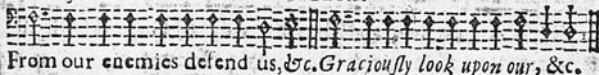
Choir.



And to the holy Ghost. *As it was, &c. world without end, Amen*

Priest.

Choir.



From our enemies defend us, *&c. Graciously look upon our, &c.*

Priest.

Choir.

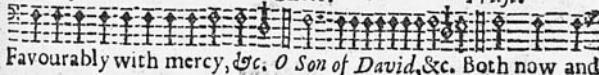


Pitifully behold the sorrow, *&c. Mercifully forgive the sins, &c.*

Priest.

Choir.

Priest.



Favourably with mercy, *&c. O Son of David, &c. Both now and*

Choir.

Priest.

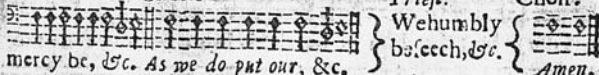


ever vouchsafe, *&c. Graciously bear us, &c. O Lord let thy*

Choir.

Priest.

Choir.



mercy be, *&c. As we do put our, &c.*

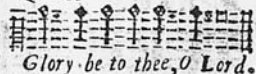
We humbly
beseech, *&c.*

Amen.

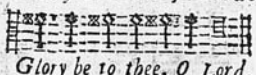
THE Second Service is begun by the Priest who reads the Lord's Prayer in one grave Tone, the deeper (if strong and audible) the better: Then the Collect before the Commandments, and the Commandments in a higher Tone, the whole Quire (if no singing to an Orgain) answering, *Lord have mercy upon us, &c.* after each Commandment in the same Tone.

Then the Priest reads the Prayers before the Epistle, the Quires answering *Amen.* When the Epistle is done, and the Gospel named, the Quire sings, *Glory be to thee, O Lord,* in the form here set down.

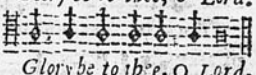
Quire.



Glory be to thee, O Lord.



Glory be to thee, O Lord.

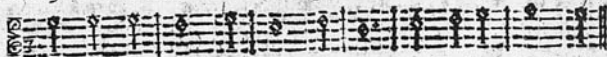


Glory be to thee, O Lord.

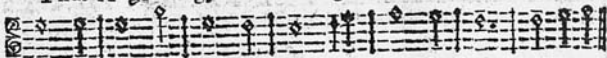


Glory be to thee, O Lord.

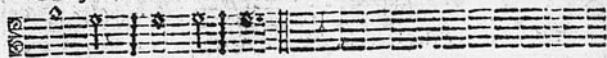
A. 3 Voc. Cantus. Antiphon. J. Playford.



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 Favour show.

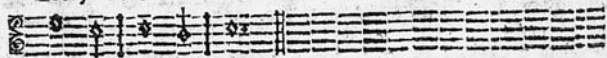
A. 3. Voc. Medius.



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 Favour 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 Favour show.

AN

A N

INTRODUCTION

To the Playing on the

Bass, Tenor, and Treble-Viols ;

And also on the

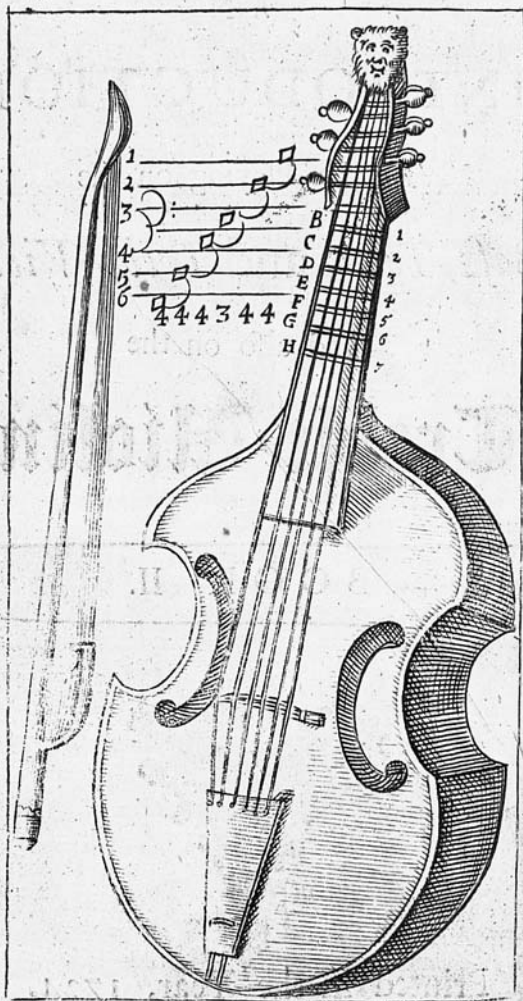
Treble-Violin,

BOOK II.



Printed in the Year, 1724.

F



A N

INTRODUCTION

To the Playing on the

Bass-Viol, &c.



THE *Bass-Viol* is usually called the *Viol de Gambo*, or the *Consort-Viol*, because the Musick thereon is play'd from the Rules of the *Gamut*, and not as the *Lira-Viol*, which is by Letters, or *Tablature*. Of this *Viol de Gambo*, there are three several sizes, one larger then the other, according to the Three Parts of Musick set forth in the *Gamut*, viz. *Treble-Viol*, *Tenor-Viol*, and *Bass-Viol*. The *Treble-Viol* plays the highest Part, and its Lessons are prick'd by the *G solvent* Cliff G ; the *Tenor-Viol*, or middle Part, its Lessons are by the *C solfant* Cliff C ; and the *Bass-Viol*, which is the largest, its Lessons are

F 2

by

by the *Faut* Cliff Ξ 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 *Finger* facing 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 *Gamut-String*; the *sixth*, the *Bass*. But if you'll Name them after they are Tun'd (according to the Rule of the *Gamut*) the *Treble* String is *D la solve*; the *Small Mean*, *Alamire*; the *Great Mean*, *Elami*; the *Counter Tenor*, *C faut*; the *Tenor* or fifth String, *Gamut*; and the sixth or *Bass*, *Double D solve*. 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 *Gamut*, both *flat* and *sharp*. For the more plain understanding of which, I have drawn an exact *Table* in Page 68, and 69, 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 *Treble*, will much further you in the Knowledge of Tuning the *Viol*, for which Tuning, I will give two Rules, one by *Tablature* or *Letter*, the other by the *Gamut Rule*: The first being the easiest way to a Beginner, whose Ear at first being not well acquainted with the exact Distances 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 stop,

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 the String open, *B* the first *Fret*, *C* the second, *D* the third, *E* the fourth, *F* the fifth, *G* the sixth, and *H* the seventh.

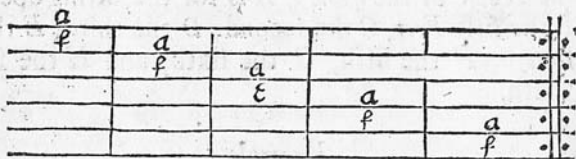
Example.

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

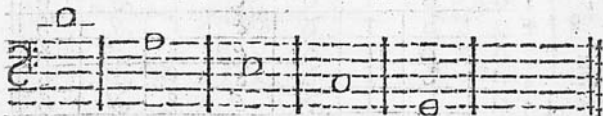
Open First, Second, Third, Fourth, Fifth, Sixth, 7th Fret.

When you begin to Tune, raise you *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; 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 *Gamut*.

Example of Tuning by Letters.



Example of Tuning by Notes.

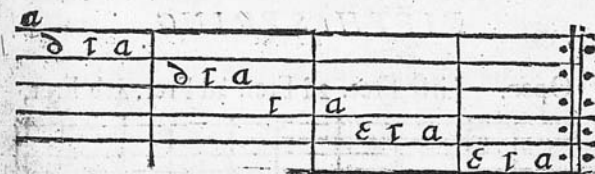
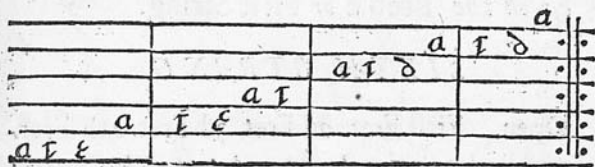


D la solre. A la mire. Elami. C faut. Gamut. DD solre.

The other way of Tuning is by the Rule of the Gamut, 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 solre*; then Tune your *Second* four Notes lower, and it is *Ala mire*; the *Third* four Notes lower, is *Elami*; the *Fourth* three Notes, or a flat *Third* lower is *C faut*; the *Fifth* four Notes lower, is *Gamut*; and the *Sixth* four Notes lower, than the *Fifth*, is *Double D solre*. This is the most usual way of Tuning it; yet there are some Lessons do require it one Note lower, which is *Double C faut*, 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.

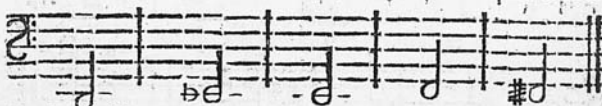


The *Viol* being thus Tuned, practise this Example of the *Notes* ascending and descending, and by it you will know that the *Viol* is right Tuned.

An exact TABLE, directing the Places of all the Notes flat and sharp, to every Stop on the Bass-Viol, according to the Gamut, beginning at the lowest Note of the Bass on the Sixth String, and ascending to the highest on the Treble or First String.

SIXTH STRING.

Open. First Fret. 2d Fret. 3d Fret. 4th Fret.



Double. D solre. DD Elami. DD Elami. DD F faut. DD F faut.
Flat. Proper. Sharp.

FIFTH STRING.

Open. First Fret. 2d Fret. 3d Fret. 4th Fret,



Gamut. Gamut sharp. Are. B mi flat. B mi proper.

FOURTH STRING.

Open. First Fret. 2d Fret. 3d Fret.



C faut. C faut sharp. D solre, Elami flat.

THIRD

THIRD STRING.

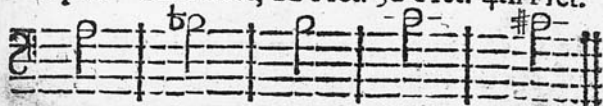
Open. First Fret. 2d. Fret. 3d Fret. 4th Fret.



Elami Ffaut. Ffaut sharp. Gsolreut. Gsolreut sharp.

SECOND STRING.

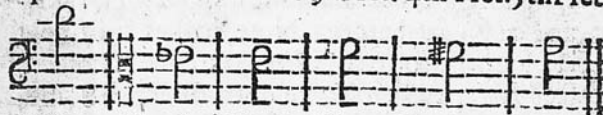
Open. First Fret, 2d Fret. 3d Fret. 4th Fret.



Alamire. Bfabemi. Bfabemi. Csolfaut. Csolfaut.
flat. proper. sharp.

FIRST STRING.

Open. First Fret. 2dFret. 3dFret. 4th Fret. 5thFret



Dlasolre. Elami flat. Elami, Ffaut. Ffaut sharp. Gsolreut.

It is usual in Lessons for the *Bass-Viol* to add a *Sixth Line* above or below, if the *Note* require, or to change the *Cliff* when the *Notes* ascend above *D lasolre*; the Practitioner ought therefore to be perfect in the *C solfaut Cliff* on the middle Line, as you see in the five last *Notes* of the *Table*: Also, this Example following mentions the Agreement of *Notes* in both *Cliffs*, *Bass* and *Tenor* *Exam-*

Example.



In this Example, the *Notes* prick'd in the *Tenor* *Cliff*, are the same with those in the *Bass* or *Ffaut* *Cliff*, and are stopp'd in the same places on the *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* before a Note makes it stopp'd a *Fret* lower, and a (b) *flat* before a Note, makes it stopp'd 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 solre*, then it is stopp'd a *Fret* lower, which is the place of *Elami* flat; so if a *flat* be set before *Alamire*, it is stopp'd a *Fret* higher, which is *G solveut* sharp. The like of other *flat* or *sharp* Notes.

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

T R E.

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 solreut* on the Treble is the Eighth above *G solreut* on the Bass, being stopp'd on the same String and Fret with the Bass; and so other Notes accordingly.

Example of Tuning.

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



D lasol. Alamire Elami. C solfaut G solreut. D lasolre.

TENOR-VIOL.

THE Tenor-Viol is an excellent *Inward Part*, and much us'd in *Consort*, especially in *Phantasies* 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 between each String; but being an *Inward Part* between both, its Tuning is four Notes higher than the *Bass*, and five Notes lower than the *Treble*: its *First* or *Treble String* is Tuned to *G solreut* on the third String of the *Treble Viol*; its *second* four Notes lower, which is *D lasolre*; the *third* four Notes lower, is *A lamire*; the *fourth* three Notes (or a *flat Third*) lower, is *F faut*; the *fifth*

fifth four Notes lower than it, is *C faut*; and the *sixth* four Notes lower than the *fifth* is *Gamut*; which is answerable to the *Gamut* on the *Bass Viol*.

Example.

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

G solreut. D la solre. Alamire. F faut. C faut. Gamut.

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*, of a less size, and the Strings according.
3. *Bass-Viol* to play *Lyar-way*, (that is by *Tablature*) somewhat less than the two former, and the Strings proportionable.
4. In the Choice of your *Viol Bow*, let it be proportion'd to the *Viol* you use; and let the Hair be 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 Thumbs and

and Fore-Finger and Inch below the Nut, the Thumb and Fore-Finger resting on the Wood, the ends of your second and third Fingers stay'd upon the Hair, by which you may poise and keep up your Bow. Your Bow being thus fix'd you must draw it over one String, and then over another, in a right Angle, about 2 or 3 Inches above the Bridge, making each several Strings yeild 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 the Fore-Finger, so that when your Fingers are to rest on the several Sops 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 it hard down with your Finger end, and let it rest there 'till you have Occasion to move it; be sure not to lift your Fingers too high, but keep them in an even distance to the Frets, that they may pass the more readily from Fret to Fret.

8. The *Rule for True Fingering*, is, Where you skip a Fret, there to leave a Finger; and when you have high *Notes*, (that is, such as go longer than the Frets) they are always to be stopp'd either with the third or fourth Finger, by shifting 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 stopp'd with the fourth Finger, then the *Note* under it is stopp'd either with the third or second Finger, according

according as it is either *flat* or *sharp*; if *Sharp*, the third; if *Flat*, the second. But whether the higher Note be stopp'd with the third or fourth Finger, the third below it must be stopp'd 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 stopp'd with the same Finger remov'd, it is to prepare the other Fingers to the fore-mentioned Posture, or to remove them to some other place. This order of *Fingering*, directs the whole Finger-board, (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, where the *Stops* do fall more close.

9. In the moving your *Bow*, observe this *Rule*: When you see an even Number of *Quavers* or *Semi-quavers*, as 2, 4, 6, or 8, tied together, you must begin with your *Bow* forward, tho' 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'd* Note, or an odd *Quaver Rest*) then the First Note must be played 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 what *Fingers* to stop them; 1, 2, 3, 4, is set for *first*, *second*, *third*, and *fourth Fingers*; those which have no *Figures* over them, are the Strings open.

For

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*, *Back-falls*, &c. I refer you to the *Table of the several Graces* in my *Directions for the Treble Violin*, p. 90. 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





A Division on a Ground.





A Ground.



G

A





A Tune.

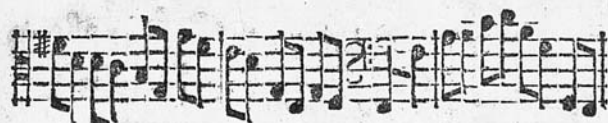


G 2

A



A Preludium.

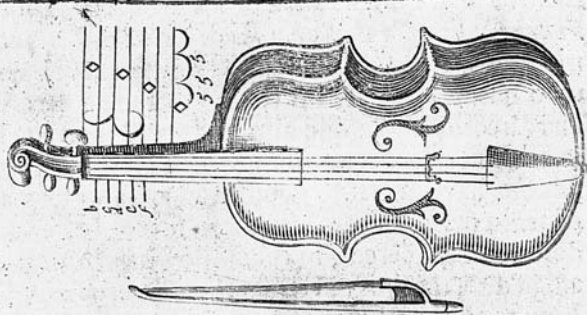


A N

INTRODUCTION

To the Playing on the

Treble-Violin,



THE *Treble Violin* is a cheerful and sprightly 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 may soon be forgot; but on the contrary, he which Learns

G 3

and

and Practises by Book, according to the *Gamut*, (which is the *True Rule* for *Musick*) fails not after he comes to be perfect in those *Rules*, which guide him to Play more than ever he was Taught or Heard, and also to play his Part in *Confort*, which the other can never be capable of.

Directions for Tuning the VIOLIN.

THE *Violin* is usually strung with four Strings, and Tuned by *Fifths*. For the more plain and easy understanding of it, and stopping all *Notes* in their right *Places*, and *Tune*, 'twill be necessary, that there be plac'd on the *Neck* or *Finger-board* of your *Violin*, six *Frets*, as 'tis on a *Viol*: This (tho' 'tis not usual, yet) is the best and easiest way for a *Beginner*, who has a bad *Ear*, for those *Frets* are a certain and direct *Rule* to guide him to stop all his *Notes* in exact *Tune*; whereas those which learn without, seldom have at first so good an *Ear*, as to stop all *Notes* in perfect *Tune*. Therefore for the better understanding thereof, in this following *Example* is assign'd to those six *Frets* on the *Finger board*, six Letters of the Alphabet in their order: The first *Fret* is *b*, the second *c*; the third *d*, the fourth *e*, the fifth *f*, and the sixth *g*: *a*, is not assign'd to any *Fret*, but is the *String* open.

1. Treble ———	b	c	d	e	f	g
2. Small Mean	c	d	e	f	g	:
3. Great Mean.	d	e	f	g	:	:
4. Bass. ———	e	f	g	:	:	:
	1.	2.	3.	4.	5.	6.

In this *Example*, you have the *Names* of the four *Strings*, with the *Letters* assign'd to each *Fret*.

The

The Scale of MUSICK on the
Four Strings of the TREBLE-
VIOLIN expressed by Letters
and Notes.

First String, or Treble. Second, or Small Mean.

a b c d e f g a b c d e f g

Third, or Great Mean. Fourth String, or Bass.

a b c d e f g a b c d e f g

This Example doth direct the Places of all the Notes, flat and sharp, each Note being plac'd 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*, or *First String*, according to the *Scale* or *Gamut*: In which you may also observe, That the *Lessons* for the *Violin* by *Letters*, are prick'd on *four Lines*, according to the *four* several *Strings*, but *Lessons* by *Notes* are prick'd upon *five Lines*, as appears in the Example above.

For the *Tuning* of the *Violin* is usually by *Fifths*, that is, five *Notes* distance betwixt each *String*; which according to the *Scale* or *Gamut*, the *Bass* or *fourth String*, is called *Gsolrent*; the *third* or *Great Mean*, *Dlasolre*; the *second* or *Small Mean*, *Alamire*; the *first* or *Treble*, *Ela*; as in the following Example.

The first *Note* of each *String* is upon *a*, and is known by this Mark * over 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*.

*	*	*	*
a b e f	a r d f	a r d f	a b d f
4th String.	3d String.	2d String.	First String.

Gsolrent. *Dlasolre.* *Alamire.* *Ela.*

Also

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, then *stop* it in *f*, and 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 <i>Fifths</i> .			By <i>Eighths</i> .		
<i>a</i>	<i>a</i>	<i>a</i>	<i>f</i>	<i>a</i>	<i>f</i>
	<i>a</i>	<i>a</i>		<i>a</i>	<i>f</i>
		<i>a</i>			<i>a</i>

1.	2.	3.	1.	2.	3.
2.	3.	4.	2.	3.	4.

Another

Another Scale for the VIOLIN, Directing the Places of the Notes on each String, and the Stops by each Finger.

FIRST STRING.

Open. First Finger. 2d Finger. 3d Finger.



SECOND STRING.

Open. First Finger. 2d Finger. 3d Finger.



THIRD STRING.

Open. First Finger. 2d Finger. 3d Finger.



FOURTH STRING.

Open. First Finger. 2d Finger. 3d Finger.



Having

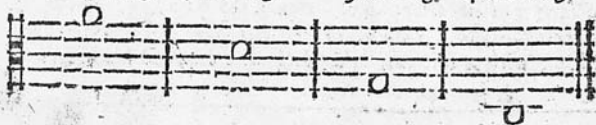
Having thus given you the *Tuning* of the *Treble-Violin*, it will be very necessary here to set down the *Tuning* of the *Tenor* and *Bass-Violins*, being both used in *Confort*.

The *Tenor* or *Mean*, is a larger *Violin* than the *Treble*, and is Tuned *five Notes* lower, that is, the *Cliff* is sometimes put on the middle, and sometimes on the second *Line*.

Example.

Tuning the TENOR-VIOLIN.

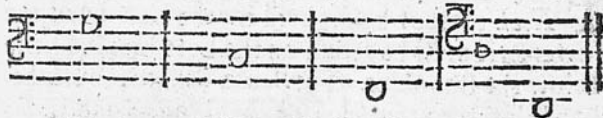
First String. 2d String. 3d String. 4th String.



Alamire. *D la solre* *G solreut.* *C faut.*

Tuning the BASS-VIOLIN.

First String. 2d String. 3d String. 4th String.



G solreut. *C faut.* *Double F faut.* *Double B mi.*

Thus I have (after the plainest Methods could be set down) given you several *Rules* and *Directions* for the *Treble-Violin* by way of *Fretting*, which I have known used by *Eminent Teachers* on this *Instrument*, as the most *facile* and *easy* to *Initiate* their *Scholars*; and also *Directions* for *Pricking* down *Lessons* in *Letters*; Yet I do not approve of this way of *Playing* by *Letters*, save only as a **Guide**

Guide to young Practitioners, to bring them the more readily to know all the Stops and Places of the *Notes*, both *flat* and *sharp*, and being perfect therein, to lay the Use of *Letters* aside, and keep to their Practice by *Notes* and *Rules* of the *Gamut* only : For this Reason, I have added some few *Lessons* both ways, that after you can play them by *Letters*, you may play the same again by *Notes*.

☞ *Those that desire more Lessons for this Instrument, I refer to the First and Second Parts of Apollo's Banquet, containing the Newest Tunes for the Violin, with the most usual French Dances used at Court and Dancing-Schools : And also in the Dancing-Master ; Both which are now done on the New Tied-Note, with Additions, being both more compleat than ever.*

Some General Rules for the Treble-Violin.

First, The *Violin* is usually play'd above-hand, the *Neck* thereof being held by the *Left-hand*, the lower Part must be 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 the 3 *Fingers*, the *Thumb* being stay'd upon the *Hair* at the *Nut*, and the 3 *Fingers* resting upon the *Wood*. Your *Bow* being thus fix'd, you are first to draw an *even Stroak* over each *String* severally, making each *String* yeild 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 *Fore-finger*, 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 easy to your Understanding, if in your first Practice you have your Violin Fretted, as is before mention'd) That where you skip a Fret or Stop, there to leave a 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 readiness 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, there you are to shift your Fingers; if there be but two Notes, then the first is stopp'd with the second Finger, and the rest by the next Finger.

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, tho' 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 Prick'd Note, or an odd Quaver-Rest) there your Bow must be drawn downwards at the first Note.

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.

As for the several Graces and Flourishes that are used, (Viz. Shakes, Backfalls, and Double Relishes, this following TABLE will be some help to your Practice; for there is first, the Note plain; and after the Graces express'd by Notes at length.

A Table

A Table of Graces, Proper to the Viol, or Violin.

Smooth Graces. —



A Beat, Explain. A Back-fall, Explain. A double Back-fall, Explain.



Elevation, Explain. A Springer, Expl. A Cadent, Expl.

Shaked Graces.



A Back-fall, Explain. A close Shake, Explain.



A Shaked Beat, Explain. Elevation, Explain.



Cadent, Explain. Double Rest.



Explain. Or thus,



Explain,



Short TUNES for the TREBLE VIOLIN,
by Letters and Notes.

Maiden Fair.

Note; In all 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 chang'd: And the like is to be observ'd in any other Notes.

Maiden Fair.

The

\diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond

f f f f f f f f f f f f f f f f f f f

τ a τ a τ a τ a τ a τ a τ a τ a τ a τ

The KING's Delight.

f δ \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond \diamond

f f f f f f f f f f f f f f f f f f

δ f δ τ a τ a a a a a a a a a a a a a

δ τ a a a a a a a a a a a a a a a a

The KING's Delight.

Par:

the Treble-Violin.

93

5 a f τ δ f b f δ τ a τ δ τ

Parthenia.

a f ε f a τ a f ε f a τ

a f ε f a τ a f ε τ ε f a τ b

f b τ a f f

Parthenia.

H



John come Kiss : With Division to each Strain.







The Lark. with Division.



Some

Some TUNES of the most usual PSALMS,
Broken for the VIOLIN.



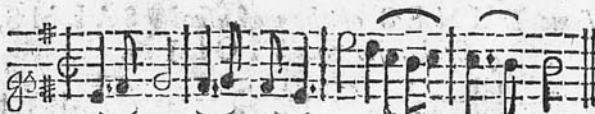
Canterbury. Psalm 23. and to all of 8, and 6.



Martyrs. Psalm 34, and to all of 8, and 6 Syllables.



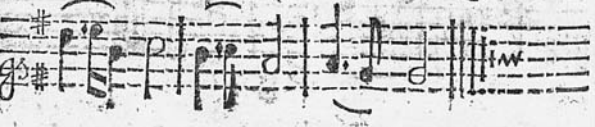
H 3



St. Mary's Psalm 91, and to all of 8, and 6.



York. Psalm 78, and to all of 8, and 6.





St. David's. Psalm 95, and to all of 8, and 6.



Psalm 148.



H 4





Psalm 100.

The first system of musical notation for Psalm 100, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff with various note values and rests.



The second system of musical notation for Psalm 100, continuing the melody from the first system.



The third system of musical notation for Psalm 100, continuing the melody.



The fourth system of musical notation for Psalm 100, continuing the melody.



The fifth system of musical notation for Psalm 100, continuing the melody.

Windfor Tune. Psalm 17, and to all of 8, and 6.



The first system of musical notation for Psalm 17, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff.



The second system of musical notation for Psalm 17, continuing the melody.



The third system of musical notation for Psalm 17, continuing the melody.

The End of the Second Book.

A N

INTRODUCTION

T O T H E

Art of Descant :

Or, Composing

MUSICK

In PARTS.


BOOK III.



With the Additions of the Late
Mr. HENRY PURCELL.

Printed in the Year 1723.

INTRODUCTION
PART I
CHAPTER I
MUSIC
PART II
CHAPTER II
BOOK II
PART III
CHAPTER III
PART IV
CHAPTER IV


 A N
 I N T R O D U C T I O N
 T O T H E
 A r t o f D e s c a n t :
 O R

Composing Musick in Parts.

MUSICK is an Art of expressing perfect Harmony, either by *Voice* or *Instrument*; which Harmony ariseth from well taken *Concords* and *Discords*.

In the *Scale* or *Gamut* there are seven Notes, *G, A, B, C, D, E, F*, for their *Eighths* are the same in nature of Sound. Of these seven, some are called *Cords* or *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*.

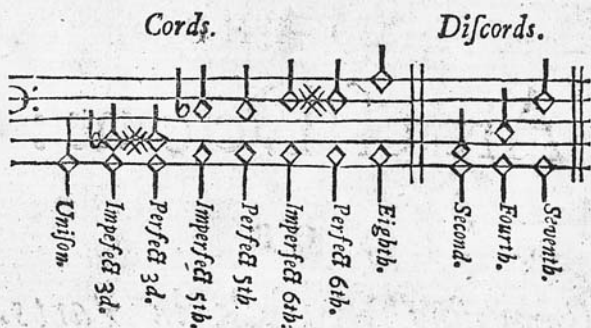
The *Third*, *Fifth* and *Sixth*, are either *Perfect*, or *Imperfect*. the *Imperfect* is less than the *Perfect* by half a *Note*. As,

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.



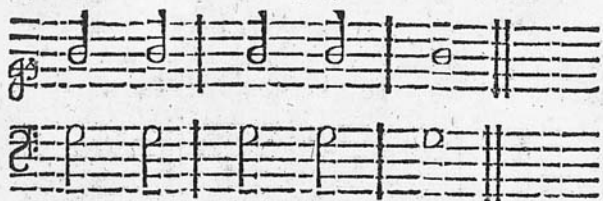
An Example of the
Perfect and Im-
perfect Cords and
Discords, with
their Octaves.

Discords.	Imperfect Cords	Perfect Cords.	Discords.	Imperfect Cords.	Perfect Cords.
1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21			

With either of the *Perfect Cords* you may begin or end a piece of **MUSIC**: The same with the *Third*, which is an *Imperfect*; but be sure to avoid it with the *Sixth*.

In

In Composing of two or more Parts, the Parts do either stand still; as,



Or, the one doth stand still, and the other move, as,



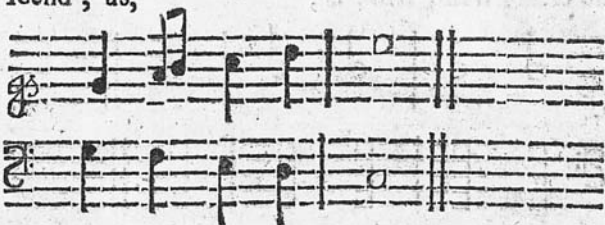
Or, they both ascend together; as,



Or, both descend together; as,



Or, the one doth ascend, and the other descend; as,



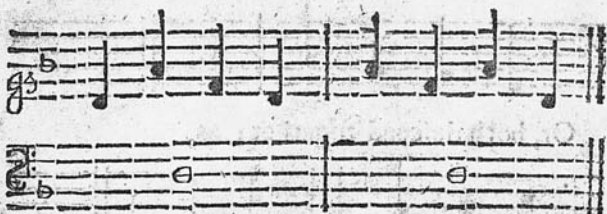
The following **RULES** will direct, how the **Concords** are to be taken or applied every one of these ways.

Rule I.

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

Rule II.

When one Part standeth still, and the other moves, the moving Part may move to any *Concords*; as,



Rule III.

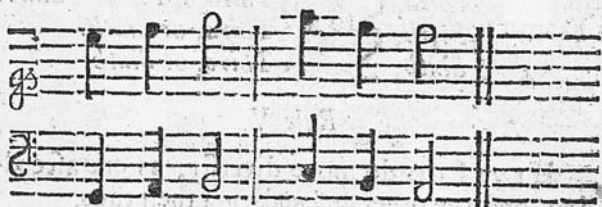
When two or more Parts ascend or descend together, they ascend or descend either *Gradually*, or by *Intervals*.

IF

If they ascend or descend Gradually, they do move by *Thirds*: You may have as many *Thirds* as you please; as,



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

If two Parts ascend by Intervals, then you may move

From a $\left\{ \begin{array}{l} \text{Unison,} \\ \text{Third,} \\ \text{Fifth,} \\ \text{Sixth,} \end{array} \right\}$ to a $\left\{ \begin{array}{l} \text{Third, or Sixth.} \\ \text{Third, or Sixth.} \\ \text{Third, or Sixth.} \\ \text{Third, or Sixth.} \end{array} \right\}$

Rule IV.

If two Parts do ascend together Gradually, then as in the *Third Rule*: If by Intervals, you must move

From a $\left\{ \begin{array}{l} \text{Unison,} \\ \text{Third,} \\ \text{Fifth,} \\ \text{Sixth,} \end{array} \right\}$ to a $\left\{ \begin{array}{l} \text{Third, or Sixth.} \\ \text{Third, or Fifth, or Sixth.} \\ \text{Third, or Sixth.} \\ \text{Third, or Sixth.} \end{array} \right\}$

Rule V.

If two Parts do move diversly, as one ascending, and the other descending; then thus,



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

An *Unison* is good, so it be in a *Minim* or *Crotchet*; but it is better if the one hold, and the other

other be going. Two *Eighths* ascending or descending together is not lawful; nor two *Fifths*, unless one be the *Major*, and the other the *Minor Fifth*.

The Use of Discords on Holding-Notes.

Rule I.

Rule II.

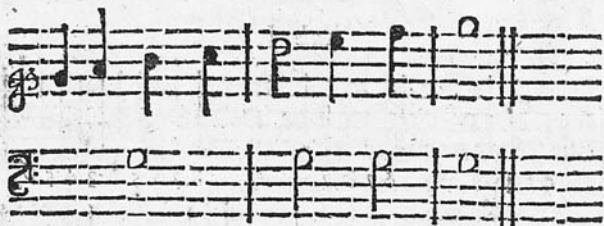
I.

Of

Of taking DISCORDS.

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

Rule I.



So thus you see, a *Discord* is plac'd between two *Concords*.

Rule II.

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



The first *Note* of the Upper Parts may be any *Cord* 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

or fourth *Note* must be a *Third* or an *Eighth* to the *Bass*, as in the foregoing Example.

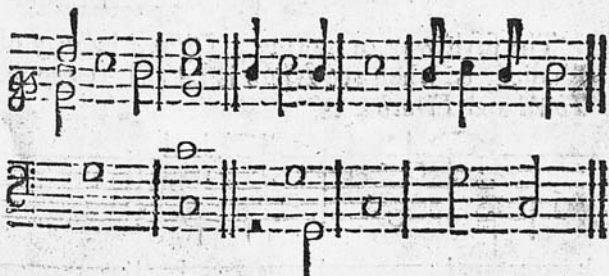
The first *Note* of the *Bass* may be any *Concord* to the Upper Part, the first Part of the second *Note* of the *Bass* must be a *Third* to the second *Note* of the *Treble* or Upper Part.

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 foregoing 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.

Rule 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.



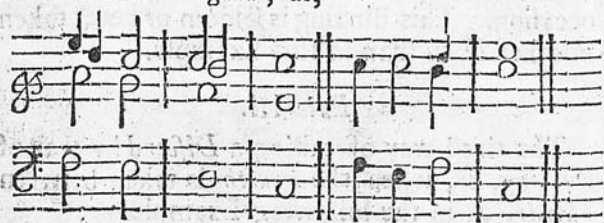
So that you see the *Discords* are thus taken, (*viz*)
The first *Note* of the Upper Part may be any *Note*

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 *Close* must be an *Eighth*, or a *Third*, as in the *Example*.

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

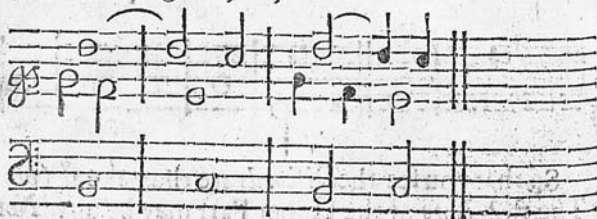
Rule IV.

The fourth way of taking a *Discord* by way of *Binding*, is, when the *Seventh* is taken between the *Sixth* and *Eighth*; as,



Rule V.

The fifth way of taking a *Discord* by way of *Binding*, is, when the *Ninth* is taken between the *Third* and *Fifth*; as,



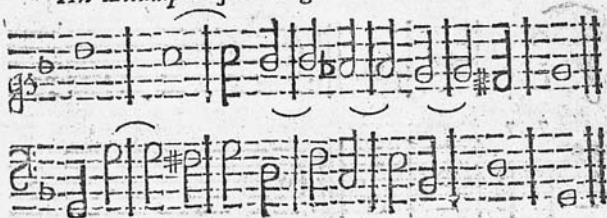
Seve-

Several Examples of taking Discords elegantly.



This Example shews the taking of Ninths and Sevenths in two Parts.

An Example of taking the Lesser Fourth.



An Example of taking the Greater Fourth.



An Example of taking two Sevenths in two Parts.

The musical score consists of six systems of two staves each. The first system is in G major (one sharp). The second system is in D major (two sharps). The third system is in D major with a key signature change to C major (no sharps or flats). The fourth system is in C major. The fifth and sixth systems are in C major and end with a double bar line and repeat sign. The notation includes various intervals, specifically focusing on the combination of two sevenths in two parts. Some notes are marked with '7' above them. The piece concludes with a repeat sign in the fifth and sixth systems.

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 allow'd, but be sure the *Minor* be set before the *Major*, as you see in the Example.

Exam-

Example of Cadences and Bindings in three Parts with the Cords and Discords Figur'd as the Upper Parts stands to the Bass.

Rule I.

Rule II.

5 4 3 7 6 5 4 3 5 4 3

Rule III.

Rule IV.

3 6 4 5 4 3 7 6

A greater Third.

Rule V.

7 6

A lesser Third.

Observe, That when you make a Close, the *Bass* must always fall a *Fifth*, or rise a *Fourth*: And your *Upper Part* must begin in the *Unison*, *Third*, or *Fifth*.

An Example of the usual Cadences or Closes of two Parts.

The musical notation consists of three systems, each with a treble clef staff on top and a bass clef staff on the bottom. The first system shows a sequence of notes: treble (G4, A4, B4, C5) and bass (C4, F3, C4, G3). The second system shows: treble (D5, E5, F5, G5) and bass (D4, G4, D4, A3). The third system shows: treble (A4, B4, C5, D5) and bass (E4, A4, E4, B3). Fingerings '4 3' are written below the notes in the first two systems. Each system ends with a double bar line.

RULES of *Rising and Falling one with another.*

It is not good to *rise* or *fall* with the *Bass* from a *Twelfth* or *Fifth* unto an *Eighth*, or from an *Eighth* unto a *Twelfth* or *Fifth*.

Example.

The musical notation consists of two systems, each with a treble clef staff on top and a bass clef staff on the bottom. The first system shows: treble (G4, A4, B4, C5) and bass (C4, F3, C4, G3). The second system shows: treble (D5, E5, F5, G5) and bass (D4, G4, D4, A3). Each system ends with a double bar line.

It

It is not good to *rise* with the *Bass* from a *Sixth* unto an *Eighth*, neither is it good to *fall* with the *Bass* from an *Eighth* unto a *Sixth*.

Example.



It is not good to *rise* from a *Fifth* to an *Eighth*, nor from an *Eighth* to a *Fifth*.

Example.



Of the Passage of the Concords.

Two *Fifths* or two *Eighths* are not allowed together, either *rising* or *falling*, especially in two Parts.



[Fifths allow'd. [Eighths allow'd.]

The passing from a *Fifth* to an *Eighth*, or from an *Eighth* to a *Fifth*, may be allowable, so the upper Part move but one degree of a Perfect Cord.

As for *Thirds* and *Sixths* (which are Imperfect-Cords,) 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 *Cord*, when any one of the Parts keep its place; but two *Perfect Cords* ascending or descending is not allow'd, unless it be in Composing of *Three, Four* or *Five Parts*.

Example of Cords not allow'd in few Parts.

3 1 3 8 3 8 5 8 5 8 8 5

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

[Good.] [Not Good.]

In this Example, *F* *fa*ut Sharp in the *Bass* introduces *B* *fa*lemi Flat in the *Treble* very properly and well; but the next where *F* *fa*ut is flat in the *Bass*, and *B* sharp the following Note in the *Treble*, 'tis very Inharmonical, therefore to be avoided, for you will seldom meet with two full *Thirds*, either ascending or descending, unless it be to prepare for a Close.

Note, That in few Parts *Imperfect Cords* are more pleasant, and less cloying to the Ear than many *Perfect Cords*, especially in two Parts where *Eights* and *Fifths* are least to be used, unless at the beginning or ending of a Piece of Composition, where Parts move contrary, one ascending, the other descending.

Formerly they used to Compose from the *Bass*, but Modern Authors Compose to the *Treble* when they make *Counterpoint* or *Basses* to Tunes or Songs.

As for an Example.

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

Ob-

Observe this always in Counterpoint, to avoid Tautology in setting a *Bass* to a *Treble*, and let it be as Formal and Airy as the *Treble* will admit.

Let us a little examine this last Example. And now supposing there were no *Bass* to the *Treble*, try Note by Note which is the properest *Cord* to each.

For the *First Note*, you must certainly have an *Eighth*, because it relates to the *Key* it is composed in.

For the *Second*, you have only two *Cords* to chuse (*viz*) the *Sixth*, and *Third*; the *Fifth* you must not use, because 'tis expected to the *Note* following to make a *Third*, therefore to be avoided, lest you are guilty of that Tautology before-mention'd, and besides, there is not that Form and Variety which is required in few *Patts*; and an *Eighth* you cannot use neither, because you run either into the Error of two *Eighths* together if you ascend, or of cloying the *Ear* with too many *Perfect Cords* if you descend; therefore the *Third* or *Sixth* is the only *Cords* you can use: Of these the *Sixth* is the only best, for two Reasons; First, you move by contrary Motions to the *Bass*, which is an Elegancy in two Parts; in the next Place, you introduce the next *Note* more Harmonically with the *Sixth*, than you can with the *Third*, but the *Sixth* must be *sharp*, because it has a nearer affinity to the *Key*.

The *Third Note* has a *Third*, which is generally the consequence of a *Sixth*.

The

The *Fourth Note* cannot have a *Sixth*, because of Tautology, it being the same as the *Third* before; the *Major Fifth* is not good, because it has no relation to the *Key*; the *Minor Fifth* cannot do, by reason the following *Note* of the *Treble* does not move to the half *Note* below which is the constant *Rule*, of a false *Fifth* to introduce a *Third*; and *Eighth* is not so well, because that is to be avoided as frequently as you can in two *Parts*, therefore the *Third* is the best *Cord*.

The *Fifth Note* cannot have an *Eighth*, because 'tis the same *Note* as the former; a *Third* is not so well, by reason you do not observe the *Rule* of contrary *Motions*, in ascending when the other descends. And then you have had *Thirds* to the other two last *Notes*; therefore, for *Variety*, a full *Cord* is best, and consequently, the *Fifth* to be preferred before the *Sixth*.

The *Sixth Note* cannot have an *Eighth* because 'tis the same *Note* as the former; a *Fifth* is not good, and for fear of two *Fifths* together, a *Sixth* or *Third* are the only *Cords*, of which I esteem the *Third* best, following the *Rule* of contrary *Motions*,

The *Seventh Note* cannot have an *Eighth*, by reason 'tis the same with the other; neither a *Fifth*, because it makes no preparation for the next *Note*, therefore a *Sixth* or *Third* is the properest *Cords*, of which, the *Third*, in my *Opinion*, is best; for if you take the *Sixth*, it must be sharp, and so make a *Third* to the following *Note*,
which

which is what was done before in the first Bar, and for that reason to be omitted.

To the *Eighth Note*, a *Fifth* cannot be made because the same as before ; a *Third* not so well, because you do not observe the Rule of contrary Motions ; a *Sixth* not so good, because 'tis what must be used in the next Bar to make a Cadence, therefore the *Fifth* is best.

The *Ninth Note* cannot be a *Sixth* so properly, because 'tis the same with the former Note ; a *Third* is not so well, by reason the fall or rising to it is Inharmonical ; the *Fifth* is best, having had a *Fifth* to the Note before, therefore the *Eighth* is the best Note.

The *Tenth Note*, a *Sixth* must not be made to, it being the same as before a *Third* not so well, because it must be *sharp*, and that is not gradual to rise to, and if you fall to it, you contradict the Rule of contrary Motions ; tho' the Cord is good, yet I think it not so formal as the other, which is the *Fifth*.

The *Eleventh Note* requires a *Third* more properly than any other Cord, for the *Sixth* would be the same with the foregoing Note and following ; which must be to make a Close ; the *Eighth* not so well, because so many Perfect Cords are not well, (as 'tis before observ'd ;) a *Fifth* is Irregular, the Note before being a *Fifth* which shews a *Third* is best.

The two last *Notes* are relating to the Cadence, therefore have a certain Rule.

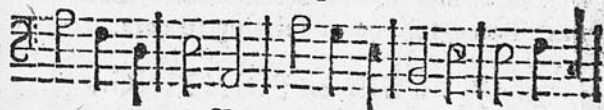
Having

Having observed these *Rules* for making a *Formal* or *Regular Bass* to a *Treble*, the next Thing to Treat of is the *Keys*.

There are but *Two Keys* in *Musick*, (*viz.*) a *Flat* and a *Sharp*; not in relation to the Place where the *First* or *Last Note*, in a Piece of *Musick* stands, but the *Third* above that *Note*. To distinguish your *Key* accordingly, you must examine whether the *Third* be *Sharp* or *Flat*, therefore the first *Keys* for a *Learner* to *Compose* in, ought to be the two *Natural Keys*, which are, *Are* and *C faut*, the first the *Lesser*, the last the *Greater Third*; from these, all the other are formed, by adding either *Flats* or *Sharps*. When this is well digested, you must proceed to know what other *Closes* are proper to each *Key*.

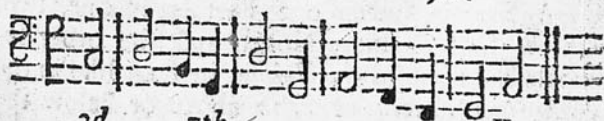
To a *flat Key*, the *Principal* is the *Key* it self, the next in *Dignity* the *Fifth* above, and after that the *Third* and *Seventh* above.

Example.



Key.

5th.



3d.

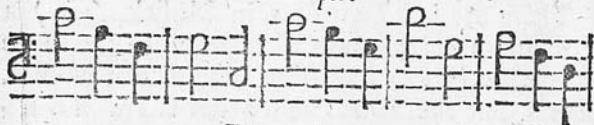
7th.

Key.

To a *sharp Key*, the *Key* it self first, the *Fifth* above, and, instead of the *Third* and *Seventh*,
(which

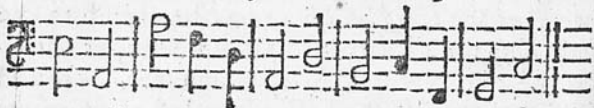
(which are not so proper in a *sharp Key*;) the *Sixth* and *Second* above.

Example.



Key.

5th.



6th.

2d.

Key.

These *Examples* are placed in the two open *Keys* to make it plainer, but transpose them into any other, they have the same Effect; in applying of which *Closes*, you may use them promiscuously as you please, only with this Caution, "That you have regard to good *Ayre*."

There are some other Things to be observed in making a *Bass* to a *Treble*, which shall be the next Thing spoken of relating to *Fuge*.

Of FUGE, or POINTING.

A *Fuge* is, when one Part leads one, two, three, four or more Notes, and the other repeats the same in the *Unison*, or such like in the *Octave*, a *Fourth* or *Fifth* above or below the Leading Party.

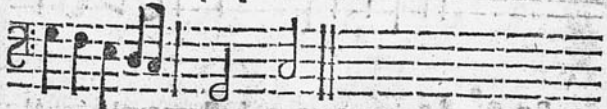
Note: Under whatsoever Note you find this Mark /, the *Fuge* begins.

Exam.

Example.



Fuge in the 4th below.



Observe in this Example, that the *Treble* rises a *Fifth*, and the *Bass* but a *Fourth*, which is done, because it relates more to the *Key* than rising a *Fifth*. So all *Fuges* of this nature are to be manag'd, if done Masterly.

More to the same Purpose.



Treble rises a 4th.

Treble rises a 5th.



Bass rises a 5th.

Bass rises a 4th.

K

There

There is another diminutive sort of Fugeing, called, *Imitation* or *Reports*: which is, when you begin *Counterpoint*, and answer the *Treble* in some few Notes, as you find occasion, when you set a *Bass* to it.

As for Example.



In the fourth, fifth, and sixth Bar of the *Bass*, it imitates the *Treble*.

The third sort of Fugeing is called, *A Double Fuge*; which is, when one Part leads a Point, and the following Part comes in with another, and so

So the Parts change, as you may observe in the following Example, wherein I have made use of the former Point, and added another to it.

Example.



Double Fuge.



The fourth manner of Fugeing is called *Per Arsin & Thesis*, which admits of great Variety; and that is, when a Leading Part ascends, the other descends exactly the same Notes. I have made use of the foregoing *Fuge*, that it may be more easy to a Learner.

As for Example.



A fifth sort of Fugeing is call'd *Per Augmentation*; that is, if the Leading Part be *Crotchets*, *Quavers* or any other Notes in length, the following Part is augmented, and made as long again as the Leading Part. The following Example will explain it, which is contriv'd upon the same Fuge.

Example.

Example.

The musical score consists of eight systems of two staves each. The first system is marked with a treble clef and a common time signature. It features a series of notes with a dynamic marking of *p* (piano). Below the first staff, the text *Per Aug.* is written with a diagonal slash. The second system is marked with an alto clef and contains a series of notes with a dynamic marking of *p*. Below the second staff, the text *Per Aug.* is written with a diagonal slash. The third system is marked with a treble clef and contains a series of notes with a dynamic marking of *p*. Below the third staff, the text *Per Aug.* is written with a diagonal slash. The fourth system is marked with an alto clef and contains a series of notes with a dynamic marking of *p*. Below the fourth staff, the text *Per Aug.* is written with a diagonal slash. The fifth system is marked with a treble clef and contains a series of notes with a dynamic marking of *p*. Below the fifth staff, the text *Per Aug.* is written with a diagonal slash. The sixth system is marked with an alto clef and contains a series of notes with a dynamic marking of *p*. Below the sixth staff, the text *Per Augm.* is written with a diagonal slash. The seventh system is marked with a treble clef and contains a series of notes with a dynamic marking of *p*. Below the seventh staff, the text *Per Augm.* is written with a diagonal slash. The eighth system is marked with an alto clef and contains a series of notes with a dynamic marking of *p*. Below the eighth staff, the text *Per Augm.* is written with a diagonal slash. The score concludes with the key signature *K 3* and the word *You*.

You may augment your Point to double or treble the length of your Leading Part, as you find occasion, or diminish your *Fuge* for Variety; as you may observe in the tenth Bar of the *Treble* in the Example foregoing.

This sort of fugeing is difficult, therefore seldom used, unless it be in Canon.

There is a sixth sort of Fugeing, called *Reſte & Retro*; which is, repeating the Notes backwards; therefore you must avoid *Prick'd Notes*, because in the Reverse it would be of the wrong side of the Note.

Example upon the same Fuge.

Reſte. Retro. Reſte.

Retro. Reſte.

Reſte.

Retro.

This is a sort of Musick very rarely used, unless it be in Canon. There

There is a seventh sort of Fugeing, called *Double Descant*, which is contrived so, that the *Upper Part* may be made the *Under* in the *Reply*, therefore you must avoid *Fifths*, because in the *Reply* they will become *Fourths*.

Example upon the same Fuge.

The first part of the musical example consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time and features a complex melodic line with many sixteenth and thirty-second notes. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third and fourth staves show the lower parts of the texture, with the bass clef staves containing notes that correspond to the upper parts.

Reply.

The 'Reply' part of the musical example consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in common time and features a complex melodic line with many sixteenth and thirty-second notes. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third and fourth staves show the lower parts of the texture, with the bass clef staves containing notes that correspond to the upper parts. The piece concludes with a double bar line and a common time signature.

The eighth and noblest sort of Fugeing is *Canon*, the Method of which is, to Answer exactly *Note for Note* to the end.

Example upon the foregoing Fuge.



Canon. in the 8th or 15th.



There is a wonderful Variety of *CANONS* in Mr. *Elway Bevin's* Book, Published in the Year 1631, to which I refer the Younger Practitioners, and so shall conclude with *Two Parts*, and go on to *Three*.

Compo.

Composition of Three Parts.

THE First Thing to treat of is *Counterpoint*, and in this I must differ from Mr. *Symphon*, (whose *Compendium* I admire as the most Ingenious Book I e'er met with upon this Subject;) but his Rule in Three Parts for *Counterpoint* is too strict, and destructive to good Air, which ought to be prefer'd before such nice Rules.

His Example is this.

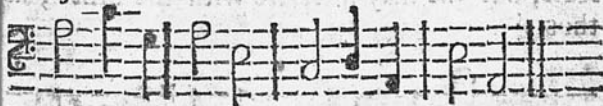
Treble.



Alt.



Bass.



Now, in my Opinion, the *Altus* or *Second Part* should move gradually *Thirds* with the *Treble*, tho' the other be fuller, this is the smoothest, and carries more Air and Form in it, and I'm sure, 'tis the constant Practice of the *Italians* in all their *Musick*, either *Vocal* or *Instrumental*, which I presume ought to be a Guide to us; the way I would have, is thus;

Exam-

Example.



When you make a *Second Treble* to a Tune, keep it always below the *Upper Part*, because it may not spoil the *Air*; But if you Compose *Sonata's*, there one *Treble* has as much *Predominancy* as the other; and you are not tied to such a strict *Rule*, but one may interfere with the other; as thus:





The same may be done in making *Two-Part Anthems* to a *Thorrow-Bass*, or *Songs* that are *Composed* with *Design*.

Fugeing in *Three Parts*, is done by the same *Rules* as in *Two*, only you have more *Scope* and *Variety*. I shall make use of the same *Point* as I did in *Two-Parts*, and give you some short *Example* in the several manners of *Fugeing*.

First, Plain Fugeing.





The second is *Imitation* or *Reports*, which needs no Example, because you are confined to a *Treble*, and so must make *Imitation* or *Reports* in the two Parts as the *Treble* will admit of.

The third is *Double Fugeing*, wherein I oblige my self to the same Fuges as are used in the Two Parts.

Example.



Handwritten musical score for a Double Fuge in Three Parts. The score consists of six staves. The first three staves are in treble clef (G-clef), and the last three are in bass clef (F-clef). The music is written in a historical style with various note values, rests, and ornaments. The first staff begins with a treble clef and a common time signature. The piece concludes with a double bar line on the sixth staff.

When you make *Double Fuge* in Three Parts, you are not compelled to answer in the Third Part to the first Fuge any more than the second, but are left to your pleasure, as you see in the foregoing Example, where the *Bass* answers to the first Fuge; you may as well answer the second as first, according as you find it smoothest to your Air, and most regular to your Design.

The

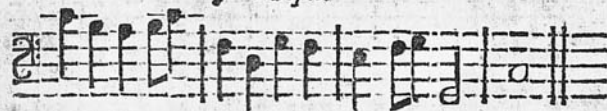
The fourth, *Per Arsin & Thesis* on the same Fuge.

Example.

The musical score consists of six systems of staves, each containing two staves. The notation is in treble clef with a common time signature (C). The music is divided into sections labeled 'Arsin.' and 'Thesis.' with diagonal slashes indicating the start of each section. The first system shows the initial entry of the 'Arsin.' and 'Thesis.' parts. The second system continues the 'Arsin.' and 'Thesis.' parts. The third system shows the 'Thesis.' part. The fourth system shows the 'Thesis.' part. The fifth system shows the 'Arsin.' and 'Thesis.' parts. The sixth system shows the 'Arsin.' and 'Arsin.' parts. The score concludes with a double bar line and a repeat sign.



/ The fin.

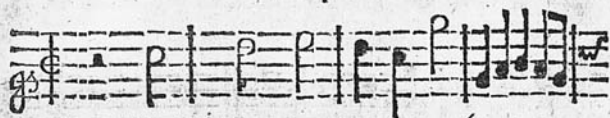


/ The fin.

/ The fin.

The fifth, *Per Augmentation*, on the same Fuge.

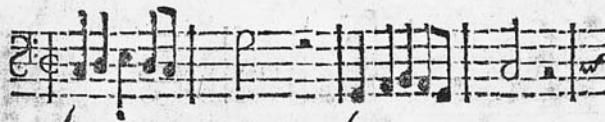
Example.

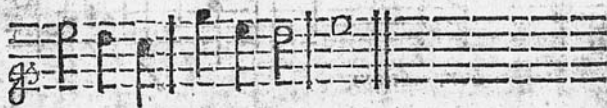


Per Augm.



Per Augm.





The sixth *Reffe* & *Retro*.

Exam-

Example.

/ Reſte / Retro.
 / Reſte. / Reſte. / Retro.
 / Retro. / Reſte.
 / Reſte. / Reſte.
 / Retro.
 / Reſte.

The ſeventh, *Double Descant*, in which I make but a ſhort Example, becauſe the *Two Replies* ſhould not take up much Room.

I.

Exam:

Example.



Reply I.

Where the *Upper Part* takes the *Bass*, and the *Bass* the *Upper Part*.



Re-

Reply II.

Where the *Second Treble* takes the *Bass*, and the *Bass* the *Second Treble*.



Of this sort, there are some Fuges used by several Authors in *Sonata's*; a short One I shall here insert of the famous *Lelio Calista* an *Italian*.

A musical score consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in bass clef with the same key signature and time signature. The bottom staff is in treble clef with a key signature of one sharp and a common time signature. The music features complex rhythmic patterns and cross-staffing between the top and middle staves.

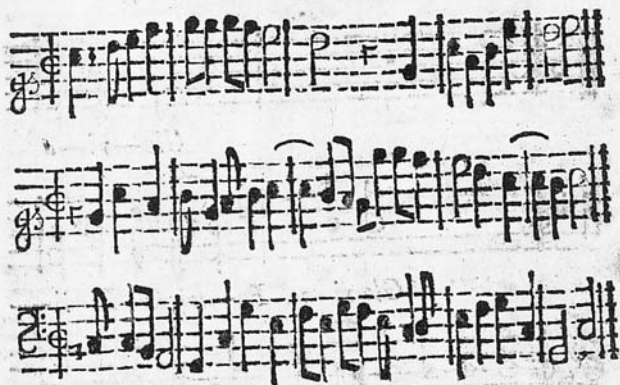


In making of such-like you must avoid *Fifths*, as is before-mention'd in the *Rule of Two-Part Double Descant*.

There is another sort of *Fugeing* in Three Parts before we come to *Canon*; which is, when each of them take a different *Fuge*, and so interchanges one with another like *Double Fugeing*.

As

As for Example.



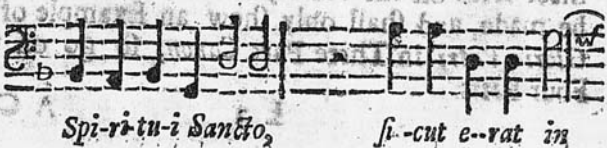
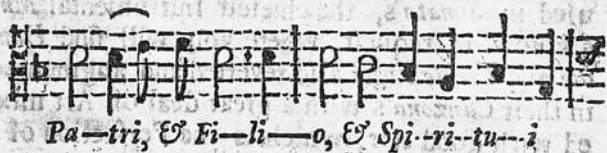
Most of these different sorts of *Fugeing* are used in *Sonata's*, the chiefest Instrumental *Musick* now in request, where you will find *Double* and *Treble Fuges* also reverted and augmented in their *Canzona's* with a great deal of Art mixed with good Air, which is the Perfection of a Master.

The next is *Canon*, of which I shall say but little, because I refer you to the before-mention'd Book of Mr. *Bevin's*, where you will meet with all the Variety of *Canons* that are to be made, and shall only shew an Example of a *Gloria Patri* in Three Part Canon, so go on to Four Parts.

L 3

A Ca-

A Canon, Three Parts in One.





Sancto, si-cut e-rat in princi-



e-rat in prin-ci-pi-o, & nunc, &



prin-ci-pi-o, & nunc, & nunc, & sem-



o, & nunc, & nunc & semper, & in



nunc, & semper, & in se-cu-la se-



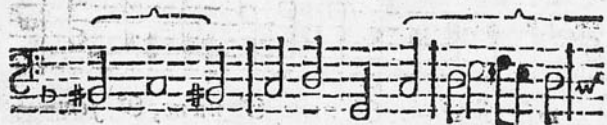
per, & in se-cu-la, se-cu-la-rum;



se-cu-la se-cu-lo-rum, A - men, A -



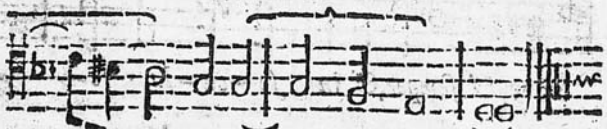
men, A - men, A -



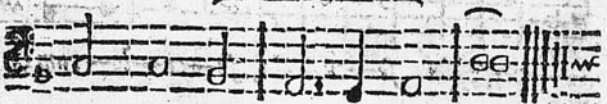
A - men, Amen, A -



men, A - men.



men, A - men.



men, A - men.

Composition of Four Parts.

IN Church Musick, the Four Parts consist generally of *Treble, Contra-Tenor, Tenor, and Bass*; in Instrumental Musick, commonly two *Trebles, Tenor, and Bass*; But always observe this Method, That in making four Parts Counterpoint, let your Cords joyn as near to the Upper Part as they can, for the Harmony is more agreeable to the Ear when the Upper Parts are joyn'd close together, but still be sure to keep a smoothness and decorum, that none of the Inner Parts may make an Irregular Skip either upwards or downwards: If the *Treble* or *Upper Part* be a *Fifth* to the *Bass*, the other must be *Third*, and *Eighth*; if the *Treble* be *Third*, the other must be *Eighth* and *Fifth*; so consequently, if the *Treble* be an *Eighth*, the other must be *Fifth* and *Third*.

Note: That in *C faut*, or any *Key* with a *sharp Third*, that to the half Note below the *Key* an *Eighth* is never made, nor to any accidental *Sharp* in a *flat* or *sharp Key*, either in the *Bass* or *Treble*, unless it be to introduce a *Cadence*. For Instance; If you make an *Eighth* to *B mi* in *C faut Key*, 'tis when the *Third* to *B mi* is *sharp*, and you design a *Cadence* in *Flami*, otherwise 'tis never done, but the *Sixth* supplies the Place of the *Eighth*; and commonly in Four Parts, a *Sixth* and *false Fifth* go together upon all *sharp Notes*.

Four Parts Counterpoint.

The musical score consists of four staves. The first staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto and tenor clefs respectively. The fourth staff is in bass clef. The music is written in a style typical of 18th-century counterpoint, with notes and rests on a five-line staff. There are several measures of music, with some notes marked with '5' and '6' above them, likely indicating fingerings. The score ends with a double bar line and repeat dots.

The *False* or *Defective Fifth* is the only Note like a Discord that needs no Preparation; and tho' it must not be us'd to begin a Piece of Musick with

with, yet there is no Cord whatsoever that has a more grateful Charm in it to please the Ear.

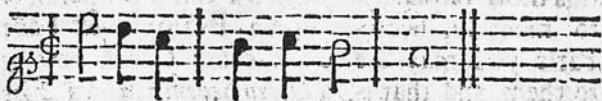
There are two *Discords* not yet treated of in this short *Introduction*, which I think proper now to mention, because in an Example of Four Parts you may see what other Cords belong to them, and that is, a *Sharp Seventh*, and a *Flat Seventh*, two Notes mightily in use among the *Italian Masters*; the *Sharp Seventh*, which generally resolves it self into the *Eighth*, you will find frequently in *Recitative Songs*, which is a kind of *Speaking in Singing*, a *Flat Seventh* resolves it self into a *Fifth*, and is used commonly at a *Close or Cadence*. This Example will demonstrate the Thing plainer.

Example.

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in G major (one sharp) and 4/4 time. The notation includes various note values (quarter, eighth, and half notes) and rests. The piece concludes with a double bar line. There are some handwritten annotations below the Bass staff, including a sharp sign with '7' and '4' above it, and a flat sign with '7' and '5' above it.

Ano-

Another Elegant Passage used by the same Authors.



The *Flat Sixth* before a *Close*, (as you may observe in the second *Treble*) is a *Favorites Note* with the *Italians*, for they generally make use of it.

There is another sort of *Discord* used by the *Italians* not yet mention'd neither, which is, the *Third* and *Fourth* together to introduce a *Close*.

As for Example.

A musical score consisting of four staves. The first two staves are Treble clefs with a 3/4 time signature. The third staff is an Alto clef with a 3/4 time signature. The fourth staff is a Bass clef with a 3/4 time signature. The music consists of quarter and eighth notes. Below the fourth staff, there are numerical figures: 5, 6, 4, 7, 6, 5, which likely represent a sequence of notes or intervals.

In the same nature, if the *Bass* should continue in one Place as the two *Trebles* do, you may move in the other Parts to what Notes you Please, so you ascend or descend gradually.

For Instance.

A musical score consisting of four staves. The first two staves are Treble clefs with a 3/4 time signature. The third staff is an Alto clef with a 3/4 time signature. The fourth staff is a Bass clef with a 3/4 time signature. The music consists of quarter and eighth notes. The first two staves have a similar melody to the first example. The third staff has a more active melody with eighth notes. The fourth staff has a simple bass line with quarter notes.

These

These Instances were inserted, to shew what Elegancies may be made in Counterpoint Music.

I shall proceed now to *Fuge* or *Pointing* in Four Parts, in which I must follow the same Method as before, for there is no other sort of Fugeing but what has been Treated of in Three Parts, unless it be Four *Fuges*, and that is made after the same manner as the Three *Fuges*, of which, there is an *Example* in Page 145.

First Plain Fugeing on the same Point.

The musical score consists of four staves, each representing a different voice part. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a common time signature (C). The music is written in a single system with four staves. The notation includes various note values, rests, and bar lines. The piece concludes with a double bar line and a fermata-like symbol.



The second is *Imitation or Reports*, which needs no Example, for the aforesaid Reasons in Three Parts.

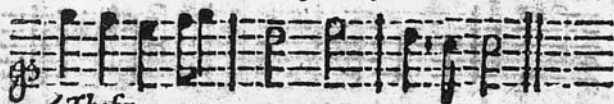
The third is *Double Fugeing*, on the same Fuges.

Example.

The image shows four staves of musical notation for an example of Double Fugeing. The notation is complex, featuring multiple voices and intricate rhythmic patterns. The first staff is in treble clef and has a key signature of one sharp (F#). The second and third staves are also in treble clef, and the fourth staff is in bass clef. The notation includes various note values, rests, and phrasing slurs.

The fourth, *Per Arsin & Thesis.*

Example.



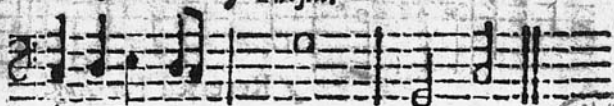
The fin.



Au fin.



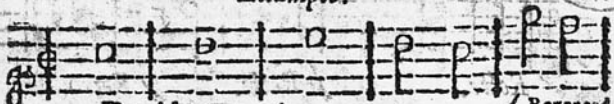
The fin.



Au fin.

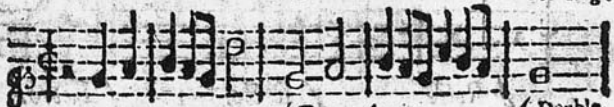
The fifth, *Per Augmentation.*

Example.



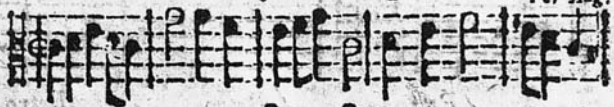
Double Per Aug.

Reverted Per Aug.



Per Aug.

Double Per Aug.



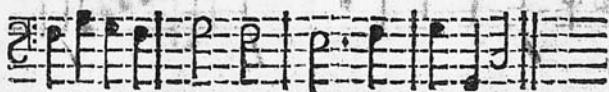
Per Aug.

M

/ Per Aug.
 / Reverted Per Aug.

The sixth, *Reſte.* & *Retro.*

/ Reſte. / Reſte. / Retro
 / Reſte. / Reſte. / Retro.
 / Retro. / Retro. / Retro.
 / Retro. / Reſte. / Retro



The seventh is *Double Descant*, which you hardly ever meet with in Four Parts, because a *Fifth* must be avoided, therefore 'tis defective, and wants a Cord to fill up in so many Parts, for which Reason I shall omit an Example.

The next is *Canon*: but before I treat of that, there is one sort of *Fugeing* to be mention'd, which is, Four *Fuges* carried on, interchanging one with another.

As for Example.

The image displays a page of handwritten musical notation, likely a canon, consisting of eight systems of music. Each system contains two staves: a treble staff on top and a bass staff on the bottom. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and the word 'Canon' written below the final staff.

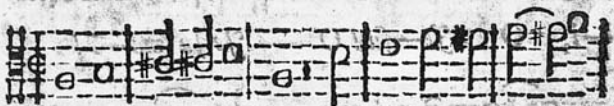
Canon in four Parts, is generally Four in Two or Four in One.

Here is an *Example* of each, which will shew the Method of making them.

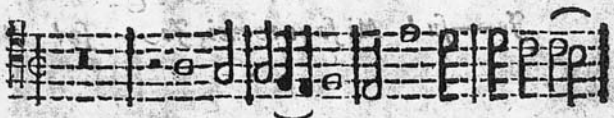
A Canon; Four in Two.



Mi-se-re-re me-i, mi-se-re-re me-i O Je-



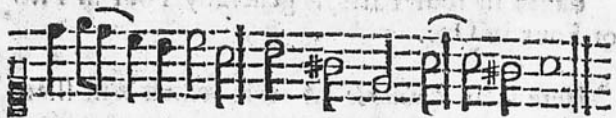
Mi-se-re-re me-i, O Je-su! O Je-su!



Mi-se-re-re me-i, mi-se-re-re me-



Mi-se-re-re me-i, O Jesu! O



su! O — Jesu! mi-se-re-re me-i!



Mi-se-re-re mei, Je-su! mi-se-re-re me-i!



—i, O Je-su! O — Je-su me-i!



Je-su! Mi-se-re-re mei, Je — su!

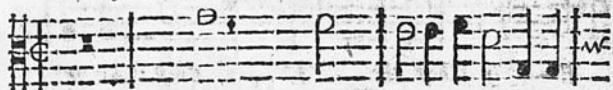
The following *Canon of Four in One*, is a *Gloria Patri* of Dr. Blow's whose Character is sufficiently known by his Works; of which, this very Instance is enough to Recommend him for One of the Greatest Masters in the World.

A Ca-

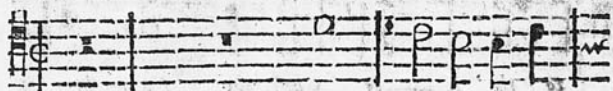
A Canon; Four in One.



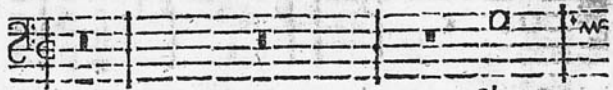
Glory be to the Father, and to the Son,



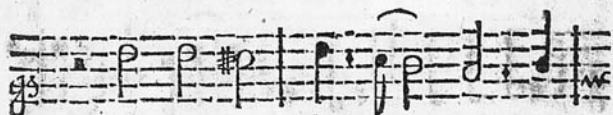
Glo—ry be to the Father, and



Glo—ry be to the



Glo—



and to the Ho—ly Ghost, the



to the Son, and to the



Father, and to the Son, and



ry be to the Father, and to the

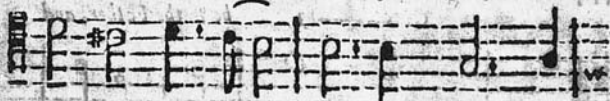
M 4



Ho—ly Ghost; As it was in the be—



Ho—ly Ghost, the Ho—ly Ghost: As it



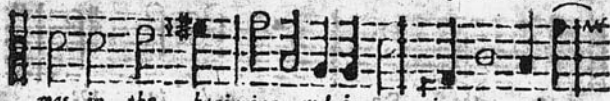
to the Ho—ly Ghost, the Ho—ly



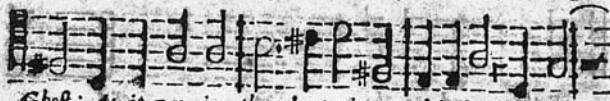
—son and so the Ho—ly



—gining, and is now, is now, and e—ver shall be, World



was in the beginning and is now, is now, and e—



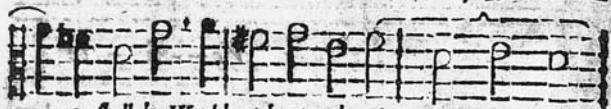
Ghost: As it was in the beginning, and is now, is now—



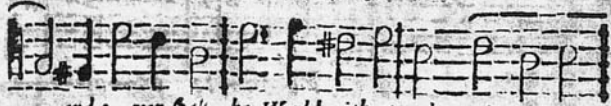
Ghost, the Ho—ly Ghost: As it was in the beginning



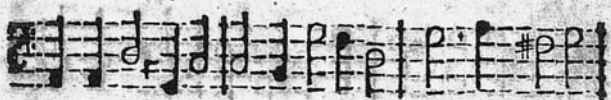
without end. A ————— men, A



— ver shall be World without end. A



—, and e— ver shall be World without end. A



and is now, is now, and ever shall be World without



—men.



—men, A ————— men.

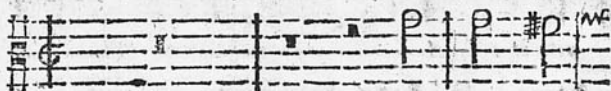


—men, A ————— men.

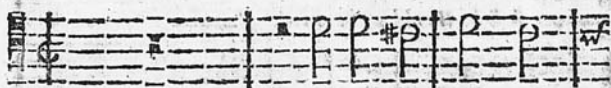


end. A — — — — — men.

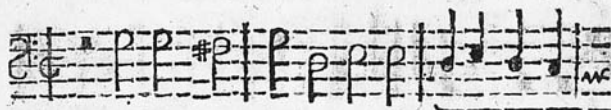
Canon ; Three in One.



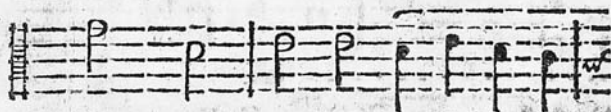
Ve - - ni - te



Ve - ni - te ex - ul -



Ve - ni - te ex - ul - temus, ex -



ex - ul - te - mus, ex -



- te - mus, ex - . ul -



- ul - te - mus De - mi -

ul — te — mus Do — mi — no,

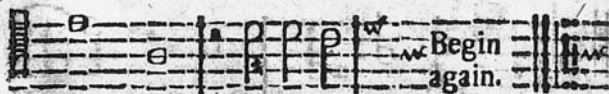
te — mus Do — mi — no, Ju —

no, Ju — bi — le — mus De — o

Ju — bi — le — mus De — o sa — lu —

bi — le — mus De — o, sa — lu — ta — ri

sa — lu — ta — ri No — stro.

Begin
again.Begin
again.Begin
again.

Canon in the Unison.



Laudate De-um om-nes gen-tes,



om-nes gen-tes, Laudate De-um



om-nes gen-tis, Laudate eum Lau-



da-te, Lau-da-te, Lau-



da-te, Laudate e-um omnis



po-pu-li.



Composition of Five or more Parts,

IS still by adding another *Octave* or *Unison*, for there is but Three *Concords*, (*viz.*) *Third*, *Fifth* and *Eighth*; therefore, when you make more than Three Parts in *Counterpoint*, 'tis by repeating some of the same *Cords* over again.

One Thing that was forgot to be spoken of in its proper Place, I think necessary to say a little of now, which is, *Composing* upon a *Ground*, a very easy thing to do, and requires but little *Judgment*; as 'tis generally used in *Chacones*, where they regard only good *Air* in the *Treble*, and often the *Ground* is four *Notes* gradually descending, but to maintain *Fuges* upon it would be difficult, being confin'd like a *Canon* to a *Plain Song*. There are also pretty *Dividing Grounds* (of whom the *Italians* were the first *Inventors*) to *Single Songs*, or *Songs* of *Two Parts* which to do neatly, requires considerable *Pains*, and the best way to be acquainted with 'em, is to *Score* much, and chuse the best *Authors*.

As for *Fugeing*, 'tis done by the same *Methods* as has been before observ'd.

All that I shall further add, is to wish, That what is here mention'd may be *Useful* as 'tis *Intended*, and then 'twill more than *Recompence* the *Trouble* of the *Author*.

..F I N I S.

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and Benjamin Sprint.

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