AN INTRODUCTION TO THE SKILL OF MUSICK.

IN TWO BOOKS.

THE FIRST:

The *Grounds* and *Rules* of *MUSICK*, according to the *Gam-ut*, and other Principles thereof.

THE SECOND:

Instructions & *Lessons* for the *Baß-Viol:*

AND

Instructions & *Lessons* for the *Treble-Violin.*

By *JOHN PLAYFORD.*

To which is added,

The ART of DESCANT, or Composing *MUSICK* in Parts. By Dr. *THO. CAMPION.*

With *Annotations* thereon, by Mr. *Chr. Simpson.*

The Sixt Edition *Corrected and Enlarged.*

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PREFACE

To all 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 conditioned than bare Nature afforded; and concludes 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 Virtue; commending chiefly these three Arts in the Education of Youth, *Grammar*, *Musick*, and *Gymnastick*; this last is for the Exercise of their Limbs: *Quintil.* reports, in his time the same Men taught both *Grammar* and *Musick*. Those then who intend the 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 Inventions of skilful Artists; for meerly to Speak and Sing are of Nature, and this double use of the Articulate Voyce the rudest Swains of all Nations do make; but to speak well, and Sing well are of Art: Therefore when I had considered

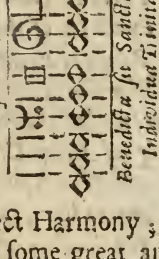
the great want of Books, ſetting forth the Rules and Grounds of this Divine Science of *Muſick* in our own Language, it was a great motive with me to undertake this Work, though I muſt confeſs our Nation is at this time plentifully ſtored with skilful Men in this Science, better able than my ſelf to have undertaken this Work; but their ſlownes and modeſty (being, as I conceive, unwilling to appear in print about ſo ſmall a matter) has made me adventure on it, though with the danger of not being ſo well done as they might have performed it: And I was the rather induced thereunto, for that the Preſcription of Rules of all Arts and Sciences ought to be delivered in plain and brief language, and not in flowers of Eloquence; which Maxim I have followed: For after the moſt brief, plain, and eaſie method I could invent, I have here ſet down the *Grounds of Muſick*, omitting nothing in this Art which I did conceive was neceſſary for the Practice of young Beginners, both for Vocal and Inſtrumental *Muſick*. The Work as it is, I muſt confeſs, is not all my own, ſome part thereof being collected out of other Authors which have written on this Subject, the which I hope will make it more approved. And if in the whole I gain your ingenuous Acceptance, it will further encourage me to do you more Service in this Nature.

John 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 reverenced and esteemed; By the Jews *for Religion and Divine Worship in the Service of God, as appears by Scripture; By the* Græcians *and* Romans *to induce Virtue and Gravity, and to incite to Courage and Valour. Great Disputes were among Ethnick Authors about the first Inventor, some for* Orpheus, *some* Lynus, *both famous Poets and Musicians; others for* Amphion, *whose Musick drew Stones to the building of the Walls of* Thebes; *as* Orpheus *had by the harmonious touch of his Harp, moved the Wild Beasts and Trees to Dance: But the true meaning thereof is, That by virtue of their Musick, and their wise and pleasing Musical Poems, the one brought the Savage and Beast-like* Thracians *to Humanity and Gentleness; the other perswaded the rude and careless* Thebans *to the fortifying of their City, and to a civil Conversation: The* Egyptians *to* Apollo, *attributing the first Invention of the Harp to him, and certainly they had an high esteem of the Excellency of Musick, to make* Apollo *(who was the God of Wisdom) to be the God of Musick: But the People of God do truly acknowledge a far more ancient Inventor of this Divine Art,* Jubal *the sixth from* Adam, *who, as it is recorded*

Gen. 4. 27. was the Father of all that handle the Harp and Organ. *St.* Auguſtine *goeth yet farther, ſhewing, that it is the gift of God himſelf, and a Repreſentation or Admonition of the ſweet Conſent and Harmony which his Wiſdom hath made in the Creation and Adminiſtration of the World. And well it may be termed a Divine and Myſterious Art, for among all thoſe rare Arts and Sciences, with which God hath endued Men, this of* Muſick *is the moſt ſublime and excellent for its wonderful Effects and Inventions: It hath been the ſtudy of Millions of Men for many thouſand years, yet none ever attained the full ſcope and perfection thereof; but after all their deeep Search and laborious Studies, there ſtill appeared new matter for their Inventions; and which is moſt wonderful, the whole myſtery of this Art is compriſed in the compaſs of three Notes or Sounds, which is moſt ingeniouſly obſerved by Mr.* Chriſtopher Simpſon, *in his* Diviſion Violiſt, *pag.* 18. *in theſe words,* All Sounds that can poſſibly be joyned at once together in Muſical Concordance, are ſtill but the reiterated Harmony in *Three*, a ſignificant Emblem of that Supreme and Incomprehenſible Trinity, *Three in One*, Governing and Diſpoſing the whole Machine of the World, with all its included Parts in a perfect Harmony; for in the Harmony of Sounds, there is ſome great and hidden Myſtery above what hath been yet diſcovered. *And Mrs.* Katherine Phillips *in her Encomium on Mr.* Henry Lawes *his ſecond Book of Ayres, hath theſe words:*



Nature,

Nature, which is the vaſt Creation's Soul,
That ſteady curious Agent in the whole,
The Art of Heaven, the Order of this Frame,
Is only *Muſick* in another Name.
And as ſome King, Conqu'ring what was his own,
Hath choice of ſeveral Titles to his Crown;
So *Harmony* on this ſcore now, that then,
Yet ſtill is all that takes and Governs Men.
Beauty is but *Compoſure*; and we find
Content is but the *Concord* of the Mind;
Friendſhip the *Uniſon* of well tun'd Hearts;
Honour's the *Chorus* of the Nobleſt Parts:
And all the World, on which we can reflect,
Muſick to the Ear, or to the Intellect.

Nor hath there yet been any Reaſon given of that ſympathy in Sounds, that the String of a Viol *being ſtruck, and another* Viol *laid at a diſtance, and tuned in Concordance to it, the ſame Strings thereof ſhould ſound and move in a ſympathy with the other, though not touch'd: Nor that the ſound of a* Sackbut *or* Trumpet, *ſhould by a ſtronger Emiſſion of breath, ſkip from Concord to Concord before you can force it into any Gradation of Tones or Notes. More Obſervations of the myſtery of Sounds is learnedly diſcourſed by the Lord* Bacon *in his* Nat Hiſt. 2 Cent. Chap. 1. Ath. Kercherus, *a learned Writer, reports, that in* Calabria, *and other parts of* Italy, *there is a poyſonous Spider called the* Tarantula, *by which ſuch as are bitten fall into a frenſie of madneſs and laughter; to allay the immoderate paſſion thereof, Muſick is the ſpeedy Remedy and Cure, for which they have ſolemn Songs and Tunes.*

The firſt and chief Uſe of Muſick is for the Service

and

and Praise of God, whose Gift it is. The second Use is for the Solace of Men, which as it is agreeable unto Nature, so is it allowed by God, as a temporal blessing to recreate and chear men after long study and weary labour in their Vocations, Eccles. 40. 20. Wine and Musick rejoyceth the Heart, *as the Philosopher adviseth*, Musica Medicina est molestiæ illius per labores 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. My self, as I travelled some years since near* Royston, *met a Herd of Stags, about twenty, upon the Road, following a Bagpipe and a Violin, which while the Musick plaid they went forward, when it ceased they all stood still; and in this manner they were brought out of* York-shire *to* Hampton-Court. *If irrational Creatures so naturally love and are delighted with Musick, shall not rational Man, who is endued with the knowledge thereof: A learned Author hath this Observation, That Musick is used only of the most Aerial Creatures, loved and understood by Man: The Birds of the Air, those pretty Winged Choristers, how at the approach of the Day do they Warble forth their Makers Praise; among which, observe the little* Lark, *who by a natural instinct does 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 descend to his stock, who presently send up another Chorister to supply this Divine Service. The Philosopher says, not to be* Animal Musicum, *is not to be* Animal Rationale. *And the* Italian *Proverb is*, God loves not him, whom he hath not made to love Musick. *No*

doth Musick only delight the Mind of Man, and Beasts and Birds, but also conduceth much to bodily health by the exercise of the Voyce in Song, which doth clear and strengthen the Lungs, and if to it be also joyned the Exercise of the Limbs, none need fear Asthma *or* Consumption; *the want of which Exercise is often the death of many Students: Also much benefit hath been found thereby, by such as have been troubled with defects in Speech, as Stammering and bad Utterance. It gently breaths and vents the Mourners Grief, and heightens the Joys of them that are cheerful: It abateth Spleen and Hatred; the valiant Souldier in Fight is animated when he hears the sound of the Trumpet, the Fife and Drum: All Mechanick Artists do find it cheer them in their weary Labours.* Scaliger (Exercet. 302.) *gives a reason of these Effects, Because the Spirits about the Heart taking in that trembling and dancing Air into the Body, are moved together, and stirred up with it; or that the Mind, Harmonically composed, is roused up at the Tunes of the Musick. And farther, we see even young Babes are charm'd asleep by their Singing Nurses; nay the poor labouring Beasts at Plow and Cart are cheer'd by the sound of Musick, though it be but their Masters Whistle. If God then hath granted such benefit to Men by the Civil Exercise, sure the Heavenly and Divine Use will much more redound to our eternal comfort, if with our Voices we joyn our Hearts when we sing in his Holy Place. Venerable* Bede *writeth, That no Science but* Musick *may enter the Doors of the Church: The Use of which in the Worship and Service of God, that it hath been anciently used, and should still be continu'd, may be easily proved from the Evidence of Gods Word, and the Practice of the Church in all*

Ages:

Ages: You shall seldom meet Holy David *without an Instrument in his Hand, and a Psalm in his Mouth; Fifty three Holy Meters or Psalms he Dedicated to his Chief Musician* Jeduthun, *to Compose Musick to them: He was one in whom the Spirit of God delighted to dwell, for no evil Spirit will abide to tarry where Musick and Harmony are lodged; for when he played 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 in iram & intolerabilem esse. *We know that Musick is most dreaded 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*, or *Heman*, of *Jeduthun*, with their sons and their brethren, being arrayed in white linnen, having Cymbals and Psalteries, and Harps, stood at the East End of the Altar, and with them an hundred and twenty Priests sounding with Trumpets: It came even to pass, as the Trumpeters and Singers were as one, to make one sound to be heard in Praising and thanking the Lord: and when they lift up their Voice with the Trumpets and Cymbals, and Instruments of Musick, *&c* that then the House was filled with a Cloud, even the House of the Lord. *The Use of Musick was continued in the Church of the* Jews, *even until the Destruction of their Temple and Nation by* Titus. *And the Use thereof also began in the Christian Church in our Saviour and his Apostles time. If you consult the Writings of the Primitive Fathers, you shall scarce meet with one that doth not write of the Divine Use of Musick in Churches; and yet true it is, that some of them*

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 Emperours, Kings, and Princes, in all Ages have had this Divine Science in great Esteem and Honour:* Constantine *the Great, and* Theodosius, *did both of them begin and sing Divine Hymns in the Christian Congregations; and* Justinian *the Emperour Composed an Hymn to be sung in the Church, which began,* To the only begotten Son and Word of God: *Of* Charles *the Great it is reported, that he went often into the Psalmody and sung himself, and appointed his Sons and other Princes what Psalms and Hymns should be sung. But to come nearer home: History tells us, that the ancient* Britains *of this Island had Musicians before they had Books; and the* Romans *that Invaded them (who were not too forward to magnifie other Nations) confess what power the* Druyds *and* Bards *had over the Peoples Affections by recording in Songs the Deeds of Heroick Spirits, their Laws and Religion being Sung in Tunes, and so (without Letters) transmitted to Posterity; wherein they were so 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 his Knowledge of Musick took most delight. King* Henry *the Eighth did much advance Musick in the first part of his Reign, when his Mind was more intent upon Arts and Sciences, at which time he invited the best Masters out of* Italy, *and other Countries; whereby he grew to great Knowledge therein; of which he gave Testimony, by Composing with his own hand two entire*

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Services

Services of five and six Parts; as 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 given is from above:

That such good Things your Grace might move,
Your Lute when ye 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 therein; and I have been informed by an ancient Musician and her Servant, that she did often recreate her self on an Excellent Instrument called the* Poliphant, *not much unlike a Lute, but strung with Wire: And that it was her care to promote the same in the Worship of God may appear by her* 49*th* Injunction. *And King* James *granted his Letters Patents to the Musicians in* London *for a Corporation.*

Nor was his late Sacred Majesty, and Blessed Martyr, King Charles *the First, behind any of his Predecessors in the 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, being by his Knowledge in Musick a competent Judge therein.*

Of

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

But Musick *in this Age (like other Arts and Sciences) is in low esteem with the generality of people, our late and Solemn Musick, both Vocal and Instrumental, is now jostled out of esteem by the new Corants and Jigs 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 Relolves,* We find that in Heaven there is *Musick* and *Hallelujah's* Sung; I believe it is an helper both to Good and Evil, and will therefore honour it when it *moves* to *Virtue*, and beware of it when it would *flatter* into *Vice*.

J. P.

The Table of the Matters contained in this Book.

FIRST BOOK.

SECOND BOOK.

An Introduction to the Skill of MUSICK.

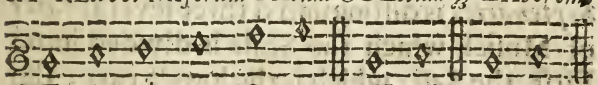
CHAP. I.

Of the Scale of Musick called the Gam-Ut.

THe *Gam-Ut* is the Ground of all *Musick*, both *Vocal* and *Instrumental*; and (as *Ornithoparcus* reporteth) it was composed by *Guido Aretinus* about the year 960. who (out of six Syllables in the Saphick of the Hymn of St. *Johan. Baptista*,) framed his Musical *Scale* set down in those six Syllables, as Names for the six Musical Notes.

UT queant laxis REsonare fibris
MIra gestorum FAmuli tuorum,
SOLve poluti LAbii reatum.

UT RE*livet* MI*serum* FA*tum* SOL*itumq*, LA*borem*.



UT RE *MI FA SOL LA* UT RE *SOL LA.*

These Six Notes were thus used for many years past in that order, *ascending* and *descending*; but in these later times, Four are only in Use, the which are *Sol*, *La*, *Mi*, *Fa*; so that Ut and Re is now changed into *Sol* and *La*; four being found sufficient for expressing

the ſeveral ſounds, and leſs burthenſome for the memory of Practitioners.

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

Theſe ſeven Letters of the Alphabet are called ſeven *Cliffs*, or more properly *Cleaves*; the other Names and Syllables adjoyned to them, are the *Notes*: And by theſe *Three Septenaries* is diſtinguiſh'd three ſeveral *Parts* of Muſick which the Scale is divided into: Firſt, the *Baſs*, which is the loweſt part; the Second, the *Mean* or middle part; the Third, the *Treble* or higheſt part; ſo that according to theſe *three Septenaries*, *Gamut* is the loweſt Note, and *E la* the higheſt. And this the uſual *Gamuts* in Mr. *Morley* and others, did not exceed; but it is well known that there is many *Notes* in uſe, both above and below, which

ex-

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

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

The *Gam-ut* is drawn upon fourteen *Rules* and their *Spaces*, and do comprehend all Notes or Sounds uſual in *Muſick*, either *Vo-*

cal or *Instrumental*, yet when any of the parts which it is divided into, *viz. Treble*, *Mean* or *Tenor* and *Bass*, shall come to be prick'd out by it self, in *Songs* or *Lessons*, either for *Voyce* or *Instrument*, *five lines* is only usual, for one of those Parts, as being sufficient to contain the compass of *Notes* thereto belonging: And if there be any *Notes* that extend higher or lower, it is usual to add a *line* in that place with a *Pen*.

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

Therefore he that means to understand what he *Sings* or *Plays*, must study to be perfect in the knowledg of the *Scale* or *Gam-Ut*, and to have it perfectly in his memory without Book, both forwards and back, and to distinguish the *Cliffs* and *Notes* as they be in *Rule* or *Space*; For knowing the *Notes* Places, their Names are easily known.

Also, on the right side of this following Table of the *Scale* or *Gam-ut* there is set four Columns: The first the *Alphabetical Letters* or *Cliffs*, The other three sheweth the *Names* of the *Notes Ascending* and *Descending*, according to their several *Names* and *Keys*.

In

In the second Column is set the *Names* of the *Notes* as they be called, which is *B duralis* or *B sharp*, as having no *flat* in *B mi*; and then your *Notes* are called as they are set there on the *Rules* and *Spaces ascending*. The third Column is *B proper* or *B naturalis*, which hath a *B flat* in *B mi* only, which is put at the beginning of the *line* with the *Cliff*, and there you have also the *Names* as they are called on *Rule* and *Space*. Fourth Column is the *Notes*, called *B fa* or *B mollaris*, having two *B flats*, the one in *B mi*, the other in *E la mi*, placed as the other; by observing of which you have a certain Rule for the *Names* of the *Notes* in any part, be it *Treble*, *Mean*, *Tenor*, or *Bass*.

In these Three observe this for a General Rule, that what *Name* the *Note* hath, the same *Name* properly hath his *Eighth* above or below, be it either in *Treble*, *Mean*, *Tenor*, or *Bass*.

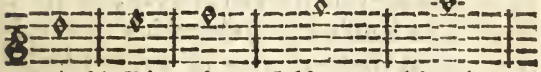
There is an old *Metre*, though not very common, yet it contains a true Rule of the Theorick part of *Musick*, which is necessary to be observed by young Beginners, and as it falls in our several Chapters I shall insert it: It begins thus,

TO attain the Skill of Musicks Art,
Learn Gam-Ut *up and down by heart,*
Thereby to learn your Rules and Spaces,
Notes Names are known, knowing their places:

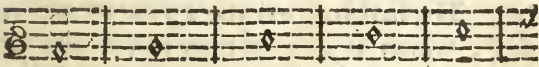
THE GAM-VT, OR SCALE OF MUSICK.

The Treble or highest Keyes.	aa	la mi re	la	la	mi
	gg	Sol re vt	Sol	Sol	la
	ff	fa vt	fa	fa	Sol
	e	la	la	mi	b fa
	d	la Sol	Sol	la	la
	C	Sol fa	fa	Sol	Sol
	B	fa ♯ mi	mi	b fa	b fa
	A	la mi re	la	la	mi
	G	Sol re vt	Cliffe Sol	Sol	la
The Meane or middle Keyes.	ff	fa vt	fa	fa	Sol
	e	la mi	la	mi	b fa
	d	la Sol re	Sol	la	la
	c	Sol fa vt	♮ fa	♮ Sol	♮ Sol
	B	fa ♯ mi	Cliffe mi	b fa	b fa
	A	la mi re	la	la	mi
	G	Sol re vt	Sol	Sol	la
	F	fa vt	Cliffe fa	fa	Sol
The Base or lowest Keyes.	E	la mi	la	mi	b fa
	D	Sol re	Sol	la	la
	C	fa vt	fa	Sol	Sol
	B	mi	mi	b fa	b fa
	A	re	la	la	mi
	G	Fa mi vt	Sol	Sol	la
	FF	fa vt	fa	fa	Sol
	EE	la mi	la	mi	fa
	DD	Sol re	Sol	la	la
	CC	fa vt	fa	Sol	Sol
			B Durali. 1	B Naturalis. 2	B Mollaris 3

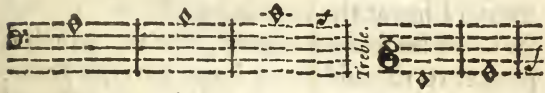
A Second Table of the Scale of Muſick *called the* Gam-ut, *in which every* Key *or* Note *is put in his proper place upon the* five lines, *according to the two uſual ſigned* Cleaves *or* Cliffs, viz. *the* Baſs *and the* Treble, *Aſcending from the loweſt* Note *of the* Baſs *to the higheſt in the* Treble.



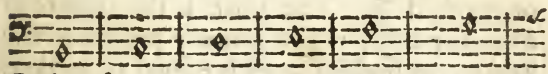
D la ſol, E la, F fa ut, G ſol re ut, A la mi re,



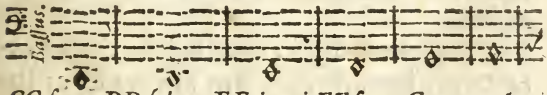
F fa ut, G ſol re ut, A la mi re, B fa b mi, C ſol fa,



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



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



GC fa ut, DD ſol re, EE la mi, FF fa ut, Gam-ut, A re.

CHAP. II.

Of the Cliffs *or* Cleaves.

IN this *Gam-ut* (as I ſaid before) is contained three *Septinaries* of Letters, which are *G. A. B. C. D. E. F.* Theſe ſeven Letters are ſet at the beginning of each *Rule* and *Space*, and are called ſeven *Cleaves*; of theſe ſeven, four is only uſual, the which are uſually placed at the beginning of every Line of the *Song* or *Leſſon* either *Vocal* or *Inſtrumental*. The firſt is called the *F fa ut Cleave* or *Cliff*, which is only proper to the *Baſs* or *loweſt part*, and is thus marked on the fourth Line at the beginning of *Songs* or *Leſſons*. The ſecond is the *C ſolfa ut*, which is proper to the middle or inner parts; as *Tenor*, *Counter-Tenor*, or *Mean*, and he is thus ſigned or marked . The third is the *G ſol re ut Cleave* or *Cliff*, which is onely proper to the *Treble*, or higheſt, and is ſigned or marked thus on the ſecond Line of the *Songs* or *Leſſons*.

Theſe three *Cliffs* are called the three *ſigned Cliffs*, becauſe they are always ſet at the beginning of the Lines on which is prickt the

Song

Song or *Lesson*; (for *Cleave* is derived from *Clavis* which signifies a *Key*.) From the place of this *Cliff*, the places of all the other *Notes* in your *Song* or *Lessons* are understood by proving your *Notes* from it, according to the Rule of the *Gam-ut*.

The fourth *Cliff* is the *B Cliff*, which is proper to all parts, as being of two natures or properties, that is to say, *Flat* and *Sharp*, and doth only serve for that purpose for the *flatting* and *sharping* of Notes, and therefore it is called *B fa*, *B mi*; the *B fa* signifies *flat*; the *B mi*, *sharp*: The *B fa*, or *B flat*, is known on *Rule* or *Space* by this mark [♭] and the *B mi*, which is *sharp*, by this [♯.]

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

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

Lastly; note that these two *B Cliffs* are placed

ced not only at the beginning of the Lines with the other *Cliff*, but is usually put to several Notes in the middle of any *Song* or *Lesson* for the *Flatting* and *Sharping* of *Notes*, as the Harmony of the Musick requires.

CHAP. III.

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

FIrst observe with which of the three usual *Cliffs* your Song or Lesson is signed with at the beginning; if it be with the *G sol re ut* Cleave, then if the Note be above it, whose name and place you would know, you must begin at your Cliff, and assign to every *Rule* and *Space* a *Note*, according to the Rule of your *Gam-ut*, *Ascending* till you come to that *Rule* or *Space* where the same Note is set: But if the Note be below your *Cliff*, then you must prove downwards to him, saying your *Gam-ut* backward, assigning to each Rule and Space a Note, till you come to his place. So that by knowing in what place of your *Gam-ut* the Note is set, you will easily know his name, the next chapter directing you an infallible Rule for it, and that by an easie and familiar Example.

CHAP.

CHAP. IV.

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

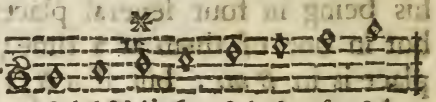
HAving observed the foregoing Direction of proving your *Notes*, to know their Places, you may easily know their Names also, if you will follow this Rule: First, observe that *Mi* is the principal or master Note, which leads you to know all the other; for having found out him, the other follows upon course; and this *Mi* hath his being in four several places, but he is but in one of them at a time; his proper place is in *B mi*: but if a *B fa*, which is a *B flat* (as is mentioned in *chap.* 2.) be put in his place, then he is removed into *E la mi* which is his second; but if a *B flat* be placed there also, then he is in his third place which is *A la mi re*; if a *B flat* come there also, then he is removed in his fourth place, which is *D la sol re*; so that in which of these he is, the next Notes above him ascending are *Fa sol la*, *Fa sol la*, twice, and then you meet with your *Mi* again, for he is found but once in Eight Notes: In like manner,

ner, the *Notes* next below him descending are *La sol fa, La sol fa,* and then you have your *Mi* again: For your better understanding of which, I have here inserted the aforementioned old Metre, whose Rule is both plain, true, and easie.

No man can sing true at first sight,
Unless he names his Notes aright;
Which soon is learnt, if that your Mi
You know its place where e're it be,

1. *If that no* Flat *be set in* B,
Then in that place standeth your Mi,

Example.

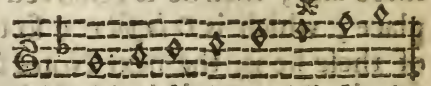


Sol la Mi *fa Sol la fa Sol.*

2. *B fa E mi. *E la mi.

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

Example.



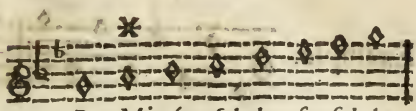
Sol la fa Sol la Mi *fa Sol.*

3. *If*

3. **A la mi re.*

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

Example.

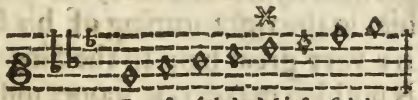


La Mi *fa sol la fa sol la*

4. **D la sol re.*

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

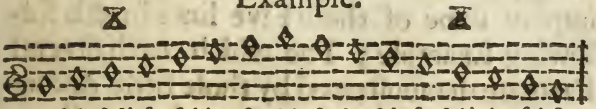
Example.



La fa sol la Mi *fa sol la*

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

Example.

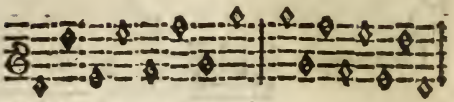


Sol la Mi *fa sol la fa sol fa la sol fa* Mi *la sol fa*

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

Sol

ſol la fa ſol ſol fa la ſol.

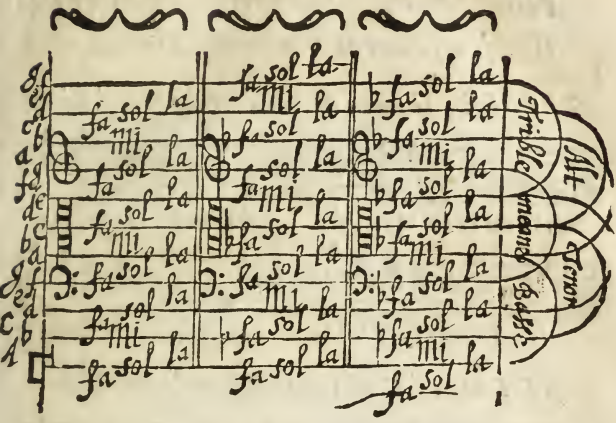
Example. 

ſol la fa ſol ſol fa la ſol.

Theſe Rules and Examples being ſeriouſly peruſed by the Learner, will infallibly direct him in the right naming of his Notes, which is a very great help to the Singer. For there is nothing makes one ſooner miſtake his tune in Singing than the miſnaming of his Notes: Therefore for the better underſtanding the Rule of naming your Notes, by finding your *Mi* in his ſeveral places, caſt your eye on another Example, for the like Naming your Notes in any *Cliff* whatſoever, be it *Baſs*, *Treble*, or any Inward part. For there is no Song pricked down for any part, but it doth imploy ſome of thoſe Five lines in this following Example; The which each ſeveral Parts are demonſtrated by thoſe little Arches or Columns on the right ſide of the following Example.

Example.

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

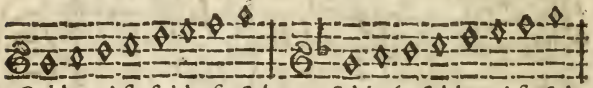


This Example expresses the Names of the *Notes* as they be called in the three Removes of your *Mi*. I have seen some Songs with four *flats*, as is afore-mentioned, that is to say, in *B mi*, *E la mi*, *A la mi re*, and *D la sol re*; but this fourth place of *D la sol re*, is very seldom used; and such Songs may be termed Irregular, as to the naming the Notes (being rather intended for Instruments than Voyces) and therefore not fit to be proposed to young beginners to sing: And because I will omit nothing that may be useful to Practitioners, I have set down a third Example of the naming of the Notes in all parts and *Cliffs*, as the *flats* are assigned to all *Cliffs*.

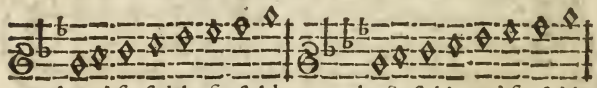
An

An exact Table of the Names *of the* Notes *in all usual* Cliffs, *expressed to the Six several Parts of Musick.*

TREBLE, *G sol re ut* Cliff *on the second* Line.

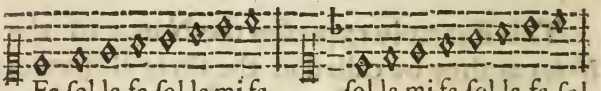


Sol la mi fa sol la fa sol sol la fa sol la mi fa sol

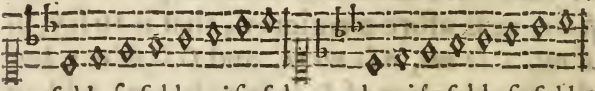


la mi fa sol la fa sol la la fa sol la mi fa sol la

ALTUS. *C sol fa ut* Cliff *on the first* Line.

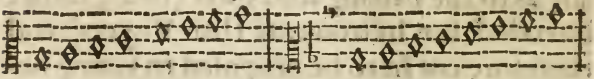


Fa sol la fa sol la mi fa sol la mi fa sol la fa sol

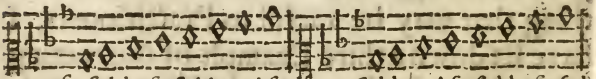


sol la fa sol la mi fa sol la mi fa sol la fa sol la

MEAN. *C sol fa ut* Cliff *on the second* Line.



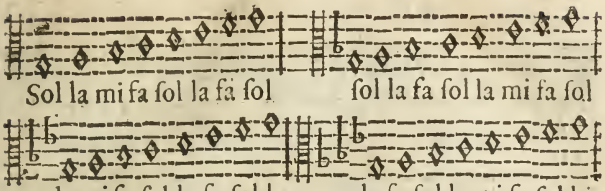
mi fa sol la fa sol la mi fa sol la mi fa sol la fa



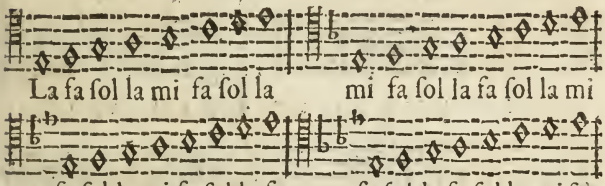
fa sol la fa sol la mi fa sol la mi fa sol la fa sol

Counter-

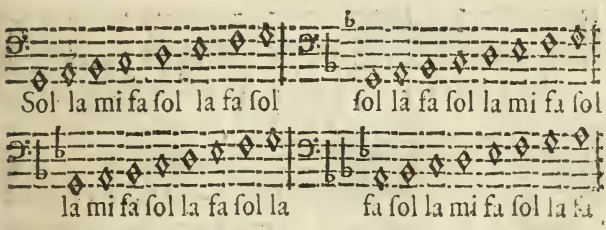
COUNTER-TENOR.



TENOR.

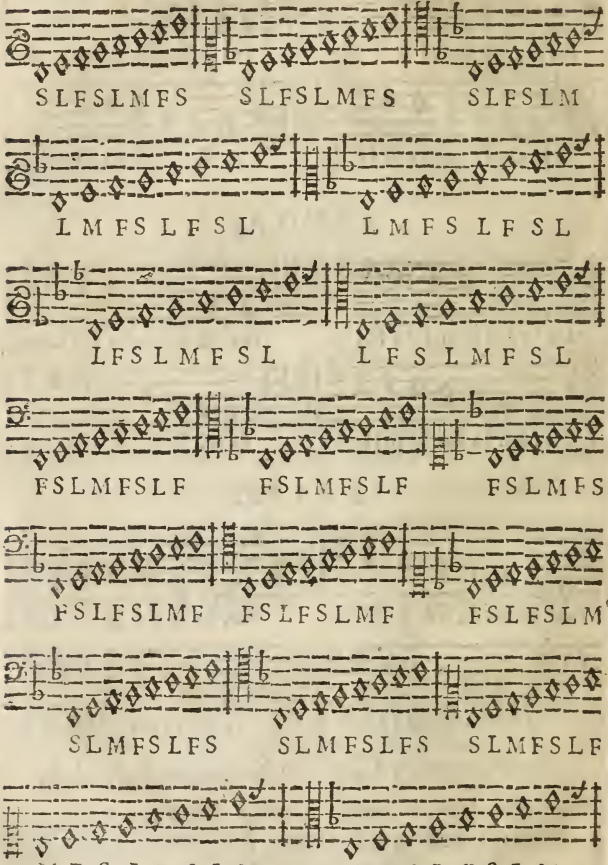


BASSE.



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

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



CHAP. V.
Of Tuning the Voyce.

THus having briefly given you plain and familiar Rules for the understanding the nature and use of the *Gam-ut*, it will be necessary, before I set down your first *plain Songs*, to insert a word or two concerning the *Tuning of the Voyce*, in regard none can attain the right guiding or ordering their *Voyce* in the *raising* & *falling* of several *Sounds* which are in *Musick* (at first) without the help of another *Voyce* or stringed *Instrument*. They are both of them extraordinary helps, but some *Voyces* are best guided by the *sound* of an *Instrument*, and better, if the Learner have skill thereon to express the several sounds, so that his *Voyce* may go along with his *Instrument*, in the *ascending* and *descending* of the several *Notes* or *Sounds*. And (if not) if an *Instrument* be sounded by another who is an *Artist*, so the Learner hath a good *Ear* to guide his *Voyce* in *unity* to the *sound* of the *Instrument*, it will with a little practice (by sometimes singing with, and sometimes without) guide his *Voyce* into a perfect *Harmony* to sing any plain *Song* with exact-

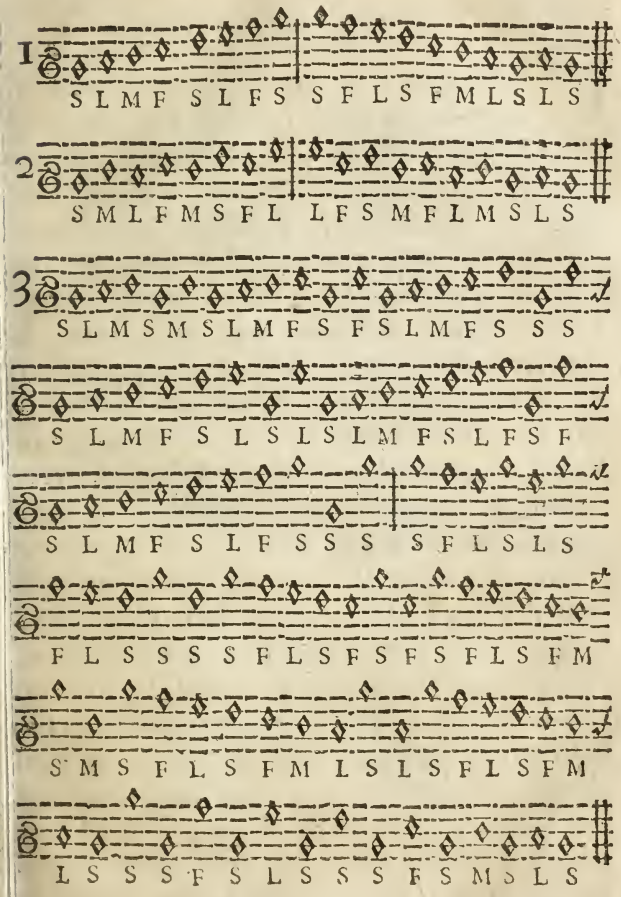
neſs; I mean, by *Tuning his Notes* perfectly, *Aſcending* and *Deſcending*, and alſo in the *raiſing* or *falling* of a *Third*, a *Fourth*, or *Fifth*, and *Sixth*, *&c.* as in the following *Plain Songs* is ſet down. At the firſt guiding the *Voyce* therein it will much help if you obſerve this Rule; as for a *Third aſcending*, which is from *Sol* to *Mi*, if at your firſt *Tuning* you *ſound* by degrees all three Notes, as *Sol La Mi*, then at ſecond *Tuning* leave out *La*, the middle Note, and ſo you will tune from *Sol* to *Mi*, which is a *Third*. This Rule ſerves for the raiſing of *Fourths*, or *Fifths*, *&c.* as your third *plain Song* in the next page directs.

1. Obſerve that in the Tuning of your *Voyce* you ſtrive to have it cleer.

2. In the expreſſing of your *Voyce*, or Tuning of *Notes*, let the *Sound* come clear from your *throat*, and not through your *teeth* by ſucking in your breath, for that is a great Obſtruction to the cleer utterance of the *Voyce*.

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

Here followeth the three usual Plain Songs for Tuning the Voyce in the Ascending and Descending of Notes.



CHAP. VI.

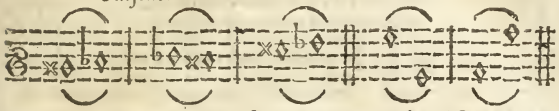
Of Tones or Tunes of Notes.

OBſerve that the two *B Cliffs* before mentioned are uſed in Song for the *Flatting* and *ſharping Notes*. The property of the *B flat* is to change *Mi* into *Fa*, making that Note to which he is joyn'd a *Semitone* or half a *Note* lower: and the *B ſharp* raiſeth the *Note* before which he is ſet a *Semitone* or half a *ſound* higher, but alters not their names, ſo that from *Mi* to *Fa*, and likewiſe from *La* to *Fa* is but a *Semitone* or a half *Note*, between any two other Notes it is a perfect *Tone*, or *ſound*, as from *Fa* to *Sol*, from *Sol* to *La*, from *La* to *Mi*, are whole *Tones*, which is a perfect *Sound*. And this may be eaſily diſtinguiſhed, if you try it on the Frets of a *Viol* or *Lute*, you ſhall perceive plainly that there goes two *Frets* to the ſtopping of a whole *Note*, and but one *Fret* to a half *Note*; ſo that it is obſerved that *Mi* and *Fa* do only ſerve for the *flatting* or *ſharping* all *Notes* in the *Scale*, and they being rightly underſtood, the other *Notes* are eaſily applyed to them; for if *G ſol re ut* have a ſharp ſet before it, it's the ſame in ſound with *A la mi re* flat; and *B fa B mi* flat, is the

ſame

same with *A la mi re* sharp; and *C fa ut* sharp, is *D sol re* flat, *&c.* as being of one and the same sound, or stopped upon one and the same Fret on the Viol or Violin. *For Example:*

Unisons. *Octaves.*



For a Discourse of the Cords *and* Discords *I shall only name them in this part of my Book.*

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

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

A *Diapason* is a perfect Eighth, and contains 5 whole Tones, and 2 half Tones, that is in all the seven natural *Sounds* or *Notes* besides the Ground, what *flats* or *sharps* soe're there be. But for a further Discourse, I shall refer you to the Second Part of this *Introduction*, entituled, *The Art of Descant*, or *Composing of Musick in Parts*; my purpose in this Book being only to set down the Rules for the *Theorick* part of *Musick*, so far as is necessary to be understood by young Practitioners in *Musick*, either *Vocal* or *Instrumental*. I shall therefore proceed to the next Rules for the *Notes*, their *Time* and *Proportions*.

CHAP. VII.

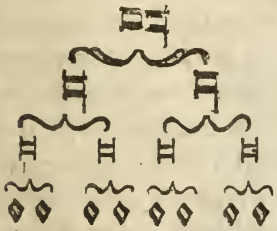
The Notes; *their* Names, Number, *and* Proportions.

Large. Long. Breve. Semibreve. Minum. Crotchet. Quaver. Semiqu.

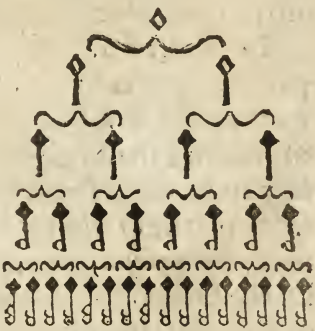
MEasure in this Science is a *Quantity* of the *length* and *shortness* of *Time*, either by *Natural Sounds* pronounced by the *Voyce*, or *Artificial*, upon *Instruments*; which *Measure* is by a certain motion of the Hand or Foot expressed in variety of *Notes*; of which observe, that *Notes* in *Musick* have two *Names*, one for *Tune*, the other for *Time* or Proportion of *Notes* to certain Sounds. The *Names* of *Notes* in Tuning I have set down in the former Chapter, as being Four, *Sol*, *La*, *Mi*, *Fa*. Those in the Proportion of *Time* are Eight, as a *Large*, *Long*, *Breve*, *Semibreve*, *Minum*, *Crotchet*, *Quaver*, and *Semiquaver*, as is expressed at the beginning of this Chapter: The *four* first *Notes* are of *Augmentation* or Increase, the *four* latter of *Diminution* or Decrease, and are thus proportioned: The *Large* being the first of *Augmentation*, and longest in *Sound*; the *Semibreve* being the last of *Augmentation*

mentation, is the shortest, and in *Time* is called the *Master-Note*, being of one certain *Measure* by it self; all the other *Notes* are reckon'd by or to its value, of *augmentation* or *diminution*. The *Large* is 8 *Semibreves*, the *Long* 4, the *Breve* 2, the *Semibreve* or (as I may term it) the *Time-Note* one. The last four of *Dimition* are these, the *Minum*, *Crotchet*, *Quaver*, and *Semiquaver*: These are reckon'd to, as the other were by the *Semibreve*; and, according to the ordinary Proportion of *Time*, we account two *Minums* to the *Semibreve*, two *Crotchets* to the *Minum*, two *Quavers* to the *Crotchet*, and two *Semiquavers* to the *Quaver*. For Example.

Notes of Augmentation.



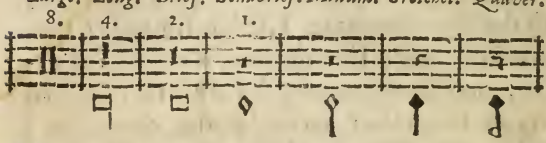
Notes of Diminution.



CHAP.

CHAP. VIII.

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



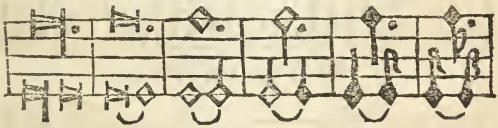
PAuses or *Rests* are silent *Characters*, or an *artificial* omission of the *Voyce* or *Sound*, proportioned to a certain *Measure* of *Time*, by *motion* of the hand or foot (whereby the Quantity of *Notes* and *Rests* are directed) by an Equal *Measure*, the *Signatures* and *Characters* of which you see placed over each Note in the Example at the beginning of this Chap.

Further, I shall add, that to these Notes appertain certain other *Rules*, as *Augmentation*, *Syncopation*, *Pricks of Perfection* or *Addition*: of which I shall only set down what is necessary to be understood by the Practitioner; as first, of the *Pricks of Perfection* or *Addition*: next, of *Syncopation*, or breaking of the *Time* by the Driving a *Minum* through *Semibriefs*, or *Crotchets* through *Minums*, which is the beating the Time in the middle of such Notes.

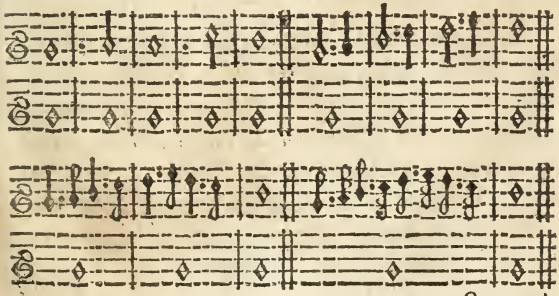
First,

First, this *Prick* of *Perfection* or *Addition* is ever placed on the right side of all Notes thus, ◊· ◊· ◊· ◊· for the prolonging the *sound* of that Note it follows to half as much more as it is: For Example, the *Prick* which is placed after a *Semibrief* is in proportion a *Minum*, and makes that *Semibrief* which before was but two *Minums* to be three *Minums*, in one continued Sound, and so the like proportion to other Notes. *Example.*

Prick *Long. Brief. Semibrief. Minum. Crotchet. Quaver.*



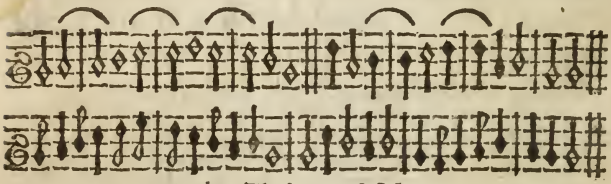
A further Example of the Prick Notes, *wherein you see your Measure of the Time barred, according to the* Semibrief, *both by Prick* Semibriefs, Minums, *and* Crotchets.



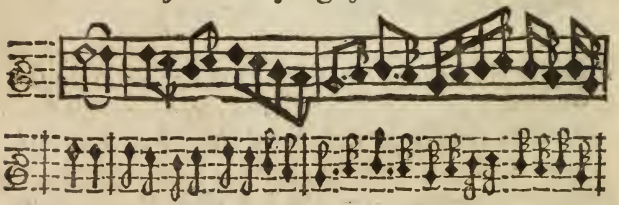
Second,

Secondly, *Pricks* of *Perfection* are uſed for perfecting of Notes, and is only uſed in the Triple-Time : of which, I ſhall ſpeak more at the latter end of Chap. 9. Of *Moods* and *Time.*

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



Of the Tying *of* Notes.



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

CHAP.

CHAP. IX.

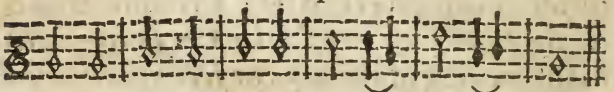
Of the Keeping *of* Time *by the Meaſure of the* Semibreve *or* Maſter-Note.

OBſerve that to the Meaſure of the *Semibreve* all Notes are proportioned, and its Meaſure is expreſſed (by a Natural Sound of the *Voyce*, or *Artificial* on an *Inſtrument*) to the moving of the *hand* or *foot up* and *down* when his Meaſure is whole; in Notes of *Augmentation*, the Sound is continued to more than one *Semibreve*; but in Notes of *Diminution* the Sound is variouſly broken into *Minums*, *Crotchets*, and *Quavers*, or the like: So that in Keeping Time your Hand goes down at one half, which is a *Minim* and up at the next. For the more eaſe at firſt, if you have two *Minims* or four *Crotchets*, as in the Example following, in one Bar, which is the proportion of a *Semibreve*, you may in *Minims* pronounce *one*, *two*, the hand being down at the firſt ſounding *one*, you lift up your hand leiſurely, and when it is up a ſmall diſtance you pronounce *two*, and when down you begin the third *Minim*, and ſo up again at the fourth, and down at the fifth. Alſo when you have four *Crotchets*, pronounce *one*, *two*,

three

three, *four*, that is, the hand is down at *one* and up at *three*, and down when you begin the next Bar of four *Crotchets*, as in this Example. This Rule obſerve according to the *Meaſure* of thoſe Notes your *Semibrief* is divided into, be it either *Triple*, *Dupla*, or *Common Time*.

Example.



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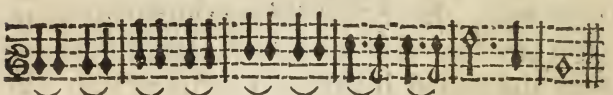

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CHAP. X.

Of the Four Moods *or* Proportions *of the* Time *or* Meaſure *of Notes.*

The uſual Moods *may not here be miſt*;
In them much cunning doth conſiſt.

THere are four *Moods*, the which are divided into four *Tables*, that is to ſay,

Moods

Moods

Great.

1. The *Perfect* of the *More.* ⊙ 3

2. The *Perfect* of the *Less.* ⦶ 3

Less.

3. The *Imperfect* of the *More.* C 3

4. The *Imperfect* of the *Less.* ¢

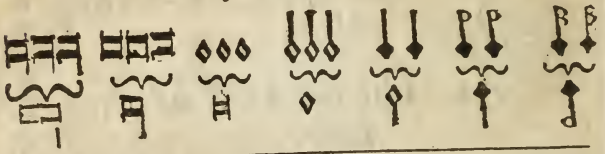
These Four Moods were used in former times, but of late years the Musick which hath been composed by those of our Nation, either for *Voyce* or *Instrument*, have made use only of the two later; (that is to say, the *Imperfect of the More*, and *Imperfect of the Less*, one being called the *Triple Time*, the other the *Duple* or *Common Time*, these two being sufficient to express much variety of Musick: howe're, because the *Italians* do at this day use in their Musick all four, I will not omit to give you the *Definition* and *Proportions* of them in their order, and be more large upon the two later, because most used by the Practitioners of Musick in this our Nation.

Of

Of the two first Moods.

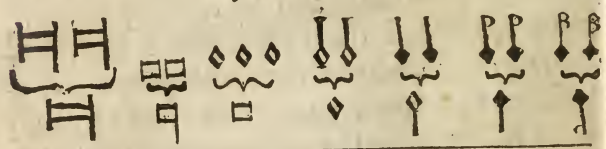
1. THe *Perfect of the More* is when all go by three, as three *Longs* to a *Large*, three *Breves* to a *Long*, three *Semibreves* to a *Breve*, three *Minums* to a *Semibreve*; except *Crotchets*, *&c.* which go by two. Mark'd thus,

The Perfect of the More ⊙3.



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

The Perfect of the Less ⊖3

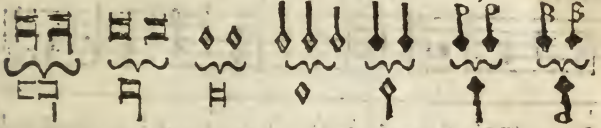


Of the two last or most usual Moods.

3. THe *Imperfect of the More*, is when all goes by two, except the *Minums*, which goes by three; as two *Longs* to a *Large*, two *Breves* to a *Long*, two *Semibreves* to

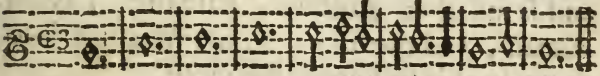
to a *Breve*, three *Minims* to the *Semibreve*, with a Prick of Perfection, which makes the whole proportion of *three Minims*, and is called a *Time*: His Mood is thus signed ⊂3, and this is usually called the *Triple Time*.

The Imperfect of the More ⊂ 3

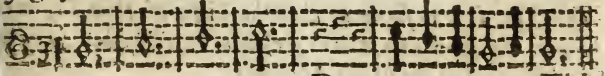


This *Mood* is much used in *Airy Songs* and *Galliards*, and is usually called *Galliard* or *Triple Time*; and is of two Motions, the one slow, the other more swift.

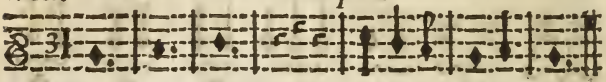
The first is, when the *Measure* is by three *Minims* to a *Semibreve* with a *Prick*, which *Prick* is for *Perfection*, to make it a perfect *Time*, and is usually called *Three to one*.



The second *Measure* of this *Triple Time* is to a swifter motion, and is measured by three *Crotchets*, or a *Minim* with a *Prick* for *Perfection*. This swifter *Measure* is appropriated or used in *Light* Lessons, as *Corants*, *Sarabands*, *Jigs*, and the like.

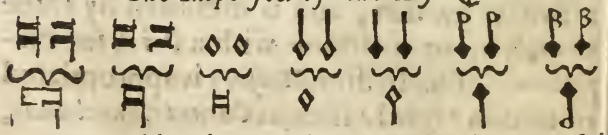


This ſwifter *Triple Time* is ſometimes prick'd in Black Notes, which Black Note is of the ſame Meaſure with the *Minim* in the foregoing Example, but is ſeldome uſed, becauſe the *Minims* are the ſame and ſerve as well. *For Example:*



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

The Imperfect of the Leſs ₵



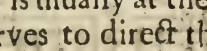
Note, That when this Common Mood *is reverſed thus* Ↄ, *it is to ſignifie, that the* Time *of that Leſſon or Song, before which it is ſo ſet, is to be Play'd or Sung as ſwift again as the uſual Meaſure.*

CHAP.

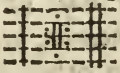
CHAP. XI.

Of the several Adjuncts *and* Characters *used in* Musick.

. A *Direct* is usually at the end of a Line, and serves to direct the place of the rst Note on the next Line, and are thus nade,

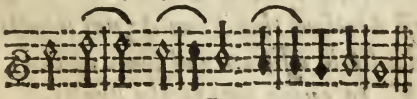


2. *Bars* are of two sorts, *single* and *double*. The *single Bars* serve to divide the *Time*, according to the Measure of the *Semibreve*: The *double Bars* are set to divide the several *trains* or *Stanzaes* of the *Songs* and *Lessons*: And are thus made,

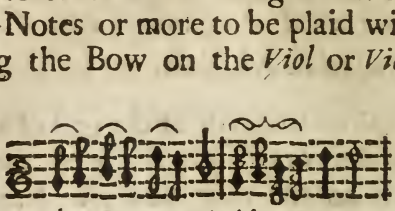


3. A *Repeat* is thus marked ⁂ and is used o signifie that such a part of a Song or Lesson must be played or Sung over again rom that Note over which it is placed.

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



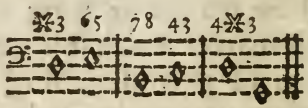
The ſecond ſort of *Tyes* is when two o more Notes are to be Sung to one Syllable or two Notes or more to be plaid with onc drawing the Bow on the *Viol* or *Violin*, a thus:



Thou art not Kind but Cruel.

5. A *Hold* is thus made 𝄐, and is placed o ver the Note which the *Author* intends ſhoul be held to a longer Meaſure than the No contains; and over the laſt Note of a Leſſo

6. The *Figures* uſually placed over Not in the *Thorough Baſs* of *Songs* or *Ayres*, fo the *Organ* or *Theorbo*, is to direct the Perfo mer to ſtrike in other parts to thoſe Note as *Thirds*, *Sixths*, and the like, to the Ground As thus:



I ſhall here conclude the Firſt Part, *wherein have ſet down what is needful to be underſto of the Theorick Part of Muſick in the plain and eaſieſt Method that I could; not doubting b by it, and a little aſſiſtance of ſome already skill in Muſick, to guide you to the Practick.*

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

---

e Proem to the said Discourse is to this effect.

HItherto I have not put forth to the view of the World those Fruits of my usick Studies employed about that Noble nner of Singing, which I learnt of my after the famous *Scipione del Palla* in *Italy*; r my Compositions of *Ayres* Composed me, which I saw frequently practised by e most famous Singers in *Italy*, both Men d Women: But seeing many of them go out maimed and spoyl'd, and that those ng winding Points were ill performed, I erefore devised to avoid that old manner of nning Division which has been hitherto

uſed, being indeed more proper for Win and Stringed Inſtruments than for the Voyce And ſeeing that there is made now aday an indifferent and confuſed uſe of thoſe ex cellent Graces and Ornaments to the goo manner of Singing, which we call *Trills Grupps*, *Exclamations* of *Increaſing* and *Ab ting* of the Voyce, of which I do intend i this my Diſcourſe to leave ſome foot-print that others may attain to this excellent ma ner of Singing: To which manner I hav framed my laſt *Ayres* for one Voyce to th *Theorbo*, not following that old way of *Co poſition*, whoſe Muſick not ſuffering th Words to be underſtood by the Hearers, fo the multitude of Diviſions made upon ſho and long Syllables, though by the Vulg ſuch Singers were cryed up for famous. Bu I have endevoured in thoſe my late Comp ſitions to bring in a kind of Muſick, by whic men might as it were Talk in Harmony uſing in that kind of Singing a certain nob neglect of the Song (as I have often hea at *Florence* by the Actors in their Singi *Opera's*) in which I endevoured the Imit tion of the Conceit of the Words, ſeekir out the Cords more or leſs paſſionate, acco ding to the meaning of them, having co

ceale

:ealed in them so much as I could the *Art of Descant*, and paused or stay'd the Consonan-:es or Cords upon long Syllables, avoiding he short, and observing the same Rule in naking the passages of Division by some ew *Quavers* to Notes and to Cadences, not xceeding the value of a quarter or half a *emibreve* at most. But, as I said before, Those long windings and turnings of the Voyce are ill used, for I have observed that Divisions have been invented, not because hey are necessary unto a good fashion of inging, but rather for a certain tickling of he Ears of those who do not well understand what it is to sing Passionately; for if they did, ndoubtedly Divisions would have been ab-orr'd, there being nothing more contrary to Passion than they are, yet in some kind of Musick less Passionate or Affectuous; and pon long Syllables, not short, and in final Cadences some short Points of Division may e used, but not at all adventures, but pon the practice of the Descant; but to hink of them first in those things that a man will sing by himself, and to fashion out the manner of them, and not to promise a mans elf that his Descant will bear it: For to the ood manner of Composing and Singing in

this way, the underſtanding of the conceit and the humour of the words, as well in paſſionate Cords as paſſionate Expreſſions in Singing, doth more avail than Deſcant; I having made uſe of it only to accord two Parts together, and to avoid certain notable Errors, and bind certain Diſcords for the accompanying of the Paſſion, more than to uſe the Art: And certain it is, that an *Ayre* Compoſed in this manner upon the Conceit of the words, by one that hath a good faſhion of Singing, will work a better effect and delight more than another made with all the Art of Deſcant, where the Humour or Conceit of the words is not minded.

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

quire

uire it: Whereas those that well under-
and the conceit and the meaning of the
Words, know our defects, and can distin-
uish where the Passion is more or less requi-
d. Which sort of people we should en-
evour to please with all diligence, and more
esteem their praise, than the applause of the
norant Vulgar.

Thus *Art* admitteth no Mediocrity, and
ow much the more curiosities are in it, by
ason of the excellence thereof, with so
uch the more labour and love ought we,
e Professors thereof, to find them out:
hich love hath moved me (considering
at from Writings we receive the light of
Science, and of all *Art*) to leave behind
e this little light in the ensuing Notes and
iscourses; it being my intention to show
much as appertaineth to him who maketh
ofession of Singing alone, upon the Har-
ony of the *Theorbo*, or other Stringed In-
ument, so that he be already entred into
e *Theorie* of *Musick*, and Play sufficiently.
ot that this cannot also be attain'd by long
actise, as it is seen that many, both Men and
omen, have done, and yet this they attain
but unto a certain degree: But because
e Theorie of these Writings conduceth
unto

unto the attaining of that degree; ad because in the profession of a *Singer* (in regard of the excellence thereof) not only particular things are of use, but they all together do better it; therefore to proceed in order, thus I will say:

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

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

Concerning the first: Since it is not a general Rule, because it agrees not in many Cords, although in such places as it may be used, it is now become so ordinary, that instead of being a Grace (because some stay too long in the third Note under, where

as it should be but lightly touched) it is ra-
they tedious to the Ear; and that for Begin-
ners in particular it ought seldom to be used:
but instead of it, as being more strange, I
would chuse the second for the Increasing of
the Voyce.

Now, because I have not contained my self
within ordinary terms, and such as others
have used, yea rather have continually sear-
ched after novelty, so much as was possible
for me, so that the novelty may fitly serve to
the better obtaining of the *Musicians* end, that
is to delight and move the affections of the
mind, I have found it to be a more affectuous
way to Tune the *Voyce* by a contrary effect to
the other, that is, to Tune the first Note in its
proper Tune, diminishing it; because Excla-
mation is the principal means to move the Af-
fection; and Exclamation properly is no other
thing, but the slacking of the Voyce to re-in-
force it somewhat more. Whereas Increasing
of the Voyce in the *Treble* Part, especially in
feigned Voyces, doth oftentimes become
harsh, and unsufferable to the Hearing, as
upon divers occasions I have heard. Un-
doubtedly therefore, as an affection more
proper to move, it will work a better effect
to Tune the Voyce diminishing it, rather than
in-

Increaſing of it: Becauſe in the firſt of theſe ways now mentioned, when a man Increaſes the Voyce, to make an Exclamation, it is needful that in Slacking of it, he Increaſe it the more. And therefore I have ſaid that it ſhoweth harſh and rough. But in the Diminiſhing of the Voyce it will work a quite contrary effect, becauſe when the Voyce is ſlacked, then to give it a little ſpirit, will always make it more paſſionate. Beſides that alſo, uſing ſometimes one, ſometimes another, variety may be uſed, which is very neceſſary in this *Art*, ſo that it be directed to the ſaid end.

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

grows more perfect in all Arts, but especially in the profession of a perfect Singer, be it man or woman.

More languid. A livelier Exclamation. For Example.

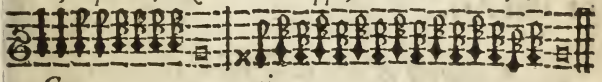
Of Tuning therefore with more or less Grace, and how it may be done in the aforesaid manner, tryal may be made in the above-written Notes with the words under them, *Cor mio, deh non languire.* For in the first *Minim* with the *Prick*, you may Tune *Cor mio*, diminishing it by little and little, and in the falling of the *Crotchet* increase the Voyce with a little more spirit, and it will become an *Exclamation* passionate enough, though in a Note that falls but one degree: But much more sprightful will it appear in the word *deh*, by holding of a Note that falls not by one degree: As likewise it will become most sweet by the taking of the *greater Sixth* that falls by a leap. Which thing I have observed, not only to show to others

what

what a thing *Exclamation* is, and from whence it grows; but alſo that there may be two kinds of it, one more paſſionate than the other; as well by the manner in which they are deſcribed, or tuned in the one way or the other; as alſo by imitation of the word, when it ſhall have a ſignification ſutable to the conceit. Beſides that, *Exclamations* may be uſed in all Paſſionate Muſicks, by one general Rule in all *Minims* and *Crotchets* with a *Prick* falling; and they ſhall be far more Paſſionate by the following Note, which runneth, than they can be in *Semibreves*; in which it will be fitter for increaſing and diminiſhing the Voyce, without uſing the *Exclamations*. Yet by conſequence underſtand, that in *Airy* Muſicks, or *Corants* to dance, inſtead of theſe Paſſions, there is to be uſed onely a lively cheerful kind of Singing, which is carried and ruled by the *Air* it ſelf. In the which, though ſometimes there may be place for ſome *Exclamation*, that livelineſs of Singing is in that place to be omitted, and not any Paſſion to be uſed which ſavoureth of *Languiſhment*. Whereupon we ſee how neceſſary a certain judgment is for a Muſician, which ſometimes uſeth to prevail above Art. As alſo, we may perceive by the fore-

foregoing Notes, how much greater Grace the four firſt *Quavers* have upon the ſecond ſyllable of the word *Languire* (being ſo ſtayed by the ſecond *Quaver* with a *Prick*) than the four laſt equal *Quavers*, ſo printed for Example. But becauſe there are many things which are uſed in a good faſhion of Singing, which becauſe their is found in them a greater Grace, being deſcribed in ſome one manner, make a contrary effect one to the other; whereupon we uſe to ſay of a man that he Sings with much Grace, or little Grace: Theſe things will occaſion me at this time firſt to demonſtrate in what faſhion I have deſcribed the *Trill* and the *Grup*; and the manner uſed by me to teach them to thoſe who have been intereſſed in my houſe; and further, all other the more neceſſary effects: So that I leave not unexpreſſed any curioſity which I have obſerved.

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

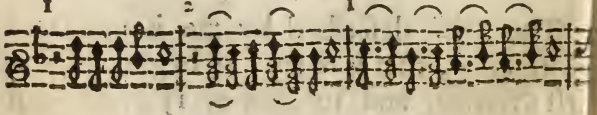


Cor - - - - - - re mi - - - - - - - - - - - - - - - - - a.

The *Trill* deſcribed by me is upon one Note only, that is to ſay: to begin with the firſt *Crotchet*, and to beat every Note with the

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

Example of the most usual Graces.



1 2 1 Beating of the Throte.

2 Beating the Throte.

1 + 2 Trill. + 1 +

2 Trill. + 1 A plain fall. + 2 Double fall.

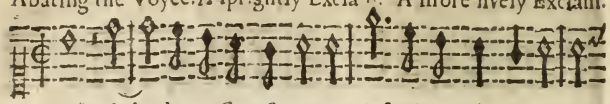
+ A fall to take breath. +

Another fall like it. +

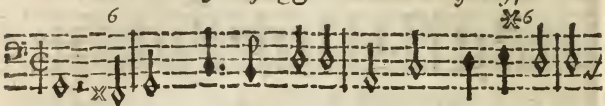
Where this Mark + is set over a Note, the Trill is to be used.

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

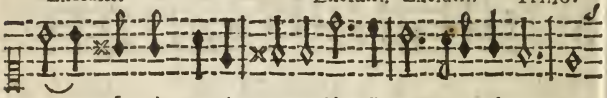
Abating the Voyce. A ſprightly Exclam. A more lively Exclam.



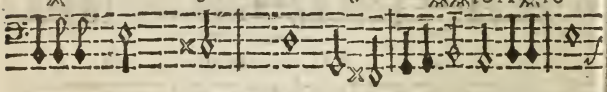
Deh deh doue ſon fuggiti deh doue ſon ſpariti



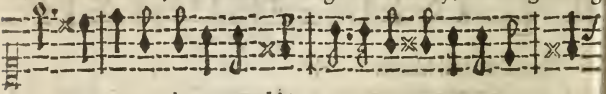
Exclam. Exclam. Exclam. Trillo.



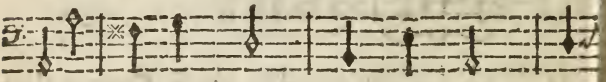
gi'oc chi de qualier rai Jo ſon ce ner homa i



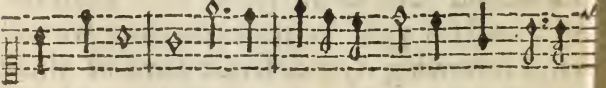
Exclam. cheerful, as it were talking in harmony, and neglecting



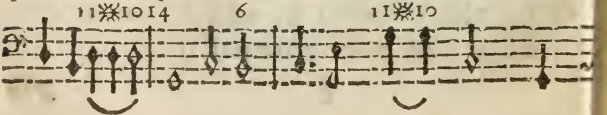
Aure aure divine ch'er rate peregrine in que-



the Muſic' .Trill. Exclamation.



ſta p irt'en quella deh recate nouella dell' alma



Exclam. larger time. Trill. Exclam.

luce loro aure ch'io me ne moro deh recate no-

Exclam.

uella dell' alma luce loro Aure Aure

Exclam. reinforced.

ch'io me ne moro.

And because in the two last lines of the foregoing Ayre, *Deh doue son fuggiti*, there are contained the best passions that can be used in this noble manner of Singing, I have therefore thought good to set them down,

both to ſhow where it is fit to encreaſe and abate the voice, to make *Exclamations*, *Trills*, and *Grups*; and in a word, all the Treaſures of this Art: and that they may ſerve for Example whereby men may take notice in the Muſick of the places, where they are moſt neceſſary, according to the paſſions of the words. Although I call that the noble manner of Singing, which is uſed without tying a mans ſelf to the ordinary meaſure of time, making many times the value of the Notes leſs by half, and ſometimes more, according to the conceit of the words; whence proceeds that excellent kind of Singing with a graceful neglect, whereof I have ſpoken before.

[*Our Author being ſhort in ſetting forth this chief or moſt uſual Grace in Singing, called the* Trill, *which, as he ſaith very right, is by a beating in the Throat on the Vowel* (a'h) *ſome obſerve that it is rather the ſhaking of the Vvula or Pallate on the Throat, in one ſound, upon a Note; For the attaining of this, the moſt ſureſt and ready way is by imitation of thoſe who are perfect in the ſame; yet I have heard of ſome that have attained it by this manner, in ſinging a plain Song, of 6 Notes up and 6 down, they have in the midſt of every Note beat or ſhaked*

with

with their finger upon their Throat, which by often practice came to do the same Notes exactly without. It was my chance lately to be in company with three Gentlemen at a Musical Practice, which sung their parts very well, and used this Grace (called the Trill) *very exactly: I desired to know their Tutor, they told me I was their Tutor, for they never had any other but this my* Introduction: *That (I answered) could direct them but in the Theory, they must needs have a better help in the Practick, especially in attaining to sing the* Trill *so well. One of them made this Reply, (which made me smile) I used, said he, at my first learning the* Trill, *to imitate that breaking of a Sound in the Throat, which Men use when they Leuer their Hawks, as* he-he-he-he-he; *which he used slow at first, and by often practice on several Notes, higher and lower in sound, he became perfect therein. The* Trill *or shake of the Voice, being the most usual Grace, is made in* Closes, Cadences, *and other places, where by a long Note an* Exclamation *or* Passion *is expressed, there the* Trill *is made in the latter part of any such Note; but most usually upon binding Notes in* Cadences *and* Closes, *and on that Note that precedes the closing Note. Those who once attain to the perfect use of the* Trill, *other Graces will become easie.*]

Since there are ſo many effects to be uſed for the excellency of this Art, there is required (for the performing of them) neceſſarily a good voice, as alſo good wind to give liberty, and ſerve upon all occaſions where is moſt need. It ſhall therefore be a profitable advertiſement, that the Profeſſor of this Art, being to ſing to a *Theorbo* or other ſtringed inſtrument, and not being compelled to fit himſelf to others, that he ſo pitch his Tune, as to ſing in his full and natural Voice, avoiding feigned Tunes of Notes. In which, to feign them, or at the leaſt to inforce Notes, if his Wind ſerve him well, ſo as he do not diſcover them much; (becauſe for the moſt part they offend the Ear;) yet a man muſt have a command of Breath to give the greater Spirit to the Increaſing and Diminiſhing of the Voice, to *Exclamations* and other Paſſions by us related; and therefore let him take heed, that ſpending much Breath upon ſuch Notes, it do not afterward fail him in ſuch places as it is moſt needful: For from a feigned Voice can come no noble manner of ſinging; which only proceeds from a natural Voyce, ſerving aptly for all the Notes which a man can mannage according to his ability, employing his Wind in ſuch

a fashion as he command all the best passionate Graces used in this most worthy manner of Singing. The love whereof, and generally of all Musick, being kindled in me by a natural inclination, and by the study of so many years, shall excuse me, if I have suffered my self to be carried further than perhaps was fit for him, who no less esteems and desires to learn from others, than to communicate to others what himself hath learned; and to be further transported in this Discourse, than can stand with that respect I bear to all the Professors of this Art. Which Art being excellent and naturally delightful, doth then become admirable, and entirely wins the love of others, when such as possess it, both by teaching and delighting others, do often exercise it, and make it appear to be a pattern and true resemblance of those never ceasing celestial Harmonies, whence proceed so many good effects and benefits upon earth, raising and exciting the minds of the Hearers to the contemplation of those infinite delights which Heaven affordeth.

This Author having set most of his Examples and Graces to the Italian *words, it cannot be denyed but the* Italian *Language is more smooth*

and better vowell'd than the English, *by which it has the advantage in* Musick, *yet of late our Language is much refined, aud so is our Musick, to a more smooth and delightful way and manner of singing after this new method; especially by the excellent Compositions of Mr.* Henry Lawes, *and other excellent Masters in this Art, and was by them Taught for above this forty years past, and is daily used and taught by several eminent Professors at this day. Therefore such as desire to be taught to sing after this way, need not seek after* Italian *or* French *Masters, for our own Nation was never better furnished with able and skilful Artists in Musick than it is at this time, though few of them have the Encouragement they deserve, nor must Musick expect it as yet, when all other Arts and Sciences are at so low an Ebb: But I do hope, as Almighty God has most mirculously restored His Sacred Majesty in peace, whose Virtues and Piety declare him a Lover and Encourager of Arts, and of Musick especially; so I hope the Clergy, Nobility and Gentry of this Kingdom, will follow His Gracious and Royal Example.*

Of the five Moods used by the Grecians.

1. The *Dorick* } 4. The *Phrygian*
2. The *Lydian* } 5. The *Ionick*.
3. The *Æolick* }

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

These Five *Moods* have no relation to those *Moods* mentioned in the former part of this Book; those have reference to *Notes* and *Time*, these only concern *Tune*. That which the *Grecians* called *Mode* or *Mood*, the *Latins* termed *Tone* or *Tune*: The design of either, was to shew in what Key the Song was set, and how each Musical Key had relation one to another. These five appertained to the *Grecians* only, and had their several appellations

lations from the Countries in which they were invented and practised. The *Latins* reduced theirs to Eight *Tones* or *Tunes*, and were by the Church-men termed Plain-songs. These exceeded not the compass of six Notes, and was to direct how to begin and end in the proper *Keys*; which eight *Tones* or *Tunes* are printed in the *Tenor* Part of Mr. *Morley's Introduction*, *pag.* 147. The *Grecian Moods* had these various effects.

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

2. The *Lydian Mood* was used to grave, solemn Musick, the Descant or Composition being of slow time, fitted to sacred Hymns and Anthems, or Spiritual Songs, in Prose, sometimes in Verses alone, and sometimes in a full *Chorus* of four or five Parts; which moveth a kind of Heavenly Harmony, whereby the mind is lifted up from the regard of earthly

earthly things to those Celestial Joys above. This *Mood* had its derivation from the famous River in *Lidia* called *Pactolus*, and the winding retrograde *Meander*, representing thereby the admirable variety of Sound in Musick, passing by the famous Cities, *Philadelphia* and *Sardis*, once the Royal Seat of rich King *Croesus*.

3. The *Æolick Mood* was that which was of a more Aiery and soft pleasing sound, as our *Madrigals* or *Fa la's* of five and six Parts, which were Composed for Viols and Voyces by many of our excellent *English* Authors, as Mr. *Morley*, *Wilks*, *Wilbey*, *Ward*, and others: Which Musick by its variety and delightfulness, allayeth the Passions, and charmeth the Affections into a sweet and pleasing temper; such as was that enchanting Musick of the Harp, provided for King *Saul*, 1 *Sam.* 16. *That* Saul *was refreshed, and the evil Spirit departed from him.* This *Mood* had its derivation from *Æolia* (a Kingdom of *Æolus*) whence he is feigned to send his rushing Winds, which do resemble this *Mood*, that is so commixt with fancy and airy reports, one part after other.

4. The *Phrygian Mood* was a more warlike and couragious kind of Musick, expressing the Musick of Trumpets and other Instruments

of

of old, exciting to Arms and Activity, as *Almans*, and the like. This *Mood* had its derivation from *Phrygia* (a Region bordering upon *Lydia* and *Caria*) in which is that Martial Town *Cios*, and the most high Hill *Idæ*, famous for the *Trojan* War: Many Historians have written of its rare Effects in warlike Preparations: *Suidas* (*in litera T*) writes of *Timotheus*, a skilful Musician, that when *Alexander* the Great was much dejected in his mind, and loth to take up Arms, he with his *Phrygian* Flute expressed such excellent sounds and varieties of Musick, that the Kings passions were immediately stirred to War, and ran presently and took up Arms. But the Story of *Ericus* the Musician passes all; who had given forth, that by his Musick he could drive men into what Affections he listed; and being required by *Bonus* King of *Denmark* to put his Skill in practice, he with his Harp or *Polycord Lyra* expressed such effectual melody and harmony in the variety of changes in several *Keyes*, and in such excellent *Fug's* and sprightly *Ayres*, that his Auditors began first to be moved with some strange passions, but ending his excellent Voluntary with some choice Fancy upon this *Phrygian Mood*, the Kings passions were altered,

ltered, and excited to that height, that he ell upon his most trusty friends which were ear him, and slew some of them with his fist or lack of another Weapon; which the *Musician* perceiving, ended with the sober and olemn *Dorick*, which brought the King to imself, who much lamented what he had lone. This is recorded at large by *Crantzius*, *ib.* 5. *Daniæ cap.* 3. and by *Saxo Grammaticus*, *lib.* 12. *Hist. Daniæ*, and others.

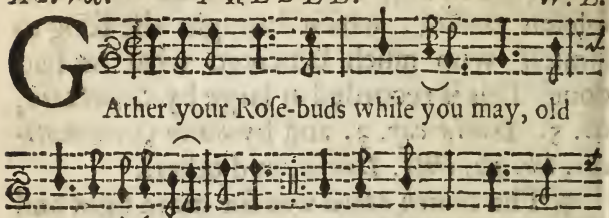
5. The *Ionick Mood* was for more light and effeminate Musick, as pleasant *amorous Songs*, *Corants*, *Sarabands*, and *Jigs*, used for honest mirth and delight at Feasts and other merriments. This *Mood* had its derivation from the *Ionians* of *Ionia*, which lies between *Æolia* and *Caria*, a situation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

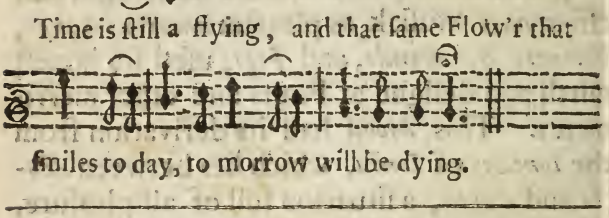
Let thus much suffice to have been spoken of the Grecian Moods. *I shall now set down some short Songs and Ayres for two Voyces, very useful for Beginners.*

Ten

Ten ſhort Ayres or Songs of Two Voyces, Treble *and* Baſs, *for Beginners,*

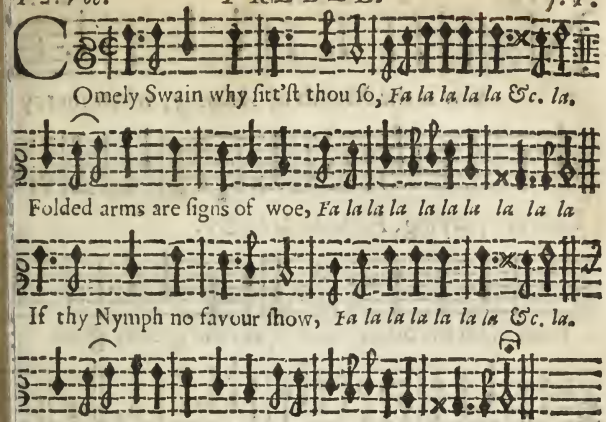
A 2. Voc. *TREBLE.* *W. L.*



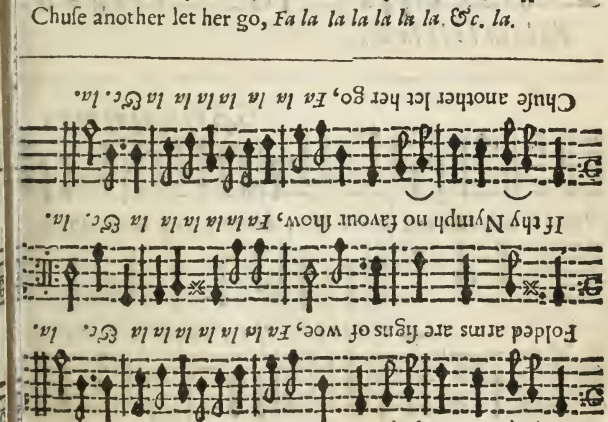


A 2. Voc. *BASSE.* *W. L.*

A 2. Voc. TREBLE. *J. P.*



A 2. Voc. BASSE. *J. P.*



A 2. Voc. TREBLE. *T. M.*

Ow is the Month of *Maying*, when merry

Lads are playing, *Fa la la la la la &c.*

Each with his bonny Lass upon the greeny grass,

Fa la la la la la la &c.

A 2. Voc. BASSE. *T. M.*

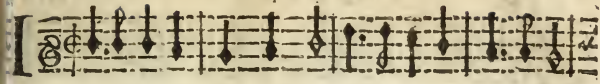
Ow is the Month of *Maying*, when merry

Lads are playing, *Fa la la la la la &c.*

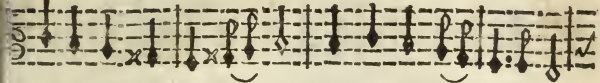
Each with his bonny Lass upon the greeny grass,

Fa la la la la la &c.

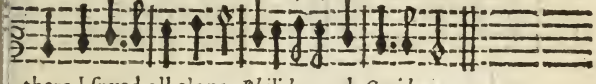
A 2. Voc. TREBLE. B. R.



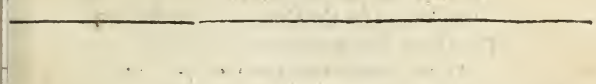
N the merry month of *May*, in a morn by break of day;



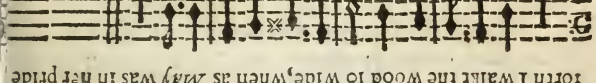
forth I walkt the wood so wide, when as *May* was in her pride;



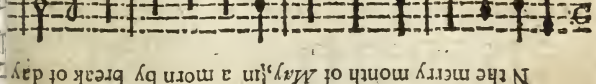
there I spyed all alone *Philida* and *Coridon*.



there I spyed all alone *Philida* and *Coridon*.



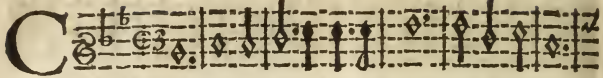
forth I walkt the wood so wide, when as *May* was in her pride



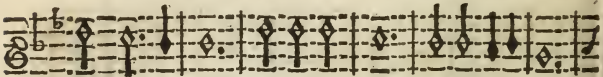
N the merry month of *May*, in a morn by break of day

A 2 Voc. BASSE. B. R.

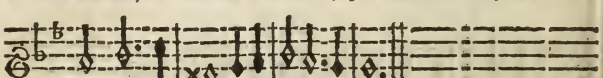
A 2. Voc. TREBLE. *H. L.*



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



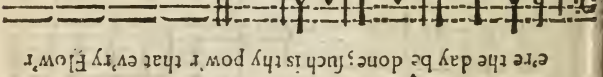
the day be done; ſuch is thy pow'r, that ev'ry Flow'r



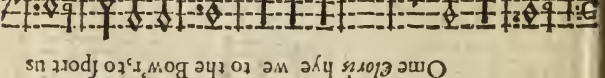
will ope to thee as to the Sun.

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

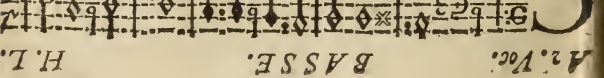
A 2. Voc. BASSE. *H. L.*



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

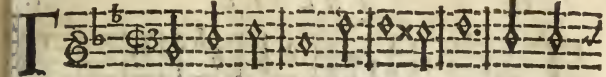


e're the day be done; ſuch is thy pow'r that ev'ry Flow'r

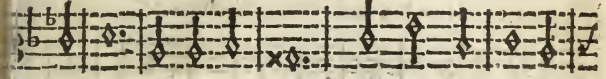


will ope to thee as to the Sun.

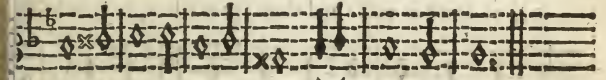
2. Voc. TREBLE. 7. P.



Hough you are young and I am old, though your

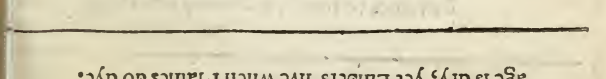


vein's hot and my blood cold, though youth is moist and

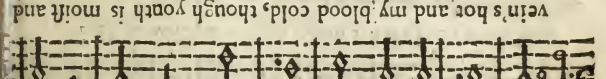


age is dry, yet Embers live when Flames do dye.

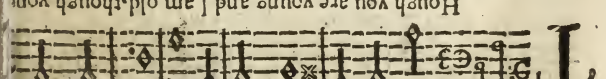
The tender Graff is easily broke,
But who shall shake the sturdy Oke?
You are more fresh and fair than I,
Yet Stubs do live when Flow'rs do dye.



age is dry, yet Embers live when Flames do dye.



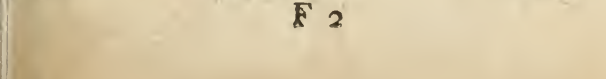
vein's hot and my blood cold, though youth is moist and



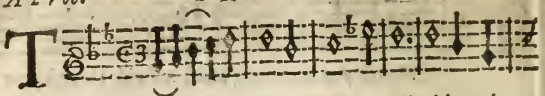
Hough you are young and I am old, though you

2 A

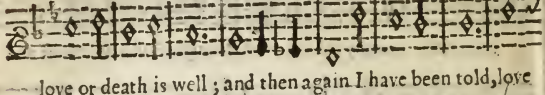
A 2 Voc. BASSE. 7. P.



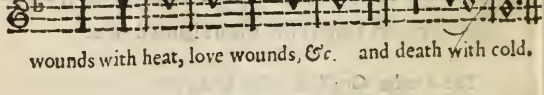
A 2 Voc. *TREBLE.* *N. L.*



Hough I am young and cannot tell, either what



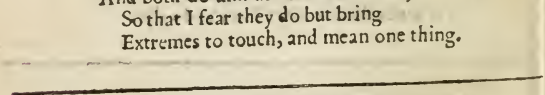
love or death is well; and then again I have been told, love



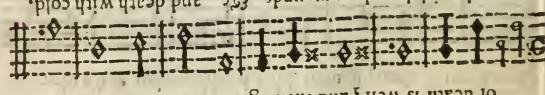
wounds with heat, love wounds, *&c.* and death with cold.

Yet I have heard they both bear darts,
And both do aim at humane hearts;
So that I fear they do but bring
Extremes to touch, and mean one thing.

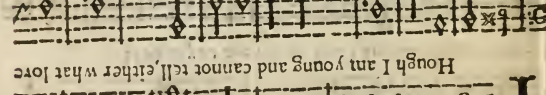
A 2. Voc. *BASSE.* *N. L.*



Hough I am young and cannot tell, either what love

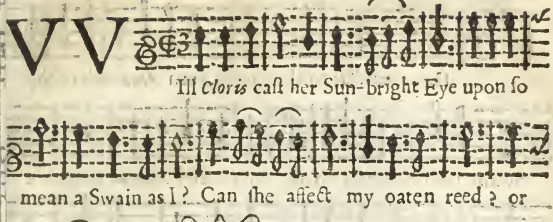


or death is well; and then again I have been told, love

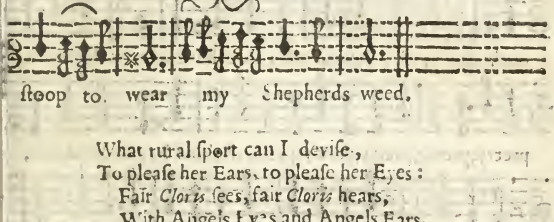


wounds with heat, love wounds, *&c.* and death with cold.

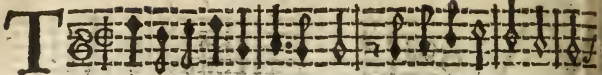
A 2. Voc. TREBLE. *J. G.*



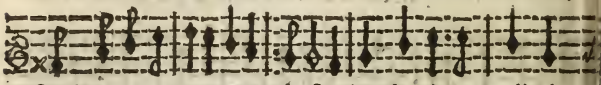
What rural sport can I devise,
To please her Ears, to please her Eyes:
Fair *Cloris* sees, fair *Cloris* hears,
With Angels Eyes and Angels Ears.



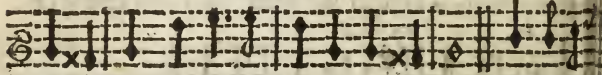
A 2 Voc. TREBLE. *T.B.*



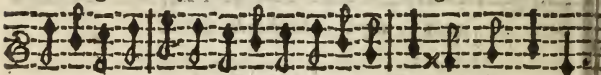
TUrn *Amarillis* to thy Swain, turn *Amarillis* to thy



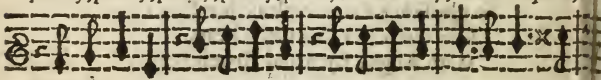
Swain, turn *Amarillis* to thy Swain, thy *Damon* calls thee



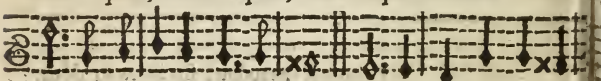
back again, thy *Damon* calls thee back again: Here is a



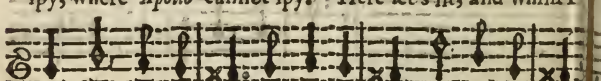
pretty, pretty, pretty, pretty, pretty, Arbour by, where *Apollo*,



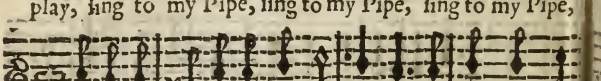
where *Apollo*, where *Apollo*, where *Apollo* cannot cannot



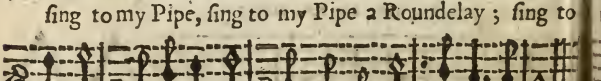
ſpy, where *Apollo* cannot ſpy. Here let's ſit, and whilſt I



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

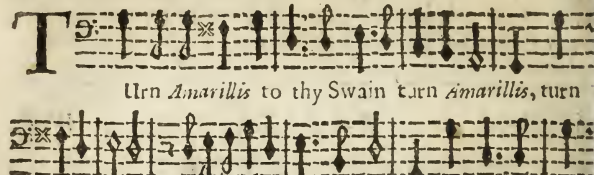


ſing to my Pipe, ſing to my Pipe a Roundelay; ſing to

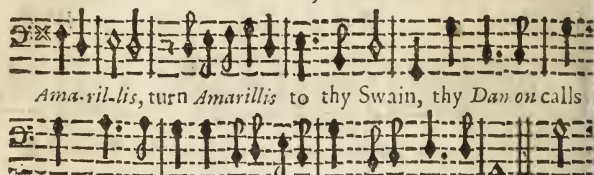


my Pipe, ſing to my Pipe, ſing to my Pipe a Roundelay.

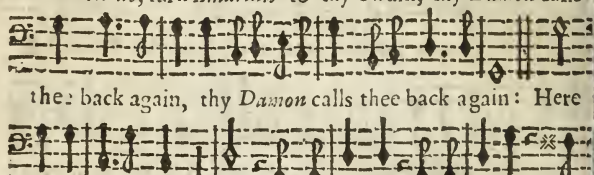
A 2 Voc. BASSE. *T. B*



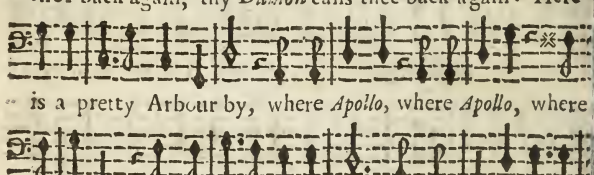
TUrn *Amarillis* to thy Swain turn *Amarillis*, turn



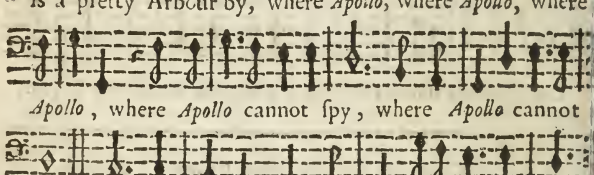
Ama-ril-lis, turn *Amarillis* to thy Swain, thy *Damon* calls



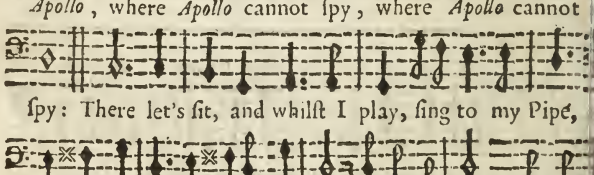
thee back again, thy *Damon* calls thee back again: Here



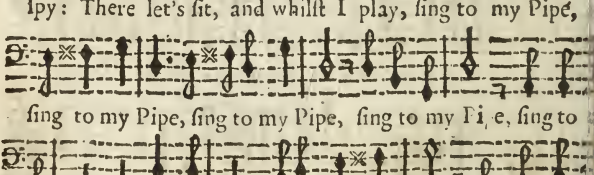
is a pretty Arbour by, where *Apollo*, where *Apollo*, where



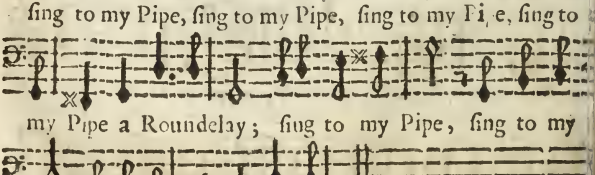
Apollo, where *Apollo* cannot ſpy, where *Apollo* cannot



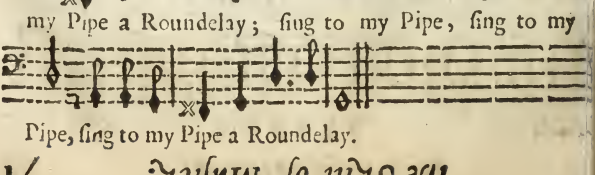
ſpy: There let's ſit, and whilſt I play, ſing to my Pipe,



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

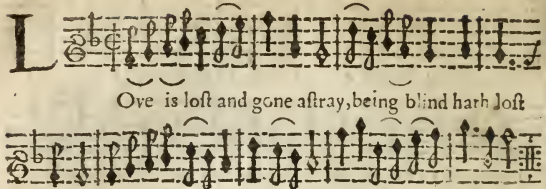


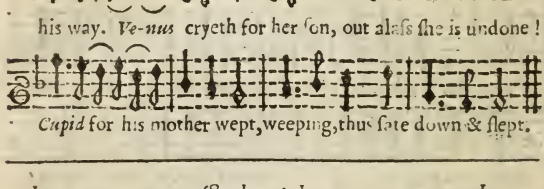
my Pipe a Roundelay; ſing to my Pipe, ſing to my



Pipe, ſing to my Pipe a Roundelay.

A 2. Voc. TREBLE. *W. L.*





For more Songs and Ayres of this nature for Beginners, I ſhall refer you to two Books lately publiſhed, one entituled, Select Ayres and Dialogues for One, Two, and Three Voyces; *the other,* The Muſical Companion, containing Ayres for Two, Three, and four Voyces.

THE TUNES of PSALMS USED IN *PARISH CHURCHES.*

THe Tunes of *Psalms* are of general use, all who are true Lovers of Divine *Musick* will have them in estimation, they may be called Holy *David*'s Musick, they are easie and delightful; those who are principally concern'd are *Parish-Clerks*, as being the Leaders of those Tunes in their Congregations, for whose use and benefit, I have set down these following Directions, as also the Names of Notes under each Tune.

First, observe how many Notes compass the Tune is; secondly, the place of the first Note; and lastly, how many Notes above and below that, so that you may begin the first Note in such a Key, as the rest may be sung in the compass of your own and the peoples Voyces, without *squeaking* above, or *grumbling* below. For the better understanding of which, these following instructions are necessary, which serve also for all other Tunes that are not here; but when you are perfected in these, I refer you to my large Book lately published in Folio, Entituled, *Psalms and Hymns in Solemn Musick of four Parts*; in which is 47 several Tunes, with the *Bass* under each *Common-Tune*, as proper to sing to the *Organ*, *Theorbo*, or *Bass Viol*; also variety of excellent Translations of *Psalms* and *Hymns*, never before published.

Of

Of the *Short Tunes* to Four Lines, with their proper *Psalms*, whose Measure is Eight Syllables on the first Line, and six on the next.

Oxford Tune *Cambridge* Tune *Litchfield* Tune *Low Dutch* Tune	*To* Psal. *Consolatory.*	*These 8 short Tunes in Tuning the first Note will bear a cheerful high pitch, in regard their whole compass is not above five or six Notes, from the highest Note to the lowest.*
York Tune *Windsor* Tune *Westminster* Tune	*To* Psalms *of Prayer, Confession*, and *Funerals.*	
Southwel Tune	*To peculiar* Psalms, *as* 25, 50, 67, 70, 134.	
St. *David's* Tune *Martyrs* Tune *Winchester* Tune *London* Tune	*To* Psalms *of Praise and Thanksgiving.*	*These 4 Tunes are Notes compass above the first, and therefore begin the first Note low.*

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

1 *Psal.* Tune 81 *Psal.* Tune 119 *Psal.* Tune	*These three Tunes are eight Notes in compass above your first Note, and therefore you must begin your first Note low.*
51 *Psal.* Tune 100 *Psal.* Tune	*These two Tunes begin your first Note in different high, because you are to fall four Notes lower than your first Note.*
113 *Psal.* Tune 148 *Psal.* Tune	*These two Tunes begin your first Note low because the Tune ascends 8 Notes above it*

Th

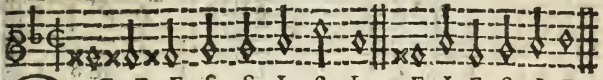
The most usual

COMMON TUNES

USED IN

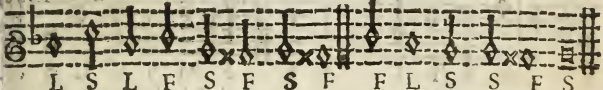
PARISH CHURCHES.

Psalm 4. Oxford Tune.



F F F S S L S L F L F S L F

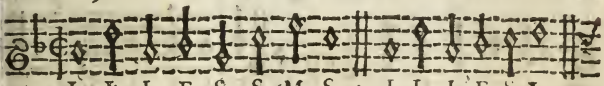
O *God that art my righteousness, Lord hear me when I call:*



L S L F S F S F F L S S F S

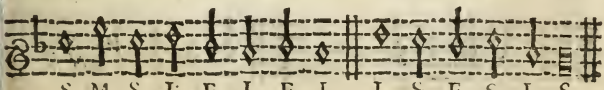
Thou hast set me at liberty, when I was bound and thrall.

Psalm 69. Litchfield Tune.



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

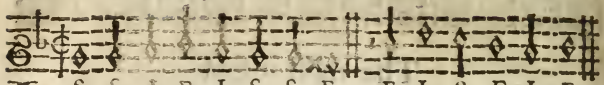
S *ing ye with praise unto the Lord, new songs with joy and mirth:*



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

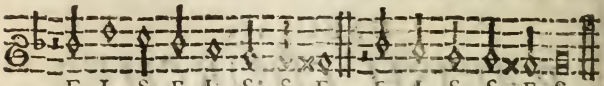
Sing unto him with one accord, all people on the earth.

Pſalm 116. Windſor Tune.



S S L F L S S F F L S F L F

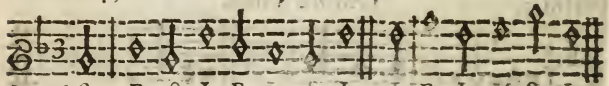
I *Love the Lord, becauſe my Voyce, and prayer heard hath he:*



F L S F L S S F F L S S F S

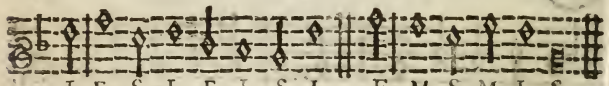
When in my days I call'd on him, he bow'd his ear to me.

Pſalm 145. Martyrs Tune.



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

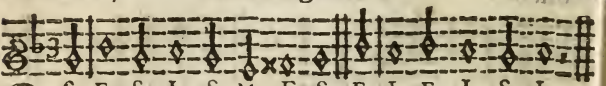
T *Hee will I laud my God & King, and bleſs thy name for aye:*



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

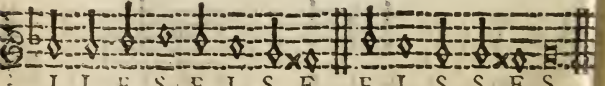
For ever will I praiſe thy Name, and bleſs thee day by day.

Pſalm 117. Cambridge Tune.



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

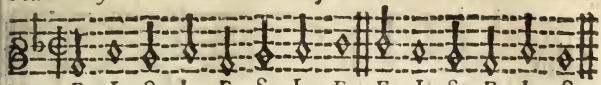
O *All ye nations of the world, praiſe ye the Lord always:*



L L F S F L S F F L S S F S

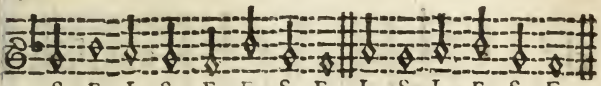
And all ye people every where, ſet forth his noble praiſe.

Psalm 23. Canterbury Tune.



F L S L F S L F F L S F L S

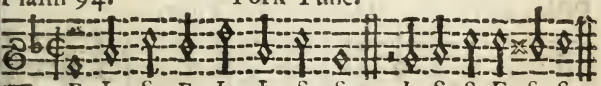
THe Lord is only my support, and he that doth me feed:



S F L S F F S F L S L F S F

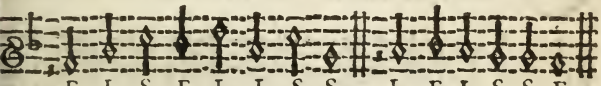
How can I then lack any thing, whereof I stand in need?

Psalm 94. York Tune.



F L S F L L S S L S S F S S

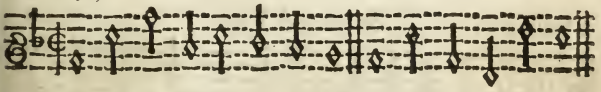
IUdge and revenge my cause O Lord, from them that evil be:



F L S F L L S S L F L S S F

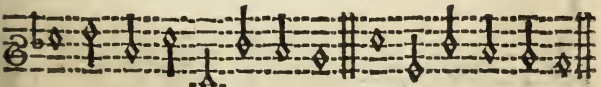
From wicked and ungodly men, good Lord deliver me.

Psalm 95. St. David's Tune.



F S F L S F L S F S F L L S

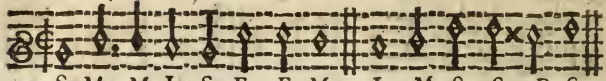
OCome let us lift up our voice, and sing unto the Lord:



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

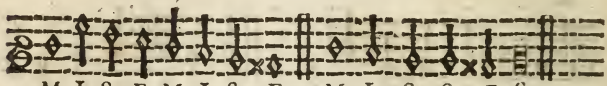
In him our rock of health rejoice let us with one accord.

Psalm 84. Winchester Tune.



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

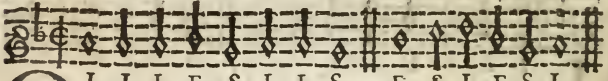
H*ow pleasant is thy dwelling place, O Lord of hosts to me!*



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

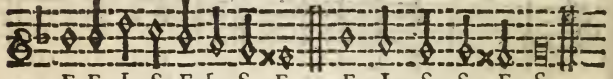
The Tabernacles of thy grace, how pleasant Lord they be!

Psalm 141. Westminster Tune.



L L L F S L L S F S L F S L

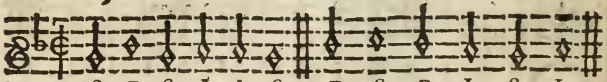
O*Lord upon thee do I call, Lord hast thee unto me:*



F F L S F L S F F L S S F S

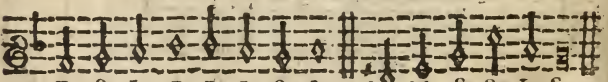
And hearken Lord unto my voice, when I do cry to thee.

Psalm 25. Southwel Tune.



S F S L L S F S F L S L

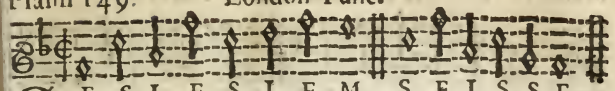
I*Lift my heart to thee, my God and guide most just:*



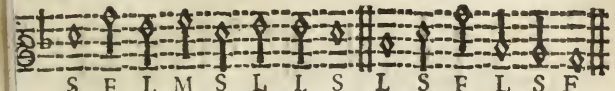
F S L F F L S L L M S S L S

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

Psalm 149. London Tune.

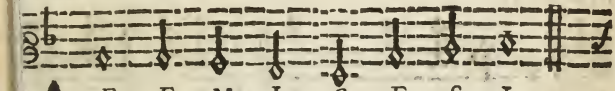


SIng ye unto the Lord our God, a new rejoycing song;

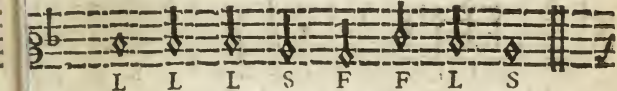


And let the praise of him be heard, his holy Saints among.

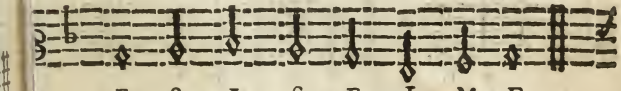
Psalm 100.



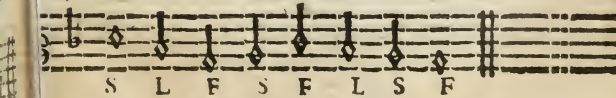
ALL people that on earth do dwell,



Sing to the Lord with chearful voice:

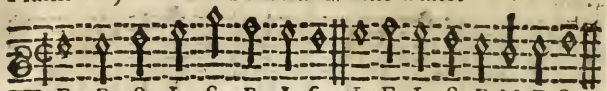


Him serve with fear, his praise forth tell:

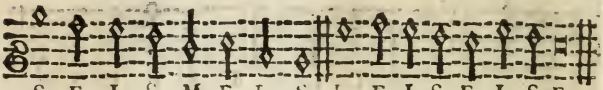


Come ye before him and rejoyce.

Psalm 125. X Commandment Tune.

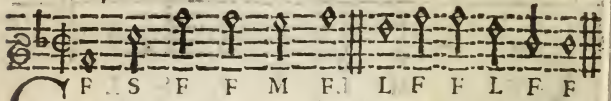


THose that do put their Confidence upon the Lord our God only,

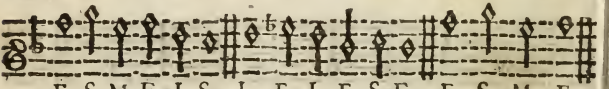


And fly to him for their defence, in all their need and misery.

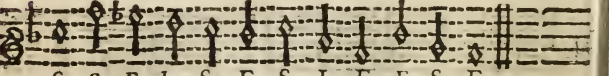
Psalm 148.



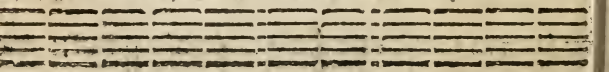
GIve laud unto the Lord from Heav'n that is so high,



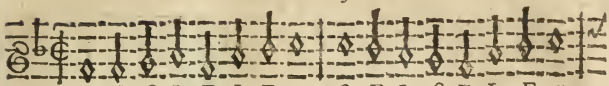
Praise him in deed and word, above the starry skie, and also ye,



his Angels all, Armies royal, praise him with glee.

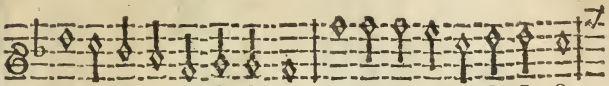


Psalm 113.



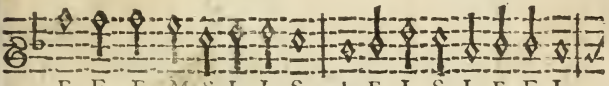
F F S L F L F S S F L S F L F S

Ye children which do serve the L praise ye his name with one accord
Who from the rising of the Sun, Till it return where it begun,



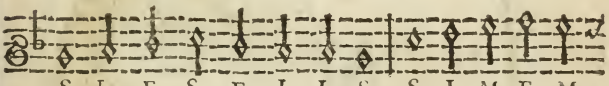
L S F L F S S F F F F M S L L S

Yea blessed be always his name The Lord all people doth surmount
Is to be praised with great fame.



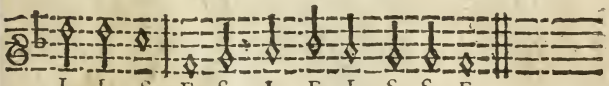
F F F M S L L S L F L S L F F L

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



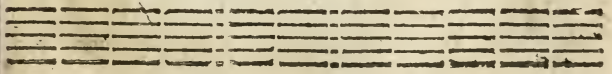
S L F S F L L S S L M F M

With God the Lord who may compare, whose dwellings in the



L L S F S L F L S S F

heavens are, of such great power and force is he.

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A BRIEF

INTRODUCTION

To the Playing on the

Baſs-Viol.

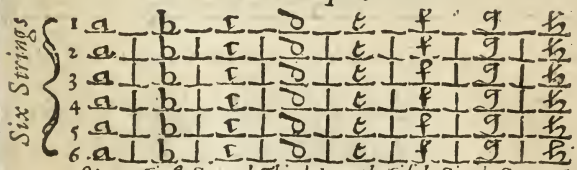
The Second BOOK.

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

geſt, its Leſſons are by the *F fa ut* Cliff 𝄢. Theſe three *Viols* agree in one manner of Tuning; wherefore I ſhall give you the Directions for Tuning the *Baſs Viol*, which is uſually ſtrung with *ſix ſtrings* (as you may obſerve on the Figure expreſſed in the foregoing page) which ſix ſtrings are known by ſix ſeveral names; the *firſt*, which is the ſmalleſt, is called the *Treble*; the *ſecond*, the *ſmall Mean*; the *third*, the *great Mean*; the *fourth*, the *Counter-Tenor*; the *fifth*, the *Tenor* or *Gam-vt* ſtring; the *ſixth*, the *Baſs*. But if you will name them after they are Tuned, according to the Rule of the *Gam-vt*, the *Treble ſtring*, is *D la ſol re*; the *ſmall Mean*, *A la mi re*; the *great Mean*, *E la mi*; the *Counter-Tenor*, *C fa vt*; the *Tenor* or fifth ſtring, *Gam-vt*; and the ſixth or *Baſs*, *double D ſol re*. Belonging to theſe *ſix ſtrings* there are *ſeven Frets* or *Stops* on the neck of your *Viol*, which are for ſtopping the various Sounds, according to the ſeveral Notes of the *Gam-vt*, both *Flats* and *Sharps*: For the more plain underſtanding of which, I have drawn an exact Table in the following pag. 88. beginning with the loweſt Note on your *ſixth ſtring*, and ſo aſcending to the higheſt on the *firſt* or *Treble ſtring*. Your perfect underſtanding of that Table

Table will much further you in the knowledg of Tuning your Viol; for which Tuning I will give you two Rules, one by *Tableture* or *Letters*, the other by the *Gam-ut* Rule; the firſt being the eaſieſt way to a Beginner, whoſe Ear at firſt is not well acquainted with the ſeveral diſtances of Sounds that the Strings are Tuned in, ſhall by this way uſe only one Sounding, *viz:* an *Uniſon*, which is to make two ſtrings (one of them being ſtopt, the other not) to agree in one and 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, ſo *B* is the firſt *Fret*, *C* the ſecond, *D* the third, *E* the fourth, *F* the fifth, *G* the ſixth, and *H* the ſeventh.

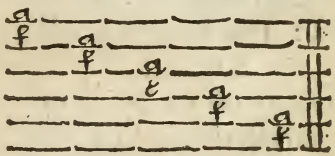
Example.



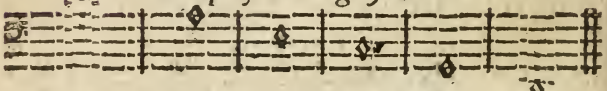
When you begin to Tune, raiſe your *Treble* or ſmalleſt ſtring as high as conveniently it will bear without breaking; then ſtop only your ſecond or *ſmall Mean* in *F*, and

tune it till it agree in ſound with your *Treble* open; that done, ſtop your *Third* in *F*, and make it agree with your *Second* open; then ſtop your *Fourth* in *E*, and make it agree with your *Third* open; then ſtop your *Fifth* in *F*, and make it agree with your *Fourth* open; and laſtly, ſtop your *Sixth* in *F*, and make it agree to your *Fifth* open. This being exactly done, you will find your *Viol* in Tune, according to the Rule of the *Gam-vt*.

Example, Tuning by Letters.



Example, Tuning by Notes.

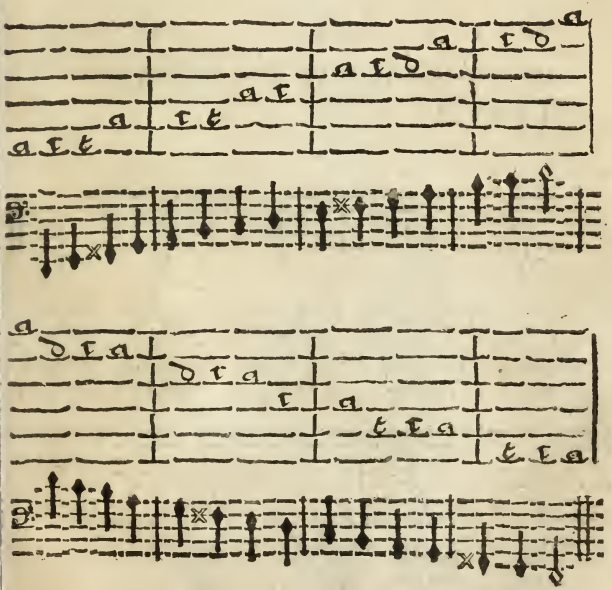


D la ſol re. A la mi re. E la mi. C fa vt. Gam-vt. DD ſol re.

The other way of Tuning is by the Rule of the *Gam-vt*, by diſtances of Sounds, as in the foregoing Example, thus: The *Treble* being raiſed as high as it will conveniently bear without breaking, is called *D la ſol re*; then tune your *ſecond* four Notes lower, and it is *A la mi re*; the *third* four Notes lower, is

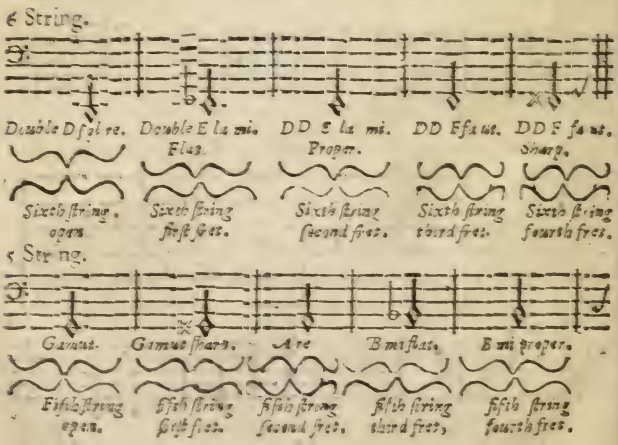
is *E la mi*; the *fourth* three Notes, or a flat Third lower, is *C fa vt*; the *fifth* four Notes lower, is *Gam-vt*; and the *sixth* four Notes lower than the *fifth*, is *double D sol re*: This is the most usual way of Tuning it; yet there are some Lessons do require it one Note lower, which is *double C fa vt*, but that is very seldom.

Example of the Notes ascending and descending.



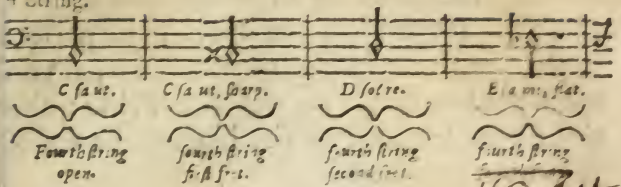
Your *Viol* being Tuned, practice to play this Example of the Notes aſcending and deſcending, and by it you ſhall know your *Viol* is right Tuned.

An exact Table, directing the Places of the Notes, Flat and Sharp, to every Stop on the Baſs-Viol, *according to the* Gam-vt; *beginning at the loweſt Note of the* Baſs *on the Sixth String, and aſcending to the higheſt on the* Treble.



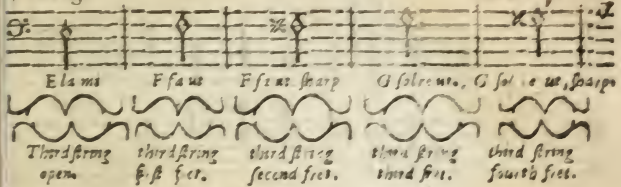
4 String.

4 String.

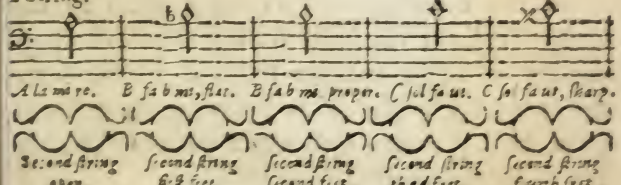


Third Fret

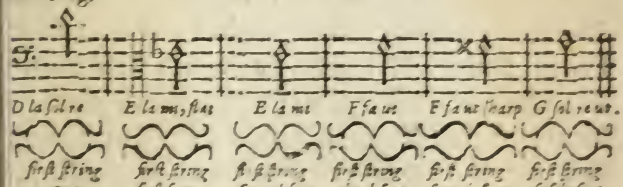
3 String.



2 String.



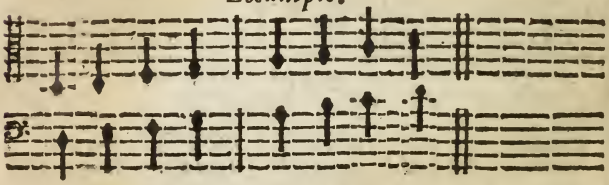
1 String.



It is usual in Lessons for the *Bass-Viol*, to change the *Cliff* where the Notes ascend above *D la sol re*, which is very necessary to pre-

prevent the drawing of more lines above; therefore the Practitioner ought to be perfect in the *C sol fa ut Cliff* on the *middle line*, as you see in the five last Notes of the Table; also this Example mentions the like agreement of Notes in both Cliffs.

Example.



In this Example the Notes prick'd in the *Tenor Cliff*, are the same with those in the *Bass* or *F fa ut 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 the following Lessons.

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

Also

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

TREBLE-VIOL.

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

TENOR-VIOL.

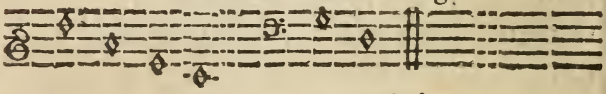
The *Tenor-Viol* is an excellent *inward Part*, and much used in *Consort*, especially in *Fantasies* and *Ayres* of 3, 4, 5 and 6 parts. The Tuning of it is the same with the *Bass* and *Treble*, for the distance of sound betwixt each string; but being an Inward Part betwixt both, its Tuning is four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

and

and the *sixth* four Notes lower than the *fifth*, is *Gam-ut*; which is answerable to the *Gam-ut* on the *Bass-Viol*.

For the better understanding of these Tunings severally, *viz. Treble* and *Tenor*, observe these two Examples of them, according as their *six Strings* are Tuned by the several Distances of Notes in the *Gam-ut*.

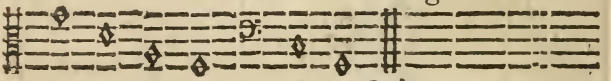
The Treble-Viol Tuning.



1 2 3 4 5 6 String.

The fifth string on the *Treble-Viol* is the same with *G sol re ut* on the third string of the *Bass-Viol*.

The Tenor-Viol Tuning.



1 2 3 4 5 6 String.

The fifth string of the *Tenor-Viol* is tuned to *C fa ut* or fourth string of the *Bass-Viol*.

For the names of the Notes and their Proportions of Time, I refer you to the fourth and seventh *Chapters* in the first Book.

Some

Some General Rules for the Viol.

THere are three sorts of *Bass-Viols*, as there is three manner of ways in playing.

First, a *Bass-Viol* for *Consort* must be one of the largest size, and the strings proportionable.

Secondly, a *Bass-Viol* for *Divisions* must be of a less size, and the strings according.

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

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

3. 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.

4. In the holding of your Bow observe this Rule: Hold the Bow betwixt the ends of your Thumb and your Forefinger, an inch below the Nut, the Thumb and first Finger resting on the Wood, the ends of

your

your ſecond and third Fingers ſtaid upon the Hair, by which you may poiſe and keep up your Bow. Your Bow being thus fix'd, you muſt draw it over one ſtring, and then another in a right angle, about two or three Inches above the Bridge, making each ſeveral ſtring yield a clear ſound.

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

Alſo in the Rule of true Fingering, where you skip a Fret, there leave a finger; and when you have any Notes which are high Notes, that reach lower than the Frets, there the higheſt Note is always ſtopt either with

the

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

6. In the moving your Bow obſerve this Rule, when you ſee an even number of *Quavers* or *Semiquavers*, as 2, 4, 6, or 8, tyed together, you muſt begin with your Bow forward, though the Bow be drawn forward the

Note

Note before; but if the number be odd, as 3, 5, or 7, (which is by reason of a Prick Note or an odd *Quaver* Rest) then the first Note must be plaid with the Bow drawn backward.

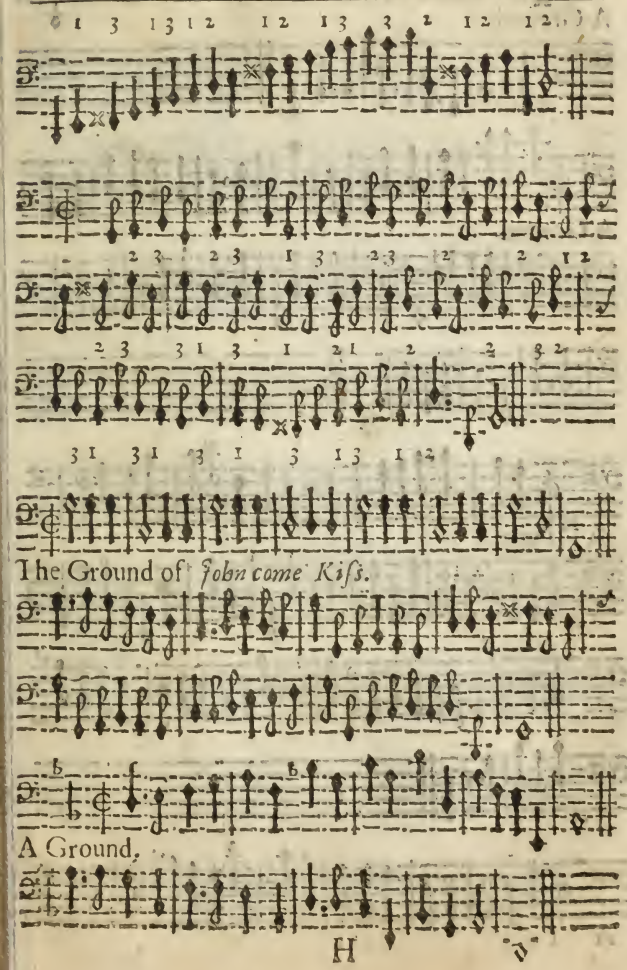
Lastly, in the practice of any Lesson, play it slow at first, and by often practice it will bring your hand to a more swift motion.

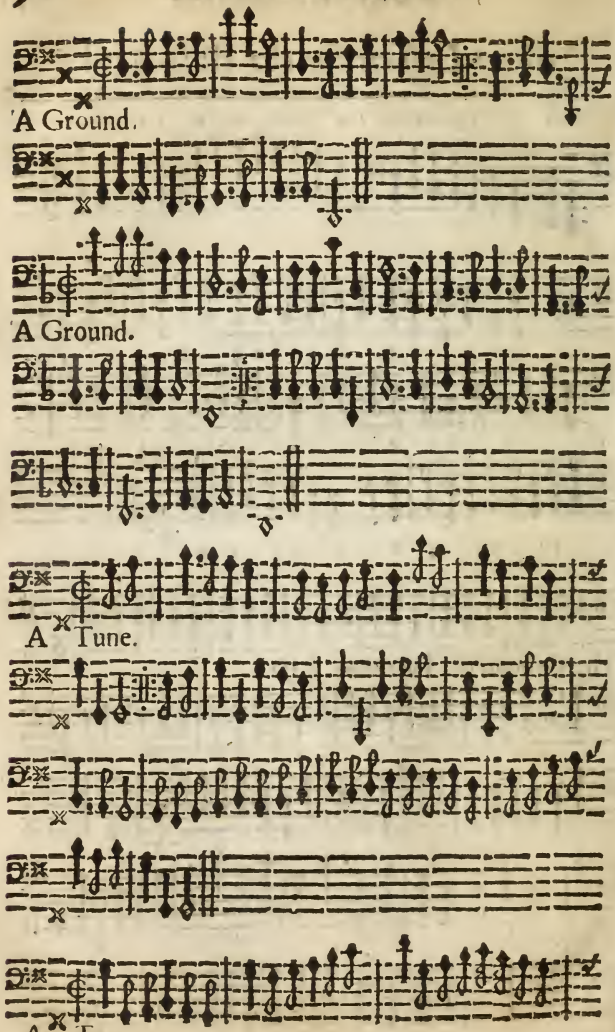
And now, your *Viol* being Tuned according to the foregoing Directions, I have here following set down a few Lessons for to begin with, and over the Notes I have set figures, to direct you with what fingers to stop them; 1, 2, 3, 4, is set for first, second, third, and fourth fingers; those which have no figures over them, are the string open.

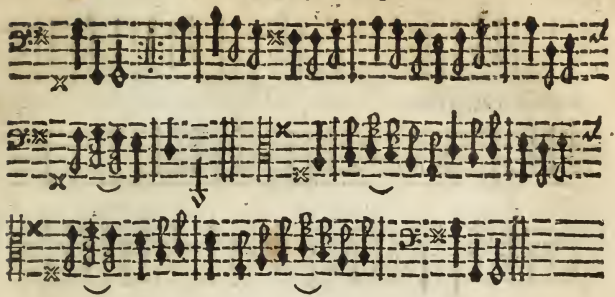
For the usual *Graces*, the *shake* is the principal; of which, there are two, the *close shake* and the *open shake*; the *close shake* is when you stop with your first Finger on the first Fret, and *shake* with your second Finger as close to it as you can; the *open shake* is when you stop with your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

Short

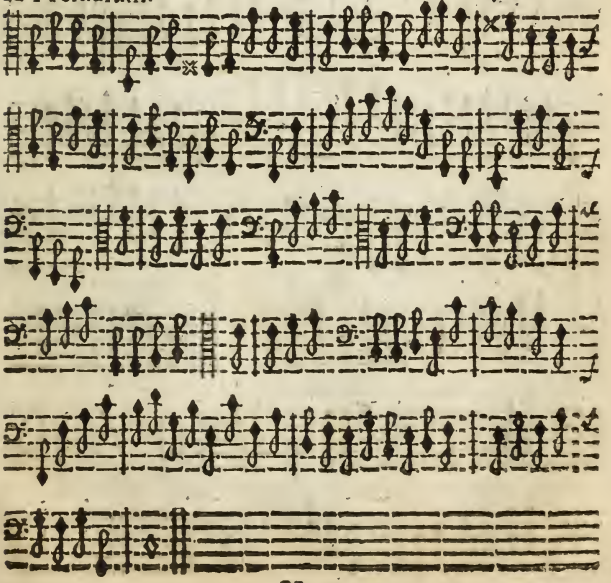
Short Lessons for the Bass-Viol.

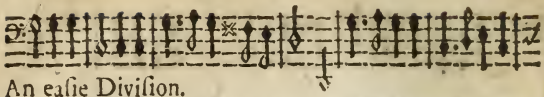



A Ground.
A Ground.
A Tune.
A Tune.

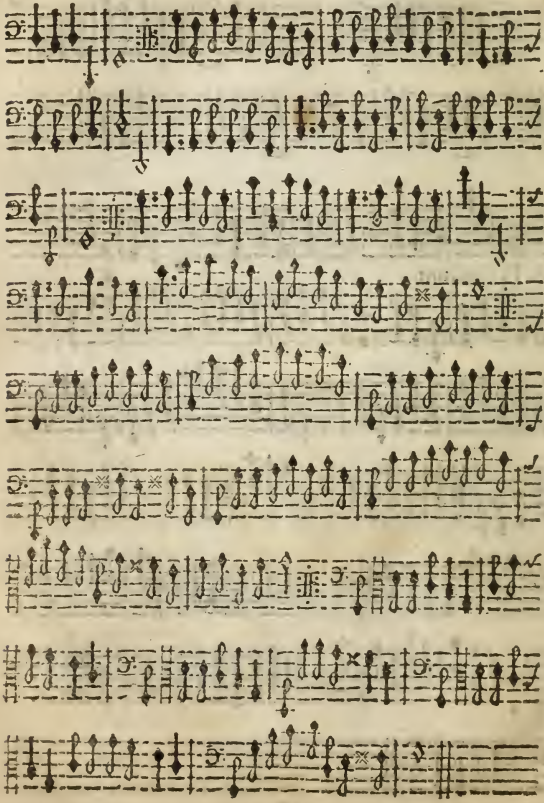


A Preludium.

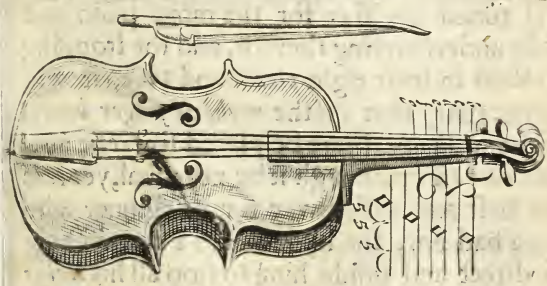




An eaſie Diviſion.



A BRIEF INTRODUCTION To the Playing on the *TREBLE-VIOLIN.*



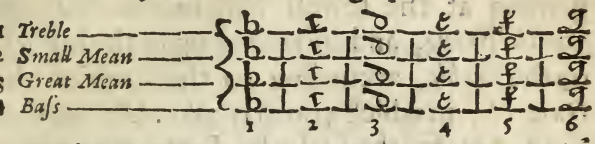
THE *Treble Violin* is a cheerful and spritely Instrument, and much practised of late, some by *Book* and some *without*; which of these two is the best way,

may easily be resolved: First, to learn to play by *rote* or *ear* without *Book*, is the way never to play more than what he can gain by hearing another play, which may soon be forgot; but on the contrary, he which learns and practises by Book, according to the Grounds of *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 *Consort*; which the other will never be capable of, unless he hath this *sure guide*.

The *Violin* is usually *strung* with *four strings*, and tuned by *fifts*; for the more plain and easie understanding thereof, and the stopping all *Notes* in their right *places* and *tune*, it will be necessary that on the *neck* or *finger-board* of your *Violin*, there be placed six *frets*, as is on a *Viol*: This, though it be not usual, yet it is the best and easiest way for a Beginner who has a bad Ear, for by it he has a certain rule to direct and guide him to stop all his *Notes* in exact *tune*, which those that do learn without, seldome have at first so good an Ear to stop all *Notes* in perfect *tune*.

Therefore for the better understanding thereof, in this following Example is assigned to those six *frets* on the *finger-board*, six Letters

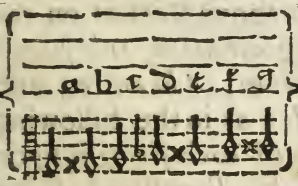
ters of the Alphabet in their order; the first *Fret* is *B*, the second *C*, the third *D*, fourth *E*, fifth *F*, and sixth *G*; *A* is not assigned to any of the *Fret*, but is the String open.



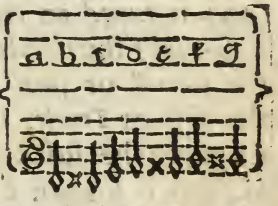
In this Example you have the names of the 4 *strings*, and the *letters* assigned to each *Fret*.

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

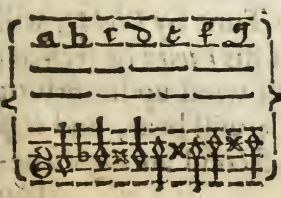
The Fourth String or Bass.



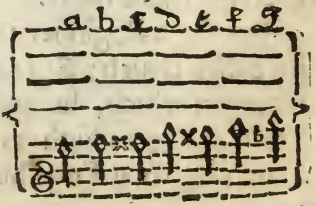
The Third or Great Mean.



The Second or Small Mean.



The First or Treble.



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

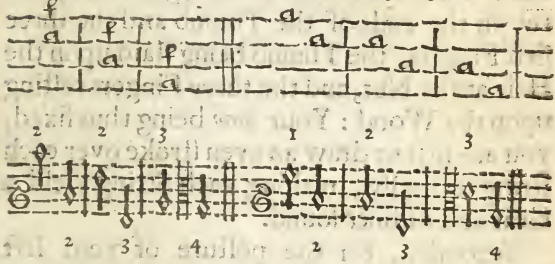
For the *Tuning* of your *Violin* it is by *Fifts*, which is five Notes diſtance betwixt each *ſtring*; for, according to the *Scale* or *Gam-vt*, the *Baſs* or *fourth ſtring* is called *G ſol re vt*, (and is *tuned* an *eight* above *Gam-vt* on the *Baſs-Viol*) the *third* or *great Mean*, *D la ſol re*; the *ſecond* or *ſmall Mean*, *A la mi re*; and the *firſt* or *Treble*, *E la*; as in the following Example the firſt *Note* of each *ſtring* is upon *a*, and is known by this ſignature * under each of thoſe *Notes*.

But for a Beginner to Tune by *Eights*, will be eaſier than by *Fifts*, if his *Violin* be *fretted*; to begin which, he muſt wind up his firſt or *Treble ſtring* as high as it will bear, and *ſtop* him in *F*, then Tune his ſecond an *Eighth* below

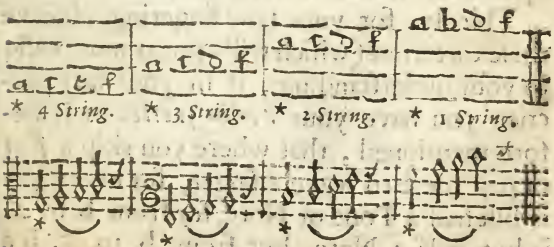
low it; then *stop* the second in *F*, and Tune the third an *Eight* under it; then *stop* the third in *F*, and Tune the fourth an *Eighth* below that; and so your Strings will be in perfect Tune.

Example of the Tuning

By Eights. *By Fifts.*



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



Some

Some General Rules for the Treble Violin.

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

Secondly, for the poſture of your left hand, place your Thumb on the back of the Neck, oppoſite to your forefinger, ſo will your fingers have the more liberty to move up and down in the ſeveral Stops.

Thirdly, for your true fingering, obſerve theſe directions (which will appear more eaſie to your underſtanding, if in your firſt practice you have your *Violin fretted* as is before-mentioned, that where you skip a *fret* or *ſtop* there to leave a finger, for every *ſtop* is but half a Tone or Note, for from ♭ to ♮ is but half a Note, but from ♭ to ♮ is a whole Note, therefore the leaving of a finger

ger is necessary to be in readiness when half Notes happen, which is by *flats* and *sharps*.

Next, 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 stopt with the third finger; but if there be three Notes that ascend, then the first is stopt with the second finger, and the rest by the next fingers.

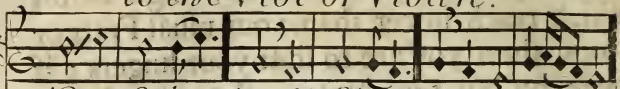
Fourthly, In the moving your Bow up and down observe this Rule, when you see an even number of *Quavers* or *Semiquavers*, as 2, 4, 6 or 8 tyed together, your Bow must move up or forwards, though it was up at the Note immediately before; but if you have an odd number, as 3, 5 or 7 (which happens very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

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

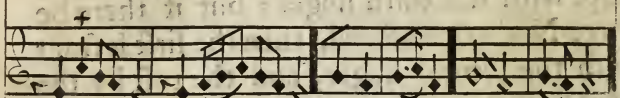
As for the several *Graces* and *Flourishes* that are used, as *Shakes*, *Back-falls*, and *double Relishes*, this following Table will be some help to your practice; for there is first the Note plain, and after the *Grace* expressed by Notes at length.

A Table of Graces proper to the Viol or Violin.

Smooth Graces.

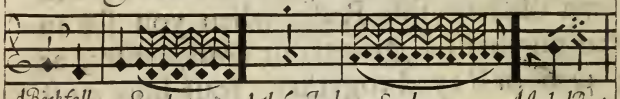


A Beat. Explan: A Backfall Expla: A Double Backfall Explan:

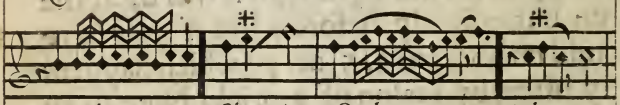


Elevation Explan: A Springer Expla: A Cadent Explan:

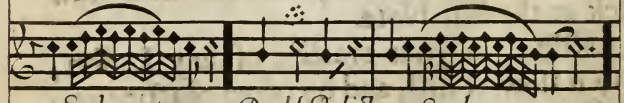
Shaked Graces.



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



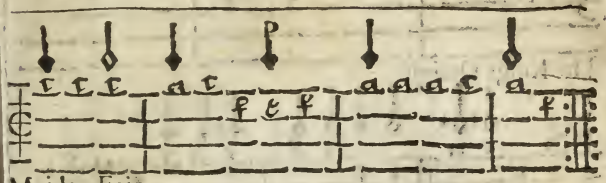
Explan: Elevation Explan: Cadent



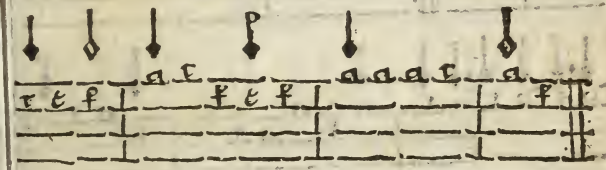
Explan: Double Relish: Explan:

or thus Explan:

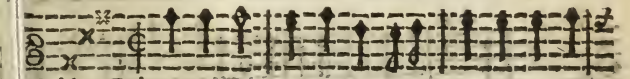
Short Tunes for the *Treble-Violin*, by Letters and Notes.



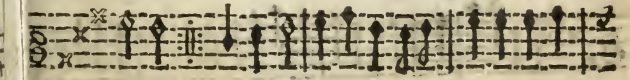
Maiden Fair.

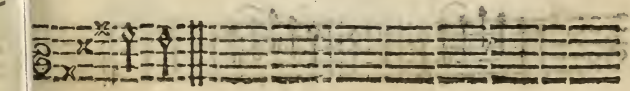


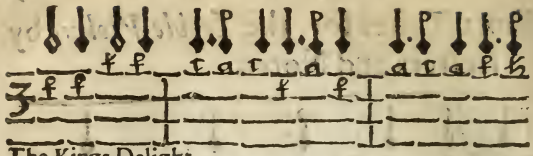
Note, *That in these Lessons by Letters, the Time is not put over every Letter, but if a Crotchet be over any Letter, the following Letters are to be Crotchets also, till you see the Note changed, and so in other Notes also.*



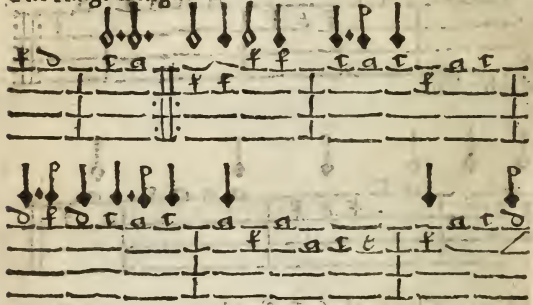
Maiden Fair.



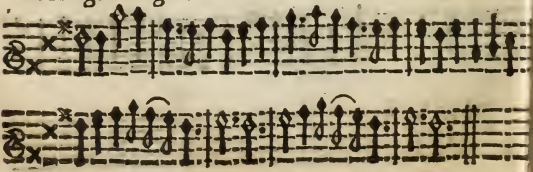


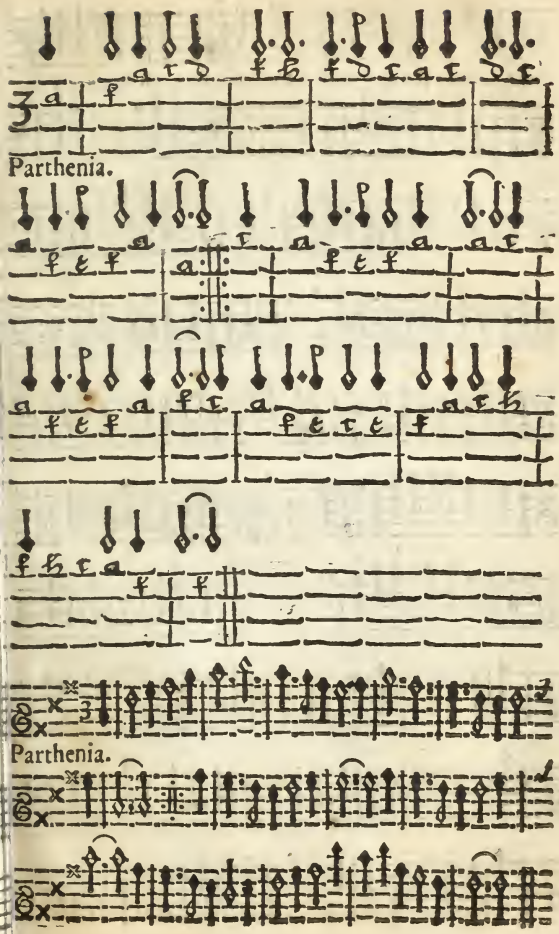


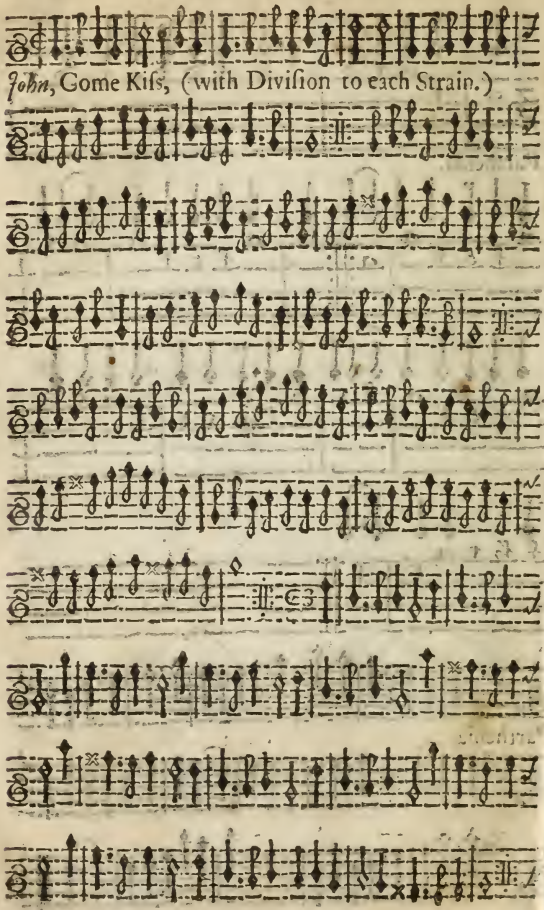
The Kings Delight.

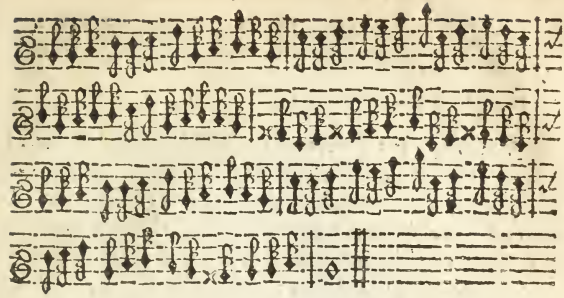


The Kings Delight.

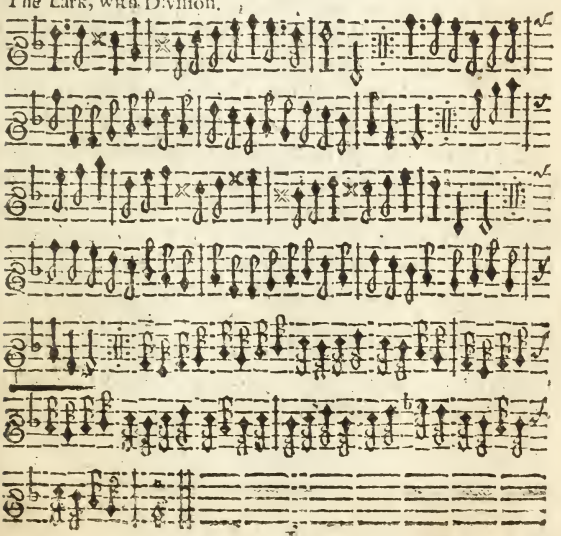



Parthenia.
Parthenia.


John, Come Kiss, (with Division to each Strain.)



The Lark, with Division.



Ingenious Practitioner,

HAving thus (after the plainest method I could) set down several Rules and Directions for thy practice on the Treble Violin, *by way of Fretting; which way I have known used by some of the most eminent Teachers on this Instrument, as the most facile and easie to initiate their Scholars: And also by the way of Pricking down Lessons in Letters; yet do I not approve of this way of Playing by Letters, save only as a Guide to young Practitioners, to bring them the more readily to know all the Stops and Places of the Notes, both Flat and Sharp, as is set down in the Table pag.* 88, 89. *And having by this practice come to the perfect knowledge thereof, to lay the use of Letters aside, and keep to their Practice by Notes only. And therefore for thy Introduction to the Skill of this Musick, I have added some few Lessons both ways, that after thou canst play them by Letter thou maist play the same again by Notes: Those who desire to be furnished with more Lessons, I refer to a Book lately published, Entituled,* Apollo's Banquet, *containing above two hundred new Tunes for the* Treble Violin. *By thy practice of these Rules, with a little help of a Master, I doubt not but thou mayst in a short time become a good Proficient; which is the hearty desire of thy Well-wisher,*

J. P.

FINIS.