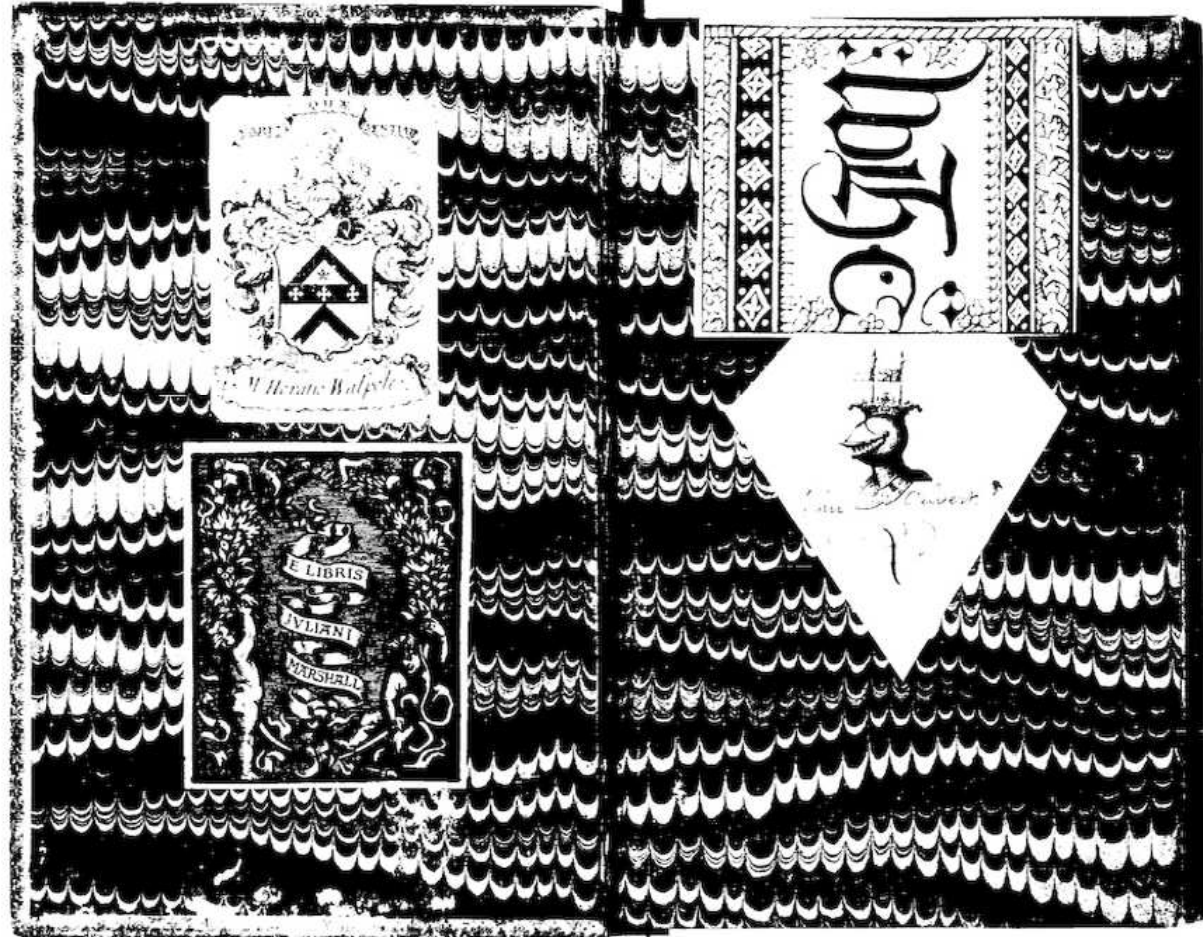
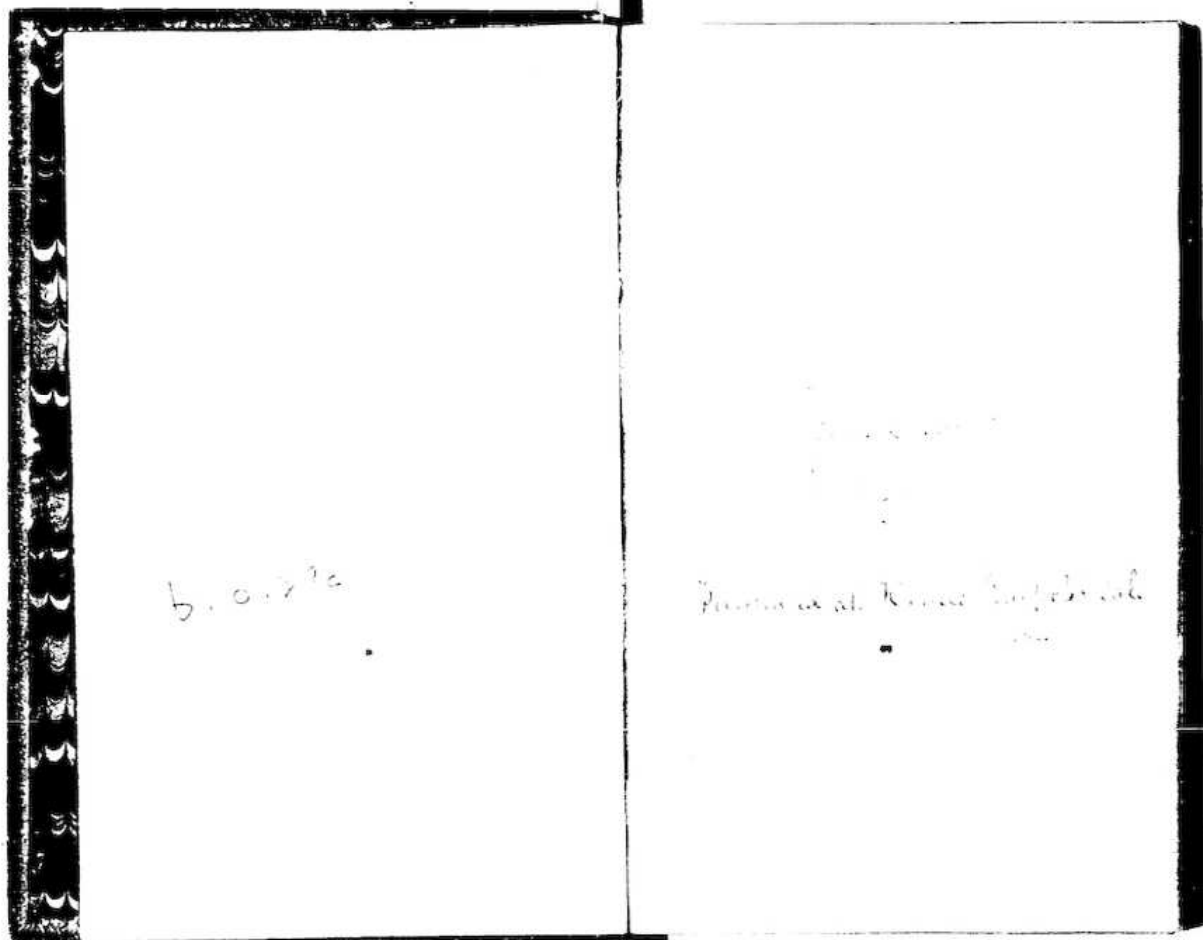


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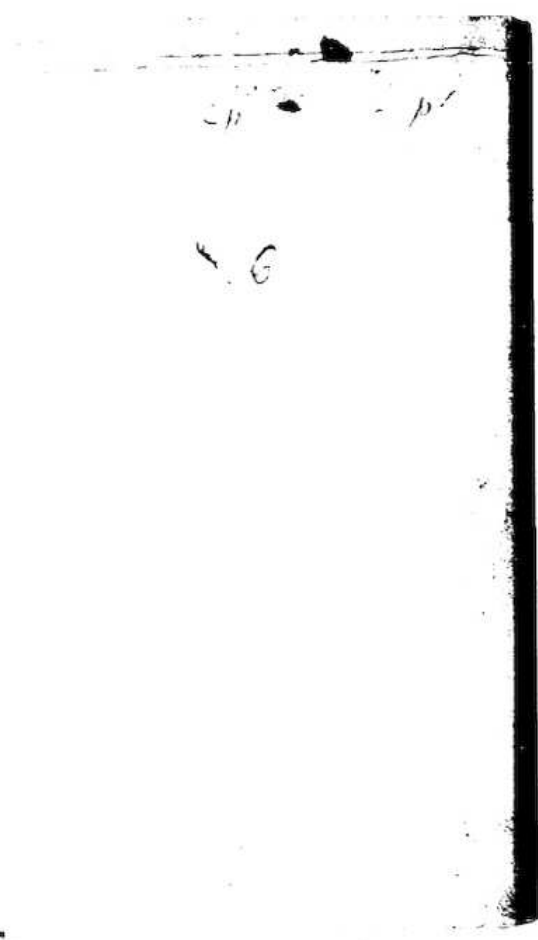
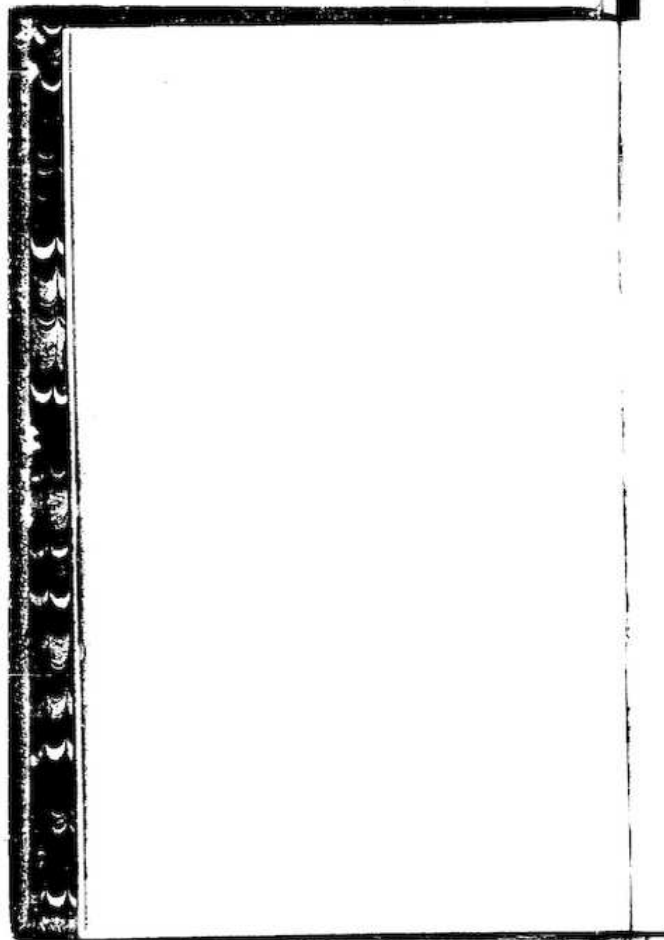
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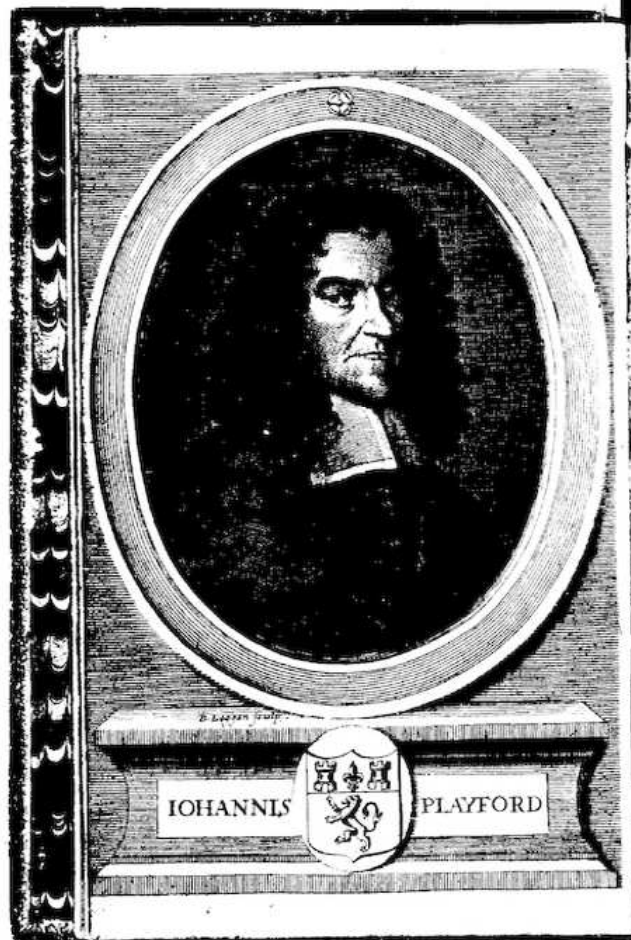
Plumbea et al. Kinnel





If it is flat to get in B  
Then it is flat to get in B  
But if you B you are not  
then it is not flat to get in B  
If you are flat you are not  
then it is not flat to get in B  
If you are flat you are not  
then it is not flat to get in B

7



*John Playford*  
*London*

AN  
INTRODUCTION  
TO THE  
**Skill of Musick:**  
IN THREE BOOKS.

By JOHN PLAYFORD.

CONTAINING,

- I. The *Grounds and Principles* of MUSICK according to the *Gamut*; being newly Written, and made more Easie for Young Practitioners, according to the Method now in Practice, by an Eminent Master in that Science.
- II. *Instructions and Lessons* for the *Treble, Tenor, and Bass-Viols*; and also for the *Treble-Violin*.
- III. The Art of *Descant, or Composing Musick* in Parts; made very Plain and Easie by the late Mr. HENRY PURCELL.

The Thirteenth Edition.

In the SAVOY, Printed by E. JONES, for Henry Playford, and sold by him at his Shop in the Temple Change, over-against St. Dunstan's Church in Fleet-Street; 1697.

A  
P R E F A C E  
T O A L L  
*Lovers of Musick.*

**M**USICK, in ancient Times, was held in as great Estimation, Reverence, and Honour, by the most Noble and Virtuous Persons, as any of the Liberal Sciences whatsoever, for the manifold Uses thereof, conducing to the Life of Man. Philosophers accounted it an *Invention* of the *Gods*, bestowing it on Men, to make them better condition'd than bare Nature afforded, and conclude a special Necessity thereof in the Education of Children; partly, from its natural Delight; and partly, from the Efficacy it hath in moving the Affections to Virtue; comprehending, chiefly, the Three Arts in the Education of Youth, (*viz.*) *Grammar, Musick, and Gymnastic*; this last is for the Exercise of their Limbs. *Quintilian* reports, in his time the same Men taught both *Grammar* and *Musick*. Those then who intend the Practice thereof, must allow *Musick* to be the Gift of God, yet (like other his Graces and Benefits) it's not given to the *Idle*, but they must reach it with the Hand of *Industry*, by putting in Practice the *Works* and *Inventions* of Skillful Artists; for, meerly to *Speak*, and *Sing*, are of Nature; and this *Double Use* of the Articulate

*A Preface to all Lovers of Musick.*

ticulate *Voice*, the rudest Swains of all Nations do make; but to *Speak* well, and *Sing* well, are of Art. Therefore, when I had consider'd 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, tho', I must confess, our Nation is at this time plentifully stor'd with skillful Men in this Science, better Able than my self to have undertaken this Work; but their Slowness and Modesty (being, as I conceive, unwilling to appear in Print about so small a matter,) has made me adventure on it, tho' with the Danger of not being so well Done as They might have Perform'd it: And I was the rather Induc'd thereunto, for that the Prescription of Rules of all Arts and Sciences ought to be deliver'd in Plain and Brief Language, and not in *Flowers of Eloquence*; which Maxim I have follow'd: For, after the most Brief, Plain, and Easie Method I could invent, I have here set down the *Grounds of Musick*, omitting nothing in This *Art* which I conceiv'd Necessary for the Practice of Young Beginners, both for Vocal and Instrumental *Musick*. Also, I have in a Brief Method set forth the Art of Composing *Two, Three, Four, or more Parts* Musically, in such Easie and Plain *Rules*, as are most necessary to be Understood by Young Practitioners. The Work, as it is, I must confess, is not all my Own, some part thereof being Collected out of Authors that have written on this Subject; the which, I hope, will make it much more Approv'd.

J. Playford.

1  
Of MUSICK in General; and,  
Of its Divine and Civil Uses.

**M**USICK is an Art Unsearchable, Divine, and Excellent, by which a True Concordance of Sounds or Harmony is produced, that Rejoiceth and Cheareth the Hearts of Men; and hath in all Ages, and in all Countries, been highly Reverend and Esteem'd; by the Jews, for Religion and Divine Worship in the Service of God, as appears by Scriptures; by the Grecians and Romans, to induce Virtue and Gravity, and to incite to Courage and Valour. Great Disputes were among Ethnick Authors about the first Inventor, some for Orpheus, some Linus, both famous Poets and Musicians; others for Amphion, whose Musick drew Stones to the building of the Walls of Thebes; as Orpheus, who, by the harmonious Touch of his Harp, had mov'd 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 persuaded 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, so 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

A 4

sixth

ii Of MUSICK in General; and,

fix'd from Adam, who, as 'tis recorded, Gen. 4.27. was the Father of all that handle the Harp or Organ. St. Augustine goeth yet farther, shewing that it is the Gift of God himself, and a Representation or Admission of the sweet Consent and Harmony which his Wisdom hath made in the Creation and Administration of the World. And well it may be term'd, a Divine and Myste-rious Art, for among all those Rare Arts and Sciences, with which God hath endow'd Men, this of Musick is the most Sublime and Excellent for its wonderful Effects and Inventions: It hath been the Study of Millions of Men for many Thousand Years, yet none ever attain'd the full Scope and Perfection thereof, but there still appear'd new Matter for their Inventions; and, which is most wonder-ful, the whole Mystery of this Art is compris'd in the com- pass of Three Notes or Sounds, which is most ingeniously observ'd by Mr. Chr. Simpson, in his Division-Violist, p.18. in these Words: All Sounds that can possibly be



joyn'd at once together in Musical Concordance, are still but the reiterated Harmony in Three; a significant Emblem of that Supreme and Incomprehensible Trinity, Three in One, Governing and Dis- posing 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 discover'd. And Mrs. Catherine Philips, in her Encomium on Mr. Henry Laws his Second Book of Ayres, hath these Words:

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

The

Of its Divine and Civil Uses. iii

The Art of Heav'n, the Order of this Frame,  
Is only Musick in another Name.  
And as some King, conqu'ring what was his own,  
Hath choice of sev'ral Titles to his Crown;  
So Harmony on this score now, that then,  
Yet still is all that takes and governs Men.  
Beauty is but *Composures*, and we find  
Content is but the *Consors* of the Mind;  
*Strength* the *Union* of well-tun'd Hearts,  
*Honor*'s the *Chorus* of the Noblest Parts:  
And all the World, on which we can reflect,  
Musick to th' Ear, or to the Intellect.

Nor hath there yet been any Reason given of that Sympathy in Sounds, that the Strings of a Viol being struck, and another Viol laid at a distance and tuned in concordance to it, the same Strings thereof should sound and move in a Sympathy with the other, tho' not touch'd: nor that the Sound of a Sackbut or Trumpet should, by a stronger emission of Breath, skip from Con- cord to Concord, before you can force it into any gra- dation of Tones or Notes. Ath. Kercherus, a learned Writer, reports, That in Calabria, and other Parts of Italy, there is a poisonous Spider call'd the Tarantula, by which, such as are bitten fall into a frenzy of Madneß and Laughter; to allay the immoderate Pas- sion thereof, Musick is the speedy Remedy and Cure, for which, they have Solemn Songs and Tunes.

The best and chief Use of Musick is, for the Service and Praise of God, whose Gift it is. The second Use is, for the Solace of Men; which, as 'tis agreeable unto Na- ture, so 'tis allow'd by God as a Temporal Blessing to re- create and cheer Men after long Study and weary Labour in their Vocations. Eccl. 40. 20. Wine and Musick re- joyce the Heart: As the Philosopher ad vserb, Musica Medicina est molestia illius per labores suscipitur.

Ælia.

iv Of MUSICK in Generals and,

*Ælianus in his Hist Animal l. 10. c. 29. writes; 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 travell'd some Years since near Roylton, met an Herd of Stags, about 20, upon the Road, following a Bagpipe and Violin, which while the Musick play'd; they went forward; when it ceas'd, they all stood still; and in this manner they were brought out of Yorkshire to Hampton-Court. If Irrational Creatures so naturally love, and are delighted with Musick, shall not Rational Man, who is endu'd with the Knowledge thereof? A Learned Author hath this Observation, That Musick is us'd only of the most Aerial Creatures; lov'd and understood by Man. The Birds of the Air, those pretty winged Choristers, How do they, at the approach of Day, warble forth their Maker's Praise! Among which, observe the little Lark, who by a Natural Instinct, doth very often mount up the Sky as high as his Wings will bear him, and there warble out his Melody as long as his strength enables him, and then descends to his Flock, who presently send up another Chorister to supply this Divine Service. It is also observed of the Cock, which Chaucer calls Chanticleer, his Crowing is sounded Musically, and doth allude to the perfect Syllables of the word Hal-le-lu-jah.*

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



*Co co co co, Co co co co, Co.*

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

Of its Divine and Civil Uses. v

*the Italian Proverb is, God loves not him, whom he hath not made to love Musick. Nor doth Musick only delight the Mind of Man, and Beasts and Birds, but also conducteth much to bodily health by the exercise of the Voice in Song, which doth clear and strengthen the Lungs, and if to it be join'd the Exercise of the Limbs, none need fear Asthma or Consumption; the want of which Exercise is often the death of many Students: Also, much Benefit hath been found thereby, by such as have been 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 Soldier in Fight is animated when he hears the sound of the Trumpet, the Fife and Drum: All Mechanick Artifts do find it cheer them in their weary Labours. Scaliger (Exerc. 302.) gives a reason of these Effects, because the Spirits about the Heart taking in that trembling and dancing Air in the Body, are mov'd together, and stir'd up with it; or, that the Mind, Harmonically compos'd, is rous'd up at the Tunes of the Musick. And further, we see even young Babes are charm'd asleep by their Singing Nurses; nay the poor labouring Beasts at Plow and Cart are cheer'd by the sound of Musick, tho' it be but their 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 join our Hearts when we sing in his Holy Place. Venerable Bede writeth, That no Science but Musick may enter the Doors of the Church: The Use of which in the Worship and Service of God, that it hath been anciently used, and should still be continued, may be easily prov'd from the Evidence of God's Word, and the Practice of the Church*

vi Of Musick in General; and,

*in all Ages: You shall seldom meet Holy David without an Instrument in his hand, and a Psalm in his mouth; Fifty three Holy Metres or Psalms be dedicated to his Chief Musician Jeduthun, to compose Musick to them: He was one, in whom the Spirit of God delighted to dwell, for no Evil Spirit will abide to tarry where Musick and Harmony are lodg'd, for when he play'd before Saul, the Evil Spirit departed immediately. This Power of Musick against Evil Spirits Luther seem'd to think, that it doth still remain, Scimus, (saith he) Musicam Dæmonibus etiam inuisam & intolerabilem esse, We know, that Musick is most dreadful and intolerable to the Devils. How acceptable Divine Harmony was to God in his Worship, appears in 2 Chron. 5. 12, 13. Also the Levites, which were the Singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being clad in fine 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. then the house was fill'd with a Cloud, even the house of the Lord. The Use of Musick was continu'd 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 times. 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 its Divine and Civil Uses. vii

*some of them did find fault with some Abuses thereof in the Service of God; (and so they would now, if they were alive); but that condemneth the right Use thereof no more, than the Holy Supper is condemn'd by St. Paul, while he blameth those who shamefully profan'd 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 compos'd an Hymn to be sung in the Church, which began, To the only begotten Son and Word of God. Of Charles the Great 'tis reported, That he went often into the Psalmody and sung himself, and appointed his Sons and other Princes what Psalms and Hymns should be sung. But to come nearer home, History tells us, That the ancient Britains of this Island had Musicians before they had Books; and the Romans, that invaded them, (who were not too forward to magnifie other Nations) confess what Power the Druids and Bards had over the People's Affections, by recording in Songs the Deeds of Heroick Spirits, their Lawes and Religion being sung in Times, and so without Letters transmitted to Posterity; wherein they were so dextrous, that their Neighbours of Gaul came hither to learn it. Alived, a Saxon King of this Land, was well skill'd in all manner of Learning, but in the Knowledge of Musick took most Delight. King Henry VIII. did much advance Musick in the first part of his Reign, when his Mind was more intent upon Arts and Sciences, at which time he invited the best Masters out of Italy, and other Countries, whereby he grew to great Knowledge therein; of which, he gave Testimony, by Composing with his own Hand two entire*

*Ser-*



viii OF MUSICK in General; and,

*Services of five and six Parts, as it is Recorded by the Lord Herbert, who writ his Life. Edward VI. was a Lover and Encourager thereof; if we may believe Dr. Tye, one of his Chapel, who put the Acts of the Apostles into Meire, and Composed the same to be sung in four Parts, which he printed and dedicated to the King: His Epistle began thus;*

Considering well, most Godly King,  
The Zeal, and perfect Love  
Your Grace doth bear to each good Thing,  
That giv'n is from Above:  
That such good Things your Grace might move,  
Your Lute when you assay,  
In stead of Songs of Wanton Love,  
These Stories then to Play.

*Q. Elizabeth was not only a Lover of this Divine Science, but a good Proficient herein; and I have been inform'd by an ancient Musician, and her Servant, that She did often Recreate herself on an excellent Instrument call'd the Poliphant, not much unlike a Lute, but strung with Wire: And that it was Her Care to Promote the same in the Worship of God, may appear by her 49th Injunction. And K. James I. granted his Letters Patents to the Musicians in London for a Corporation.*

*Nor was his late Sacred Majesty, and blessed Martyr, King Charles I. behind any of his Predecessors in the Love and Promotion of this Science, especially in the Service of Almighty God, which with much Zeal he would bear reverently Perform'd; and often appointed the Service and Antihems himself, especially that sharp Service composed by Dr. William Child, being by his Knowledge in Musick a competent Judge therein, and could play his Part exactly well on the Bass-Viol, especially of those Incomparable Phantasies of Mr. Cooperario to the Organ.* Of

Of its Divine and Civil Uses. ix.

*Of whose Virtues and Piety, (by the infinite Mercy of Almighty GOD,) this Kingdom lately enjoy'd a living Example in his Son, King Charles the Second, whose Love of this Divine Art appear'd by his Encouragement of it and the Professors thereof, especially in his bountiful Augmentation of the Annual Allowance of the Gentlemen of His Chapel; which Example, if it were follow'd by the Superiours of our Cathedrals in this Kingdom, it would much encourage Men of this Art (who are there employ'd to sing Praises to Almighty GOD) to be more studious in that Duty, and would take off that Contempt which is cast upon many of them for their mean Performances and Poverty; but it is their, and all true Christians sorrow, to see how that Divine Worship is contemned by blind Zealots, who do not, nor will not, understand the Use and Excellency thereof.*

*But Musick in this Age (like other Arts and Sciences) is in low Esteem with the Generality of People, our Late and Solemn Musick, both Vocal and Instrumental, is now jostled out of Esteem by the New Courants and Jiggs of Foreigners, to the Grief of all sober and judicious Understanders of that formerly solid and good Musick: Nor must we expect Harmony in People's Minds, so long as Pride, Vanity, Faction, and Discords, are so Predominant in their Lives. But I conclude with the Words of Mr. Owen Feltham, in his Resolves: We find, (saith he) that in Heaven there is Musick and Hallelujahs sung; I believe 'tis an Helper both to Good and Evil, and will therefore honour it when it moves to Virtue, and shall beware of it when it would flatter into Vice.*

J. Playford.



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A N

John Culver

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A N

# INTRODUCTION TO THE Skill of Musick.

CHAP. I.

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

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

|                   |                 |
|-------------------|-----------------|
| Ut — queant laxis | Resonare fibris |
| Aura gestorum     | Famuli tuorum,  |
| Solve poluit      | Labii reatum.   |

And by another thus:

|    |         |         |       |          |          |
|----|---------|---------|-------|----------|----------|
| Ut | Relivet | Miserum | Fatum | Solutum; | Laborem. |
|    | B       |         |       |          | The      |

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

The **GAMUT**, or Scale of **MUSICK**.

|                           |            |          |
|---------------------------|------------|----------|
| <i>G solreut. in Alt.</i> | <i>Sol</i> | } Table. |
| <i>F faut.</i>            | <i>Fa</i>  |          |
| <i>E la.</i>              | <i>La</i>  |          |
| <i>D la sol.</i>          | <i>Sol</i> |          |
| <i>C sol fa.</i>          | <i>Fa</i>  |          |
| <i>B fa bemi.</i>         | <i>Mi</i>  |          |
| <i>A lamire.</i>          | <i>La</i>  |          |
| <i>G solreut.</i>         | <i>Sol</i> | } Tenor. |
| <i>F faut.</i>            | <i>Fa</i>  |          |
| <i>E la mi.</i>           | <i>La</i>  |          |
| <i>D la sol re.</i>       | <i>Sol</i> |          |
| <i>C sol faut.</i>        | <i>Fa</i>  |          |
| <i>B fa bemi.</i>         | <i>Mi</i>  |          |
| <i>A lamire.</i>          | <i>La</i>  |          |
| <i>G solreut.</i>         | <i>Sol</i> | } Bass.  |
| <i>F faut.</i>            | <i>Fa</i>  |          |
| <i>E la mi.</i>           | <i>La</i>  |          |
| <i>D sol re.</i>          | <i>Sol</i> |          |
| <i>C faut.</i>            | <i>Fa</i>  |          |
| <i>B mi.</i>              | <i>Mi</i>  |          |
| <i>A re.</i>              | <i>La</i>  |          |
| <i>Gamut.</i>             | <i>Sol</i> |          |

First,

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

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

Secondly, You see the Lines of your *Gamut* are divided into three Fives, expressing the three several Parts in Musick, *Treble*, *Tenor* or *Mean*, and *Bass*: and on one of these Five Lines in every Part there is a particular Mark or Character called a *Cliff*, by which you may know how to call any Note that is placed on the five Lines, or in Space. On the fourth Line from the bottom, which is *F faut*, you see this mark  $\text{F}$ , which is called the *Bass* or *F faut Cliff*, because 'tis placed on *F faut*; on the the second Line above it you see this mark  $\text{T}$ , which is called the *Tenor* or *C solfaut Cliff*, for the same Reason as before; and on the second Line above that you see this mark  $\text{G}$ , which is called the *G solreut* or *Treble Cliff*: Now take any of the five Lines which you see brack'd together out of the Scale, and you'll find these several *Cliffs* placed, the *Bass* on the upper Line but one of the Five, the *Tenor* on the middle, and the *Treble* on the lower Line but one. Now, as I said before, by these *Cliffs* you know how to name your Notes when you see them prick'd down, for each of them give a different Name to a Note: For Example; Suppose a Note mark'd on the middle Line of five, and no *Cliff* put at the beginning, then you can have no Name for it, but put the *Bass Cliff* there and 'tis *D solre*, put the *Tenor* and 'tis *C solfaut*, put the *Treble* and 'tis *B fabemi*, agreeing with your

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

The Scale or *GAMUT* on the Five Lines.

*B fabemi*, *C solfa*, *D lasol*, *Ela*, *F faut*, *G solreut* in *alt*;  
*D lasolre*, *Elami*, *F faut*, *G solreut*, *Alamire*.  
*F faut*, *G solreut*, *Alamire*, *B fabemi*, *C solfaut*.  
*Gamut*, *Are*, *B mi*, *C faut*, *D solre*, *Elami*.

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

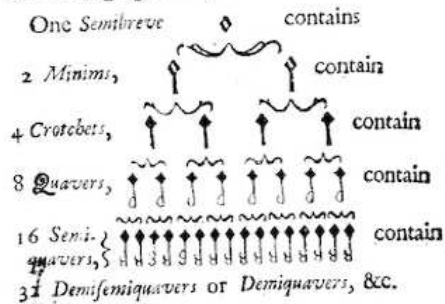
the Young Practitioner, being not so burthen-  
some to the Memory. Now altho there is but  
Twenty two Notes set down in the Scale, *Musick*  
is not confin'd to that Number, but sometimes  
you'll meet with Notes both below and above  
what I have set down, (according to the Will of  
the Composer,)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

found like one Note. I'll proceed in the next  
Chapter to give you a few short *Lessons* upon  
Five Lines marked with the *Treble Cliff*, that  
being the most usual for Young Beginners.

## CHAP. II.

The NOTES; their Names, Number, Mea-  
sure, and Proportions.

HAVING in the preceding Chapter given you  
an Account of the *Gamut*, and how your  
Notes gradually ascend and descend, I shall now  
lay before you a *Scale* of the Notes which are  
used in Singing, (*Viz.*)



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

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

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

igno-

ignorant, I will acquaint you what they are, (*viz.*) A *Large*, a *Long*, a *Breve*; now a *Breve* is twice the length of a *Semibreve*, a *Long* twice the length of a *Breve*, and a *Large* twice the length of a *Long*, so that a *Large* is as long in sounding as 8 *Semibreves*, which is a Sound too long to be held by any Voice or Instrument, except the *Organ*.

### CHAP. III.

#### Of the MOODS, or Proportions of the Time or Measure of Notes.

THIS part of Musick, called *Time*, is so necessary to be understood, that unless the Practitioner arrive to a Perfection in it, he will never be able to Play with any Delight to himself, or at least to a Skillful Ear, the Use of it rendering Musick so infinitely more Pleasing and Delightful; which to obtain, I have set down these following *Instructions*.

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

First, I shall speak of *Common-Time*, of which may be reckon'd three several sorts; the first and slowest of all is marked thus C: 'Tis measur'd by

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

The second sort of *Common-Time* is a little faster, which is known by the *Mood* having a Stroke drawn through it, thus C.

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

There are two other sorts of *Time* which may be reckon'd amongst *Common-Time* for the equal Division of the Bar with the Hand or Foot up and down: The first of which is called *Six to four*, each Bar containing six *Crotchets*, or six *Quavers*, three to be sung with the Hand down, and three up, and is marked thus  $\frac{3}{4}$ , but very brisk, and always used in *Figs*.

The other sort is called *Twelve to eight*, each Bar containing twelve *Quavers*, six with the

the Hand or Foot down, and six up, and mark'd thus  $\frac{6}{8}$ .

These are all the *Moods* of *Common-Time* now in use. The lengths of your *Notes* you must perfectly get before you can rightly keep *Time*; for the which, I refer you back to *Chap. 2*.

*Tripla-Time*, that you may understand it right, I will distinguish into two sorts: The first and slowest of which is measur'd by three *Minims* in each Bar, or such a Quantity of lesser *Notes* as amount to the Value of three *Minims*, or one *Pointed Semibreve*, telling *one, two*, with your Hand down, and up with it at the *third*; so that you are as long again with your Hand or Foot down as up. This sort of *Time* is marked thus  $\frac{3}{2}$ .

The second sort is faster, and the *Minims* become *Crotchets*, so that a Bar contains three *Crotchets*, or one *Pointed Minim*; 'tis marked thus 3, or thus 31; or *Three to four*, marked thus  $\frac{3}{4}$ . Sometimes you'll meet with three *Quavers* in a Bar, which is mark'd as the *Crotchets*, only Sung as last again.

There is another sort of *Time* which is used in *Instrumental Musick*, call'd *Nine to six*, mark'd thus  $\frac{9}{6}$ , each Bar containing nine *Quavers* or *Crotchets*, six to be play'd with the Foot down, and three up. This I also reckon amongst *Tripla-Time*, because there is as many more down as up.

These, I think, are all the *Moods* now in use, both *Common* and *Tripla-Time*: But 'tis necessary for

for the Young Practitioner to observe, That in the middle of some *Songs* or *Tunes* he will meet with *Quavers* join'd together three by three, with a Figure of 3 mark'd over every three *Quavers*, or (it may be) only over the first three; These must be perform'd, each three *Quavers* to the value of one *Crotchet*, which in *Common-Time* is the same with *Twelve to eight*, and in *Tripla-Time* the same with *Nine to six*.

A Perfection in these several *Moods* cannot be obtain'd without a diligent Practice, which may be done at any time when you do not Sing or Play, only telling *one, two, three, four*, or *one, two, three*, and Beating to it; (as I have before observed.) Also the Young Practitioner must take care to Sing or Play with one that is perfect in it, and shun those which are not better than himself.

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

C H A P.

C H A P. IV.  
Of Tuning the VOICE.

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



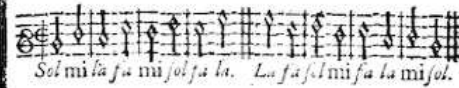
Now you'll say, you know what all this means, only you cannot Tune your *Notes* right, nor can it be supposed you ever will without the Assistance of a Tunable Voice or Instrument at the first; all the Benefit you can reap without it, is to observe what I now am going to lay down, in relation to the constituted Sounds belonging to those eight Notes ascending and descending. When a Sound is given to the first Note called *Sol*, you rise to *La* (as the next in order above it) one whole Tone or Sound, and another whole Tone to *Mi*; from *Mi* to *Fa* is but half a Tone; from *Fa* to *Sol*, and *Sol* to *La*, are whole Tones; from *La* to *Fa* but half a Tone; from

Fa

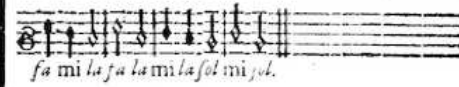
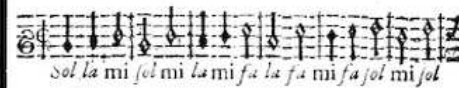


*Fa* to *Sol* a whole Tone; and you might ascend, if your Voice would permit you, Ten thousand *Oaves* in the same Order as this one. The difference between whole Tones and half Tones, either rising or falling, are easily distinguish'd, all whole Tones being cheerful to the Ear, but half Tones melancholy; and you'll always meet with two half Tones (either rising or falling) within the compass of eight Notes, and those two are called *Fis*; for to rise from *Mi* to *Fa*, and from *La* to *Fa*, are melancholy Seconds; and to fall from *Fa* to *La*, and from *La* to *Mi*, are melancholy Sounds. But let us look back on the Lesson of *Plain Sing*, which you must manage thus: When you have sounded the first Note, you must rise by whole and half Tones or Sounds, as I have before observ'd, till you ascend to the top of your Lesson, and then down again, laying your Hand down when you begin to sound the first Note, and taking it up when you have half sung it; then laying it down at the next, and up again; so consequently of all the rest that are of the same Quality, according to the Directions of *Chap. 3*. Now for fear you should not Sing in Tune at the first, you'd ought to get the Assistance of a Person either skill'd in the Voice or Instrument, and let him Sing or Play your eight Notes over with you, till you can retain the Sound in your Memory so well, as to be able to do it without him. When you are perfect in this Lesson, here is one a little harder called *Thirds*, because of the skipping from the *First* to the *Third*, and so finishing

sing a Note upon every Bar as you rise and fall.



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



You see now in the first Bar of this Lesson you ascend three Notes, as you were taught before in your eight Notes, (*viz.*) how to Ascend and Descend gradually, so that when you have Sung the three first Notes, you must leave out the second Note, and skip from the first to the third, which will be the same thing with



with the first Bar in the former Lesson of *Thirds*; and the same Method you must observe to go through the rest of this Lesson: Also the like must be done with *Fourths*, *Fifths*, *Sixths*, *Sevenths*, and *Eighths*. I shall only add another Lesson, wherein these several Leaps or Skip-pings in general are prov'd, and so shall end this Chapter.

Ascending. 2d. 4th.

Descending. 3d. 4th.

C H A P.

## C H A P. V.

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

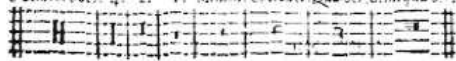
**I**N the foregoing Lesson you may observe other Characters intermix'd with the Notes, which are called *Rests* or *Pauses*, being a Character of *Silence*, or an *Artificial Omission* of the *Voice* or *Sound* proportion'd to the *Measure* of other *Notes* according to their several *Distinctions*;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

C the

the Stroke be drawn from one Line to another, then 'tis two *Semibreves*; if from one Line to a third, then 'tis four *Semibreves*: As in this following

Example.

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



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

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

Example.

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



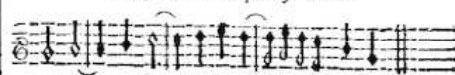
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Sometimes you will meet with a *Prick* or *Point* plac'd at the beginning of a Bar, which belongs to the last *Note* in the preceding Bar.

As for Example.



The same Example by Notes.



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

An Example.



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

For Example,



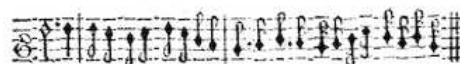
Charming Clo--rin--da's bright and fair.

The second sort of *Tied Notes*, are with a straight Stroke drawn through the Tails of two, three, or more Notes, as in the following

Example.



The same Notes untied.



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

## C H A P. VI.

Of other Marks or Characters used in Musick.

**T**HE Principal Part of which Characters are a *Flat* and a *Sharp*; the *Flat* is marked thus  $\flat$ , and the *Sharp* thus  $\sharp$ : The Use of them are to *flat* and *sharp* any Note they are plac'd before.

For Example: Suppose you were Singing up your eight Notes, and when you come to *C solfa*, or the first *Fa* above your *Mi*, you should find a *Sharp* in that Space, you must not sing it as I directed in *Chap. 4.* where I told you, 'twas but half a Note or Tone above your *Mi*, but you must sing it a whole Tone above, the Quality of a *Sharp* being to raise any Note 'tis plac'd before half a Note or Tone higher, or (to speak like a Musician) *sharper* than it was before. Also when you descend to a *Sharp*, as from *La* to *Sol*, and a *Sharp* should be in *Sol*, then you fall but half a Note, which is a *melancholy* Sound, as I before told you all half Notes were, either rising or falling, and consequently you may easily distinguish whether you found it right or not, for 'tis like falling from *Fa* to *La*, or *Fa* to *Mi*.

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

C 3

Ob:

Observe also, That when these *Flats* or *Sharps* are plac'd at the beginning of your five Lines immediately after your *Cliff*, they serve to all the *Notes* that shall happen in that Line or Space where you observe them plac'd upon, unless 'tis contradicted by a *Flat* or *Sharp* plac'd before that *Note* which the *Composer* has a mind should be so: And when they are not plac'd at the beginning, they serve only to those *Notes* they are plac'd before.

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



There are two sorts of *Bars*, the *Single*, and the *Double*: The *Single Bars* serve to divide the *Time* according to the Measure of the *Semibreve*. And the *Double Bars* are set to divide the several *Strains* or *Stanzas* of the *Songs* and *Lessons*. They are thus made:



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

## C H A P. VII.

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

HAVING already given you some Hints of the *Flats* and *Sharps*, I shall now proceed to instruct you in the further Use of them, with the several Alterations of *Keys* they produce by being plac'd at the beginning of the five Lines; but before I proceed any farther, I think it requisite to let you know what a *Key* is. For Instance; Suppose you have a *Lesson* or *Song* prick'd down, you must observe in what Space or Line the last *Note* of it stands on, and that is the *Key*: Now it very often begins in the *Key*, but sometimes a *Third* or *Fifth* above it, and so you cannot so well tell, but it certainly ends in it.

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

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

: As for Example.



*B mi* Natural.*C faut* Flat.*D solre* Natural.*E lami* Natural.*F faut**F faut* Flat.*F faut* Sharp.

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

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

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

For Example.

*Gammut Sharp.*



*Fre Sharp.*



*B mi Flat.*



*C faut,*

*C faut*, the Natural Key.



*D folre Sharp.*



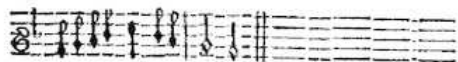
*Elami with Flats.*



*Elami with Sharps.*



*F faut.*

*Faut.*

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

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

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

C H A P.

## C H A P. VIII.

## Of the TRILL, or SHAKE.

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



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

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

E s a p.



Example.



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

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

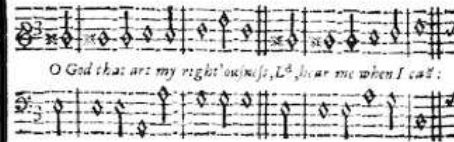
Farewel.

S O M E

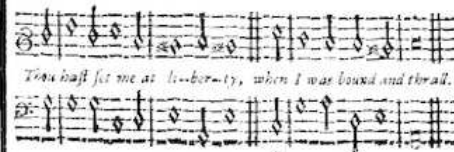
S O M E  
T U N E S  
O F T H E

Most usual *P S A L M S* Sung in  
Parish-Churches, with the *B A S S*  
under each *T U N E*.

*Psalm 4:* Oxford Tune.



O God that art my righteous Judge, L<sup>d</sup> hear me when I call:



Thou hast set me at li-ber-ty, when I was bound and thral.

D

O Lord, I put my trust in thee, let nothing work me shame.

As thou art just, deliver me, and let me quite from blame.

I will give laud and honor both, unto the Lord always.

And let my mouth for evermore, shall speak unto his praise.

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

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

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

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

Attend my people to my Law, and to my words incline:

My mouth shall speak strange parables, and sentences divine.

He that dwells in the secret place of God shall abide with him.

In shadow of the mighty he shall abide, at rest shall he keep him with me.

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

In him our rock of health, in him our tower of strength.

All people upon earth do bow down, sing to the Lord with cheerful voices.

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

Psalm 113.

Proper Tune.

Ye children which do serve the L<sup>d</sup>. praise ye his name with one accord,  
Who from the rising of the Sun, till it return where it begun,

Yea, blessed be always his Name, | The L<sup>d</sup> all people doth sermone,  
Is to be praised with great fame.

As for his glory we may count above the heavens high tole :

With God the Lord who may compare, whose dwellings

in the heavens are? Of such great pow'r and force as he.

Psalm 148. Proper Tune.

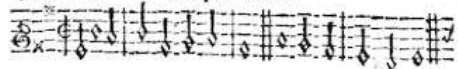
Give land unto the Lord, from heav'n that is so high:

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

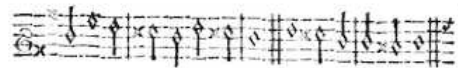
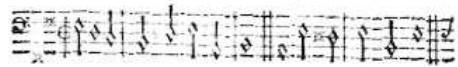
His Angels all, Armies royal, praise him with glee.

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

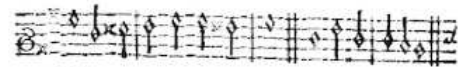
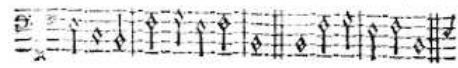
*An Introduction, &c.*  
 Psalm 119. Proper Tune.



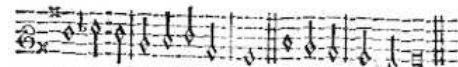
*Blessed are they that perfect are, and pure in mind and heart.*



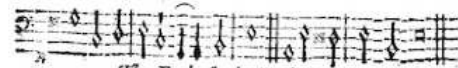
*Wise-lives and con-ver-sa-ti-ons from God's laws never part.*



*Blessed are they that give themselves his statutes to observe.*



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



*The End of the First Book.*

A N  
 INTRODUCTION

To the Playing on the  
*Bass, Tenor, and Treble-Viols;*

And also on the

**Treble-Violin.**

B O O K II.



(Printed in the Year M DC XCVII.)



by the *Fault Cliff*. These three *Viols* agree in one manner of Tuning; therefore I shall first give you Directions for Tuning the *Bass-Viol*, which is usually strung with *Six Strings*, (as you may observe on the *Figure* facing the foregoing Page) which six Strings are known by six several Names; the *first*, which is the smallest, is called the *Treble*; the *second*, the *Small Mean*; the *third*, the *Great Mean*; the *fourth*, the *Counter-Tenor*; the *fifth*, the *Tenor* or *Gamut-String*; the *sixth*, the *Bass*. But if you'll Name them after they are Tun'd, (according to the Rule of the *Gamut*) the *Treble* String is *D lafure*; the *Small Mean*, *Alamire*; the *Great Mean*, *Elamir*; the *Counter-Tenor*, *G faut*; the *Tenor*, or *fifth String*, *Gamut*; and the *sixth* or *Bass*, *Double D faut*. Belonging to these six Strings, there are seven *Frets* or *Stops* on the Neck of the *Viol*, which are put for stopping the various Sounds according to the several Notes of the *Gamut*, both *flat* and *sharp*. For the more plain understanding of which, I have drawn an exact *Table* in Page 48, and 49, beginning with the lowest Note on the *sixth String*, and ascending to the highest on the *first* or *Treble String*. The perfect understanding of which *Table*, will much further you in the knowledge of Tuning the *Viol*; for which Tuning, I will give two *Rules*, one by *Tablature* or *Letters*, the other by the *Gamut Rule*: The first being the easiest way to a Beginner, whose Ear at first being not well acquainted with the exact Distances of Sounds the Strings are Tuned in, may by this way use only one Sound, *viz.* an *Unison*, which is to make two Strings (one of them being stoppt,

the

the other not) to agree in the same Sound: The Letters are eight, *a, b, c, d, e, f, g, h*; seven of these are assigned to the seven *Frets* on the Neck of the *Viol*. *a* is for the *String* open, *b* the first *Fret*, *c* the second, *d* the third, *e* the fourth, *f* the fifth, *g* the sixth, and *h* the seventh.

Example.

|              |    |   |   |   |   |   |   |   |   |
|--------------|----|---|---|---|---|---|---|---|---|
| Six Strings. | 1. | a | b | c | d | e | f | g | h |
|              | 2. | a | b | c | d | e | f | g | h |
|              | 3. | a | b | c | d | e | f | g | h |
|              | 4. | a | b | c | d | e | f | g | h |
|              | 5. | a | b | c | d | e | f | g | h |
|              | 6. | a | b | c | d | e | f | g | h |

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

When you begin to Tune, raise your *Treble* or smallest String as high as conveniently it will bear without breaking; then stop only your *Second* or *Small Mean* in *a*, and Tune it till it agree in *Unison* with your *Treble* open; that done, stop your *Third* in *f*, and make it agree with your *Second* open; then stop your *Fourth* in *e*, and make it agree with your *Third* open; then stop your *Fifth* in *c*, and make it agree with your *Fourth* open; lastly, stop your *Sixth* in *a*, and make it agree to your *Fifth* open. This being exactly done, you will find your *Viol* in Tune according to the Rule of the *Gamut*.

Exam.





An exact TABLE, direct<sup>ing</sup> the Places of all the NOTES, flat and sharp, to every Stop on the Bass-Viol, according to the Gamut, beginning at the lowest Note of the Bass on the Sixth String, and ascending to the highest on the Treble or First String.

## SIXTH STRING.

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

Double D solre. DD Elami, DD Elami, DD F faur, DD F faur, sharp.

## FIFTH STRING.

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

Gamus. Gamus sharp. A re. B mi flat. B mi proper.

## FOURTH STRING.

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

C faur. C faur sharp. D solre. flat.

R D

## THIRD STRING.

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

Elami. F faur. F faur sharp. G solreut. G solreut sharp.

## SECOND STRING.

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

Alamire. B faubemi, B faubemi, C solfaur, C solfaur, flat. proper. sharp.

## FIRST STRING.

Open. First Fret. 2d Fret. 3d Fret. 4th Fret. 5th Fret.

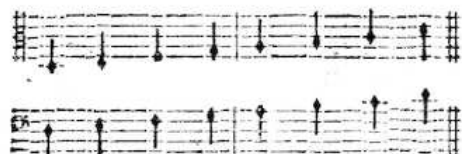
D la solre: Elami flat. Elami. F faur. F faur sharp. G solreut.

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

E

Exam.

## Example.



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

Observe, That in the foregoing Table the ( $\sharp$ ) *Sharp* before a Note makes it stopp'd a *Fret* lower, and a ( $\flat$ ) *Flat* before a Note makes it stopp'd a *Fret* higher; for two *Frets* go to one whole or perfect Note, as that Table doth direct. Sometimes you may see a *Sharp* before *D solre*, then it is stopp'd a *Fret* lower, which is the place of *Elami flat*; so if a *Flat* be set before *Alamire*, it is stopp'd a *Fret* higher, which is *G solreut* sharp. The like of other *flat* or *sharp* Notes.

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

T R E-

## T R E B L E - V I O L.

These *Directions* for the *Bass-Viol* do also serve the *Treble-Viol*, which is strung with six Strings, and Tuned in the same manner, only eight Notes higher: *G solreut* on the *Treble* is the Eighth above *G solreut* on the *Bass*, being stopp'd on the same String and *Fret* with the *Bass*; and so other Notes accordingly.

## Example of Tuning.



## T E N O R - V I O L.

THE *Tenor-Viol* is an excellent *Inward Part*, and much us'd in *Concert*, especially in *Phantasies* and *Ayres* of 3, 4, 5, and 6 Parts. The Tuning of it is the same with the *Bass* and *Treble* for the distance of *sound* between each String; but being an *Inward Part* between both, its Tuning is four Notes higher than the *Bass*, and five Notes lower than the *Treble*; its *First* or *Treble-String* is Tuned to *G solreut* on the third String of the *Treble-Viol*; its *second* four Notes lower, which is *D la solre*; the *third* four Notes lower, is *Alamire*; the *fourth* three Notes (or a *flat Third*) lower, is *F fa ut*; the

E 2

fifth

the four Notes lower than it, is *C fa#*; and the sixth four Notes lower than the fifth, is *C natural*; which is answerable to the *Gamm* on the *Bass Viol*.

Example.



### Some General Rules for the VIOL.

There are Three sorts of *Bass Viols*, as there are Three manner of Ways in *Playing*.

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

2. A *Bass Viol* for *Disson*, of a less size, and the Strings according.

3. A *Bass Viol* to play *Tympany*, (that is, by *Tablature*,) somewhat less than the two former, and the Strings proportionable.

4. In the Choice of your *Viol Bow*, let it be proportion'd to the *Viol* you use; and let the Hair be laid stiff, and the *Bow* not too heavy, nor too long.

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

6. In

6. In holding of your *Bow*, observe this *Rule*: Hold the *Bow* betwixt the ends of your Thumb and Fore-Finger, an Inch below the Nut, the Thumb and Fore-Finger resting on the Wood, the ends of your second and third Fingers stay'd upon the Hair, by which you may poise and keep up your *Bow*. Your *Bow* being thus fix'd, you must draw it over one String, and then over another, in a Right-Angle, about 2 or 3 Inches above the Bridge, making each several String yield a clear Sound without touching the other.

In the Posture of your left Hand, observe this *Rule*: Place your Thumb on the back of the Neck, and opposite to your Fore-Finger, 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 fix any Finger down, let it not be just upon the Fret, but close to it, bearing it hard down with your Finger end, and let it rest there 'till you have occasion to move it; be care not to sit your Fingers too high but keep them in an even distance to the Frets, that they may pass the more readily from Fret to Fret.

The *Rule* for *True Fingering*, is, Where you skip a Fret, there to leave a Finger; and when you have high Notes, (that is, such as go lower than the Frets,) they are always to be stopp'd either with the third or fourth Finger, by shifting the Fingers lower; if with the third, then the first and second Fingers are ready to stop the two next Notes, either ascending or descending from it: But if the highest Note be stopp'd with

E 3

the

the fourth Finger, then the Note under it; stopp'd either with the third or second Finger, according as it is either Flat or Sharp; if *B-flat*, the third; if *F-sharp*, the second. But whether the highest Note be stopp'd with the third or fourth Finger, the third below it must be stopp'd with the first Finger, which is ever as a *Gamma* to the two Notes above it. Lastly, when two Notes which follow one another are stopp'd with the same Finger remov'd, it is to prepare the other Fingers to the fore-mention'd Posture, or to remove them to some other place. This Order of *Engaging* directs the whole Finger-board, (in stopping three Notes which follow upon any one string,) with this *Proviso*; Where *Steps* are wide, the fourth or little Finger is of more use when lower down, where the *Steps* do fall more close.

9. In the moving your *Bow*, observe this *Rule*. When you see an even Number of *Quavers* or *Semiquavers*, as 2, 4, 6, or 8, and together, you must begin with your *Bow* forward, though the *Bow* be drawn so ward the Note before; but if the Number be odd, as 3, 5, or 7, (which is by reason of a *Prick'd Note* or an odd *Quaver Rest*;) then the first Note must be play'd with the *Bow* drawn backward.

Lastly, in the Practice of any Lesson, Play it slow at first, and by often Practice it will bring your Hand to a more swift motion.

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

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

For 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 *Steps* whatsoever. For other *Graces*, as *Duple Reverses*, *Back-frets*, &c. I refer you to the *Table of the several Graces* in my *Direction for the Table-Violin*, p. 67. which are peculiar also to the *Bass-Viol*.

#### Short Lessons for the BASS-VIOL.

1 3 13 12 12 13 3 2 12 1 2

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

2 3 3 2 1 2 1 2 2 3 2

3 1 3 1 3 1 3 1 3 1 2

E 4

A Division on a Ground.

A Ground.

A Ground.

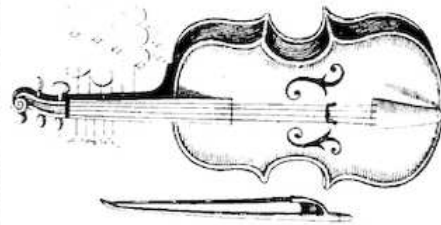
A Ground.

A Ground.

A Tune.

Musical score for page 58, consisting of ten staves of music. The first staff is marked "A Tuto" and the second staff is marked "A Preludium". The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

A N  
INTRODUCTION  
To the Playing on the  
**Treble-Violin.**



**T**HE *Treble Violin* is a chearful and sprightly Instrument, and much practised of late, some by *Book*, and some without; which of these two is the best way, may easily be resolved: To learn to Play by *Rate* or *Ear*, without *Book*, is the way never to Play more than what may be gain'd by hearing another Play, which may soon be forgot; but on the contrary, he which  
Learns

Learns and Practises by Book, according to the *Ganutt*, (which is the *True Rule* for *Musick*;) fails not, after he comes to be Perfect in those *Rules*, which guide him to play more than ever he was Taught or Heard, and also to play his Part in Confort, which the other cannot be capable of.

*Directions for Tuning the VIOLIN.*

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

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

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

The

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

|                          |                         |
|--------------------------|-------------------------|
| First String, or Treble. | Second, or Small Mean.  |
| a b c d e f g            | a b c d e f g           |
|                          |                         |
| Third, or Great Mean.    | Fourth String, or Bass. |
| a b c d e f g            | a b c d e f g           |
|                          |                         |

This *Example* doth direct the *Places* of all the *Notes*, flat and sharp, each *Note* being plac'd under the *Letter*, according to their several *Steps* upon each *String* distinctly, beginning at the lowest *Note* on the *Bass* or *Fourth String*, and ascending up to the highest on the *Treble* or *First String*, according to the *Scale* or *Ganutt*: In which you may also observe, That the *Lessons* for the *Violin* by *Letters* are prick'd on *four Lines* according to the *four* several *Strings*, but *Lessons* by *Notes* are prick'd upon *five Lines*, as appears in the *Example* above.

For

For the Tuning of the Violin is usually by *Fifths*, that is, five Notes distance betwixt each *String*; which according to the *Scale* or *Gamus*, the *B* is or *fourth String* is call'd *G solreut*; the *third* or *Great Mean*, *D la solre*; the *second* or *Small Mean*, *A lamire*; 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 Mark <sup>\*</sup> over each of those Notes.

Example of the Tuning as the five Notes ascend on each of the four Strings, beginning on the Bass or Fourth String.

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

Exam-

Example of Tuning by *Fifths* and *Eighths*.  
By *Fifths*. By *Eighths*.

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

FIRST STRING.  
Open. First Finger. 2d Finger. 3d Finger.  
*E la*. *f faut*. *G solreut*. *A lamire*.

SECOND STRING.  
Open. First Finger. 2d Finger. 3d Finger.  
*A lamire*. *B sabemi*. *C solfa*. *D la sol*.

THIRD STRING.  
Open. First Finger. 2d Finger. 3d Finger.  
*D la solre*. *E la ni*. *f faut*. *G solreut*.

FOURTH STRING.  
Open. First Finger. 2d Finger. 3d Finger.  
*G solreut*. *A lamire*. *B sabemi*. *C solfa ni*.



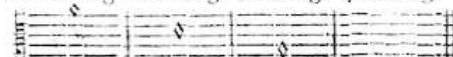
Having thus given you the *Tuning* of the *Treble-Violin*, it will be very necessary here to set down the *Tuning* of the *Tenor* and *Bass-Violins*, being both used in *Confort*.

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

*Exempl.*

*Tuning the TENOR-VIOLIN.*

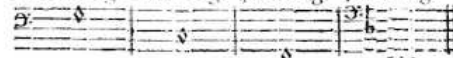
First String. 2d String. 3d String. 4th String.



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

*Tuning the BASS-VIOLIN.*

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



*G* *sol* *re* *ut*. *C* *fa* *ut*. *Double F* *fa* *ut*. *Double B* *mi*.

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

Guide

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

*Those that desire more Lessons for this Instrument, may be furnish'd with them in the First and Second Parts of Apollo's Banquet, lately Printed, containing the newest Tunes for the Violin, with the most usual French Dances used at Court and Dancing-Schools: And also in the Dancing-Master, lately Reprinted with large Additions of the newest Tunes of Dances now in use.*

*Some General Rules for the TREBLE-VIOLIN.*

**F**irst, The *Violin* is usually play'd above-hand, the *Neck* thereof being held by the left Hand, the lower Part must be rested on the left Breast, a little below the *Shoulder*. The *Bow* is held in the right Hand, between the ends of the *Thumb* and the *3 Fingers*, the *Thumb* being stay'd upon the *Hair* at the *Nut*, and the *3 Fingers* resting upon the *Wood*. Your *Bow* being thus fix'd, you are first to draw an *even 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 *Fore-Finger*, so will your *Fingers* have the more liberty to move up and down on the several *Stops*.

F

Third.

*Thirdly*, For true Fingering, observe these Directions; (which will appear more easie to your Understanding, if in your first Practice you have your *Volin* Fretted, as is before mention'd:) That where you skip a *Fret* or *Stop*, there to leave a *Finger*, for every *Stop* is but half a *Tone* or *Note*; for from *b.* to *c.* is but half a *Note*, but from *b.* to *d.* is a whole *Note*; therefore the leaving of a *Finger* is necessary to be in readines when half *Notes* happen, which is by *Flats* and *Sharps*.

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

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

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

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

A Table

## A Table of Graces proper to the Viol or Violin.

F 2

Short

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

Maiden Fair.

Note: In all these Lessons by Letters, the Time is not put over every Letter; but if a Crotchet be over any Letter, the following Letters are to be Crotchets also, till you see the Note chang'd: And the like is to be observ'd in other Notes.

Maiden Fair.

The KING'S Delight.

The KING'S Delight.

An Introduction to

3 a t

Parthenia.

a r a r a r a r

a r a r a r a r

f e r a

Parthenia.

1st. Treble-Violin.

With Dignity to each Strain.

An Introduction, &c.

The image shows a musical score for 'An Introduction, &c.' consisting of ten staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes, typical of a lute or keyboard introduction. The score concludes with a double bar line.

The Lark, with Division.

The End of the Second Book.

AN  
 INTRODUCTION  
 TO THE  
**Art of Descant:**  
 OR,  
 Composing **MUSIC**  
 in Parts.

BOOK III.

With the Additions of the late  
 Mr. HENRY PURCELL.

Printed in the Year MDCXCVII.

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A N  
INTRODUCTION  
TO THE  
*Art of Descant :*  
O R,  
Composing Musick in Parts.

---

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

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

The *Concords* are four in Number, (*Viz.*) an *Unison*, a *Third*, a *Fifth*, and a *Sixth*.

The *Discords* are three in Number, (*Viz.*) a *Second*, a *Fourth*, and a *Seventh*.

The



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



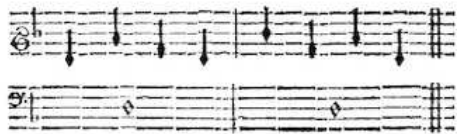
The following R U L E S will direct, how the Con-cords are to be taken or applied every one of these ways.

Rule I.

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

Rule II.

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

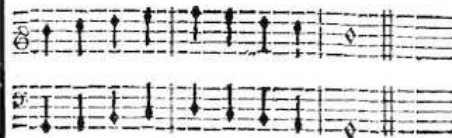


Rule III.

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

If

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



Or, ascend or descend by *Sixths*; as,



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



You may have as many *Notes* as you please.

If



If two Parts ascend by Intervals, then you may move

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

## Rule IV.

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

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

## Rule V.

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



Or, upon the *Third*: Your *Bas* must begin in the same *Key*, and end in the same *Key*.

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

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

## The Use of Discords on Holding-Notes.

## Rule I.



## Rule II.



## Of taking DISCORDS.

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

## Rule I.



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

## Rule II.

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



The first Note of the Upper Parts may be any Concord to the Bass, the second Note of the Upper Part must be a Third to the Bass, the third Note must be a Second to the Bass, the last Part of a third Note must be a Third to the Bass, and the closing

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

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

The last Part of the second Note of the Bass must be a Second to the Upper Note, the third Note of the Bass must be a Third to the second Part of the third Note of the Treble, and Close as in the foregoing Example.

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

## Rule III

The third way of taking a Discord by way of Binding, is, when the Fourth is taken between Thirds; as in the following Example.



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

*An Introduction to*

to the *Bass*, the second *Note* of the *Upper Part* must be a *Fourth* to the *Bass*, the eighth *Note* of the *Upper Part* must be a *Tenth* to the *Bass*, and the *Close* must be an *Eighth* or a *Third*, as in the *Example*.

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

*Rule IV.*

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

*Rule V.*

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

*Several Examples of taking Discords elegantly.*

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

*An Example of taking the Lesser Fourth.**An Example of taking the Greater Fourth.*

An Example of taking two Sevenths in two Parts.

In this Example, you may observe the exact Method of taking two *Sevenths* together in whatsoever *Key* you shall Compose in, with this Allowance, That two *Major Sevenths* together is not good, but two *Minor Sevenths* together is allowable: Also, if you take two *Sevenths*, so the one be *Minor* and the other *Major*, it is allow'd, but be sure the *Minor* be set before the *Major*, as you see in the Example.

Exam.

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

Rule I. Rule II.

Rule III. Rule IV.

A greater Third. 76

Rule V.

A lesser Third. 76

G 4 O 6

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

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



R U L E S of Rising and Falling one with another.

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

Example.



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

Example.



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

Example.



Of the Passage of the Concorde.

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



[Fifths not allow'd.] [Eighths not allow'd.]

[Fifths]

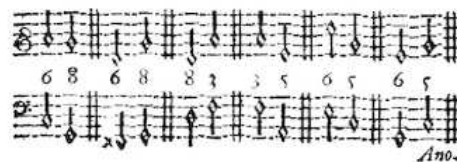
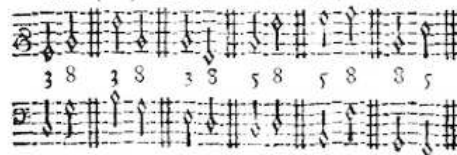


The passing from a *Fifth* to an *Eighth*, or from an *Eighth* to a *Fifth*, may be allowable, so the upper Part remove but one degree of a Perfect Cord.

As for *Thirds* and *Sixths*, (which are Imperfect Cords,) two, three or more of them, ascending or descending together, are allowable.

It is good, and usual, to change from any one to any other different Cord, when any one of the Parts keeps its place; but two Perfect Cords, ascending or descending is not allow'd, unless it be in Composition of *Three, Four, or Five Parts*.

*Example of Cords not allow'd in few Parts.*



*Ans.*

*Another Example*



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

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

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

*As for Example.*



*Ob.*

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

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

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

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

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

The

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

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

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

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

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

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

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

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

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

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

Having

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

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

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

Example.



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



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

Example.

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

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

Of FUGE, or POINTING.

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

Note: Under what so ever Note you find this Mark /, the Fuge begins.

Exam-

Example.

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

More to the same purpose.

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

As for Example.



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

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

fo

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

Example.

Musical notation for 'Double Fuge' consisting of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music shows two parts, treble and bass, each with a distinct melodic line. The label 'Double Fuge' is written below the first two staves.

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

As for Example.

/ *Arfin.* / *Tbfin.* / *Tbfin.*  
 / *To fin.* / *Arfin.* / *Tbfin.*  
 / *Arfin.*  
 / *Arfin.*

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

Exam.

Example.

/ *Per Aug.*  
 / *Per Aug.*  
 / *Per Aug.*  
 / *Diminution.*  
 / *Per Augm.*  
 / *Per Augm.*

H 3

You

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

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

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

Example upon the same Fuge.

The musical notation consists of five staves. The first staff is labeled 'Reffe.' and shows a sequence of notes. The second staff is labeled 'Retro.' and shows the same sequence of notes played in reverse order. The third staff is labeled 'Reffe.' and shows the notes again. The fourth staff is labeled 'Retro.' and shows the notes in reverse. The fifth staff is labeled 'Reffe.' and shows the notes again. The notation includes various note values and rests, with some notes marked with a 'v' for vibrato.

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

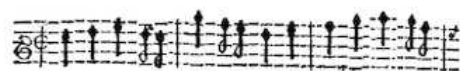
There is a seventh sort of Fugeing, called *Double Descant*, which is contrived so, that the Upper Part may be made the Under in the *Reff*; therefore you must avoid *Fifths*, because in the *Reply* they will become *Fourth*.

Example upon the same Fuge.

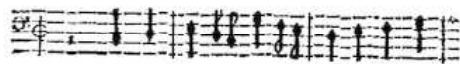
The musical notation consists of six staves. The first two staves show the original fuge. The third staff is labeled 'Reff' and shows the fuge with the upper part moved to the lower part. The fourth staff is labeled 'Reply' and shows the fuge with the lower part moved to the upper part. The fifth and sixth staves show the fuge with various descants. The notation includes various note values and rests, with some notes marked with a 'v' for vibrato.

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

Example upon the foregoing Fuge.



Canon in the 8th or 15th.



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

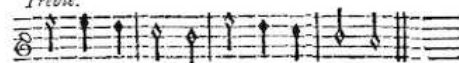
Compo-

Composition of Three Parts.

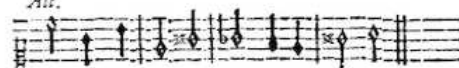
THE first Thing to treat of is Counterpoint, and in this I must differ from Mr. Simpson, (whose Compendium I admire as the most Ingenious Book I e're met with upon this Subject;) but his Rule in Three Parts for Counterpoint is too strict, and destructive to good Air, which ought to be preferr'd before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

His Example is thus:

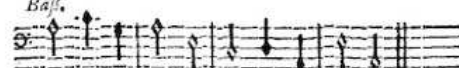
Treble.



Alt.



Bass.



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

Exam-



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



The

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

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

## First Plain Fuging.



The

The second is *Imitation* or *Repeats*, which needs no Example, because you are confin'd to a *Treble*, and so must make *Imitation* or *Repeats* in the Two Parts as the *Treble* will admit of.

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

Example.

The musical notation for the 'Example' consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in common time (C) and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piece concludes with a double bar line and a repeat sign.

The musical notation for 'the Art of Descant' consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music is in common time (C) and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The piece concludes with a double bar line and a repeat sign.

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

The fourth, *Pet Arsin & Thysin*, on the same Fuge.

Exam.

Example.

Musical score for page 110, featuring multiple staves with 'A. fin.' and 'T. fin.' markings. The score is written in a single system with various clefs and time signatures. The markings are placed below the staves, often with a diagonal slash preceding them. The word 'The' is printed at the bottom right of the page.

The

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

Example.

Musical score for page 111, featuring multiple staves with 'Per Augm.' markings. The score is written in a single system with various clefs and time signatures. The markings are placed below the staves, often with a diagonal slash preceding them. The word 'The' is printed at the bottom right of the page.

The



The sixth, *Reſte* & *Retro.*

Example.

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

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

Exam.

Example.

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

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

I                      OI

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

The musical score consists of ten staves of music. The first staff is the treble clef, and the second is the bass clef. The music is in G major and 3/4 time. It features a complex fugue with multiple voices and intricate counterpoint.

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

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

As for Example.

The musical score consists of three staves of music. The first staff is the treble clef, and the second and third are the bass clef. The music is in G major and 3/4 time. It illustrates a three-part fugue where each part takes a different fuge and interchanges with the others.

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

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

A Canon, Three Parts in One.

*Glori-a*

*Glori-a Pa-tri, & Fi-li-*

*Glori-a Pat-ri, & Fi-li-—o, &*

*Pa-tri, & Fi-li-o, & Spi-ri-tu-i*

*—o, & Spi-ri-tu-i San-cti, fi-ut*

*Spi-ri-tu-i San-cti, fi-ut e-rat in*

*San-cti, fi-ut e-rat in princi-pi.*

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

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

*per, & nunc, & nunc, & semper, & in*

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

*per, & in se-ca-la se-cu-lu-rum;*



As for Example.

Four Parts Counterpoint.



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

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

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

Example.



Ano-

Another Elegant Passage used by the same Authors.



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

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

*As for Example.*



In

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

*For Instance.*



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

I shall proceed now to *Fuge* or *Pointing* in Four Parts, in which I must follow the same Method as before, for there is no other sort of Fuging but what has been Treated of in Three Parts, unless it be *Four Fuges*, and that is made after the same manner as the *Three Fuges*, of which, there is an *Example* in Page 115.

First,

First Plain Fuging on the same Point.

A musical score for three parts (Soprano, Alto, and Bass) in G major and 3/4 time. The score consists of two systems of three staves each. The first system shows the beginning of the piece with a treble clef for the top part and a bass clef for the bottom part. The second system continues the piece, showing more complex rhythmic patterns and melodic lines.

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

The

The third is *Double Fuging*, on the ſame Point.

Example.

A musical score for three parts (Soprano, Alto, and Bass) in G major and 3/4 time. The score consists of two systems of three staves each. The first system shows the beginning of the piece with a treble clef for the top part and a bass clef for the bottom part. The second system continues the piece, showing more complex rhythmic patterns and melodic lines.

The

An Introduction to  
The fourth, *Per Arsin & Thesis.*

Example.

First system of musical notation (treble clef) with four staves. The first staff contains a melodic line with notes and rests. Below it are three staves of accompaniment. Slashes with the words 'Arsin.' and 'Thesis.' are placed under the first and second staves respectively.

Second system of musical notation (treble clef) with four staves. Similar to the first system, it shows a melodic line and accompaniment. Slashes with the words 'Thesis.', 'Arsin.', and 'Thesis.' are placed under the first, second, and third staves respectively.

The

The fifth, *Per Augmentation.*

Example.

First system of musical notation (treble clef) with four staves. The first staff shows a melodic line with notes and rests. Below it are three staves of accompaniment. Slashes with the words 'Double Per Aug.', 'Reversed Per Aug.', 'Per Aug.', and 'Double Per Aug.' are placed under the first, second, third, and fourth staves respectively.

Second system of musical notation (treble clef) with four staves. Similar to the first system, it shows a melodic line and accompaniment. Slashes with the words 'Per Aug.' and 'Reversed Per Aug.' are placed under the third and fourth staves respectively.

The



The sixth, *Rele & Retra.*

Musical score for 'The sixth, Rele & Retra.' consisting of four systems of four staves each. The first system includes the following markings: / *Rele.*, / *Rele.*, / *Retra.*. The second system includes: / *Rele.*, / *Rele.*, / *Retra.*. The third system includes: / *Retra.*, / *Retra.*, / *Retra.*. The fourth system includes: / *Retra.*, / *Rele.*, / *Retra.*. The fifth system includes: / *Retra.*. The sixth system includes: / *Retra.*. The seventh system includes: / *Retra.*. The eighth system includes: / *Retra.*.

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

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

As for Example.

Musical score for 'As for Example.' consisting of four systems of four staves each. The score is a complex fugue with many entries and interweaving lines.

K

Canon

An Introduction to

Canon in Four Parts, is generally Four in Two, or Four in One. Here is an Example of each, which will shew the Method of making them.

A Canon; Four in Two.

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

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

A Canon; Four in One.

and to the Fa-ther, and to the Son,  
 Glo-ri-a, in ex-cel-sis, and  
 Glo-ri-a, in ex-cel-sis, and  
 Glo-  
 and to the Ho-li-ly Ghost, the  
 and to the  
 Fa-ther, and to the Son, and  
 -ry be to the Fa-ther, and to the  
 K 2

Ho-ly Ghost: As it was in the be-  
 Ho-ly Ghost, the Ho-ly Ghost: As it  
 to the Ho-ly Ghost, the Ho-ly  
 Son, and to the Ho-ly  
 ginning, and is now, is now, and ever shall be, World  
 was in the beginning, and is now, is now, and e-  
 Ghost: As it was in the beginning, and is now, is now-  
 Ghost, the Ho-ly Ghost: As it was in the beginning,

without end. A—men, A—  
 —er shall be, World without end. A—  
 —, and ever shall be, World without end. A—  
 and is now, is now, and ever shall be, World without  
 —men.  
 men, A—men.  
 —men, A—men.  
 end. A—men.

## Composition of Five or more Parts,

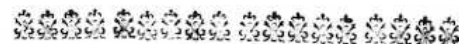
IS still by adding another *Octave* or *Unison*, for there is but Three *Cords*, *viz.* *Third*, *Fifth*, and *Eighth*; therefore, when you make more than Three Parts in Counterpoint, 'tis by repeating some of the same *Cords* over again.

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

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

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

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