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AN
INTRODUCTION
TO THE SKILL OF
MUSICK.

IN TWO BOOKS.

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

THE SECOND:
Instructions & Lessons for the Bass-Viol:
AND
Instructions & Lessons for the Treble-Violin.

By JOHN PLAYFORD.

To which is added, *N^o 30*
The ART of DESCANT,
or Composing MUSICK in Parts.
By Dr. THO. CAMPION.

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

The Sixth Edition Corrected and Enlarged.

London, Printed by W. Godbid for J. Playford at his
Shop in the Temple near the Church.

AS A CONDITION

MR. J. C. M.

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P R E F A C E

To all Lovers of Musick.

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

Preface to all Lovers of MUSICK.

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

John Playford.

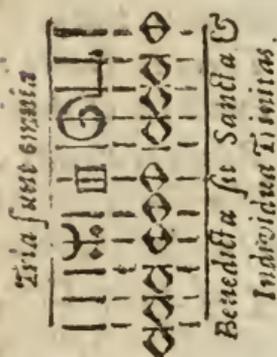


OF MUSICK in General, And of its Divine and Civil Uses.

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

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Gen. 4. 27. was the Father of all that handle the Harp and Organ. *St. Augustine goeth yet farther, shewing, that it is the gift of God himself, and a Representation or Admonition of the sweet Consent and Harmony which his Wisdom hath made in the Creation and Administration of the World. And well it may be termed a Divine and Mysterious Art, for among all those rare Arts and Sciences, with which God hath endued Men, this of Musick is the most sublime and excellent for its wonderful Effects and Inventions: It hath been the study of Millions of Men for many thousand years, yet none ever attained the full scope and perfection thereof; but after all their deep Search and laborious Studies, there still appeared new matter for their Inventions; and which is most wonderful, the whole mystery of this Art is comprised in the compass of three Notes or Sounds, which is most ingeniously observed by Mr. Christopher Simpson, in his Division Violist, pag. 18. in these words, All*



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

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

Its Divine and Civil USES.

Nature, which is the vast Creation's Soul,
That steady curious Agent in the whole,
The Art of Heaven, the Order of this Frame,
Is only *Musick* in another Name.

And as some King, Conqu'ring what was his own,
Hath choice of several Titles to his Crown;
So *Harmony* on this score now, that then,
Yet still is all that takes and Governs Men.

Beauty is but *Composure*; and we find
Content is but the *Concord* of the Mind;
Friendship the *Unison* of well tun'd Hearts;
Honour's the *Chorus* of the Noblest Parts:
And all the World, on which we can reflect,
Musick to the Ear, or to the Intellect.

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

The first and chief Use of *Musick* is for the Service
and

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and Praise of God, whose Gift it is. The second Use is for the Solace of Men, which as it is agreeable unto Nature, so is it allowed by God, as a temporal blessing to recreate and chear men after long study and weary labour in their Vocations, Eccles. 40. 20. Wine and Musick rejoyceth the Heart, as the Philosopher adviseth, Musica Medicina est molestiæ illius per labores suscipitur. Ælianus in his Hist. Animal. l. 10. c. 29. writeth, That of all Beasts, there is none that is not delighted with Harmony, but only the Ass. H. Stephanus reports, that he saw a Lion in London leave his Meat to hear Musick. My self, as I travelled some years since near Royston, met a Herd of Stags, about twenty, upon the Road, following a Bagpipe and a Violin, which while the Musick plaid they went forward, when it ceased they all stood still; and in this manner they were brought out of York-shire to Hampton-Court. If irrational Creatures so naturally love and are delighted with Musick, shall not rational Man, who is endued with the knowledge thereof: A learned Author hath this Observation, That Musick is used only of the most Aerial Creatures, loved and understood by Man: The Birds of the Air, those pretty Winged Choristers, how at the approach of the Day do they Warble forth their Makers Praise; among which, observe the little Lark, who by a natural instinct does very often mount up the Sky, as high as his Wings will bear him, and there Warble out his Melody as long as his strength enables him, and then descend to his flock, who presently send up another Chorister to supply this Divine Service. The Philosopher says, not to be Animal Musicum, is not to be Animal Rationale. And the Italian Proverb is, God loves not him, whom he hath not made to love Musick. No

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

Ages:

OF MUSICK in General, and of

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

Its Divine and Civil USES.

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

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OF MUSICK in General, and of

Services of five and six Parts; as is recorded by the Lord Herbert who writ his Life. Edward the Sixth was a Lover and Encourager thereof, if we may believe Dr. Tye, one of His Chappel, who put the Acts of the Apostles into Metre, and Composed the same to be sung in four Parts, which he Printed and Dedicated to the King; his Epistle began thus:

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

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

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

Nor was his late Sacred Majesty, and Blessed Martyr, King Charles the First, behind any of his Predecessors in the promotion of this Science. especially in the Service of Almighty God, which with much Zeal he would hear reverently performed, and often appointed the Service and Anthems himself, being by his Knowledge in Musick a competent Judge therein.

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

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

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I



 An Introduction to the Skill of
M U S I C K.

CHAP. I.

Of the Scale of Musick called the Gam-Ut.

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

UT queant laxis REsonare fibris
Mira gestorum FAmuli tuorum,
SOLve poluti LABii reatum.

UT REliuet MIserum FAtum SOLitumq, LABorem.



UT RE MI FA SOL LA UT RE SOL I A.

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

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

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

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

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

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

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

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

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

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

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

In

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

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

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

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

THE GAM-VT, OR SCALE OF MUSICK.

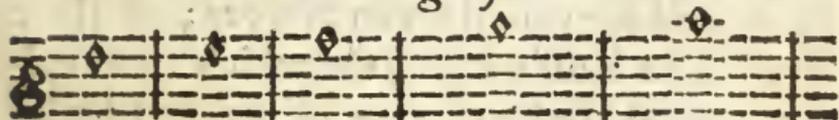
The Treble or highest Keyes. The Meane or middle Keyes. The Base or lowest Keyes.

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

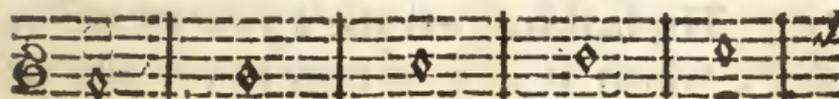
B Duralis
B Naturalis
B Mollaris

1
2
3

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



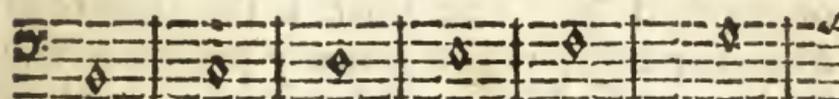
D la sol, E la, F fa ut, G sol re ut, A la mi re,



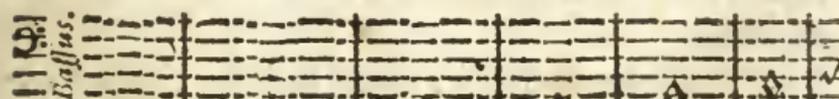
F fa ut, G sol re ut, A la mi re, B fa b mi, C sol fa,



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



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



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

CHAP. II.

Of the Cliffs or Cleaves.

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

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

Song

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

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

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

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

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

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

CHAP. III.

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

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

CHAP.

CHAP. IV.

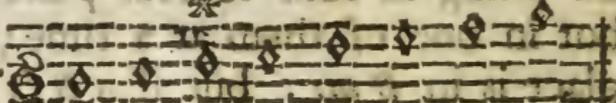
Containing a plain and easie Rule for the Naming your Notes in any Cliff.

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

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

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

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

1. Example. 

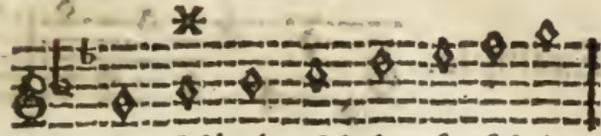
Sol la Mi fa Sol la fa Sol

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

2. Example. 

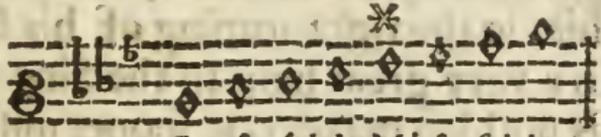
Sol la fa Sol la Mi fa Sol

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

Example. 

La Mi fa sol la fa sol la

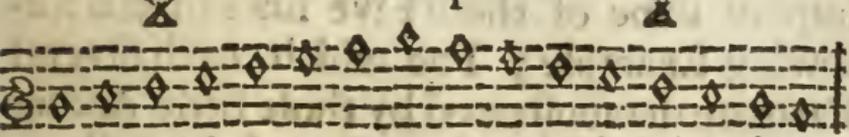
4. **D la sol re.* If all be Flat, E, A, and B,
Then Mi alone doth stand in **D*.

Example. 

La fa sol la Mi fa sol la

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

Example.

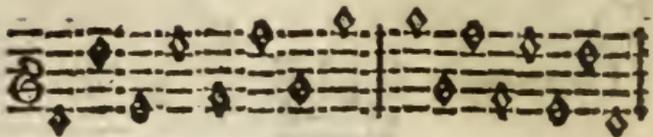


Sol la Mi fa sol la, fa sol fa la sol fa. Mi la sol fa

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

Sol

sol la fa sol sol fa la sol.

Example. 

sol la fa sol sol fa la sol.

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

Example.

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

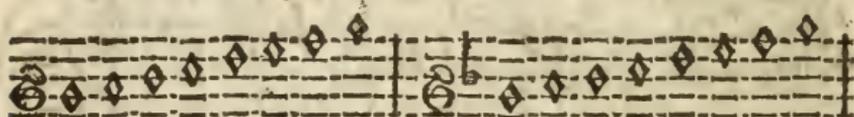
The musical score consists of four staves. The top three staves are for Soprano, Alto, and Tenor voices, and the bottom staff is for Bass. The notes are written in a stylized, handwritten font. The score is divided into three measures corresponding to the keys of B minor, E minor, and A minor. Each measure shows the notes 'fa', 'sol', and 'la' on a five-line staff. The Soprano part is in treble clef, Alto in alto clef, Tenor in bass clef, and Bass in bass clef. The notes are written in a stylized, handwritten font. The Bass line is written below the Tenor line. The score is decorated with wavy lines above the staves and large, overlapping circles on the right side containing the words 'Soprano', 'Alto', and 'Tenor'.

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

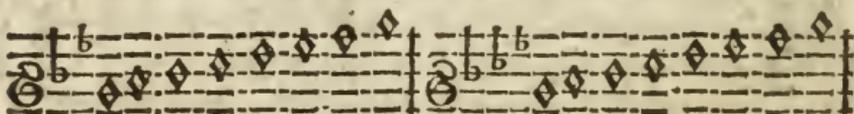
An

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

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



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

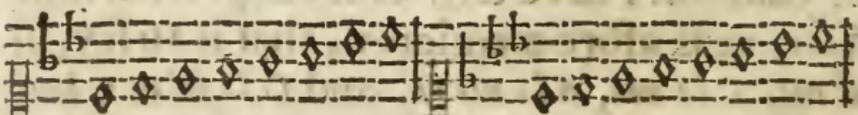


la mi fa sol la fa sol la la fa sol la mi fa sol la

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



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

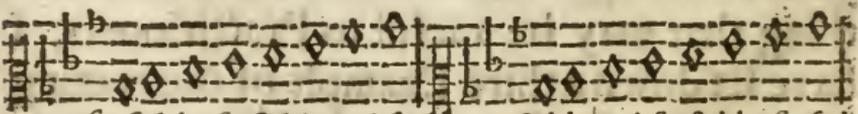


sol la fa sol la mi fa sol la mi fa sol la fa sol la

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



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



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

Counter-

COUNTER-TENOR.

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

TENOR.

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

BASSE.

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

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

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

SLFSLMFS SLFSLMFS SLFSLM

LMFSLFSL LMFSLFSL

LFSLMFSL LFSLMFSL

FSLMFSLF FSLMFSLF FSLMFS

FSLFSLMF FSLFSLMF FSLFSLM

SLMFSLFS SLMFSLFS SLMFSLF

MFSLFSLM MFSLFSLM

CHAP. V.
Of Tuning the *Voyce*.

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

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

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

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

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

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

1

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

2

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

3

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

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

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

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

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

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

CHAP. VI.

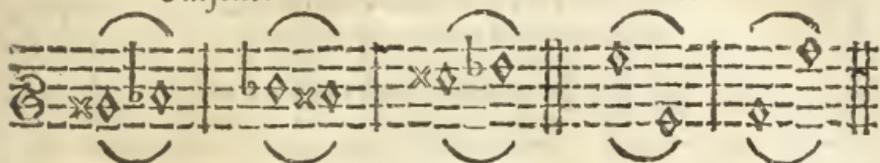
Of Tones or Tunes of Notes.

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

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

Unisons.

Octaves.



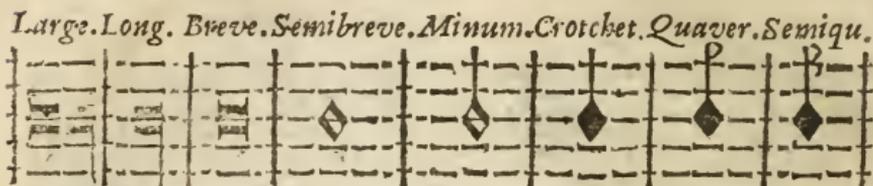
For a Discourse of the Cords and Discords I shall only name them in this part of my Book.

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

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

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

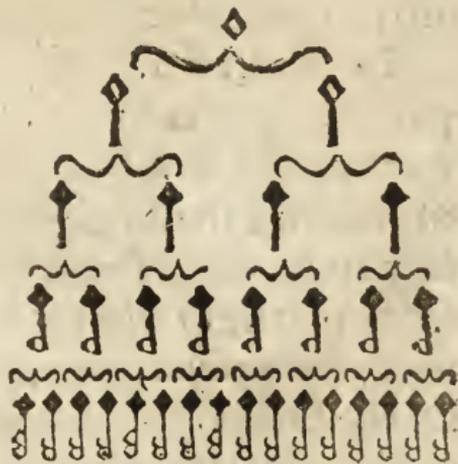
CHAP. VII.

The Notes; their Names, Number,
and Proportions.

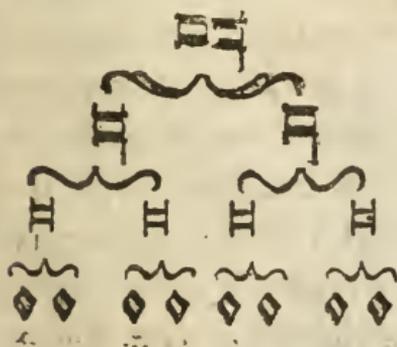
MEASURE in this Science is a *Quantity* of the *length* and *shortness* of *Time*, either by *Natural Sounds* pronounced by the *Voyce*, or *Artificial*, upon *Instruments*; which *Measure* is by a certain motion of the *Hand* or *Foot* expressed in variety of *Notes*; of which observe, that *Notes*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

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

Notes of Diminution.



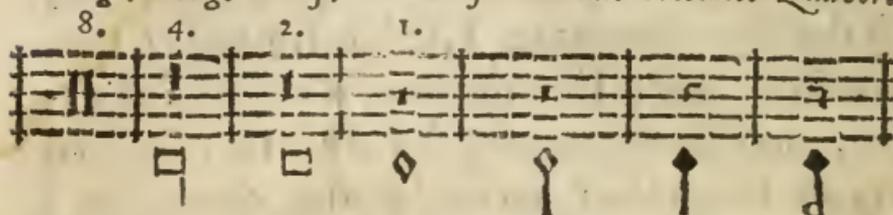
Notes of Augmentation.



CHAP. VIII.

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

Large. Long. Brief. Semibrief. Minum. Crotchet. Quaver.



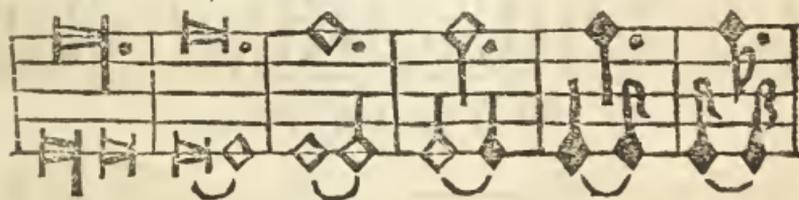
Pauses or Rests are silent Characters, or an artificial omission of the *Voyce* or *Sound*, proportioned to a certain *Measure* of *Time*, by *motion* of the hand or foot (whereby the *Quantity* of *Notes* and *Rests* are directed) by an *Equal Measure*, the *Signatures* and *Characters* of which you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

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

First,

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

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



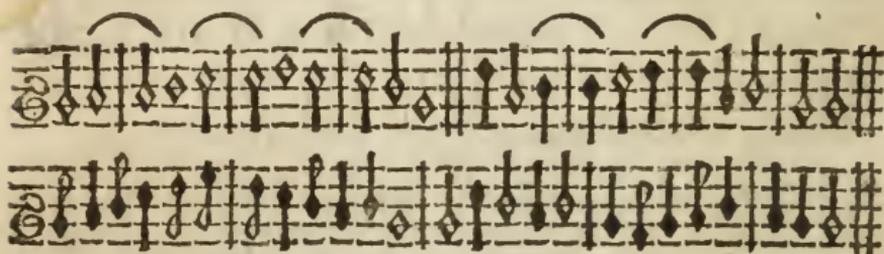
A further Example of the Prick Notes, wherein you see your Measure of the Time barred, according to the Semibrief, both by Prick Semibriefs, Minums, and Crotchets.



Second,

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

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



Of the Tying of Notes.



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

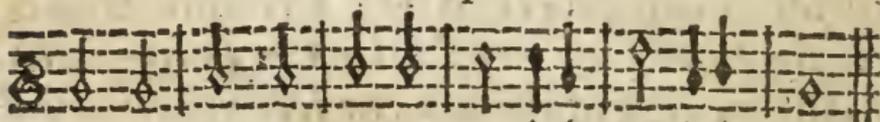
CHAP. IX.

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

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

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

Example.



1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1.



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

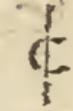
CHAP. X.

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

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

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

Moods

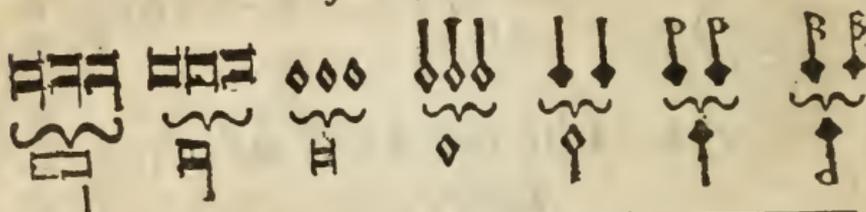
| | | | |
|---------------------------|--------|----------------------------------|---|
| Moods
{
{
{
{ | Great. | 1. The Perfect of the
More. | }  |
| | Less. | 2. The Perfect of the
Less. | }  |
| | Less. | 3. The Imperfect of the
More. | }  |
| | Less. | 4. The Imperfect of the
Less. | }  |

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

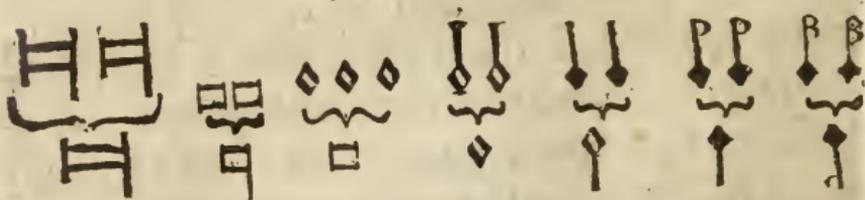
An Introduction to

Of the two first Moods.

1. **T**he *Perfect of the More* is when all go by three, as three *Longs* to a *Large*, three *Breves* to a *Long*, three *Semibreves* to a *Breve*, three *Minims* to a *Semibreve*; except *Crotchets*, &c. which go by two. Mark'd thus,
The Perfect of the More ⊙ 3.



2. The *Perfect of the Less*, is when all go by two except the *Semibreves*, as two *Longs* to a *Large*, two *Breves* to a *Long*, three *Semibreves* to a *Breve*, two *Minims* to a *Semibreve*, &c. and his Sign or Mark is made thus,
The Perfect of the Less ⊕₃

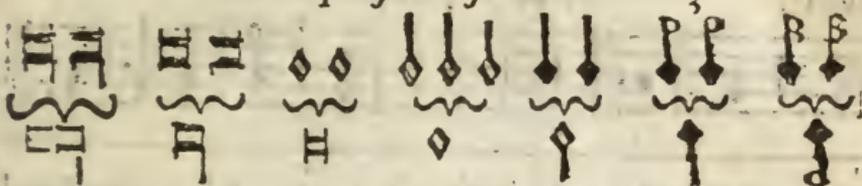


Of the two last or most usual Moods.

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

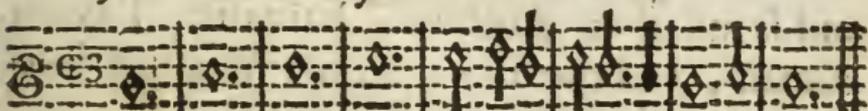
to a *Breve*, three *Minims* to the *Semibreve*, with a *Prick* of *Perfection*, which makes the whole proportion of *three Minims*, and is called a *Time*: His *Mood* is thus signed C_3 , and this is usually called the *Triple Time*.

The Imperfect of the More C_3

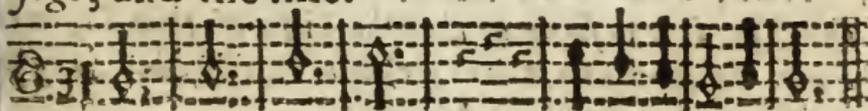


This *Mood* is much used in *Airy Songs* and *Galliards*, and is usually called *Galliard* or *Triple Time*; and is of two *Motions*, the one slow, the other more swift.

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



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



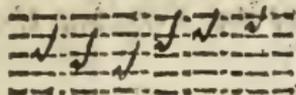
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This

CHAP. XI.

Of the several Adjuncts and Characters used in Musick.

A Direct is usually at the end of a Line, and serves to direct the place of the first Note on the next Line, and are thus made,



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



3. A Repeat is thus marked ♩ and is used to signify that such a part of a Song or Lesson must be played or Sung over again from that Note over which it is placed.

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





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

The Proem to the said Discourse is to this effect.

Hitherto I have not put forth to the view of the World those Fruits of my Musick Studies employed about that Noble manner of Singing, which I learnt of my Master after the famous *Scipione del Palla* in *Italy*; nor my Compositions of *Ayres* Composed for me, which I saw frequently practised by the most famous Singers in *Italy*, both Men and Women : But seeing many of them go out maimed and spoyl'd, and that those long winding Points were ill performed, I therefore devised to avoid that old manner of Singing Division which has been hitherto

used, being indeed more proper for Wind and Stringed Instruments than for the Voice. And seeing that there is made now aday an indifferent and confused use of those excellent Graces and Ornaments to the good manner of Singing, which we call *Trills*, *Grups*, *Exclamations* of *Increasing* and *Abating* of the Voice, of which I do intend in this my Discourse to leave some foot-prints that others may attain to this excellent manner of Singing: To which manner I have framed my last *Ayres* for one Voice to the *Terbo*, not following that old way of *Composition*, whose Musick not suffering the Words to be understood by the Hearers, for the multitude of Divisions made upon short and long Syllables, though by the Vulgar such Singers were cryed up for famous. But I have endeavoured in those my late *Compositions* to bring in a kind of Musick, by which men might as it were Talk in Harmony using in that kind of Singing a certain noble neglect of the Song (as I have often heard at *Florence* by the Actors in their Singing *Opera's*) in which I endeavoured the Imitation of the Conceit of the Words, seeking out the Cords more or less passionate, according to the meaning of them, having con-

ceale

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

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

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

quire it: Whereas those that well understand the conceit and the meaning of the Words, know our defects, and can distinguish where the Passion is more or less required. Which sort of people we should endeavour to please with all diligence, and more esteem their praise, than the applause of the ignorant Vulgar.

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

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

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

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

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

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

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

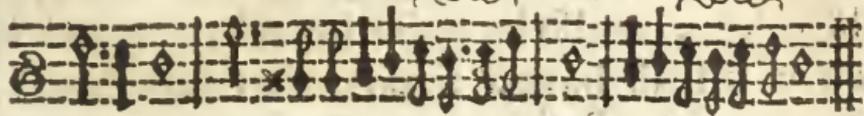
Increasing of it: Because in the first of these ways now mentioned, when a man Increases the Voyce, to make an Exclamation, it is needful that in Slacking of it, he Increase it the more. And therefore I have said that it showeth harsh and rough. But in the Diminishing of the Voyce it will work a quite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

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

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

More languid. A livelier Exclamation.

For Example.



Cor mio deh non langui-----re qui-----re



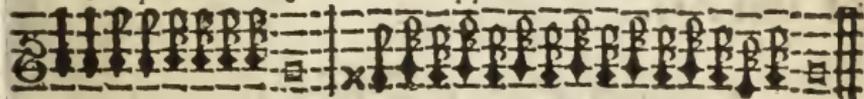
Of Tuning therefore with more or less Grace, and how it may be done in the afore-said manner, tryal may be made in the above-written Notes with the words under them, *Cor mio, deh non languire*. For in the first *Minim* with the *Prick*, you may Tune *Cor mio*, diminishing it by little and little, and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

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

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

Trill, or plain shake.

Gruppo, or Double Relish.

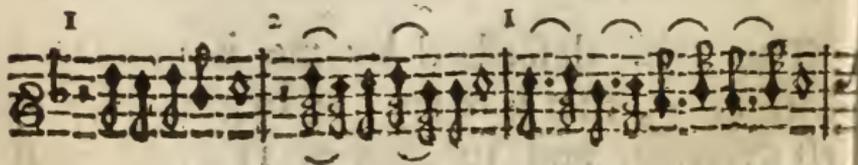


Cor ----- re mi ----- a.

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

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

Example of the most usual Graces.



1 2 1 Bearing of the Throte.

2 Bearing the Throte.

1 + 2 Trill. + 1 +

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

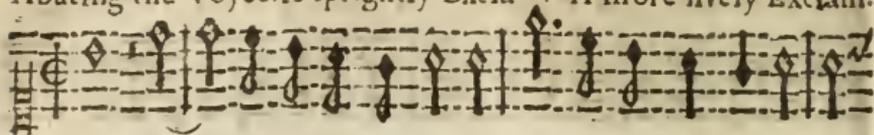
+ A fall to take breath. +

Another fall like it. +

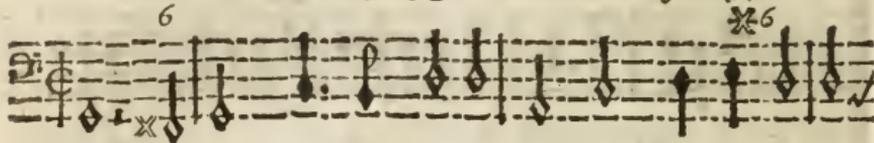
Where this Mark + is set over a Note, the Trill is to be used.

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

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

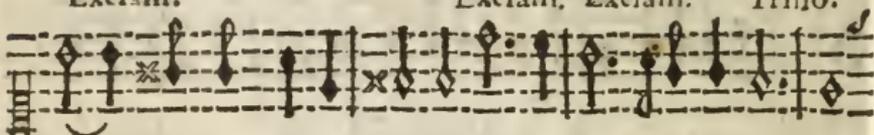


Deh deh done son fuggiti deh done son spariti

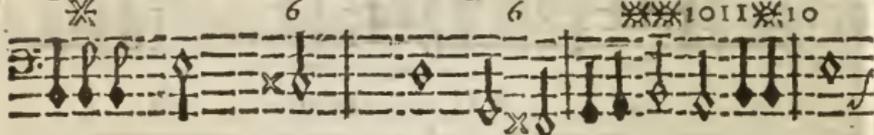


Exclam.

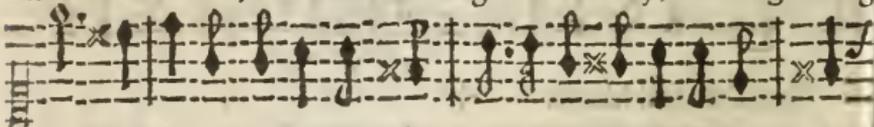
Exclam. Exclam. Trillo.



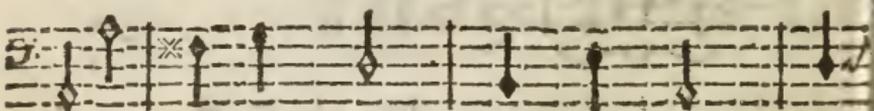
gi'oc chi de qual'ier rai fo son ce ner homa i



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



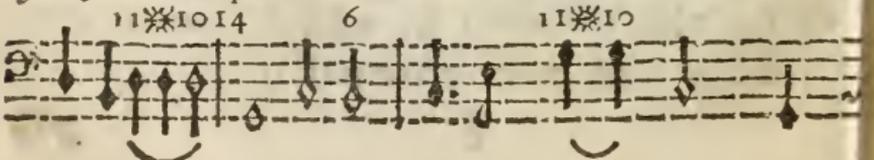
Aure aure divine ch'er rate peregrine in que-



the Music' .Trill. Exclamation.

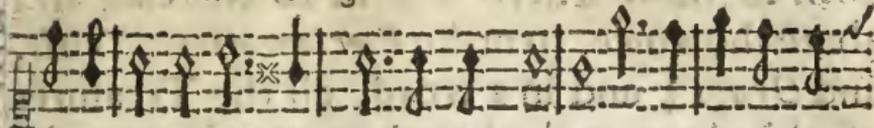


sta part'en quella deh recate novella dell' alma



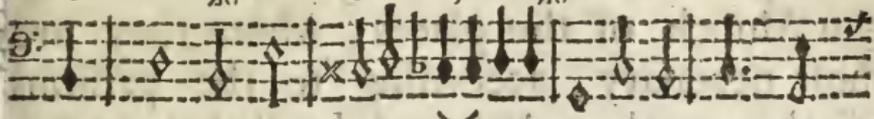
Exclam. larger time. Trill.

Exclam.



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

6 * 6 131211*10



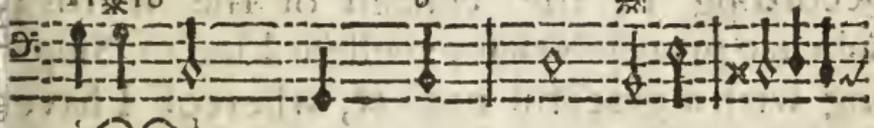
Exclam.



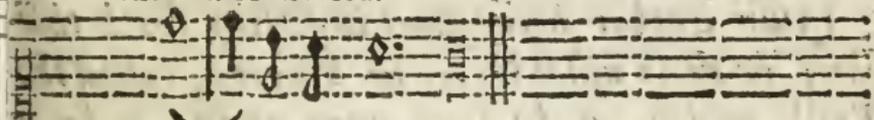
nella dell' alma luce loro Aure Aure

11*10

*

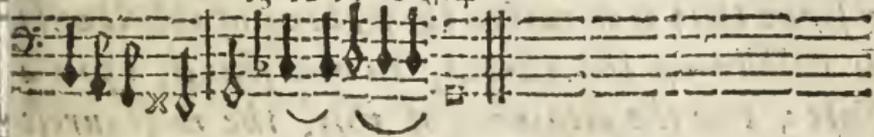


Exclam. reinforced.



ch'io me ne moro.

13 12 11 10*14



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

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

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

with

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

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

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

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

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



Of the five Moods used by the Grecians.

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

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

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

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

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

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

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

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

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

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

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

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

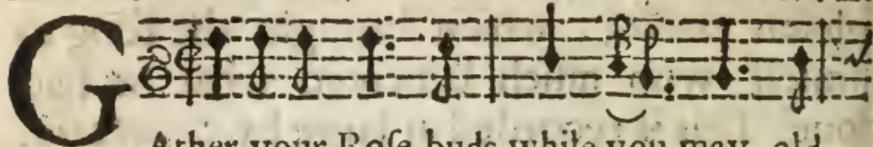
Let thus much suffice to have been spoken of the Grecian Moods. I shall now set down some short Songs and Ayres for two Voyces, very useful for Beginners.

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

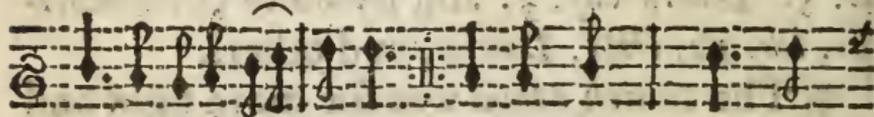
A 2. Voc.

TREBLE.

W. L.



Ather your Rose-buds while you may, old



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



smiles to day, to morrow will be dying.

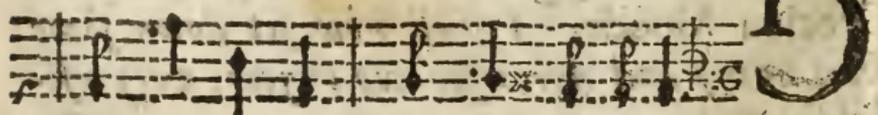
smiles to day, to morrow will be dying.



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



Ather your Rose-buds while you may, old



W. L.

BASS E.

A 2. Voc.

the Skill of Musick.

A. 2. Voc.

TREBLE.

7. P.



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



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



If thy Nymph no favour show, Fa la la la la la la &c. la.

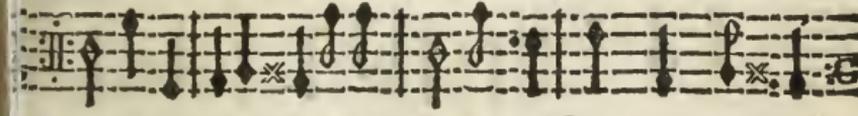


Chuse another let her go, Fa la la la la la la &c. la.

Chuse another let her go, Fa la la la la la la &c. la.



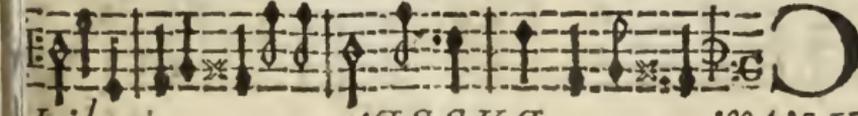
If thy Nymph no favour show, Fa la la la la la la &c. la.



Folded arms are signs of woe, Fa la la la la la la &c. la.



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



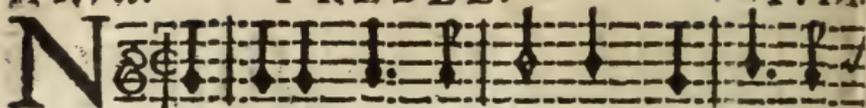
A. 2. Voc. BASS.

7. P.

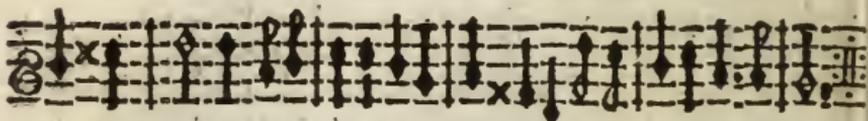
A 2. Voc.

TREBLE.

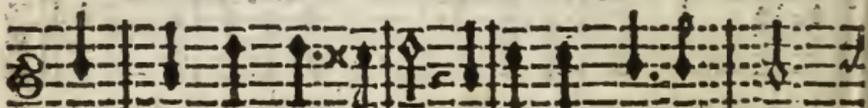
T. M.



Ow is the Month of *Maying*, when merry



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



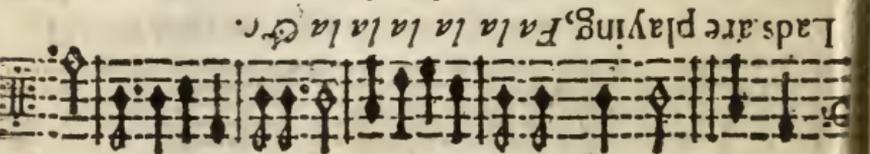
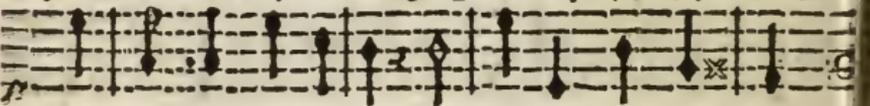
Each with his bonny Lads upon the greeny grafs,



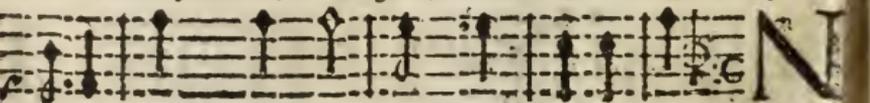
Fa la la la la la &c.



Each with his bonny Lads upon the greeny grafs,



Ow is the Month of *Maying*, when merry



T. M.

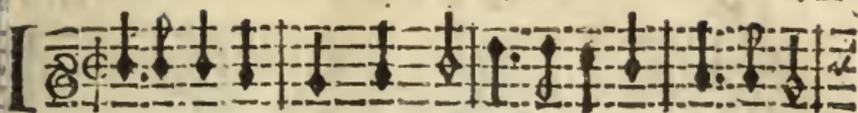
BASSE.

A 2. Voc.

A 2. Voc.

TREBLE.

B. R.



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

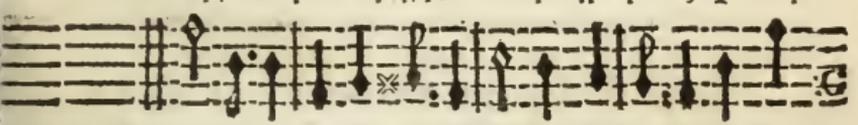


forth I walkt the wood so wide, when as *May* was in her pride ;

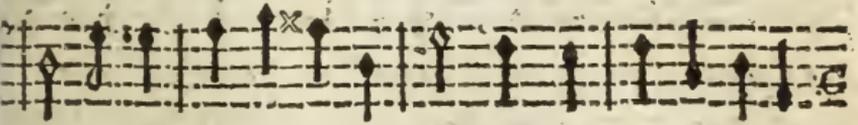


there I spyed all alone *Philida* and *Coridon*.

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



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



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

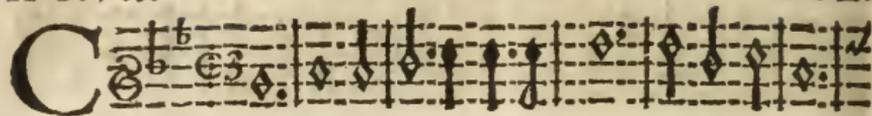


A 2. Voc. BASS E. B. R.

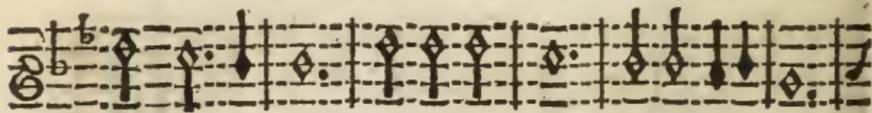
A 2. Voc.

TREBLE.

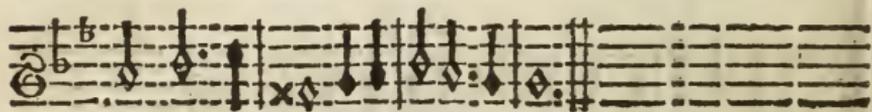
H. L.



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



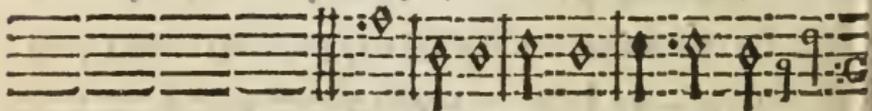
the day be done; such is thy pow'r, that ev'ry Flow'r



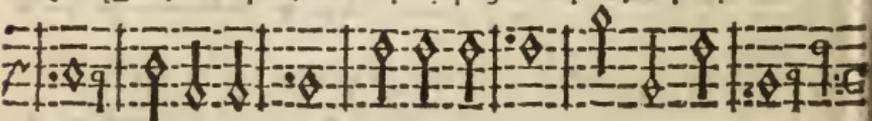
will ope to thee as to the Sun.

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

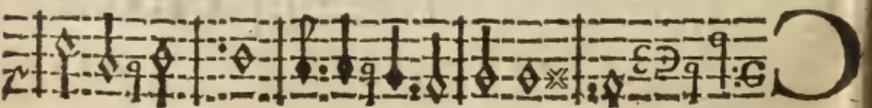
will ope to thee as to the Sun.



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



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



H. L.

BASSE.

A 2. Voc.

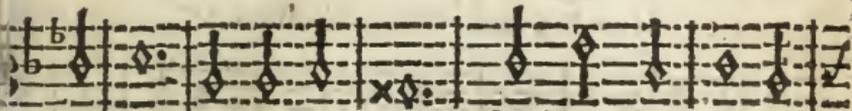
2. Voc.

TREBLE.

7. P.



Hough you are young and I am old, though your



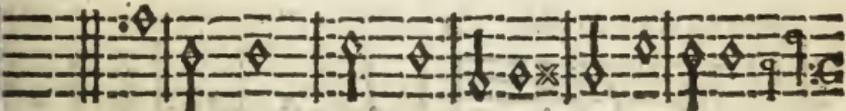
vein's hot and my blood cold, though youth is moist and



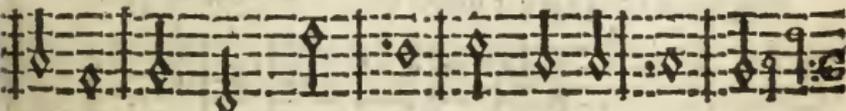
age is dry, yet Embers live when Flames do dye.

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

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



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



Hough you are young and I am old, though your

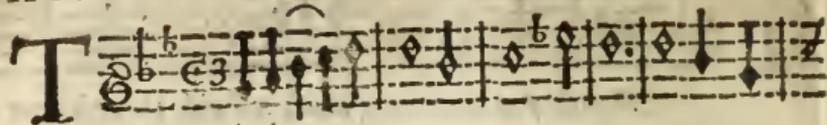


2 F
BASS E.
7. P.

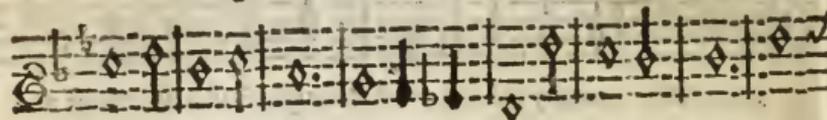
A 2 Voc.

TREBLE.

N. L.



Hough I am young and cannot tell, either what

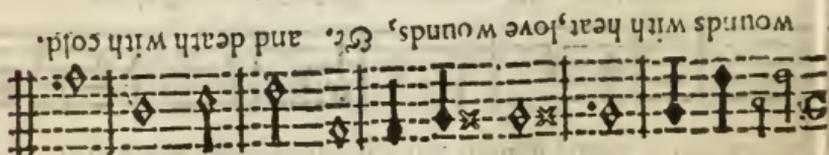


love or death is well ; and then again I have been told, love

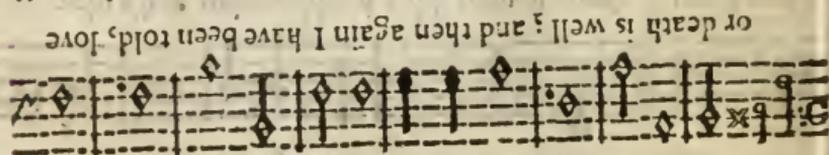


wounds with heat, love wounds, &c. and death with cold.

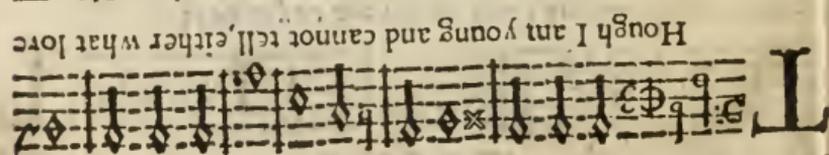
Yet I have heard they both bear darts ,
 And both do aim at humane hearts ;
 So that I fear they do but bring
 Extremes to touch, and mean one thing.



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



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



Hough I am young and cannot tell, either what love

N. L.

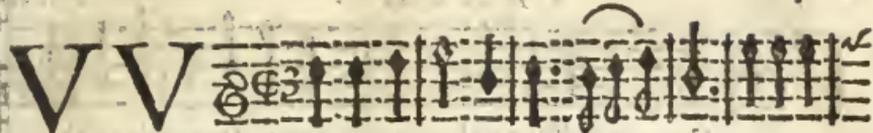
BASSE.

A 2. Voc.

A 2. Voc.

TREBLE.

f. G.



'Till *Cloris* cast her Sun-bright Eye upon so



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



sloop to wear my Shepherds weed.

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

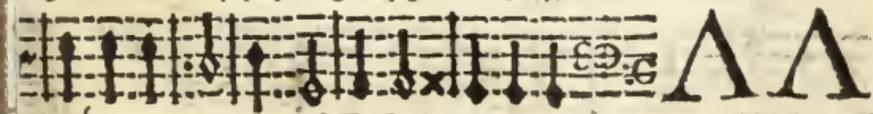
sloop to wear my Shepherds weeds?



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



'Till *Cloris* cast her Sun-bright Eye upon so



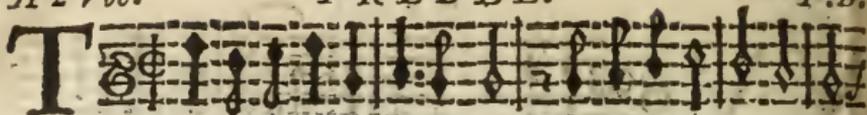
A 2. Voc. BASS E. f. G.

3 F

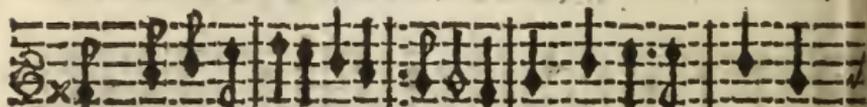
A 2^d Voc.

TREBLE.

T.B.



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



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



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



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



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



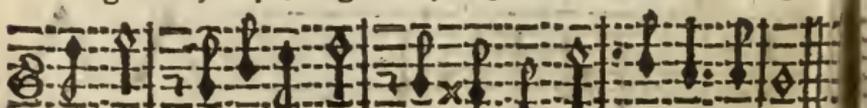
spy, where *Apollo* cannot spy. Here let's fit, and whilst I



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



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



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

Pipe, sing to my Pipe a Roundelay.

Musical staff with notes and lyrics: my Pipe a Roundelay; sing to my Pipe, sing to my

Musical staff with notes and lyrics: sing to my Pipe, sing to my Pipe, sing to my Pipe, sing to

Musical staff with notes and lyrics: spy: There let's sit, and whilst I play, sing to my Pipe,

Musical staff with notes and lyrics: Apollo, where Apollo cannot spy, where Apollo cannot

Musical staff with notes and lyrics: is a pretty Arbut by, where Apollo, where Apollo, where

Musical staff with notes and lyrics: the: back again, thy Damon calls thee back again: Here

Musical staff with notes and lyrics: Am-ar-ill-its, turn Am-ar-ill-its to thy Swain, thy Dan on calls

Musical staff with notes and lyrics: Urn Am-ar-ill-its to thy Swain turn Am-ar-ill-its, turn

Musical staff with notes and lyrics: T

A 2 Voc. BASS E. T.B.

4 F

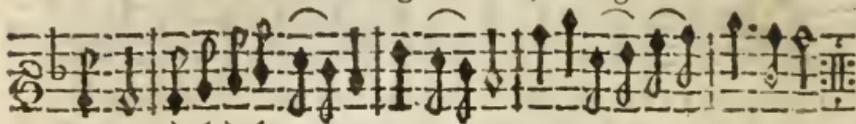
A 2. Voc.

T R E B L E.

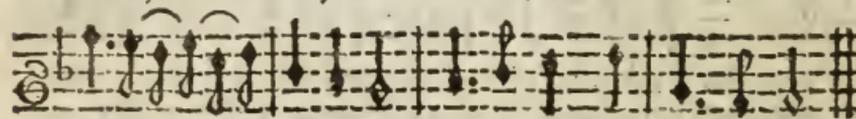
W. L.



Ove is lost and gone astray, being blind hath lost

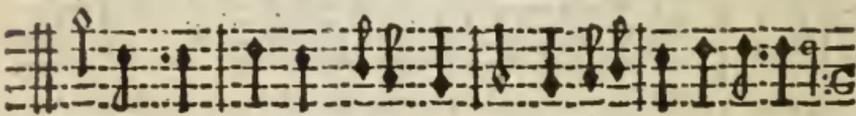


his way. Ve-nus cryeth for her son, out alas she is undone!

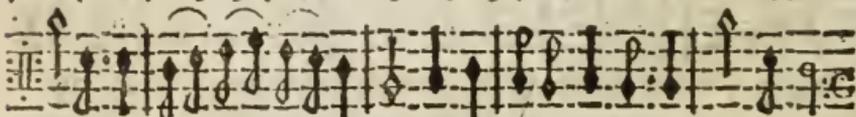


Cupid for his mother wept, weeping, thus fate down & slept.

Cupid for his mother wept, weeping, thus fate down & slept.



his way. Venus cryeth for her son, out alas she is undone!



Ove is lost and gone astray, being blind hath lost



W. L.

B A S S E.

A 2. Voc.

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



T H E
TUNES of **PSALMS**
 USED IN
PARISH CHURCHES.

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

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

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

| | | |
|------------------|--|--|
| Oxford Tune | } To Psal. Consolatory. | } These 8 short Tunes in Tuning the first Note will bear a cheerful high pitch, in regard their whole compass is not above five or six Notes, from the highest Note to the lowest. |
| Cambridge Tune | | |
| Litchfield Tune | | |
| Low Dutch Tune | | |
| York Tune | } To Psalms of Prayer, Confession, and Eulogies. | } These 4 Tunes are Notes compass above the first, and therefore begin the first Note low. |
| Windsor Tune | | |
| Westminster Tune | | |
| Southwell Tune | } To peculiar Psalms, as 25, 50, 67, 70, 134. | |

| | | |
|------------------|---|--|
| St. David's Tune | } To Psalms of Praise and Thanksgiving. | } These 4 Tunes are Notes compass above the first, and therefore begin the first Note low. |
| Martyrs Tune | | |
| Winchester Tune | | |
| London Tune | | |

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

| | |
|----------------|---|
| I Psal. Tune | } These three Tunes are eight Notes in compass above your first Note, and therefore you must begin your first Note low. |
| 81 Psal. Tune | |
| 119 Psal. Tune | |

| | |
|----------------|--|
| 51 Psal. Tune | } These two Tunes begin your first Note in different high, because you are to fall for Notes lower than your first Note. |
| 100 Psal. Tune | |

| | |
|----------------|--|
| 113 Psal. Tune | } These two Tunes begin your first Note low because the Tune ascends 8 Notes above it. |
| 148 Psal. Tune | |



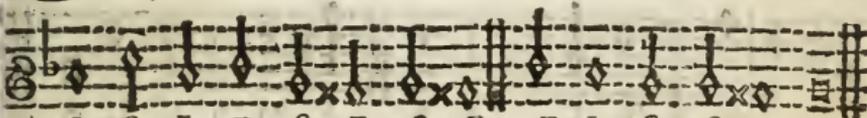
The most usual
COMMON TUNES
 USED IN
PARISH CHURCHES.

Pfalm 4.

Oxford Tune.



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



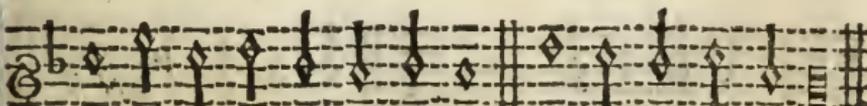
L S L F S F S F F L S S F S
 Thou hast set me at liberty, when I was bound and thrall.

Pfalm 69.

Litchfield Tune.



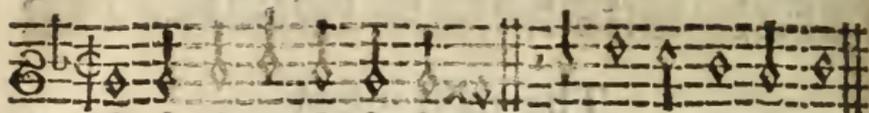
S L L L F S S M S L L L F S L
 Sing ye with praise unto the Lord, new songs with joy and mirth:



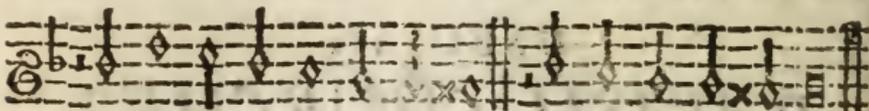
S M S L F L F L L S F S L S
 Sing unto him with one accord, all people on the earth.

Psalm 116.

Windsor Tune.



I S S L F L S S F F L S F L F
Love the Lord, because my Voyle, and prayer heard hath he :



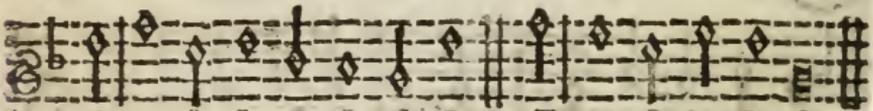
F L S F L S S F F L S S F S
When in my days I call'd on him, he bow'd his ear to me.

Psalm 145.

Martyrs Tune.



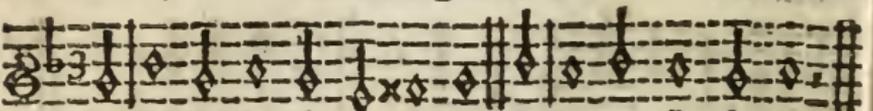
T S F S L F L S L L F L M S L
Hee will I laud my God & King, and blest thy name for aye:



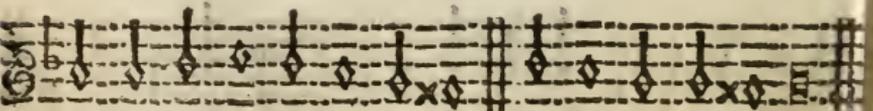
L F S L F L S L F M S M L S
For ever will I praise thy Name, and blest thee day by day.

Psalm 117.

Cambridge Tune.



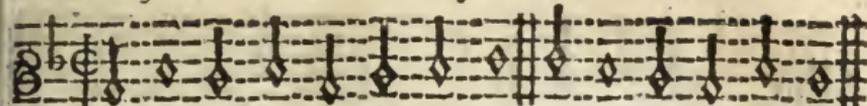
O S F S L S M F S F L F L S L
All ye nations of the world, praise ye the Lord always :



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

Pfalm 23.

Canterbury Tune.



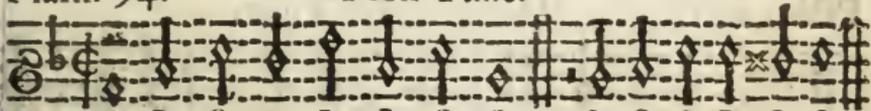
T F L S L F S L F F L S F L S
He Lord is only my support, and he that doth me feed:



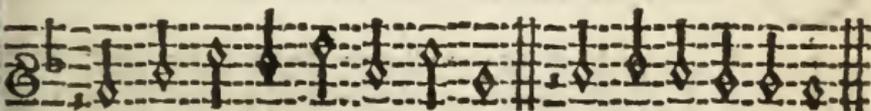
S F L S F F S F L S L F S F
How can I then lack any thing, whereof I stand in need?

Pfalm 94.

York Tune.



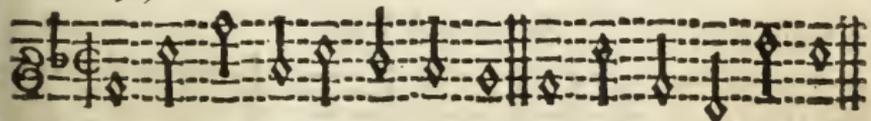
I F L S F L L S S L S S F S S
Vengeance and revenge my cause O Lord, from them that evil be:



F L S F L L S S L F L S S F
From wicked and ungodly men, good Lord deliver me.

Pfalm 95.

St. David's Tune.



O F S F L S F L S F S F L L S
Come let us lift up our voice, and sing unto the Lord:

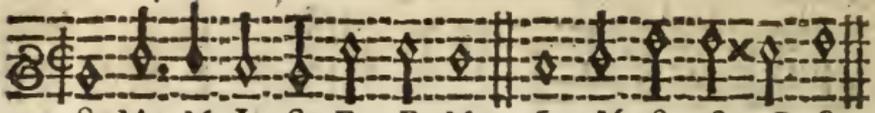


S L L S S F L S S M F L S F
In him our rock of health rejoice let us with one accord.

An Introduction to

Psalm 84.

Winchester Tune.



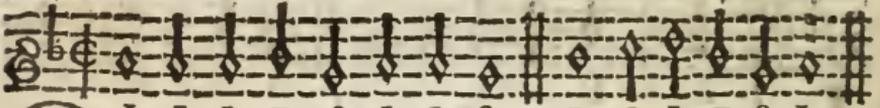
H S M M L S F F M L M S S F S
How pleasant is thy dwelling place, O Lord of hosts to me!



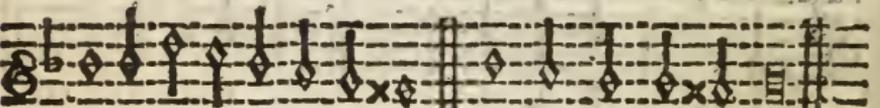
M L S F M L S F M L S S F S
The Tabernacles of thy grace, how pleasant Lord they be!

Psalm 141.

Westminster Tune.



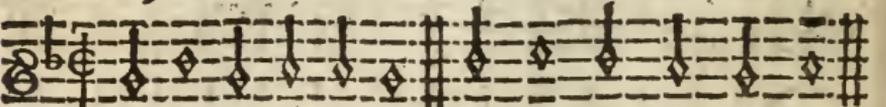
O L L L F S L L S F S L F S L
Lord upon thee do I call, Lord hast thee unto me!



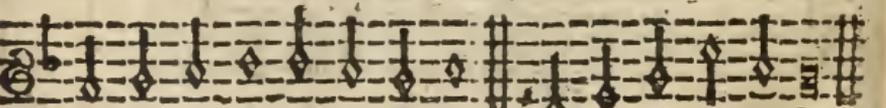
F F L S F L S F F L S S F S
And hearken Lord unto my voice, when I do cry to thee.

Psalm 25.

Southwel Tune.



I S F S L L S F S F L S L
Lift my heart to thee, my God and guide most just:



F S L F F L S L L M S S L S
Now suffer me to take no shame, for in thee do I trust.

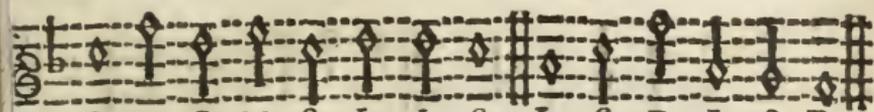
Pſalm 149.

London Tune.



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

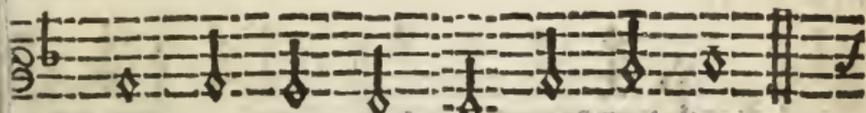
Sing ye unto the Lord our God, a new rejoicing ſong :



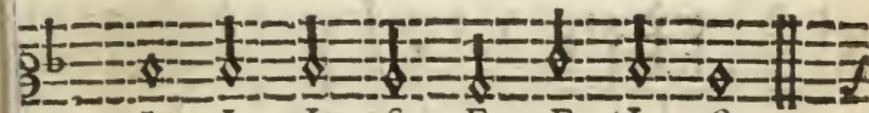
S F L M S L L S L S F L S F

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

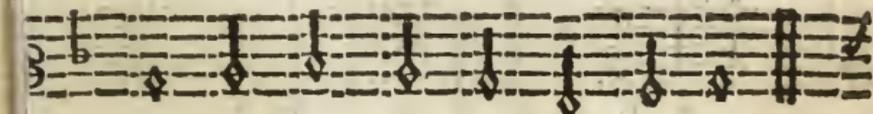
Pſalm 100.



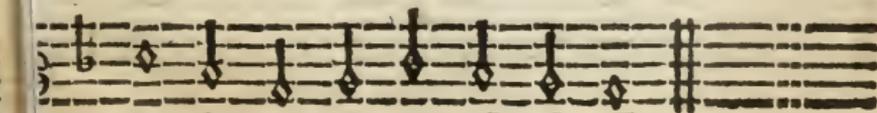
A F F M L S F S L
ALL people that on earth do dwell,



L L L S F F L S
Sing to the Lord with chearful voice :



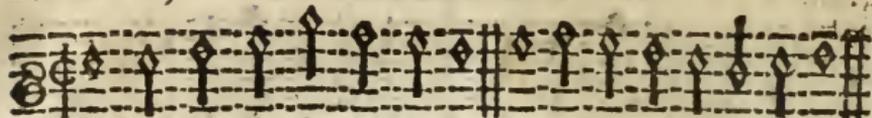
F S L S F L M F
Him ſerve with fear, his praiſe forth tell :



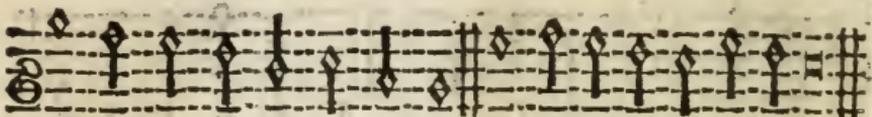
S L F S F L S F
Come ye before him and rejoyce.

Psalm 125.

X Commandment Tune.



T F F S L S F L S L F L S F M F S
Those that do put their Confidence upon the Lord our God only,

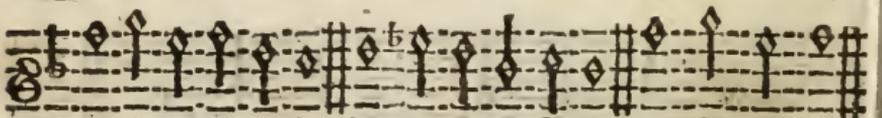


S F L S M F L S L F L S F L S F
And fly to him for their defence, in all their need and misery.

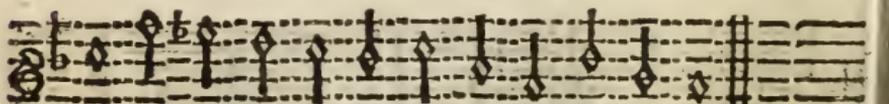
Psalm 148.



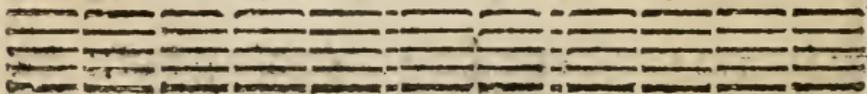
G F S F F M F L F F L F F
I've laud unto the Lord from Heav'n that is so high.



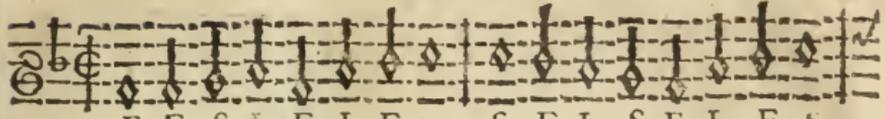
F S M F L S L F L F S F F S M F
Praise him in deed and word, above the starry skie, and also ye,



S S F L S F S L F F S F
his Angels all, Armies royal, praise him with glee.

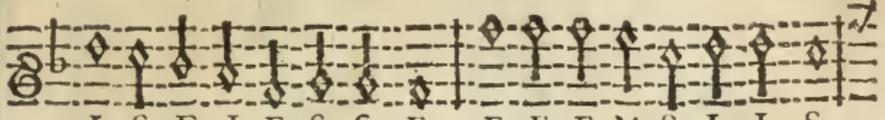


Psalm 113.



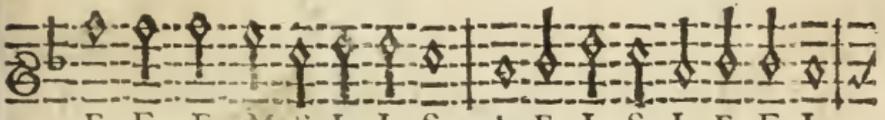
F F S L F L F S S F L S F L F S

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



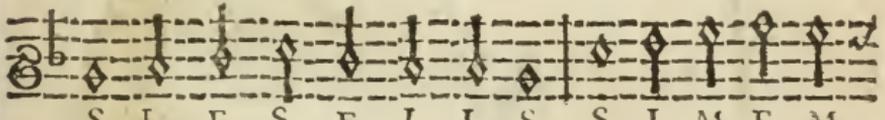
L S F L F S S F F F F M S L L S

*Ye a blessed be always his name The Lord all people doth burn. out
Is to be praised with great fame.*



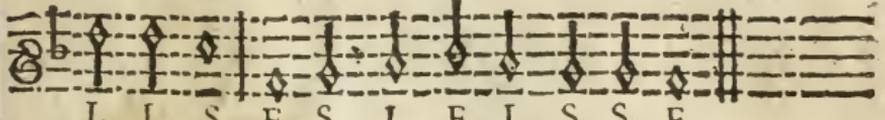
F F F M S L L S L F L S L F F L

As for his glo ry we may count, above the heavens high to be,



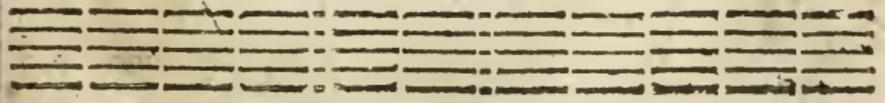
S L F S F L L S S L M F M

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



L L S F S L F L S S F

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





1
2
3
4
5
6

4 4 4 3 4 4

B
C
D
E
F
G
H

1
2
3
4
5
6
7



A BRIEF
INTRODUCTION

To the Playing on the

Bass-Viol.

The Second BOOK.

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

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

Table

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

Example.

| | | | | | | | | | |
|-------------|---|---|---|---|---|---|---|---|---|
| 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, Seventh Fret.

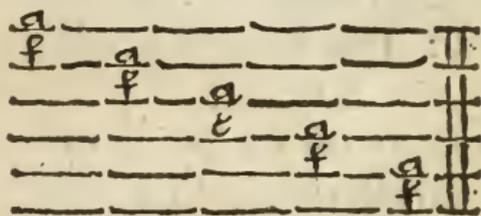
When you begin to Tune, raise your *Treble* or smallest string as high as conveniently it will bear without breaking; then stop only your second or *small Mean* in *F*, and

G 3

tune

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

Example, Tuning by Letters.



Example, Tuning by Notes.

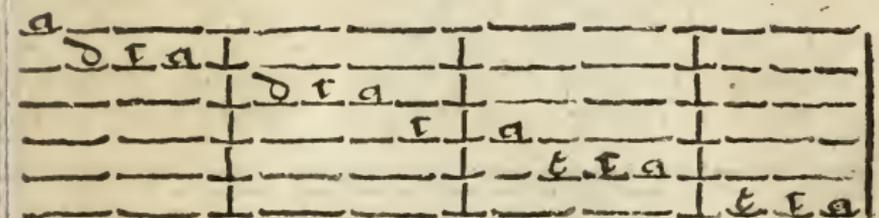
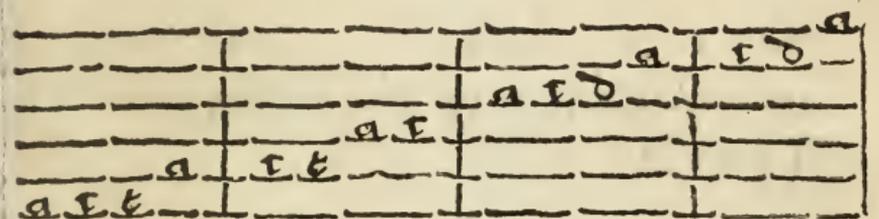


D la sol re. A la mi re. E la mi. C fa ut. Gam-ut. DD sol re.

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

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

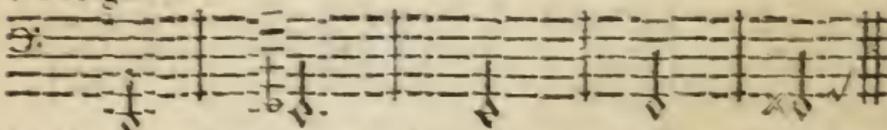
Example of the Notes ascending and descending.



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

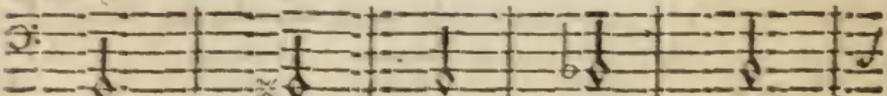
An exact Table, directing the Places of the Notes, Flat and Sharp, to every Stop on the Bass-Viol, according to the Gam-ut; beginning at the lowest Note of the Bass on the Sixth String, and ascending to the highest on the Treble.

6 String.



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

5 String.



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

4 String.

4 String.

C fa ut. C fa ut, sharp. D sol re. E la mi, flat.

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

Hand fret

3 String.

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

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

2 String.

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

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

1 String.

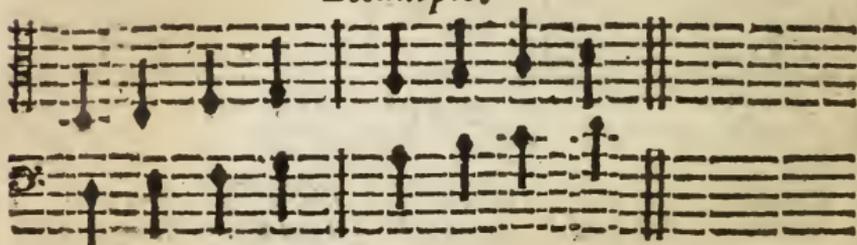
D la sol re E la mi, flat E la mi F fa ut F fa ut sharp G sol re ut.

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

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

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

Example.



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

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

Also

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

TREBLE-VIOL.

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

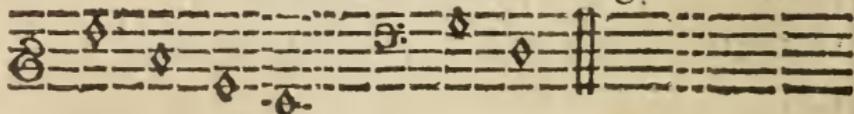
TENOR-VIOL.

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

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

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

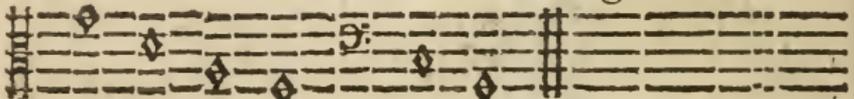
The Treble-Viol Tuning.



1 2 3 4 5 6 String.

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

The Tenor-Viol Tuning.



1 2 3 4 5 6 String.

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

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

Some General Rules for the Viol.

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

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

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

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

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

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

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

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

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

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

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

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

Note

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

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

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

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

Short

Short Lessons for the Bass-Viol.

1 3 13 12 12 13 2 2 12 12

First musical staff with notes and fingerings.

Second musical staff with notes and fingerings.

Third musical staff with notes and fingerings.

Fourth musical staff with notes and fingerings.

3 1 3 1 3 1 3 1 3 1 2

Fifth musical staff with notes and fingerings.

The Ground of *John come Kiss.*

Sixth musical staff with notes and fingerings.

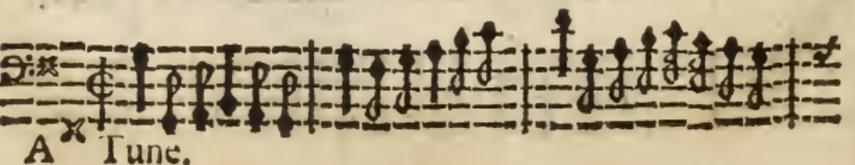
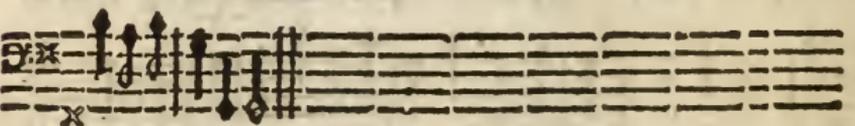
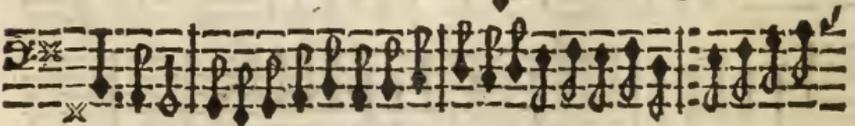
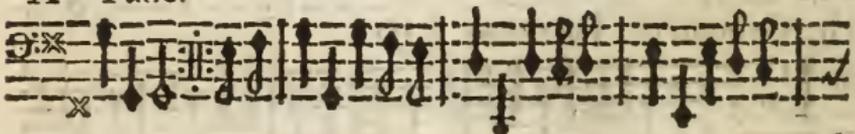
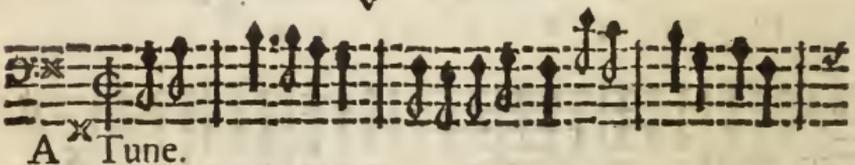
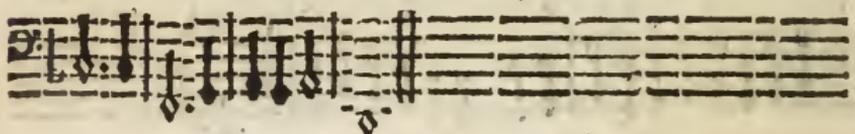
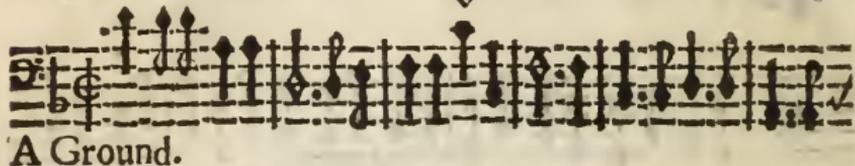
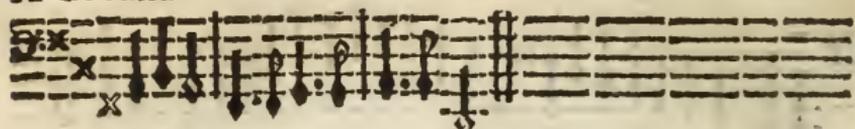
Seventh musical staff with notes and fingerings.

Eighth musical staff with notes and fingerings.

A Ground.

Ninth musical staff with notes and fingerings.

H 5

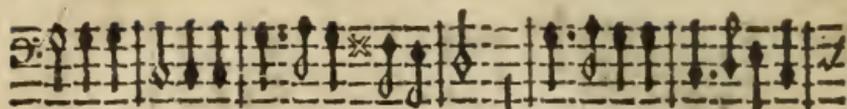


The first system consists of three staves of musical notation. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with notes and rests, including some notes marked with an 'x'. The middle and bottom staves continue the musical piece with similar notation and clefs.

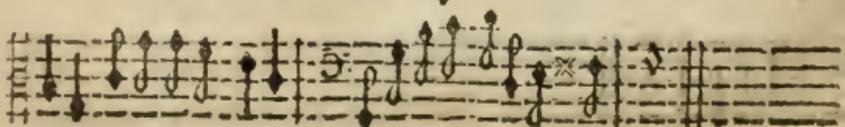
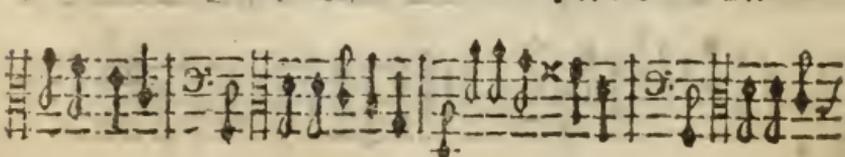
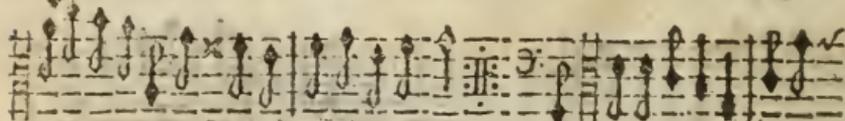
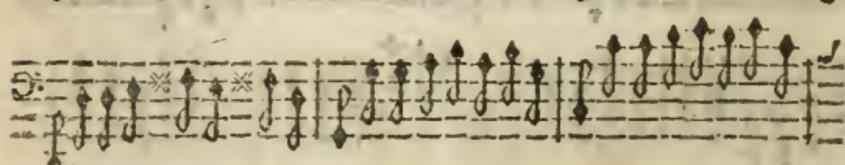
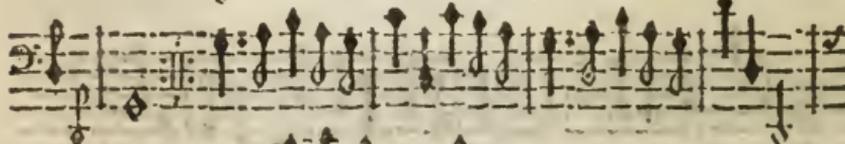
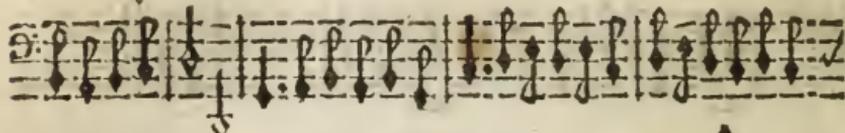
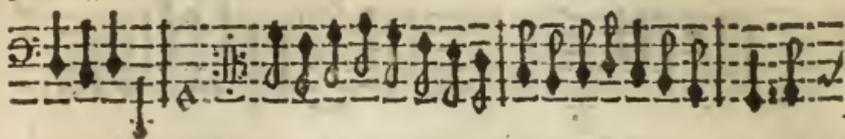
The second system consists of two staves of musical notation. The top staff begins with a treble clef and a key signature of one sharp. It contains several measures of music with notes and rests.

A Preludium.

The third system consists of seven staves of musical notation. The top staff begins with a treble clef and a key signature of one sharp. It contains several measures of music with notes and rests. The subsequent staves continue the musical piece with similar notation and clefs.



An easie Division.



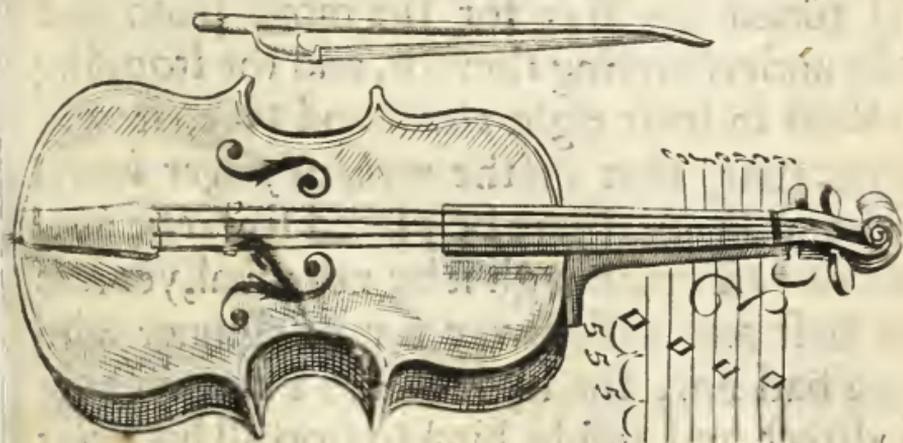


A BRIEF

INTRODUCTION

To the Playing on the

TREBLE-VIOLIN.



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

may easily be resolved: First, to learn to play by *rote* or *ear* without *Book*, is the way never to play more than what he can gain by hearing another play, which may soon be forgot; but on the contrary, he which learns and practises by *Book*, according to the Grounds of *Musick*, fails not, after he comes to be perfect in those Rules, which *guide* him to play more than ever he was *taught* or *heard*, and also to play his part in *Consort*; which the other will never be capable of, unless he hath this *sure guide*.

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

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

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

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

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

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

The Fourth String or Bass.

The Third or Great Mean.

Diagram showing the scale on the fourth string (Bass). The top part shows a five-line staff with the letters *a b c d e f g* written across it. Below the staff is a guitar-style fretboard diagram with six strings and six frets. The notes for the scale are indicated by diamond shapes on the fretboard: *a* on the 4th string open, *b* on the 4th fret, *c* on the 5th fret, *d* on the 6th fret, *e* on the 7th fret, *f* on the 8th fret, and *g* on the 9th fret. Some frets have an 'x' above them, indicating they are not used for this scale.

Diagram showing the scale on the third string (Great Mean). The top part shows a five-line staff with the letters *a b c d e f g* written across it. Below the staff is a guitar-style fretboard diagram with six strings and six frets. The notes for the scale are indicated by diamond shapes on the fretboard: *a* on the 3rd string open, *b* on the 3rd fret, *c* on the 4th fret, *d* on the 5th fret, *e* on the 6th fret, *f* on the 7th fret, and *g* on the 8th fret. Some frets have an 'x' above them, indicating they are not used for this scale.

The Second or Small Mean.

The First or Treble.

Diagram showing the scale on the second string (Small Mean). The top part shows a five-line staff with the letters *a b c d e f g* written across it. Below the staff is a guitar-style fretboard diagram with six strings and six frets. The notes for the scale are indicated by diamond shapes on the fretboard: *a* on the 2nd string open, *b* on the 2nd fret, *c* on the 3rd fret, *d* on the 4th fret, *e* on the 5th fret, *f* on the 6th fret, and *g* on the 7th fret. Some frets have an 'x' above them, indicating they are not used for this scale.

Diagram showing the scale on the first string (Treble). The top part shows a five-line staff with the letters *a b c d e f g* written across it. Below the staff is a guitar-style fretboard diagram with six strings and six frets. The notes for the scale are indicated by diamond shapes on the fretboard: *a* on the 1st string open, *b* on the 1st fret, *c* on the 2nd fret, *d* on the 3rd fret, *e* on the 4th fret, *f* on the 5th fret, and *g* on the 6th fret. Some frets have an 'x' above them, indicating they are not used for this scale.

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

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

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

low

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

Example of the Tuning

By Eights.

By Fifths.

The image shows two musical staves. The top staff is a four-line staff with notes 'a' on the first line and 'f' on the second line. The first part shows the notes 'a' and 'f' on the first and second lines respectively, with a double bar line. The second part shows the notes 'a' and 'a' on the first and second lines respectively, with a double bar line. The bottom staff is a six-line staff with notes '2', '2', '3', '1', '2', '3' on the first six lines respectively, with a double bar line. Below the staff are the numbers 2, 3, 4, 2, 3, 4.

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

The image shows four musical staves, each representing a string. The first staff has notes 'a', 'c', 'e', 'f' on the first four lines. The second staff has notes 'a', 'c', 'e', 'f' on the first four lines. The third staff has notes 'a', 'c', 'e', 'f' on the first four lines. The fourth staff has notes 'a', 'b', 'd', 'f' on the first four lines. Below each staff is an asterisk and the string number: '* 4 String.', '* 3 String.', '* 2 String.', '* 1 String.'

The image shows four musical staves, each representing a string. The first staff has notes 'G', 'sol', 're', 'ut' on the first four lines. The second staff has notes 'D', 'la', 'sol', 're' on the first four lines. The third staff has notes 'A', 'la', 'mi', 're' on the first four lines. The fourth staff has notes 'E', 'la' on the first two lines. Below each staff is an asterisk and the string name: '* G sol re ut.', '* D la sol re.', '* A la mi re.', '* E la.'

Some

Some General Rules for the Treble Violin.

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

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

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

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

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

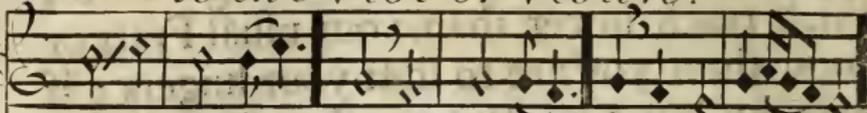
Fourthly, In the moving your Bow up and down observe this Rule, when you see an even number of *Quavers* or *Semiquavers*, as 2, 4, 6 or 8 tyed together, your Bow must move up or forwards, though it was up at the Note immediately before; but if you have an odd number, as 3, 5 or 7 (which happens very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

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

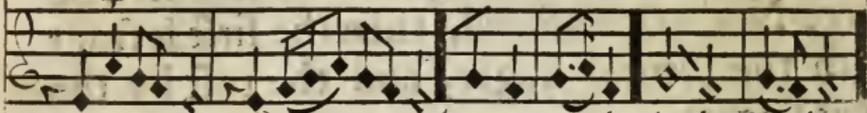
As for the several *Graces* and *Flourishes* that are used, as *Shakes*, *Back-falls*, and *double Relishes*, this following Table will be some help to your practice; for there is first the Note plain, and after the *Grace* expressed by Notes at length.

A Table of Graces proper to the Viol or Violin.

Smooth Graces.

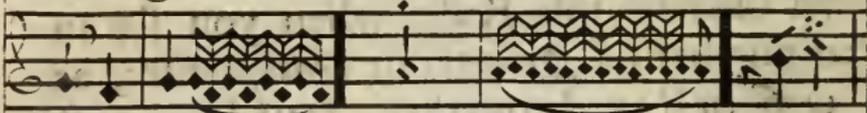


A Beat; Explan: A Backfall Explan: A Double Backfall Explan:



Elevation Explan: A Springer Explan: A Cadent Explan:

Shaked Graces.



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



Explan: Elevation Explan: Cadent



Explan: Double Relish; Explan:



or thus Explan:

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

A musical staff with a treble clef and a common time signature. The melody is written using letters 'e', 'a', and 'f' placed on the staff lines. Above the staff, six downward-pointing arrows indicate the fingerings for each letter: the first three 'e's are on the first line, the first 'a' is on the second line, the second 'a' is on the third line, and the 'f's are on the fourth line. The sequence of letters is e e e a e f e f a a a e a. The piece ends with a double bar line.

Maiden Fair.

A second musical staff, identical to the first, showing the same melody with letters and fingerings. The sequence of letters is e e f a e f e f a a a e a. The piece ends with a double bar line.

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

A musical staff with a treble clef and a common time signature. The melody is written using notes. The first two notes are marked with an 'x' and a double asterisk. The piece ends with a double bar line.

Maiden Fair.

A second musical staff, identical to the first, showing the same melody with notes. The piece ends with a double bar line.

A third musical staff, identical to the first, showing the same melody with notes. The piece ends with a double bar line.

The first system of musical notation for 'The Kings Delight'. It features a treble clef and a common time signature. The notation includes a series of rhythmic figures represented by vertical stems with flags, and a sequence of letters (f, p, a, r, a, a, a, e, a, f, b) placed above the staff. The staff is divided into measures by vertical bar lines.

The Kings Delight.

The second system of musical notation for 'The Kings Delight'. It continues the rhythmic and letter-based notation from the first system, with a treble clef and common time signature.

The third system of musical notation for 'The Kings Delight'. It continues the rhythmic and letter-based notation, with a treble clef and common time signature.

The fourth system of musical notation for 'The Kings Delight'. It continues the rhythmic and letter-based notation, with a treble clef and common time signature.

The fifth system of musical notation for 'The Kings Delight'. It features a treble clef and a common time signature, with a series of rhythmic figures represented by vertical stems with flags.

The Kings Delight.

The sixth system of musical notation for 'The Kings Delight'. It features a treble clef and a common time signature, with a series of rhythmic figures represented by vertical stems with flags.

The seventh system of musical notation for 'The Kings Delight'. It features a treble clef and a common time signature, with a series of rhythmic figures represented by vertical stems with flags.

3 a | f | | |

Parthenia.

a f e f a | a :|| f | a f e f a a f

a f e f a f e a f e e f a f b

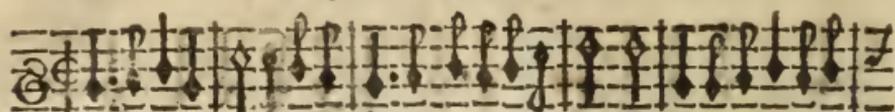
f b e a | f | f ||

3 | | | | |

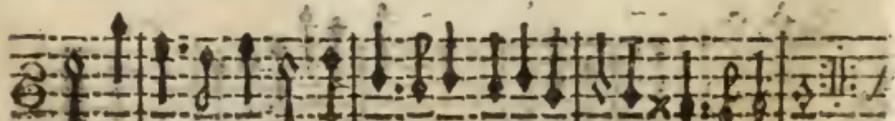
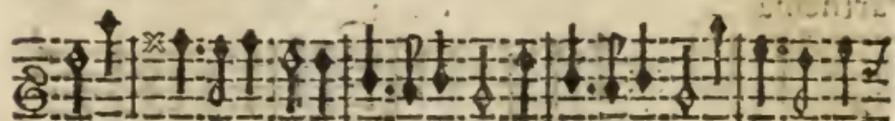
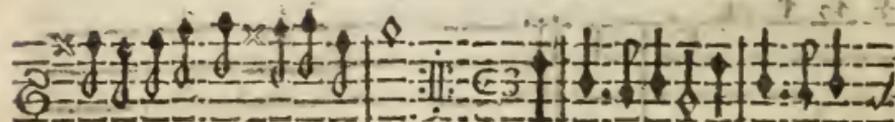
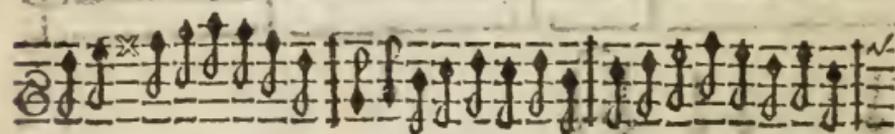
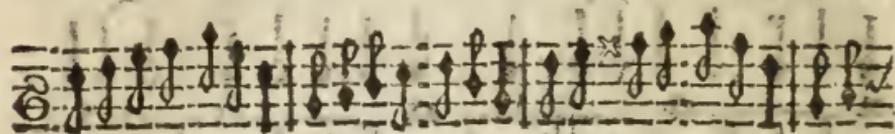
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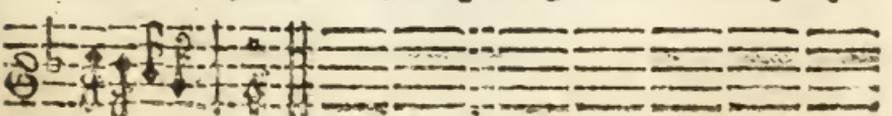
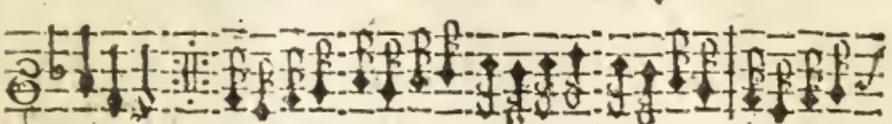
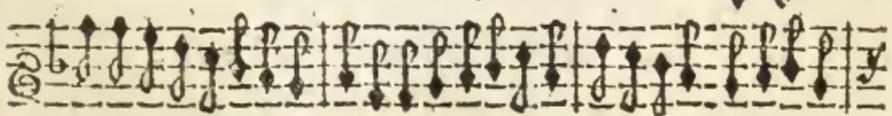


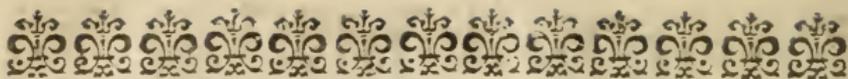
John, Come Kifs, (with Division to each Strain.)





The Lark, with Division.





Ingenious Practitioner ,

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

J. P.

F I N I S.

The ART of
DESCANT
OR,
Composing of Musick in Parts.

By a most familiar and easie Rule.

In Three several TREATISES.

- I. *Of making Four Parts in Counterpoint.*
 - II. *A necessary Discourse of the several Keyes, and their proper Closes.*
 - III. *The Allowed Passages of all Concords, Perfect and Imperfect.*
-

By Dr. THO. CAMPION.

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



London, Printed for John Playford, and are to be sold
at his Shop in the Temple. 1671.

Of the Cords and Discords.

THere are Nine Concords of Musick, as followeth :

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

The five perfect, are *Unison*, *Fifth*, *Eighth*, *Twelfth*, and *fifteenth*: Of these, you may not take two of one sort together, neither rising or falling, as two *Fifths*, or two *Eighths*.

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

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

| | | |
|--------------------|---|--|
| <i>Unison</i> , | } | are accounted as one, for every <i>Eighth</i> is the same. |
| <i>Eighth</i> , | | |
| <i>Fifteenth</i> , | | |

| | | |
|----------------|---|-----------|
| <i>Third</i> , | } | likewise. |
| <i>Tenth</i> , | | |

| | | |
|------------------|---|-----------|
| <i>Fifth</i> , | } | likewise. |
| <i>Twelfth</i> , | | |

| | | |
|---------------------|---|---------------|
| <i>Sixth</i> , | } | in like sort. |
| <i>Thirteenth</i> , | | |

}

So that in effect there are but four Concords.

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



THE
ART of DESCANT:
OR,
Composing Musick in Parts.

I. Of *Counterpoint.

THE parts of *Musick* are in all but four, howsoever some skilful Musicians have Composed Songs of twenty, thirty, and forty parts; for be the parts never so many, they are but one of these four in nature. The names of those four parts are these: The *Bass*, which is the lowest part and foundation of the whole Song; the *Tenor*, placed next above the *Bass*; next above the *Tenor*, the *Mean* or *Counter-Tenor*; and in the highest

*Counterpoint, in Latin *Contra punctum*, was the old manner of Composing parts together, by setting Points or Pricks one against another (as Minims and Semibreves are set in this following Treatise) the measure of which Points or Pricks were sung according to the quantity of the Words or Syllables to which they were applied. (For these Figures □ □ O were not as yet invented.) And, because in Plain-song Musick we set Note against Note, as they did point against point, thence it is that this kind of Musick doth still retain the name of Counterpoint.

place, the *Treble*. These four Parts by the Learned are said to resemble the four Elements; the *Bass* expresseth the true nature of the Earth, who being the gravest and lowest of all the Elements, is as a foundation to the rest; the *Tenor* is likened to the Water, the *Mean* to the Air, and the *Treble* to the Fire: Moreover, by how much the Water is more light than the Earth, by so much the Air is lighter than the Water, and Fire than Air. They have also in their native property every one place above the other; the lighter uppermost, the weightiest in the bottom. Having now demonstrated that there are in all but four parts, and that the *Bass* is the foundation of the other three, I assume that the true sight and judgment of the upper three must proceed from the lowest, which is the *Bass*; and also I conclude, that every part in nature doth affect his proper and natural place, as the Elements do.

True it is, that the ancient Musicians, who intended their Musick only for the Church, took their sight from the *Tenor*, which was rather done out of necessity than any respect to the true nature of Musick; for it was usual with them to have a *Tenor* as a *Theam*, to which they were compelled to adapt their
other

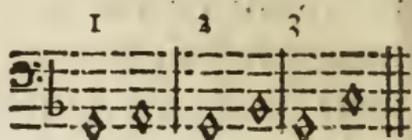
other parts : but I will plainly convince by demonstration that contrary to some opinions, the *Bass* contains in it both the Ayr and true judgment of the Key , expressing how any man at first sight may view in it all the other parts in their original essence.

In respect of the variety in Musick which is attained to by farther proceeding in the Art , as when Notes are shifted out of their native places, the *Bass* above the *Tenor*, or the *Tenor* above the *Mean*, and the *Mean* above the *Treble* ; this kind of *Counterpoint*, which I promise, may appear simple and only fit for young Beginners, (as indeed chiefly it is) yet the right speculation may give much satisfaction, even to the most skilful, laying open unto them, how manifest and certain are the first grounds of *Counterpoint*.

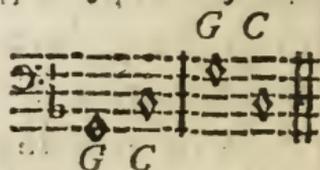
First, it is in this case requisite that a formal *Bass*, or at least part thereof be framed , the Notes rising and falling according to the nature of that Part, not so much by degrees, as by leaps of a third, fourth, or fifth, or eighth, a sixth being seldom, a seventh never used , and neither of both without the discretion of a skilful Composer. Next we must consider whether the *Bass* doth rise or fall, for in that consists the mystery : That rising

4 *The Art of Descant : Or,*

or that falling doth never exceed a fourth, (a) for a fourth above, is the same that a fifth is underneath, and a fourth underneath is as a fifth above; for Example, if a *Bass* should rise thus :



The first rising is said to be by degrees, because there is no Note between the two Notes; the second rising is by leaps, for *G* skips over *A* to *B*, and so leaps into a third; the third example also leaps two Notes into a fourth. Now for this fourth, if the *Bass* had descended from *G* above to *C* underneath, that descending fifth in sight and use had been all one with the fourth, as here you may discern, for they both begin and end in the same Keys :



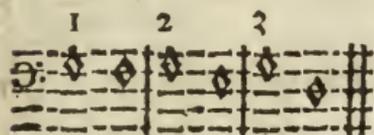
This Rule likewise holds, if the Notes descend a second, (b) third, or fourth; for the

(a) If the *Bass* do rise more than a fourth, it must be called falling: and likewise, if it fall any distance more than a fourth, that falling must be called rising.

(b) If your *Bass* should fall a seventh, it is but the same as if it did rise a second; or a sixth falling, is but the same of a third rising: and so on the contrary if the *Bass* do rise a seventh or sixth, it is the same as though it did fall a second or third.

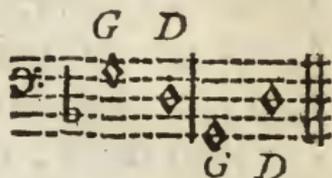
Composing of Musick in Parts. 5

fifth ascending, is all one with the fourth descending. Example of the first Notes.



The third two Notes which make the distance of a fourth, are all one with this fifth following.

But let us make our approach yet nearer: if the *Bass* shall ascend either a second, third, or fourth,



that part which stands in the third or tenth above the *Bass*, shall fall into an eighth, that which is a fifth shall pass into a third, and that which is an eighth shall remove into a fifth.

But that all this may appear more plain and easie, I have drawn it all into these six figures.

| | | |
|---|---|---|
| 8 | 3 | 5 |
| 3 | 5 | 8 |

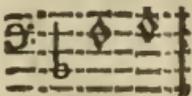
Though you find here only mentioned and figured a third, fifth, and eighth, yet not only these single Concords are meant, but by them also their (*c*) Compounds, as a tenth, a twelfth, a fifteenth, and so upwards; and also the unison as well as the eighth.

This being granted, I will give you an Example of those figures prefixed: When the

(*c*) By their Compounds is meant their Octaves, as a third and its eights, a fifth and its eights, &c.

Bass

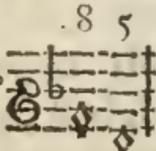
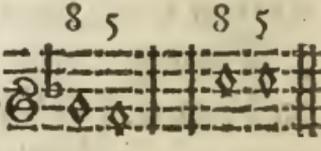
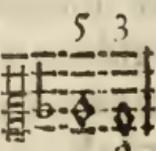
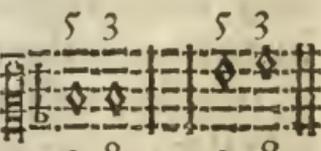
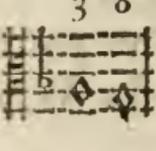
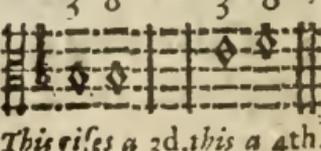
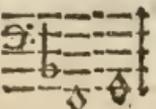
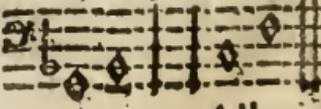
6 *The Art of Descant : Or,*

Bass riseth, beginning from the lowest figure, and rising to the upper ; as if the *Bass* should rise a second, in this  manner :

Then if you begin with your third, you must set your *Note* in *A la mi re*, which is a third to *F fa vt*, and so look upward, and that *Cord* which you see next above it use, and that is an eight in *G sol re vt*.

After that, if you will take a fifth to the first *Note*, you must look upward and take the third you find there for the second *Note*. Last-ly, if you take an eighth for the first *Note*, you must take for the second *Note* the *Cord* above it, which is the fifth.

Example of all the three Parts added to the Bass.

| | | |
|--|---|--|
| <p><i>Treble.</i></p>  | <p>What parts
arise out of
the rising of
the second ;
the same an-
swer in the
rising of the
3d and 4th,
thus :</p> | <p><i>Treble.</i></p>  |
| <p><i>Mean.</i></p>  | <p>the same an-
swer in the
rising of the
3d and 4th,
thus :</p> | <p><i>Mean.</i></p>  |
| <p><i>Tenor.</i></p>  | <p>the same an-
swer in the
rising of the
3d and 4th,
thus :</p> | <p><i>Tenor.</i></p>  |
| <p><i>Bass.</i></p>  | <p>thus :</p> | <p><i>Bass.</i></p>  |

This rises a 3d, this a 4th.

Albert

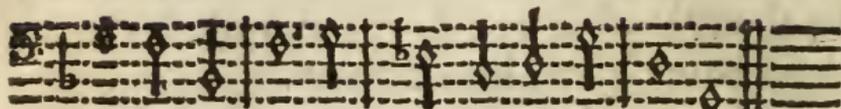
Albeit any man by the rising of parts, might of himself conceive the same reason in the falling of them; yet that nothing may be thought obscure, I will also illustrate the descending Notes by example.

If the *Bass* descends or falls a second, third, or fourth, or riseth a fifth (which is all one as if it had fallen a fourth, as hath been shewed before) then look upon the six figures, where in the first place you shall find the eighth which descends into the third, in the second place the third descending into the fifth, and in the third and last place the fifth which hath under it an eighth.

| | |
|---------|-------------|
| | 8 3 8 3 8 3 |
| Treble. | |
| | 5 8 5 8 5 8 |
| Mean. | |
| | 3 5 3 5 3 5 |
| Tenor. | |
| | 8 3 8 3 8 3 |
| Bass. | |

Thus much for the rising and falling of the *Bass* in several: Now I will give you a brief example of both of them mixed together in the plainest fashion, let this following strain serve for the *Bass*:

Example.

Example.

The two first Notes fall a second, the second and third Notes fall a fifth, which you must call rising a fourth; the third and fourth Notes fall a fifth, which you must name the fourth falling; the fourth and fifth Notes rise a second, the fifth and sixth Notes rise a third, the sixth and seventh Notes also fall a third, the seventh and eighth rise a second, the eighth and ninth Notes rise a fourth, the tenth and eleventh Notes fall a fifth, which you must reckon rising a fourth.

Being thus prepared, you may chuse whether you will begin with an eighth, or fifth, or a third; for as soon as you have taken any one of them, all the other Notes necessarily without respect of the rest of the parts, and every one orderly without mixing, keeps his proper place above the other, as you may easily discern in the following Example.

Example.

Example.

The musical score consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The notes are quarter notes. Above each staff are figures (numbers) indicating intervals from the bass line. Some notes in the Tenor and Bass parts are marked with an 'x'.

Treble: 8 3 8 3 8 3 5 3 8 3 8

Mean: 5 8 5 8 5 8 3 8 5 8 5

Tenor: 3 5 3 5 3 5 8 5 3 5 3

Bass: (No figures shown)

Let us examine onely one of the parts, and let that be the *Tenor*, because it stands next to the *Bass*: The first Note in *B* is a third to the *Bass*, which descends to the second Note of the *Bass*: Now look among the six figures, and when you have found the third in the upper place, you shall find under it a fifth, then take that fifth which is *C* next from *F* to *B* below, is a fifth descending, for which say ascending, and so you shall look for the fifth in the lowest row of the figures, above which stands a third, which

is to be taken ; that third stands in *D* ; then from *B* to *F* the *Bass* rises a fifth, but you must say falling, because a fifth rising and a fourth falling is all one, as hath been often declared before ; now a third when the *Bass* falls requires a fifth to follow it : (*d*) But what needs farther demonstration, when as he that knows his *Cords*, cannot but conceive the necessity of consequence in all these, with help of those six figures.

— But let them that have not proceeded so far, take this Note with them, concerning the placing of the parts ; if the upper part or *Treble* be an eight, the *Mean* must take the next *Cord* under it, which is a fifth, and the *Tenor* the next *Cord* under that, which is a 3^d. But if the *Treble* be a third, then the *Mean* must take the eighth, and the *Tenor* the fifth. Again, if the uppermost part stands in the fifth or twelfth, (for in respect of the Learners Ear, in the simple Concord I conclude

(2) When you have made a formal *Bass*, and would joyn other three parts to it, set the first Note of your *Tenor* either a third, fifth, or eighth, above your *Bass*, (which of them you please) which done, place your *Mean* in the next *Cord* you find above your *Tenor*, and your *Treble* in the next *Cord* above your *Mean*, then follows the Rule of your figures, according to the rising or falling of your *Bass*, and the other Notes will follow in their due order.

all his compounds) then the *Mean* must be a tenth, and the *Tenor* a fifth. Moreover, all these Cords are to be seen in the *Bass*, and such Cords as stand above the *Notes* of the *Bass* are easily known, but such as in sight are found (e) under it, trouble the young beginner; let him therefore know, that a third under the *Bass*, is a sixth above it, and if it be a greater third, it yields a lesser sixth above; if the lesser third, the greater sixth. A fourth underneath the *Bass* is a fifth above, and a fifth under the *Bass*, is a fourth above it. A sixth beneath the *Bass* is a third above, and if it be the lesser sixth, then is the third above the greater third, and if the greater sixth underneath, then is it the lesser third above; and thus far I have digressed for the Scholars sake.

(e) If this Discourse of Cords under the *Bass* do trouble the young beginner, let him think no more upon them (for it is not intended that he should place any *Notes* below the *Bass*) but let him look for his Cords, reckoning always from his *Bass* upward; which that he may more easily perform, let him draw eleven lines (which is the whole compass of the *Scale*) and set the three used *Cliffs* in their proper places; this done, he may prick his *Bass* in the lowest five lines, and then set the other three parts in their orderly distances above the *Bass*, Note against Note, as you see in this following Example.

Which



Which being prick'd in several parts, appeareth thus :

3 8 3 5 3 8 3 5 3

Treble.

8 5 8 3 8 5 8 3 8

Mean.

5 3 5 8 5 3 5 8 5

Tenor.

Bas.

I have propos'd the former Example of the eleven lines, to lead the young beginner to a true knowledge of the Scale, without which nothing can be effected; but having once got that knowledge, let him then compose his Musick in several parts, as he seeth in this second Example.

Here I think it not amiss to aduertise the young Beginner, that so often as the Bass doth fall a fifth, or rise a fourth (which is all one, as hath been said) that part which is a third to the Bass

Composing of Musick in Parts. 11

Bass in the antecedent Note, that third I say must always be the sharp or greater third, as was apparent in the last example of four Parts, in the first Notes of the second Bar in the Mean Part, and likewise in the last Note but one of the same Part; in both which places there is a ♯ set to make it the greater third. The same is to be observ'd in what Part soever this third shall happen.

If I should discover no more than this already deciphered of *Counterpoint*, wherein the native order of four parts with use of the *Concords*, is demonstratively expressed, might I be my own Judge, I had effected more in *Counterpoint*, than any man before me hath ever attempted, but I will yet proceed a little further. And that you may perceive how cunning and how certain nature is in all her operations, know that what Cords have held good in this ascending and descending of the *Bass*, answer in the contrary by the very same rule, though not so formally as the other; yet so, that much use is, and may be made of this sort of *Counterpoint*. To keep the figures in your memory, I will here place them again, and under them plain Examples.

| | | | | |
|---|--|---|--|---|
| 8 | | 3 | | 5 |
| 3 | | 5 | | 8 |

8 5 8 5 8 5 5 8 5 8 5 8

5 3 5 3 5 3 3 5 3 5 3 5

3 8 3 8 3 8 8 3 8 3 8 3

In these last Examples you may see what variety Nature offers of her self; for if in the first Rule the Notes follow not in expected formality, this second way be-

ing quite contrary to the other, affords us sufficient supply: the first and last two Notes arising and falling by degrees, are not so formal as the rest, yet thus they may be mollified, by breaking two of the first Notes.

8 5 5 8

5 3 3 5

3 8 8 3

How both the ways may be mix'd together you may perceive by this example, where in the black Notes distinguish the second way from the first.

In this example the fifth and sixth Notes of the three upper Parts are after the second way, for from the fourth Note of the *Bass*, which is in from *G*, and goeth to *B*, is a third rising, so that according

to the first Rule, the eighth shall pass into the fifth, the fifth into a third, the third into an eighth. But here contrariwise the eighth goes into a third, the fifth into an eighth, and the third into a fifth; and by these Notes you may censure the rest of that kind. (f)

Though I may now seem to have finished all that belongs to this sort of *Counterpoint*, yet ther remains one scruple, that is, how the sixth may take place here, which I will

(f) When your *Bass* standeth still (that is to say, hath two or more Notes together in one and the same place) you may chuse whether you will make your Parts do so too, or change them, as you see our Author hath done in the second Note of this present example. If you change them, you may do it either by the Rule of descending or ascending, which you please, so you do but observe formality.

also declare. Know that whensoever a sixth is requisite, as in *F*, or in *E*, or *A*, the Key being in *Cantus*, you may take the sixth instead of the fifth, and use the same Cord following, which you would have taken if the former Cord had been a fifth.

Example.

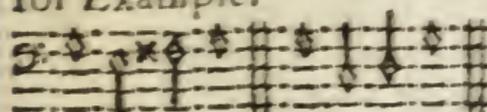
The example consists of four staves of musical notation. The first staff has a treble clef and a key signature of one sharp (F#). Above the first two measures are the numbers '6' and '3'. The notes in the first two measures are G4, A4, B4, C5, and in the next two measures are B4, A4, G4, F#4. The second staff has a treble clef and a key signature of one sharp. The notes are G4, A4, B4, C5, B4, A4, G4, F#4. The third staff has a bass clef and a key signature of one sharp. Above the first two measures are the numbers '6' and '3'. The notes in the first two measures are G3, A3, B3, C4, and in the next two measures are B3, A3, G3, F#3. The fourth staff has a bass clef and a key signature of one sharp. The notes are G3, A3, B3, C4, B3, A3, G3, F#3.

The sixth in both places (the *Bass* rising) passes into third, as it should have done if the sixth had been a fifth.

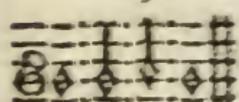
Moreover, if the *Bass* shall use a sharp, as in *F* sharp; then must we take the sixth of necessity, but the eighth to the *Bass* may not be used; so that exception is to be taken against our Rule of *Counterpoint*: To which I answer thus; first, such *Basses* are not (g) true *Basses*, for where a

(g) He doth not mean, that such *Basses* are bad, false, or defective, but that they have (perhaps for elegance or variety) assumed the nature of some part for a Note or two, and so want the full latitude of a *Bass* in those Notes.

sixth is to be taken either in *F* sharp, or in *E* sharp, or in *B*, or in *A*, the true *Bass* is a third lower, *F* sharp in *D*, *E* in *C*, *B* in *G*, *A* in *F*; as for Example.

 In the first *Bass* two sixths are to be taken, by reason of the imperfection of the *Bass* wanting due latitude, the one in *E*, the other in *F* sharp; but in the second *Bass* the sixths are removed away, and the Musick is fuller.

Nevertheless, if any be pleased to use the *Bass* sharp, then instead of the eighth to the *Bass*, he may take the third to the *Bass*, in this manner.

3  Here the *Treble* in the third Note, when it should have past in the sharp eighth in *F* takes for it a third to the *Bass* in *A*, which causeth the *Bass* and *Treble* to rise two thirds, whereof we will speak hereafter.

Note also that when the *Bass* stands in *E* flat, and the part that is an eighth to it must pass into a sharp, or greater third, that this passage from the flat to the sharp would be unformal; and there-

fore it may be thus with small alteration avoided, by removing the latter part of the Note into the third above, which though it meets in Unison with the upper part, yet it is right good, because it jumps not with the whole, but only with the last half of it.

Example.

The musical score consists of four staves: Treble, Mean, Tenor, and Bass. The Treble staff is in G major (one sharp) and 3/4 time. The Mean staff is in C-clef (soprano position). The Tenor staff is in C-clef (alto position). The Bass staff is in bass clef. The music is written in diamond-shaped notes with stems. There are two measures marked '1' and '2' above the Treble staff. There are also markings '8' and '3' above the Mean staff. Some notes in the Tenor and Bass staves are marked with an 'x'.

For the second Example look hereafter in the rule of thirds, but for the first Example here, if in the *Mean* Part the third Note that is divided, had stood till a *Minimum* (as by rule it should) and so had past in *F* sharp, as it must of force be made sharp at a close, it had been then passing unformal. But if the same *Bass* had been set in the sharp Key, the rest of the part would have fallen out formal of themselves without any help, as thus :

Treble.

Treble.

When the *Bass* shall stand still in one Key, as above it doth in the third Note, then the other parts may remove at their pleasure.

Mean.

Tenor.

Bass.

Moreover, it is to be observed, that in composing of the

Bass, you may break it at your pleasure, without altering any of the other parts: as for Example.

Treble.

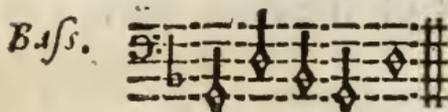
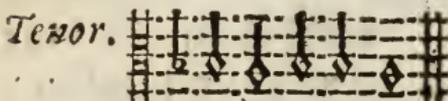
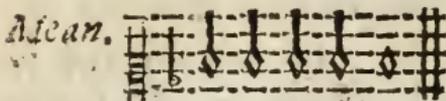
Mean.

Tenor.

Bass plain.

Bass divided.

One other Observation more I will handle, that doth arise out of this Example, which according to the first Rule may hold thus :



Herein are two errors; first, in the second Notes of the *Basse* and *Treble*, where the third to the *Bass* ought to have been sharp; secondly, in the second and third Notes of the same Parts, where the third being a lesser third, holds while the *Bass* falls into a fifth, which is unëlegant, (*b*) but if the upper third had been the greater third, the fifth had fitly follow'd, as you may see in the third and fourth Notes of the *Tenor* and the *Bass*.

(*b*) But that scruple may be taken away by making the second Note of the *Treble* sharp, and instead of a fifth by removing the third Note into a sixth.

When any informality doth occur, the Scholar need not keep himself to the first rules of the *Bass* rising or falling, but may take such Cords as his Genius shall prompt him to, (having a care that he take not two eighths or fifths together) rising or falling betwixt any two Parts whatsoever: 'Tis true, our Author did invent this Rule of the Figures, as the easiest way to lead.

Composing of Musick in Parts. 19

lead the young Beginner to this kind of Composition, in which he hath done more than any that I have ever seen upon this subject; but this he did to shew the smoothest way, and not to tie his Scholar to keep strictly that way, when a block or stone should happen to lye in it, but that he may in such a case step out of this way for a Note or two, and then return again into it.

There may yet be more variety afforded the *Bass*, by ordering the fourth Notes of the upper Parts, according to the second Rule, thus:

Example.



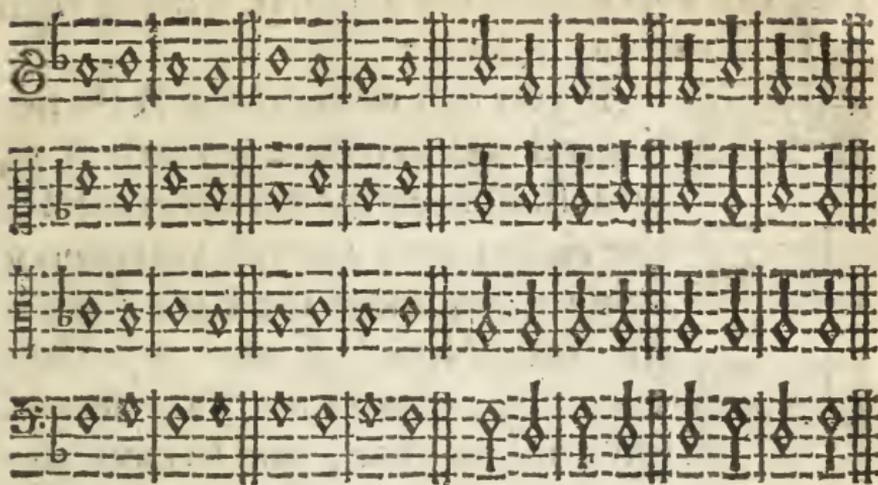
But that I may (as near a I can) leave nothing untouch'd concerning this kind of *Counterpoint*, let us now consider how two *Thirds* being taken together between the

Treble

Treble and the *Bass*, may stand with our Rule. For sixths are not in this case to be mentioned, being distances so large that they can produce no formality: Besides, the sixth is of it self very imperfect, being compounded of a third, which is an imperfect Concord; and of a fourth, which is a Discord: and this the cause is, that the sixths produce so many fourths in the Inner Parts. As for the third, it being the least distance of any Concord, is therefore easily to be reduced into good order. For if the *Bass* and *Treble* do rise together in thirds, then the first Note of the *Treble* is regular with the other Part, but the second of it is irregular; for by rule instead of the rising third, it should fall into the eighth. In like sort, if the *Bass* and *Treble* do fall two thirds, the first Note of the *Treble* is irregular, and is to be brought into rule by being put into the eighth, but the second Note is of it self regular. Yet whether those thirds be reduced into eights or no, you shall by supposition thereof find out the other parts, which never vary from the rule but in the sharp *Bass*. But let me explain my self by Example.

Example.

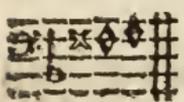
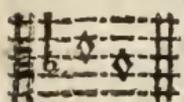
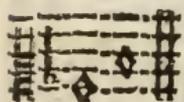
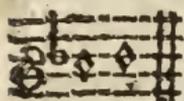
Example.



The first two Notes of the *Treble* are both thirds to the *Bass*, but in the second stroke the first Note of the *Treble* is a third, and the second, which was before a third, is made an eight, only to shew how you may find out the right Parts which are to be used when you take two thirds between the *Treble* and the *Bass*: For according to the former rule, if the *Bass* descends, the third then in the *Treble* is to pass into the eight, and the *Mean* must first take an eight, then a fifth; and the *Tenor* a fifth, then a third; and these are also the right and proper parts, if you return the eight of the *Treble* into a third again, as may appear in the first example of the *Bass* falling, and consequently in all the rest.

But

But let us proceed yet further, and suppose that the *Bass* should use a sharp, what is then to be done? as if thus :



If you call to mind the Rule delivered concerning the sharp *Bass*, you shall here by help thereof see the right parts, though you cannot bring them under the Rule : for if the first Note of the *Bass* had been flat, the *Mean* Part should have taken that, and so have descended to the fifth ; but being Sharp, you take for it (according to the former observation) the third to the *Bass*, and so rise up into the fifth. The *Tenor* that should take a fifth, and so fall by degrees into a third, is here forced by reason of the sharp *Bass*, for a fifth to take a sixth, and so leap downward into the thirds. And so much for the thirds.

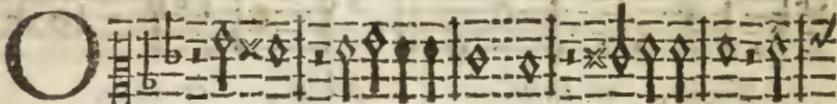
Lastly, in favour of young beginners let me also add this, that the *Bass* intends a close as often as it riseth a fifth, third, or second, and then immediately either falls a fifth, or riseth a fourth. In like manner, if the *Bass* falls a fourth or second, and after falls a fifth, the *Bass* insinuates a close, and in all these cases the part must hold, that in holding can use

24 *The Art of Descant : Or, &c.*

A short Hymn, Composed after this form of Counterpoint, to shew how well it will become any Divine or Grave Subject.



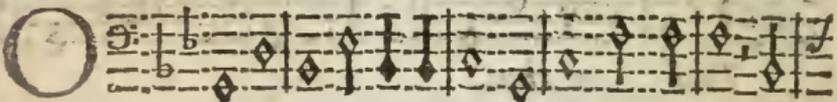
Lord have mercy upon me, O hear my prayers both



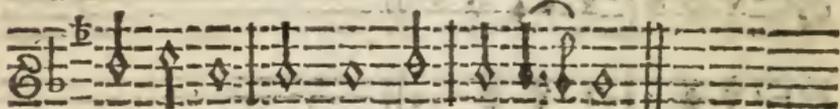
Lord have mercy upon me, O hear my prayers both



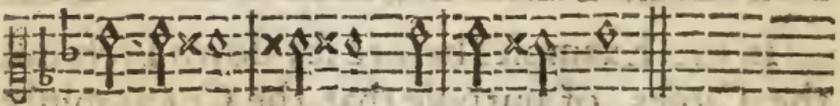
Lord have mercy upon me, O hear my prayers both



Lord have mercy upon me, O hear my prayers both



day and night, with tears pour'd forth to thee.



day and night, with tears pour'd forth to thee.



day and night, with tears pour'd forth to thee.



day and night, with tears pour'd forth to thee.

The end of this Art.



T H E
ART of DESCANT:
 O R,
Composing Musick in Parts.

PART II.

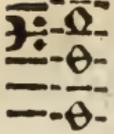
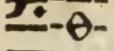
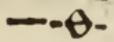
Of Tones of Musick.

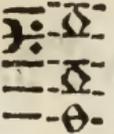
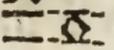
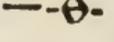
OF all things that belong to the making up of a Musician, the most necessary and useful one for him is the true knowledge of the Key or Mood, or Tone, for all signifie the same thing, with the Closes belonging unto it, for there is no Tune that can have any grace or sweetness, unless it be bounded within a proper Key, without running into strange Keys, which have no affinity with the Ayr of the Song. I have therefore thought good in an easie and brief discourse to endeavour to expresse that which many in large and obscure *Volumes* have made fearful to the *rare Reader*.

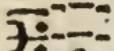
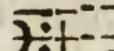
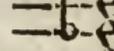
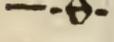
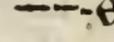
The first thing herem to be considered is the eight, which is equally divided into a fourth, and a fifth, as thus:

The

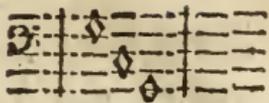
26 *The Art of Descant : Or,*

The 8  Here you see the
 The 4. fourth in the upper
 The 5. place, and the fifth in
the lower place, which
is called *Modus Authentus* : but contrary
thus :

The 8  This is called *Modus*
 The 5. *Plagalii*, but howsoever
 The 4. the fourth in the eighth
is placed, we must have
our eye on the fifth, for that only discovers
the Key, and all the Closes pertaining pro-
perly thereunto : This fifth is also divided
into two thirds, sometimes the lesser third
hath the upper place, and the greater third
supports it below, sometimes the greater
third is higher, and the lesser third rests in the
lowest place : as for Example :

| | | |
|--|--|--|
|  | |  |
|  The lesser 3. | |  The greater 3. |
|  The greater 3. | |  The lesser 3. |

The lowest Note of this fifth bears the
name of the Key, as if the eighth be from *G*
to *G*, the fifth from *G* beneath to *D* above, *G*
being the lowest Note of the fifth, shews that
G is the Key ; and if one should demand in
what Key your Song is set, you must answer
in *Gam-ut*, or *G sol re ut*, that is, in *G*. If

If the compass of your Song  should fall out thus :

Respect not the fourth below, but look to your fifth above, and the lowest Note of that fifth assume for your Key, which is C, then divide that fifth into its two 3ds, and so you shall find out all the closes that belong to that Key.

The main and fundamental close is in the Key it self, the second is in the upper Note of this fifth, the third is in the upper Note of the lowest third, if it be the lesser third ; as for example, if the Key be in G, with B flat, you may close in these three places.



The first close is that which maintains the ayre of the Key, and may be used often, the second is next to be prefer'd, and third last.

But if the Key should be in G with B sharp, then the last close being to be made in the greater or sharp third, is unproper, and therefore for variety sometime the next Key above is joyned with it, which is A, and sometimes the fourth Key, which is C. But these

L

changes

28 *The Art of Descant : Or,*

changes of Keys, must be done with judgement, yet I have aptly closed in the upper Note of the lowest third of the Key, the Key being in *F*, and the upper Note of the third standing in *A*, as you may perceive in this Ayre.

In this Air the first close is in the upper Note of the fifth, which from *F* is *C*, the second close is in the upper Note of the great third, which from *F* is *A*.

But the last and final close is in the Key it self, which is *F*, as it must ever be, wherefo-
 ever

ever your Key shall stand, either in *G*, or *C*, or *F*, or elsewhere, the same rule of the fifth is perpetual, being divided into thirds, which can be but two ways, that is, either when the upper third is less by half an Note than the lower, or when the lower third contains the half Note, which is *Mi Fa*, or *La Fa*.

If the lower third contains the half Note, it hath it either above, as *La Mi Fa*; *La Mi* being the whole Note, and *Mi Fa* but half so much, that is the half Note; or else when the half Note is underneath, as *Mi Fa Sol*; *Mi Fa* is the half Note, and *Fa Sol* is the whole Note; but whether the half Note be uppermost or lowermost, if the lowest third of the fifth be the lesser third, that Key yields familiarly three closes; example of the half Note, standing in the upper place was shewed before, now I will set down the other:



But for the other Keys that divide the fifth, so that it hath the less third above, and the greater underneath, they can challenge

but two proper closes, one in the lowest Note of the fifth, which is the fundamental Key, and the other in the uppermost Note of the same, wherein also you may close at pleasure. True it is, that the Key next above hath a great affinity with the right Key, and may therefore, as I said before, be used, as also the fourth Key above the final Key.

Examples of both in two beginnings of Songs.

In the first Example *A* is mixt with *C*, and in the second *C* is joyned with *G*, as you may understand by the second closes of both.

To make the Key known is most necessary in the beginning of a Song, and it is best express'd by the often using of his proper fifth, and fourth, and third, rising or falling.



T H E
A R T of **D E S C A N T** :
 O R,
Composing Musick in Parts.

P A R T I I I .

*Of the taking all Concords, Perfect
 and Imperfect.*

THe consecution of perfect Concords among themselves is easie, for who knows not that two eighths or two fifths are not to be taken rising or falling together, but a fifth may either way pass into an eight, or an eight into a fift, yet most conveniently when the one of them moves by degrees, and the other by leaps, for when both skip together the passage is less pleasant: the ways by degrees are these.

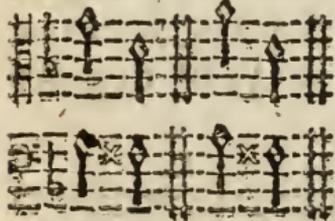
The

The fourth way is only excepted against, where the fifth riseth into the eighth, and in few parts it cannot well be admitted, but in Songs of many Voices it is oftentimes necessary.

The passage also of perfect Concords into imperfect, either rising or falling, by degrees or leaps, is easie, and so an unison may pass into a lesser third, or a greater third; also into the lesser sixth, but seldom into the greater sixth. A fifth passeth into the greater sixth, and into the lesser sixth; as also into the greater or lesser third; and so you must judge of their eights, for *de octavis idem est judicium*; and therefore when you read an unison, or a fifth, or a third, or a sixth, know that by the simple Concords the Compounds are also meant.

Note here, that it is not good to fall with the *Bass*, being sharp in *F*, from an eight unto a sixth.

As thus : Or thus.



But concerning imperfect Cords, because they observe not all one way in their passages, we will speak of them severally, first declaring what not harmonical doth signifie, whereof mention will be made hereafter.

Relation, or reference, or respect not harmonical,

monical, is *Mi* against *Fa* in a cross form, and it is in four Notes, when the one being considered cross with the other, doth produce in the Musick a strange discord; Example will yield it more plain.

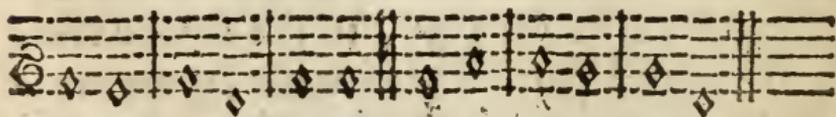


The first Note of the upper parts in *E la mi* sharp, which being considered, or referred to the second Note of the lower part, which is *E la mi*, made flat by the cromatick flat sign, begets a false second, which is a harsh discord; and though these Notes sound not both together, yet in few parts they leave an offence in the ear. The second Example is the same descending; the third is from *E la mi* sharp in the first Note of the lower part, to the second Note in the upper part, it being flat by reason of the flat sign, and so between them they mix in the Musick a false fifth; the same doth the fourth Example; but the fifth yields a false fourth, and the sixth a false fifth.

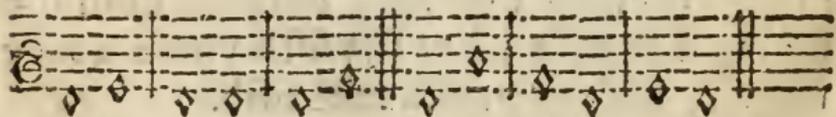
There are two kinds of imperfect Con-
cords, thirds or sixts, and the sixts wholly par-
ticipate of the nature of the thirds; for to
the lesser third, which consists but of a whole
Note and half, add a fourth, and you have
the lesser sixth; in like manner to the greater
third that consists of two whole Notes, add
a fourth, and it makes up the greater sixth;
so that all the difference is still in the half
Note, according to that only saying, *Mi & Fa
sunt tota Musica.* Of these four we will now
discourse, proceeding in order from the lesser
to the greater.

Of the lesser or imperfect Third.

The lesser third passeth into an unison, first
by degrees, when both parts meet, then by
leaps, ascending or descending when one of
the parts stand still, but when both the parts
leap or fall together, the passage is not al-
lowed.



Lesser 3d into the unison. Passages not allowed:



Secondly,

Secondly, the lesser third passeth into a fifth, first in degrees, when they are separated by contrary motions; then by leaps, when the lower part riseth by degrees, and the upper part descends by degrees, and thus the lesser tenth may pass into a fifth. Lastly, both parts leaping, the lesser third may pass into a fifth, so that the upper part doth descend by leap the distance of a lesser third. Any other way the passage of a lesser third into a fifth, is disallowed.



In the last disallowance, which is when the upper part stands, and the lower part falls from a lesser third to a fifth, many have been deceived, their ears not finding the absurdity of it; but as this way is immusical, so is the fall of the greater third in the former manner into a fifth, passing harmonious; insomuch that it is elegantly, and with much grace taken in one part of a short Ayr four times, whereas had the fifth been half so often taken with the lesser third falling, it would have yielded a most unpleasant harmony. He

The image shows a musical score for a piece titled 'The Art of Descant'. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/8. The notation includes various rhythmic values, accidentals, and dynamic markings. There are several 'x' marks above notes in the first, second, and fifth systems, and a 'z' mark above a note in the second system. The score is divided into sections by the numbers 1, 3, and 4.

He that will be diligent to know, and careful to observe the true allowances, may be bold in his Composition, and shall prove quickly ready in his sight, doing that safely and resolutely which others attempt timorously and uncertainly. But now let us proceed in the passages of the lesser third.

Thirdly, the lesser third passeth into an eight, the lower part descending by degrees, and the upper part by leaps: but very seldom when the upper part riseth by degrees, and the lower part falls by a leap.

Fourthly,

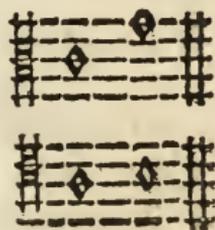


Fourthly, the lesser third passeth into other Concords, as when it is continued, as in degrees it may be, but not in leaps. Also

it may pass into the greater third, both by degrees and leaps, as also in the lesser sixth, if one of the parts stand still, into the great sixth it sometimes passeth, but very rarely.



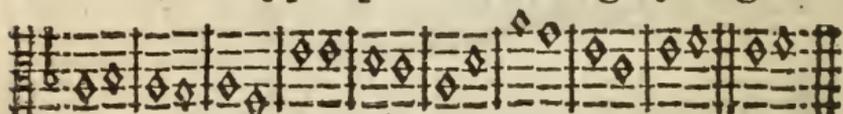
Lastly, add unto the rest this passage of the lesser third into the lesser sixth, as when the lower part riseth by degrees, and the upper part by leaps.



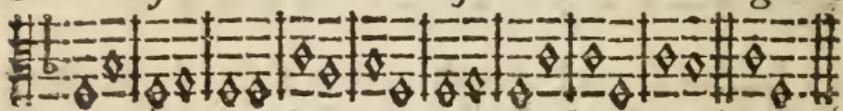
Of the greater or perfect Third.

The greater or perfect third being to pass into perfect Concords, first takes the unison, when the parts ascend together, the higher by degree, the lower by leap; or when they meet together in a contrary motion, or when one of the parts stand still. Secondly, it passeth

passeth into a fifth when one of the parts rests; as hath been declared before; or else when the parts ascend or descend together, one by degrees, the other by leaps; and so the greater tenth may pass into a fifth; seldom when both parts leap together, or when they separate themselves by degrees; and this in regard of the relation not harmonical which falls in between the parts. Thirdly, the greater third passeth into the eighth by contrary motions, the upper part ascending by degrees.



The Unison. The Fifth. The Eighth.

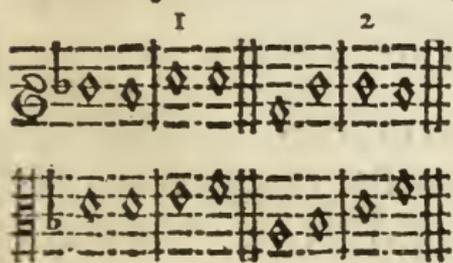


The greater third may also pass into other Concords, and first into a lesser third, when the parts ascend or descend by degrees, or by the lesser leaps. Secondly, it is continued but rarely, because it falls into relation not harmonical, thereby making the harmony less pleasing. Thirdly, into a lesser sixth, when the parts part asunder, the one by degree, the other by leap. Fourthly, into a great sixth, one of the parts standing, or else the upper part falling by degree, and the lower by leap.



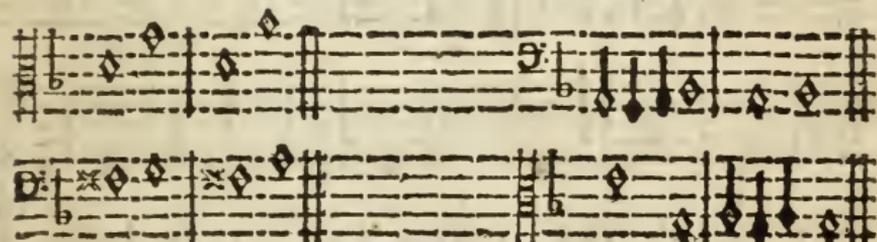
Of the lesser Sixth.

The lesser sixt, regularly goes into the fift, one of the parts holding his place ; rarely into an eight, and first when the parts ascend or descend together, and one of them proceeds by the half Note, the other by leap.



Howsoever the ways of rising and falling from the lesser sixth into the eighth in the former example may pass,

I am sure that if the *Bass* be sharp in *F fa ut*, it is not tolerable to rise from a sixth to an eighth.



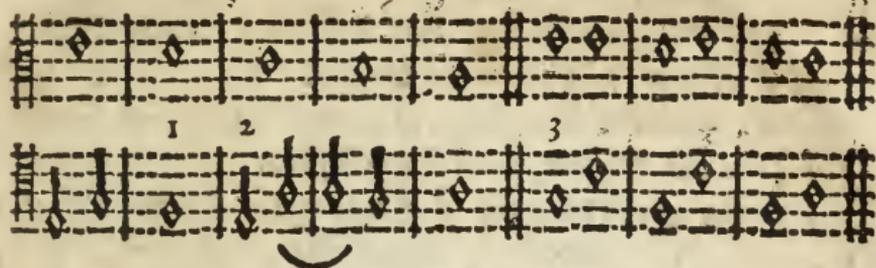
Lastly, the lesser sixt may pass into an eight in *Crotchets*, for they are easily tolerated.

It

40 *The Art of Descant : Or,*

It passeth likewise into other Concords, as into a greater sixt, the parts rising or falling by degrees, as also in a greater or lesser third, the one part proceeding by degree, the other by leap; or when one of the parts stands. It self cannot follow, by reason of the falling in of the Relation not harmonical.





These are the principal observations belonging to the passages of *Concords*, *Perfect* and *Imperfect*, in few parts; and yet in those few, for fuge and formality sake, some dispensation may be granted. But in many parts necessity enforcing, if any thing be committed contrary to rule, it may the more easily be excused, because the multitude of parts will drown any small inconvenience.

F I N I S.

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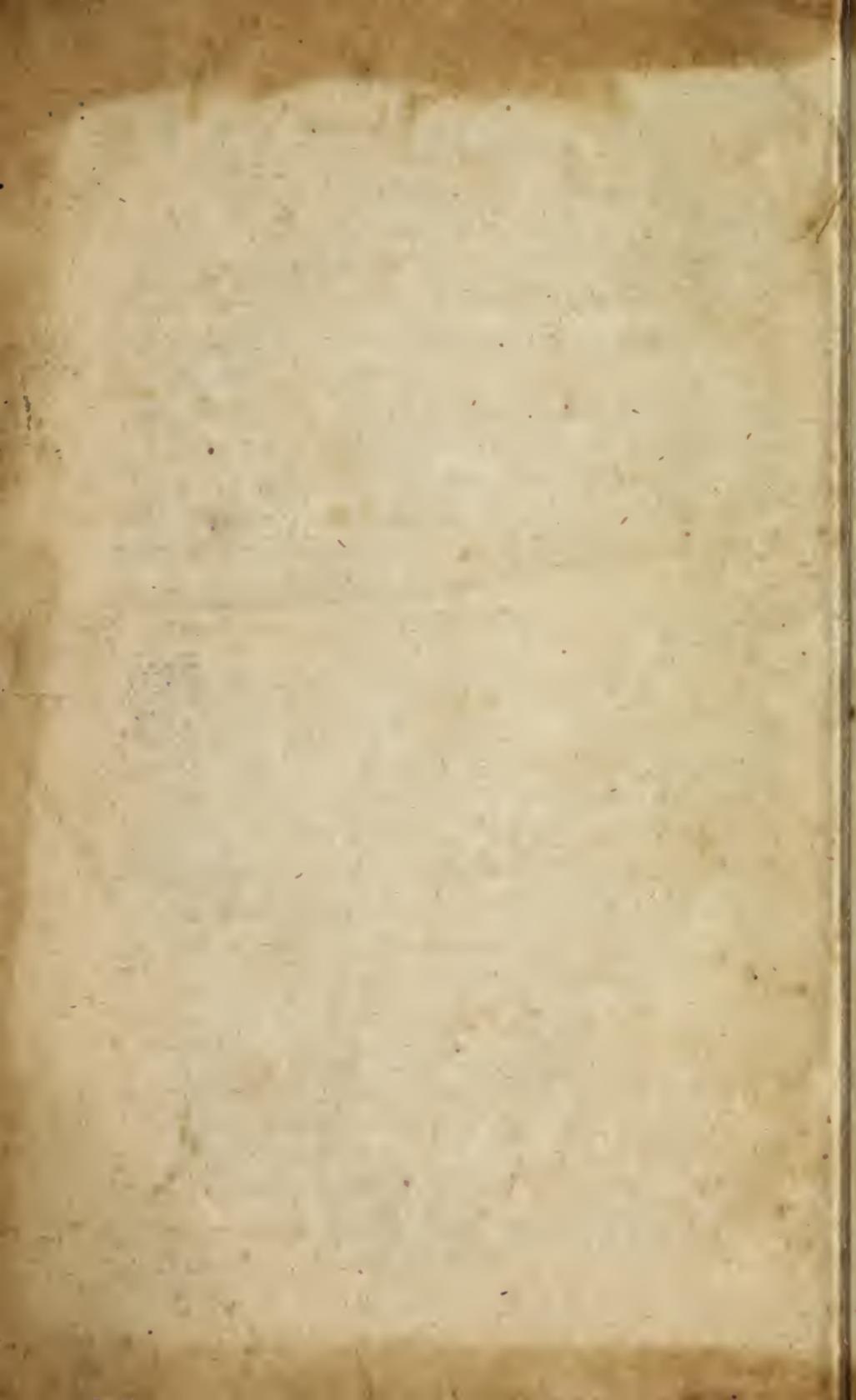
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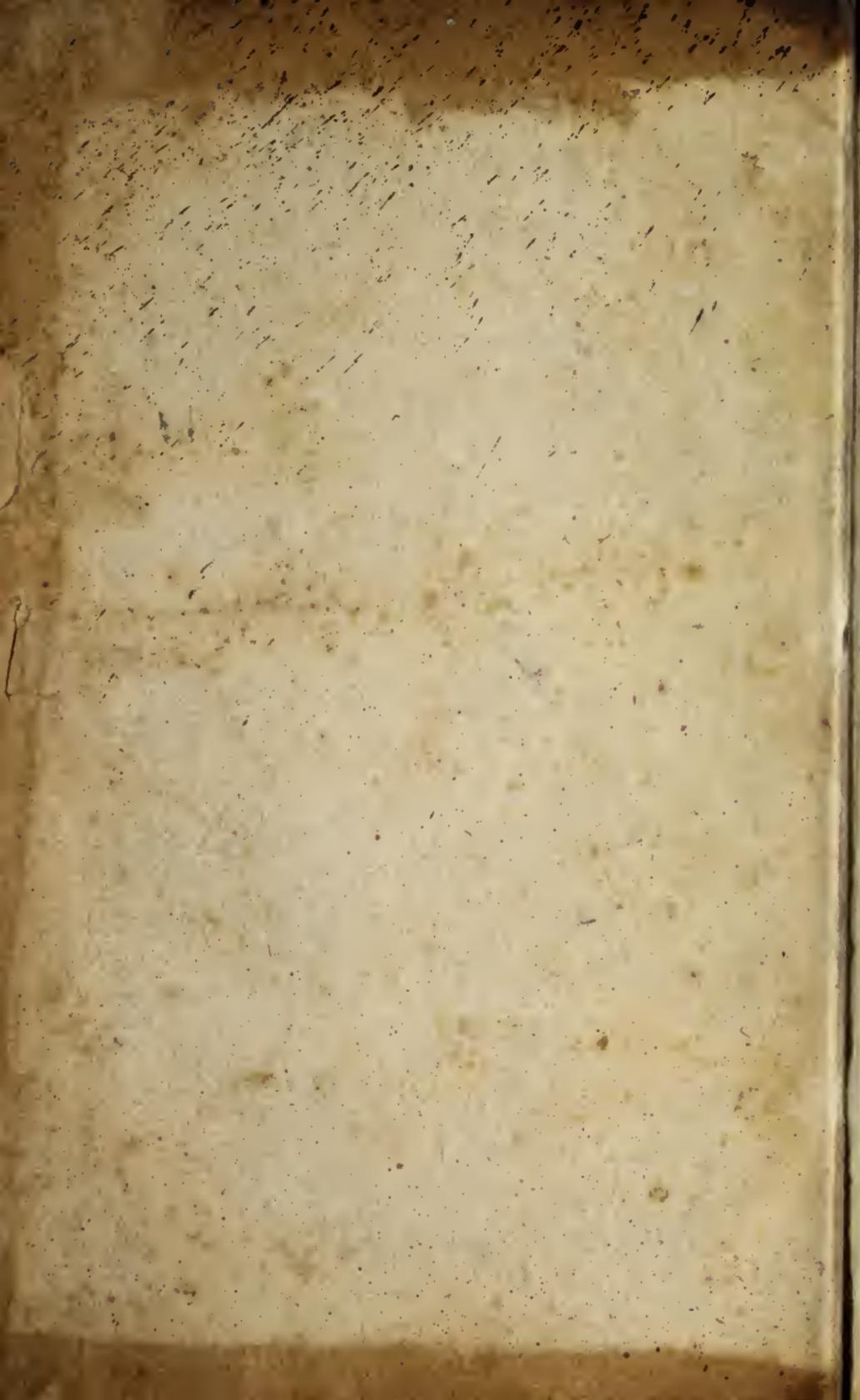
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