



lylen. 243.



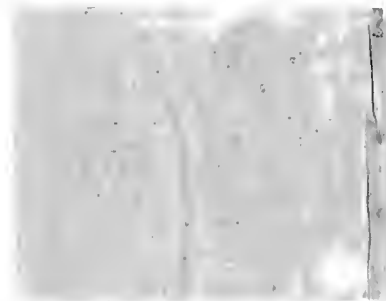
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THE GLEN COLLECTION
OF SCOTTISH MUSIC

Presented by Lady Dorothea Ruggles-
se to the National Library of Scotland,
in memory of her brother, Major Lord
George Stewart Murray, Black Watch,
killed in action in France in 1914.

28th January 1927.



Glen 243.

X

Musick's Monument;

OR, A

REMEMBRANCE

Of the Best

Practical Musick,

Both *DIVINE*, and *CIVIL*, that has ever
been known, to have been in the World.

Divided into Three Parts.

The First PART,

Shews a *Necessity of Singing Psalms Well*, in *Parochial Churches*, or not to *Sing* at all; Directing, how They may be *Well Sung*, *Certainly*; by *Two several Ways*, or *Means*; with an *Assurance of a Perpetual National-Quire*; and also shewing, How *Cathedral Musick*, may be much *Improved*, and *Refined*.

The Second PART,

Treats of the *Noble Lute*, (*the Best of Instruments*) now made *Easie*; and all *Its Occult-Lock'd-up-Secrets Plainly laid Open*, never before *Discovered*; whereby It is now become so *Familiarly Easie*, as *Any Instrument of Worth*, known in the *World*; Giving the *True Reasons of Its Former Difficulties*; and Proving Its *Present Facility*, by *Undeniable Arguments*; Directing the most *Ample Way*, for the use of the *Theorboe*, from off the *Note, in Consort*, &c. Shewing a *General Way of Procuring Invention*, and *Playing Voluntarily*, upon the *Lute, Viol*, or any other *Instrument*; with *Two Pritty Devices*; the One, shewing how to *Translate Lessons*, from one *Tuning, or Instrument*, to *Another*; The other, an *Indubitable Way*, to *know the Best Tuning*, upon any *Instrument*: Both done by *Example*.

In the Third PART,

The *Generous Viol*, in *Its Rightest Use*, is Treated upon; with some *Curious Observations*, never before *Handled*, concerning *It*, and *Musick in General*.

By Tho. Mace, *one of the Clerks of Trinity Colledge, in the University of Cambridge.*

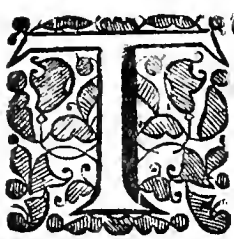
L O N D O N,

Printed by T. Ratcliffe, and N. Thompson, for the Author, and are to be Sold by Himself, at His House in *Cambridge*, and by *John Carr*, at His Shop at the *Middle-Temple Gate in Fleetstreet*, 1676.





T H E
E P I S T L E
D E D I C A T O R Y.



O Thee, One-Only-Oneness, I Direct
My Weak Desires, and Works; please to Protect
Both Them, and Me; For Thou alone art Able,
(And none but Thee) to make us Acceptable
Unto the World. —

I am not of That Catholick Belief,
(I mean the Roman's Faith) who seek Relief
(At th' Second Hand) from Saints; but Thus take
My Freedom, and (sans Complement) Thus make
My Seeming-Bold-Address: Not Judging It
A Crime with Thee; but rather count It fit;
Part of my Duty call'd for, which I owe
Unto Thy Goodness; Therefore Thus It show:

I've wonder'd much, to see what Great Ado
Men make, to Dedicate their Works, unto
High Mortals; who Themselves can no way Save,
From th' Slan'drous Tongues, of every Envious Knave.

Thou (only) art The Able-True-Protector;
Oh be my Shield, Defender, and Director,
Then sure we shall be Safe. —

Thou know'st, (O Searcher of All Hearts) how I,
With Right-Downright-Sincere-Sincerity,
Have Longed Long, to do some Little Good,
(According to the Best I understood)
With Thy Rich Tallent, though by me made Poor;
For which I Grieve, and will do so no more,
By Thy Good Grace Assisting, which I do
Most Humbly beg for: Oh Adjoyn It, to
My Longing-Ardent-Soul; And have Respect
To This my weak Endeavour; and Accept
(In Thy Great Mercy) both of It, and Me,
Ev'n as We Dedicate Our Selves to Thee.



A N
E P I S T L E

TO ALL
DIVINE READERS;

ESPECIALLY,

Those of the *Discenting Ministry*, or
Clergy, who want not only *Skill*, but *Good-Will* to
This Most Excelling-Part of *Divine-Service*, viz.
Singing of Psalms, Hymns, and Spiritual Songs; to the
Praise of the *Almighty*, in the *Publick Assemblies* of
His Saints; And yet more Particularly, to *All Great*,
and *High Persons, Supervisors, Masters, or Governors*.
of the Church, (if any such should be) wanting *Skill*,
or *Good-Will* Thereunto.



Ext unto God, I turn my Self to You,
High Men of Honour, Judging It your Due;
You are the Chiefest Objects of Respect;
And Therefore you (if Any) might Protect
Such Works as These: But not by your Great Names;
Renowned Titles; Worshipnesses; Fames:
Those will not do't; Example is The Thing;
Ther's but One Way, which is, Your Selves to Sing:

The Best way
to Refine our
Cathedral-
Church-Mu-
sick.

That sure will do't; for when the Vulgar see,
Such Worthy Presidents, Their Leaders be,
Who Exercise Therein, and Lead the Van,
They will be brought to't, do they what they can;
But otherwise, for want of such Example,
'Tis meanly Vallu'd, and on It they Trample:
And by That Great Defect, so long unsought.
Our Best Church-Musick's well-nigh brought to Nought.

How Church-
Musick is come
to Decay.

Besides,

An Excellent
Ornament, for
Great, and Di-
vine Persons.

No Robes Adorn High Persons, like to It,
No Ornaments for Pure Divines more Fit.
That Council giv'n by the Apostle Paul,
Does certainly Extend to Christians All;

Especially

An Epistle to the Divine Readers.

Especially to You, who Leaders are;
And therefore Judg'd to have the Greater Care.

Colossians the 3d. the 16th. Verse,

(Turn to the Place ;) That Text will Thus Reberse,
(Viz.) Let th' Word of Christ dwell in you Plentifully,
(What Follows ? Musick in Its Excellency)
Admonishing your selves, (in Sweet Accord)
In Singing Psalms, with Grace unto the LORD.
Sed sine Arte, That cannot be Done,
Et sine Arte, Better let alone.

Christs Com-
mand for the
use of It.

Ile Hint you to an Eminent Example,
Who was a Singer, Singularly Ample ;
Though not a Priest, yet He a Prophet was,
And did All Priests, and Prophets far surpass,
In This same Art ; and in It Sang so Well,
That He, The Singer Sweet of Israel,
Was call'd. —

A Most Emi-
nent Example
in Musick,
worthy Imita-
tion.

He was both Prophet, and Great King of Fame,
Of High-Transcendent-Acts D A V I D by Name,
A Man (Recorded) after Gods own Heart ;
And (Scripture says) could Sing, and Play His Part ;
Or else, what mean Those Instruments, which Those
* Four Thousand us'd. (in Chronicles). He chose
To Praise the Lord with ? Nay, Much more than That,
He did, towards That Great Work : But wat ye what ?
He made Those Instruments ; which shews, That He
Did more than Slightly Prize This Myserie :
And had much more than Ordinary Skill :
Nor was He Lazie in His Mind, or Will ;
He was Mechanick, Musieus, and Poet ;
His Various Works in Scripture, Plainly show It.
He was not well Content to be One Thing :
(The Greatest Thing that was, to be a King ;)
Much less to be enclos'd within a Cell,
'Mongst Piles of Books, which All Things would Him tell,
And He tell Them again, ; as if that He
Had Skill and Knowledge, in each Myserie.

* 1 Chr. 23. 5.

The Greatest
Quire in the
World.

King David's
Extraordinary
Skill, and A-
ctivity in Mu-
sick.

Lip-Knowledge was to Him no Satisfaction,
But Vigorous He always was for Action ;
He would be ever Doing something ; and
What e're oppos'd Him, could not Him withstand.

Who can Example better for you be,
Than such a Man ? Yea such a Man as He ?
WHO was Belov'd of God ; His Chosen One ;
WHO sat upon an Everlasting Throne ;
WHOSE Pow'r was such, as He commanded All,
Both Princes, Priests, and Levites at His Call ;
He Summon'd Those together, and They came
Immediately, to Perform That same,

The Best Ex-
ample for
Great Persons,
and Divines, in
the World, as
to This Thing.

1 Chro. 23. 3.

An Epistle to the Divine Readers.

Chap. 25. 7. Which He should Them Command ; and Streightway They
(As you may read) fell close to Sing, and Play,
Till they were Cunning ; that is, Skillful ; and
Not only Chatter'd, but did Understand
The Mystery, (without all doubt) so well,
Verse 8. That None each Other Therein did Excel ;
For by That Text, you'l read, They Lots did Cast,
Who should be First, and who should be the Last :
So Equal were They, Learned in Their Skill,
That Any might, Anothers Place well fill,
Without Defect, or Blemish ; which (in such
* 288 A Number as we Read of * There) was much
And shows, a Wondrous Dilligentia Care
Was had, to make That Service Choicely-Rare :
Nor can This Service, which we now do use,
(Instead of It) be done without Abuse,
Except such Hints as I have given, may
Prevail with You ; not only for to Say ;
And Sit ; and Hear ; and Pay ; and give Command,
In That same Thing you do not understand ;
But that you enter your own Selves into It,
That, That's the only way will surely do It.
How can a Master be a Right Commander,
When as He stands under so great a Slander,
As Ignorance ?
How can He be a Judge of Good, or Ill,
When (in That Thing) Defective He's of Skill ?
Or how can He tell, who Sings Right, or Wrong,
Who in the Chorus, cannot Joyn among ?
What shall I say ? or shall I say no more ?
I must go on, I'm Brim-full, Running o're :
But yet I'll hold, because I judge ye wise ;
And few words unto such, may well suffice.
But Much-much more than This, I could Declare ;
Yet for some Certain Reasons I'll forbear ;
But less than This, I could not say ; because,
If saying less, I should neglect Gods Cause ;
For 'tis His Cause Alone, I plead so strong for ;
And 'tis His Cause-Completed, that I long for :
And 'tis True Doctrine certainly, I Preach :
And 'tis That Doctrine every Priest should Teach :
Therefore I hope your Pardon I shall have,
For being Thus Bold ; the which I Humbly Crave.



T H E

P R E F A C E.



Although I have *Fronted* my *Book*, with the *Divine Part*; in which I have *Preached* my *Little Short Sermon*, upon *That Text* of *St. Paul*, (as you will find) *Relating* to the *Most Excellent Part*, or *Piece* of *All True Christians* *Publick Service*, to *God Almighty*; the which I hope I have done, to the *Satisfaction* of *All Rationally-Pious Christians*, who do, and cannot but *Account* It *Most Necessary*, to *Serve Him*, according to *His Own Exhortations, Order, or Appointment*. Yet My *1st. and Chief Design*, In *Writing This Book*, was only to *Discover the Occult Mysteries* of the *Noble Lute*, and to show the *Great Worthiness* of *That* too much *Neglected*, and *Abused Instrument*; and my *Good Will* to *All the True Lovers* of It; in making It *Plain and Easie*; (as now It will certainly be found) *Giving the True Reasons*, why It has been *Formerly*, a *Very Hard Instrument* to *Play Well upon*; And also why *Now*, It is become so *Easie*, and *Familiarly Pleasant*: And I believe, that *Whosoever* will but *Trouble Himself* to *Read Those Reasons*, which he shall find, in the *First Chapter* of the *2d. Part* of *This Book*; and *Joyn his own Reason*, with the *Reasonableness* of *Those Reasons*, will not be able to find the *Least Reason* to *Contradict Those Reasons*; But must needs *Conclude* with Me; *That the Lute is a very Easie Instrument*.

‘ *That is*, *Any Person* (*Young or Old*) shall be *Able to Perform* so *Much*, and so *Well upon It*, in so *Much*, or so *Little Time*; (*towards a Full, and Satisfactory Delight, and Pleasure*; *Yea*, if it were but only to *Play Common Toys, Giggs, or Tunes*) as upon *Any Instrument whatever*; yet, with *This most Notable, and Admirable Exception*, (*for the unspeakable Commendations of the Lute*) that they may (*besides such Ordinary, and Common Contentments*) *Study, and Practice It*, all the *Days of Their Lives*; and yet find *New Improvements*; *yea doubtless*, if *They should live unto the Age of Methusalem*, *Ten times over*; for there is no *Limitation to Its Vast Bounds, and Bravery*.

‘ *Yet for Common Pleasure*, (*such as most Ayrey, and Ingenious Persons Learn upon Instruments for*) I do *Really Affirm*, *There is no Easier Instrument in use, than is the Lute*.

I have spoken in *That 2d. Part* to every *Particular Thing*, (so far as I could Remember) concerning *Its whole Progress*, from the

No Limitation to the Bounds, and Bravery of the Lute.

The Preface.

the very *Rudimental Beginning*, to the *Highest known Perfections of It*; and in such a *Plain, and Exact Manner*, that *None* can doubt of my *Meaning*, or of a *Right Information* concerning It; so that (*Now*) the *Lovers of It* can find no *Greater Enemy* to It, and *Themselves*, than *Faithlesness*; nor *Greater Friend*, than *Belief, and Resolution* to Attempt the *Tryal* of It.

Nothing omitted concerning the very Mystery of the Lute, either Practical, or Mechanical.

Eminent confirm'd Testimonies, concerning the Easiness of the Lute.

I have Prov'd This out, by several *Young Ladies*, and others, in *London*, during the Time of my *Attending the Press*, since I began to *Print*; and *Two of Those Young Ladies*, before *They* had *Learn'd* out their *1st. Month*, (which was but *Twelve Times* to *Their Month*) were so *Fully Satisfy'd*, (by *Their own Experimental Tryal*) that *Both of Them* agreed in the very same *Saying*, viz. *That They did wonder, why any Body should say, the Lute was Hard.* And *These Two Persons* were not at all *Acquainted* with each other, nor had either *Seen, or Heard* one another *Play*; But both *Play'd* so very well for such a Time, as much *Rejoyced* both *Themselves*, and all *Their Parents, and Friends*, beyond all *Expectation*.

This is a *Real Truth*, of which I can *Produce divers Witnesses*, if need were.

Why the Mechanical Part is Publish'd.

And as to the *Mechanical Part* *Thereof*, (about which I have taken up the *Room* of 2 *Chapters*, viz. the *4th. and 5th.*) I apprehend, that some will think It *Superfluous*, and others, a *Thing* too far below *Them* to undertake; which I grant may be for very many; yet *Below None* to be able to know how It should be done, or when *Well, or Ill* done; so that *Thereby* *They* may not be *Gull'd*, or *Their Instrument Injur'd* by some *Ignorant, Careless, or Knavish Work-man*; who too often *Abuse* both *It, and the Owners*; which *He durst not venture to do*, but that he presumes *They* are wholly *Ignorant of His Art*.

No Injury to an Honest Work-man.

A Great Loss for want of the Knowledge of It.

Besides, I have known many, *Living in the Countrey*, (Remote from *Good Work-men*) upon some very *Slight Mischance* happening to their *Instrument*, (for want of *That Knowledge*, which *Here* they may find) quite *Lay It by*; and the *Instrument*, for want of *Timely Assistance*, has grown *Worse and Worse*, (sometimes) to *Its Utter Ruine*.

These are no Small Inconveniencies.

Besides, (to some sort of *Ingenious, and Active Persons*, (although of *Quality*) there is a *Satisfactory Recreation*, attending such *Agitations*.

And whereas in my *Expressions* I am very *Plain, and Down-right*, and in my *Teaching-Part*, seem to *Tautologize*; It would be *Consider'd*, (and whoever has been a *Teacher*, will Remember) that the *Learners* must be *Plainly dealt with*, and must have *Several Times Renewed* unto *Them* the same *Thing*; which according to my *Long, and Wonted Way of Teaching*, I have found very *Effectual*; Therefore I have chosen so to do in several *Places*; because I had rather (in such *Cases*) *speak 3 Words too Many, than one Syllable too Few*.

But

The Preface.

But if I had been only to have spoke to *Those of Experience* and to show the *Elegancy* of my *Tongue*; I should have contriv'd my *Discourse* into another *Shape*; But in that I intend It chiefly for *Learners*, I conceive I have not spoke *Much too Much*: And whereas I may seem too *Smart*, or *Satyrical*, in some *Particular Places*, concerning the *Great Abuse*, and *Abusers of Musick*; I do not at all *Repent me*, as thinking what is said to such *Ill deserving Persons*, *Much too Little*.

'Tis like I may be condemn'd by some, for speaking so *Confidently*, against the *General Swing* of the *Times*, so very much in *Force*, and *Estimation*.

The Truth is, I have consider'd: that if I should say *Any Thing* to the *Purpose*, I cannot tell how to say otherwise, except I should be a *Time-Server*; to *Connive*, *Dissemble*, *Flatter*, and *Speak against my own Knowledge*, and *Conscience*; in Joyning with what is *Sleight*, and *Trivial*, and forsaking that which is *Solid*, and *Substantial*; which, (*I thank God*) I have been too *Long*, and *Well Grounded* in, to *Renounce*; and to *Turn me (now)* to *Embrace Jingles*, *Toys*, or *Kick shawes*; which at *This Day*, too *Generally bear Sway*, to the *Great Prejudice*, both of the *Art*, and the *True Lovers* of It.

If This *Apology* will not serve, to *Excuse* the *Errat's* in my *Book*, of *Those Natures*; I must rest satisfied, to undergo the *Brunt* of It.

The Best on't is, I need not *Fear*, any *Judicious Masters*, or other *Ingenious Knowing Solid Persons*, (some such, God be thanked, we have still *Living*;) and as for others, I am as *Careless*, as They can be *Envious*.

And although These *Instructions*, are chiefly intended for *Learners*; yet (upon due *Examination*, it will be found) they may be of *Good*, and *Necessary use*, to some *Young*, *Raw*, and *Unexperienced Teachers*, who are often too *Confident* of their *Own Supposed-Skill*, and *Ways*.

But the Chief *Sum* of the whole *Work* is: That It shall stand as a *Monument*, or *Remembrancer* of the *Very Best Performances* in *Musick*, (both *Divine*, and *Civil*) which have been known in the *World*; and (as to the *Civil Part*) *Practiz'd* by the *Best Masters* of These last *50 Years*; Better than *Which*, no *Memory* of *Man*, *Record*, or *Author* can be produced, which can say, That *Ever there was Any* that could *Equal It*; nor certainly *Any Ever* likely to *Exceed It*.

But yet more especially, as to the *Particular Benefit* of *Any Person* making use of *This Book*, whether He be *Skilful*, or not *Skilful* in the *Art*; yet if He shall employ a *Teacher* in His *Family*, for His *Children*, or *Others*; He shall need, but to turn to the *Contents*, of whatsoever *Business* may be in *Hand*; and by *That*, He may be able to judge (*Exactly*) of the *Right*, or *Wrong Dealing* of such a *Teacher*; and may (if He have any *Indifferent Skill in Song*) *Teach Himself*, without the *Assistance* of any other *Teacher*.

The Sum, and Great Benefit of the whole Book.

The Preface.

Of Procuring
Invention,
or Playing
Voluntarily.

The *Hints* and *Directions* which I have given, as towards the Procuring of *Invention*; or *Playing Voluntarily*, will be of no *Small*, but *Great Advantage*, to any who are capable of such *Observations*, and will take *Good Notice* of the manner of Them, in Their *Explanation*; the *Way* to which may be Plainly Perceived, in the whole *Number* of *Lessons*, quite through the *Book*.

Concerning
the Language
of Musick

And whereas I *Treat*, and *Compare*, or *Similize Musick* to *Language*, I would not have *That* thought a *Fantasy*, or *Fiction*: For whosoever shall *Experience* It, as I have done, and consider It Rightly, must needs *Conclude* the *same Thing*; there being no *Passion* in Man, but It will *Excite*, and *Stir up*, (*Effectually*) even as *Language*, or *Discourse*. It self can do. This, very many will acknowledge with me.

The Divinity
of Musick.

But whereas I *Similize* It to *Divinity*, &c. I am not unsensible, but too-too many will *Discent* from me, in *That Particular*; concerning *Which*, I shall *Conclude* my *Preface* with *These following Rhimes*, and only *Thus much say*.

Where in *This Book*, in certain *Places*, I
Do mention *Musick*, in *Its Mystery*;
And in *Its Vast Profundity*, do tell
Such *Stories*, as perchance won't *Relish* well,
In th' *Ears* of some; To whom I thus much say;
Let Them go *Practice* well, to *Sing* and *Play*,
And *Study* in the *Art*, as much as I:
Then, may They *Understand* *Its Mystery*,
As I have done. — 'Tis *Foolishness* in Men,
To *Contradict*, they know not what; and when
They've done, *Pretend Authority*; because
They'r some ways *Learnd*: Therefore their *Words* are *Laws*
They think; or else would have Them so; but I
Do understand, that *True Authority*,
Comes from *True Knowledge*, and *Experience*,
In *That Same Thing*, of *Which* It gives *Its Sense*,
And by no other means.

How can a *Blind Man*, *Judge* of *Colours* be,
Which should be *Judg'd*, by *Those*, who *Well* can *See*?
How can a *Deaf Man* *Judge* of *Sounds*, by th' *Ear*,
Who, *Thundring Cannons*, cannot cause to *Hear*?
Or how can He, who *Understanding* *Lacks*,
In th' *Mystery*, be *Judge*? although He *Cracks*
Never so much, of *His Great Wit*, and *Parts*;
True *Artists* They must be, who *Judge* of *Arts*.

Therefore,
Forbear to *Judge*, who e're you be, that *Thus*
In your own *Conscience*, are *Thus Conscions*:
Let *Things* *Alone*, you do not *Understand*;
Take Them on *Trust*, rather at th' *Second-Hand*;
'Tis far more *Credit* so to do, than *Vant*
Of *Skill*, and *Knowledge*, when you'r *Ignorant*.

The Preface.

The Fool, oftentimes by Silence, Credit gains,
And is thought Wise, whilst Wiselings for their Pains,
In Talking, oft are known for Fools; yet They
(Through Self-Conceit) will still find what to say,
Though little to the Purpose; and their Talk,
Much like to Parrots, who Cry, Walk Knave Walk;
Though Nought they understand, as to the Sence;
Yet think Themselves the Birds of Eloquence.

What Here I've said, I've said to None but Such,
Whose Knowledge, is Beneath their Tongues, too Much:

And if I've said too much, they'l say;

I'm Sorry not at all;

For much more unto Such, I may,

And not be Criminall.

The



A Short

EPISTLE

OF

THANKFULNESS,

To all my

NOBLE SUBSCRIBERS;



*What Differs Men, but Heav'n? Inspiring Arts
 Into some Certain Souls of Worthy Parts;
 And Tinct'ring them, (at least) with so much Love,
 That Nothing seems so Good, They'l Prize, above
 Such Excellent Endowments; which they show,
 By Countenancing All Things, that they know
 Are Fit, and Worthy to be Known, and Priz'd,
 By True Ingenious Souls, and Exercis'd.*

*Loe, Here such be; Each in This Number stand,
 Who Freely lent, a Ready-Helping-Hand,
 To Raise This Work of Mine; which otherwise
 Would Scarce 'been Able of It Self to Rise.*

*Alas, Alas! Poor Arts; yea Artists too;
 Were't not for Such as These; what would you do?
 I say again, wer't not for Such as These,
 What could you do? — You might go do your Ease;
 And when ye'd done, ye might go Beat your Brains
 Again; and have your Labour for your Pains;
 This would be your Reward; and Nothing More,
 Which to a Manly-Man must needs seem Poor;*

*But Thanks to Heav'n, whose Wisdom's-Ording-Might,
 Not only made the Darknes, but the Light.*

*Those Two Contraries, which in Nature be,
 In All Created Things, are Mysterie.*

*Good, could not (Properly) be said to Be,
 Were not the Ill, to cause Diversitie;
 Nor could the Ill, be said to bear a Name,
 But for the Good, which Diff'renceth the Same.*

*The Ill in all Things, is of Ex'lent use,
 If Men could use It Right, without Abuse;*

The 2 Contraries in Nature.

An Epistle to the Subscribers.

*The very worst of Evils, (understood)
Was made (for certain) to Set off the Good,
Those Heavy-Moulded-Saturnines, which do
Despise all Liberal-Arts; yea Artists too,
Are much to be Regarded in their Places,
Ev'n like Black-Patches, in Fair-Ladies Faces;
Which though They Bright, and Beautious were before;
Yet when Those Dulls appear, They are much more
Esteemed Fair. —*

*God 'twixt His Creatures, has Vast-Diff'rence made,
Witness the Racey Courcer, and the Jade,
The Towering-Faulcon, Lessning in his Flight,
The Buzzard-Dull, the Heavy-winged Kite,
The Nightingale, with Her Sweet-Juggling-Note,
The Screech-Owle, with His Dismal-Frightful-Tote,
The Fam'd Camelion, Living on the Air,
The Cormorant, who no Good Things will Spare.*

*And as the Creatures Thus do plainly show,
This Contrariety which All Men know;
So may the very Same be seen 'mongst Men;
Yet Differenc'd Thus; that scarcely One in Ten
Adheres unto True Worth,*

*But You,
Renowned Worthies, worthy of Renown,
You are the Men, High Jupiter will own:
And wer't not for Those Vertues you Retain,
Within Your Noble-Breasts, It were in Vain,
For Artists Thus to strive, as I've done Here,
(For Publick Good) in making Art appear
Delightful; Lovely; Facile; Acceptable
Unto the Weaker Sort; who are made Able
Now, to Enjoy such Things, as formerly were Hard,
And They (by that means) utterly Debarr'd.*

*Therefore to You, and only Such as You
Belongs all Real Praises, as Your Due;
You are the Men I'll Value, Love, and Prize,
And whom (if any) I would Idolize.*

*But lest I should both You, and Heav'n Offend,
(In Modesty to Yours) I'll make an End;*

*Only
My Just-Due-Debt I'll Pay: My Thanks*

*I give
And Thus will own Your Favours whilst
I Live.*

The Subscribers Names.

The Names of Divers Honourable, Reverend, Worshipful, and very Worthy Persons, who did Encourage towards the Printing of This Book, by Subscribing Their Names, Each One to take a Copy of the Same, at the Price of 12 s. But It cannot be Expected, in the setting down of These Names, that I should know How to Place every One according to the Right of Precedency; nor (It may be) give every One His Due Title: because many (unknown to me) sent in Their Names without any Titles Express'd; Therefore I hope None will take Offence, that I Thus set Them down Promiscuously, as They hapned to come to my Hands, from Their own Hand Writings; yet I have, (as near as I could) Set Such and Such of a County, &c. to stand together; and Begin with the City of York First; because There, I First Tendred This Business to the Right Honourable

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Robert Wilson	Tho: Lawes			
Tho: Tudway	Nath: Burrel of Sudbury	Cler.		
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Dan: Price	Hen: Hoogan	M.D.		
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Jof: Oldroyd	Nich: Stratford	<i>Warden</i>		
Joh: Caesar	Fra: Mosely	} <i>Fel- lows</i>		
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VVill: Ashton	Ja: Spencer	A.M.		
Ja: Roblon	Fra: Standish	Cler.		
Isa: VVatlington	Joh: VVorkman	Cler.		
Tho: Flack	VVill: Forster			
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Mrs. Sarah Lilly	Jo: VVyldbore			
Joh: Robson	Dr. Hen: Bridgeman	<i>Bishop of the Isle of Man.</i>		
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Peterbor. Linc. Sh. Manch. C. Kings-Lynn.

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Cambr. Town.

Bedf. Shire. County of Camb.

The Subscribers Names.

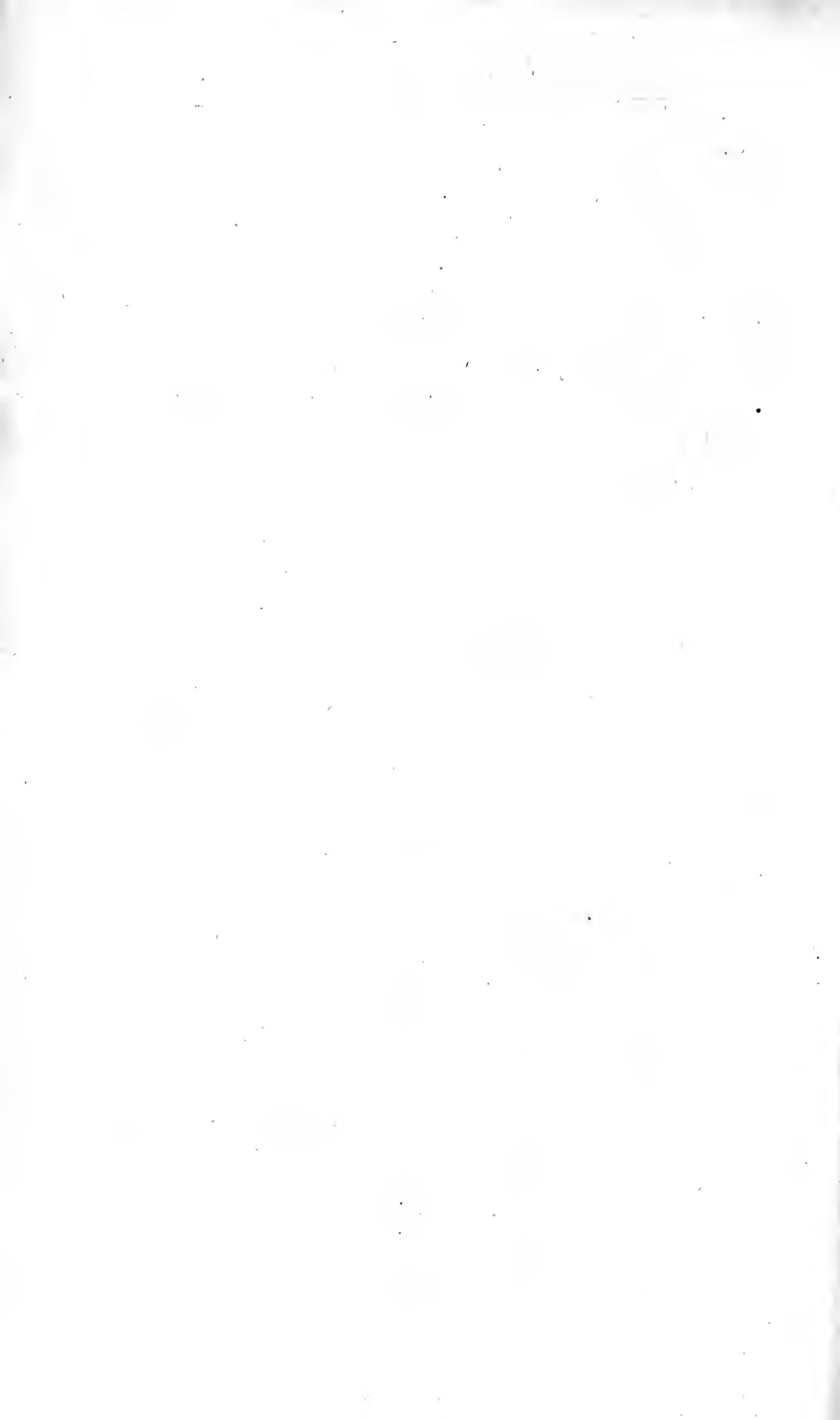
At London.	Peter Vinke	B.D.	Lawr: Fogge, of Chester	B.D.
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	Eze: Lampen	Gent.	Jo: Nicolson, of Durham	M.D.
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	Hen: Dove	Gent.	Tho Serjeant	Gent.
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Jo: Bourn, of Wiltshire	Cler.			

Hum: Salt, the Printer-Composer of This Book.

These are All the Names which have been Hitherto sent me In, from Sundry Friends, (My Self having Visited very Few, of the whole Number;) Therefore I hope I shall not be Blam'd, for not Publishing the Names of Divers, (who I doubt not but have already Subscribed; but (as yet) not come to my Hands) the Work not admitting any Longer Delay. Yet I have left This Next Page Blank, on Purpose, for the Names of All Such Persons, as may happly be sent In, before the whole Impression be Quite put off: And if so, I do intend (God willing) to have Them set down in That Page, in Those Books which shall Then Remain un-put off.

Having This Little Room to Spare, I thought It convenient to infert Thus much, by way of Answer to some, who seem to dislike my way of Rhiming.

I Hear, some Are, who do pretend to Spie
 Faults in my Rhimes, but give no Reason why.
 The Rhimes are Perfect; All True-Number'd-Feet;
 Run Glib, and Smooth; and in True Accent meet;
 What should They more? Ple tell Them: There's Good Store
 Of Sence, and Reason too; which They, Alas!
 Regard not much; But let That Sleightly pass;
 That's not the Thing They Look for; yet should be:
 And is The Chief, Wise Folks desire to see.
 If That be wanting Here; Then let Them Shame Me:
 If Otherwise; Then let Them Cease to Blame Me.
 Yet for Their Further Answer, let Them know,
 'Tis for my Recreation, Thus I do;
 And for my Pleasure, why I Thus sometimes
 Link Sence, and Reason In, with Musick-Rhimes;
 (Yea, Solid Matter too.) Let This Suffice
 To Answer Those, who are so very Wise.



A Short Epistle to the *READER*, concerning the Authors several *Reasons* for Writing This *Book*.



Look for no Splendid-Painted-Outside Here ;
 But for a Work, Devotedly Sincere ;
 A Thing Low-Priz'd, in These too High-flown Days ;
 Such Solid, Sober Works get Little Praise ;
 Yet some there be,
 Love True Solidity.

1st.

2^d.

And unto Such Brave Noble Souls I Write,
 In Hopes to do both Them, and Musick Right.

I Write It not to please the Itching Vain
 Of Idle-Headed Fashionists, or Gain
 Their Fond Applause ;
 I Care for no Such Noise.

3^d.

I Write It Only for the Sober Sort,
 Who love Right Musick, and will Labour for't :
 And who will Value Worth in Art, though Old,
 And not Affrighted with the Good, though told

'Tis out of Fashion,
 By * — — of the Nation:

* The Reader has Liberty to put in what Word he thinks most Proper.
 4th

I Write It also, for to Vindicate
 The * Glory of Instruments, now out of Date,
 And out of Fashion Grown, (as Many Tell)
 'Tis doubtful (sure) that All Things are not Well,
 When Best Things are
 Most Sleighted, though most Rare.

* The Lute.

I Write It likewise, for That Fervent Love
 I Bear unto the Lute, which far Above
 Most Instruments I Prize ; This cannot be
 A Fault ; For All Men have Liberty,
 To Like, and Love,
 What They do Most Approve.

5th:

I Write It also, out of Great Good Will
 Unto my Countrey-men ; and Leave my Skill
 Behind me, for the Sakes of Those, that may
 Not yet be Born ; But in some After-day
 May make Good Use
 Of It, without Abuse.

6th.

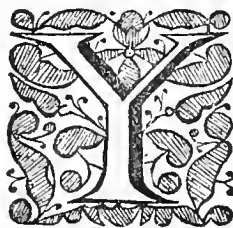
But Chiefly, I do Write It, for to show
 A Duty to my Maker, which I Owe ;
 And I no Better Way know how to do,
 Than Thus, to strive to make One Tallent Two :
 If Thus too Blame,
 I'll Humbly Bear my Shame.

7th.

A N
A D V E R T I S E M E N T,
Concerning the Value and
Price of the B O O K.

Licensed R.
L'Estrange,
May 5. 1675

Reader,



YOU may see, by *This* Worthy Person, (*the Licenſer*) who is an Eminent, and Skilful Critick in *This* Noble Art) and by *Thoſe* Honourable, Learned, and Worthy Perſons (*my* Subſcribers) before mentioned, what Fair Encouragement I have had to Publish *This* Piece; (*the* which has been Freely Exposed to the View, and Examination of many of *Them*;) However, I muſt not expect It can Pleaſe *All*; But if It Pleaſe the Judicious, Wiſe, and Sober Sort, I ſhall have what I look for.

And as to the Price :

Take Notice, That although It has been Hitherto Subſcribed but at 12 s. in Sheets, by *All* Thoſe Honoured Perſons, Yet in regard of My Unexpected Great Charge, beſides My Unconceivable Care and Pains, to have It Compleatly done; It cannot well be Afforded at That Price, to return Me any Tollerable, or Reasonable Requital.

However, out of a High Reſpect to *All* the True Lovers of the Art; and more eſpecially to *Divers*, (and I believe very many) who would willingly have been Subſcribers, (together with *Thoſe* aboveſaid) had they known of It; or could have had opportunity of So Doing; I do (I ſay for *Their* ſakes) Declare, That whoſoever ſhall Purchase *This* Book within the 1^{ſt}. 3 Months, viz. before the 10th. day of Auguſt, in *This* Preſent Year 1676. ſhall be look'd upon as a Subſcriber, and ſhall only pay for It, the Subſcription Price, viz. (in Sheets) 12 s. But after That day is paſt, the Price is intended to be Raiſed; There being not Many of *Them* Printed.

I ſhall only Add *Thus* much, (as being bold to ſay) That there are ſeveral Pages; yea ſeveral Leſſons in *This* Book, (according to the Ordinary Value, Eſteem, or Way of Procuring ſuch Things) which are every one of *Them* of more Value than the Price of the whole Book, by Far.

And for the peculiar Credit of my Printer, (upon the Comparative Examination of the Well-doing of *This* Work, in reference to his Undertaking,) It will be found that He has Out-done all Muſick-work in this kind, Ever before Printed in this Nation; And is the only fit Perſon to do the like : He only having thoſe New Materials, the like to which we never had made before in England.

Concerning



Concerning the
Church-Psalms,
 In reference to the
P O E T R Y:
 Composing and Singing of them.

By way of Preparation.

C H A P. I.



ALl things in the *Church*, and in its *Service*, would be so contriv'd and order'd, that the *Common-Poor-Ignorant-People* might be so much capable as 'tis possible of Apprehending, Discerning or Understanding; so, as they might *unite* their *Voices, Hearts and Affections* together with the *Congregation*, and the *Service*. The which cannot more hopefully be effected, or brought to pass, than by making all things in the *Service plain and easie to their Capacities*.

Now as to *Musick*, 'tis known and observed by Experience, that *Short-square-even and uniform-Ayres* are both Pleasant, and readily Apprehended and Learned by most.

The benefit
of short and
uniform Ayrs:

And as there are likewise a great number, who are but indifferently inclined by Nature to *Singing*, who notwithstanding, if they were considered after this manner, together with what I shall further make mention of, would make a very good Assistance in the *Chorus*, which otherwise are utterly debarr'd, and made incapable.

There are two things very considerable as to this Preparation of good Singing in *Churches*.

First, the *Poetry*. Secondly, the *Composition of Musick*.

The *Poetry* would be, 1. *Even and uniform*, as to the number of Feet in each *Staff*.

For Psalms
what manner
of Poetry best.

2ly. Every *Staff* of the same *Psalms* would correspond with the

first *Staff*, in the same order of *Feet*; otherwise the same *Tune* which fits the first *Staff*, will not serve the whole *Psalms*.

There would not be too great a variety.

Again, (as to the whole number of *Psalms*) there would not be too great a variety of *Poetical forms* or *Shapes* in the *Staves*: Because that then a fewer number of *Tunes* might serve for the whole; so that if the *Book of Psalms* were composed by an *Excellent Poet*, and as *Excellent a Musician*, into a matter of 8, 10, or 12 *Varieties*, and those *Varieties even, smooth, short, and uniform to themselves*, it might be enough, and doubtless conduce very much to the drawing in of a *Congregational-good-Quire*.

But if the *Poetry* be too *various* and *intricate*, as I will instance in that *Excellent Piece* of Mr. or Dr. *Woodford's*, (which I have lately seen) in which there is scarcely two of the whole number of his *Psalms* which are of the same *order* or *quantity* of *Feet* quite through his whole *Book*, and several of them *un-uniform* to themselves, *viz.* not one *Staff* like another of the self-same *Psalms*. I say, that although it be an *Excellent Piece*, for a *Poet* to look upon, yet it is not a fit *Piece* to be composed for the use of a *Congregational Quire*, for those *Reasons* aforesaid. There being work more than enough, for a most *excellent Musician* during his whole life, to compose *proper* and *fit Ayres* to those *Psalms*, but never to have them Sung by any *Country* or *City Congregation*.

For those *Ayres* which are *intricate* and *un-uniform* (the which I call *unnatural*, as those must needs be) are difficult to be Sung, especially by those who have no *skill*.

The Poet and the Composer to be of the same understanding.

The *Poet* therefore and the *Composer* ought both to be so much of the same *Understanding* in each *Art*, that these, or such like *Observations* might guide them both. And doubtless he is to be look'd upon as the most *exquisite Poet*, who is *thus* able to command his *Fancy*.

Many of our old Psalm Tunes excellent.

The *Common Rhimes* and *Phrases* in our *Psalms* are many of them very *absurd* and *ridiculous*, and it is to be wished that they might be *amended*. But many of our *old Psalm Tunes* are so *excellently good*, that I will be bold to say, *Art* cannot *mend* them or make *better*.

The benefit of retaining them.

I conceive it might be very well worth a *Considerative Poet's* undertaking, to suit some of those *Psalms* which need amendment, to some of those our *old good Tunes*; because *those Tunes* are already apprehended and learned by most of the *Common People*. Therefore they will the more readily embrace a *new Alteration*, when as they find they are not too much *puzzled* with *Novelty*, but can bring them with ease into their *old Tunes*.

Concerning the Composer, and his Observations in Composing.

As for the *Composition*, making, or *inventing Tunes* for the *Church-Psalms*, it would, First, be done by a *Chief Musician*, according to the Example of the Prophet *King David*.

Secondly, the *Musician* should observe to cast all such *Psalms* as are concerning *Humiliation, Confession, Supplication, Lamentation* or *Sorrow, &c.* into a *flat, solemn, mournful Key*; and on the contrary, all such as are concerning *Rejoycing, Praising of God, giving Thanks, or extolling his wondrous works or goodness, &c.*

into

into a *sharp, sprightly, brisk Key*; contriving for both as much *Majesty* and *Statelines* as can be found out in the *Art*, which abounds with *plenty*; observing the *nature* of the words, so as to suit them with the *same likeness* of *conceit* or *humour* from his *Art*. There being a very great *affinity, nearness, naturalness* or *sameness* betwixt *Language* and *Musick*, although not known to many. And it is a bemoanable pity to consider how few there are who know, but fewer who consider, what *wonderful-powerful-efficacious Virtues and Operations* *Musick* has upon the *Souls* and *Spirits* of *Mén Divinely-bent*. And to publish here what I am able to say in this particular, according to a daily experience which (I thank God) I have of it, will be look'd upon as a piece of *Vanity*, therefore (as to that) I shall be silent, and so proceed to my intended purpose of giving Directions for the best way of *Singing Psalms in Parochial Churches*; concerning which there are two ways which I have prompted unto, so that either may be followed to very good purpose, but both together put into Practice will be most *magnificent*, and is as followeth.

The great affinity betwixt Language and Musick too much neglected; and known to very few.

CHAP. II.

Concerning Parochial Musick, viz. Singing of Psalms in Churches.

I shall not need to *blazon* it abroad in Print, how miserably the *Prophet David's Psalms* are (as I may say) *tortur'd* or *tormented*, and the *Service of God dishonoured*, made *course*, or *ridiculous* thereby; seeing the generall *outcries* of most *Parochial Churches* in the Nation are more than sufficient to declare and make manifest the same, so often as they make any attempt to *sing at those Psalms*.

Therefore I will say no more to that particular, nor *rub* that *fore place*. Only thus much I will presume to say, *viz.* That (sure) it were far better *never to sing at all in Churches*, or in *Gods Service*, than to sing *out of Tune*: that is, not in *Harmonical Conchord* or *Agreement*.

For as I often use to say, that as *Conchording unity in Musick* is a *lively* and very significant *simile of God*, and *Heavenly joyes and felicities*, so on the contrary, *Jarring Discords* are as apt a *simile of the Devil*, or *Hellish tortures*.

The signification of Conchords and Discords in Musick.

This observation is *clear* enough to all who understand *those Admirable-Divine-Mysteries*, which lie couch't in *Musick*, and *This* (too much neglected) *part thereof* (*Singing*.)

Certainly the first *Institution of Singing of Divine Hymns and Psalms in Churches* was, both to *illustrate* and *adorn* the *Service*, and likewise to be as a means or an occasion of *help* towards the raising of our *Affections and Devotions*, to *praise* and *extoll* *God's Holy Name*.

How Christ's Church was exhorted to Sing with a Grace, and to make melody.

'Tis very well worth noting how St. Paul instructed the *Ephesians*, chap. 5. vers. 18, & 19. Thus. Be fulfilled with the Spirit, speaking to your selves in *Psalms and Hymns*, and *Spiritual Songs*; *singing and making melody to the Lord in your hearts*, &c.

So likewise doth he exhort the *Colossians*, chap. 3. vers. 16. in these words: Let the word of Christ dwell in you plenteously in all wisdom, *teaching and admonishing your own selves in Psalms and Hymns, and spiritual Songs, singing with a Grace in your hearts to the Lord.*

This was (we may see) the undoubted practice and endeavour of Christ's Church in His, and the Apostles time, not only to Sing, but to Sing with a Grace and making melody. The which two things are not possibly to be done, without some skill, and singing in Tune.

And that (*viz.* Singing in Tune) I do confidently affirm can never be done, except there be some other way found out than that which at the present is generally in practice in our Churches; the which I shall by and by demonstrate and make very plain, by undeniable Arguments.

But first I desire that *Those* foregoing Admonitions of St. Paul might be a little better taken notice of than generally they are.

And because I am as much a *Divine* (I mean a *Priest*, and *Son of the Church*) as a *Master in Musick*: I will take the liberty to give my Explanation of *those words of St. Paul*, yet humbly submitting to better Judgments.

St. Paul speaks to the *Colossians* thus: Let the word of Christ dwell in you plenteously in all wisdom, teaching and admonishing your own selves in *Psalms and Hymns, and spiritual Songs, &c.* which to me seems as much as if he should have said, Let *that word which Christ formerly spake unto you* about such things dwell in you, or be remembered by you, &c.

Whence I do infer thus much, *viz.* that it was *Christ's own instruction, direction, advice, or command* formerly given unto them, to teach and admonish one another in that very exercise of *Singing of Psalms, &c.* otherwise what can be meant by that saying of St. Paul's, Let the words of Christ dwell in you, but that Christ had taught and admonished them before concerning it, and so that by their *diligence and careful practice therein* (which was a piece of *wisdom* in them so to do, in regard they had been formerly so admonished by Christ) they might thereby be enabled so to Sing, as it might be both *graceful, and melodious.*

For without all question *Christ* (who was the *wisdom* of his *Father*) was not ignorant of the least *secret* or *mysterie* in any *Art* whatsoever, nor of any thing that might conduce to the Benefit or Compleating of any Performance in reference to any undertaking. Christ knew the *difficulty* of *that service of Singing* so very well, that (I am subject to believe) therefore it was that he had formerly by his own word admonished them to *that Duty of practising* and *teaching* one another: And therefore likewise was it, that St. Paul thus was to *re-mind* them of it, *their Duty*; well

The Explanation of St. Paul's words.

The Reason why Christ and St. Paul gave this earnest Instruction.

well knowing how very *needfull* such a piece of *practice* was to the right performing of so *solemn* and *Saint-like* a *Duty*, in that it was as a *Sacrifice* done unto *God*. And how subject men are to do it *lamely* or *ill-favour'dly* without *skill*, *care*, or *practice*, is too manifest by the general *ignorance* in that *quality* of *Singing*, which may be perceived in most, who *chiefly* should, or ought to have so much *skill* in it, as both to *perform* in it *themselves*, and also to *teach* and *admonish* those who are weak or ignorant, according to that *Exhortation* of the *Apostle* in those last quoted places. By which *Exhortation* it plainly appears, that *Singing of Psalms* is not a *Duty* of so *slight* or *negligent* regard, as all those who do not enable *themselves* to have that *skill*, seem to believe it is, otherwise (sure) they would not be so *idle*, *careless* or *negligent*, to make so *slight* of it, as not to endeavour for so much *skill* (at least) as to be able to *set* or *lead* a *Psalms-Tune* by the Rule of *Art*, which a *Child* may be taught to do in a *months* time or less.

Singing of Psalms no slight or negligent business, as too often is seen.

And those who have not that *faculty*, nor do endeavour so far as in them lies to obtain it, shall never make me believe that they have the word of *Christ* dwelling in them *plenteously*, &c. let them talk never so fairly and well.

Yet I will not deny but some there are who by *Nature* are absolutely *incapable* of *Singing* any *Tune* *Harmonically*

Who are to be excus'd from it.

Such, I say, after they have *endeavour'd* all they *can*, and find that *impossibility* of attaining it, are justly *excusable*.

Provided they still *encourage* and *promote* it in others. But certainly all *Christians* who are in *Nature* *capable* of it, and do *neglect* it, are *culpable* before *God*.

Who are culpable.

Now by what I have here said it cannot but appear, that *Singing of Psalms* is both a *Christian mans* *Duty*, and ought to be his *great* care to do it *well*, and no ways *slightly* or *negligently*.

But because *this* *Duty* is generally neglected in most *Parochial* *Congregations* in the *Nation*, and that they are also at a *loss* how to have it well performed, (and I do confidently affirm that 'tis absolutely *impossible* ever to have the *Psalms* *rightly* and well performed according to the common way used throughout the *Nation*) I will (here following) first give my *Reasons* why I thus conclude, as also propose an *absolute-certain* and *infallible* way, how to have them *well* and *rightly* performed.

Impossible to have the Psalms constantly well Sung, but by some other means than formerly.

CHAP. III.

AND as concerning this matter, I will not deliver my *Opinion*, but my *practical* *Experience*, *Knowledge* and *Judgment*, both according to the rules of *Reason*, and above 50 years *experience* and *practice* in *this* *Art* of *Singing*. And thus I proceed.

First, It is to be noted what a *general* *defect*, or *insufficiency* there is in *Nature*, observable in all *Voices* whatever; so that let the

Note how hard it is to Sing in Tune.

Proved by the
rule of Reason
and Experi-
ence in the
Art.

the most *curious, tractablest, and best accomplish'd Voice*, adjoyned to the most *exact Ear*, both which uniting in one person, together with the most *perfect and profound skill* in the *Art of Musick* that can be imagined; this person (I say) shall not assure himself to be able to Sing any *one Song* (although never so *well practis'd in it*) of the length of one of our ordinary Church-Psalms, but that he shall be prov'd to have Sung *out of Tune*, before he hath finished *that Song*.

This is a *real Truth*, which I doubt not but *all experienced Masters* in the *Art* will affirm with me; Experience having all along *confirmed this thing*, (*viz.*) *That no Voice has ever been found able (certainly) to sing steadily and perfectly in Tune, and to continue it long, without the assistance of some Instrument, but that it would either Rise or Fall some small matter from the first pitch it began at before it had made an end.*

Yet I will not say that it is so impossible but that by *chance* it may be done, but not *certainly*.

Nor need any one fear to lay a *good wager* against the most confident *Attempter* of such an undertaking; especially when the *Key* shall be given him from *another person*, as always the Psalm-Tunes are (in Churches) given by the *Clarks*.

The conse-
quence, Pro-
ving the ne-
cessity of some
assistance.

Now what I would infer from hence, is this, *viz.* That if such an *absolute Voice* as I have made mention of, shall be thus *uncertain of Singing in Tune, &c.* what shall the *unskilfull-inharmonious-course-grain'd-harsh-Voice* be able to do without some certain *help or support*? most apparent it is, that it must needs Sing *miserably out of Tune*, and all others who venture at it thus confusedly, without regard, skill, or any other help besides their own *ignorance, &c.* And this is the general *condition* of most of our *Parochiall Quires*. And certainly *God Almighty* can take no *delight or pleasure* in such *halt, lame and blind Sacrifices*.

Therefore I say, and *advise*, that if you will Sing Psalms in Churches, *Sing in Tune*.

Note just here
what you are
to do.

But now you will say, That's *impossible* by your own *Arguments*. I say so still. Why, what will you have us to do? you'll say. Still I say, Either *Sing in Tune*, or *Sing not at all*. Why then you'll say, Sure we must not Sing at all. I say not so, but yet I say *Sing*, for *Christ* has bid you *Sing*, and *Sing in Tune too*, or *with a Grace*, which can never be without it, *viz. Singing in Tune*. How can that be? why now I'll tell you how, *viz.*

The certain
way how to
Sing Psalms
well and in
Tune accord-
ing to the
best Advice.

If you will Sing *well and in Tune*, the first thing you are to do is to take the *advice* of *St. Paul*, which is to *teach and admonish* one another, as before he has directed you unto, in *Psalms and Hymns*, and *spiritual Songs, &c.* This is his *advice and counsel*; and if it be worth any thing take *notice of it*: but if you think it be *not worth noting*, continue still in your *ignorance*, but yet speak *plainly and out-right* what you think, *viz. That St. Paul's counsel is not worth a Rush*, and that you care not a *pin for it*: Plain dealing's a *Jewel* you know; and this would be far better so to say, and make an end of the *business and trouble*, than to guggle and

and gull, or sooth up your selves in a false shew, Hypocritically teeming to approve of *his counsel*, in doing of some *slight things scurvily*, which please your own *lazie humours*, and are things of *little labour and small cost*: But where you can *swallow such goblets*, (I mean, as to save both your *pains*, and your *purse*) let St. Paul go *whistle* with his *Psalms*, and give his counsel to those who have *nothing else to do*.

These, or such like *close-lurking-sayings*, *Arguments* or *Thinkings* must needs be supposed to be the result of such strange and *gross negligence*, which is generally found, and too apparent in most *Parish Congregations*.

But now methinks I hear some of the most *ingenuous and pious* of you say, Alas, how is it possible that we should *teach and admonish* one another according to St. Paul's *directions and advice*? since none of us have any (the least) skill in the *Art of Singing*, nor was it ever put to us; and so are utterly destitute of *all hopes* of ever attaining to *that ability*.

Truly this is a very *sad complaint*, and much to be *lamented*. And the first thing I shall say unto it is this, *viz. The more shame* be upon *your Parents* and *your selves* for it.

But here secondly I would ask *this one Question*, *viz.* Whether you think that St. Paul was such an *impertinent Fellow* (as by your neglect he seems to be made) to *counsel and advise* the *Colossians* to a thing with such *Emphasis*, as here in this place he doth, where he saith, *Let the word of Christ dwell in you plenteously in all wisdom, teaching and admonishing one another in Psalms and Hymns, and spiritual Songs; Singing with a Grace in your Hearts unto the Lord*: if it were not a matter of more then *ordinary concern*? Sure, sure, sure, *Singing of Psalms and spiritual Hymns by Art and skill* (though it be much out of *fashion*, and slightly regarded, or *ill-favourdly* performed by most, or very many) is a thing of so much *wisdom*, whereby *good Christians* might shew the *plenteousness* of *Christs word* dwelling in them, that it would undoubtedly most *gloriously* become the *gravity, splendour, or function* of the most *illustrious*, even *Princes themselves*; and if so, then questionless *All others*.

A very pertinent Question.

CHAP. IV.

David the King, and the beloved Prophet of God, was called the *sweet Singer of Israel*, 2 Sam. 23. 1. which denotes to us; that he did not only satisfy himself with that most *eminent Quire* that ever mention was made of in the *whole World*, *viz. 4000 persons*, of *Princes, Priests and Levites*, and the very *best* of the *People*, who *praised the Lord with Instruments*, which he (*David the King*) himself had made, 1 Chron. 23. 5. But without all question he himself was a performer amongst them, yea and a very *skilfull*

The most magnificent Quire that ever was in the world.

skilfull one too : otherwise he would never have made, or given directions for those Instruments, much less have assumed that Name of the sweet Singer of Israel.

Now upon a solemn consideration of these things, how really true they were, how wonderfully Glorious they must needs be, considering that choice and curious care which was taken in the preparation for that Service, and how exceedingly acceptable they were unto God Almighty; for 'tis doubly worth my writing and your reading to take notice of that place of Scripture which here I will set down, viz. 2 Chron. 5. 12, 13, 14. the words are these :

Note carefully.

‘ And when the Priests were come out of the Sanctuary, (for they were all sanctified) and the Levites the singers of all sorts being clad in fine linen, stood with Cymbals, and with Viols, and Harps, at the East-end of the Altar, and with them an hundred and twenty Priests, blowing with Trumpets; And they were all as one, blowing Trumpets and singing, and made one sound to be heard in praising and thanking the Lord; And when they lifted up their voice, with Trumpets, and Cymbals, and with Instruments of Musick, and when they praised the Lord, singing, For he is good, because his mercy lasteth for ever : Then the house was filled with the Glory of the Lord, so that the Priest could not stand to minister.



The wonderful effects of Musick and that Quire.

These things, I say, upon a solemn consideration how exceedingly acceptable this Service (thus unanimously and univocally offer'd) was unto the Almighty, should stir us up, and rouse us from that drowsiness, or lethargie of stupidity, which has well-nigh benum'd us into an insensibility, and an uncapableness of understanding any thing in these Divine Mysteries.

How Musick has come to be undervalued.

And certainly Musick, (especially such Singing, I mean, with the skill and Art thereof) for want of a true rational and pious consideration of its unexpressible excellency and Divine worth and use, has come to fall into the conceits of most men, (and which is most to be lamented, of some who pass for learned and pious Divines) an inferiour-low-slighted-undervalu'd-regardless-despicable-needleless Thing, and not at all thought fit to be brought into the House and Service of God.

And others again there are who can justly endure it there, but take no care to understand any thing in it, letting it pass for an Airy-vapour, a pretty Toy to keep them from sleeping, and so forth.

Yet (thanks be to God) some there are who on the contrary are more considerative, pious and worthy, who esteem it (as indeed it is most fit to be esteem'd) an Ordinance of God, otherwise why should the Apostle Paul so pressingly call upon the Colossians to let Christs words dwell with them plenteously in reference to it, as hath been before declared sufficiently.

I will now proceed and make good my Promise; and propose an undoubted way how the Psalms may be exactly performed, to the great illustration of the Service of the Church, your own comforts, and the Glory of God; infinitely beyond whatever has been, or can be by the contrary.

And

And because I have made it manifest how difficult a thing it is for any person to Sing in Tune alone; but ten times more difficult when he is within hearing of any who sings out of Tune; (nor is it possible for any to do it) It is to be noted, that where Nature is deficient, or obstructed, God Almighty has infus'd into the Understandings of men wit and ingenuity, by Art to be assisting unto it.

Note when 'tis impossible to sing in Tune.

And it is known by all experience, that there are certain ways found out in this Art to cause men and women, who are but of indifferent capacities, (as to Musick) so to Sing in Tune that (at the worst) they shall not interrupt or disturb any who are within hearing of them, but (with a very little use and practice) they shall assist and augment the Chorus to very good purpose.

CHAP. V.

Now as to this, there is no better way than to Sing to some certain Instrument, nor is there any Instrument so proper for a Church as an Organ; so that it will follow by right reason in consequence, that if you will Sing Psalms in Churches well, and in Tune, you must needs have an Organ to Sing unto; by which means the whole Congregation will be drawn (or as it were compell'd) into Harmonical unity; even so, that 'tis impossible for any person, who has but a common or indifferent Ear, (as most people have) to Sing out of Tune.

The best assistance for Voices in singing Psalms.

When impossible to sing out of Tune.

This is the way, and None in compare unto it; nor can the performance be excellent without it, or as it ought to be.

For when we Sing unto God, we ought to Sing cheerfully, and with a loud voice, and heartily to rejoyce: The Scriptures make mention of all this, and much more, as I have quoted elsewhere sufficiently in this Book.

'Tis sad to hear what whining, toting, yelling, or screeking there is in many Country Congregations, as if the people were affrighted, or distracted. And all is for want of such a way and remedy as this is.

The sad Singing in most Country Churches.

Now if (by what I have hitherto said) I may (happily) have gained so much credit as thus far to be believed by any, as I doubt not but I have with the rational and ingenious-well-composed-willing-good-Christians, who would gladly serve God aright, if possibly they knew but how; yet methinks I hear them make this scruple, and doubt whether or no this thing be possible ever to be attain'd unto, saying, What! An Organ in our poor Parish Church? and An Organist too? (for if we have the one, we must have the other) This sure can never be; which way can we compass two such difficult things as These? Answer. Most easily.

But before I shew you the way, I would propose unto your consideration only these two things, which will be a right preparative to the business.

Two needfull things by way of preparation towards a right singing the Psalms, easily attainable.

The first is, I would have you *seriously* to consider *what it is you are about*, when you pretend to offer *this Sacrifice of praise and thanksgiving* to the *Great God, Creator of Heaven and Earth*; and likewise consider and ask your self *this Question*, viz. If you ought not to perform *that Service* in the most *exact, sincere, and excellent manner* that possibly you can imagine lies in you, both as to *Body, Soul, Spirit, and Estate*. This you must needs grant is your *Duty*, and that you cannot think any thing *too good, too precious, or too dear* unto you to part withall for *his Service*. All this I am confident you will say is *true*.

Now take heed you *lye not to God*: for if you say it, and are unwilling to *doe it*, you do *worse than lye*, for you know your Masters will, but do it not.

The second thing I would have you consider is, only to *examine well* where the main *impediment, stop, or hindrance lies*, and if you can once find it out, *remove it*.

This with the *former* will certainly put you upon *doing the busyness*.

And *now* methinks I hear you cry out *aloud* and say, that truly if we knew how to *raise an Organ*, we would have it very suddenly.

An easie way how to procure an Organ in every Parish Church.

If therefore ye be brought but to *this place*, doubt it not; for I make no question but to put you into a *ready way*, which is *this*: viz. First I would have you propose to your selves some very *great and urgent occasion, or necessity* for a *speedy raising of a sum of Money*, supposing such an one as *this*; viz. the *Parliament* has made a *great Tax to run quite through the Nation*, such an one as the *last 18 months Tax*, or rather the *Chimney-money*; and it must be *paid in presently*, without any *contradiction or delay*.

This I know you would most *certainly prepare to do*, without accounting it *impossible*.

Now I say, do but *suppose this, or some such like thing*, and presently go about *getting up the money, every man his share*, and lay it by for *that use*, till your *Organ* be ready, and you will soon see it *set up in your Parish Church*, to your *great content and commendations*:

The Charge of procuring an Organ in every Parish Church.

The matter of *30, 40, 50, or 60 pounds* will procure a *very good Instrument, fit for most little Churches*, and so accordingly in proportion for *greater*.

Therefore now cheer up, the way is plain and easie, if you be *willing*, and dare but venture *thus much* upon the *account of Gods Service*, (supposing he has commanded you to this small, or great Tax.) Thus much for an *Organ*.

But now as to an *Organist*; That is such a *difficult business*, as I I believe you'll think *absolutely impossible* ever to be obtained; a *constant Charge!* a *Terrible business!*

For how many *hundred Parish Churches* are there in *England*? and there must be so many *Organists* at a *yearly charge*, whereas when our *Organ* is once set up, a small matter will *maintain* it for ever; But as to the charge of an *Organist*, this is sad.

Now

Now for your comfort know, that this is *ten times more easie* and *feasible* than that other of the *Organ*; and that after ye are once gotten into the way, you will have *Organists grow up amongst* you as your *Corn* grows in your *Fields*, without *much* of your *Cost*, and *less* of your *Care*.

CHAP. VI.

How to procure an Organist.

THe *certain way* I will propose shall be *This: viz.* First, I will suppose you have a *Parish Clark*, and such an one as is able to set and lead a *Psalme*, although it be never so *indifferently*.

Now *This* being granted, I may say, that *I will*, or any *Musick Master* will, or many more *Inferiours*, (as *Virginal-Players*, or many *Organ-makers*, or the like) I say, *any of those* will teach such a *Parish Clark* how to *pulse* or *strike most* of our *common Psalm-Tunes*, usually Sung in our *Churches*, for a *trifle*, (viz. 20, 30, or 40 *shillings*;) and *so well*, that he need *never bestow* more cost to perform *that Duty sufficiently* during his *life*.

A far easier way how to procure an Organist.

Note, Note.

This I believe no *judicious person* in the *Art* will *doubt of*. And then, when *this Clark* is thus well *accomplish'd*, he will be so *doated* upon by all the *pretty ingenuous Children*, and *Young men* in the *Parish*, that scarcely any of them, but will be *begging* now and then a *shilling* or *two* of their *Parents* to give the *Clark*, that he may *teach them* to *pulse* a *Psalm-Tune*; the which *any such Child* or *Youth* will be able to do in a *week* or *fortnights time* very well.

And then again each *Youth* will be as *ambitious* to *pulse that Psalm-Tune* in *publick* to the *Congregation*, and no doubt but shall do it *sufficiently well*.

And thus by *little and little*, the *Parish* in a short time will *swarm* or abound with *Organists*, and sufficient enough for *that Service*.

For you must know, (and I intreat you to believe me) that (seriously) it is one of the most *easie pieces of performance* in all *Instrumental Musick*, to *pulse* one of our *Psalm-Tunes truly and well*, after a very little shewing upon an *Organ*.

What is one of the most easie performances in Musicks Art.

The *Clark* likewise will quickly get in *his Money*, by *this means*.

And I suppose no *Parent* will *grutch it him*, but rather *rejoyce* in it.

‘ Thus may you perceive how very *easily*, and *certainly* these two *Great difficulties* may be overcome, and with nothing so much as with a *willing mind*.

‘ Therefore, be but *willingly resolv'd*, and the work will soon be done.

‘ And now again methinks I see some of you *tossing* up your
 ‘ *Caps*, and crying aloud, We will have an *Organ*, and an *Organist*
 ‘ too; for tis but laying out a *little dirty money*: and how can
 ‘ we lay it out *better*, than in *that Service* we offer up unto *God*?
 ‘ and who should we bestow it upon, if not upon *Him*, and *His*
 ‘ *Service*.

This is a very *right* and an absolute *good Resolve*; *persist* in it,
 and you will do *well*, and doubtless find much content and satisfac-
 tion in your so doing.

A most excel-
 lent Benefit
 arising to all
 young Chil-
 dren.

For there lies link'd to *This* an unknown, and unapprehended
Great good Benefit, which would redound certainly to *All*, or most
young Children, who by this means would in their minorities be
 so sweetly *tinctur'd*, or *seasoned*, (as I may say) or brought into
 a kind of *familiarity* or *acquaintance* with the *harmless-innocent-*
delights of such *pure and undefilable practices*, as that it would be a
 great means to win them to the *love of Virtue*, and to disdain,
 contemn and slight those common *gross ill practices*, which most
Children are incident to fall into in their ordinary and accustomed
 pursuits.

For if they be once truly *principled* in the Grounds of *Piety*
 and *Musick* when they are *young*, they will be like *well-season'd*
Vessels, fit to receive all other *good things* to be put into *them*:
 And I am not only subject to believe, but am very confident, that
 the *vast Farrings*, and *Dischording-untunablenesses*, *over-spreading*
the face of the *whole Earth*, might be much *rectified*, and put into
Tune sooner *this way*, than by any other way (*without a miracle*)
 that can be thought upon.

This I speak from an *experience* in my *own Soul*, who am a man
 subject to the *passions and imperfections* of the *worst* of men: Yet
 by *This virtue*, *This sublime Elixir* of *Musical and Harmonical Divi-*
nity, have found as much (in a comparative way) as *this* comes
 to, upon my *own Soul* and *violent passions*.

Musick is a
 Divine-Magi-
 cal-Spell a-
 gainst the
 Devil.

It cannot be too often repeated, how the *Evil Spirit* departed
 from *Saul*, when *David played upon his Harp*: *True Musick* being
 a certain *Divine-Magical-Spell*, against all *Diabolical* operations
 in the *Souls of Men*. But how little *This* is taken notice of, be-
 lieved, or regarded by most, is *grievous* and *lamentable* to be
 thought upon.

Well; *Let thus much* suffice as to an *encouragement* towards an
Organ, and an endeavour to have good Church-Musick after this
 manner, which is the most easie and sure way I can think upon:
 ‘ *An Organ* being such a *prevailing*, or *commanding Instrument*, and
 ‘ so *naturally-suitable* to our *humane Organs*, *viz.* our *Voices*, that
 ‘ after a little time of *use and custom* to it, there will scarce be *one*
 ‘ *Voice* in an *hundred*, but will be *drawn in*, and be able to *unite*
 ‘ *Harmonically*, and to very-very *good purpose*, although *he or she*
 ‘ should have *no skill* at all in *Song*, but by a meer *natural apti-*
 ‘ *tude* they shall do it *well*.

C H A P. VII.

*How Psalms may be well performed in Churches
without an Organ.*

HAVING laid you down the most certain, easie, and excellent way of *singing Psalms* to an *Organ*, which (whatever else can be said or contriv'd) shall (still) be the most *glorious, magnificent, and a stately-steady way*. Yet because I know there are many who take Boggle at the very Name of an *Organ*, and yet otherwise (perhaps) would be content to *Sing Psalms well* if they knew how.

The best way for a certain and continual Quire in every Parish, or a National Quire.

I will therefore (according to my best Ability) put them into a most *substantial and infallible way*, whereby the *Psalms* shall not only be *well Sung*, and *gracefully*; but that there shall also be an *ability of teaching and admonishing one another perpetually*: (But it is suppos'd they must follow my counsel.)

And as to *This*, it must be consider'd, that nothing of *Excellency* or of *High-worth* can be done without *Forecast, Care, and Industry*.

Therefore if we think *this Thing* we are talking about be *such a Thing*, viz. of *Excellency*, or *High-worth*, and worthy of our *Fore-cast, Care, and Industry*: Then I say there is no way but *one* to compass or effect it. That is,

We must once more Face about, and back again to *Good old St. Paul*, (one of *Christs Deputies*) and try if his counsel be like yet to do us any good, who says still, *Teach and admonish one another in Psalms, &c.* (These words must not be raz'd out of the Gospel.)

But as to *This*, 'tis already confess'd, that none of you are able to *teach or admonish* in *That Faculty*; and it may be some of you are grown so *old*, and others too full of *more necessary Business* in your *Worldly Affairs*, than to look after such *needless things* of *this nature, due to God and his Service*, (for so it must needs be judg'd of all, who do so *shamefully neglect it*.)

But although you will not trouble your selves in *This matter*; yet it cannot be thought, but that you'll find some *little scruples, or motions of Conscience, secretly whispering and telling you*, (as it doth all sorts of *Sinners*) *That you ought to do it*, and that it is *your Duty so to do it*. For 'tis *Christs own Order* to *St. Paul* to put you in mind of it, (as hath been already prov'd) and no *humour or conceit* of mine, but *Christs and St. Paul's*, (if you dare, and will call it so:) Therefore look to it, as you intend to answer for the contrary.

But now (to ease you a little of that burthen of *Conscience*) I'll tell you how you may in some measure make *amends* for your former neglect, if first (after your *true Repentance*) you'll strive but to *bring up your Children so*, as (in time to come) they may
be

be enabled to *understand*, and capable to *perform* in *this* so *Christian* a *Duty*.

And *This* must be done by putting them to *learn* the *Art* and *skill* of *Song*, or *Singing*.

Pretend not
to serve God
at all except
&c.

Now this again will seem a *hard* task for those who *love* their *Money* better than the *Service* of *God*. And to such I say, *Pretend* not to *serve* God at all, or else *serve* him as he hath *commanded* you; You must *bestow* something upon *Him* and his *Service*.

Imitate that most *eminent* pattern and *example*, which you will find in the 2 *Sam.* 24. & 24. no worse Person then a *Prophet* and a *King*, who would not offer up *That* unto *God* which *cost* him *nought*; yea although he might have had it freely given him, as there you may read he might.

Consider, I say, and *bestow* something upon *God*; or if not upon *Him*, *bestow* it upon your *Children* for *shame*.

The many Be-
nefits attend-
ing those who
attain to skill
in Musick.

For this *Quality* of *Musick* is a *Gentile* *Quality* at the very worst: And it will *adorn* your *Children* much more than *ten* times the *cost* can be worth, which you shall *bestow* upon *them* in the *gain-
ing* of *it*.

Besides, it will make them *acceptable* to all *ingenuous* people, and *valued* amongst the *best*.

They will be more capable of *Preferment* in the world, in case of any necessity.

Moreover, the great *content* and *delight* your *selves* will *daily* take in *them*, and *they* in *themselves*, in that they are made *fit* *In-
struments* to *serve* God in the *best* of his *daily* *Services*, which is to *Sing*, and *set* forth his *praises*, in imitation of the *glorious* *Saints* and *Angels*, in his *Heavenly* *Quire*, where they *eternally* *sing* and *re-
joyce* before *God*.

And now methinks I hear some of you say, that you would gladly have your *Children* learn *this* so excellent a *Quality*, if you knew how to have them taught.

To this I must confess I know not readily how to assist you, (the Harvest is great, and the Labourers but few) yet I doubt not but to find out a way how to advise you.

The truth is, there is so great a *barrenness* of *Musical* *Assistants* in most *Country* *Towns*, caused through the *neglect*, *disesteem*, or the *undervaluing* of *this* *Divine* *Quality* in some, and also through the *ill* use, and *abuse* of it in others, that at the present it will be something *difficult* to have all *Children* taught who live remote from *great* *Towns*.

But if I could be assured that you all would be as willing to *promote* the *business*, as I am willing and ready to *advise* you, I question not but that I have already found out the way for it: As thus:

CHAP. VIII.

W Herefoever you send your *Children to School*, (I mean to the *Grammar-School*) indent so with the *Master*, that your *Children* shall be taught one hour every day to *Sing*, or one half day in every week at least, either by himself, or by some *Musick-Master* whom he should procure: And no doubt but (if you will pay for it) the *business* may be effected.

How all Children may be so brought up as they may be usefull in the Church and Service ever after.

For there are divers who are able to *teach to Sing*, and many more would quickly be, if such a general course were determin'd upon throughout the *Nation*.

There would scarcely be a *Schoolmaster*, but would, or might be easily able himself to do the *business*, once in a quarter or half a year; and in a short time every *senior Boy* in the *School* will be able to do it sufficiently well.

And this is the most certain, easie, and substantial way, that can possibly be advis'd unto.

And thus, as before I told you, how that your *Organists* would grow up amongst you, as your *Corn* grew in the *Fields*, so now (if such a course as *This* would be taken) will your *Quiresters* increase even into swarms like your *Bees* in your *Gardens*, by which means the next *Generation* will be plentifully able to follow *St. Paul's Counsel*, namely, to teach and admonish one another in *Psalms and Hymns, and spiritual Songs*, and to *Sing with a Grace* in their hearts and voices unto the *Lord*, and to the setting forth of his glorious praise.

A perpetual ability to follow *St. Paul's* counsel.

Which that they may do, I pray God to give all *Parents* of ingenuous *Children* so much *Grace*, as to bestow this little-poor-trifle upon them, (I mean, that pitifull-inconsiderable-cost) in their *Educations* extraordinary, the which will extraordinarily much conduce to their *Advantages*, your own *Comforts*, the *Churches Service*, and the *Glory of God*.

Thus have I with much ardency and zeal for God, and with no less love and affection unto his true *Service*, and unto all *Christian people*, laid down two undoubted certain-good wayes of *Singing Psalms* well; and either of which will serve very well, but both together much-much better.

And if neither of *These two ways* shall be thought fit to be followed, nor some other way, that may be equivalent (at least) thereunto; whereby the *Common way* of *Singing* may be amended, so as the *Service* may not become injured or blemished thereby; it were far better sure only to have the *Psalms* Read, and never more pretend, or offer at the *singing* of them.

The first is, I would have you *seriously* to consider what it is you are about, when you **C H A P. IX.** *offer up the Sacrifice of praise and thanksgiving to the Great God, Creator of Heaven and Earth; and likewise consider and ask your self this Question, viz. If you*

I Will now conclude all with this general and very needfull *Caution to all Christians, of what Rank or Qualities soever, (for it highly concerns every one, to take especial notice of it) And it is this, viz.*

A very needfull Caution for every Christian to take notice of.

That every Person (who at any time shall attempt to *Sing a Psalm in the Church*.) do well consider what it is he is about, or in doing at that time; and whether or no that performance be not, or ought not to be esteemed as a *sacrifice* which he is then offering up unto God? The which surely cannot be denied.

And if so, then to consider farther the *Nature* of a *Sacrifice*, and how it ought to be prepar'd and offer'd. *See, or hindrance lies, and*

Now to know all this, and clearly to understand it, there is no readier way than to turn to the 22d. Chapter of *Leviticus*, and read from the 17th. verse to the end of that Chapter.

But more especially take notice of verſe the 19th. where 'tis said thus, (*by Gods own Commandment unto Moses.*) I have it very

Ye shall offer of a free mind a Male without a blemish, &c.

Concerning the Sacrifices offered unto God, and the Purity of them.

Where note, first, that the *sacrifices* offer'd unto God, should be done *willingly* and *freely*, and not by *compulsion* or *force*.

Again, in the 20th. verse, *Ye shall not offer any thing that hath a blemish, for that shall not be acceptable.*

Again, verſe 21. *His offering shall be perfect, no blemish in it.*

And in verſe the 22d. (mark well) *Blind, or Broken, or Maimed, or having a Wen, or Scurvy, or Scabby, or Ill-favour'd, &c.* these shall ye *not offer* unto the Lord.

Note here how often 'tis pres'd verſe after verſe, [*not having blemish.*]

Lev. 1. 13.
Num. 28. 31.
Deut. 15. 21.
17. 1. Ezek.
43. 22. Eccl.
35. 12. &c.

Sure 'tis of *very great concern*. And to this very purpose I could quote you many more places quite through the whole *Levitical Law*, as in the margin here I have set some down; whereby you may plainly see your *own Duty*, and the great *Care* you ought to take therein.

An Objector against Sacrifices.

But here an *Objector* tells me, that *then*, under the *Law*, such *sacrifices* were indeed so and so performed; but *now*, under the *Gospel*, there are *no such things* to be done.

Answered.

To the which I first answer thus, That herein we may be said to be the more *beholding* unto *God Almighty*, who has disburthen'd us of such *grievous burthens*.

And I cannot but so call them *grievous*, because when I reflect upon the *great charge*, *constant trouble* and *attendance* belonging unto *them*, and also upon the *general covetousness*, and *gripping humours* of too too many in *these our dayes*, and how *loath* they are to *bestow* any thing either upon the *Church*, or *its Services*, or upon *God himself*.

And that if now they were called so constantly to bring in of the *best* and *fattest* of their *Herd*s and *Flock*s, as *then* they were; how

how loath, I say, and grudgingly surely would they do it? and not at all freely, and of a willing mind, as God requires it.

I say, when I consider upon these things, I cannot but still say we are much beholding unto God, for so great an ease and freedom, both to our Purse and Persons in that particular.

But now secondly, although we are not commanded any of these things under the Gospel, yet we cannot deny but that we are to do some Duties to God, which stand in the room of those Legal Sacrifices; the which can be none other than the Sacrifices of Praise, Thanksgiving, Adoration, and sincere Devotion, &c.

These certainly every good Christian will affirm to be still due unto God; nor can it be deny'd, but that these ought to be done without blemish; that is, not Blindly, Maimedly, Scurvily, Scabbily, or Ill-favour'dly, according to the words before recited.

Now I say, how these Sacrifices in our time are generally performed, is the thing chiefly to be noted and regarded.

Nor is there any better way to examine them, than according to the last repeated words which God spake unto Moses his Servant, saying,

Speak unto Aaron and his Sons, and to all the Children of Israel, &c.

'Ye shall offer of a free mind, a Male without a blemish unto the Lord; not Blind, nor Broken, or Maimed, or having a Wen, or Scurvy, or Scabby, or Ill-favour'd, &c.

'Which to me seems as if Christ Jesus, or any of his Deputies, (viz. St. Paul, &c.) should say now unto Aaron, viz. the Archbishop; and to his Sons, viz. the whole Clergie; and unto the people of Israel, viz. the whole Christian Congregational Churches, (none excepted,)

'Ye shall offer these Sacrifices of Praise and Thanksgiving, viz. Psalms, and Hymns, and spiritual Songs, of a free mind, viz. liberally, willingly, chearfully, and without constraint or grudging.

'A Male without a blemish, viz. the most principal piece of Industry, which Art or Nature has furnish'd you with ability to perform with.

'Not Blind, viz. not ignorantly, but skilfully, (for we ought to be skilfull in the Service of God.)

'Nor Broken, viz. not divided, but united.

'Nor Maimed, viz. not out of Tune, but in Conchord.

'Nor having a Wen, viz. not having any superfluous vain actions either of Ostentation, or seeming Holiness; but in all humility, and simplicity of heart.

'Nor Scurvy, viz. not envious at another who has a better faculty than your self; but rather rejoyce in him, and applaud him.

'Nor Scabby, viz. not giving any infectious ill examples, in superfluity of gorgeous Attire, (beyond your Degree, Rank, or Quality.) by Pride, or other impurity, but in all purity and humility both of body and mind,

'Nor Illfavour'dly, viz. no conceited humorous behaviours or affected gestures,

What are the Christians Sacrifices.

The Best way to Examine them.

How they are to be performed.

stures, unbecoming the service of God, but in all comeliness, sincere-pious-gravity and sobriety.

Thus may the Sacrifices of Praise and Thanksgiving be offered up unto God, and accepted of Him; but otherwise not.

Therefore it behoves every Christian to examine himself, how he is affected when he is in these Performances, and above all whether his Heart go along with his Voice or not; without the which all will be but as vain babbling, sounding Brass or Tinckling Cymbals.

And thus have I according to my small Talent, cast into Gods Treasury my little Mite, sincerely praying Him so to bless it, as it may become of some good use to my Fellow-Christians, to the Praise and Glory of His Eternal Name. Amen.

The end of the Directions for Parochial Musick.

CHAP. X.

Concerning the great Excellency and Eminency of a Psalm well Sung.


I Will now in the Conclusion of this Discourse, adde only one Chapter more, in making mention, both of the Time and Place, when and where was heard (I believe) the most remarkable, and most excellent Singing of Psalms, that has been known or remembered any where in These our latter Ages.

But most certain I am, that to my self, it was the very best Harmonical-Musick that ever I heard; yea far excelling all other either private, or publick Cathedral-Musick; and infinitely beyond all verbal expression or conceiving.

The Time when, was in the year 1644. the Place where, was in the stately Cathedral Church of the Loyal City York.

And because by the occasion of it, you may the better apprehend, and the more easily be brought to believe the gloriousness and illustriousness of that Performance; I will here (in a Short seeming-Digression) declare it unto you: As also something of more then ordinary remark, relating to that Time and Place.

The occasion of it was, the great and close Siege which was then laid to that City, and strictly maintain'd for eleven weeks space, by three very notable and considerable great Armies, viz. the Scotch, the Northern, and the Southern; whose three Generals were these, for the Scotch, the old Earl of Leven, viz. David Lesley, (alias Lashley;) for the Northern, the old Ferdinando Lord Fairfax; for the Southern, the Earl of Manchester: And whose three Chief Commanders next themselves, were, for the Scotch, Lieutenant-General ———; for the Northern, Sir Thomas (now Lord) Fairfax; and for the Southern, Oliver Cromwell, (afterwards Lord Protector.)

 The Chief Note.

Where and when has been the Best singing of Psalms that ever the Author heard.

The occasion of that Singing.

By

By *This* occasion, there were shut up within that *City*, abundance of People of the *best Rank and Quality*, viz. *Lords, Knights, and Gentlemen* of the Countries round about, besides the *Souldiers* and *Citizens*, who *all or most* of them came constantly every *Sunday*, to hear *Publick Prayers* and *Sermon* in that spacious *Church*.

And indeed their *Number* was so exceeding great, that the *Church* was (as I may say) even *cramming* or *squeezing full*.

Now here you must take notice, that they had then a *Custom* in that *Church*, (which I hear not of in any other *Cathedral*, which was) that always before the *Sermon*, the *whole Congregation* sang a *Psalm*, together with the *Quire* and the *Organ*; And you must also know, that there was then a most *Excellent-large-plump-lusty-full-speaking-Organ*, which cost (as I am credibly informed) a *thousand pounds*.

A Good Custom, not commonly used in Cathedrals.

This *Organ*, I say, (when the *Psalm* was set before the *Sermon*) being let out, into all its *Fulness of Stops*, together with the *Quire*, began the *Psalm*.

But when *That Vast-Conchording-Unity* of the whole *Congregational-Chorus*, came (as I may say) *Thundering in*, even so, as it made the very *Ground shake* under us; (*Oh the unutterable ravishing Soul's delight!*) In the which I was so *transported*; and *wrapt up into High Contemplations*, that there was no room left in my *whole Man*, viz. *Body, Soul* and *Spirit*, for any thing below *Divine* and *Heavenly Raptures*; Nor could there possibly be any *Thing* in *Earth*, to which *That* very *Singing* might be truly compar'd, except the *Right apprehensions* or *conceivings* of *That glorious and miraculous Quire*, recorded in the *Scriptures*, at the *Dedication* of the *Temple*, of which you may read in the *2 Chron.* ch. 5. to the end; but more particularly eminent in the two last verses of that *Chapter*, where *King Solomon* (the wisest of men) had congregated the most *Glorious Quire* that ever was known of in all the world: And at their *Singing* of *Psalms, Praises, or Thanksgivings*, the *Glory of the Lord* came down amongst them, as there you may read.

The unutterable Excellency and Benefit of a Psalm Rightly sung.

I say, the true apprehensions of *This Quire*, comes nearest of any thing to be admitted as a *Comparison*.

But yet still beyond *This*, I can truly say, it was usefull to me in a much higher manner, viz. even as a most lively *Similitude*, or *Representation* of the *Beatifical, Cælestial, or Angelical Quires* above, which continually *Rejoyce* before God, *Adoring and singing Praises* to Him and of Him in all *Eternity*.

☞ idem.

But still further, that I may endeavour to make this something more *livelily apprehended*, or *understood* to be a *real true Thing*;

It would be considered, that if at any *Time*, or *Place*, such a congregated *Number* could perform such an *outward Service* to the *Almighty*, with *True-ardent-inward-Devotion, Fervency* and *Affectionate-zeal*, in expectation to have it accepted by Him; Doubtless it ought to be *believ'd*, that it might be and was done *There, and Then*.

A strange
piece of Hea-
thenish Inci-
vility of the
Enemy in
time of Divine
Service.

Because that at *That Time*, the *desperateness* and *dismaidness* of their *Danger* could not but draw *them* unto *it*, in regard the *Enemy* was so very near, and *Fierce* upon them, especially on *That side* the *City* where the *Church* stood; who had planted their *Great Guns* so *mischievously* against the *Church*, and with which constantly in *Prayers time* they would not fail to make their *Hellish disturbance*, by *shooting* against and *battering* the *Church*, in so much that sometimes a *Canon Bullet* has come in at the windows, and *bounc'd* about from *Pillar* to *Pillar*, (even like some *Furious Fiend*, or *Evil Spirit*) backwards and forwards, and all manner of side-ways, as it has happen'd to meet with *square* or *round Opposition* amongst the *Pillars*, in its *Returns* or *Rebounds*, untill its *Force* has been quite spent.

And here there is one thing most *eminently remarkable*, and well worth noting, which was, That in all the whole time of the *Siege*, there was not any *one Person* (that I could hear of) did (in the *Church*) receive the least *Harm* by any of their *Devillish Canon Shot*: And I verily believe, there were constantly many more then a *thousand Persons* at *That Service* every *Sunday*, during the *whole Time* of that *Siege*.

Thus much shall suffice to notifye the (*General-unknown* or *unconceiv'd*) *Excellency* and *Divine worth* of *Singing Psalms* well.

I will now proceed to *Cathedral Musick*.

C H A P. XI.

Concerning Cathedrall Musick.

HAVING said so much concerning *Parochial Musick* in the preceding Part, there is but little left for me now to say as to *This*, because the *Fundamental Supports* of *Both* being the *very same*, the *very same Fundamental Rules* ought to be observed in *Both*.

That is, that *All* who have any *Relation* to the *Service of the Church*, to be able to *teach and admonish* one another in *Psalms and Hymns and spiritual Songs*; And to *Sing* with a *Grace* in their *Hearts* unto the *Lord*: For there is nothing wanting in the *Cathedrall Musick* of our *Nation*, so much as *This*.

The best way to Refine and Illustrate Cathedrall Musick.

And if *This One Thing* were but done, *This Alone* would do *The Work*; viz. *Refine*, *Illustrate*, and make a *Glorious Quire*, in imitation of *That in King Solomon's time*, mentioned before in the *2 Chron. ch. 5.* which, undoubtedly was *The Pattern* or *Original* from whence *All Cathedrall Musick* was first *deriv'd*; and in *Allusion* to which it is still (even) *kept Alive*, or *used* to this day in *All Cathedrals*: Yet *Infinitely short* of what was *Then*.

But why *we* in *These our Dayes* should come so *short* of *Them*, I can see no *reasonable cause* for in *Nature* or *Art*; because we are without doubt in all *outward Respects*, in as good a *capacity* as *They* then were, if not in a far *better*.

For we have in *This our Nation* a *large Collection*, *Store* or *Provision* of the very *Best Pieces* of *Art* (properly fit for *That Service*) that can be produced in the *whole World*.

Our Cathedral Store, of the best Pieces of Art in the world:

Made by the most *Principal* and *Choice Masters* in *That Art*; so *magnificently lofty* and *sublime*, that (truly I believe) it is impossible they should ever be *Excell'd* by *Art* or *Industry*.

For certainly we (in these our latter Ages) are arrived to that *Eminent height* of *Knowledge*, *Skill* and *Excellent Proficiency*, both as to *Composition*, and *Expression*, *Vocal* and *Instrumental*, which *never* was before attained unto in *This Art*.

Except it might possibly be by *Those* most *Excellent* and *Choice Musicians* which the *Holy Scriptures* make mention of in *King David* and *King Solomon's time*; those *Prophetical Singers*, *Asaph*, *Heman*, *Jeduthun*, together with their *Sons*, *Priests* and *Levites*, and the rest of that *Vast Quire*, the like to which was never any known to be in the world.

And therefore we may probably be thought to have the very *Best*, *Utmost* and *Principal Part* of *That Knowledge* and *Skill*, which the *Almighty* has permitted and thought *sufficient* for the *Sons* of *men* to enjoy *Here*, till *transplanted Hence*.

Never to be Exceeded or Excell'd.

And also in regard there is *Nothing remaining* of their *Art*, *Skill*, or *Labours* in this kind; And likewise in that the *World* has labour'd ever since in this most *worthy* and *profound Art*, and *nothing*

is produceable which may be compared to what at *This Day* we do most happily enjoy; yet too much unhappy in that so few know, or endeavour to understand the Thing, much less the unexpressible Good of it; and therefore make not the Right use thereof, (nor can,) but rather (on the contrary) slight, disregard, contemn, or prophane it.

Therefore I say, we may with much Reason conclude, that we are arrived to the utmost height that is permitted the Sons of men to reach unto.

The most Excellent Works of best Authors.

And the rather we may so conclude, in that if it be considered how in *This present Age*, (if we seem not to decline, or go backwards, yet) we nothing at all Excell or Exceed those Divine Works of the foregoing, and never to be forgotten admired rare Authors of the last Century of Years, whose Names are recorded in our Church-Books, and (doubtless) will be preserved, as precious Monuments and Examples to all after Generations, so long as the World and the Church endure.

The consideration of these things should excite and stir us up to endeavour more after the Knowledge, Skill, and true Understanding of it, and its Divine Use, than is generally known or done.

The most Excellent Singers of this our Age.

2dly. We have likewise in *This our Nation*, Men most Excellently skilfull and Expert, as to the Art of Singing; sufficiently able to perform Those so Eminent and Artificial Composures and Services, far beyond whatever History or Record makes mention of, since those Prophetical Singers.

The perpetual Allowances given to the Church.

3dly. We have also Pious and very worthy Donations, Stipends or Allowances left us, by the Devout Zeal of many our Godly and very Exemplary Predecessors, towards a perpetual maintaining of That so Glorious and Illustrious Service.

Stately Churches built us.

4thly. We have moreover many stately and magnificent Structures, ready built us, by the Care, Industry and Cost of Those our Benefactors, fit for such Services.

Now all These Things considered, and Thus concurring, how should it be doubted, but that we must necessarily have Excellent, and most Exquisite Church-Musick?

The truth is, I do not doubt it, but can say, I Know, and am Assured that we have, in some Places.

But this also I must needs say, that in many, or most Places, it is Deficient, Low, Thin and Poor; and the Great Grief is, in that it cannot possibly be Better'd or Amended, (Rebus sic stantibus) as the Constitution of things stand at present, except there be some other way found out for its Assistance, then now is.

Now here it may be demanded, what way that should, or might be?

The best way to discover the defects in our Church-Musick.

The which to answer Rightly, can be done no better way then first to consider well, what may be the Defect; which still can be no better way done, or discerned, then by making a Comparison, betwixt the Original Sampler, and the Sample, and by observing how They agree, or differ, or what likeness or unlikeness there may be between Them.

The *Sampler* or *Pattern* is express'd before, viz. the *Cathedrall Musick of King Solomon's Temple*.

And here I confess I could make a *Long-comparative-Recital*, between what was *Then*, and what is *Now*; but I shall forbear *That* (in *This Place*) and leave it to the Considerations and Apprehensions of the *Learned and Skilfull* in the *Art*, and shall only speak something to the *Defect*.

And as to *That*, it is most apparently to be seen, and in these two Respects.

First, By the *General Thinness* of most *Quires*, viz. the *Paucity* or *small number* of *Clarks* belonging to each *Quire*.

Two Defects generally in Cathedrall Musick.

Secondly, By the *Disability* or *Insufficiency* of most of *Those Clarks*.

Now the *Thinness* of our *Quires* will appear by *This*, viz. that in most *Quires* there is but allotted *One Man to a Part*; and by reason of *which* it is impossible to have *That Service* constantly performed, although but in a very ordinary manner, (*Thinly*, yea *very Thinly*) because that often by reason of *Sickness, Indispositions, Hoarceness, Colds, Business*, and many other *Accidents* and *necessary Occasions*, *Men must be Absent, Disabled, or Impeded* from doing *Their Duties*; so that at *such Times*, the *Service* must *suffer*: And such like *Accidents* happen too often.

Then again, 2dly. As to the *Insufficiency* of many of *Those (Few) elected Clerks*; it is likewise apparent, that very *Few of Them* are (or can possibly be) *Masters* in the *Art of Song*, or *Singing*; much less in the *Art of Musick* in general.

And except they be *Masters* in the *Art of Singing*, (*which* is no such *easy Task* as is vulgarly thought to be) *They are not* to be accounted *Fit* for the Performance of *That Choice Duty*, which is the *most Eminent Piece of Our Church Service*.

If therefore *These two Defects* were *Well Weighed*, and considered upon, *so*, as they might possibly be *Remedied*; doubtless our *Church-Musick* would be *Exceedingly much Refin'd*, and *Improved*; otherwise *Not*.

And now because it must needs seem a *Hard matter* to *Rectifie* *These two* so very *Great Difficulties*, in regard they proceed from an *Occult, Remote, or seeming undiscernable Cause*; I will first lay open *That unperceivable Cause*, and then shew how both *Those former Difficulties* may (very probably) be *Overcome*, or *Rectified*.

And as to this *Cause* of the *Thinness* and *mean performance* of our *Cathedrall Musick* in the general;

I conceive it proceeds from nothing so much as from the *low Esteem*, and *great Disregard*, which *most People* have, and all along have had of it, in *These latter Ages*, since the first *Institution* *Thereof*.

The which may be well perceived, in that there is *Nothing*, or *very Little* (to be seen or heard of) *Given* from any late *Bene-factors*, towards the *Augmenting* or *Maintaining* of it, since the first very *liberal* and *well-meaning Founders* large *Bounties* and

Donations;

The undiscernable but true Cause of the Defects in our Church-Musick laid open.

Donations; which although *They* were *very large, liberal, and sufficient Then*, yet *They* are *Now* in a manner as it were *shrunke to Nothing*.

This *very Thing*, I say, must needs argue a general *Low, Slight, and Disregardless value or Esteem* had unto *This Service*.

Whereas (on the contrary) if we cast our *Eyes* about, into any *County, City, Town-Corporate, or University, &c.* we may soon find out *Numbers of late Benefactors or Donors*, to fundry and various intended *Good Ends and Purposes*.

As, *viz.* so much given for *Ever* (in *Good Lands*) towards the maintaining of a *Lecture, a Free-School, an Almes-house, a Fellowship, a Scholarship, Building of Churches, Chappels, Monuments, or* such like.

But still we see *This very Excellent, and most Glorious piece* of the *Church-Service*, to stand *Forlornly Thin*, and very *meanly accommodated or Provided* for.

No late Benefactors towards that Service of the Church.

No *Great-Rich-Men* (Living or Dying) in *These our latter Ages*, so much as *Thinking*, or taking the *Least Notice* of its *Absolute* and very *Great Necessities*, so as to *bequeath* some *small matter* towards its *Needfull Augmentation and Illustration*.

The Clerks Statutable Wages.

And that there is such an absolute *Necessity*, must needs appear, if it shall be consider'd, what manner of *pittifull-low* and *mean Allowances* the *Poor Servants* of the *Church* (in such *Places*) are *Generally forc'd* to *Live* upon; where *Their Yearly Wages* are in some *Quires* not exceeding *eight, ten, or twelve pounds a year*; but none amounting to *One quarter* so much as may *sufficiently, or comfortably maintain* such *Officers*, according to the *Nature or Dignity* of *Their Places*, in *These our Excessively-heightned and Dear Times*.

Large, liberal and sufficient when.

Yet I do verily believe, that such *Stipends or Wages* might *plentifully suffice Them*, in *Those former Cheap Times*, when (as I have heard) *Good Wheat* was bought for *4 d. the Bushel*; and so in proportion (doubtless) all other *Commodities* answerably *low-priz'd and Cheap*: And *Money Then* (on the contrary) at a *High value*.

When insufficient, and the Reason why.

So that (without all *Question*) such a *Provision* of *eight, ten, or twelve pounds a year*, was *Then* a very *Considerable, Ample and sufficient Provision*; whereas *Now*, All things being so mightily alter'd from *Cheapness* to *Dearness*, it must needs be judg'd a very *Low, Inconsiderable, Insufficient, Unbecoming and Uncomfortable Livelihood*, for such an *Officer of the Church*, who (according to the *Exhortation* of the *Prophet King David*) should *Sing chearfully unto God, and Heartily Rejoyce*.

But *Alas! Alas!* He or *They* have little *Heart or Courage*, in *These our Griping Dayes, So to Do*; but rather on the contrary, to make *Sowr Faces*, and *Cry, or Roar out aloud*, and say, *Who will do us any Good?* &c. For *We* and our *Families* are almost *starv'd*.

And how should they be thought otherwise then well-nigh *starv'd*; were it not for that *Notable piece* of *Connivance, or Contrivance*

trivance of the worthy Prelates and Masters of our Churches, who suffer *Them* to Work and Labour (otherwise) for Their necessary Livelihoods; some in *one Calling*, and some in *another*, viz. in the Barbers Trade, the Shoe-makers Trade, the Taylors Trade, the Smiths Trade, and divers other (some) more Inferiour Trades or Professions, (God knows.)

These Things, although they seem to the Eyes of some very commendable and plausible; yet to others Not; who say, 'tis rather a kind of Disbonour to the Function of a Church-man, and his Office, &c.

Yet I confess, considering the urgent Necessity; as First, That no more then Statutable-denominated-Wages can be had;

Then 2dly. That Meat, Drink, Cloaths, and House-Rent must be had for *Themselves, Wives and Children* :

Therefore of Two Evils the Less is always to be chosen.

So that in This Hard Case, there is a seeming kind of Necessity (pleaded for) to make Choice of such Men into Those Places, as will Sing so well as They Can, for so much Money, although they be of other Trades and Professions.

And indeed This is the Real, True, and Miserable Condition of the Church-Service, (in That kind) and of Those Poor-drudging-Clarks of Quires generally at This Day, for want of some Open-hearted-Good-willing-Benefactors, to This Choice Piece of the Service.

The great need of some new Benefactors.

So that considering the Old-nominated-Statutable-Wages, being (as I have said) but *so* or *so*; and those who list not to Sing (as generally most of them do) *so* or *so*, for *so* Much, may go *Whistle* if they will; for they are like to get *No More*; there being *No other Provision* (as 'tis said) left, by the Precise Words of the Statutes. (A sad Case indeed, in These Miserable-hard-dear-Gripping-Times!)

Now I say, These Things considered how certainly True they are, first in reference to the Clarks Pitifull-poor-Wages, and likewise to the general Dead-heartedness, or Zeal-benumb'd-Frozen-Affections in These our Times, towards the Incouragement of Such Things; how can it be imagined, that such Clarks should be Fit and Able Performers in That Duty, which necessarily depends upon Education, Breeding, and Skill in That Quality of Musick, which is both a Costly, Carefull, and a Laborious-Attainment, not at all acquirable (in its Excellency) by any Inferiour-low-capacitated Men.

Nor can Such Men be any way Capable of getting It, in That Condition They Now are in; and very few of Them brings it with Them into Those Places, (as is too generally seen.)

And here to say what I my self have been an Experimental Witness of, for more then these 50 years, (in which I have been all along a Member of the Church, and in That particular Service) would be too tedious and uncomely a Recital in This Place.

Therefore out of a very Real and True Respect, which I bear to the Honour of our Church and its Service, I shall forbear.

The Author's
Good Hopes.

Yet hoping, that *This Little* which I have here said, may (one time or other) happily appear unto the Eyes, and enter into the Hearts of some Considerative, worthy, Able, and Willing-Good-Christians, who may possibly think it (as indeed it is) a *Most Necessary* piece of Renowned and Christian Benefactorship, to Assist (by Augmentation) our *Cathedrall Musick* in *These Two* former recited needfull Respects.

The Alpha
and Omega of
this Discourse.

And in the mean time, till *This* shall happen to be done, by the Large-heartedness, Freeness and Zealousness of some such Nobly-minded Benefactors, (Lovers of *That Art and Service*;) There can doubtless be found out no better present Remedy, then has been already (above) mentioned; which is, by adhering to, and putting into Practice, the Counsel and Advice of Good *St. Paul*; which as it has been the *Alpha* of *This* my Discourse, so likewise must it be the *Omega*; viz. that every one who is Related to, and receives Benefit of the Church, (being in a *Fit Capacity thereunto*) endeavour to have so much skill, as to be Able to Teach and Admonish one another in *Psalms* and *Hymns* and *Spiritual Songs*, &c.

For doubtless there cannot possibly be found out or thought upon a Better or more Certain way than *That*, especially in *This* so Difficult a Case.

CHAP. XII.

Many of the
Masters of our
Church very
Skillfull at this
Day, to the
great advantage
of the
Service.

AND that there are many such Able, and very Skillfull-worthy Persons, Masters of Our Church at *This Day*, who are Thus Extraordinarily Qualified, is sufficiently known, to *Their* own deserved Great Commendations, and the Churches most happy and necessary Support.

Who so often as *They* can be Resident; *Themselves* not only help to bear up the Burthen of *That* most Excellent Service, by uniting their Voices (in Skill) together with the Quire; But also by reason of *Their* so Great Knowledge and Understanding in the Art, are able to discover any the least Fault or Blemish in the Service, committed by others who are less Skillfull: And *Thereby* become much more Usefull and Helpfull in that particular Service, in many Respects, than otherwise *They* could possibly be, (had they but little or No skill in the Art.)

For *They* give Example to others Profitably; Rectifie Errours Effectually; and Reprove Ignorance or Insufficiency Knowingly and Confidently.

A notable
Story of a
confident ignorant
Clark.

Whereas on the contrary, I have known a Reverend Dean of a Quire (a very notable, smart-spirited Gentleman) Egreiously Baffled by one of the present Clarks; who to my knowledge was more Ignorant in the Art of Song, then a Boy might be thought to be, who had Learn'd to Sing but only One month; yet could make a shift
to

to Sing most of the *Common Services* and *Anthems*, by long use and habit, (with the *Rest*) pritty well, (as *Birds in Cages* use to *whistle* their *Old Notes*.)

Yet I say, *This Dean* being known by *This Bold-Confident-Dunce-Clark* (who you must know took himself to be a kind of *Pot-Wit*) to have *No Skill* at all in the *Art of Musick*; *The Dean*, I say, upon a *Time* (after *Prayers*) coming out and following *This Great-Jolly-Boon-Fellow*, and as he was pulling off his *Surplice*, began to *Rebuke him sharply*, (and indeed very *justly*) for a *Gross Absurdity* committed by *Him* in *That very Service Time*, by reason of his *Great-Dunstical-Insufficiency* in *Singing* of an *Anthem* alone; in *which* he was so *Notoriously and Ridiculously Out*, as caused *All*, or most of the *Young People* then present, to burst out into *Laughter*, to the *Great Blemish* of the *Church-Service*, and the *Dishonour* of *God*, (at *That Time*, and in *That Place*.)

But *Thus* it fell out, (in short) viz. that after the *Angry Dean* had *Ruffled* him soundly in very *smart Language*, so that he thought he had given him *Shame enough* for his *Insufficiency* and *Duncery*;

How think ye *This Blade* came off?

Why, *most Notably*, and in such a manner as made all the *standers* by *Wonder* and *Admire Him*; venting himself in *These very Words*, (for I my self was both an *Eye* and *Ear witness*) with a most *stern Angry Countenance*, and a *vehement Rattling Voice*, even so as he made the *Church Ring* withall, saying, *Sir-r-r-r* (shaking his head) I'd ha' you know I Sing after the *Rate of so much a Tear*, (naming his *Wages*) and except ye *Mend my Wages*, I am *resolv'd Never to sing Better whilst I live*.

Hark ye *Here, Gentlemen!* was there ever a more *Nicking* piece of *shrewd Wit*, so suddenly shew'd upon the *Occasion*, than *This was?* Yea, or more *Notable* and *Effectual* to the *Purpose?* as you shall hear, by the *Sequel*.

For the *Cholerick Dean* was so *fully* and *sufficiently Answer'd*, that turning immediately away from him, without *one word* more, He *Hasted* out of the *Church*, but *Never* after found the least *Fault* with *This Jolly Brave Clark*; who was *Hugg'd* more then *sufficiently* by *all the Rest* of the *Puny-Poor-Fellow-Clarks*, for *This* his *Heroick Vindication* and *Wit*.

I have here set down *This Story* out of no *Jocundity*, or *Jolly-Light-Humour*, (*God* knows) but only to shew what *Confidence* many such *Ignorant Clarks* have grown up unto, meerly as it were to *shrowd* themselves in their *Insufficiency*; and seemingly likewise to *Justifie* the same, only for want of *Better* or more sufficient *Allowances*.

Therefore that they might be void of *All Excuse*, and also be in a *Capacity* to be *Able Performers*, there can be but *One way* to *Effect* it; which is, that if it were *possible*, *Their Wages* might be *Enlarg'd*, so that *They* might be taken off, from all other *Employments* whatever, and wholly *attend* and *wait* upon the *Church*, and *Its Service*; by which means they would not only have *All the oppor-*

The strange Confidence and shrewd Wit of an ignorant Clark of a Quire.

An assured way to take off all Excuse for Faults committed by the Clarks.

An assured way to stop all the mouths of the Adversaries of This Service.

tunities imaginable for their *Improvements in the Art*, whereby to gain *perfect Skill*, &c. but also it would be no small *Inducement* (but a *main Motive*) to *Encourage*, or *win Them to Sanctified and Pious Lives and Conversations*; the which questionless would so *Amplifie and Adorn* (yea make *Amiable*) the *whole Service*, that the very worst of its *Enemies*, must necessarily (at least) *stop their mouths* from *speaking Evil* either against *It* or *Them*, (which too many do;) if not also be a means whereby to draw *Them* into a *Love and Delight of That Service*.

This I humbly conceive may be a *Business* worthy *Consideration*; But which way to bring it to pass is the *Great Difficulty*, for want of *Open-hearted New Benefactors*, which we are utterly *destitute* of in *These* our Days.

However, I am not *doubtfull* but I shall here propose a *Way*, both very *Natural* and *suitable*, if it may only find *Favour* in the Eyes of our *Reverend* and *worthy Masters and Rulers* of our *Church*, (for it solely depends upon their *Goodness, Good-wills* and *Kindness*.)

A way proposed for a present Help.

The way is *This*, viz. That considering there is *Much* given by the *Old Founders and Benefactors* in *Good Lands for Ever*, toward the *maintaining* of the *Church*, its *Officers* and *Services*; And all which *Lands*, have undoubtedly been mightily *Improved*, as to the *Increase* of *Rents, for Stipends, Wages* or *Dividends*, &c.

If therefore, in regard of *This*; and also, that the *Poor Clerks Proportion* of *Lands* (if any such may be thought to be, which in *Reason* might well be conceived to be) yet *stands* at a *stay*, and *nothing* at all *Improved* since the *first beginning*, by any *signs* of *Increase* coming to *Them*, (*Poor men*.)

And that the seeming present *urgent necessity* of *Augmentation* in *That kind* does so plainly appear, and as it were *Cry out aloud* for some *Relief* or *Assistance*, and no other *Hopes* or *Expectation* in any kind (effectual) can *Probably* be *Thought* upon, *Hoped* for, or *Expected*.

How the Business might be much assisted, in case of no more Benefactors.

I say, if therefore (in *This sad Case*) *They Themselves* would please to be so *kind*, as to *Condescend* a little, and allow *Them something* (if not the *whole*) of such *Improvements, Proportionable* to *Those Ancient* (former denominated) *Statutable Wages* of 8, 10, or 12 *l.* a year, &c. to the present very needfull support of *Them* and the *Service*; the *Business* (no question) might (in *This respect*) be *Effectually done*.

And *This* I presume cannot be thought an *Unsuitable, Unnatural, or Unreasonable Remedy* or *way*, and therefore may as *Reasonable* be allow'd an *Humble Desire*, or a *Longing Expectation*.

But if *This cannot be Had*, *Things* are like to stand as *They do*, without any *Hopes* of *Refinement* or *Improvement*.

And thus I humbly leave them to the *Wise, Just, and Pious Considerations* of *All Those* who have to do, and are chiefly concern'd in *This Great and most Eminent Affair* of our *Church-Musick*.

Very

Very much more might be said (in divers and fundry Particulars) concerning *This Business of Cathedral Musick*; But *These Two* chiefly being the *Principal and Main Considerable Things*, whereby our *Service* can possibly be thought any way to be *Illustrated*, (and by *No other way Imaginable*) for if *They* were once *perfectly* and *sufficiently Effected*, they would consequently draw after them, or to them, whatever else might be thought *needfull*; Therefore I say, *These Two Things*, viz. the *Thinness* or *Weakness* of most of our *Quires*, and the *too low Wages* or *Allowance* of the present few *Clarks*, would *necessarily* be *provided* for, or else it is in *vain* to think of, or expect any *Illustration* of *That Service*, otherwise then what at the present we now enjoy.

These two main things provided for, would draw All whatever else is needfull.

Therefore I shall here conclude All, with my very *Heartly Prayers*, and *Fervent Desire*, that (as *This most Illustrious* and *Best Piece* of our *Publick Church-Service* to the *Almighty*, has in *All Ages* been had in high veneration and esteem amongst the *Saints* and *Servants of God*, even from the first Institution of it, all along down through the *Law* and the *Gospel*, until *This day*) it might still *Flourish*; and *more* and *more* appear to be (what indeed *it is*, if *Rightly performed*) **THE MOST EXCELLENT AND MOST GLORIOUS THING IN THE WHOLE WORLD.**

The high Veneration in all Ages had unto This Service.

Which that it may,

The *God* of all *Harmony*, bring into *Concord* and *Perfect Unity* *All Dissenting, Farring, and Discording Christians*, so that they may have a *Right Discerning* of the *True Worship* and *Service of Him*; And if it be possible, that they might *Joyn Hearts, Affections, and Voices* in the *Publick Assemblies*; in *Zeal to God*, and *Love* to one another.

No Illustration conceivable like This, and which must needs be Acceptable unto the Almighty.

By *which means only*, might our *Christian Oblations*, and *Sacrifices of Praise, Thanksgiving* and *Adoration*, be both *Augmented, Refined* and *Illustrated*, and also assuredly *Acceptable unto Him*; As are *Those* of the *Cælestial Quires Above*, whose *Eternal Work* and *Recreation* is, *Only Singing, and Rejoycing* before *Him the Eternal Being*, in *Unutterable* and *Unconceivable Allelujahs*.

Glory be to God.

The end of Cathedrall Musick.

An EPISTLE
 To all Ignorant Despisers
 OF THIS
 Divine Part of MUSICK.

KInd Ignoramus, *whosoe're Thou art,*
 Not having Skill in This most Glorious Art ;
 Nor knowing Note, and Careless e're to Learn,
 I prithee Read This Book : Thou'lt then Discern
 Thy Gross Defect ; and th' great Necessity
 Of Learning something in This Mystery.

But now I think on't, lest Thou shouldest Grutch
 So Hard a Task, and think such Pains too much,
 I'le for Thy sake a shorter way contrive,
 And Here in These few Lines my Counsel give :
 But first I'le ask Thee This one Question,
 Which is a Question worthy Thinking on.

And This it is,

'What think'st Thou Musick was ordained for ?
 'That Thing which Angels Love, and Devils Abhor ;
 'That Thing which Evil Spirits doth Expell ;
 'That Thing which clearly differs Heav'n from Hell ;
 'That Thing which Best of Men do chiefly Use ;
 'That Thing which Worst of Men most what Refuse ;
 'That Thing which sure's of Chiefest Excellence,
 'Next to Divinity's Preheminence ;
 'That Thing which in High Heav'ns Angelick Quire,
 'Both Cherubins, and Seraphins Admire ;
 'That Thing in which th' Enthroned Hosts do Praise
 'The Lord of Life, in Everlasting Laves ;
 'That Thing which all along in Churches Story,
 'Both Jews and Christians us'd for God's (true) Glory :
 'They knew 'mongst Arts no Better Art than This ;
 'No, none so Good to suit Heav'ns Mysteries.

This

*This Art Excelleth All without Controul ;
The Faculties it moveth of the Soul :
It stifles Wrath, it causeth Griefs to cease ;
It doth excite the Furious Mind to Peace :
It stirs up Love, Increaseth Good Desires ;
To Heav'n alone, its Center, it Aspires.
It kindles Heav'nly Raptures, and doth make
That Soul that's thus inflam'd for to partake
Of Heav'nly Joys. ———*

*And canst Thou think that God made This for nought ?
Or that Its Mysteries should not be sought,
But be neglected by His Chiefest Creature
Man ?*

*Oh fie ! Oh fie ! Sure, sure The Wise Creator
Did not intend It so to be Neglected ;
But by Thy wise Regard to be Respected ;
And sought into ; and Labour'd for ; and Us'd ;
But Great Care taken, Not to be Abus'd,
As 'tis too much by most : But Musick Right,
And Rightly Us'd, No better Soul's Delight.*

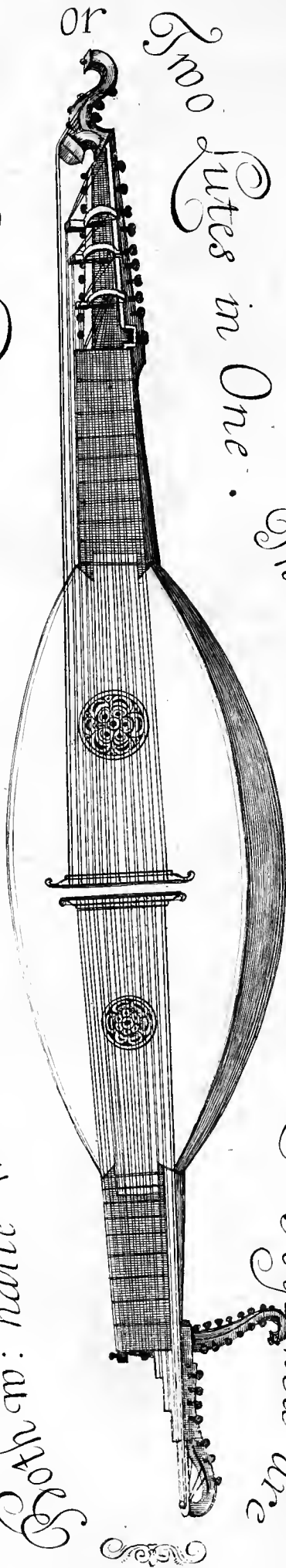
*These are such Certain Truths, none can deny ;
The Scripture speaks them plain, much more then I.
Read, Read Those Sacred Texts ith' Margent Quoted,
Then sure Thou'lt think Them worthy to be Noted ;
If any Spark of Love-Divine be in Thee
Unto God's Glory, doubtless then they'l win Thee
Not only to the Love of This High Art,
But also move Thee 'strive to bear Thy Part
In This so Heav'nly and sublime a Thing,
In which the Angels, and Archangels Sing }
Eternal Allelujahs to Heav'n's King.*

*This out of Great-good-will to Thee I write,
Hoping it may help Tune thy Soul aright.*

1 Chron. 23. 3.
ch. 25. 7.
Eph. 5. 18. 19.
Col. 3. 16.
Psa. 33. Psa. 45.
Psa. 47. Psa. 81.
Psa. 92. Psa. 95.
Psa. 96. Psa. 98.
1 Chron. 15.
6, 7, 8. ch. 15.
16, 28. 2 Chr.
29. 25. 26, 27,
28. ch. 30. 21.
Judg. 5. Ex. 15.
Ezra 3. 10, 11.
2 Sam. 6. 5.
2 Chron. 5.
12, 13, 14.

*Read, Read Those Quoted Places ; Read but Four,
And if Thou like them not, then Read no more.*

Who^{ch} have made a Lute beyond Compare. The Lute Dyphone



or Two Lutes in One.

The English & y^e French Lute Joy=ned are

Concerning this Instrument Reade Pag: 203.



The Second, and CIVIL Part :
OR,
The LUTE made Easie.

A Recreative Prælude to *This Work*
of the LUTE-PART.

BEING

A *Dialogue* between the *AUTHOR* and
His LUTE: The *Lute* complaining
sadly of Its *Great Wrongs and Injuries*.

With something *Remarkable* adjoining, in Reference
to the *Language of MUSIC*.

Author. **W**hat makes Thee sit so Sad, my
Noble Friend,
As if Thou wert (with Sor-
rows) near Thy End?

What is the Cause, my Dear-Renowned-Lute,
Thou art of late so Silent, and so Mute?
Thou seldom dost in Publick now appear;
Thou art too Melancholly grown I fear.

Lute. *What need you ask These Questions why 'tis so?*
Since 'tis too obvious for All men to know.

The World is grown so Slight; full of New Fangles,
And takes their Chief Delight in Jingle-Jangles:
With Fiddle-Noises; Pipes of Bartholmew,
Like those which Country-Wives buy, Gay and New;
To please their Little Children when they Cry:
This makes me sit and Sigh thus Mournfully.

Author. *Alas my Dear! too sensible I am*
Of thy Just Grief; Therefore I hither came

To Comfort Thee, if possibly I might,
And let Thee know, I mean to do thee Right.

Lute. How can that be, since Fame has Cry'd me down
With That Fools-Bolt, I'm out of Fashion grown?

Author. Fear Thou it not; for such a Course I'll take,
I do not doubt, Thee many Friends to make.

Lute. I doubt it much, for several Reasons why;
I'm Injur'd not with One, but, Many a Lye:
Besides, I'm Tortur'd much with Fumbling-Fools,
And oft Abus'd by Bunglers, and Their Tools.

Author. This is confess'd; All which I know, and more
Than Thou canst say, with what Thou'st said before.

There's nought of thy Concern but I it know,
And soon can 'spie Thy Friend out from Thy Foe:
Thou mayst not Thus Despair. Lute. Despair I do:

Old Dowland he is Dead; R. Johnson too;
Two Famous Men; Great Masters in My Art;
In each of Them I had more than One Part,
Or Two, or Three; They were not Single-Soul'd,
As most our * Upstarts are, and too too Bold.

Soon after Them, that Famous man Gotiere
Did make me Gratefull in each Noble Ear;
He's likewise gone: I fear me much that I
Am not Long-liv'd, but shortly too shall Dye.

Author. Chear up, Brave Soul! And know that some
Yet Living, who for Thee will take such Care, (there are
That Thou shalt be Restor'd Thy former Glory,
And be Eterniz'd to Eternal Story.

Lute. I know I have some Friends which yet do Live,
But are so Few, can scarcely make me Thrive:

My Friend Jo. Rogers, He's The only Man
Of Fame; He'l do me All the Good he can:
But He grows Old now; has not long to stay;
And when He's gone, go Hang my self I may
Upon the Willows, or where else I list,
And there may long enough so Hang, I wist,

Ere any Take me down. Author. Come, come forbear
Such Pensive Thoughts as These; Cast off Thy Fear,
And know, 'All Things their Revolution have;
'The Great Creator, He This Order gave

* Some
Pitifull
thin Com-
posers of
This Age.

‘To his Chief Workman Nature, that he should
‘All Things in This same manner Turn and Fold
‘Upon that Wheel which ever turns them Rown,
‘One while they’re Up, another while they’re Down :
‘’Tis now your Lot to be Below you see,
‘But Up you shall again as Certainly.

Lute. You speak some Comfort. Au. Doubt it not, I say,
It is so sure, as Night is to the Day ;
True worth can ne’re decay.

Lu. I’m much Refresh’d ; my Heart you hugely Chear :
But yet methinks I have some little Fear,
Because ’mongst all the Books of sundry Arts,
There’s not One Book yet writ of my Deserts,
Which gives both Full and Certain Rules whereby
To be Assisting to Posterity
In my Beloved Art. Auth. ’Tis true, ’tis so :

Now for Your better Comfort, you shall know,
There is a Friend of Yours, I le not yet Name,
Is very Ready for to do The same ;
And fully hath intended It shall be
Put into Print ; the which e’re long you’ll see :
This for your Comfort take. Lu. I’m much Reviv’d :
But is It made, or yet to be Contriv’d ?

Auth. ’Tis almost wholly made, and so near done,
As is the Day, near setting of the Sun.

Lute. I joy, I joy ; Chear up my Grieved Heart,
And all my Drooping Spirits, come bear a Part ;
Unite your selves in Chearfulness and Mirth,
Yet longing for That Day of our New-Birth.

Chorus.

We All Unite and Joyn in Joyfull Mirth,
And Long for That Good Day of our New-Birth ;
In which we’l Triumph, in Harmonious Chear,
And keep That JUBILE-DAY Year after Year.

The Language of Musick confirmed.

Beloved Reader, you must know,
That LUTES could Speak e’re you could so ;
There has been Times when They have been
DISCOURSERS unto King and Queen :

The Lutes
Language.

To Nobles, and the Highest Peers ;
 And Free Access had to Their Ears
 Familiarly ; scarce pass'd a Day
 They would not Hear what Lute would say :
 But sure at Night, though in Their Bed,
 They'd Listen well what then She said.

She has Discourses so sublime,
 No Language yet in Any Time
 Had Words sufficient to define
 Her Choice Expressions so Divine.

Her Matter's of such High Concern,
 No Common Folks can It discern ;
 'Twas ne'er intended for the Rude
 And Boisterous-Churlish-Multitude ;
 But for Those Choice-Refined-Spirits
 Which Heav'nly-Raptures oft Inherits.

'Tis fittest sure for such as They
 'Who Contemplate and Daily Pray ;
 'Who have their Souls Divinely Bent
 'To Serve their God, with Hearts Intent :
 'Such Students as These be can Spell
 'Her meaning out ; and oft can tell,
 'By Her Inspiring-Influence,
 'What is Her Choice Intelligence :
 'Yet want they Words for to express
 'Such Raptures as she doth possess
 'Their Minds withall ; and makes Them be
 'Like Men Inspir'd, through Harmonie ;
 'This is no Fiction, but well-known
 'To Some, though not to Every one.

The various
 Capacities
 of Men.

But if you doubt of This, you may
 Consider well All men how They
 Are several ways Endow'd ; some be
 As 'twere Cut out for Mysterie :
 Others again, so Hugely Dull,
 That nought of Art comes near their Skull ;
 Yet He who e're had Ripest Wit,
 And made the Highest Use of It
 In Arts that e're was known ; ev'n He
 Came short of knowing Mysterie

*In General : He had his Bound,
His Limitation sure He found :
And though the most He did Excell
In Chiefest Knowledge ; yet to Spell
He must again ; and shew that He
Is Ign'rant in most Things that be :
And very few attain so High,
To understand This Myserie.*

*Yet that It may appear more plain,
I'le instance to you once again
In one Comparison, which You
Will not deny, but say 'tis True.*

*He who considers Right and well
How Beasts and Birds their Stories tell
To One another Certainly,
And yet no Words they speak Plainly ;
But by That Language which is giv'n
In Nature, (by Decree from Heav'n)
They Understand undoubtedly
Each others Speech, as well as we
Do our own Words, which we do say,
As by Experience see you may :
If you'l regard with stedfast Eyes,
And dive into such Mysteries,
You'l find that Nothing's Plainer then
That BRUTES have Speech as well as MEN.*

The Lan-
guage of
Birds and
Beasts.

The Lan-
guage of
Nature.

*A little further still I'le go,
And speak of what I cannot know ;
Yet do believe it to be so,
And doubt not but you'l do so too.*

*Consider how that Spirits use
(Though not by Words) for to infuse
Their Meanings to each other so,
That Each, Each others Meanings know.*

The Lan-
guage of
Spirits.

*Though Words to Men a Language be,
Yet something else we may well see
Does do the Office of the same,
But not a Word, or Letter Name.*

*Why may not Lute then Tell to me,
(Who know Her Hidden Myserie)*

The Confe-
quence.

Such

*Such Stories as I Understand,
Though some in Them are at a stand,
As to the Couchant Sence therein,
Being chiefly pleas'd with That sweet Din
Which Gratefull is to th' Outward Sence,
But wants th' Inward Intelligence.*

*To clear this by Comparifon,
In Aptness here I'll give you One.*

The Comparifon made good from Divinity.

*'Tis known even in Divinity,
There lies the self-same Mystery ;
The outward Meanings many know
Oth' Texts oth' Scripture, and can shew
By words significantly good,
The proper Meaning understood
Of This or That Discourse ; they'll tell
According to Right Reason well.*

*' Yet beyond This a Secret lyes,
' Hid from all outward Ears and Eyes ;
' And's only to the Inward Sence
' Perceiv'd, by Divine Influence.
' This, True Divines can surely tell,
' Who by Experience know it well ;
' There is an Inward Ear and Sence,
' Which is the very Quintessence
' Of Mans true Understanding Part,
' Not to be attain'd by Humane Art ;
(Much less to be exprefs'd,)*

* Infus'd,
or Inspir'd.

*' But 'tis * Innate, and to Him giv'n
' By God alone ; (a Gift from Heav'n.)
I might from hence Long Stories tell,
But I will here no longer dwell ;
I'll hasten to my Work away,
Only This One Thing I will say ;*

**No LANGUAGE is of greater Force to me,
Than is the Language of LUTE'S Myserie.**

The Second Part.

The LUTE made Easie.

CHAP. I.

THat the LUTE was a *Hard* or very *Difficult Instrument* to Play well upon, is confessed; And the *Reasons why*, shall here be given: But that it is *Now Easie*, and very *Familiar*, is as *Certainly True*; And the *Reasons* shall likewise be given.

The *First and Chief Reason* that it was *Hard* in *former Times*, was, Because they had to their *Lutes* but *Few Strings*; viz. to some 10, some 12, and some 14 *Strings*, which in the *beginning* of my *Time* were almost altogether in *Use*; (and is this present Year 1675. Fifty four years since I *first* began to undertake *That Instrument.*)

The first and Chief Reason why the Lute was Hard, by fewness of Strings.

But soon after, they began to *adde more Strings* unto *Their Lutes*, so that we had *Lutes* of 16, 18, and 20 *Strings*; which they finding to be so *Great a Convenience*, stayed not long till they added more, to the *Number of 24*, where we now rest *satisfied*; only upon my *Theorboes* I put 26 *Strings*, for some *Good Reasons* I shall be able to give in due *Time* and *Place*.

Now (having but yet *said so*) I will *Prove* it very manifestly: Thus therefore;

Proved by Good Reason.

To be expected to *Perform much*, and to be *Confin'd* and *Limited* to *Straitness*, or *Narrow Bounds*, certainly must needs be concluded *more Difficult*, than where there is *Liberity*, *Scope*, and *Freedom*.

This is the *very Case* between the *Lutes* of *Former Times*, and the *Lutes* of *This present Age*.

Yet a little more *fully*, especially to *Those* who are *Unexperienc'd* in the *Art* or *Instrument*.

You must know, that he who undertakes the *Lute*, will meet with things becoming the *Lute*, viz. *Composures of Parts*, with much variety of *Trebles*, *Basses*, and *Inner Parts*.

All which upon the *Old Lutes*, by reason of the *Fewness of Strings*, was (really) *extreme Hard* to perform.

And from *Thence* chiefly did it derive the name of *Hardness*, or a *Hard Instrument*; which ever since (through the *Ignorance* of *People*) hath continued upon *It*.

Vulgar Errors continue long.

Whereas *Now*, (on the contrary) as *Really* as it was *Then Hard*, so *Truly* is it become *Easie*, and very *Familiarly Pleasant* to the *Learner*, by reason of the *Increase of Strings*.

Secondly;

A Second Reason is, from the Workmen in those days.

Secondly, The *Work-men* of Those Times did not *Lay* their *Lutes* so *well, fine, and easie* for the *Fingers*, as now by experience our *late Work-men* have been inform'd to *Rectifie*; which is a very great, yea a *main matter* in the *Use* of the *Lute*. (A more particular explanation of *This*, shall be when I come to shew the whole *Order* of the *Instrument*.)

A Third Reason, from the Closeness of Masters.

A Third and very Considerable Reason is, From the *Closeness* of *Masters* in the *Art*, who (all along) have been extreme *Shie* in revealing the *Occult* and *Hidden Secrets* of the *Lute*.

The *French* (who were generally accounted *Great Masters*) seldom or never would *prick* their *Lessons* as *They Play'd them*, much less *Reveal* any thing (further than of necessity they must) to the thorough understanding of the *Art*, or *Instrument*, which I shall make *manifest* and very *plain*.

Nor was there, nor yet is there *Any Thing* more constantly to be observed among *Masters*, than to be *Very Sparing* in their *Communications* concerning *Openness*, *Plainness*, and *Freeness*; either with *Parting* with their *Lessons*, or *Imparting* much of *Their Skill* to their *Scholars*; more than to shew them the *Ordinary way* how to play such and such *Lessons*.

This hath been, and still is the *Common Humour*, ever since *my Time*.

‘So that it is no marvel, that it continues *Dark* and *Hidden* to *All*, excepting some *Few*, who make it their *Chief Work* to *Practise*, and *Search* into *its Secrets*.

‘Which when they have done, and with *Long Pains*, and much *Labour* obtained, **THEY DYE, AND ALL THEIR SKILL AND EXPERIENCE DYES WITH THEM.**

‘So that the next *Generation* is still to *seek*, and *begin* again *a-New*, for such *Attainments*.

‘And it may be noted, That *seldome* in an *Age* appears above *One* or *Two* who are *Excellent* or *Rare Artists* in *This kind*.

‘So that (to *Magnifie*, and make *Themselves* more *Illustrious*) they keep *All close* to *Themselves*, communicating *Nothing* but upon a *Pecuniary Account*.

‘This must needs make *Easie Things Hard*, and *Long* before they be known in a *General way*, so as they may become *Easie*.

‘Whereas, if such *knowing Masters*, would be so *kind* to their *Fellow-Creatures*, as to *Reveal* and *Discover* their *Knowledge* and *Experience* (whilst *They Liv'd*) more *freely*, or at least leave it behind them to be published to the world for a *Common Good* after their *Decease*, it would much redound to the *facilitating* of the *Art*, and *Gratifying* of *Posterity*.

‘Which by the *Grace of God* I will make my *Business* to do, according to my *Best Abilities*, and *Understanding* in the *Art*.

‘And if to th' Purpose it I shall not doe,

‘Say, Good-will was not wanting thereunto.

Thus

Note, that rarely not above one or two Eminent Lute-Masters in an Age.

Thus much I think may be sufficient to gain *Belief*, that the *Lute* must needs have had such *Impediments*, by reason of which, it might well be accounted a *Hard Instrument*.

The which being taken away, I doubt not but it will appear both *Easie*, and *very Delightfull*.

Now I will give you some *Reasons* why it is become *Easie*; and is, by the *Increase of Strings*; which (although it may seem a *Riddle* to some) is most *True*.

The first Reason why the Lute is become Easie, yet a seeming Riddle.

And here you must take notice, that when we say a *Lute* of 12 *Strings*, there are but 6; and likewise a *Lute* of 24 *Strings*, there are but 12, (as to *substantial Use*.)

For we always *Tune and strike two Strings together as one*.

So that in the *Old Time* upon their *Lutes* of 12 *Strings* (as to use) they had but 6: Therefore were they constrain'd to extreme *hard, cross, and wringing Stops*, both above and below upon the *Finger-board*.

Yea, such *Stops* have I seen, that I do still wonder how a *Mans Hand* could stretch to perform some of them, and with such *swiftness of Time* as has been set down.

Whereas Now, by the Addition of *six Ranks of Strings*, *All those hard cross-grain'd Stops* are *undone*, and brought to a *Natural Form*, and *Aptitude for the Hand*; And are so very *Easie*, that an *Ingenious Child* in *half an hours time*, may readily *Form its Hand* to the *whole Number of Hard Stops*, ordinarily in use, and generally *Requirable* for the necessary scope of *Lute-play*.

A Child in half an hour able to perform the hardest stops upon the Lute;

The which I shall most plainly *Demonstrate*, when I come to inform the *Learner* and set down the *Rudiments thereof*.

Again, There is found by *Experience* a *Better manner of Laying our Lutes*, (as we term it) which is done, by causing the *Finger-board*, 1. to lye a little *Round*, or *Up* in the *middle*; as also that the *Bridge* (answerably) *rise a little Round* to it.

A second Reason why easier, in 3 Respects,

Then 2dly. to lay the *Strings* so close to the *Finger-board*, that the *Strings* may almost seem to *touch* the *first Fret*. This is call'd *Laying of a Lute Fine*, when all the *Strings* lye near the *Frets*.

3dly. Laying the *Ranks of Strings* so carefully, that the *Pairs* may be conveniently *Near*, and the *Ranks* pritty *wide*.

By which means we have a more ready and certain *Command* over them, for *neat* and *clean Play*.

These things were not in the *Old Lutes* so regarded, as may still appear by many of *Them*, yet to be met withall.

The *Instrument-makers* were not *Then acquainted* with That *Secret*, which assuredly is such an extraordinary *Great Advantage* to the *Hand*; That if *Two Equal Players* of a years standing, should either of them take up a *several Lute*, the one *well Lay'd*, and order'd as I have described; and the other *Ill Lay'd*, (as were generally the *Old Lutes*) it would be judg'd by their *difference* in *Play*, that the *One* having learn'd a *Year*, the *Other* had not learn'd above a *Quarter*.

Note.

This I do assure you is a most *Certain Truth*.

Therefore you may very well conclude from these *Reasons*

Whence the name of Hardness is deriv'd.

' only, there must needs be a *Great Facility* in Playing upon *These Lutes of Our Time*, more than upon *Those of the Old Time*: From whence hath come, and still remains *most Falsly*, the name of *Hardness*.

Advantages from the Artist included.

Now besides all *These Reasons for Advantage and Easiness*, (which I doubt not but do seem apparent to the Reader) being only in the *Instrument*, which *Time and Experience* hath reformed; It will not be unreasonable to conclude, but that there are, or may be likewise several *other Advantages* from the *Artist*, whereby the Work may be made more *Easie*.

Some of them named.

Otherwise we have laboured many years in *Vain*, which would be too great a *Disparagement* unto us of *This present Age* to be *Guilty* of; since it is generally seen and known, that in *All Arts*, *Time and Experience* finds out more *Compendious and Ready ways* to perfect and accomplish their *Works* in, than was known in the *Beginning and Infancy* of *Arts*.

I will nominate some *Particulars* here in reference to the *Great Benefit* of the *Scholar*, and towards the facilitating of the *Work*.

The First shall be, I would (by all means) that the *Scholar* be taught to *String* his *Instrument*, with *Good and True Strings*; also to *Fret* it, and to know when the *Frets* stand *Right or Wrong*, which may be easily and quickly done.

Secondly, That the *Scholar* be taught (so soon as possibly may be) to *Tune* the *Lute*, which likewise may in a reasonable *Time* be done.

A woeful mischief to Learners.

For, the want of such *Skill*, is not only a great *Discouragement* to the *Learners*, and also a great *Hindrance* to their *Proficiency*; but is a *Grand Cause* of much *Corruption* of the *True Distinguishing-Musical-Faculty* of their *Ear*.

For, long and much use of Playing with an *Instrument out of Tune*, does habituate and wont them so to *False Sounds*, that at last they grow *Careless*, and scarcely ever after become *Good and Accurate Tuners*.

This I have prov'd by *Experience*.

The *Helps to All This* I shall set down in its proper place, when I come to *Instruct* my *Scholar* in the *Documents of Lute-play*.

CHAP. II.

Now after all this that hath been said, I cannot but hope that *Those many False and Ignorant Out-cries* against the *Lute* will be laid aside, and deem'd (as indeed they are) *False*.

I will here *Name* some of *Them*;

First, That it is the *Hardest Instrument* in the *World*.

Secondly, That it will take up the *Time* of an *Apprenticeship* to play well upon *It*.

Thirdly, That it makes *Young People* grow *awry*.

Fourthly, That it is a very *Chargeable Instrument* to keep; so that one had as good keep a *Horse* as a *Lute*, for *Cost*.

Fifthly, That it is a *Womans Instrument*.

Sixthly, and Lastly, (which is the most *Childish* of all the rest) *It is out of Fashion*.

I will here give a *short* (but *True*) *Answer* to each of *These Aspersions*.

And as to the First, *viz.* that it is the *Hardest Instrument*, &c. I suppose my *former Reasons* may sufficiently convince any *Reasonable Person* of the *contrary*; However (in that *This* is the *main Objection*) I will spend a little more *labour* against *it*, than against any of the *Rest*; And doubt not but so clearly to *Rectifie* that *Errour*, that whosoever will rightly consider what I shall here *write* concerning it, will never more give *Credit* to that *Flim-Flam-Ignorant* saying of the *Vulgar*.

To which purpose I will make a *Comparison* betwixt the *Lute* and the *Viol*.

The *Viol* is confess'd to be a *Plausible Instrument*; and no *Affrightment* to any *Person* to undertake *it*; and in a *short time* they *do much* upon it.

Now that the *Lute* must needs be so *Easie* as the *Viol*, examine them *Both* after *This Right manner*, by way of *Comparison*; not comparing the *Musick* of the *one* with the *Musick* of the *other*, for that is confess'd by *All* in *General*, that the **LUTE IS THE RAREST AND MOST EXCELLENT PORTABLE INSTRUMENT IN THE WORLD**, but barely as they are *Instruments*, and as to the performance upon either.

And in such a *Comparison* we must consider, *what* it is that makes an *Instrument* of Strings *Hard* or *Easie*.

The *Answer* to which must be, *The Number of Strings*, and the *Grasping*, or *Stopping* of *That Number*. Well then;

The *Viol* hath *six Strings*, which are all used in *Grasping* or *Stopping*.

The *Lute* likewise hath but *six Strings*, which are used in *Grasping* or *Stopping*; For although it have *12 Strings*, all the other *Ranks* of *Basses* are not used at all in *Stopping*: But only struck *open* with the *Thumb*, which serve both to *Amplifie* the *Harmony*, as also very much to *facilitate* the *Stops* or *Grasps* of those other *six Strings*.

Common Aspersions upon the Lute.

The first Aspercion answered.

The Lute is prov'd as Easie, as is the Viol, by Reason.

What makes an Instrument of Strings hard or easie.

The Comparison between the Lute and the Viol.

Now if *This* be *True*, (as I appeal to *All the Experienc'd Men* in our *Quality*, whether *This* be not *Truly* declared ;) How then must it not needs be, but that the *Lute* is as *Easie* as the *Viol* ?

But to *This* I know it will be presently objected, That *Those Basses* are very *Hard* to be *Hit*, so that the *Lute* must needs be *Harder* thereby.

To which I answer, *No*. But on the contrary, the *Lute-play* is made *far more Easie* (in its general scope) thereby, as I shall make appear.

Now therefore that you may perceive what an *Easie* matter it is, (*viz.*) to *Hit those six Basses*, (which Thing in all my whole Progress of *Teaching* (Young or Old) seldom or never was above *One quarter of an Hours work* ;)

And to make you understand the *Easiness* of it, consider it thus, in a plain and homely *Comparison*, *viz.*

An apt Comparison.

Suppose you had *Fix'd* before you upon a *Table*, *six or seven Ranks of Strings*, in that nature as *Country-People* (many of them) have at the end of some *Cupboards*, fastned on with *Nails* at each end ; And so, lifted up a little from the *Table* or *Cupboard* with small *Stones* or *Sticks*, to cause them to rise and sound from the *Wood*.

How *easily*, I say, could not any *Ingenuous Child* strike *Those six or seven Ranks* in *Order* ; First as resembling the *Bells*, and then with as little trouble strike them *out of Order* into *Changes* ; And so presently be able (looking off) to do the same ? I say, He or She who could not do such a thing pritty perfectly in *less than a quarter of an hour*, either would have a very *Ill* opinion of *Themselves* for *Blockishness* or *Doltishness*, or had cause enough so to have.

Now the *Truth* is, those *six Ranks* of the *Lute Basses* (which are never stopt) have no other manner of use than those upon the *Country-Peoples Cupboards*.

Nay it shall appear, they must needs be *Easier* to *Hit certain* than such like of the *Cupboard* ; because the *Country-People* do it without a *Rule* (and yet by *Habit*) *well enough* ; whereas we have an *Infalible Rule* by which we can scarcely *miss*, except on purpose ; which is, the setting down of the *Little Finger* in a certain place by the *Bridge*, so that with *opening* the *Hand* by way of *Span*, we ascertain our selves (after a little use) with the *Thumb* to reach to what *Bass* we please, without the least *impediment* to any our other *Performances*.

And now methinks I hear some say, you will make the *Lute too Easie*, if you go on in this manner.

Half the Performance of the Right Hand

Why, truly I cannot tell how to speak otherwise than *True* : It is even so, and no otherwise ; And which to do, is *Half* the performance of the *Right Hand* ; And the other *Half*, which is to be performed with the *Two Fore-fingers*, is (upon the matter) as *Easie*, if not *Easier* : So that there you have *Half Lute-play* already set forth.

The whole.

But I shall begin my *Work* out of *Order* ; therefore I will break off

off *This Discourse*, and desire your *Patience* till I come *orderly* unto it; And then if you will but give me the *Attentive Reading*, as also laying what you read to your *Reason* and *Consideration*, I do not doubt but I shall be the occasion of *many Good Lutenists*.

Now by what has been here declared, how can any Rational man think *the Lute the Hardest Instrument in the World?* or that it is not, as I have explain'd it to be, *Full as Easie as the Viol?*

Several Aspersions against the Lute answered.

I wish I were to try it out with any man for a Considerable Wager, to see what we could bring a couple of Scholars unto (one upon the Lute, and the other upon the Viol) in the space but of one Quarter of a Year.

But here I desire that none will make a *Bad Construction* of *This* my seeming *Challenge*; For I *Challenge None*: neither will any, I hope, take it as an *Affront*, for truly I mean no such thing; But only for the *Lutes sake*, I say, *If I were Challeng'd* in such a way, to try if I would *make Good* what I have thus set down here concerning the Lute; *I should very gladly imbrace the Challenge, (as I said) for the Lutes sake, and the Lovers thereof, that it should be seen I do affirm nothing, but what I would make Good by such an Adventure.*

Thus much against the *First Aspercion*, viz. *That the Lute is a Hard Instrument.*

That the *Lute* will take up the *Time* of an *Apprenticeship*, before one can *Play well* upon it, is a very *False Aspercion*, and a manifest *Injury* done both unto *It*, and to all the *Lovers of It*: As by many years *Experience* I can *Justifie*, and by eminent *Performances* upon that *Instrument* by divers very *Worthy Persons*; several such at this present remaining in our *University of Cambridge*, who have not been at *It* from their first undertaking yet a full Year; and in *one Quarter of a Year* could play extremely well, even to *Admiration*.

The second Aspercion, and the Answer to it.

I shall forbear here to *Name Them*, lest I may (in so doing without their *consent*) give an occasion of *Offence*.

However in that *This* may be taken as an *Excuse*, and in that I have undertaken to prove the *Falsity* of the *Lutes Aspersions*, I will take the *liberty* of naming *One Person* as a sufficient *proof* to this purpose, who is my *Youngest Son*, (named *John Mace*;) And has very *lately* undertaken both the *Lute* and *Viol*, contrary to my expectation or knowledge, till of late; nor have I *Assisted Him* much in either, since I knew *His drift*.

A most absolute and sufficient proof of the Lutes easiness, &c.

But as to *His Performance* upon the *Lute*, I do here most solemnly and really affirm, I have not *taught* him, nor spent so much time with him in the way of *teaching*, as in the whole (since his first beginning with it) will make up the quantity of *one Day*; (if I should say *half a Day*, I am assured I *Lye not*.)

The *Chief Advantage* he has had towards it, has been the *Perusal* of *This my Work* since I made it: And at *Christmass* last was a *Twelve-month*; viz. 1671. there was not one word of it writ; but since that time wholly *Compos'd* thus as you see.

This was writ in the year 1672.

This *Young man* (my *Son*) has been indeed very *Inquisitive* concerning the *Nature* of my *Work*, and has so far *Div'd* into *It*, as (to speak *modestly*, yet *truly* of him) I believe he *understands* it so *sufficiently*, and has gain'd a *Hand* upon the *Lute* so *Notably*, for his *short time* of *Inspection*, that let whomsoever please (to inform *Themselves* of the *Truth* of what I have here writ) *Call him out for My Witness*; who I hope (and doubt not but in a *short time*) will make as *Able a Master-Teacher* both upon the *Lute* and *Viol*, as need to *Undertake Them*.

I must be *Pardon'd* for *This* my so *strange*, and *seeming-Boasting way* in *His Commendations*; yet I neither *Boast*, nor purposely speak in *His Commendations*; only for the *Lutes*, and *Truths sake*, (having, amongst many, none I may make so *bold* with as I may with *Him*) I do in this manner *attest* (by *This Proof*) the extreme *Falsity* of *This second Asperson* upon *It*, viz. That *One must be an Apprenticeship at It before they can Play well*: which is so absolutely *False*, That I do still *affirm*, that an *Ingenuous Child* may be made to *Play very well in one Quarter of a Year*.

Let thus much suffice to *Contradict* so *Gross a Mistake*.

The third
Asperson
answered.

The *Third Asperson* upon the *Lute* is, That it causeth *Young Folks* to grow *awry*.

To *This* I can only say, That in my whole *Time* I yet never *knew* one *Person*, *Young* or *Old*, that grew *Awry* by *That Undertaking*.

Yet do believe it is *possible*, if (through their own *Negligence*, and their *Teachers Disregard*, and *Unskilfulness*) they be suffer'd to *Practise* in an *Ill and wrong Posture*.

So may they do by several other *Exercises* and *Employments*, (which is often seen.)

But let *Them* be first set *Right* to the *Lute*, according to such *Directions* as hereafter I shall set down, it shall be *impossible* for any *Person* to grow *Awry* by *Lute-play*.

This Asperson I doubt not but will appear *False*, like *All the Rest*, when you shall (with your *Reason*) consider of the *Exactness* of my *Rules* and *Order*.

The fourth
Asperson
answered.

That one had as good keep a *Horse* (for *Cost*) as a *Lute*, is the *Fourth Objection*.

This likewise is so *Gross an Error*, that I have *disprov'd* it all my *Life long*; and which *All* my *Scholars* will *affirm*, if need were; of whom I never took more than *five shillings* the *Quarter* to maintain each *Lute* with *Strings*; only for the *first Stringing* I ever took *ten shillings*.

I do confess *Those* who will be *Prodigal*, and *Extraordinary Curious*, may spend as much as may maintain *two or three Horses*, and *Men* to *Ride* upon them too, if they please.

But *20 s. per Ann.* is an *Ordinary Charge*; and much more they need not spend, to practise very hard.

The *Fifth Asperson* is, That it is a *Womans Instrument*.

The fifth
Asperson
answered.

If *This* were *True*, I cannot understand why *It* should suffer any *Disparagement* for *That*; but rather that *It* should have the more *Reputation* and *Honour*.

I suppose I need not make any *Arguments* to prove *That*.

But according to *Their Sense of Asperſion*, I deny it to be a *Womans Inſtrument* ſo, as by *That* means It ſhall become leſs *Fit for the Uſe of a Man*.

For if by *That Saying* They would inſinuate, That it is a *Weak, Feeble, Soft Inſtrument*, as to the ſound; what can that ſignifie whereby to make it a *Womans Inſtrument more than a Mans*?

But whereas firſt they ſay, *It is the Hardeſt Inſtrument in the World*; That ſhews *They Contradiſt Themſelves* in *This* particular; and conclude by *That Saying*, *It cannot ſo properly be called a Womans Inſtrument*, in regard *They* are the *Weaker Veſſels*; and therefore *not ſo Fit* to ſet upon and attempt the *Maſtery of Things of ſuch Difficulty*.

Therefore if ſtill *They* will needs put it upon the *Woman*, I ſay, *the more ſhame for Them*; And ſo much for *That*.

Now Laſtly, whereas *They moſt Sillyly ſay*, *It is out of Faſhion*.

I ſay, the *Greater Pity*, and ſtill the *Greater ſhame* for a *Man* to Refuſe the *Uſe of the moſt Excellent Thing in Its kind*; and eſpecially, *Be cauſe it is out of Faſhion!* which, although it be *Thus Aſpers'd*, (as I have here mentioned) by the *Ignorant and Inconſiderate*, yet notwithstanding *It has This General Applauſe and Praise*, viz. **THAT IT IS THE BEST MUSICK IN THE WORLD.**

This is acknowledg'd by *All* who are men of *Knowledge and Experience* in the *Art*, (unprejudic'd;) and if together with *This ſo High, ſo True, ſo Deſerved* and moſt *Uncontronlable Commendations*, it ſhall alſo appear (by *This* my *Faithfull and Well-intended Work*) *Eaſie*, yea *Very-very Eaſie*; there is no doubt but *It* will come into *Faſhion* again with *All wiſe Folks*.

Thus having (I hope) to full ſatisfaction explained the *Matter*, I doubt not but the *Lute* henceforward will be more look'd after and eſteemed than of late years it has been.

I will now draw nearer to *The Work it ſelf*, and provide my *Scholar* with a *Fit and Good Inſtrument*.

The ſixth
Aſperſion
anſwered.

CHAP.

C H A P. III.

First provide
a good and fit
fiz'd Lute.

THe first thing to be thought upon before you begin to *Learn*, must be to get a *Good Lute*, and of a *Fit Size* for your *Hand*: In reference to which I shall give this *Advice*, by *These Directions* following.

A common
Error in
Learners.

It is very usual with many, at the first to make *shift* with almost any *Instrument* for a *Tryal*, (as they say) be it never so *Bad* or *Unfit*.

Now I must assure *Them*, who do so, do themselves *much Wrong*, and to their great *prejudice*; as by *Experience* I have proved.

For I have known some *Young Persons* so *Discouraged*, under the *Sence* and *Inconvenience* of a *Bad* and *Ill-contriv'd Instrument*, that in short time they have grown *Out of Love* with their *Undertaking*, and have indeed been so quite *Discouraged* Thereby, that they have wholly left it off, and never *Return'd* again; whereas others on the contrary, who have had *Apt* and *Good Instruments*, have come on exceeding *Delightfully* to *Themselves*, their *Teachers*, and *Others*.

I shall therefore *advise* All *Learners*, *At First* to provide them with *Good Instruments*; and then they will proceed *Cheerfully*.

How to know
and chuse a
good Lute.

Now to know a *Good Instrument*, is something *Hard* for a *Young Scholar*; therefore he must take the *Advice* of some *Friend* who hath *Skill*. Yet for his better *Information*, I shall give him some *General Hints* and *Signs* how he shall *know* a *Good one*.

First, know that an *Old Lute* is better than a *New one*: Then, *The Venice Lutes* are commonly *Good*; which you shall know by the writing within, right against the *Knot*, with the *Author's Name*.

Laux Maller
Lutes the best.

There are diversities of *Mens Names* in *Lutes*; but the *Chief Name* we most esteem, is *Laux Maller*, ever written with *Text Letters*: *Two* of which *Lutes* I have seen (pittifull *Old*, *Batter'd*, *Crack'd Things*) valued at 100 *l.* a *piece*.

Mr. *Gootiere*, the *Famous Lutenist* in *His Time*, shew'd me *One* of *Them*, which the *King* paid 100 *l.* for.

A true Story
of a Lute.

And Mr. *Edm. Jones* (one of Mr. *Gootiere's Scholars*) had the other, which *He* so valued; And made a *Bargain* with a *Merchant*, who desired to have *It* with him in *His Travels*, (for his *Experience*;) And if *He lik'd It* when he returned, was to give Mr. *Jones* 100 *l.* for *It*; But if he *Refus'd* it at the *Price* set, he was to return the *Lute safe*, and to pay 20 *l.* for *His Experience* and *Use* of *It*, for that *Journey*.

I have often seen *Lutes* of *three* or *four pounds* price, far more *Illustrious* and *Taking*, to a common *Eye*.

Therefore I say, it is a *Difficult Thing* for an *unexperienc'd Person* to *Chuse* a *Good Lute*.

The next thing to be observed is, the *Shape of the Lute*.

The

The *Shape* generally esteemed, is the *Pearl-Mould*; yet I have known very excellent *Good Ones* of *several Shapes* or *Moulds*: But I do acknowledge for constancy, the *Pearl-Mould* is *Best*, both for *sound*, and *Comlinefs*, as also for the more conveniency in *holding* or *using*. The best shape of a Lute.

Then again observe the *Number of Ribbs*.

The *Compleat Number* (most esteemed) is *Nine*; yet there are very *Good Ones* of several *Numbers*. How many Ribbs best.

Next, what *Wood* is *Best* for the *Ribbs*.

The *Air-wood* is absolutely the *Best*.

And next to that, *Our English Maple*. What Wood best.

But there are very *Good Lutes* of several *Woods*; as *Plum-Tree*, *Pear-Tree*, *Tew*, *Rosemary-Air*, *Asb*, *Ebony*, and *Ivory*, &c. The two last (though most *Costly*, and *Taking* to a common *Eye*) are the *worst*.

Next, observe the *Colour*; which is the *Dark-black-reddish-colour*; though I believe it contributes nothing at all to the *sound*; only the *Best Authors* did use to lay on *That Colour*, especially *Laux Maller*. What Colour best.

Thus much for the *Choice* of your *Lutes* by the *Back-sides*.

Then for the *Bellies*, make choice of the *finest-grain'd Wood* you can, free from *Knots* or *Obstructions*, which you may easily perceive to hinder the *Grain* of the *Belly* for *Running smooth* to your *Eye*, as it were by small *Strings* or *Threads* of *Wood* from the *Bridge* upward, &c. The choice of the Belly of a Lute.

The *Best Wood* is call'd *Cullin-cliff*; and is no other than the finest sort of *Firr*, and the choicest part of *That Firr*.

I have seen some of *Cyprus* very *Good*, but none like the *Cullin-cliff*.

The *Knot* or *Rose* in the *Lute Belly*, would be *little*, and *smoothly cut*. The Knot or Rose.

If there be any *Cracks* in *Back* or *Belly*, let not them trouble you, except *They* be *Cross-wayes*; *Those* are to be *disliked*: But if *Long-wayes* with the *Grain* of the *Wood*, it makes no great matter, so as they be *neatly* and *well glewed* together again.

And before you part from the *Belly*, try whether the *Barrs* (which are within, to strengthen and keep *It strait and tite*) be *all fast*; which you may do, by gently knocking the *Belly* all along, round about, and then in the midst, with one of your *Knuckles*; and if any thing be either *loose* in *It*, or *about It*, you may easily perceive *It*, by a little *Fuzzing* or *Hizzing*; but if all be *sound*, you shall hear nothing but a *Tight-plump* and *Twanking-knock*. The Barrs.

Then lastly about the *Belly*, see that the *Bridge* be *close*, *Trimly* and *firmly Glew'd* to the *Belly*, without any the least sign of *parting*: For if it begin never so little to *part*, you shall be sure (the next *moist season*, if you leave it *abroad*, especially in a *damp room*) to have *It come off*, and so endanger the *Belly*, in *bringing some part of It along with it*, which is a common decay in many a *Good Lute*. The Eridge, and its dangers.

After you have thus survey'd the *Back* and *Belly*, cast your Eye up towards the *Neck* and *Heads* ;

The length
and thickness
of the Neck.

And in the *Neck* observe the *Length* thereof, which you shall know to be *Good* or *Bad*, according to the *Number of Frets* It carries : If it carry less than *Nine*, it is *too short* ; and if *more*, it is *too long* : Therefore *Nine* is esteem'd the *Best Number* of a *True-siz'd Neck*.

Yet I had rather have a *Neck too long*, than *too short* :

For if it be *too long*, (in which are *two Inconveniences*, viz. the one will cause *Strings* to *break* too fast, the other makes the *distances* of the *Frets* *too wide*) I can *cut that Neck shorter*, without any *Inconvenience* at all to the *Instrument* ; But if it be *too short*, there is no *Handsome Remedy* but to have a *New Neck*.

Again, the *Neck* would not be over *Thick* or *Gouty*, to cause too great an *Extention* in the *opening* of the *Hand*, in the *Grasp* or *Use* of *It* ; which will be *unpleasant* to the *Practitioner*.

About an *Inch Thick* at the *first Fret*, is a *good scantling* for an *ordinary siz'd Lute*, and so *increasing* in *Thickness* almost insensibly down to the *last Fret*.

But for my own part, I did not care how *Thin* it were, provided it were so *strong*, as (by the strength of the *Strings* pulling) it did not come *forwards*, by which means many a *Lute* is caused to *Lye too Course*.

The Finger-board to lye
Round.

The *Finger-board* is the next thing to be minded ; which would be made of *Hard Wood*, of which *Ebony* is both *Handsomest* and the *Best*.

See that it be not *Joynted* or *Pieced* upon the *very Edges*, which if they be, (as sometimes they are) will hinder the *Frets* from running *smoothly*, when you have occasion to put them *on*, or *move* them.

Again, observe how *It lyes*, whether *Flat*, or a little *Round* under the *Frets*, from the *Treble* to the *5th. or 6th. Strings*.

If it lye *Flat*, it lyes *Not well* ; which was the *General Fault* of the *Old Work-men* a *hundred years ago*, and since ; till of later Times we find that a *Round-laid Finger-board*, is a *Great Advantage* to the *easie stopping* of a *String*, especially in *Cross-stops*.

The two
Heads.

The next things you are to view are the *Two Heads*, the one *Turned back*, which must carry *16 Strings*, (accounting the *Treble Peg double*) and the *Upright Head* must carry *8* ; all which make a *24-String-Lute*.

The more *neat Those Heads* are wrought, the more *Commendable* ; Yet they add *nothing* to the *Sound*, but it is the *Back* and *Belly*, which *Principally* give the *Sound* ; and we use to say, the *Belly is the Chief producer thereof*.

The Pegs the
greatest trouble
about an
Instrument.

Then look well unto the *Pegs*, that *They* be *Truly Fitted* ; for if *They* be *not*, you will find more *Trouble* by reason of *Them*, than by any *other Thing* about the *Lute*.

The first thing you must observe is, whether *They* be *exactly Fitted* at *both ends*, that is, that they *Bite equally stiff* at *both Holes* ; for if they be *slack* at *one Hole*, and *stiff* at the *other*, they will

will constantly be *slipping*, and so the *Tuner* loseth much *Labour* and *Time*.

And you must know, that from the *Badness* of the *Pegs*, arise several *Inconveniencies*;

The first I have named, *viz.* the *Loss of Labour*.

The 2d. is, the *Loss of Time*; for I have known some so extreme long in *Tuning their Lutes and Viols*, by reason only of *Bad Pegs*, that *They* have wearied out their *Auditors* before they began to *Play*.

A 3d. *Inconvenience* is, that oftentimes, if a *High-stretch'd small String* happen to *slip down*, it is in great danger to *break* at the next *winding up*, especially in *wet moist weather*, and that *It* have been long *slack*.

The 4th. is, that when a *String* hath been *slipt slack*, it will not *stand in Tune*, under many *Amendments*; for it is continually in *stretching it self*, till it come to *Its highest stretch*.

A 5th. is, that in the midst of a *Consort*, *All the Company* must *leave off*, because of some *Eminent String slipping*.

A 6th. is, that sometimes ye shall have such a *Rap* upon the *Knuckles*, by a *sharp-edg'd Peg*, and a *stiff strong String*, that the very *Skin* will be *taken off*.

And 7thly. It is oftentimes an occasion of the *Thrusting off the Treble-Peg-Nut*, and sometime of the *Upper long Head*;

And I have seen the *Neck* of an *Old Viol*, *thrust off into two pieces*, by reason of the *Badness* of the *Pegs*, meerly with the *Anger* and *hasty Choller* of *Him* that has been *Tuning*.

Now I say that *These* are very *Great Inconveniencies*, and do adde much to the *Trouble* and *Hardness* of the *Instrument*.

I shall therefore inform you how ye may *Help All These* with *Ease*; *viz.* *Thus*.

When you perceive any *Peg* to be troubled with the *slippery Disease*, assure your self he will never grow better of *Himself*, without some of *Your Care*; therefore take *Him out*, and *examine the Cause*.

For there are *Three Causes* of a *Pegs slipping*;

The *One* is, the not *equal Fitting* or *Biting* at *both the Holes*; therefore you must observe at which *Hole it bites least*; for if it *bite hard* at the *wide Hole*, which is the thickest part of your *Peg*, and *slack* at the other, then your *String* will constantly *slip down*, so soon as the *Peg* or *Hole* is *worn smooth*.

But if it *bite hard* at the *small end*, and *slack* at the *great*, it will not so often *slip*, but many times cause your *Peg* to *twist in pieces*.

Now the *Remedy* for all this, is only to *scrape* the *Peg* a little *smaller* at the end which is *too Thick*, so long, till upon *Tryal* you find that *It bite at both ends a-like*.

Another cause of a *Pegs slipping* is, when both ends are equal, yet both the *Peg* and the *Holes* are *worn smooth*, (being made of *soft Wood*;) wherefore so near as you can have all your *Pegs* of *Hard Wood*, (and without *Sap*) as of *Plum-Tree*, *Box*, or *Ebony*, &c.

7 Inconveniencies attending them.

Three Causes of a Pegs slipping.

The first Cause.

The second Cause.

The *Remedy* for *This Inconvenience*, is only to *scrape* the *Peg* at both ends a little, and then *rub* it at the *two biting places* with a piece of *Chalk*, and then *It will stick fast*.

The third Cause.

A third and very *Common Cause*, is from the *putting on* of the *String*, which although the *Pegs* be never so *well Fitted* and *Good*; yet if the *String* be put on so, that in the *twisting about* the *Peg* at either end, the *String lye too near* the *Cheeks* of the *Pin-holes*, it hinders the *Peg* from *biting*.

And I have often seen some *Fumblers*, *Fret* and *Vex Themselves*. a quarter of an hour or more, to *fasten* such a *Peg*, and when 'twas done, by and by *slip* again; And so *Ignorant* have *They* been of the *Cause*, that they have not so much as *try'd* to see if it might be *mended*, but *Cry out*, *Oh here's a base Peg*, or something like it.

Now the *Remedy* for *This* is the *Easiest* of all, and lies only in the *Care* of the *Putter on* of the *String*, to see that it lye wholly *Clear from both the sides*.

And take *This Rule* along with you, never to *twist too much String upon the Peg*.

The common Destruction of a good String.

This *fault* of the *Putter on* is very often the *Destruction* of a *Good String*, than which, a man had better sometimes *lose a Shilling*: For the *Trebles*, and *Seconds*, (which are the most *Chargeable* and *Breaking Strings*) come where you will, you shall find *Them* most commonly *close and hard wound up to the Cheek* of the *Peg-holes*, by which means the *String* is so *pinch'd* and *squeez'd*, that it is not *Long-liv'd* after; And then they *Cry out*, *Oh these are base rotten Strings*, &c.

I have insisted the longer upon *These Inconveniences* of the *Pegs*, because I know they are so generally *Common*: And indeed if regarded, they will contribute *much ease and pleasure* to *All*, but especially to *Learners*.

I have now run through all the particular parts of the *Out-side* of the *Lute*, excepting the *Five Nutts*, which the *Strings lye upon*; And on purpose I have let them alone till *Now* in the *last place*, because they so necessarily relate to the *Stringing of the Lute*, which is the next thing to be done.

The ordering of the Five Nutts.

And as to *Those Nutts*, there is not much to be said concerning *Them*; yet so much, as cannot be left unsaid without a *Great Defect* to the *Business*.

First then, they are most generally made of *Ivory*, (which is *Best*) and do require a *Curious Care* in the accurate *Laying*, and *Notching* of *Them*, according to the right *Distances* between *Ranks* and *Ranks*, *Pairs* and *Pairs*; A *Rule* for which take *Thus*.

First you must lay your *Long Nutt* (which must carry *seven Ranks of Strings*, besides the *Treble String*) in a *Notch* cut out of the *Plate* of the *Finger-board*, *fit for Its proportion*, and so *neatly*, that the *Top* of the *Neck* of the *Lute*, and the *Top* of the *Nutt*, may *joyn equally-even* in all *that same length*, to the end that the *Strings* which must be twisted upon the *Pegs*, may lye *smooth* upon that part of the *Flatness of the Neck*, immediately *joyning to the Nutt*; which

which will secure the *Strings* from being *Cut* with the *sharpness* of the *Edge* of the *Nutt*.

Then after it is thus *Truly Laid*, you must cast for the *True Laying* and *Dividing* the *Ranks* of the *Strings*.

To the doing of which, you must first of all take a *Treble String*, and *fasten it* in the *first Hole* of the *Bridge*, (which is for the *Treble String*;) then bring *that String* up to the *Treble Nutt* or *Peg*, and there hold *It* in your *Left hand* in such a place, as *It* may *lye all along* within a *little less than a quarter of an Inch* of the *outside* of the *Finger-board*; and when it so *lyes*, take a *Knife* and make a *little impressiion* upon the *Nutt*, just *under the String*, which must serve for your *Mark*, and must afterwards be *Filed down deep enough* for the *String* to *lye in*: But let that alone till you have first *marked the Places*, for all the *Strings* to *lye in*; which may be done with a *Pencil*, or a *Pen and Ink*.

The best way to Rank the Strings truly.

After your *Treble Notch* is thus *marked*, then put on your *eighth string* (next) upon the *Bridge*, and draw it up to the *other end of the Nutt*, as you did the *Treble*, and so make *Its mark*.

Thus then having the *Two Extremes* of your *Nutt*, it will be easie to *mark out the Places* for all the *rest proportionably*.

Yet observing, that the *Pairs* of the *2ds*, *3ds*, *4ths*, and *5ths*, would be a *very little closer together*, than those of the *6ths*, *7ths*, and *8ths*. The reason I give is, because they are always in the use of *stopping*, and so may the more *easily* be *stopp'd close*, *clean*, and *sure*, than if they *lay wider*.

But here you must Note of what *Length* the *Nutt* should be.

The *Length of the Nutt* of a *Full-siz'd Confort Lute*, fit for a *Man's Hand*, or a *Womans*, would be just *Two Inches, quarter and half quarter long*; and in a *Nutt of This* proportion, you will have *full scope and freedom* to lay your *Strings* so conveniently *wide*, that they shall all *speak Clear*, and your *stopping* will be *very Roomey and Large*; which is a mighty matter for *Clear and Good Play*: Yet too much *Room* is an *Inconvenience*.

Of what length the Long Nutt should be.

But upon *Little-siz'd-Lutes*, for *Children*, or the like, the *Nutts* must be *shorter*, according to *Discretion* and *Proportion*.

Thus when you have *Mark'd*, and *Rank'd* all your *Strings*, and that you see the *Distances* please you *well*, then take off your *Nutt*, and with a *fine Smooth File*, cut the *Notches* to a convenient *depth*, so that all your *Strings* may *lye* at an *even and equal height*, from the *Finger-board*, which would be about the thickness of a *Half-Crown*, or a little more; and will be a convenient *Height* to let the *Strings* have *scope* enough to *whirle* about with *clearness of Sound*, and not to touch the *First Fret*.

There is one thing more concerning the *Shape* of the *Nutt*, very considerable, for *easie and neat Performance* in *Lute-play*; viz. that *Care* be taken to *File* the *Nutt* *thinner a little towards the 3ds, 2ds, and Treble*, than it is in the *farther part*: The *Player* will find much *advantage* in his *Play* by this very *Observation*.

Note a great Conveniency towards easie Play, by the Shape of the Nutt.

Then, when your *Long Nutt* is thus far in *Order*, you must take *It* and *Pollish It* very well, (but especially the *Notches*;) the

which

How to Pollish
the Nutts.

which to do is *Thus* ; viz. take a piece of *New Neats-Leather*, and a little *scrap'd Chalk wet in Spittle*, which with good *Pains* must be *Rubb'd* so long, till you be assur'd that the *Notches* at the *Bottom* be very *Smooth* and *Glib*, so that the *String* in the winding up may have no *Impediment* either in *Gauling*, or in *Sticking fast* in the *Nutt*, which are very *Common Inconveniencies*, to the *Loss* of many a *Good String*.

Clear it with a *Dry Linen Cloath*.

This being done, you may proceed to the *Stringing your Lute*, which must have a *Peculiar Direction*.

Let your *Four little Nutts alone*, till you have *Strung* so far.

The Reason of
the necessity
of knowing
these Things.

All *These Things* which I have set down, (although I say *you* must do *Thus*, and *so*) are not properly a *Work* for *You* to do, (except you will be *Ingenuous* and *Mechanical*) but for the *Instrument-Maker*; And when ever you *Buy a Lute*, it ought to be *Thus Fitted*: Yet because I know that sometimes *Work-men* are *Careless*, and suffer *Instruments* to go out of their hands *Defective* in many such respects; and also that I would have you *able* to *Judge of These so necessary Concernments*, Therefore I have *Thus* given you *Information*, that thereby *You* may have any thing *amended*, before it comes *out of their Hands*.

As also, that many times you living in the *Country*, far from *Work-men*, may either *Your self* be able to *mend* any such *Fault*, or give *Directions* to some *Ingenuous Country Work-man* to *assist You Therein*.

CHAP. IV.

Concerning the Mechanical Order of the LUTE.

AND now I talk of living in the *Country*, it puts me in mind of *One very needfull Thing*, which whosoever lives *far from Work-men*, and keeps a *Lute*, cannot be without the knowledge of, without extraordinary *Inconvenience*; which is, *How to take off a Lute Belly*, and *set it on again Compleatly*, and is a *Great Curiosity* to perform *well* and *neatly*.

A Lute Belly
often in need
to be taken
off.

And you must know, that *once* in a *Year* or two, if you have not very *Good luck*, you will be constrained to have *It taken off*.

Because the *Belly* being so very *Thin*, and only supported with six or seven *small weak Barrs*, and by the constant *stretch* of the *Strings*, (which is a *Great strength*) the *Belly* will commonly *Sink* upon the *First Barr* next above the *Bridge*, but sometimes upon *any other*, and so cause *It* to let go *Its hold* at the *ends* of the *Barr*, and then your *Lute* will *Jarr*, and *Grow unpleasant*.

And if it be not timely *amended*, worse *Inconveniencies* will follow, which may endanger the *spoiling* of the *Belly*.

Therefore

Therefore when ever a *Barr* is loose, let it be quickly amended, or presently set your *Lute* down to a *Lower Pitch*, or untwist your *Strings*, and Lay it by, till you can get It mended.

Now therefore that you may know how to Help your self, by your self, or by your own *Directions* to any *Country Work-man*, as need shall be; I will shew you; and give you a *Reason* why.

For I have known a *Lute* sent 50 or 60 miles to be mended of a very small mischance, (scarce worth 12 d. for the mending) which besides the *Trouble*, and cost of *Carriage*, has been Broke all to pieces in the *Return*: So, farewell *Lute*, and all the *Cost*.

Danger in sending a Lute far to be mended.

This *Thing* therefore which I am about here to set down, is of such absolute *Necessity*, that 'tis fit for all *Persons* who keep *Lutes*, to be acquainted with it.

The way unto it is *Thus*:

First, you must be provided of some certain little necessary *Instruments* or *Tools*, fit for such an *Undertaking*.

Implements fit to be had always in readineſs.

The first may be a *Glew-Pot*, of about a *Pint*, made of *Lead*.

1. A Glew-Pot.
2. Glew and Izing-glaſs.

2dly. Have ever in readineſs some of the *Clearest and Best made Glew*, together with *Izing-glaſs*, (both which mixt together make the *Best Glew*.)

3dly. Let your *Smith* make you a *Four-square Iron*, about the length of your *Middle Finger*, and about *three quarters of an Inch square*, Filed flat and smooth at one end, and at the other let there be a *long Shank* (much like to a *Steel-stick*, but *Thicker*) with a *sharp end* to run into some *Handle of Wood*, to hold it by; but if you had two of *These*, the other about a *quarter ſo thick*, it were better for some *small uses*.

3. An Iron.

4thly. You must have a *Curious sharp Chizzel*, about an *Inch broad*; but if you had *two* or *three*, you would find conveniency by them, some *broader* and *narrower*.

4. A Chizzel.

5thly. A little *Working-Knife*; such, are most commonly made of pieces of *Broken-Good-Blades*: One of them fastned into a pritty *Thick Haſt of Wood* or *Bone*, leaving the *Blade* out about *two* or *three Inches*, and then *Grind* it down upont he *Back* to a very *sharp Point*, and set to a *Good Edge*, it will serve you for many *Good Uses*, either in *Cutting*, *Carving*, making *Pens*, &c. which is called a *Working-Knife*.

5. A Knife.

The 6th. is, a little *Three-square File*, which must serve to make *Notches* in the *Nutts*, or *Ruff* and fit the *Pegs*, as need shall require.

6. A File.

The 7th. and last is an *Aul*, a pritty *strong* and *straight* one, which you will find a necessary use of.

7. An Aul.

These *seven Implements* will take up no great matter of *Room* in the *Corner* of any *Gentlemans Study*, being all put up in one *little Box*, so that at any time they may be in *readineſs*, and *not to seek*.

I would have added unto them a *Whetstone*, of a *fine and smart Gritt*; for your *Chizzel* and *Knife* must always be kept *very sharp*.

And being *Thus Accommodated*, you may (when occasion is) fall to work on *This manner*; viz.

First,

Preparations
towards tak-
ing off the
Belly.

First, *untwist* your Strings, *only so much*, as you may have *Liberty* to take them *from the Bridge*; which when you have done, draw *those of the first Head* all together through your *Hand*, and twist them about *that Head and Pegs*: Then take the other *four Ranks of Basses*, and do the like with them, amongst the *Pegs of the Long Head*.

This being done, your *Strings will be safe*, and well out of your way, and ready to *find their Places* in the *putting on* again.

If any of your *Nutts fall off*, you must be carefull they be *not Lost*.

How to take
off the Lacc.

Proceed next to the *taking off the Lacc*, and if it be a *Parchment*, you may be the *bolder with it*, and never fear the *spoiling it*, for you must have a *New one put on*.

But if it be *Silk or Silver*, and that it shall *serve again*, take *This Course* with it:

First, have a *Dish of Water*, and set it *close by you* upon a *Table*, and with a *Linen rag*, (wet in the water) *anoint* (as it were, or *bedabble*) the *Lacc all over*, about *half a quarter of an hour together*; and then *warm all your Lacc over with your Iron*, being *red hot*, drawing your *Hand slowly and closely*, *from place to place*, till you think the *Lacc is hot quite through*, (but take heed of *Burning*) and when you have so done, you may take the *Lacc at one end*, and *draw it off*, so easily as if *It had never been Glemed*, without the least damage to your *Lacc* at all.

How to take
off the Belly.

This being done, *Attempt the Belly* after the *same manner*, but yet with *more Caution*: And as you *used the Lacc* with your *wet rag*, so use the *Edge of the Belly* all over where the *Lacc* was, (but with *more Time*, at least a quarter of an hour) and *especially That uppermost flat-narrowest-part of the Belly next the lowest Fret*, (at least an *Inch and a half*) for that part *lies Glemed* upon so much of the *Finger-board*, and will ask *good Suppleing* with *Water and Heat*, before it will yield.

Thus when you have well *Suppled It*, take your *Red hot Iron*, and *heat it very well all over*, till you think the *Glew within* is *dissolved*.

Note.

Then take your *Little Working-Knife*, and begin to try to get it *between the Belly and the Back*, at the *Bottom first*; at *which place* take notice that the *Belly* lies upon a *Flat*, about a *quarter of an Inch*, the whole *square of the Bottom*; so that you must put in your *Knife accordingly*.

And if you have *Wetted*, and *Heated* enough, your *Knife* shall find an *easy Entrance*; which if you find *not*, *Wet and Heat that part* still again where you are at work, till you perceive it will *willingly yield to the gentle force of your Hand and Knife*: So when that *Flat bottom is opened*; *Wet and Warm* again a little *further upwards* (an *Inch or two*) *well*, and then put in your *Knife* again, and when you *feel a Barr*, then *get your Knife under that Barr*, and so *gently force it*, till you perceive *It loose*. And so from *Farr to Barr*, till you come to the *Top-broad-flat-place*; The which place you must again *Wet and Heat* very *well and thorowly*, and then
taking

taking the *bottom of the Belly* (which is loose) in one hand, and the *Neck of the Lute* in the other, you will find (with a little forcing) that it will *come off very readily*; but if need be, you may take a *broad Meat-knife*, and getting it underneath within, help it to *part by degrees*.

And now your *Lute is quite undone*, you must get it *mended* again as well as you can. The Lute undone.

A *Carefull Messenger to London* will do very well; a *convenient Box*, and an *Easie-going Horse*, or a *Coach*, will be very needfull; for 'tis in a *wofull Pickle*; a man would scarcely think it would ever come to good again: Well, fear it not.

And now because I have been an *occasion* why 'tis brought to *This pass*, and also that 'tis pittie a *Good Instrument* should be *endanger'd* in such a *Long and Hazardous Journey*, I will direct you how you shall *Mend it*, and *put it together again*, without the *least prejudice*, and to very *Good advantage*.

Therefore begin where you left off, that is, with the *Belly*, and before you lay it by, take your *Hot Iron*, (*viz.* not *red hot*, but only so hot as it may lye upon the *Belly* and not *discolour or scorch it*;) I say, take such an *Iron*, and laying *that end of the Belly* (which you last *took off*) upon a *Table*, with the *Inside outwards*, and holding it at the *bottom* with one hand, and the *Iron* in the other, and all to *be-beat It*, by which means you will *straighten it* again after that *bending*, which was caus'd by the *taking off*; (for *Heat* will set any thing *straight*, or *awry*.)

And in that manner may you likewise straighten any part of a *Belly*, which oftentimes will be *risen or swell'd* to an *unevenness*.

This being done, lay your *Iron away*, and begin to *view the Belly* all over on the *Inside*, and find out what *Barrs* are *loose*; and what *Cracks* there are, which by your *Eye* (oftentimes) you will *hardly find*, especially in the *Knot*: Therefore to make *All sure*, take the *Belly* in one *hand*, and with the *other*, *Knock it gently all over with your Knuckle upon the outside*, by which means you may discover the least *Crack* or *Looseness* of any *Barr*, by the *shattering* or *Fuzzing* it will make, (if you be not *Deaf*.)

How to find the Faults in a Belly.

Then, when you have found out what *Faults* you can, *The work is half done*; Therefore to *Work*; and *first mend all the Cracks*, before you meddle with *fastning* any *Barr*; which to do *well* and *neatly*, you must first *cleans*e all the *Belly within*, from any *Old Glem*, or such *Patches* as may hinder, (if any such be) which (with a *scorching hot Iron*) will presently *come off*.

How to mend a Crack.

Then with your *broad Chizzel* scrape and make *all clean*.

And for the *mending a Crack*, it is only taking a little *Thin Glem* upon the tip of a *Thin-cut-stick* or *Chip*, (for you need no *Brush*; as *Joyners* do) which you may with the assistance of your *Finger*, (opening the *Joynt* or *Crack* with a *small force*) let in, and rub a little *Glem*, only enough to *wet every part* of the *Crack*; which when you have done, then take your *Hot Iron*, and hold it so *close*, as may thoroughly *beat* both the *Glem* and the *Belly*, which will cause the *Glem* to *incorporate*, and take *fast hold* of the *Wood*.

Then

Then laying the *Belly* flat upon some *smooth place*, Press the *Joynt* close and even with your *Fingers*, and then lay all along upon the *Crack* a little *slip* of *Paper*, about a *quarter of an Inch* broad, or less, wet with *Glew* very *thinly*, and with your *hot Iron* fasten on the *Paper*, which will immediately cause that *Crack* to be as *Firm* as any part of the *Belly*.

Note how hot the Iron must be.

And here you must note, that your *Iron* must be *so hot*, as to scorch the *Paper*, and the *out-edges* of the *Glew* only, and *not* at all to scorch the *Belly*; for by that little scorching the *Crack* is more *quickly* and *strongly mended*: Thus much for *mending* a *Crack* either in *Back* or *Belly*, &c.

No lining of Cracks but upon Necessity.

Only *Note*, that if you find the *Belly* or *Back* in any such part to be *Infirm* or *weak*, with *Worm-holes* or the like, you may either let such *Paper* remain on *still*, or adde a larger *Paper* or *Parchment*, as you see cause, either upon *That*, or instead of *It*: Yet I do not allow of *too much Lining*, either in *Back* or *Belly*, the which do *Clog* an *Instrument*, and *dull the Sound* of *It*; But upon *Necessity* (in *some cases*) it *must be done*.

Note further as to the *General use* of *Glew*, whensoever you have occasion to *Use it*, be sure to *cleanse* away all the *Old Glew* first very well; because that *New Glew* will not take any *fast hold* upon *Old*; and that must be done by a *Scorching Iron*, as aforesaid.

The Barrs mending.

Thus having *mended* all the *Cracks*, fall to work upon those *Barrs* you find *Loose*, which most commonly be at the *Ends* about an *Inch* or *two*, and are likewise *easily mended*, first by *heating* and *cleansing off* the *Old Glew*, and then, with your thin *Glew-stick*, put a little *Glew* between the *Belly* and *Barr*; then laying your *Belly* upon a *smooth Table*, heat again the *Barr* and *Belly* with your *Iron* as it lyes, and so hold it *down close* to the *Table* till it be *cold*, which will be in less than *half a quarter of an hour*.

But because you may (if you will) be *eased* of so much trouble of *Holding*, it will be convenient that you have in readiness two or three pair of little *slips of Trenchers*, such as *Boys* make for *Snappers*, about an *Inch* broad, and 4, 5, or 6 *Inches* long.

Tye these, two and two together, at one end with a strong *Pack-thread*; and they will serve to *slip over the Barr end*, and so hold *It* and the *Belly* very *close*: These you may let stay on so long as you please, which will save you so much *Labour* and *Time*, the which you may spend in doing *another*, or any thing else *needfull*.

These are very necessary *Implcments*, fit to *put up* with the rest of your *Tools*, to be in *readiness* when *need* requires.

Then when all your *Barrs* are thus *well mended*, lay by your *Belly* *Carefully*, lest any body *Tamper* with *It*, before *It* be well *dry* and *hardned*, which in 5 or 6 *Hours* will be *sufficiently fit to be handled again*, if it be a *dry-warm-season*; but if not, then set it in some *Chimney-Corner*, (only within the *Ayr of the Fire*;) for too much *Heat* will *warpe* and *prejudice the Belly*.

Thus

Thus you must do if you be in *Hast*; but if not, it were better to *stay till next day*, before you handle It any more.

Then you may confidently prepare for a *Conjunction Copulative*; first by *cleansing all the superfluous roughness, of Glew and Paper, remaining about Those mended Places*; the which to do is a *Curiosity*: But *Thus* must you do it.

If you have a *less Iron*, heat it and use it; if not, your *other* may do *well enough*: I say, *Heat It to such a height*, that you may nimbly and lightly *touch*, and *scorch* all those *Rough Places*, either of *Glew* or *Paper*; But take heed of *scorching* the *Belly*, or *overbeating* the *Joynts lately Glewed*, lest your work come in *Pieces* again.

The cleansing of all Glewed places.

When you have thus *scorched all*, and would have them *come off*, then take your *Chizzel*, (your *Belly* being laid *Flat* upon a *Table*) and *scrape gently* all *Those Places*, and all will come off very *cleanly*, as you would desire, to the very *Wood*: But if at the *first time* all comes *not off*, as you would desire, Then, *lightly*, and with a *quick touch* of a *Hot Iron*, *scorch it again*, and so time after time, by little and little, you must work, till you see *All clear and smooth*.

Take notice, that in *cleansing off Glew, and Paper by scorching*, it is only to be done in the *Inside of Instruments*; for it will *spoil* the *Gloss* or *Varnish* of the *Outside* of any.

An especial Note concerning cleansing of Old Glew or New.

The *Outsides* therefore must ever be *cleansed by moisture* only.

There is but *One* thing more to do, before you *joyn Back and Belly* again, which is, to *cleansē carefully every Barr end*, and the whole *Round-side-edge, of the Back and Belly*, with the *Two Flats*; at *Tops and bottoms*; All which must be done as aforesaid, with a *Scorching Iron* first, and then with your *Working-knife*, or *Chizzel*, take off the *Scorchings*, to the *clean Wood*, that the *New Glew* may take *fast hold*; which being done, proceed in *This* manner.

First bring your *Back and Belly* together, and *see* if they will fit; by which doing, you will perceive (it may be) some *little Impediment*, or *Fault*, fit to be *amended*, before you come to *Glewing*, and so do and *try* till you are *fully satisfied* that all is *clear and fit*; Then *fear nothing*, but *boldly proceed* to the *Uniting*, which must be done after *This manner*.

Take your *Aul*, and after you have laid the *Belly True in the uppermost Flat*, (which you cannot well miss of, bec. use the *Points* of the *Neck* will give you *infallible directions*) I say, when you are *fully satisfied*, that your *Neck* lieth *close, direct, and right* to the *Top*, then (with your *Aul*) prick a *Hole quite through the Belly*, in the *midst of that upper Flat*, and *joyn Belly and Back together*; then when you have *thus Fitted them*, pluck out your *Aul* again; for *This* doing is but as a *Mark* or *Direction* for you, against you have occasion to come *There again*, (which shall be very soon.)

The Uniting of Back and Belly.

A Choice piece of Curiosity.

Now to your *Glew-Pot*, with *Back and Belly*, and begin with which you please, and anoint all the *Edges Carefully round*, where

you know they must *Joyn*, and every *Barr-end* be sure you *touch well*, and when *Both* are thus *Carefully done*, (for here lies the *strength of the Work*.) then (having a *Good Fire ready*) bring *Both* to the *Fire*, and *warm them a little*, and *clap them quickly together*, and with your *Aul prick* and *fasten them together* at the *Top* in the *same Hole* which before you *Joyned them at*.

Take heed of
clogging with
too much
Glew.

But here in *This Work* you must be *exactly Carefull*, that you *Cloz neither the Back nor Belly*, with the least drop of *Glew* more than is *needfull*; for all *superfluity of Glew*, is *hurtfull to the Sound of an Instrument*.

Now having in *readiness* your *Great Iron*, *red hot*, *beat the Edges thorowly all over*, and then *especially* the *upper Flat* where your *Aul sticks*, till you perceive the *Glew* is become *warm and thin*.

Then begin with your *upper Flat*, and with your *Fingers* you may *Force it close to its old and true place*, and then with *little pieces of Paper*, (so big as pence, or two-pences, wet with *Glew*) *cover all the upper Flat in the Joyns*, yet leaving about a *Straw-bredth* or two betwixt *Paper and Paper*, so that you may see *how the Joyn joyns*, and presently *scorch on those Papers*, one after another, leaning *pritty hard* upon each one, with the *squared end of your broad Iron*, which must *not be too Hot*, for fear of *burning the Belly*, yet hot enough to *scorch the Papers*, and the *superfluous Glew*, into a *Crustiness*.

This being done, it will be a good *Guidance* to make *It fall right* all along; Then after this manner *proceed Inch by Inch*, first on *one side*, and then on *the other*, (for if you *Glew all one side first*, you may chance find it fall *uneven at last*;) Therefore *have a Care* often to be *viewing* how it *sedges on both sides*, and be sure at every *Barr*, you *thrust it so close as possibly you can*, with your *Thumb and Fingers*; and *Paper it well* all the way with *Scorching*, as above-said, and when you have rounded *It Thus*, lay it by till next day before you *cleansse off Those Papers*, &c.

But if you be in *hast*, you may *cleansse It* within 6 or 7 *hours after*, provided you *handle it gently*, otherwise you may *loosen something within*.

And to *cleansse It*, only do *Thus*;

How to cleansse
the Lute.

Take a dish of *Water*, and with a *Rag bemoisten all those scorch'd Papers and Glew*, often *renewing the moisture*, (yet but a *little at a time*) and once in *Half an Hour*, they will be so *soft*, that only with your *Nails* lightly running them *backwards upon It*, it will *all come off* as you will have it.

Note.

And here I would have you *Note*, and *Remember*, that you use *no other Toole saving your Nails*, for any such work; because you may *Gaul and blemish the Instrument with any hard Toole*; but your *Nails will not Hurt it*, if you take *Care*.

When *This* is done, proceed to the *putting on of your Lace*, or *Parchment*, which if it be the *Old Lace*, you shall first lay it in *water a while to steep*, both to dissolve the *Old Glew*, and also to make it *Gentle and plyable*, and when it is *steep'd enough*, you may with the *Edge of a Knife* run off all the *Old Stime and Glew*, which with
twice

twice or thrice drawing over, betwixt your *Thumb and Finger* gently, will be done, and then 'tis fit to be put on.

Then (sitting down and taking the *Lute* into your *Lap*, having your *Glew* warm and close by, and your *Great Iron* very Hot) Anoint about a *Fingers length* or more of the *Lace* lightly with *Glew*, then with your *Iron*, warm so much of the *Edge* of the *Lute*, (where you intend *That shall lye*) together with the *Lace* and *Glew*, and begin your work at which side you please, and holding *It hard and close* with your *Thumb and Finger* at the *Top*, draw it *hard down* with your other hand, only so far as it is anointed, and so pinch it close on both sides, smoothing it gently backwards and forwards with your *Thumb and Finger*, till you perceive *It has fastned*, which will not be long till you may proceed to the doing of such another length; then (cunningly taking up the *Lace* so, as you may not undoe the former) anoint so much more of the *Lace*, and do as you did before, and so proceed till all be *Finish'd*.

How to put on the *Lace*.

All this will not be one quarter of an hours work.

But yet *Note*, that when you have wrought it down so far as the turning (about the *Bridge*.) you will find those turnings more troublesome than the rest; Therefore you must (after anointing and heating that place) pluck the *Lace* very hard there, and smooth it well between your *Thumb and Finger* often, till you at last find *It ply and lye smooth and close*.

Note what part of the *Lace* will be most troublesome.

You may for the more *Curiosity* in keeping the *Lace* clean, take a clean *Linen rag*, and hold between your *Thumb and Finger* whilst you are in smoothing, and so it will be neat.

There is nothing else to be said as to *This* doing, but be *Carefull* to lay it on straight, that you may have *Credit* of your *Work*, and that it be not too much upon the *Belly*, which will clog the *Sound*.

The *Narrower* your *Lace* is, the *Better* it is, provided it will but just appear with a little *Edge* upon *Back and Belly*.

But supposing you are to put on a *Parchment*, (which is every way as *Good* for use, if not *Better*) then cut a *Convenient breadth*, and if it be in one, two, or three *Lengths*, it makes no matter:

The way to put on a *Parchment*.

Then lay it in *Water* a little while to soften it, and make it take *Glew* and *ply*, and after it has soak'd, take it out and draw it over your *Knife Edge* gently, between your *Thumb and Finger*, to take out the *Water* and the *Slime*, and by so doing it will be fit enough to take *Glew*, and to be dealt with as above said concerning the *Lace*; only take heed of letting your *Hot Iron* come too near it, because it will be subject to run up into wrinkles, (with too great a *Heat*.)

This being done, lay by your *Lute* for a *Day or Two*, that the *Glew* may harden, and then you may proceed to the *Stringing* of it.

C H A P. V.

NOW your *Lute* is pritty well come to *It self* again ; and without all question (if you have rightly followed the *Order of Those Directions* prescribed) you will find it in all respects so *Good* as it *was*, if not *Better* ; Therefore doubt it not in the least, but so soon as *It is Dry enough*, put on the *Strings* : Yet before you proceed to *That*, take *These* necessary *Directions* concerning the *keeping your Lute*.

Choice Observations about keeping a Lute.

And that you may know how to *shelter your Lute*, in the worst of *Ill weathers*, (which is *moist*) you shall do well, ever when you *Lay it by* in the day-time, to put *It into a Bed*, that is *constantly used, between the Rug and Blanket* ; but *never* between the *Sheets*, because they may be *moist* with *Sweat*, &c.

This is the *most absolute and best* place to *keep It in always*, by which doing, you will find *many Great Conveniences*, which I shall here set down.

The first Commodity by keeping a Lute well.

As, First, for the *saving* of your *Strings from Breaking* ; for you shall not spend *half so many Strings* as another, who lays their *Lute* open in a *Damp Room*, or near a *Window*, &c.

2. 2dly. It will keep your *Lute constantly in a Good Order*, so that you shall have but *small Trouble in the Tuning of It*.

3. 3dly. You will find that it will *Sound more Lively and Briskly*, and give you *pleasure* in the very *Handling of It*.

4. 4thly. If you have any *Occasion Extraordinary* to *set up your Lute* at a *Higher Pitch*, you may do *It safely* ; which otherwise you cannot so well do, without *Danger* to your *Instrument* and *Strings*.

5. 5thly. It will be a *great Safety* to your *Instrument*, in *keeping It from Decay*.

6. 6thly. It will prevent *much Trouble*, as in keeping the *Barrs from flying Loose*, and the *Belly from sinking*.

7. Now these six considered all together, must needs create a *seventh*, which is, *That Lute-play must certainly be very much Facilitated*, and made *more Delightfull* Thereby.

And because you shall not be wanting, in being able to give a *Reason* for any of *These seven Conveniences*, I will here in *Order* set you down the *Reasons why*.

The first Reason given for those 7 Conveniences.

As first, *That it will save your Strings from breaking very much* ; Your *small Experience* will find *That apparent* ; because a *string* exposed to the *Air*, (especially if it be a *moist Air*) will not *last Long* : For the *moisture* causeth it to *swell* ; Therefore it cannot hold *stretching* like *That string* which is kept *Dry*, and in a *Good Temper*.

2d. Reason.

Secondly, *That it will keep your Lute in a Good Order and Temper*, you will likewise find by as *small Experience*.

For *That string* which suffers the *Inconvenience* of the *moist Air*, as it will certainly *swell*, so as certainly will it *go out of Tune*.

Therefore

Therefore it must necessarily follow, that *That String* which is constantly kept in a *Dry Temper*, (as in a *Bed* it will be) must needs stand *more constantly* at, or near the *Pitch it was set at*, than the *other*, expos'd to *moisture*: Therefore your *Trouble* will be *less* in the *Tuning*: This is plain: Yet know, that the *Bed* doth alter *It* a little; but still for the *Best*.

Note.

For when you put it into the *Bed*, it is supposed to have been *out*, and in the *Air*, which if it have been *moist*, never so little, will have *Rais'd the Strings* a little; which you must grant an *Inconvenience*, (although it should be but *small*;) But by putting *It* into a *Bed*, *Remedied*.

And always observe, when a *Lute* is taken *out of a Bed*, the *Strings* are more *Lank* than they were *before*; which may more easily be perceived by the *bigger Strings of the Basses*: for *They* will ever (at the coming out of the *Bed*) be *Flatter* than any of the *smaller Octaves*, which *Pairs* with *Them*: The *Thicker* therefore a *String* is, the *more* doth it partake of the *moistness* of the *Air*, and so must needs *Swell* proportionably, and be the *more sharp*.

Thirdly, Whereas I said the *Lute* would sound *more Lively and Briskly*; There is very good *Reason* for *That*: Because all the *Misty Vapours and Dampness* (which is the cause of the *Dulness of Sound*) will be *expelled*; so that all the *Natural Briskness* which is in a *Lute*, will *shew it self*, having no *Interruption*.

3d. Reason.

Besides, it helps to *Mellow a Lute*; For *Experience* tells us, that an *Old Lute* is *Better* than a *New One*.

And the *Reason* must needs be, because that in a *New Lute* there is more of *moistness* in the *Pores of the Wood*, than when it is *Old*, *Seasoned*, and well *Mellowed*.

And truly I have found as much *Difference at Times*, in *One* and the *same Lute*, as if I had play'd upon *Two several Lutes*; which is very easie to be perceived, by any one who will *observe a Lute* at *one Time* left *Carelessly*, and expos'd to *damp Air*, and at *another Time*, laid up in a *warm Bed*, and ordered as I have given *Directions*.

And as I also said, It will give you *Pleasure* in the very *Handling of It*; you will as easily perceive the *Reason* of that: For the *Bed* will *dry up* all the *Moisture and Clamminess*, which *moist weather* constantly occasions to any thing made of *Wood*, &c.

Fourthly, If you have occasion to *set your Lute at a Higher Pitch*, you may then the *better* do it; because the *Strings* being *Dry*, and free from *swelling*, they will both *hold better*, and also the *Lute* is in *no danger* thereby; because the *Glew* is *hard and strong*, so that both the *Bridge* and *Barrs* are *Tite*, and all things well able to *endure the stretch*; which if you should do to a *Lute* lying *abroad*, expos'd to the *moist Air*, in a *Damp Room*, or the like; first, *Snap goes your Strings*, and it may be by and by *off comes your Bridge*; and your *Barrs* cannot hold *long fast*.

4th. Reason.

All which *Mischiefs* I have often known; the which are assuredly *prevented* by a *Warm Bed*.

Fifthly;

5th. Reason.

Fifthly, It will keep the *Instrument* from *Decay*.

It is a usual saying, That an *Oak* is 100 years in *Growing*, 100 years *Standing*, and 100 years in *Decaying*; which is suppos'd to stand in *all Weathers, wet and dry*.

Now if *This Thick-strong-lusty-sturdy-Oak* will (in 100 years) *Decay*, by such usage; How much more *easily* then, must a *Lute* (*made of so gentle soft Wood, and so very Thin*) with such like *Ill usage*) *Decay*?

Yet we see, that *many Lutes* there are, of a *Great Age*; and I my self have at this present, a *Lute* made of *Ayre*, that is *above 100 years old*, a very *strong* and *Tite Lute*, and may yet last 100 or 200 *years more*, provided it can be kept according to *This Carefull Order* prescribed.

6th. Reason.

Sixthly, It will save the *Barrs* from *sinking*, except you now or then give it a *knock*; for nothing sooner than *Moisture* (except *It*) gives liberty, or occasions the *Barrs* to *sink*, for the *Reasons* aforesaid.

Therefore, a *Bed* will secure from all *These Inconveniencies*, and keep your *Glew* so *Hard as Glass*, and *All safe and sure*; only to be excepted, *That no Person* be so *inconsiderate*, as to *Tumble down upon the Bed* whilst the *Lute* is *There*; For I have known several *Good Lutes* spoil'd with such a *Trick*.

A Caveat needfull.

7th. Reason.

Seventhly, and Lastly, That *Lute-play* thereby must needs be *much Facilitated*, will appear very *Plain*; when as it will be considered, That all *Those* aforesaid *six Inconveniencies* will be *taken away*, by *This Order* and *Care*.

Therefore it must needs follow, that the *Young Scholar* will be *eased of much Trouble*, and consequently take a greater *Delight and Pleasure* both in the *Lute*, and in his *Practice*.

I have now done with *Those Reasons*, why I would have a *Lute* kept most constantly in a *Bed*, when it is in *daily use*; But at other times, when it is *not used*, a *good warm Case*, lined with *Bayes* within, and covered with *Leather* without, with *Lock and Key*, and *Hassps*, will be very necessary.

Yet *All These* are *not a sufficient security* for *It*, if it should stand in a *Damp Room*, for then both *Lute and Case* will be all *mouldy*, and *Come in pieces*.

Therefore care must be taken that *It* always stand in some *warm Room*, where a *Fire* is *constantly used*, or (next to that) upon your *Bed-Testor*.

Let *This* suffice for keeping your *Lute safe*.

I have now (except *Stringing*) spoken of *All Things* I can at present think upon that I judge *fit*, or may conduce to the *Benefit* of every *One*, who is a *Lover* and *Keeper* of a *Lute*, that they may know how to be able either to *doe*, or *give Directions* to have *Them* done, according to *This most Compleat and necessary Order*: and it is no *Hard Work*, nor *Troublesome*, but very *Delightfull* to any *Active* and *Ingenuous Person*, and a *Commendable Recreation*, besides all the aforesaid *Benefits* and *Conveniencies*.

I will next proceed to the *Stringing of the Lute*.

C H A P. VI.

AS to the *stringing* of the *Lute*, take *This General Direction*.
The first thing you are to consider, is the *Size* of your *Lute* ;
2ly. The *Substance* and *Strength* of it.

And as to the *Size*, if it be a *Large Lute*, it must have the *Rounder Strings* ; and a *Small Lute*, the *Smaller*.

Then again (as to the *Substance*) if it be a *Strong firm-made Lute*, it may bear the *Thicker Strings* ; but if *Weak* and *Crazy*, then the *Smaller Strings*.

Yet I rather advise to String it, according to the *Size*, than the *Strength*, &c.

First, Because in so doing, a *Lute* has more *Natural Right* done it, and will return you, more *Acceptable Content*, in token of *Its Gratefulness*.

2ly. Because a *Lute* that is *Crazy* and *Weak*, may have *Ease* done it, in setting it at a *Lower Pitch*, (if you see cause) sometimes.

But if you be to use your *Lute in Consort*, then you must String it, with *such siz'd Strings*, so as it may be *Plump*, and *Full Sounded*, that it may *bear up*, and be *heard*, equal with the *other Instruments*, or else you do *Little to the purpose*.

Another *General Observation* must be *This*, which indeed is the *Chiefest* ; viz. that what *siz'd Lute* soever, you are to String, you must *so suit your Strings*, as (in the *Tuning* you intend to *set it at*) the *Strings* may all stand, at a *Proportionable*, and *even Stiffness*, otherwise, there will arise *Two Great Inconveniencies* ; the *one* to the *Performer*, the *other* to the *Auditor*.

And here Note, that when we say, a *Lute* is not *equally Strung*, it is, when some *Strings* are *stiff*, and some *slack*.

Nor can any man play so *Evenly*, or *Equally well*, upon *such a Strung Instrument*, as upon one *well Strung* ; especially when he is to *Run Division* : For it will be, as if a man were to shew *Nimble Footmanship*, and were confined to *Run over a piece of uneven Ground*, with *hard*, and *soft Places mix'd together*.

Sure, he must needs *Run unequally*, in *Those places*, or *slack his Pace*, or else *stumble and fall*. Even so is it with such an *unequal Strung Instrument*.

Then again, it must needs be *perceivable* by the *Auditor* ; for whensoever such *unequal performance* is made, the *Life* and *Spirit* of the *Musick* is *lost*.

Thus having given you *These General Observations*, in *Stringing your Lute*, I shall now more *Nicely*, give you some other, *more Particular*.

The first and *Chief Thing* is, to be carefull to get *Good Strings*, which would be of *three sorts*, viz. *Minikins*, *Venice-Catlines*, and *Lyons*, (for *Basses* :) There is another sort of *Strings*, which they call *Pistoy Basses*, which I conceive are none other than

Some General Directions as to the well Stringing of a Lute.

The very principal Observation in the Stringing of a Lute.

More particular Observations as to Strings.

Thick Venice-Catlines, which are commonly *Dyed*, with a *deep dark red colour*.

And what
fort of Strings
are Best.

They are indeed the *very Best*, for the *Basses*, being *smooth* and *well-twisted Strings*, but are hard to come by ; However out of a *Good parcel of Lyon Strings*, you may (with care) pick those which will serve *very well*.

And out of *these three sorts*, First, chuse for your *Trebles*, *2ds*, *3ds*, and some of your *small Octaves*, (especially the *sixth*) out of your *Minikins*.

Then out of your *Venice-Catlines*, for your *4ths*, *5ths*, and most of your other *Octaves*.

Your *Pistors*, or *Lyons*, only for the *Great Basses*.

There is a *small sort of Lyons*, which many use, for the *Octaves* ; But I care not for *Them*, they being constantly *Rotten*, and good for *little*, but to make *Frets* of.

How to chuse
your Strings.

Now that you may know, *all these Strings*, and also how to know *Good*, from *Bad*, take these following *Observations*.

Minikins.

First know, that *Minikins* are made up always, in *long-thin-small Knots*, and 60 are to be in a *Bundle*.

Catlines.

Venice-Catlines are made up, in *short double Knots*, and 30 *doubles* in a *Bundle*.

Both which, are (generally) at the *same Price*, and the signs of *Goodness*, both the same ; which are, first the *Clearness* of the String to the *Eye*, the *Smoothness*, and *Stiffness* to the *Finger*, and if they have *Those two qualities*, dispute their *Goodness* no further.

Lyons.

The *Lyon String*, is made up in a *double Knot* ; but as *Long* as the *Minikin*.

They are sold (commonly) by the *Dozens*, and not made up into *Bundles*. Their *Goodness* may be perceiv'd, as were the *other* : But they are much more *Inferiour Strings* than the other.

Coloured
Strings.

I have sometimes seen Strings of a *Yellowish Colour*, *very Good* ; yet, but seldom ; for that *Colour* is a general *sign* of *Rottenness*, or of the *decay* of the *String*.

There are several Sorts of *Coloured Strings*, *very Good* ; But the *Best* (to my observation) was always the *clear Blue* ; the *Red*, commonly *Rotten* ; sometimes *Green*, *very Good*.

How to keep
your Strings.

As concerning the *keeping* of your *Strings*, you must know, there ought to be a *Choice Care* taken ; for they may be very *Good* when you *buy them* ; but *spoiled* in a *quarter of an hours time*, if they take *any wet*, or *moist Air*. Therefore your best way is, to *wrap them up close*, either in an *Oyl'd Paper*, a *Bladder*, or a *piece of Sear-cloth*, such as often comes over with *Them*, which you may (haply) *procure*, of them who sell your *Strings* : Yet they are not very *willing* to *part* with it, except they sell a *Good quantity* of Strings together.

Which, when you have thus done, keep them in *some close Box*, or *Cupboard* ; but not amongst *Linen*, (for that gives *moisture* ;) and let them be in a *Room* where there is, or useth to be, a *Fire often* : And when at any time you *open them* for your *Use*, take heed,

heed, they lye not *too long open*, nor in a *dark Window*, or *moist place*: For *moisture* is the *worst Enemy* to your *Strings*.

Forget not, to *Tye*, or *bind them close*, or *hard together*.

I will now begin to help you to *String your Lute*, and the first thing I would have you take notice of, is to know how to *pull out a String well*; For I have seen many a *Good String* *spoil'd* for want of the *best way*, and *Care in this particular*: And *Thus* it is;

The first thing towards Stringing the Lute- to be observ'd.

Your *Minikins* and *Venice-Catlines*, will generally *Run quite out*, after you begin to pull them at the *right end*.

In your *Minikin*, observe to find the *running end*.

Then take it either with your *Fingers*, or your *Teeth*, (holding the *contrary end fast* with your *Finger and Thumb*, to keep it from *Ruffling*, or *Running upon cross Twists*) so may you draw it *quite out*, to the *twisted place*; the which you must be *Carefull to untwist*, otherwise you will draw it into a *Knot*, and so *lose a good*, (or it *may be the best*) *part of your String*.

Thus will most *Strings* run out *easily*; yet sometimes they will *run a-cross*, and not come out well, without your *farther Care*; which must be, to find out the *other Twisted end*, and so with a *Pin*, or some such *Thing*, open that *Twist*, by which means you will *save your String*, otherwise (if you *force it*) you *spoil*, or *break it*.

Secondly, when your *String* is *well open*, and you find it *smooth*, and *free from Knots*, *Try its strength*, by taking it at *one end* in *both hands*, pulling it *so hard*, till you perceive it *Strong*, or *Rotten*; And if it be a *right good strong String*, it will many times *endanger* the *Cutting* into your *Flesh*, rather than it will *break*, yea, although it be a *small Treble-Minikin String*: But your *Venice-Catlines* will scarcely be broken, by a *Mans (reasonable) strength*.

The second.

Thirdly, when you are thus far satisfied concerning the *Fitness* of your *choice*, both for *strength* and *Size*, then endeavour to find, a *True length* of that *String*, for your purpose, (the which is both a *pritty Curiosity* to do, and also *Necessary*;) And thus 'tis done.

The third.

First, draw out a *Length*, or more, then take the *End*, and *measure the length* it must be of, within an *Inch* or *two*, (for it will *stretch* so much at *least*, in the winding up) and hold *That length* in both hands, *extended* to a *reasonable stiffness*; Then with one of your *Fingers* *strike it*, giving it so much *liberty*, in *slackness*, as you may see it *Vibrate*, or *open it self*; which if it be *True*, it will appear to the *Eye*, just as if there were *Two Strings*; but if it shews *more than Two*, it is *false*, and will sound *unpleasantly*, upon your *Instrument*; nor will it *ever be well in Tune*, either *stopt* or *open*, but *sizarle*.

How to chuse and find a true String, the most curious piece of Skill in Stringing.

But then again, if you find it to be *True*, at the *whole length*, you must further examine it, how it will shew it self upon the *Frets*, (viz. *stopt*;) For you must know, that most *Strings* that are *True Open*, (that is, the *whole Length unstopt*) when you come to make use of *Them* amongst the *Frets (stopt)*, they will be *False*; Therefore *This* must be your constant way, to *Try Them*, viz. when you

have found a String *True the whole Length*, hold it still as you did ; but with that hand which holds the *End* you intend for the *Frets*, (or *uppermost*) take up about an *Inch shorter*, and then *strike it*, and see how you *like it*, according to your former *Directions* : Then again *another Inch*, and so *try it* again, and in conclusion *again and again*, so far as you have *use of that String amongst your Frets*.

Note how far you must find your String True.

And here Note, some *Strings* (generally) are *not stopt* beyond the *Letter d*, as the 4th. String, upon the *French Lute, Flat Tuning*.

The 5th. String, not usually beyond the *Letter f*.

The 6th. not beyond the *Letter d*, &c. according as you may perceive, by the *Reason of Tuning* ; in regard every *smaller String* takes off the *Greater*, at the *Tuning Place*.

A Good Note for the setting of Lessons, either upon Lute or Viol.

So that in the General and Ordinary use of the *Lute*, *Lessons* are not set (nor should be, except upon some *Extraordinary Occasion*) with *stopt Strings*, when you may have *Open Strings*, which will do the *Business* ; and for two very good *Reasons*.

First, because an *Open String* is more *sweet*, and *Freer of Sound*, than a *stopt String*.

2ly. Because the fewer *stopt Strings* you have, the *easier* must your *Lesson needs be*.

How far there is a Necessity of finding a String True.

But your *Treble String*, would always be examin'd and found *True*, to *h*, *y*, or *k*, because there is no other String, to take it off.

Your *2d. String* likewise to *h*, or *y* ; because it is often us'd so far.

Your *Third* would be found *True* to *e*, or *f*, at least, for the *same Reason*.

But all your *Diapasons*, if you find them only *True open*, (viz. at their *Length*) it will be *sufficient*, because *They* are never *stopt*.

Thus much may suffice for direction of *finding a True String*.

Yet you must know, that although you put on *All your Strings True to day*, to *morrow some or other of Them will many times stretch Themselves false or uneven* : Therefore you must be the more carefull, to give *It a Review the next day*, if you intend to be very *Curious*.

To Fret the Lute.

The next *Thing* (after your *Lute is Thus Carefully Strung*) is to *Fret It* ; which if your *Lute lye well*, and your *Strings* be put on *True*, is no *hard matter* to do : Yet there is a *Curiosity* in doing it ; Therefore Note,

First, to chuse your *B Fret*, so *Thick* as well you may, (according to the *Lying* of your *Nutt*, and *Strings* ;) For the *Thicker That Fret* is, the more *easily* may you *fit* all the *Rest* : because that in *Fretting*, every next *Lower Fret*, would be some small matter *Smaller*, than the *next above*, (quite through :) Yet *This Rule* is not observ'd by *most*, who are *Careless* ; so that oftentimes, their *Instrument* *Jarrs*, and *Sounds unpleasantly*.

Now therefore observe first, to *Tye on*, or *fasten a Fret well*,
so

so that it may be *stiff*, and not to be *mov'd* (*easily*) out of *Its Place*.

And you will find, that the *first Fret*, will be ever the *hardest*, to *Tye well on*, for two Reasons.

First, because it is the *Thickest*, therefore not so ready to *ply*, and *stretch*.

2dly. Because there is but a *little narrower room above It*, by reason it is so near the *Nutt*: Therefore you must be the more careful, to *stretch It* very well, before you *settle It*.

The way to *Tye on a Fret* the *best way*, is Thus; viz. Your *Lute* standing (as it were) before you upon a *Table*, upon *Its Back*, take your *Fret*, and put *It double, under all the Strings*, beginning from the *Basses*, towards the *Trebles*; then (putting your *Left Hand* under the *Neck*) take *That Middle Double*, and draw it under the *Neck* towards the *Basses*, (holding fast the two *Ends* in your *Right Hand*) till you have brought them together, (viz. the *Middle Nooze*, and the *Two Ends*.)

The best way to Tye on a Fret after the old Fashion, viz. Double.

Then take that *End* next you, which you held in your *Right Hand*, and put it *through That Nooze*, so, that you make *another Nooze of That End*, and then let the *first Nooze go*.

Then again, take but the *other End*, which it still remains in your *Right Hand, unused*, and put *It through your last Nooze*, taking the *Ends*, (in each hand one) and let *All else go*, and (only drawing them straight) your business of *Tying* is over.

This being done, (now comes the *Curiosity*, to *Stiffen, Fasten, and Fix This Fret*) I say, take the *Fret* (thus far fastned) and draw *It so close* (by both ends) as you can well, to *stiffen It to the Neck*; then, (holding *both Ends fast*, in your *Left Hand*) with your *Right Hand* and *Left*, *force It down so low* (towards *C. D. E. F. &c.*) as you can; then *put It up again* to the *Nutt*, where you'll find it much *too wide* or *slack*; therefore take the *Ends*, (in each hand one) and draw *It stiff, and close again*; then (as before) *down* with it, so low as you can, and *up again*: Thus do it *three or four times*, till at last you find it *stiff*, and so *fast*, that it will *scarce be stirr'd*, to *Its place of B.* (which is but a very little space.)

The Curiosity of Stiffning, or Fixing a Fret.

But here Note, that at last, before you *force it down*, to *Its place at B.* you are (after all stretching) to *Tye it, of another hard Knot*, and then it is *firmly fast*.

And except you serve *This first Fret Thus*, you will always be *Troubled with It* in your *Play*.

And if you take notice of *most Lutes* and *Viols*, wheresoever you come, you will find *Them defective in This first Fret*, for want of such a *Care*, as here I have directed unto, which is a great *Inconvenience* to the *Instrument*, and the *Musick Thereof*.

I have been the longer about *This*, because I know it *so very Needfull*; and also have taught you to *Tye on All the other by This*; but they will all be *easier to stiffen* than *This*, because they all have more *Room upwards*, in the *Narrow of the Neck*, than *That* has; And besides, they being all *smaller siz'd Strings*, will the more *easily stretch, and ply*, to their *stiffness* and *closeness*.

There

A single Fret
the best.

There is a way which I have lately try'd, and I find it *much Better*, which is, to *Fret a Lute with single Strings*.

My Reason is, because it is not only *sooner done*, and with a *shorter String*; but *chiefly*, it does (assuredly) cause a *Clearer Sound* from the String itopt; which must needs be granted, if it be considered, that the *String lying* upon This only *Round single Fret*, cannot but *speak Clear*, when as (on the contrary) it lying upon *Two*, (as in the *Double Fret* it does) it cannot be thought to *speak so Clear*, because, that although it *Lye hard and close*, upon the *uppermost* of the *Two*, next the *Finger*, yet it cannot lye so *very close and hard*, upon the *undermost*; so that it must needs *Fuzz* a little, though not *easily discern'd*, and thereby, takes off something of *Its Clearness*, especially if the *Fret* be a *Thick-broad-Double-Fret*.

This I confess is a *Curiosity*, yet I think it worth *Examination*, because the *Business it self is a Curious Thing*.

This is sufficient for *Stringing* and *Fretting*.

The next thing is to *Tune your Lute*, and place your *Frets Right*.

CHAP. VII.

How to place
the Frets by
Tuning the
Lute.

NOW to *Tune your Lute*, (which is a *principal piece of Curiosity*) you must begin where you left, *viz.* at the *Frets*, for your *Frets* are not to be *drawn quite down*, to their *proper Places*, till you have some *Affurance*, of *those proper Places*; the which must be, by *your Ears*, in *Tuning*.

I confess there is a *Mathematical Rule*, and way, to *place the Frets*, and is used in *Bandores, Auserions, Citterns*, and *Instruments* Strung with *Wyar Strings*; by which any *Person*, having neither *Ear*, nor *Skill* in *Musick*, may set them *perfectly right*, by *That Rule*: Yet *That way* will not hold *exactly* (*always*) with our *Gutt-Strings*, except they were *exactly True*, as generally *Wyar Strings* are; but in regard of their so often being *False*, the *Best way* is to place your *Frets* as you *Tune up your Lute*, by *your Ear*, according to *Unisons, 3ds, 5ths, and 8ths*.

Therefore I say, first, *Tune It* so well as you can *Open*, (without *Frets*) making *All agreeing Strings accord*, in their several *Concords*; And when you are *so satisfied*, then attempt the *fixing* of your *Frets* to their *Certain Places*, and not before.

The which must be, by *fixing your Frets exactly*, according to the *Unisons* of your *Tuning, set*, (the which shall be set you in *its proper place*;) And the more *Exact* your *Lute is Strung*, the more *readily* will your *Frets find their Places*, and consequently your *Business* of *Tuning* the *easier*.

This being done, your *Lute* is *ready for a Good Hand*; which, because I would have you to have, I will proceed by such *Infallible*

fallible Rules and Directions, as you shall not fail in the obtaining Thereof.

The Rule for Tuning, is set down in the 12th. Chapter.

CHAP. VIII.

I Will suppose you to be a *Very New Beginner*, and that you *know* Concerning Lute-play. *Nothing* at all towards the *Business*; for *such an One* I had rather *Chuse* for my *Scholar*, than *One already Enter'd*; except by a *Skilfull and Carefull Master*, who has not suffer'd them to *run into Ill-Habits*: My *Reasons* for this shall be shewed in their due place.

The *First Thing* I would have you regard, is your *Posture*, viz. The first Document towards Lute-play. *How to sit, and hold your Lute*: For the *Good Posture* has two *Commodities* depending upon it.

The first is, it is *Comely, Credible, and Praïse-worthy*.

The 2d. is, it is *Advantageous*, as to *Good Performance*, which upon your *Tryal*, you will soon perceive, although very many do not mind it.

‘Now as to *This Order*, first set your self down against a *Table*, The Posture; ‘in as *Becoming a Posture*, as you would chuse to do for your *Best Reputation*.

‘Sit *Upright and Straight*; then take up your *Lute*, and lay the ‘*Body of it* in your *Lap a-Cross*; Let the *Lower part* of *It* lye upon ‘your *Right Thigh*; the *Head erected* against your *Left Shoulder* ‘and *Ear*; lay your *Left hand down upon the Table*, and your *Right* ‘*Arm over the Lute*, so, that you may set your *Little Finger down* ‘upon the *Belly of the Lute, just under the Bridge, against the Treble* ‘or *Second String*; And then keep your *Lute stiff, and strongly set* ‘with its *lower Edge* against the *Table-Edge*, and so (leaning your ‘*Breast* something *Hard* against *Its Ribbs*) cause it to *stand steady* ‘and *strong*, so, that a *By-stander, cannot easily draw it from your* ‘*Breast, Table and Arm*.

‘This is the most *Becoming, Steady, and Beneficial Posture*.

The reason why I order your *Left Hand* to lye upon the *Table*, Note the Reason of laying the Left Hand upon the Table. is for an especial *Great Benefit*; For if first you be thus able to manage the *holding of your Lute with One Hand*, the work will come *easily* on, because the work of the *Left Hand* is the most *Difficult*, and therefore must have *no hindrance, or impediment*, but must be *Free*.

And the holding of the *Lute Neck up with It*, (as very many do) takes away the *Chief Strength, Liberty and Activity* of *That Hand*; therefore *gain* but this *One Ability* at the *very first*, and it will give you *Ease, and Content* ever after, and enable you to do *that which others shall never be able to do*, who hold their *Lutes* by the *Labour* of the *Left Hand*.

This at first will *easily* be *gain'd*, but afterwards *not*.

The

The 2d. work
is the Little
Finger.

The 2d. thing to be gain'd is, setting down your *Little Finger* upon the *Belly*, as aforesaid, *close under the Bridge*, about the *first, 2d, 3d, or 4th. Strings*; for thereabout, is its *constant station*.

It *steadies the Hand*, and gives a *Certainty* to the *Grass*.

The 3d. is
your Thumb.

The 3d. thing is, (keeping all hitherto in *This Posture*) *span out your Thumb*, amongst the *Basses*, and lay the end of *It down*, upon which you please, but rather upon the *Last, Twelfth, or Greatest Bass*; and when you have thus made your *Span* or *Grass*, view your *Posture* in all respects.

Review your
Posture.

A most neces-
sary work to
be gain'd.

And First, mind if you sit *Comly, Upright and Straight*.
2dly. If your *Lute* be not *sunk down, from its Exaltation*, with
the *Heads*. 3dly. That you continue *It stiff and steadily-strong*,
against the *Table*. 4thly. That your *Left Hand*, remain still upon
the *Table*. 5thly. That your *Little Finger*, be still *fixt under the*
Bridge. 6thly. That your *Thumb End*, lye upon the *last Bass*; I
mean, the *End of your Thumb*, about *half an Inch* over the *Last*
Bass, and about *three or four Inches* above the *Bridge*. Lastly,
That in *This Posture of your Right-Hand, your Right-Hand Wrist*,
rise up, to a Convenient Roundness; yet not *too much*, but only
to an *Indifferency*, and to keep it from *Flatness*, or *Lying a*
long, &c.

Now, by that time, which you can *Examine well*, all *These Per-*
formances, 'tis two to one, but you find your self to *fail*, in some
one, or other of Them; therefore, before you proceed any further,
Rectifie your Fault or Faults, and enable your self, to *sit in This Po-*
sture, for some time, till you find an *Aptitude thereunto*, which will
be, in one *quarter of an hour*, or less.

This, although it seem but *little*, will be *Greatly* to the
Purpose.

And now, supposing you are *perfect* in your *Postures*, proceed
to the *striking of a String*, the which first, shall be the *Twelfth*, (the
String on which your *Thumb* lyeth.)

Note how to
strike the first
stroke after
your Posture
is gain'd.

And as to that *Work*, it is only (first) keeping your *Thumb*
straight, and stiff, and *gently pressing down that String*, (with an
easy strength) so, as your *Thumb* may only *slip Over it*, viz. *That*
Pair, (for you must know, that always the *Pairs*, are *struck toge-*
ther) and rest it self upon the *next* (or *Eleventh*) *String*, your
Thumb then standing *ready*, to do the like to *That String*; and so
from *String to String*, till you have serv'd all the row of *Basses* after
the *same manner*.

And when you are able thus, to strike them *Forwards*, try to
practise them *Backwards*, which will presently be done, and the
whole duty (or *work*) of the *Thumb*, quite *finished*.

But *This* you must *remember*, viz. when ever you *strike a Bass*,
be sure, you let your *Thumb rest it self*, upon the *next String*, and
There let it *remain*, till you have *Use of It* elsewhere.

And this is the only way, to *draw from a Lute* (as we term it)
the *sweetest Sound*, that a *Lute* is able to *yield*; which being per-
fected, you may conclude, *half the work of your Right Hand*
accomplished.

The 4th. thing is, to teach you the Use of your *Fingers*, and is Thus done.

The 4th. Thing, is the use of the *Fingers*.

First, observing still, all your former *Postures* carefully, with your *Thumb* ever resting upon some one of the *Basses*, (where you please) put the *End* of your *second Finger*, a very little under the *Treble String*, (about three Inches above the *Bridge*) as if you did intend only to feel your *String*, having your *Fore-finger* (at the same time) close adjoining in readiness, (yet not touching your *second Finger*, or the *String*;) then draw up your *second Finger*, from under the *String*, forcing the *String* with a pritty smart *Twitch*, (yet gently too) to cause it to speak strong and Loud; the which, try to do several times, so long, till at last you perceive, (by several ways of *Tryal*) you can draw a sweet, smart, and pleasant sound from *That String*; and when that is done, strive to do the like with your *Fore-finger*, (your *second Finger* keeping the same *Posture* of closeness and readiness, as your *Fore-finger* kept.)

Then, try to divide your *strokes* equally, betwixt your *Fingers*; beginning first, with your *second Finger*, and then with your *first*: And so endeavour to strike the *Number of four strokes*, equally and evenly; ever observing to begin with the *second Finger*: at which stroke, you shall count *one*, then, with your *Fore-finger*, count *two*, your *second Finger* again, count *three*, and the *last*, with your *Fore-finger*, count *four*.

And Thus practise to count 1, 2, 3, 4, often; and so long, till you find you can do them readily, equally, and evenly; and never to strike twice together with the same *Finger*.

Now what I mean by *Equally*, and *Evenly*, will be well worth your *Noting*, and has a double signification or meaning.

Equally and Evenly, doubly to be understood.

First, I mean by *Equally* and *Evenly*, that all the number of *strokes* which you make, be for *Loudness* alike.

Secondly, for *proportion of Time* alike, neither one louder or softer than another, nor one quicker or slower than another; the which to do, is a very *Curious* piece of *Performance*, and will lay a *substantial Ground*, or *Foundation*, for *Excellent Good Play*; Both which may well be attain'd unto, in half an hours time, with diligent observation.

But in the doing of *This*, take notice, that you strike not your *Strings* with your *Nails*, as some do, who maintain it the *Best* way of *Play*, but I do not; and for *This Reason*; because the *Nail* cannot draw so sweet a sound from a *Lute*, as the *nibble end* of the *Flesh* can do.

The Reason, why the *Nails* are not so good to draw Sounds with, as the *Flesh*.

I confess in a *Consort*, it might do well enough, where the *Melowness* (which is the most *Excellent satisfaction* from a *Lute*) is lost in the *Crowd*; but *Alone*, I could never receive so good *Content* from the *Nail*, as from the *Flesh*: However (*This* being my *Opinion*) let *Others* do, as seems *Best* to *Themselves*.

And that you may learn to strike a *String* Clear, and Clean, take notice, that in your *stroke*, you strive to draw your *Finger* a little *Upwards*, and not *Slanting*, for that will endanger the hitting of

How to strike a *String* Clear, and Clean.

another String, together with That String, you intend to Strike Single. This is called *Clean Striking*.

And Thus, when you find your self able to strike, and Count the Number of 4, or 8, or 16, (or what even Number you please) *Equally, and Evenly*, upon the *First String*; Then try to do the like upon the *Second, Third, Fourth, or Fifth, &c.* All which, I would have you *Practice, to do Smoothly, and Neatly*, according to all my *former Directions*.

And here suffer me to *Tautologize* a little, *viz.* Your *Left-Hand upon the Table*; your *Lute Firmly Fix'd*; your *self and It, in your True Postures*; and when (but) *This is done*, suppose your self, *half a Lute-Player*; For now you have *little, or nothing* to do more, besides the *bringing up, and ordering of your Left-Hand, and so to joyn their Forces both together*; which you shall presently, and very readily know how to do; as Thus, *viz.*

How to order
the Left-Hand

First, (keeping your self still in all your *Exact Postures*, before mentioned) bring up your *Left-Hand from the Table, bended, just like the Talents of a Hawk*; All, excepting your *Thumb*, which must stand *Strait, and span'd out*; your *Fingers also, all divided one from the other, in an Equal, and Handsome Order*; and in *This Posture*, place your *Thumb under the Neck of the Lute, a little above (♯) Frett*, just in the midst of the *Breadth of the Neck*; all your *Four Fingers, in this Posture, being held close over the Strings on the other side*, so that each *Finger, may be in a readiness to stop down upon any Frett*.

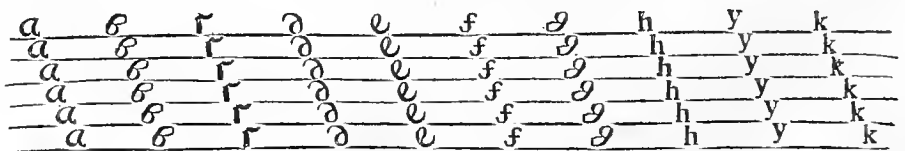
And now in *This Lively, And Exact Posture*, I would have your *Picture drawn*, which is the most *becoming Posture*, I can *Direct* unto, for a *Lutenist*; and is all I can think upon *Necessary*, as to *Preparation for Good Play*.

All the Prepara-
tions are Fi-
nished.

The next thing therefore shall be, to proceed to It: To which End, take notice of *This Musick Line*, (which although there be *Six Lines*, yet we call them, a *Musick Line*, and the meaning of It is *This*.

Those Six Lines, bear a reference to the *First Six Ranks* of your *Lute-Strings*: As for Example.

CHAP. IX.



THe First, or *Uppermost Line*, you must suppose to refer, to your *First, or Treble-String*, the *2d Line*, to your *2d String*, the *3d Line*, to your *3d String*, the *4th*, to your *4th*, the *5th*, to your *5th*, and the *lowest, or last*, to your *6th String*.

And

And whereas you see *several Letters* placed upon *all those several Lines*; know, That those *Letters* do refer to the *several Fretts*, upon the *Neck* of the *Lute*: As for Example.

The *Letter a*, is ever to be *Struck Open* (viz. *unstopt*) upon that *String*, on which *It stands*; or plainer, *Thus*; viz. *That String* is ever to be *Struck Open*, when the *Letter a* *standeth* on *That Line*, which refers to *That String*. Explain'd Thus, viz. The *First Letter a* *standeth* upon the *First*, or *Uppermost Line*; Therefore the *First*, or *Treble String*, is then to be *Struck Open*; Likewise, the *2d Letter a*, standing upon the *2d Line*, shews, That the *2d String* of your *Lute*, is then to be *Struck open*; and so of all the rest, as *aforsaid*.

Now, for the *Letter b*, upon any *Line*, it shews, That the *same String* of your *Lute* must be *stop'd close*, to the *uppermost Frett*, with the very *Tipp of One of your Fingers*; And, so of all the rest.

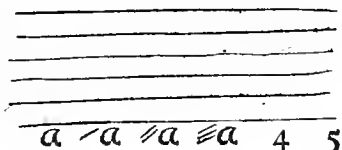
The *Letter c*, close to the *2d Frett*, *d*, to the *Third*, &c. and so of all the rest, till you come to *y* and *k*. (The *Letter y* being put instead of *i*. And the *Letter k*, is the *Last*, and *Lowest Frett*.)

And here Note, That the *Number of 9 Fretts*, is the *Best Number* for a *Lute-Neck* to carry; for if it bear *fewer*, It will be *too short*, both as to the *Proportion*, and *Comeliness* of the *Instrument*, and *Deficient* as to the *proper good use* required in a *Lute*; and if it bear more than *9*, It will be *Inconvenient*, both as to the *Proportion* of the *Lute*, and also, as to the *Breaking of Strings*.

What Number of Fretts is best upon a Lute.

Now, supposing you can find out (readily) every *String*, and *Frett*, according to those *Six Lines*, as also, *stop* every *Letter* by the *same Rule*, your *Work* will be *very Easie*; for you have only, *Six other Ranks of Strings* to take Notice of, which have no other *Trouble*, or *Use*, than to be constantly *struck Open* with your *Thumb* only.

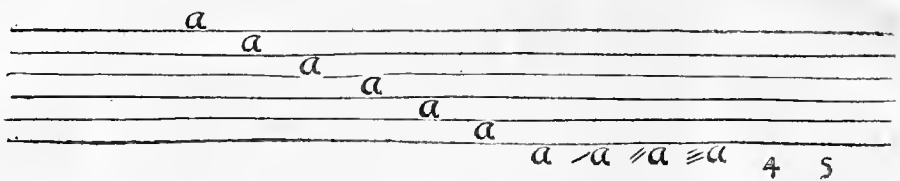
And you shall *Know*, and *Distinguish* them *Thus*; viz. They ever *standing under those Lines*, and so *Marked*; as you see by *This Explanation*.



The *First a*, being called the *7th String*; the *Second*, with a *Dash* before It, the *8th*; the *Third*, with *Two Dashes*, the *9th*; the *Fourth*, with *Three Dashes*, the *10th*; the *Figure of 4* the *11th*; and the *Figure of 5* the *12th*.

And, but that *Custom* has prevailed, to make *Those Six Ranks of Strings Thus*, I conceive, It might be *much Better*, and *more Proper*, to *Mark Them*, with *Six Figures*, *Thus*, viz. 1. 2. 3. 4. 5. 6. However, there is no great matter in It; yet the *Figures* are both *sooner Set*, and something more *Reasonable*.

By this time, I suppose, you are sufficiently informed in All these most *Necessary Rudiments*; so that me thinks I hear you say, *Pray Set*, and *Teach* me a *Lesson*; And indeed you are not far from It: And for the *Preparation* of which, take Notice once more of your *Musick Line*, where you may see the full order of all your *12 Strings* together, according as we constantly use Them.



And before you attempt any thing farther, *view them well*; and taking your *Lute* into your *Hand*, enter into All your former *Exact Postures*, viz. First *sitting in an Upright-Comely-Posture of your Body*, with your *Lute well set*, and firmly fixt between your *Breast*, and the *Table-Edge*, your *Right Hand plac'd over the Bridge*, your *Little-Finger set down in Its proper place*, about the *Treble Part of It*, and your *Thumb spann'd from It*, to the *Last*, or *Twelfth String*, (viz. *The Figure of 5.*) from which place (by the advantage of the certainty of the *Little-Finger's Place*, being surely kept) you shall first *Practice* to hit all your *Basses*, *backwards*, and *forwards*, in *Order*, and *out of Order*, all manner of *Cross-ways*, so long, till you are assured of a *ready Knowledge of each one*, both by your *Eye from your Book*, and by the performance of your *Thumb*; which, (as I said before) if you do it not all well, in *One Quarter of an Hour*, you will have cause to *Suspect your self of Doltishness*.

But I (suspecting no such matter from you) believe by this time, you are able to *Hit every String readily*.

Therefore I will now proceed, to shew you the use of your *Two First Fingers*, the which will be about *such a quantity of Time*, in which you will have *Them likewise Perfect and Ready*; to which purpose, see here your *Musick Line* again, which is an *Explanation*, by *Letters and Line*, of what I formerly told you, viz. *Counting One, Two, Three, Four, &c.* yet (with all) there is an *Addition of Time*, or *Proportion*, by certain *Notes*, or *Characters*, set over the *Heads of the Letters*, viz. *Thus*.

4 Things observable in This Musick Line, carefully to be Noted, and Practis'd.							
	<i>aaaa</i> <i>aaaaaaaa</i>	<i>aaaa</i>	<i>aaaaaaaa</i>	<i>aaaa</i>	<i>aaaaaaaa</i>	<i>aaaa</i>	<i>aaaaaaaa</i>

In *This Line* there are 4 *Things*, which you are to take notice of.

First, The *Letters*, and what *Lines they stand upon*.

Secondly, The *Characters of Time*, standing over the *Heads of those Letters*.

Thirdly, The *Fingering*, expres'd by those *Pricks*, underneath each *Letter*.

Fourthly, The *Dividing or Barring of Four, or Eight Letters*, by those *down-right Lines or Stroaks*. Explain'd *Thus*, viz.

The *1st. 4 a's*, stand upon the *Treble String*.

The *Character of Time*, over the 1st. α , shews, that the other 3. α 's are to be performed (every of them) as the 1st. α is, for matter of *Time*, or *Proportion*; and so of the rest.

The Pricks underneath, stand, to shew, with what *Finger* you are to *Strike each Letter*, viz. *Two Pricks*, signifie the *Second Finger*, and *One Prick* the *Fore-finger*.

Lastly, The *down-right Stroak*, (or *Bar*, as we call It) shews the *Evenness*, *Sufficiency*, or *Observation*, of a *Full Time*, (as I shall here-after declare.)

And now (as to your practice from *This Line*, I would have you (*sitting*, as I said, in all your *comely and convenient Postures*) with your *Thumb Span'd out*, and *Resting*, or *Lying*, with the *End of It*, upon some of your *Basses*) strive to hit the 1st. 4. α 's, as they are there set.

The 1st. α with your 2^d. *Finger*; and the 2^d. with your *Fore-finger*. (The which, is All you have to do:) For you may perceive, the other Two, are but the *same repeated*.

Then strive to put 4 *Together*, as you see in the 1st. *Barr*; and when you can put 4 *Together*, pritty readily, then strive to put 8, as *Evenly* as you can.

But before I proceed any farther, I must acquaint you with *Those Characters* standing over the *Heads* of *those Letters*, which are of 2 *several sorts*, as you may perceive, by their *various forms*; and They (with some *few more*, which I shall here set you down in *This next Musick Line*) are of such *Eminent Use*, and *Necessity*, in all manner of *Musick*, both *Vocal*, and *Instrumental*, that *Nothing can be performed well*, without the *knowledge of them*. Therefore, see *Them All Here* set down together.

CHAP. X.

o d J p B B

Semibreve, Minim, Crochet, Quaver, Semiquaver, Demiquaver.

THESE are the Chief *Notes* and *Characters*, of *Musick's Proportions*, by which, (as they are placed, or set over *any Letters*, in a *Lesson*, (as you see in the foregoing *Musick Line* they are) you may know of what *Quantity*, any *Note* or *Letter* is, in your whole *Lesson*. As for Example.

The meaning of those Characters.

If a *Crochet* stands over any *Letter*, (as there stands one over the first α , in that *Line* aforesaid;) you must say, that *That* α is a *Crochet*; and because there stands nothing over the next $\alpha\alpha\alpha$'s, they are also of the same *Quantity* with the first α , viz. all *Crotchets*.

So

So likewise there stands a *Quaver* over the Fifth *a*. Therefore That *a* must be called a *Quaver*: And the next 7 *aaaaaaa*, are therefore all *Quavers*, by the same Rule: And so likewise of all others. This is sufficient to let you know the meaning, or use of *Them*.

Now I will more particularly let you know their *Differences*, in their *Exact Proportions*, and *Quantities*.

Know therefore, (1st. in general) that the first *Character*, (*viz.* the *Semibreve*) is the *Character* of the *Longest Proportion*, generally needful in *Lute-Play*: And the last, (*viz.* the *Demiquaver*) is the *Shortest*.

And they are in *Order*, from the first (every one) but half so much as the foregoing *Note*. As for Example.

I will Compare them to *Money*, (and most People will be ready enough to count them the better (I suppose) for That.

Suppose therefore, that the 1st. *Note* (*viz.* the *Semibreve*) be a *Groat*, (which is your *Chief Note*, of *Note*.)

And because you must still divide by *Halves*, you'll say, That the *Minim* must be but a *Two-Pence*, The *Crochet* a *Penny*, The *Quaver* a *Half-Penny*, and the *Semiquaver* (which is the *Last*, and *Shortest*, generally in use) a *Farthing*.

Trouble not your self, for the *Demiquaver*, till you have a quick Hand; It being half a *Semiquaver*.

This is an *Easie*, and *Plain way*; and in regard you have but *Five only* to Trouble you, I suppose you will the more intently strive to be able to understand *Them*, and be *Exact* in performing *Them*; the which to do, I shall put you in such a way, that you cannot possibly but be able to do *Them* in a very short time *Perfectly*.

I will begin first with the *Semibreve*, and give you *Its Definition* according to *Its General Use*, by which you will understand all the rest.

To the right understanding of which, you must know, That in *All Musical Performances whatever*, if they be done according to *Art*, they are done according to the *Rule of Time-keeping*, (as we call It) which is ever observed, and done by the *Motion*, either of *Hand* or *Foot*, during the whole time we either *Sing* or *Play*.

Now, because upon an *Instrument*, both our *Hands* are employed, we must therefore keep *Time*, with a *Foot*: Which is to be done with an *Exact Observation*, in putting the *Foot* down and up, *Equally*; that is, to be *Constant* to a *True*, and *Even Motion*, with the *Foot*, down and up; like unto the *Ballance* of a good *Clock*.

And the *Best way* to do it, is first to be able to Count the *Number* of 4, *Evenly*, *viz.* as if you were supposed to Measure every *Count*, with a pair of *Compasses*; Thus, 1. 2. 3. 4., and not Thus, 1. 2. 3. 4., nor any way *unequally*; by which *Explanation*, I suppose you may understand my *Meaning*, and is Thus (more plainly) *viz.* 'Just at your saying *One*, your *Foot* must knock, and remain down, till you have counted the *Word Two*; then, just as 'you say the *Word Three*, your *Foot* must rise, and continue up, till you

The Characters of Time Compared to Money.

The Definition of a Semibreve.

Note well This.

‘ you have said the *Word Four*, and then down again at the *Word One*. And thus must your *Foot constantly be in Motion*, during your *Play*, and *Equally dividing your Down from your Up*, so *Exactly*, that not the least *Difference* may be perceiv’d; which, if you *Carefully practice at the first*, you will ever continue *It*; but, if you be *remiss in the beginning*, you will always after, be *uncertain*, not only, to your *own hindrance*, but also, to all others, who shall *Play in Consort with you*: Therefore you cannot be too *Careful*, till you have gain’d your *Habit*, which will quickly be got.

And here you must take notice, That *Those 4 Counts*, perform’d with your *Foot*, down, and up, is the *Time*, which we call a *Semibreve*, (*viz.* your *Groat*;) so that, if you observe, you will perceive, in the performance of *It*, that you have perform’d both the *Minim*, (*viz.* the *Two Pence*) and the *Crochet*, (*the Penny*) only with *This Difference*; That whereas you have made but *One Semibreve*, you have made *Two Minims*; and also *4 Crochets*; for the *Minim*, is only the *Down*, or the *Up*; and the *Crochets* are any *Two of Those Counts*, down, or up.

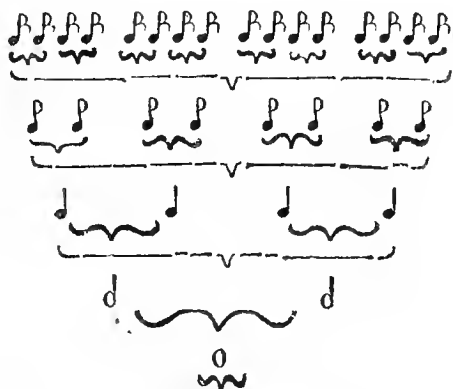
What is the Time Called a Semibreve.

Now here must needs arise a *Question*, *viz.* *How long must you be, in Counting Those 4 Counts?* For you may be an *Hour*, or *Two*, (more or less) in doing of *Them*.

And as to *This*, I shall direct you unto, *Two manner of Ways*, (*and both Good*) the first is *This*.

Let *Those 4 Counts* be spoken *Deliberately*, *viz.* as a Man would speak *Gravely*, or *Soberly*, and not *Hastily*, or *Fuddlingly*; yet not *Drawlingly*, or *Dreamingly*; but in an *Orderly Familiar way of Speaking*.

And *This* is one very *Good Way*, of laying a *Notion into your Head*, of some kind of *Certainty*, in *Measuring your Time*; and with a little *Practice*, you will gain a *Readiness*, and *Familiarity* unto *It*: Yet There is a *Better, and more Certain Way*, than *This*, which I will shew you, after First, I have given you a *View of your Musick Characters*, as *Here* they are set down, with *Their Explanation*.



Observe Here, in the *Lowest Place*, stands the *Semibreve*, (or *Groat*) marked *Thus* (0)

In the next place above *It*, stands *Two Minims*, (or *Two Twopences*) mark'd *Thus* (dd) Over

Over *Them*, stand 4 Crochets (or 4 Pence) mark'd Thus (♩♩♩♩)

Over *Them*, Eight Quavers, (or 8 Half Pence) mark'd Thus (♫♫♫♫♫♫♫♫)

And next above *Them*, at the *Top* of all, stand 16 Semiquavers, (or 16 Farthings) mark'd Thus (♯♯♯♯♯♯♯♯♯♯♯♯♯♯♯♯)

These Five Characters, are *All* you need to trouble your self to take notice of; only sometimes you will meet with a Prick'd Note, Thus, (o.) or Thus, (♩.) Thus, (♫.) or Thus, (♯.) which, whensoever It happens, You must know, That *That Note, is Augmented in Quantity, half so much as it was before; viz. a Prick'd Semibreve, is made Three Minims; a Prick'd Minim, Three Crochets; and so of the rest. The which I shall Explain here following, in the next Chapter, more particularly.*

CHAP. XI.

An Infallible Rule, how to keep Time well.

NOW I will proceed to the enabling of you to perform your Time, and by a most *Exact, Easie, and Infallible Way*; which shall be as a *Touch-stone*, to try whomsoever shall pretend to keep Time, the most *Exactly*; and it is Thus.

Take a *Bullet*, or any *Round Piece*, of what *weighty thing you please*, to the weight of half a Pound, or a Pound, (more or less) and *fasten It*, to the *End* of a *Pack-thread*, or any other *String*, long enough to reach the *Top of the Seiling of the Room*, in which you intend to *Practice*.

Then fasten the *End* of the *String* upon some *Hook*, or *Nail*, to the *Top* of the *Seiling*, so, as the *Weight* may well-nigh touch the *bottom of the Floor*; and when this is done, set It to *work*, after *this manner*, viz.

Take the *Weight* in your *Hand*, and carry It to *one side of the Room*, lifting It so *high* as you can *reach*; then let it fall out of your *Hand*; and you shall observe, ' That *This Weight, will keep an Exact True Motion of Time, forwards, and backwards, for an Hour or Two together.*

A strange Secret of the Pendent.

' And that although, at every *Return*, It strikes a *shorter Compass*, than It did the *Time before*; yet it keeps the former *Exact Proportion*, (for *Length, or Quantity of Time*) *Infallibly*: Yea, when It makes so little a *Motion*, as you can scarcely perceive It move, It *Then gives the self-same Measure*, (for *Quantity*) as It did at *first*: The which is a *pritty strange thing*, yet most *Certain*; And *Easily prov'd*, by any.

' Now I say, having found out, such an *Assur'd Time-keeper*, as *This is*, Let it be your *Director*, in all your *Curious Private Practices*.

How to make use of This Perfect Time-keeper.

' And thus, I would have you make use of It, viz. when you have set it to *Work*; First, *Sit, and Observe It in Its Motion, Well*; and take good *Notice*, of the *Proportion of Time* It strikes: And here you must know, That according to the *Length, or Shortness*

Shortness of the String, It will have a Slower, or Quicker Motion. Therefore a Long String is Best to Practice with, at first, and such a Length, as will allow you to Count the Number of 4, with Deliberation, (as before I hinted you to) in Its whole Course; viz. Beginning to Count, One, just with the Turn, and meet It with the Count Three, at the next Return; and so Counting, (with Its Motion) One, Two, Three, Four, Exactly, in the time of Its coming, and going; and to be able, Punctually, still to meet the next Return, with the like Count, is the Work I would advise you to Practice well, along with It; and, so long, till you perceive you have gain'd an Indifferent good Habit, in this manner of Time-keeping, with your Tongue, and Foot. Which, after you can confidently do, by the Order of 4, (in which is included, Crochets, Minims, and Semibreves) and perceive your self Perfect; Then adventure to Count 8, viz. Quavers; by Numbering 4 to the Down, and 4 to the Up; Always remembering to be Extreemly Careful, to begin your First Count, just with the Beginning of the Swing's Turn, or else you will faile much, and do your self no good.

A Long Pendant, best to Practice with.

And in This undertaking, you will find a necessity to Count, and to Play, just so fast again, as you did before; the which will be Nimble, and pritty difficult to perform, at the first; yet soon overcome, with good Care; and so well, that by This Practice, you will be brought to have an Exact Motion, of True Time-keeping; which is one of the most Necessary, and Main Things, in Musick; especially for a Beginner to know, and Endeavour after.

Note well, all This side.

And indeed, there is a General Fault, in This Particular, in most Performers; yea, in Masters Themselves: When in Playing of Divisions, they come to Sub-divide, (upon a Plain Song, or a Ground) They (Generally) are subject to Break Time, and (most what) to Play too Fast.

And Here, a Man might venture to lay a Good Wager, That there is scarcely One Artist, (of the Highest Form) among Ten, (I mean, a Very Master) that shall be able to keep an Exact True Time, (by This Infallible Rule) for 20 Semibreves together, (His Back being Turned towards the Pendant, for That Time.)

How to be assured, to win a Musick Wager of a Good Artist, if it were layed.

I speak not This, to disparage any Master, or other; But only, because I know, It is so very Critically-Nice, and Hard to be Performed.

But now again, you must know, That, although in our First Undertakings, we ought to strive, for the most Exact Habit, of Time-keeping, that possibly we can attain unto, (and for several good Reasons) yet, when we come to be Masters, so that we can command all manner of Time, at our own Pleasures; we Then take Liberty, (and very often, for Humour, and good Adornment-sake, in certain Places) to Break Time; sometimes Faster, and sometimes Slower, as we perceive, the Nature of the Thing Requires, which often adds, much Grace, and Lustre, to the Performance.

But, This ought not to give the least Liberty, (to Young Beginners)

gainers) to neglect their Chiefest Endeavour, after the most Exact way, of True Time-keeping.

Thus, having prompted you, to the very Best way of learning, to keep Time, Truly; and as but yet, only with your Tongue, and Foot, I now would have you try, to perform some such Counts, (with your Practice) in some Lesson, upon your Instrument.

And at first, your Best Way will be, to take your last Musick Line, which I set you, (and is Here again renewed to your view;) and enable your self, to strike all those Letters, along with your Swing, according as I have Directed.

But 1st. you must take notice of the Pricks, standing under each Letter; which are to signifie, with what Finger each Letter is to be struck; viz. 2 Pricks, shew the 2d. Finger, and one Prick, the First, as was shewed before.

♪	♪	♪	♪	♪	♪
aaaa	aaaaaaaa	aaaa	aaaaaaaa	aaaa	aaaaaaaa
.....

Now therefore, go back to your Practice, of Time-keeping again, and try with your Swing, Hand, and Foot together; and enable your self, to strike These Letters, with True Fingering, (so set) in a Just, and Even Proportion of Time; and so long Practice Them, till you perceive, you can Readily, and Familiarly do Them, with your Swing; The which will be one of your Greatest Difficulties in Lute-Play, and the Chiefest Work of your Right Hand.

This being done, I shall proceed to shew you, how to Tune your Lute; And as to That, you must take notice, There are divers sorts of Lute-Tunings, (as there are also Viol-Tunings.) All which, when you have gain'd an Ability, of Good Play in This One, (which I shall here set you,) you may very Easily (of your self) be able to Tune, and Play, in any of the Rest, at your Pleasure.

Therefore, for your Best Profit, and Advantage, I shall set you down, in This Musick Line, That Tuning, which I Esteem The very Best, among the French Tunings, (as they call Them) or the late New Tunings; and is the Last, and Newest, Excepting only One. And because I Esteem It, and say it is the very Best of Them All; I shall most Plainly Demonstrate It, so to be, to the Reasons, and Judgments of All Men, before I End This Work.

The Chiefest
Work of the
Right Hand.

CHAP. XII.

C. M. A. 1715

The Tuning of the Lute, (Erroniously) called, the Flat-Tuning, &c. The Best of French-Tunings.

THIS is called, (Erroniously) the Flat-French-Tuning; but might more properly go under the Name of Sharp; both in Reference to the Tuning of the Three 1st. Ranks of the Diapasons, (beginning at the 12th. String;) as also the Three 1st. Ranks of Trebles; By which Observation, we may (more Reasonably) Term a Tuning, Flat, or Sharp.

Reasons, for the Calling of a Tuning, Flat, or Sharp.

But This is not so fit Discourse in This Place, for my Young Scholar; Therefore I will break it off, at present, and inform him, how to Tune his Lute; This way: As for Example.

If you would learn, well, to Tune your Lute, It is to be suppos'd, that you know an Unison, 3d, 5th, and 8th: Or else you must learn, so to do; and then take notice, of Those Letters, set in the last Musick Line; which show, That every String, must be an Unison to the next, under, or above It, as I have there set them down; only the Basses, and their Octaves, must be an Eight, to each other; and all the rest of the Double Strings, (which are Equal in their Sizes) must be Unisons, one to the other.

This will be sufficient, for you to know, as concerning Tuning your Lute; and a little Use, will make you Ready at It.

I will now shew you, the further use of your Right Hand.

The further use of the Right-Hand.

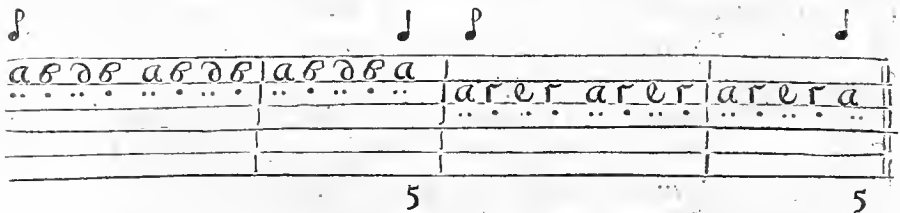
You see Here, still, the same Line you had, before; only I have added (under every first of a Down, and first of an Up) a Bass, which must be struck, together, with the very same Letter, at the very same time; with the Thumb; (which at the first, will seem a little troublesome, yet soon gain'd, or overcome.

Your 1st. Rule holds good, in both Thumb, and Finger; for your Thumb must rest upon the next String, but your Finger not, but pick up. And your General Rule is, always, to strike a Single Bass, and Treble, with your Thumb, and 2d. Finger Remember, to stop the (c) with your Fore-finger, and hold It so stopt all the Time, till you have Play'd the whole Line; and when you can do It pritty readily, Then Practice it with Time, by your

Swing, Hand, and Foot, as you did, with the *Single Line*, last before set you ; The which, *in half an hours time*, will be your *own*, tollerably well : But, at 2, or 3 *such half hours*, *Exactly* ; and Then you are in a *Higher Form*, and with *Good Desert*.

Next, Learn the *Order*, and *Fingering* of your *Left Hand*, Thus.

CHAP. XIII.



But before you touch the *First Letter* (a,) upon the 2d *String*, Remember to lay your *Thumb* upon the *Last Bass*, (which is to be struck, the last *Note* of the 2d. *Barr*) that it may be both in *Readiness*, and *Resting* some where, (as always it must be.)

The most Comely Posture of the Left Hand, Carefully to be Observed.

Then, (having prepar'd your *Right Hand*) bring up your *Left*, (your *Fingers* standing *Hollow*, and *Round* ; and of an *Equal Distance* (as the *Tallents of an Hawk* ;) which is the most *Comely*, and *Useful Posture*, for that *Hand* to be in.

Yet Noting, That your *Left Thumb*, stand *not Bending*, but *Strait out* ; Then, placing *That Thumb* a little above the (B) *Frett*, underneath the *Neck* of the *Lute*, so that your *Fore-finger*, may stand just *over the Letter* (B,) upon the 2d. *String*, Pick up the *Letter* (a,) with the 2d. *Finger* of your *Right Hand*, and then be ready to stop down (B,) with the *Fore-finger* of your *Left Hand*, and so strike It, or Pick It up, with your 2d. *Finger*, (as It is Marked) of your *Right Hand*.

Then (holding it still stopt) stop the *Letter* (D) with the *Tip* of your *Little Finger*, and so strike it, or pick It up, with your 2d. *Finger*, (as it is marked.)

In This Little doing well, a Great-way is gain'd in Lute-Play.

These 4 *Letters* only, Practice so long as you please, (20, 30, or 40 *Times over*) till you have gained an *Exact Habit* in doing *Them* ; And in which doing, you will have gained, an *Exceeding Great-way into Lute-Play* : Yet taking Notice, That when you come to the 3d. *Barr*, (which shews the work of the 3d. *String*) you are *not* to keep your *Thumb* above the (B) *Frett*, (as I formerly gave Direction) but plant it (according to the *Reasonableness of the Work*) a *Frett lower*.

And so you must ever move It, (as occasion requires.)

Then

Then, when you perceive, you can put *Those 4 Notes* together, *Truly*, and *Readily*; proceed to the rest, as you find *Them* prick'd down; and Endeavour to Play *Them*, as you did the *first Four*, (for all the Rest, must be stop'd, as *Those 4* were, (*viz.* with the *First, and Little Finger.*)

And *Here* take notice, of *One very Great Piece of Care*, which by all means, you must now (at *First*) *Observe*: For fear of an *Ill Habit*, which is;

That *after* your *Stopt Note*, (whatever it may be) you are *not to take up That Finger*, which you *last Stopt*, until necessity require, or that you find some *Reasonable Cause*; as either to give way, for some *other Letter*, (as your (G) here must give way, for (D) to sound, (in your coming back) or else, for that you are to use, *That last Stop'd Finger*, in some other *Necessary Place*; Therefore take notice of *This*, for a *General Rule*, (both in *Lute*, and *Viol-Play*) *That you never take up any Stopt Finger*, (after you have struck it) till you have some *necessary Use of It*, or that your holding of it so *Stopt*, may be inconvenient for some other performance; And when you do remove, (or unstop It) let it be so very little from the String, as *One can scarce perceive your Finger*, to have unstop It; which *Custom*, will teach you to Play *Close, and Quick, Neat, and Fine*: But if (on the contrary) at the *First*, you use your self, to *Lift, or Toss your Fingers High*, (as too many use to do) you shall never Play *Handsomly, Quick, or Well*.

One of the Best General Rules for Fingering, either in a Lute, or Viol-Play.

I us'd to compare such *Tossing-Finger'd-Players*, to *Blind-Horses*, which always *lift up their Feet, Higher than need is*; and so by that means, *can never Run Fast*, or with a *Smooth Swiftnes*: It is therefore, both *Commendable*, and *Profitable*, to *Play Close*; so that in doing much, you seem to take little, or no pains; and in so doing, you cannot but do *Neatly, Nimbly, and Well*: But if in your *Beginning*, you get an *Ill*, or *False-Habit*, you will scarcely ever be *Reclaimed*; which is (indeed) *One main Cause*, of so many *Bad Performers*, and the *Lute's Discredit*; either, in that *Masters* have not an *Especial Care*, in the *1st. Entering of their Scholars*, or that *Scholars* are not *Ingeniously Observant*, to *Practice*, as they are *Directed*.

Toss not your Fingers High.

Beware of an Ill-Habit, at First.

Thus have I been *Long*, in shewing you a *Little*, *viz.* to Perform the *Last Line*; yet think you it *not Long*, but be *Patient* to overcome It, and you will (by *That Time*) be able to do a *Great-Deal*, with *Ease*.

Here follows the *Natural Formation* of all the *Stopt Strings*, in these 5 following *Musick-Lines*; which if you can once do, *Nothing can be Hard for you*, and 'tis but *One Half-hour's Work*.

The Formation of the Treble String.

♩	arar	arer	ares	ares	hhes	fhkh	khfe	refr	ea	♩
..
1 2 1	1 3 1	1 3 4	1 1 2	4 2 1 2	1 3 4 3	4 3 4 3	1 3 4 1	3		

Gain the Formation of the Treble String, and you have Gain'd All.

And here take notice of those *Figures*, which stand under *each Letter*; and are to direct you, with what *Finger* you must stop *each Letter*; viz. the *1st. 2d. 3d. or 4th. Finger*, according to the *Figures*.

Now, you must endeavour, *To make This Line Exactly Perfect upon your Fingers*, just as you see It set.

And the *Quickest, and Best way to do it* is; First only to Practice the *1st. 4 Letters*, 20, 30, or 40 times; or so long, till you find a ready aptitude, to perform Them Equally, and Evenly, at your Command.

Then do the like to your next Four; and so from 4 to 4, till you have gain'd Them All. And in *This one Line* doing, you have more than gain'd the doing of All the other *stop'd Strings*; as you may plainly perceive by their standing, (there being no necessity of stopping, so much, any *String*, as the *Treble String*.)

No String needful to be so much stop'd, as the Treble String.

The Formation of the Second String.

♩	a e d e	a f d e	a d f h	y h y f	h y h f	h y f h	y	
..
1 4 1	4 2 1	1 1 3	4 3 4 1	3 4 3 1	3 4 1 3	4		

5

The *2d. String*, is very seldom, so much stop'd, (nor is it needful;) because (a) upon the *Treble*, takes the *2d. String* off, at the *Letter* (d,) from any *Necessity* of Use; only sometimes, for *Conveniency* of *Fingering*, &c. we Play, or Prick the same Tones, upon the *2d.* which otherwise belong, *properly*, to the *Treble*: Or sometimes, when the *Treble String* is Broke, you may make a good shift, to Play many Lessons, (without It) upon the *2d. String*, by the same Rule.

The Third String's Formation.

♩	arar	ares	eser	ahfh	ehfe	rafe	a	
..
1 4 1	1 3 4	3 4 3 1	4 2 4	1 4 2 1	1 1 4			

5

This is the whole order of the *3d. String*: And as the *Treble* took the *2d.* off, at the *Letter* (d;) so doth the *2d.* take *This* off, at the *Letter* (e;) so that there is no necessity of stopping

ping *This String*, any further than (e,) except for the same Reasons aforesaid.

♩ The 4th. String's Formation. d

This is the whole order of the 4th. String, and more than needs, by much, because The 3d String, generally takes the use of *This* off, at the Letter (d)

♩ The 5th. Strings Formation. d

This is the whole order of the 5th. String; the 4th. taking It off, at the Letter (f.)

The 6th. String, needs no Explanation, in that It is seldom stopt, beyond the Letter (d)

This I think fully sufficient, to give you the Exact Information, concerning the whole Fingering of the Lute, as to Single Stopping.

It only remains for you, to acquaint your self, with the Ready Use of every String, as It is Thus ordered; (the which will soon be done) and Then, you will proceed, with much Cheerfulness, and Delight, to the Full-Stops, which are not many, nor at All Hard, but very Familiarly Easie, and Natural, for the Hand.

But before I proceed to Them, I will make Perfect, all your Work, Thus far, as we have gone.

Therefore, take notice, of *This next Musick Line*; which is the very same I set you a little before, only I have added to It, some Basses, or Diapasons; and if you forget not my former Directions, I doubt not, but you will Play It, at the first sight.

♩ o

There being no difficulty, in the Playing of *This*, the Treble, or upper part, being (as I said) the same you had a little before; only strike the Basses, with Those Trebles, you see set under Them.

CHAP. XIV.

Seven Hand-
som Lessons,
or Prælu-
diums, follow.

Hitherto, I have given *Sufficient Directions*, as to the *whole Order of the Lute*, in Reference to *Single-Play* ; I should therefore proceed, to inform you the way towards a *Full-Play* : But, because you shall be *more Perfect* in *This*, (by which means, the next, will be much *more Easie*) I will, here following, set you down *7 Preludes*, (in each *Key One*) which shall serve you, as so *many handsome Lessons*, upon any after occasion, in any One of the *7 Keys*. The *1st.* shall begin here, in *C-fa-ut-Key*.

The 1st. Lesson, being a Præludivm for the Hand in C-fa-ut-Key:

The musical notation is presented in four systems, each starting with a treble clef and a common time signature. The notation includes notes on a five-line staff, with various fingerings indicated by numbers 1-4. Below the staff is a line of tablature using letters 'a' and 'b' to denote fret positions. The first system has four measures, the second has four measures, the third has four measures, and the fourth has four measures. The tablature includes symbols like '5', '4', and '3' to indicate specific frets or techniques.

This I'll call a *Lesson* ; All the other were only *Rudiments*, and of no further use, than to give you *Insight, Thus far* : Therefore, when you have made your intended use of Them, leave them, and adhere to your *Lessons* only.

This may serve you, as a *Prelude*, at any time, upon *This Key* ; being call'd *C-fa-ut-Key*.

Now, before I proceed any farther, It will be very needful, that I, and you, make *sure* of the *True, and Exact Performance*, of *This Lesson*, in every *Punctilio* ; For it will profit you *Extreamly much*

Take good
notice, in what
Key you Play
in, at any Time.

much, so to do; and if you do not *This well*, you will be *Deficient*, in many Things: Therefore take Patience unto you, and *Examine*, every *Barr*, in the whole Lesson.

The Number of *Barrs*, are 16, and every *Barr*, has just one *Semibreve*, in It.

First then, take notice, that in the 1st. *Barr*, are 8 *Quavers*, (which, you know, makes a *Semibreve*:) In the Playing of which, (before you attempt the striking of the first *Stroak*) you must be sure to *provide*, or make *preparation* for the 3 *Notes* following (at least.)

The first *Stroak*, is (G) upon the *Sixth*, and the *Figure 5*, (being the *last Bass*;) both which, must be *struck*, at the same time, with the *Thumb*, and 2^d. *Finger*.

But your *Preparation*, must be *Thus*, viz. Having stopt the (G) with the *End of your Fore-finger*, and made ready your *Right Hand*, you must take the 3 following *Letters*, into your *Consideration*, (before you strike the first stop) and so make ready your *Little Finger*, by setting it close over the *Letter* (D:) by which means, you may readily stop It down, so quick, as you please; And being in this ready *Posture*, strike the 1st. stop, but take not up the (G,) till you come to the *last Note of that Barr*; nor (D,) till you come to the *last* (G;) by which means, the stops will be *All ready*; and the *Thus* holding of your *Letters* stopt, all the while, will give a very *Fine Sound*, or *Gingle*, beyond any other way of *Play*.

Thus, (having Explained the 1st. *Barr*) when you perceive you can put them together *Readily*, and *Truly*; Practice them over, 20, 30, or 40 times, before you attempt a Note farther; and then, undertake the 2^d. *Barr*; Remembring, to observe all the same *Directions*, as you did in the 1st. *Barr*, viz. *Always prepare for the ensuing Notes, before you strike the First Note of any Barr; then take up no stopt Finger, till need so require*; for any stopt Finger, remaining still upon Its stop, gives you a better advantage, than if it were taken off, as being a *sure Guide*, to any other stop following; and by *This Habit*, or *Custom*, your Hand will have a kind of *assured Knowledge*, and *Aptitude*, to reach from place to place, *Certainly*.

Whereas, on the contrary, when the Hand is loose, and off, from the stops, It is *uncertain*, and cannot be *assur'd to stop*, so perfectly well, as by that other *Habit*, without taking your Eye off your *Book*, which often proves very *prejudicial*; but by *This way* of Practice, you shall suddenly gain the way, to Play without any Trouble of looking upon your *Fingers*, or otherwise; the which, is both *Commendable*, and very *Beneficial*; for It will quickly make a *Ready-Hand*, and most *Neat*, and *Curious Play*; And, (besides All which) sometimes It is of *Absolute Necessity*, (in reference to the *strict Rules*, and *Laws of Composition*) that such a Note, ought to be held stopt, and sounding, so long, till such a Number of Notes, (following) are all performed; as upon occasion, in your farther Proceedings, I shall explain, by some Examples.

An Explanation of All the Particulars, in the foregoing Lesson; and of Great good use to a Beginner.

The first Barr Explained.

Several Benefits of holding a stopt String stopt, till there be need of Its Release.

This *Fandilio* is Explained at large in the Viol Part. Pag.

This *Punctillio*, I stand very much upon, and so would I have All my Scholars, because I know, It is of *most Excellent Use*, both in *Lute*, and *Viol-Play*.

In your last *Barr*, save one, the 5th. *Letter* of that *Barr*, is a (r.) upon the 4th. *String*, and has before it a little *Crook*, or *Comma*, Thus (,) which is the Mark of a *Grace*, in *Play*, which we call a *Back-fall*; and if you can do It, in *This place*, you will do It, (upon occasion) in *any other place*, upon the *Lute*.

Now, how to perform It, is Thus, *viz.*

Explanation
of a Back-fall,

If you remember, (according to my *General Rule*) that the precedent *Letter* (d,) is to remain stopt, till you come to strike *This Letter* (r,) you will find, that the *Back-fall*, will be very *easie* to perform; for, (you are to know that) to make a *Back-fall Right*, you are always to strike the *Precedent Letter*, (which stands upon the *same String*) instead of *That Letter*, which is to be *Back-fall'd*) with your *Right Hand*, and not at all to strike the *Letter* It self; yet you must make It sound, by your *Left-Hand Finger*, (so soon as you have struck the *Precedent Note*) by *shaking It from That* (d,) (so struck) into the (r.)

This is the *Nature of all Back-falls*, *viz.* They ever partake first, of that *Tone*, either of a *half Note*, or a *whole Note*, next ascending, (according to the *Aire of the Lesson*, or *Key*.)

This last Saying, *viz.* according to the *Aire of the Key*) will be a *Mystery* to you, at present; but I shall take a fitter time, and place, to *Explain It* in; In the *Interim*, let It not trouble you.

I will now make an *End*, of shewing you *This Lesson*; and there is only the last *Barr* of it to speak to, in which is a *Full Stop*; the first part of it, is to be struck with a *Raking*, or *Brushing-stroak*, downwards, by the *Thumb*, immediately after you have struck the (e) upon the *Sixth*; and the last 4 *Letters* in one *Stop*, *Raked* over, with your *Fore-finger*, upwards, all at once; but strive to *Rake Them smoothly, and neatly*; or (to say better) only *stroak them all over Gently, or Lovingly*, from the uppermost, to the undermost, and Then the work is done; but be sure to stop *Clean*, (as we use to Term It) so that one *Finger* hinder not another.

By the Well-
Learning of
This Lesson,
all such Les-
sons are Lear-
ned.

By this plain *Direction*, I suppose, *This Lesson* is your own; and likewise, (together with It) *All other such Single Lessons*; I mean *Single*, because there is only Express'd a *Bass*, and a *Treble*.

What is inju-
rious to a
Learner.

Now, because it is a great *Trouble* for the *Master*, always to set down *Figures* for *Fingering*, as also, a *Greater Injury* to the *Scholar* to Expect It, (for the Custom of It keeps Him in *Ignorance*) so that He learns without any *Reason, Rule, or Skill*; only, because It is so *Mark'd*, or *Figur'd* for Him,) I will therefore (to cut off all such inconveniencies on both sides) give an *Affur'd-General-Rule for Fingering*, with *Examples* to confirm the same.

First therefore, Let the foregoing *Memento*, be ever had in *Mind*, when you are to Play a *Lesson*, at first-sight, (*viz.*) before

fore you attempt to stop, or strike the first Note of any Barr, be sure to view the whole Barr, and observe how the Notes stand, one differing from another, Then order the first Stop, with such a Finger, or Fingers, as may be held stop'd, (if you can) till the first Barr be performed, or further (if without inconvenience) you may.

A General, and Certain Rule, for True Fingering, with the Left Hand.

This Rule alone, will almost do the whole Business; as by Example, you may perceive very much, in This next Lesson, which is a Prelude in D-fol-re-Key.

CHAP. XV.

The 2d. Prelude in D-fol-re.

THE 1st. stop is a double Note; and both the Letters may be held stop'd, very conveniently, till the whole Barr be performed; in the holding of which, you have an absolute certainty of Fingering, for all the rest of That Barr, without the least doubt; For by holding the first stop stop'd, your Fore-finger, and Little-finger, will naturally ply, or take *b* and *d*. So that if you were blind-fold, you could not tell well how to miss Them; especially, after you have wonted your Hand a little to that order by Habit, (which is soon gain'd).

This Lesson Explain'd, so, that by This means, One may Play Blind-fold.

In the 2d. Barr, (*b*) may very conveniently be held, till the whole Barr be performed.

In the 3d. Barr, you can but perform the 1st. 4 Letters, before you remove. But, in the Playing of those 4 Letters, observe a New Rule, (which yet I have not given) both for the Right, and Left Hand, Thus.

Note well, This New Rule.

Stop the *b*, and the *c*, both together, at the same time, as if you did intend to Play them at the same time, both together.

Then, (before you strike the (*b*) lay on your Thumb, Fore-finger, and 2d. Finger, all together, upon the *b*, *a*, and *c*, as if you did intend to strike Them all together; Then, when both

How to draw a sweet Sound, and not to Knock, or Drum upon the Lute, as too many do.

your Hands are in *This Readiness*, you will find it, not only very Easie to pick them up, one after another, (as they must be) in their due proportion; but also they will yield a far more *Curious Sound*, than if you should (as most do) *stab upon Them*, at a *Venture*, (the which I call *Knocking, or Drumming upon the Strings;*) *But This way I call, Feeling your Strings*, before you sound Them, and *Drawing a Sweet Sound from the Lute*; which is so very *Considerable*, as any performance you can make upon your Instrument.

The General Rule of the Thumb, contradicted, and why?

Close-Play, and Its Certain Rule,

There is yet one little *Punctilio*, which I must acquaint you with, before I leave these 4 Notes, *viz.* The first Letter (θ) is a *Bass*, and therefore to be struck with your *Thumb*; yet in this place It must not be struck, as other *Basses*, (*viz. Resting your Thumb upon the next String*) according to the *General Rule*;) because, if you should do *so here*, the Resting of your *Thumb*, would hinder the next following (α) (upon the *4th. String*) from *Sounding Readily*; so that you must give that (θ) a little *Lift up*, and cast your *Thumb, beyond the End of your Fore-finger, without Resting*; and so it will do very well.

This I call *Close-Play*; And in *All such Cases*, when you have *Close-Play* (with your *Thumb*, and *Fingers*, so very High together, (as Here you have) *you must do so*; otherwise, *ever Rest your Thumb*.

The next 4 Letters of *This Barr*, likewise *prepare for, together, with both Hands*, before you strike the first Note, and then Play Them *Evenly, and Equally*, as you did the other; only *Here* you must *Rest your Thumb*; *This not being accounted Close-Play*, because you have a *String, or Two*, between the *Thumb*, and the *Treble*.

And In *This Order*, perform the whole *Lesson* through, and *all such like Lessons* in the world, as you meet with.

This last Example is a General Rule, for all Close Play, especially the 3d. Barr, of It.

This Rule, carefully observ'd, will undoubtedly teach you, *True Fingering, Good, Sweet, Neat, and Curious Play, in any Lesson*.

You have in the End of the *Last Barr*, save *One*, a *Back-fall* to the uppermost (α) on the *2d. String*; which must be *Back-fall'd* from (θ) upon the same *String*, as in the former *Example*, you had your (τ) *Back-fall'd* from (γ).

A General Rule, to perform all Full-Stops.

The last Note of this *Lesson* is a *Full Stop*, (which yet you have not met with before) therefore take this *General Rule* for It, and all *Full Stops*; *viz.* when you have made it ready, by stopping it True, and Clear, strike it altogether with your *Thumb*, and *Fore-finger*; The *Bass* only with your *Thumb*, and *Rake* all the rest, (beginning with the *Treble String*) with your *Fore-finger*, which is enough for *This Lesson*.

I call That, the *Treble* of a *Full Stop*, which is the *uppermost* of any *Stop*, though not the *Treble String*.

CHAP. XVI.

I Will still farther *Explain* (by *Example*) the *General way*, of *Good*, and *True Fingering*, by setting you a short *Prelude*, upon *each Key*, and by that means, you will also gain, so many *Lessons*.

A further Explanation of the General Rule for Fingering.

I have told you, There are but *Seven Distinct Keys*, (*Naturally*) in the whole *Scope*, and *Nature*, of *Musick*; and *You have had Two*, already, viz. *C-fa-ut*, and *D-sol-re*; This next shall be in *E-la-mi*.

The Third Prelude, in E-la-mi.

The musical notation consists of three systems of staves. Each system has a treble clef and a common time signature. The notes are written on a five-line staff with various accidentals and fingerings indicated above or below. The first system includes a C-clef on the first line. The notation includes notes like 'a', 'r', 'd', 'e', 'f', 'h' with various accidentals and fingerings (1, 2, 3, 4). There are also some symbols like '≡a' and 'α' below the staves.

The 1st. thing *needful*, in this *Lesson*, for you to *Remember*, is to *hold the last* (d), in the 1st. *Barr*, *stopt*, till you have struck the 2^d. (e,) in the 2^d. *Barr*; then *hold that* (e) *still*, that *whole Barr*.

At the 3^d. *Note*, of the 4th. *Barr*, plant your *Fore-finger* In that (e) by which you are Enabled to Play *all that Barr*, and the 2 1st. *Notes* of the *next Barr*, *without any trouble*, or *other form*, (you perceiving, how *aptly* f h, and f e will fall to be *stopt*, according as I have *marked them*.

The 5th. *Note* of the *next Barr*, is (e,) which you must (according to their *General Rule*) *hold*, till the (d) following be struck upon the *Sixth String*.

The next 2 r r's, must be both stop'd with your *Fore-finger*, by laying it a-cross, close and hard, which is contrary to the *General Rule* of stopping, as *aforsaid*, yet sometimes you will find it *needful*, as here in this place *It is*; and though *It be more troublesome* than with the *End* of your *Finger*, yet it will soon be

Here the General Rule of Stopping, is again excepted against.

be

be Eas'd ; for It is but for them 2 Letters. I have nothing more to say of *This Lesson*, than still to put you in mind, constantly to hold every 1st. Letter, till your 2^d. be struck, when you have them come by 2, and 2, as in the next *Barr* they be, and so forwards.

The *Back-fall*, at the 9th. Note, in the last *Barr*, but One, must there be taken from the (r,) which stands before it, (which in that place is from a whole Note, or 2 Fretts ; but your other, which you learnt before, was only from a half Note ; and One Frett, is always a half Note.

Your 2 last *Full Stops* must be struck, the 1st. wholly with the *Thumb*, in the way of a *Rake*, beginning at the *Bassest String* ; and the *Last* wholly with the *Fore-finger*, beginning at the *Treble String*. So *This Lesson* is finished, I hope to your perfect *Understanding* of It.

The next, is a *Prelude*, in *F-fa-ut-Key*, as you may here see.

CHAP. XVII.

The 4th. Prelude for Fingering, in F-fa-ut-Key.

HERE is nothing in *This Lesson*, that you can doubt of, but is according to your *General Rules*, till you come at the 5th. *Barr* ; where you shall see the 2^d. and 3^d. Notes, both mark'd with the *Fore-finger*, which is contrary to the *General Rule* ; yet oftentimes we do Play, (as there you see) twice with the *Fore-finger*,

finger, the Notes standing as there you see them, (one under another :) But then we strike, *Them Two Notes*, after another manner, viz. not picking up the 1st. Note, but *Slipping-wise*, (as it were) and resting the Finger, upon the 2d. Note a little, and then strike the 2d. Note, as you do others.

The General Rule excepted against, by the Slip-stroak. And again upon a Clofe.

I call this a *Slip-Stroak*; you have it again in the 5th. and 6th. Notes, in the same *Barr*, and twice more in the 8th. *Barr*: Therefore, if you can do it in *One*, you may do it in *All*.

There is another kind of *Exception*, from your *General Rule*, by hitting twice, with your 2d. Finger, as in the last *Barr*: But that is always upon the *Clofe*; or after a *Long*, or *Shaked Note*; and the Reason is, chiefly in regard that your next *Note* is so very short; and also, because that the *Full Stop*, in the next *Barr*, must be struck with the *Fore-finger*; so that it would be far more inconvenient to strike both *Them*, with the *Fore-finger*, than the 2 former with the *Long Finger*: which indeed is no *Inconvenience* at all, in regard there is time enough, to turn the 2d. Finger again, whilst the *Shake*, or *Back-fall*, is in agitation,

There is no need of *Direction*, for *This Lesson*, only remember, that the last *Full Stop*, must be struck, with the *Thumb*, and the *Fore-finger*.

CHAP. XVIII.

The 5th. Prelude for Fingering, in Gam-ut-Key.

♩

2	2	1		1	1	4	1	2	4	4	1	4	1	3	2	2	a	r
♩	♩	a	r			a	a	r	♩	♩	a	r	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	a	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	a	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	a	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	a	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩

♩

	4	2	a	a	e	e	f	h	h	h	f	e	r	e	f	e	f	
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩

♩

1	1	1	3	1	2	3	3											
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩

The *Directions* for *This Lesson*, will be very short; there being nothing in it, that (I think) you can doubt of; yet, because in the *Sixth Barr*, those 2 (e e's) are mark'd for several *Fingers*. And

Exceptions from your General Rule, in shifting of Fingering, very needful to be known.

And you might think, that because your *Rule* bids *hold the one*, till you *come at the other*; therefore the other might best be still *kept stop'd with the same Finger*; I shall here, give you a *Reason* (both why) it is *altered in this place*; and in all such Cases, you may *alter your Fingering, for a better advantage*, in performing the *Ensuing Notes*.

You see that *f*, and *h*, follow the *2d. e*; therefore, because of that *Convenience*, (which you see you gain, by altering *your 2d. e*) you do *much better*, than if you should hold it still stop'd, with your *4th. Finger*; besides, you have time enough, to *shift Fingers*, by reason of the *Eighth String*, coming between; in which time, you may do it, without the *least Inconvenience*.

There is another the like *shifting of Fingering*, in the 2 last *Notes* of the *next Barr*, viz. *f e*; your *e* being held still stop'd, from the last *Barr*, might, (you may say) very well be still kept, with the *Fore-finger*; I say so too, If it were not so short a *Note*, as you see It is, which will be *troublesome, to skip back to the next Letter (r,)* in the *next Barr*; therefore, in that respect, as also the precedent *Note f*, being a *Long Note*, viz. a *Prick'd Quaver*, you may better make your *shifting, in that place*, than in the *next*.

You will find *many such occasions, reasonable to contradict your General Rule*; for which Cause, I thus *Explain*, upon *These 2 Places*; that thereby, you may make your own *Observations* in the like Cases, Hereafter.

This is all that is needful, for *This Lesson*. Here's another in *Are-Key*, being the *Sixth Praludium, for Fingering*.

CHAP. XIX.

The Sixth Prelude in A-re-Key, for the Fingering.

The musical score consists of three systems of music, each with a treble clef and a common time signature (C). The notation includes notes, rests, and various ornaments (accents, mordents, etc.). Fingerings are indicated by numbers 1-4 below the notes. The first system has four measures. The second system has four measures. The third system has four measures, with the final measure ending in a double bar line. The piece concludes with a repeat sign (≡α).

IN the Ninth, and Tenth Barr of This Lesson, observe only to lay the End of your Fore-finger, flat over both Those 2 (e e s) which you see Marked with the same Finger, and I question not, but you will Play the whole, without any further Direction.

Now we come to the 7th, and Last Key, being B-mi; and is a Key, which seldom any Master Setts, or Plays any Lessons, in; except He alter the proper Nature of It, by making it Flat; and Then (indeed) It is a very Noble, Brave, and Brisk-Lively Key, as Any Key in the whole Scale: But as It is here Natural, It is Seldom, or very Rarely Compos'd In; However, in that you shall see, It is a Thing, that may be done; And also, that This Tuning is capable of Bearing It Sufficiently, and Well: I will Here set you a Prelude in It also, as It now follows in the next Page.

And likewise, among the Number of Setts of Lessons, (following) you shall have a whole Suite, or Sett, in the same Key: and I doubt not, but They will Please you, as well, as Any, or Most, in the whole Book.

CHAP. XX.

The 7th. Prelude, for Fingering;

p. f &c.

J P

f

Musical notation for the first system, including notes, rests, and fingering numbers (2, 3, 1, 4, 4, 2, 2, 1, 3, 1, 2).

p. f P

J. P P. f &c.

Musical notation for the second system, including notes, rests, and fingering numbers (2, 1, 1, 2, 1, 4, 1, 2, 1, 3, 1, 2, 3, 1, 1, 1).

p. f &c.

f.

p. f &c.

Musical notation for the third system, including notes, rests, and fingering numbers (1, 4, 2, 4, 2, 1, 2, 4, 1, 4, 2, 2, 2, 2, 1, 2, 2, 1, 3).

p. f &c.

p. f P p. f P p. f

Musical notation for the fourth system, including notes, rests, and fingering numbers (3, 1, 3, 4, 2, 4, 1, 2, 3, 2, 4, 2, 2, 1, 2, 2, 2, 2, 2).

f

p. f P

d

Musical notation for the fifth system, including notes, rests, and a double bar line.

A short Repetition of the whole Rudiment for Fingering, very profitably to be repeated; being a General Rule for True Fingering.

I Believe, there is nothing in This Lesson, which you will make any doubt of; yet, because it is the last of the 7, which I intend for Rudiments, in Single Play for Fingering; I will not think my pains ill spent, to renew unto you a short Repetition, of the Substance, of what I have already been about, in all these 7 Preludes or Rudiments, if you will not think your pains ill spent, in Reading, and Observing.

I say, (in the 1st. place) for Single Fingering; Hereafter put away all Marks, and Figures, and commit your self, wholly to your Reason,

Reason,

Reason, and let that Guide you; yet upon any *difficulty*, or *doubt* (through forgetfulness) you may have recourse hither, to these *Rudiments*; for they carry in them, the *whole natural Formation of every String, for ordinary Play.*

In the 1st. place therefore, you are to remember, that in the Playing of *every Barr*, in a *Lesson*, you are to view the *whole Barr*, (or more) before you attempt to *stop*, or *strike* any one *Letter*.

The 1st. Remembrance.

Then 2^{dly}, when you *stop* the 1st. *Letter*, you must have regard to *stop it*, with *such a Finger*, as you may (with ease, and conveniency) *stop*, and provide for the *following Notes*, in that (or the next) *Barr*.

2d.

But 3^{dly}, and chiefly, in Plain Time, that is, when your *Barrs* consist of 4 *Crotchets*, or 8 *Quavers*) you must ever contrive, to put 4, or 8, *Equally together*. As for Example.

3d.

In the 1st. *Barr* of this last *Lesson*, I have *Mark'd* the 1st. 2 (r r's) with the 2^d. and 3^d. *Finger*, which I might have done several *Other ways*; but in respect of the subsequent *Notes*, of the same *Barr*, I count it better to *stop* them all, as you see.

Then 4^{thly}, you must (above all) not forget to keep your *Holds*; that is, (as before) *ever hold fast-stop'd, the 1st. Letter*, (at least) till you have struck the 2^d. But if you can, (and that there be no inconvenience, either for hindring of some *other Notes*, or performance of some *Curious Grace*, or that your *Hand* may be too much bound, &c.) *hold it, till you have performed all, that conveniently you can.*

4th.

This last *Rule alone*, will be almost sufficient, to teach any one, *Good, and True Fingering, for the Left Hand.*

Fifthly, you must be *Very Careful* (now, in your first beginning) to get a *Good Habit*; so that you *stop close to your Fretts*, and *never upon any Frett*; and *ever, with the very End of your Finger*; except, when a *Cross*, or *Full Stop* is to be performed.

5th.

And Sixthly, take heed of *Tossing* your *Fingers*, high from the *Strings*, when you have occasion to take them off. But let your *Play* be *Glose*, and scarcely seem to move your *Fingers*, which is a great *Commendation*, but a far greater *Advantage* to your *self*; For, who so gets *That Ill Habit of Tossing*, shall never *Play quick, nor well*, but very *uncertainly*, and most *unhandsomly*.

6th.

I will here repeat; because I know there is one thing more, *Extreamly well worth your Remembrance*; which is, 'That al-
' ways in playing of 2, 3, or 4 *Single (or Divided) Notes*, (which
' begin a *Barr*, or begin at any *Bass*, or the like :) I say, be sure
' you provide both your *Hands* to perform, so far, as convenient-
' ly you can, *before you hit the first Note*: My meaning is, prepare
' for the stopping of 2, or more; and striking of them also, as if
' they were to be *struck, altogether*, by setting your *Left Hand* up-
' on the *Stops*, and your *Right Hand* upon the *String*, ready to
' strike; yet strike them in their due time, and at your leisure, ac-
' cording to their true *Quantities*.

7th.

The most absolute, and best performance, (or observance) towards Good Play.

Note.

Thus I have (perchance) seem'd too *Teadious*, in *Repeating* un- to you ; but I know it so *needful a thing*, for a Learner to be told more than once, of such *Considerable Rules*, without the which observing, *he shall never Play well* ; So that still, I do perswade you to *Read them over, very often* ; but especially to put them *Carefully into Practice*.

I will now trouble you with no more Repetitions of this matter ; only refer you to those Particulars, which Explain the manner of performing those 7 *Preludes* ; I shall only desire, that you *Perfect them upon your Fingers*, before you attempt any thing else ; for in so doing, you will advantage your self very much.

C H A P. XXI.

I Will now proceed to shew you, what belongs to *Full-Play* ; { for all these have been *Single*, except your *Closes*.

Full Play.

Your General Rules for that, will be *short*, and very *easy*. As for Example.

Here is an Example, for all *Notes* of 3 Parts, *viz.* a *Bass*, and 2 *Trebles* ; and if you can do *This*, you will do All in *This Kind*.

3

a *a* *a* *a* 4 5

Explained in the next Line, Thus.

a *a* *a* *a* 4 5

Those 4 *First Barrs*, in the uppermost short *Musick Line*, are sufficient for the General Knowledge of the like.

Their Explanation, is in *Those Notes*, in your last undermost *Line*, and show, that the *Letter B*, must be hit with the *Thumb*, and the 2 (*a a's*) with your 1st. and 2^d. *Finger* ; yet, though I have so divided them, (for your sight) they must be struck *alltogether*, or but a very *little dividing*, (which may be allowed, in many Cases ;) However practice them both ways.

Here is another *Example* for *Nearer, and Closer Play*, with your *Thumb, and Finger*.

Here

Close Play.

Explained in the next Line, Thus.

Here follows an Example for 4 Parts, viz. Three Trebles, and a Bass.

Explained in the next Line, Thus.

You must know, That the *Explanation* of *This last Example*, as I have Explained It, is not the way, which is much used, in these days, (although I use It often, as you may do, upon occasion;) but the *Fashionable way* of Playing them, (now us'd) is *much more easie*; namely, only to hit the *Bass* with your *Thumb*, and *Rake* down all the other 3 *Letters*, with your *Fore-finger*, at the same time; and is the *General way* of *Playing* all other Full, or Fuller Stops.

Either Raking, or Dividing Play: Which is a very good old substantial way.

An *Example* of some, you may see in this following *Musick Line*.

Raking Play

Begin to *Rake* (or *Smoothly Stroak*) all those *1st. Six Strings*, at the *Treble String*, laying on your *1st. Finger*, at the same time you

How to Rake a Full-Stop.

you lay on your *Bass* ; Then, just as you hit the *Bass* with your *Thumb*, draw all over your *Fore-finger*, *very gently*, till you have hit the *Sixth String*, and you will hear a very *Full Consort*, of 7 *Parts*, (provided you stop *Hard*, and *Clean* ;) and thus must you do, by all the rest of the *Full Stops*, till you come to the 2 last Notes of the 3d. *Barr*, which ∂ and α are to be struck, with your 2 *Fore-fingers*, with the *Bass* ; as in your former *Examples of Dividing Play* ; Then make your *Back-fall to the r*, in the last *Barr*, from ϵ ; and after you have well *Shaked it*, stop the last *Full Stop*, before you hit the Single α , between them, because it is a *short Note*, and will not admit of any delay, after it is struck ; but requires the last *Note*, *quick* upon it : So that in the time of your foregoing *Prick'd-Crochet*, (which we count a *long Note*, especially at a *Close*) you may have liberty to stop the *last Full Stop*, (which will take you up a little time ;) Then (you being thus ready) strike that α , and so bring in the last *Stop*, with the more *Compleatness*, and thus of all such *Close Notes*.

A way to bring in a *Close*, Neatly, without *Blemish*.

CHAP. XXII.

BY this time, I will conceive you *sufficiently ready*, at all these foregoing *Rudiments*, which (although but very few) yet are as the *main Foundation*, of your *whole Business*, which I count well over with you, because I suppose you *Ingenious*.

I will now, in these 2 *Chapters following*, lay down, all the other *Curiosities*, and *Niceties*, in reference to the *Adorning of your Play* : (for your *Foundations being surely Laid*, and your *Building well Rear'd*, you may proceed to the *Beautifying*, and *Painting* of your *Fabrick*) And those, we call the *Graces* in our *Play*.

The Names of such, which we must commonly use upon the *Lute*, be *These*.

The 1st. and *Chiefest*, is the *Shake*, Marked *Thus*, with a *Prick* before it, as here you may see, ($\cdot\alpha$) The 2d. the *Beate*, *Thus*, ($\cup\alpha$) The 3d. the *Back-fall*, *Thus*, ($\cup\alpha$) The 4th. the *Half-fall*, *Thus*, ($\cup\alpha$) The 5th. the *Whole-fall*, *Thus*, ($\cup\alpha$) The 6th. the *Elevation*, *Thus*, ($\cup\alpha$) The 7th. the *Single Relish*, *Thus*, ($\cup\alpha$) The 8th. the *Double Relish*, *Thus*, ($\cup\alpha$) The 9th. the *Slur*, *Thus*, ($\cup\alpha$) the 10th. the *Slide*, (the same) *Thus*, ($\cup\alpha$) the 11th. the *Spinger*, *Thus*, ($\cup\alpha$) The 12th. the *Sting*, *Thus*, ($\cup\alpha$) The 13th. the *Futt*, *Thus*, ($\cup\alpha$) The 14th. the *Pause*, *Thus*, ($\cup\alpha$) or *Thus*, ($\cup\alpha$) The 15th. and last, *Soft and Loud Play*, *Thus*, (so: lo:) which is as *Great*, and *Good a Grace*, as any other, whatever. These are the 15 *Graces*, which may be used upon the *Lute* ; yet *Few*, or *None* use them All. Their *Explanation* followeth ; And first of the *Shake*.

The Names, and Marks of the *Graces*.

The

The *Shake*, is 2 ways to be performed, either *Hard*, or *Soft*, the *Hard*, (or *Tearing-Shake*) is thus done, *viz.* If you *Shake any String Open*, you must first strike it with some *Right Hand Finger*, and then be ready with the *Fore-finger*, of the *Left Hand* to pick it up, with the very *Tip* (near the *Nail*) of your *Finger*; and so, by often, and quick picking it up in that manner, or (more plainly) *Scratching It*, in a *Smooth*, *Nimble*, and *Strong Agitation*, you will have performed It.

The Explanation of the *Hard*, or *Tearing-Shake*, is open.

The *Soft-Shake*, is done, in all respects, like the former, except the *Tearing*, and *Scratching*; and only by *Beating the String Strongly*, and with a *Quick Motion*, in the *same place*, as you did the other; which always must be either in *♮*, or *♯-Frett*; and if it be done *Evenly*, and *Strongly*, it gives a very *Pleasant Grace* unto your *Play*.

The soft-Shake open.

Some there are, (and many I have met with) who have such a *Natural Agility* (in their *Nerves*) and *Aptitude*, to *That Performance*, that before they could do any thing else to purpose, they would *make a Shake, Rarely Well*. And some again, can scarcely ever *Gain a Good Shake*, by reason of the *unaptness of their Nerves, to that Action*; but yet otherwise come to *Play very well*.

I, for my own part, have had occasion to *break, both my Arms*; by reason of which, I cannot make the *Nerve-Shake well*, nor *Strong*; yet, by a certain *Motion of my Arm*, I have gain'd such a *Contentive Shake*, that sometimes, my *Scholars* will ask me, *How they shall do to get the like*? I have then no better *Answer* for Them, than to tell Them, They must first *Break their Arm, as I have done*; and so possibly, after that, (by *Practice*) they may get *My manner of Shake*.

The Authors Inability, to make the *Nerve-Shake*.

The *Arm-Shake*.

The *Stopt-Shake*, is (only) differing from the *Open-Shake*, in that you are always to use some One of your *Under-fingers*, in your *Shaking*, and to *Stop*, one of your *Upper-fingers*, upon some *Letter*, and then *Shake* with an *Under-Finger*. As for *Example*, Suppose you stop the *Letter ♮* upon the *2d. String*, with your *Fore-finger*: Then must you make your *Shake*, from the *Letter ♮*, (because *It is the Aire*) upon the *same String*, with your *Little Finger*; Remembring to *Stop the ♮, Hard and Close*, all the time of your *Shaking*; and if you will have a *Soft*, and *Smooth Shake*, then only *Beat the Letter ♮ Hard, and Quick, directly down, and up, with the very Tip of your Little Finger*; but if you would have a *Hard, or Tearing Shake*, then *Nibble the ♮ strongly, and very quick*, and it will give you *Full Content*; and so for all *Stopt Strings*, which require *Shaking*.

The *Stopt-Shake*, and its Explanation.

You must likewise know, That a *Shake* is not always to be made *2 Fretts off*, (which is a *Full Note Distance*,) but as often from *One Frett*, (which is but *Half a Notes Distance*.)

And to know certainly, when to do *One*, and the *Other properly*; *Take This General, and Certain Rule*; (never to be altered) which is, That *All Shakes*, must be made, either from the *Half, or Whole Note*; according to the *Aire, and Humour of your Tuning*,

A General Rule, how to make All *Shakes* properly, and in their True places.

Tuning, and Lesson. As for Example. In this next *Musick Line*, I have set the *Aire* of the *Tuning down*, upon every *One* of the *Six Strings*, which only are to be *Shaked* ; the *Bass*, never.

An Example of whole Notes, and half Notes, in reference to Shakes, and Back-falls, in their proper Aire.

The diagram shows six horizontal lines representing strings. On the top line, notes 'a', 'r', 'e', 'f', 'h', 'k' are placed. On the second line, notes 'a', 'b', 'd', 'f', 'h', 'y' are placed. On the third line, notes 'a', 'r', 'e', 'f', 'h' are placed. On the fourth line, notes 'a', 'r', 'd', 'f', 'h' are placed. On the fifth line, notes 'a', 'b', 'd', 'f', 'h' are placed. On the sixth line, notes 'a', 'b', 'd', 'f' are placed. The notes are connected by horizontal lines to show intervals.

Observe the *Order* of the *Treble String* first, and see which are *Whole Notes*, and which are *Half Notes*, from each other.

First, from *a*, to *r*, is a *Whole Note*, (because 2 *Fretts*.)

From *r*, to *e*, is likewise a *Whole Note*, for the same Reason.

From *e*, to *f*, is but *Half a Note*, (because but *One Frett*.)

From *f*, to *h*, is a *Whole Note* ; and from *h*, to *k*, a *Whole Note*.

A certain General Rule, for Graces; never to be Contradicted.

Thus, by *This Rule*, Examine all the rest, and you cannot fail, to know *Whole Notes*, and *Half Notes* ; which is a certain *Rule*, both for *Shakes*, *Relishes*, *Elevations* and *Back-falls*, never to be contradicted ; That is, *Every Shake*, is to be made in the *Aire*, viz.

If I would *Shake r*, upon the *Treble String*, I must first stop *r*, and then *Shake* It, in *e-Frett*.

Likewise, If I would *Shake r*, upon the *2d.* or *4th. String*, I must stop *r*, and then *Shake* it in *d-Frett*, (because that is the *Aire*, and but *Half a Note*.)

This I suppose enough, to make you know the *Certain Place* of *Shaking any Note*.

I will, from hence, proceed to the *Back-fall*, because the same *General Rule*; is proper for them both.

The Back-fall Explained.

A *Back-fall*, is only *Thus* ; viz. Let your *Note* be what it will ; It must *1st.* partake of the *Tone of another Note*; or *Half Note* above it, before it Sound, As for Example.

Suppose I would *Back-fall a*, upon the *Treble String*, then I must *1st.* stop *r*, upon the *same String*, and strike it, as if I did absolutely intend *r* (only) should Sound ; yet so soon as I have so struck *r*, I must, with the *Stopping Finger* (only) cause the *a*, to sound, by taking it off, in a kind of a *Twitch*, so that the *Letter a*, may Sound, (by reason of that *Twitch*, or *Falling back*.) presently after the *Letter r*, is struck, &c.

This is called a *Back-fall*, and there needs no more to be said of it, (It being so *Easie* to be understood.)

Now you must know, That the *Back-fall* may be either *Plain*, or *Shaked* ; if *Plain*, you have done it already, by the *last Direction*.

If *Shaked*, then *Thus*, viz.

When you have given it that *Twitch*, (I have not a fitter word to give it) you must *Shake* it, either with the *Loud*, or *Soft Shake*, (in the proper *Letter*) afterward, as if it had not been *Back-fall'd* ; and *This*, is likewise sufficient for It.

The *Beate*, is your *Letter* struck; (be it what it will) and so soon as it is struck, that Sound must be *Falsified*, always into a *Half Note* beneath, by taking up your *Finger*, (as if you would *Back-fall* the *False Note*, from that *Stop'd Letter*) and strongly, so *shaked*, to and again; yet, at last, the same *Finger*, must rest down, in the 1st. *True Note*. As for Example.

The *Beate*,
Explained.

If I would make a *Beate* upon *ḍ*, on the 4th. *String*, I must, at the same time, (together with that *ḍ*) stop *ṛ*, on the same *String*; and, so soon as I have struck the *ḍ*, I must *Twitch* it up, and by the *Twitch*, cause the *ṛ* to Sound, and so continue in that *Quick Motion*, as if I did only intend to *Shake* the *ṛ*; yet, so strongly knocking down my *Finger* into *ḍ*, that at every *Knock*, or *Motion*, *ḍ* may be *Equally* heard with *ṛ*; and when I have thus continued *Beating*, so long as my *Time* will allow me, I must then give the last *Knock* into *ḍ*, with all the strength I can; so that *ḍ* must be *Eminently* heard at that very last: For you must know This, That whatever your *Grace* be, you must, in your *Fare-well*, express the *True Note* perfectly, or else your pretended *Grace*, will prove a *Disgrace*.

Observe, not
to make a
Grace, to
prove a *Dis-*
grace.

The *Half-fall*, is ever from a *Half Note* beneath, (as is the *Beate*) and is performed, by striking that *Half Note* first; but so soon, as that is so struck, you must readily *Clap down* the *True Note*, (with the proper *Finger*, standing ready) without any further striking. Explained Thus.

The *Half-fall*,
Explained.

Suppose I would make a *Half-fall* to *ḡ*, upon the *Treble*, (or any other *String*) I must place a *Finger* in *e* upon the same *String*, and absolutely strike *e*, as if nothing else were intended; but so soon as *e* has given its perfect Sound, my next *Finger*, must fall smartly into *ḡ*; so that *ḡ* may Sound strongly, only by That *Fall*; which will cause a *Pretty*, *Neat*, and *Soft Sound*, without any other striking, and this is the *Half-fall*.

The *Whole-fall*, is a *Grace*, much out of use, in *These our Days*; yet because, in some Cases it is very *Good*, and *Handsome*, and may give *Delight*, and *Content* to many, who think fit to use It; know, it is Thus Performed; viz. It gives *Two False Letters*, before the *True intended Letter* comes in. Explained thus.

The *Whole-*
fall, Explained.

Suppose I would give a *Whole-fall*, to the *Letter* *ḍ*, upon the 5th. *String*: Then I must first strike *α*, upon that *String*; and then fall my *Fore-finger* hard, upon *ε*, on the same *String*, and so closely after, (holding *ε* still stopt) fall my 3^d. or *Little Finger*, as hard into the *True intended Letter* *ḍ*; and thus the *Performance* is *Finished*; yet always observing, (that for an *Equality*, and *Evenness*, in these 3 *Sounds*) which is a thing *Chiefly* to be Regarded) you must take *Care*, that you strike not the first so *Loud*, as that the strength of the *Finger*, is not sufficient to cause the other 2 following *Letters* to Sound as *Loud*, as the first, which was struck. Therefore, ever at a *Whole-fall*, strike the first *Note* of the 3, *Softly*; so may you with the more *Ease*, and *Certainty*, make the next 2, as *Loud*; for a *Man* cannot fall a *String* so *Loud*, as he can strike it.

Choice *Dir-*
rections, for It
Exact Per-
formance.

This is sufficient to Explain the *Whole-fall*; *Only Note*, That you always fall it, *through the proper Ayre-Notes of the Key*, (which to a *Musical Ear*, is *Natnrally known*.)

Sometimes, it will be 2 *Full Notes*; as, suppose you should Fall *e*, on the 3d. *String*; Then must you Fall it from *a*, into *r*, and so into your *True Note e*, which is the *Ayre* of that 3d. *String*, for *Those Notes* in this *Tuning*.

CHAP. XXIII.

The Elevati-
on, and its
Explanation.

THE *Elevation*, the *Single Relish*, and the *Double Relish*, will take up too much *Trouble* to *Explain Them*, by *Words only*; and will *better* be done, by *Notes*, or *Letters*, because they are to be performed, by *many*, and *various Notes*. Therefore, in *Their Explanation*, I will use a *Musick Line*, and *Letters*, for your more *Easte understanding* of *Them*.

The *Elevation*, is generally to be made in the *Ascension*, or *Descension* of a 3d. and always upon the *Middle Note*; (But in saying a 3d. or 3 *Notes*, I do not mean always 2 *Full Notes*; for there is a 3d. *Major*, and *a r e | e r a* a 3d. *Minor*, as are *Here Explained*. As for Example.

Those 3 *1st.* are a 3d. or 3 *Full Notes Ascending*, which we *a e d | d e a* call 3d. *Major*, or *Sharp 3d.* and the 2d. 3, are a 3d. or 3 *Full Notes Descending*.

The *1st.* 3 of these, are a 3d. *Ascending*, with the *Half Note in the midst*, which we call a *Flat 3d.* or a 3d. *Minor*; the last 3, are the same *Descending*.

Now, from any of *These Notes*, you shall know, how the *Elevation* is to be made, and that is always upon the midst of the 3; Thus, *1st.* according to the 3 *Full*, or *Whole Notes*, as in the *1st.* *Six Letters* upon the 3d. *String*. Explained *Thus*.

The 2d. 3 Thus.

The Elevati-
on, Ascending,
and Descend-
ing.

Ascending. Descending.

Thus the *Elevation* is express'd, both *Ascending*, and *Descending*, as you may see (by this *Line*) upon the *Letter r*, which takes up 5 *Letters*; (as you see link'd together by a *Hoop'd Stroak*) None of which, are to be struck, but only the *1st.* *r*, and all the rest are to be performed by the *Activity* of the *Left Hand*, in the manner of *Falling*, or *Sliding*.

The *Falling*, you have had expres'd before ; and the *Sliding*, shall by and by be Explained.

Let this suffice to express the *Elevation*; only you must Remember, that as in your *Falling of the Whole-Fall*, I gave you a *Note*, not to *Hit* your 1st. of the *Number*, *Harder* than you were able, to cause *All the rest* following, to give the same *strength of Sound*; so must you do in *This*: For they must always be *Equal in Loudness*; which will require a pritty *Careful Practice*: For 'tis a *Hard Grace*.

The 3^d. *Minor*, or *Flat 3d.* is done after the *sazze manner*; yet observing the *Ayre* of your *Lesson*.

The *Single Relish*, (after *This*, is understood) will be *very Easie*, as being but a piece, or part of the *Elevation*; and is likewise generally done upon the *Ascension*, or *Descension* of a 3^d. *Thus*.

The Single Relish.

<i>Ascending a 3d. Thus.</i>	<i>Descending a 3d. Thus.</i>
♩	♩
r e f. &c.	f e r &c.
a b d	d b a
a r e	e r a

Explained Thus, 1st. Ascending.

♩	♩	♩	♩	♩
p. b.	p. b.	p. b.	p. b.	p. b.
r e f	r e f	r e f	r e f	r e f
a b d	a b d	a b d	a b d	a b d
a r e	a r e	a r e	a r e	a r e

Explained.

Explained.

Explained.

2^d. Descending.

♩	♩	♩	♩	♩
p. b.	p. b.	p. b.	p. b.	p. b.
f e r	f e r	f e r	f e r	f e r
d b a	d b a	d b a	d b a	d b a
e r a	e r a	e r a	e r a	e r a

Explained.

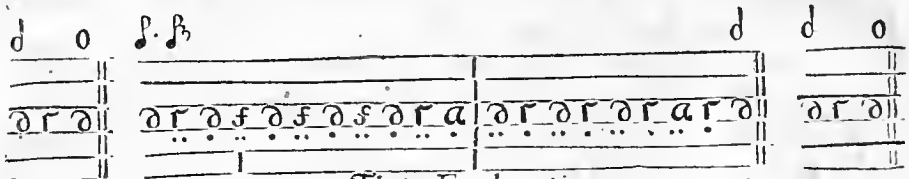
Explained.

Explained.

Note, That the 2^d. *Note*, upon which you perform the *Relish*, has a *Back-fall*, which would always be performed *very strongly*, and *smartly*, before you attempt the other 2 *Notes*; which is *All* that is needful to be expres'd, concerning the *Single Relish*.

The *Double Relish*, is a *Grace*, very profitable to practice, for the making the *Hand Nimble*, *Quick*, and *Even*; But upon the *Lute* is not us'd to be performed, by any *Sliding*, or *Falling of Notes*, as *Others* are; because It consists of *too many Notes*, to be performed, without some other *Help*, than by the *Left Hand*; But is done in *This following manner*, *Thus*.

The Double Relish.



The Plain Notes. 5. -a Their Explanation. 5

All This, is but called the *Double Relish*, expressing *Those 3 Plain Notes*.

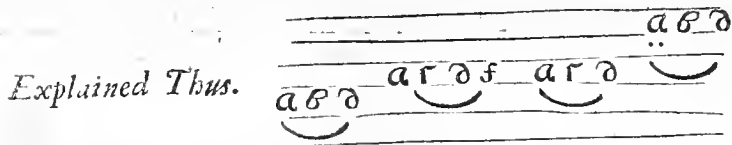
In *Encient Times*, the *Well, and True Performance of It*, upon the several *Keys*, throughout the *Instrument*, (either *Lute*, or *Viol*) was accounted an *Eminent piece of Excellency*, though now, we use it not at all in our *Compositions* upon the *Lute*.

However, I shall commend the *Private use*, and *Practice of It*, to *All Practitioners*, as a very *Beneficial piece of Practice*, for the *Command of the Hand*. And although the very *Shape, and Fashion* of It, be not at *This Day in General use*; yet I will set down such *Allusions to It*, or such *Kind of Dependences upon It*, (when I come to give *Further Directions for the Hand*) as shall pass, with very much *Grace*, and *Modish-Good-Appraise*.

But I must *1st.* make an end of *Explaining* the rest of *These Graces*, which I will hasten to do.

The Slur.

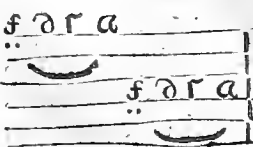
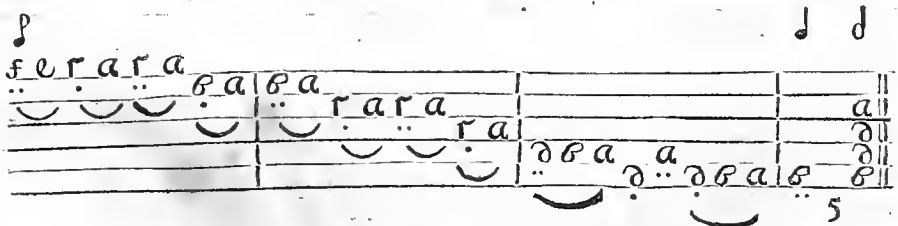
The next therefore, is the *Slur*, and is no more than the *Falling* of so many *Letters*, (*Ascending*) as you can, upon *Any one String*; only by hitting the *1st.* as you did the *Whole-fall*. As for Example. *All Those*, which are *Hooped in*, go under the Name of *Slurr'd-Notes*; only hitting the *1st.* and *Falling* the rest, as in the *Elevation before*.



The Slide.

The *Slide*, is near of *Kin* to the *Slur*, and differs only *Thus*; your *Notes* are always *Descending*, and *Mark'd* with a *Hoop*, or *Slide*, as your *Slur*. As for Example.

The Slide Explained.



We seldom *Slide* above 2, or 3 at a time, as you may see marked in the *1st. 2d. and 3d. Barrs*, with the *Slide*.

Sometimes we *Slide Four*, as in the *Little Short Line*.

The

The doing of *This*, is no more, than *ist.* to make all the *Stopt Letters Ready*, (that is, have *Them all Stopt together*;) Then hit the *ist.* and Twitch the rest, with your *Stopt Fingers*, one from another, as you take *Them off*, and Remember to do them *All Equally*, for *Distance*, and *Loudness*, according to former *Directions*.

The *Spinger*, is a *Grace*, very *Neat*, and *Curious*, for some sort of *Notes*; and is done *Thus*, viz.

The Spinger,
Explained.

After you have *Hit your Note*, which you intend to make the *Grace upon*, you must (just as you intend to part with *your Note*) *Dab* one of your *next Fingers* lightly upon the same *String*, a *Fret*, or 2 *Fretts* below, (according to the *Ayre*) as if you did intend to stop the *String*, in that *Place*; yet so *Gently*, that you do not cause the *String* to *Sound*, in *That stop*, (so dab'd;) but only so, that it may suddenly take away *That Sound*, which you last struck; yet give some *small Tincture* of a *New Note*; but not *Distinctly* to be heard, as a *Note*; which *Grace* (if *Well done*, and *Properly*) is very *Taking*, and *Pleasant*.

The *Sting*, is another very *Neat*, and *Pretty Grace*; (But not *Modish* in *These Days*) yet, for some sorts of *Humours*, very *Excellent*; And is *Thus done*, (upon a *Long Note*, and a *Single String*) first strike your *Note*, and so soon as It is struck, hold your *Finger* (but not too *Hard*) stopt upon the *Place*, (letting your *Thumb* loose) and wave your *Hand* (*Exactly*) downwards, and upwards, several *Times*, from the *Nut*, to the *Bridge*; by which *Motion*, your *Finger* will draw, or stretch the *String* a little upwards, and downwards, so, as to make the *Sound* seem to *Swell* with pretty unexpected *Humour*, and gives much *Contentment*, upon *Cases*.

The Sting,
Explained.

The *Tut*, is a *Grace*, always performed with the *Right Hand*, and is a sudden taking away the *Sound* of any *Note*, and in such a manner, as it will seem to cry *Tut*; and is very *Pretty*, and *Easily done*, *Thus*.

The Tut, Ex-
plained.

When you would perform *This Grace*, it is but to strike your *Letter*, (which you intend shall be so *Grac'd*) with one of your *Fingers*, and immediately clap on your *next striking Finger*, upon the *String* which you struck; in which doing, you suddenly take away the *Sound* of the *Letter*, which is that, we call the *Tut*; and if you do it clearly, it will seem to speak the word *Tut*, so plainly, as if it were a *Living Creature*, *Speakable*.

Which makes
the Lute to
speak.

The next, (which I (*my self*) only call a *Grace*; because no *Master* ever yet (as I can find) directed it, as a *Grace*, but my self) is to Play some part of the *Lesson Loud*, and some part *Soft*; which gives much more *Grace*, and *Lustre* to *Play*, than any other *Grace*, whatsoever: Therefore I commend It, as a *Principal*, and *Chief-Ornamental-Grace* (in its *Proper Place*)

Soft and Loud
Play, a most
Excellent
Grace.

The last of All, is the *Pause*; which although it be not a *Grace*, of any performance, nor likewise *Numbered* amongst the *Graces*, by others, yet the performance of It, (in proper *Places*) adds much *Grace*: And the thing to be done, is but only to make a kind of *Cessation*, or *standing still*, sometimes *Longer*,
and

The Pause.

and sometimes *Shorter*, according to the *Nature*, or *Requiring* of the *Humour* of the *Musick* ; which if in Its *due Place* be made, is a very *Excellent Grace*.

I have now done, with the *Declaration*, and *Explanation* of the *Graces*.

I will therefore proceed, to (what I suppose you long for) *viz.* the further *Explaining* of *Lute-Play*.

C H A P. XXIV.

I Can Remember but *One Thing* more; which I count *Needful*, that you be informed in, before you shall find your self *sufficiently Able* to give a *True Account* of every performance in *Any Lesson*, that you shall meet with.

A General Rule for the Right Hand Fingering.

And it is the knowledge of the *Right-Hand-Fingering*, in a *General way* : Which Thing, in this Chapter, I will endeavour to Explain; and the rather, because it is too *Great a Trouble*, in the *Pricking*, or *Printing* of *Many Lessons*, to set down the *Fingering*, to every *Note*.

Besides, for your future satisfaction, and that you may Play by a *Certain Rule*, and not upon *Trust*, at a *Venture*, with much *Uncertainty*, not knowing a *Reason* for what you do : Wherefore, attend *This General Rule* ; which shall never fail you, for *True Fingering*.

All Lessons should be Barr'd.

You must know, all *Lessons* you shall meet with, either will, or should be *Barr'd* ; so that when you see the *Barr*, you will easily perceive, what *sort of Notes* it consists of, *viz.* of *Even*, or *Odd Notes*.

If *They* be all *Even Notes* ; either of *One Kind*, or *Mixt*, (provided they be mixt *Even* ; as 2 *Crotchets*, and 4 *Quavers* together, or any such ;) Then, ever begin the first, with your *2d. Finger*, and then the *2d.* with your *1st. Finger*, &c. as you will see in most of *Those 7 Preludes*, I set you down before, with their *Fingering Mark'd*.

When your Thumb single, begins any Barr, what Finger follows.

But in Case your *Thumb* shall begin any *Barr*, with a *Single Letter*, (as in the *7th Prelude*, in *B-mi*, It did) you must know, that In such a Case, your *Thumb* supplies the *Place*, and *Office* of your *2d. Finger*, as in that *Prelude* you may see, in most of the *Barrs*, quite through.

When the Thumb supplies the place of the Fore-finger.

But when the *2d. Finger*, shall begin a *Barr Single*, and the *2d. Note* of the *Barr* shall be struck with the *Thumb*, (as in the *5th Prelude* in *Gam-ut*, you may see ;) Then the *Thumb* supplies the *Place*, and *Office* of the *Fore-finger*, your *2d. Finger* still keeping Its *Course*, in taking the *3d.* or next *Note*. Thus, (let your *Lesson* be so long as it will) if your *Barr* consist of *Even Notes*, or *Evenly Mixt* ; make no *Scruple*, but perform it always in *This Even manner* ; which is the *Sure*, and *Best way* of *Playing All Divisions*, so falling out.

But

But if you meet a *Barr*, not *Evenly Mixt*, as one *Crochet*, and 2 *Quavers*, for the 1st. 3 *Notes*; and then the like again, for the 2^d. *Three Notes*, (or the like;) In such a *Case*, you must only have *Respect to Those Even Notes, of a Kind*, (in that *Barr*) viz. which are the 1st. 2 *Quavers*, and which the last 2 *Quavers*; and begin *Them*, with your 2^d. *Finger*, although you struck the *Former Note*, with the *same Finger*; as *Thus*, for *Example*, you may see in *These 2 Barrs*.

Even Notes of a Kind, in a Barr, how to be Play'd.

I suppose, you remember, that a *Single Treble*, and a *Bass*, is always to be struck with the 2^d. *Finger*, and the *Thumb*.

Let *This* suffice, for *Even Notes* in a *Barr*.

But when you meet with *Odd Notes* in a *Barr*, *Thus*.

Odd Notes in a Barr, how.

Then *Play Those Three 1st. Notes* of the *Barr*, as you see them *Mark'd*, (which is *Natural*, and proper *Fingering*;) but then, at the 4th. *Note*, you will perceive, that *Those remaining 4 Notes*, will prove to be *Even Notes*, and of a *Kind*, (as to the *Rule of Fingering*) though *Two of Them* be *Semiquavers*, and *Two of Them Quavers*; That is, they are 2 and 2 of a *Kind*; which is all the *Concern* of your *Observation in Fingering*: Therefore, you must *Turn your 2^d. Finger*, although you struck the *stop* before, with the *same Finger*.

The 2^d. and 3^d. *Barrs*, are both of the *same Nature*, as you see I have *Mark'd Them*.

This may serve for a *Sufficient Direction*, for your *General Observation*, in your *Right Hand Fingering*, viz. That whensoever you meet with *Even Notes of a Kind*, in a *Barr*, you are to begin the 1st. of that *Even Number*, with your 2^d. *Finger*; although the *Barr*, in the whole, consists of *Even, or Odd*.

Even Notes of a Kind.

In *Triple Time*, you will often meet with *Three Odd Quavers*, *Thus*, as in this *Example* following on the other side.

Triple Time:

An Exception for the General Rule, of Fingering, for the Right Hand.

Example Thus.

The Rule will still hold Good ; For you must hit the 1st. odd Quaver, with your Fore-finger ; and then the 2 last, (which are Even Notes of a Kind) begin, as you see, with the 2^d. Finger.

I think I need say no more, concerning this General Rule, for Fingering : Yet sometimes, there will happen such kind of Notes, and Passages, which we find, will be more Handsomly Convenient, to be Play'd, Contrary to This General Rule ; some of which I will here set you down.

The 1st. Example, contrary to the General Rule.

Observe the 3^d. Note of This Rudiment, and you will perceive, that It is a Semiquaver ; and they are all so, till you come to the Fifth Note of the last Barr : They are likewise Notes of a Kind ; so, that according to your General Rule, All Those Notes should be Played with contrary Fingering, to what you see them here set ; viz. Whereas you see them Mark'd, to begin with the First, and Second Finger, they should begin with the Second, and First Finger.

The Reason, why the General Rule, is contradicted Here.

Now, my Reason is This ; because, that in This Place, It is more Natural, according to the Formation of the Hand ; and so It will be more familiarly easie, and ready for the Hand, to perform Those Notes, (as they so stand) than according to the General Rule : Which if you attentively observe, you may easily perceive.

As for Example ; Take notice, how that the Fore-finger, of your Striking Hand, (stands in Its Posture of Play) more conveniently ready over the 2^d. String, than over the 1st. So also doth the 2^d. Finger, (at the same Instant) stand more ready, over the Treble String, than over the 2^d. So that, if you will make your Preparation, as formerly I have directed, viz. To make your 2^d. Note ready, (with both Hands) before you strike your First ; I say, (Thus Preparing) you cannot chuse but perceive, how that the Natural Formation of the Right Hand, doth Invite you to This manner of Play, in This Place ; And so would be in all other, hapning in the same Kind. As for Example.

Here

Here is another such.

The 2d. Example, contradicting the General Rule.

The 1st. Barr, is according to the *General Rule*; But the 2d. you see, is just in the *Nature* of the other above, *Contradictory*; and therefore, would be so performed.

Now, It will be very good, (for your *Experience*, and *Confirmation*) to try to Play *These 2 last Examples*, according to the *General Rule*; by which means, you will more apparently perceive the *Difference*, and *Reasonableness* of *This Exception*; For you will find, by such *Trial*, that you cannot perform *Those Notes*, so smoothly, and easily by the *Rule-Play*, as by the *Exception-Play*.

The best way to confirm you, in this particular Play.

I will still proceed in *This Kind of Explanation*; because, that in the doing of It, I shall do you *Two Great Advantages*.

The One shall be, I will *Explain All* (or the most part of) such *Passages*, as usually are so performed upon *This Tuning*, or the *Lute in General*; by which doing, you shall ever after be put out of doubt, as to the right order of all such *Performances*.

Then 2dly. I shall give you such an *Advantage*, as to the *General way*, of *Curious coming to the several Closes of Those several Keys*; in which I shall *Express Them*, as will be a great means, to enable you to *Command a Kind of Voluntary Play upon the Lute*; which *Thing* indeed I do aim at; And it shall be the very next adjoining Work to *This*, which I do intend (*God Willing*) to Endeavour: The which, (to be able to do) is the *Most Absolute*, and *Most Satisfactory Piece of Performance*, that any *Person can Attain unto*, upon *This*, or upon any other *Instrument*.

What is the most Absolute satisfaction, upon the Lute;

But First, I will make an end of *This kind of Play*.

Here therefore, are *Five other such Examples*; which, (with the former *Two*) runs through *All the Keys*; and I suppose will be sufficient, to enable you, both to know *when*, and *how to Break the General Rule-Play*, upon *All such Cases*, at any *time*. And also, (if you often Practice *These following Examples*; which you may do at any time, upon *Tuning your Lute*, &c.) and which will seem very *Handsom*, upon *That*, or any other *Occasion*, and add *Lustre* to your *Play* also, and make your *Hand Neat Agile*, and *Five*; For you must know, That such kind of *Come-offs*, as *These*, are accounted *Quaintnesses*, or *Elegancies*; and in *Play*, *Esteemed very Credible*, in the *Performer*, if he *Perform Them Accurately*, and *Curiously Well*. And here, in this next *Page* following, you shall have *Them* set you.

Q

Example

The Civil Part; or,

Example in D-fol-re-Key.

Example in D-fol-re-Key. Musical notation for the first system, including treble and bass staves with notes and rests.

Example in E-la-mi-Key.

Example in E-la-mi-Key. Musical notation for the second system, including treble and bass staves with notes and rests.

Example in F-fa-ut-Key.

Example in F-fa-ut-Key. Musical notation for the third system, including treble and bass staves with notes and rests.

Example in Gam-ut-Key.

Example in Gam-ut-Key. Musical notation for the fourth system, including treble and bass staves with notes and rests.

Example in B-mi-Key.

Example in B-mi-Key. Musical notation for the fifth system, including treble and bass staves with notes and rests.

In this last Example, Tune F-fa-ut, (or the Ninth String) Sharp.

Now, I will (according to my promise) proceed, and endeavour, both to advantage you farther in your *Experience*, and *Abilities*, in Reference to your more *Exact Performances*; As also, (if you take good notice of what you shall meet withall) to enable you, to *Manage the Lute*, (not only like a *Good Scholar* in Playing of *Lesons*, (set you) well, but) as a *Master*: That is, To be able, (upon the *Touch of any String, or Key*) so to follow such a *Touch, or such a Humour, as on the sudden*, you either accidentally Hit upon; or else shall *Design unto your self, to follow like a Master*; the which shall be done, by the Expressions of sundry and various *Humours, and Conceits*, in the Nature of *Ex tempore, or Voluntary Play*, proceeding from *One Key to Another, Orderly, and Naturally*; which is a *Thing very few know how todo, and fewer put in Practice*: But none at all, (that yet I could ever hear of) who have attempted, to give it in *Example*, as hereafter, In *This Work*, you shall find done.

What is to be known, in Reference to a Voluntary Play, very necessary.

I will therefore proceed to *Examples*; and make my *Discourses* upon several *Cases*, according as *Need* shall require.

To which end I must first inform you, of *Two Principal Matters*, in Reference to *Voluntary Play*.

The First is. You must have a *special regard to That Particular Key you first Touch, or attempt to Play upon*; and is commonly done, when your *Lute is well in Tune*: And in the doing of which, It is ordinary to seem to *Dwell, or Abide* upon some *String, or Note*, by which the *Key* will quickly be known.

Concerning the Key.

Then 2dly, *Express some little Humour, or other, presently after*; by which the *Auditor* may discern some *Shape, or Form of Matter*, which you intend to follow: Both which, if you can do *Well, and Maintain*; you will pass for an *Able Lutenist, or Master*.

Concerning the Fuge, Form, or Shape.

The *Key may be known* 4 several ways.

How to know the Key, 4 several ways.

First, By the *Bass, or Diapason*; which if you make for your *Beginning Stroak*, there is no doubt, but It must stand for your *Key*.

Secondly, by the *Third, or Tenth, to your Bass* (reckoning upwards.)

Thirdly, by the *Fifth, or Twelfth, to the Bass*.

And Lastly, by the *Eighth*.

I say, by these Four ways, your *Key* may be known.

As for Example: Suppose I intend to Play a *Prelude in C-fa-ut-Key*, and to manifest, what *Key* I do intend to Play in, I will begin *Thus, with the last Great String*, which is the *Diapason of C-fa-ut*.

The First Prelude beginning in that Key C-fa-ut.

5 . . . a a a 4 5 a-a-a
Q 2 Here

-a a -a 5 -a -a 5

Here you may apparently discern the Key, of This Prelude, by the First Note, which is C-fa-ut.

Now for the Fugue, Shape, or Form of This Lesson, you shall know It Thus.

The Fugue is seen in the first Barr, in which is express a determinate Order, intimating Matter, and Form of Notes, which Matter, or Conceit ; I do intend to pursue, quite through the Lesson.

The meaning of a Fuge.

This Term Fuge, is a Term used among Composers ; by which They understand a certain intended Order, Shape, or Form of Notes; signifying, such a Matter, or such an Extention ; and is used in Musick, as a Theam, or as a subject Matter in Oratory, on which the Orator intends to Discourse.

And this is the Nature, and Use of a Fuge in Musick; and, as you may most plainly discern, in This last set Lesson.

Examine It therefore, and observe the 1st. Barr, which speaks the Intent, or Conceit of the whole Lesson ; each Barr varying a little ; yet (as I may say) Tasting of the First, or Alluding There-
unto.

The very Best way, to procure Invention.

This is the very way, if well Understood, and Imitated, which will occasion Invention, with much Ease, and Great Delight : But at the present, will (or may) seem a Mystery : However, I will pursue It so long, in what I shall hereafter set down, that I doubt not, but you will Grapple with the meaning of It, well, before I conclude, and to your great Satisfaction, and Advantage.

From this Place, quite through the Book, there is scarce a Lesson, but will Exemplifie This particular Matter of Invention.

I am Engaged next, to let you know, how to express your Key, by a 2d. or 10th. to your Diapason intended.

Now for Example, you still intend C-fa-ut-Key ; and you begin to touch your 2d. String, which is a 3d. or 10th. to your intended Key.

Here is a Prelude, which will show you, how That may Hand-
somly be done ; As also to Maintain a Fuge, or Humour.

The 2d. Prelude in the 10th. above the Key.

Here

Here the *Key is obvious, and Plain*, as beginning on the 2d, *String*, (the *Letter e*, on the same *String* being but the same *Tone*, yet augments the *Sound*, and makes it a little *Fuller*;) And that 1st, *e* may properly have a *Beate to It*, for *Its Grace*, (the which is set;) Likewise the 1st. *d*, in the 2d. *Barr*; The 1st. *e*, in the 3d. *Barr*; The *e*, in the 4th. *Barr*; The 1st. *y*, in the 5th. *Barr*; And the 1st. *d*, in the 9th. *Barr*.

Note likewise, That *All those Letters, which I have Noted for Beates, must be struck with the Thumb; and the Treble above each, with the 2d. Finger.*

Note.

This may suffice, for the *Fingering of the Lesson.*

Now, as to the *Humour of It*, you may observe, That It All *Tasts of*, or *Similizeth with the 1st. Barr*, in some small kind; yet not too much of the same *Humour*; for that is *Nautious*, and *Tiresome*, (which has been *Anciently*, by some, us'd too much; but too little now a days, by others.

'*Judgment, gain'd by Experience, must be the best Director in This Matter.*

'The last part, Is a little a *Kind to the Fuge*; yet peculiarly a *Humour by It self.*

'For you may carry on, and maintain several *Humours, and Conceits, in the same Lesson*; provided they have some *Affinity, or Agreement one to the other*: But That does require some *Expericnce, and Judgment* also; and more than some of our *Late Composers of These Times shew, who make their Lessons, as I have known Boys to make their Jacks of Lent; Their Doublet-Sleeves of several Colours, and both differing from the Skirts, and the Body differing from All, (and yet all very Good Stuffs, Cloth, or Silks, had they been properly, and Judiciously plac'd;)* which kind of *Ridiculous Compostures, have no Good Order, or Compendious Artifice in Them; but are made up at Random, by Hab-Nab, without Care, Skill, or Judgment.*

A Comparison, concerning Ridiculous Compostures.

A Necessary, and short Digression, Comparing Musick to Language, or Oratory.

'Now here, it will not be *Impertinent*, to make a short *Digression*, and to say something in *This Respect, of Musick*; which I believe, every one will not believe, or think possible; and especially, in the matter of *Invention, in Composition.*

But

‘ But *Thus much I do affirm*, and shall be ready to *Prove*, by
 ‘ *Demonstration*, (to any Person Intelligible) That *Musick* is as
 ‘ a *Language*, and has Its Significations, as Words have, (if
 ‘ not more strongly) only most people do not understand that
 ‘ *Language* (perfectly.)

Further Ex-
 plained.

‘ And as an *Orator*, (when he goes about to make a *Speech*,
 ‘ *Sermon*, or *Oration*) takes to Himself some Subject Matter, to
 ‘ Exercise Himself upon, as a *Theam*, *Text*, or the *Like* ; and in
 ‘ That Exercise, can order His Discourse, or Form, various, and
 ‘ fundry ways, at his Pleasure, and yet not stray from, or loose
 ‘ His intended Matter. Even so may a *Learned Master*, in *This*
 ‘ *Art*, do the like ; and with as much *Ease*, *Scope*, and *Freedom*
 ‘ (significantly.)

The Divine
 Rhetorical
 Power of Mu-
 sick.

‘ And as in *Language*, various *Humours*, *Conceits*, and *Passions*,
 ‘ (of All sorts) may be Express’d ; so likewise in *Musick*, may any
 ‘ *Humour*, *Conceit*, or *Passion* (never so various) be Express’d ;
 ‘ and so significantly, as any *Rhetorical Words*, or *Expressions* are
 ‘ able to do ; only, (if I may not be thought too Extravagant
 ‘ in my *Expressions*) if any *Difference* be ; It is, In that *Musick*
 ‘ speaks so transcendently, and Communicates Its Notions so In-
 ‘ telligibly to the Internal, Intellectual, and Incomprehensible
 ‘ Faculties of the Soul ; so far beyond all *Language of Words*,
 ‘ that I confess, and most solemnly affirm, I have been more *Sen-*
 ‘ *sibly*, *Fervently*, and *Zealously Captivated*, and drawn into *Di-*
 ‘ *vine Raptures*, and *Contemplations*, by Those *Unexpressible Rhe-*
 ‘ *torical*, *Uncontronlable Perswasions*, and *Instructions of Musicks*
 ‘ *Divine Language*, than ever yet I have been, by the best *Verbal*
 ‘ *Rhetorick*, that came from any Mans Mouth, either in *Pulpit*, or
 ‘ elsewhere.

☞

‘ Those *Influences*, which come along with It, may aptly be
 ‘ compar’d, to *Emanations*, *Communications*, or *Distillations*, of
 ‘ some *Sweet*, and *Heavenly Genius*, or *Spirit* ; *Mystically*, and
 ‘ *Unapprehensibly* (yet *Effectually*) *Dispossessing the Soul*, and
 ‘ *Mind*, of *All Irregular Disturbing*, and *Unquiet Motions* ; and
 ‘ *Stills*, and *Fills It*, with *Quietness*, *Joy*, and *Peace* ; *Absolute*
 ‘ *Tranquility*, and *Unexpressible Satisfaction*.

‘ I speak not by *Roar*, but by *Experience*, and what I have of-
 ‘ ten found, and felt.

‘ This *Relation* will seem strange to many ; which I shall not
 ‘ wonder at ; because I know there are but few, which do arrive
 ‘ to that *Height*, and *Degree of Experience*, and *Knowledge*,
 ‘ both of the *Art*, *Practice*, or *Effects of It*, or (which is more)
 ‘ that do make use of Their *Musick*, in such a *Solemn*, and *Di-*
 ‘ *vine way*.

But I must break off *This Discourse*, in *This Place*, and re-
 turn to teach my *Scholar*, how to begin to Play a *Pralude*, from
 the *Fifth*, or *Twelfth*. The Example follows, in the next Page.

Here

The Third Prælude in the Fifth.

Musical notation for 'The Third Prælude in the Fifth'. It consists of two systems of two staves each. The first system starts with a treble clef and a common time signature. The notes are written in a shorthand style with letters 'a', 'r', 'b', and 'd' on the top staff, and rhythmic values on the bottom staff. The second system continues the piece and ends with a double bar line.

Here is a short *Prælude*, which begins in the *Fifth*, or *Twelfth*, as appears by the *First Letter* (*a*) upon the *Treble String*.

The *Fuge*, or *Humour*, you may observe lies in the *First 4 Notes*, and is maintained, quite through; *One Strain Retorting* upon the *Other*, in *Uniformity*; which is a very *Great Loveliness*, in *Musical Expressions*; but is too much dis-regarded by many.

In the *Playing* of *This Prælude*, use your *Fore-finger*, and *Thumb*, almost quite through, according to the *Rule of Close-play*; which I conceive you may *Remember*.

The 4th. Prælude in the Eighth above.

Musical notation for 'The 4th. Prælude in the Eighth above'. It consists of three systems of two staves each. The first system starts with a treble clef and a common time signature. The notes are written in a shorthand style with letters 'a', 'r', 'b', and 'd' on the top staff, and rhythmic values on the bottom staff. The second system continues the piece and includes some fingerings like 'p. b. j. p.'. The third system ends with a double bar line.

This *Prælude* begins in the *Eighth*, to the *Diapason*; but is properly enough said, to be the *Key*; yet because I told you of the *Eighth*, I have here done It.

You

You must know, that an *Eighth*, and a *Unison*, (in *Musick's Nature*) is the *self same Thing in Effect*; as I shall here demonstrate, by an *Example*.

How an Eighth, and a Unison, is signified to be the same Thing in Nature.

And is a great Mystery.

For, let a *Man*, and a *Woman* (or a *Boy*) *sing any Song together*, (Note, for Note;) And the *Woman*, or *Boy*, will as *Naturally* (and cannot but) *sing an Eighth*, above the *Man*, as if they were both the same; which will not do in any other *Chorde* whatever besides.

This Thing must needs be accounted a *strange Mystery*; and is a *Fit Subject* for the *Greatest Phylosopher* to study to give a *Good Reason* for.

Now, as you have observ'd the last 3 *Praeludes*, in respect of *Their Fugues, Orders, and Forms*; So I pray do *This*, and you will find, that the *Humour* of the 1st. 2 *Barrs*, is answered, and maintained in the 3^d. and 4th. *Barrs*; Then, from thence, there is *Another Humour*, or *Fuge maintain'd to the End*; yet *various*, but alluding partly to the 1st.

In the *Playing of It*, use your *Thumb*, and 2^d. *Finger for the First Note*; and so with your *Thumb*, and *Finger*, all the way, as you see *It Mark'd*.

I will now set you a *Sett*, or a *Suit of Lessons*, (as we commonly call *Them*) which may be of any *Number*, as you please, yet commonly are about *Half a Dozen*.

The *First* always, should begin, in the *Nature of a Voluntary Play*, which we call a *Praeludium*, or *Prelude*.

Then, *Allmaine, Ayre, Coranto, Seraband, Toy*, or what you please, provided They be all in the *same Key*; yet (in my opinion) in regard we call Them a *Suit of Lessons*) They ought to be something a *Kind*, (as we use to say) or to have some kind of *Resemblance in their Conceits, Natures, or Humours*.

I will begin *This First Sett*, with a *Praeludium*; and still, by It, Endeavour your further *Information*, concerning *Voluntary Play, and maintaining a Fuge, Conceit, or Humour*. Therefore Note *This following Prelude*.

Here begins the First Prelude of the 3 Suits of Lessons, next following.

The musical notation consists of two systems of staves. The first system has three staves. The top staff contains rhythmic notation with notes and rests. The middle staff contains letters: a, f, e, a, a, f, a, d, d, b, a. The bottom staff contains letters: a, f, a, f, a, r, a, a, a, r, d, d, a, d, b, a, d. The second system also has three staves. The top staff contains rhythmic notation with notes and rests. The middle staff contains letters: a, b, a, b, a, r, a, r, a, b, d, b, a. The bottom staff contains letters: a, a, a, b, a, d, r, d, b, a, b, a, a. There is a 'c' in a circle on the left margin and 'Here' at the bottom right.

p. p. &c.

a p a r a a r a a a a

a a a 4 5 a 5 a 5 5

p. p. p. p. &c.

p k h k h k h f e a e r d f f e f d f

a a 4 a 4 a 4 5 a a 5

Here is now a *Longer Prælude*, than any yet you have had before; and if you observe the *Humour* of the 1st. *Two Barrs*, you will perceive, That the whole *Lesson* alludes to the *same Thing*; and yet with *pleasant variety*: I suppose you will not fail in *Playing* it with *True, and Proper Fingering*, by reason, that your *Rules* are so *Plain, and often Repeated* before.

Therefore I'll say no more of *This*, but proceed to the rest of the *Sett*. And Here is the *First*.

The First Lesson of the First Sett, called the Authors Mistress.

a r w e r a e f w h w k

Loud Soft Loud a

a 5 a a 5 a a

f d r d e f w h f

Loud Soft

a Soft a 4 5 5 a 5 a

w h w k d p a e r a r a a r d e f w e

Loud

a a 5 Soft Loud a 5

R This

A Story, (not Impertinent) concerning This Lesson; although many may chance to smile at It.

This Lesson I call my *Mistress*; And I shall not think It *Impertinent*, to detain you here a little *Longer than Ordinary*, in speaking something of It; *The Occasion of It*; And why I give It *That Name*: And I doubt not, but the *Relation*, I shall give, may conduce to your *Advantage*, in several *Respects*; but chiefly, in respect of *Invention*.

You must first Know, That It is a *Lesson*, though *Old*; yet I never knew It *Dis-relished by Any*; nor is there any *One Lesson*, in *This Book*, of that *Age*, as It is; yet I do *Esteem It* (in Its *Kind*) with the *Best Lesson in the Book*, for several *Good Reasons*, which I shall here set down.

It is (*This very Winter*) just 40 Years since I made It; (and yet It is *New*, because All like It) and Then, when I was past being a *Suitor to my Best Beloved, Dearest, and Sweetest Living-Mistress*; *But not Married*; yet *Contriving the Best, and Readiest way towards It*: And Thus It was,

The occasion of This Lesson.

‘ That very *Night*, in which I was *Thus Agitated in my Mind*, concerning *Her*, (*My Living Mistress*;) *She being in York-shire, and My Self at Cambridge*,) *Close shut up in My Chamber, Still, and Quiet, about 10, or 11 a Clock at Night, Musing, and Writing Letters to Her*; *Her Mother, and some other Friends, in Summing up, and Determining the whole Matter, concerning Our Marriage*: (*You may conceive, I might have very Intent Thoughts, all that Time, and might meet with some Difficulties. (For as yet, I had not gain'd Her Mothers Consent.) So that in My Writings, I was sometimes put to My Studyings. At which Times, (My Lute lying upon My Table) I sometimes took It up, and Walk'd about My Chamber; Letting my Fancy Drive, which way It would, (for I studied nothing, at that Time, as to Musick) yet my Secret Genius, or Fancy, prompted my Fingers, (do what I could) into This very Humour*; So that every *Time I walk'd, and took up My Lute, (in the Interim, betwixt Writing, and Studying) This Ayre would needs offer It self unto Me, continually*; In so much that at the last, (*liking it Well, (and lest It should be Lost,) I took Paper, and set It down, taking no further Notice of It, at That Time*; *But afterwards, It pass'd abroad, for a very Pleasant, and Delightful Ayre, amongst All*; yet I gave It no *Name, till a long Time after, nor taking more Notice of It, (in any particular kind) than of any other My Composures, of That Nature.*

‘ *But after I was Married, and had brought My Wife Home, to Cambridge*; It so fell out, that one *Rainy Morning I stay'd within*; and in *My Chamber, My Wife, and I, were all alone*; *She Intent upon Her Needle-Works, and I Playing upon my Lute, at the Table by Her*; *She sat very Still, and Quiet, Listening to All I Play'd, without a Word a Long Time, till at last, I hapned to Play This Lesson*; which, so soon as I had once *Play'd, She Earnestly desired Me to Play It again*; For, said *She, That shall be Called, My Lesson.*

‘ *From which Words, so spoken, with Emphasis, and Accent, It presently came into my Remembrance, the Time when, and the Oc-*
‘ *casion*

‘ *caſion of Its being produced, and returned Her This Answer, viz:*
 ‘ *That It may very properly be call'd Your Leſſon; For when I Com-*
 ‘ *poſ'd It, You were wholly in My Fancy, and the Chief Object, and*
 ‘ *Ruler of My Thoughts; telling Her how, and when It was made:*
 ‘ *And Therefore, ever after, I Thus Call'd It, My Miſtreſs; (And*
 ‘ *moſt of My Scholars ſince, call It, Mrs. Mace, to This Day.)*

Thus have I detain'd you, (I hope not too long) with This ſhort *Relation*; Nor ſhould I have been ſo *ſeemingly Vain*, as to have Inſerted It; But that I have an intended purpoſe, by It, to give ſome *Advantage* to the *Reader*, and doubt not, but to do It, to Thoſe, who will rightly conſider, what here I ſhall further ſet down, concerning It.

Now in Reference to the *Occaſion of It*, &c. It is worth taking Notice; That there are *Times, and particular Seasons, in which the Ableſt Maſter, in his Art, ſhall not be able to Command his Invention, or produce things, ſo to his Content, or Liking, as he ſhall at other Times; but he ſhall be (as it were) Stupid, Dull, and Shut up, as to any Neat, Spruce, or Curious Invention.*

There are Times of Barrenneſs, and Times of Plenty, in Matters of Invention.

But again, at other *Times*, he will have *Inventions come flowing in upon him, with ſo much Eaſe, and Freedom*, that his greateſt Trouble will be, to *Retain, Remember, or Set Them down, in Good Order.*

‘ Yet more particularly, as to the *Occaſion of This Leſſon*; I
 ‘ would have you take notice, that as it was at ſuch a Time,
 ‘ when I was *Wholly, and Intimately poſſeſſed, with the True, and*
 ‘ *Perſect Idea of my Living Miſtreſs, who was at That time*
 ‘ *Lovely, Fair, Comely, Sweet, Debonair, Uniformly-Neat, and*
 ‘ *every way Compleat: How could (poſſibly) my Fancy Run*
 ‘ *upon any Thing, at That Time, but upon the very Simile, Form,*
 ‘ *or Likeneſs, of the ſame Subſtantial Thing.*

And that *This Leſſon* doth Reſent, and Shadow forth ſuch a *True Relation*, as here I have made, I deſire you to take notice of It, in every Particular; which I aſſure my ſelf, may be of Benefit to any, who ſhall obſerve It well.

The Story apply'd to uſe; And the Leſſon Explained.

Fiſt therefore, obſerve the Two *Fiſt Barrs of It*; which will give you the *Fugue*; which *Fugue* is maintained quite through the whole *Leſſon*.

The Fugue.

Secondly, obſerve the *Form, and Shape of the Whole Leſſon*, which conſiſts of Two *Uniform, and Equal Strains*; both *Strains* having the ſame *Number of Barrs*.

The Humour.

Thirdly, obſerve the *Humour of It*; which you may perceive (by the *Marks, and Directions*) is not *Common*.

The Form.

Theſe Three Terms, or Things, ought to be conſidered, in All Compoſitions, and Performances of This Nature; viz. Ayres, or the Like.

‘ *The Fugue, is Lively, Ayrey, Neat, Curious, and Sweet, like my Miſtreſs.*

‘ *The Form, is Uniform, Comely, Subſtantial, Grave, and Lovely, like my Miſtreſs.*

'The Humour, is singularly Spruce, Amiable, Pleasant, Obliging, and Innocent, like my Mistres.

'This Relation, to some may seem Odd, Strange, Humorous, and Impertinent ; But to Others, (I presume) It may be Intelligible, and Useful ; in that I know, (by Good Experience) that in Musick All These Significations, (and vastly many more) may (by an Experienc'd, and Understanding Artist) be Clearly, and most Significantly Express'd ; yea, even as by Language It self, (If not much more Effectually.)

'And also, in that I know, that as a Person is Affected, or Disposed in his Temper, or Humour, by Reason of what Object (of his Mind) soever ; He shall at That Time produce Matter, (if he be put to It) Answerable to That Temper, Disposition, or Humour, in which he is.

A Good Caution for Composers.

'Therefore I would give This as a Caviat, or Caution to any, who do attempt to Exercise Their Fancies, in such Matters of Invention ; That They observe Times, and Seasons, and never Force Themselves to any Thing, when they perceive an Indisposition ; but wait for a Fitter, and more Hopeful Season ; for what comes most Compleatly, comes most Familiarly, Naturally, and Easily, without Pumping for ; (as we use to say.)

'Strive therefore to be in a Good, Cheerful, and Pleasant Humour always, when you would Compose, or Invent ; and then, such will your Productions be : or to say better, Chuse for your Time of Study, and Invention, (if you may) That Time, wherein you are so Disposed, as I have Declared.

'And doubtless, as It is in the Study, and Productions of Musick ; so must It needs be, in all other Studies, where the use, and Exercise of Fancy is Requirable.

Directions, to Play the Mistres well.

I will therefore take a little more pains than ordinary, to give such Directions, as you shall no ways wrong, or injure my Mistres, but do Her all the Right you can, according to Her True Deserts.

First therefore, observe to Play, Soft, and Loud, as you see It Mark'd quite through the Lesson.

Secondly, use That Grace, which I call the Sting, where you see It set, and the Spinger after It.

And then in the last 4 Strains, observe the Slides, and Slurs, and you cannot fail to know my Mistres's Humour, provided you keep True Time, which you must be extreemly careful to do, in All Lessons : For Time is the One half of Musick.

And now I hope I shall not be very hard put to it, to obtain my Pardon, for all This Trouble I have Thus put you to, in the Exercise of your Patience ; especially from Those, who are so Ingenious, and Good Natur'd, as to Prize, and Value, such Singular, and Choice Endowments, as I have here made mention of, in so Absolute, and Compleat a Subject ; As also, in that they may several ways gain Advantages Thereby ; which is my Chief Aim, and Drift.

I will now set you, the 2d. Lesson of This Set, which shall be as one of the same Kindred; and indeed It is so nearly Related unto the First, as I can give It no Name so proper, as the Off-spring; because It came (as I may say) out of the First, (as you shall hear;) For after some time, that My Mistress grew in Esteem, and to be so Generally well liked of (as I have declared) I was desired by some of My Scholars, to make another Part, to Play at the same time with That my Mistress, upon another Lute: Whereupon I Set This next Lesson; and It is so made, that It is both a Consort Lesson, (to the former, upon another Equal Lute) and does pass also for a Lone-Lesson; and call'd often the 2d. Part, or Part of My Mistress. And here It is.

The 2d. Lesson of the first Set, Named the Off-spring.

The musical score is written in a lute tablature style with a treble clef and a common time signature. It consists of three systems of music. Each system includes a vocal line with lyrics and a lute line with tablature. The first system has lyrics 'a a a h e f r e w f'. The second system has lyrics 'e f w h e a e e r a'. The third system has lyrics 'a a f d e f e f w h k h k h h y'. The tablature includes various fret numbers and accidentals.

In the use of This Lesson, you must Note Two Things especially. The First is, That if at any time you Play It in Consort, (with That other) Those Two last Notes of the Fourth Barr, and the Three First of the Fifth Barr, may be left unplayed, (which thing we call Resting;) because They are the very same Notes, in that place, of the foregoing Lesson; so that although It will be no Discord, (if Played) yet It is not accounted Handsom to Play the same Thing upon 2 several Instruments, Consort-wise, at the same time.

The Explanation of the Off-spring.

But when It is Played as a Lone-Lesson, Those Notes are very Proper, and Fit Aire, to come in, in That Place, in Reference to the Retort in the next Two Barrs following.

But when It is Played, as a Part-Lesson to the other Lute, It is more Ample and Modish to Rest Them 5 Notes, (The other Lute then Playing Them) for that the 2 Lutes will Retort, and Answer one the other much more compleatly, in the same Kind, or Humour.

The

The 2d. Thing observable is, That when you Play It for a Lone-Lesson, you must, (for the Humour sake) make Three Pauses, in the last Strain, at Those Three Places where you will find Them Thus ~ Marked; and Those Three Notes also to have the Sting-Grace, (as you may see It set before Them.)

This is all I shall hint you unto, in This Lesson; for I believe you will find the Humour of It Easily, in regard It is so near of Kin to the former; only remember to Play It Soft, and Loud, as you see It Marked.

Take notice also of the Fugues which are in It, maintain'd to the end, yet various from the other.

The 3d. Lesson of the 1st. Sett, named the Cozen-German.

I have on Purpose, set you These Three Lessons together, in that you may the more (for your Experience, and Practice) be informed in That Main Thing, which I have driven at for you, viz. To be able to know, the manner of Managing a Fugue, and so to maintain It, as to bring It in, Properly, with your whole Discourse, into a True and Handsom Form, or Shape, in any Matter you intend to pursue, or have a Design for; and in way of Extemporary, or Voluntary Play.

And as you see, These Three Lessons, are of such a Near Affinity, or Likeness of Humour, or Conceit, one to the other, you may the more plainly perceive by Them, after what manner, you may follow, and vary a Fugue, &c.

In This last Lesson, you will see the Fugue follow'd, and maintain'd to the End; and without being Glutted; or Cloyed with It; because It is so variously perform'd, and upon Sundry, and Pleasant Keys.

Keys. As also the *Exact Uniformity*, or *Likeness of each Strain*, both within *Themselves*, and also of *One Strain to another*.

When I talk of *Uniformity in a Lesson*, I mean Thus.

What is meant by the Uniformity of a Lesson.

We are to consider of the *Lesson*, chiefly as to *Form*, or *Shape*; which Thing concerns the *Composer*, principally to be careful of; But as for *Fugue*, or *Humour*, you may let Them be what they will; yet They would be so contriv'd, as to have *Neatness*, and *Spruceness* in Them; and to be maintain'd *Uniformly*, and *Evenly*.

The first Thing observable in Uniformity.

In which Thing we must ever have a *Care*, first to make our *Barrs of every Strain*, in *Number*, *Even*, (viz. 4, 6, 8, 10, 12, or &c.) and *Rarely*, or *Never to make a Strain of Odd*, (viz. 3, 7, 9, 11, or 13, &c.) *Barrs in a Strain*; for if at any time you chance to meet with a *Strain*, consisting of *Odd Barrs*, peruse *That Strain well*; *Ponder It in Its Fugue, Matter and Form*, and you will (in the End) perceive, that either some one of *Those Barrs*, might well have been spared, or else some other put in, or added, (here or there) which might much more have *Amplified the Strain*; But being as It is, with an *Odd Barr*, you will find it *Incomplete*, and *Dis-satisfactory*; that is, It will not thoroughly please you, (if you have a *True, and Uniform Fancy*.)



For It may very aptly be compared to an *Oversight*, in the making of *Verses*, where the *Poet* (inconsiderately) puts in a *Foot too much*, or a *Foot too little*; and in the *True Scanning of such Verses*, you may easily perceive them *Hobble*, and not run *smooth*, which is a great *blemish* to the *Work*.

A Comparison betwixt Music, and Poetry, as to Quantities, &c.

There have been, and still are, very good *Masters*, and *Composers*; as also, *Poets*, which do not regard this one Thing; And I am very confident, if *They* were hinted to It, and did well consider It; *Themselves would acknowledge Their Oversight*, and for the *Future*, always retain the *Observance of It*.

The 2d. Thing, which makes *Uniformity more Lovely* in a *Strain*, is, *That Those Even Barrs*, may bear some kind of *Correspondency*, (as I may say) *Affinity*, or *Likeness* in their *Form*, or *Shape*, one to another; as you may very plainly perceive there is in *These 3 foregoing Lessons*, (more Examples of which, I shall not need to set down, to cause you to understand my meaning.)

These Two *Considerations* are to be had, in Reference to one *Strain of a Lesson*.

But the 3d. Thing, which will make an *Absolute, Compleat, and Perfect Uniformity in a Lesson*, is, when both *Strains*, are so contriv'd, *That They agree Equally*, both for *Number of Barrs*, and for *Shape and Form*, in such a *Retorting way*, as is likewise plainly to be seen in *Those 3 last mentioned Lessons*.

The Third Thing is absolute Uniformity.

I speak not This to *Bind*, or *Restrain* the unbounded, and unlimited *Braveries of Fancy*, or *Invention* of any; For I know there are very *Excellent Composures* of all *Forms, and Shapes*, and of *Even and Odd Barrs*, according to the various *Humours*, and *Pleasures of Men*.

And sometimes for a *Conceit sake*, I have done the like; yet (for all that) upon a *Review*, and *better Consideration*, I could see

see

see where, and how easily to *Correct* such a *Defect*, (for so still I must call It) in the *Fancy*, or *Humour*, by either *Adding*, or *Diminishing* ; and so make my *Lesson* still the *more Compleat*, and *Uniform*.

Many things are *Good*, yea *very Good* ; but yet upon *After-Consideration*, we have met with the *Comparative*, which is *Better* ; yea, and after That, with the *Superlative*, (*Best of All*) by *Adding to*, or *Altering a little*, the *same Good Thing*.

An assured way, to make Handfom, and Good Lessons.

This Thing which I thus hint unto, with what went before, (I dare avouch with confidence) will (by a due *Observance of It*) prove a most *steady, and certain way* (easily) to make *Handfom*, and *Good Ayre* ; especially for *Lessons of a short Cut*, such as are *Allmaines, Ayres, Corantoes, Serabands*, and such like.

They would ever be made *Uniform, and Even*.

But as long *Lessons*, viz. *Praeludes, Fancies, Pavines, &c.* It is not a Matter of so great Concern ; because, that in the *Exceeding Length of Them*, there cannot be such a *Nice Notice*, taken of their *Cuts, or Shapes* ; besides, They have many times *Humours of Pauses, and Flourishes*, in a *mild way*, according to their Nature, that it is not expected from *Them*, to appear in such an *Exact, and Punctual Form*, as one of *These short Ones*, which is (more in use, and of a more easie *Discern* ;) Commonly, like a Pair of *Verses*, of Six, Eight, Ten, or Twelve Feet, which if either be too long, or too short, a very *Indifferent Observer*, may soon espy the *Defect*.

These 3 last *Lessons*, although I have given them such *Fansical, Humorous, or Conceited Names* ; yet (according to their *Forms, and Shapes*, and Order of their *Time, or Proportion*) may be call'd short *Allmaines, or Ayres*.

And that you may hereafter know how to give *Right, and Proper Names* to all *Lessons* you meet with, take notice of *This General way*, how you may know Them, and how you may Order Them.

How to know, and give right Names to all sorts of Lessons, &c.

There are first *Praeludes*, then 2dly. *Fancies*, and *Voluntaries*, 3dly. *Pavines*, 4thly. *Allmaines*, 5thly. *Ayres*, 6thly. *Galliards*, 7thly. *Corantoes*, 8thly. *Serabands*, 9thly. *Tattle de Moys*, 10thly. *Chichona's*, 11thly. *Toyes, or Jiggs*, 12thly. *Common Tunes* ; But lastly, *Grounds*, with *Divisions* upon them.

The Description of Them.
1. The Praelude.

And of every of *These*, I will give you some kind of Knowledge, by way of *Description*.

2. The Fancy, or Voluntary.

The *Praelude* is commonly a *Piece of Confused-wild-shapeless-kind of Intricate-Play*, (as most use It) in which no perfect *Form, Shape, or Uniformity* can be perceived ; but a *Random-Business, Pottering, and Grooping*, up and down, from one *Stop, or Key*, to another ; And generally, so performed, to make *Tryal*, whether the *Instrument* be *well in Tune*, or not ; by which doing, after they have *Completed Their Tuning*, They will (if They be *Masters*) fall into some kind of *Voluntary, or Fansical Play*, more *Intelligible* ; which (if He be a *Master, Able*) is a way, whereby He may more *Fully, and Plainly* shew *His Excellency, and Ability*, than by any

other kind of undertaking; and has an *unlimited*, and *unbounded Liberty*; In which, he may make use of the *Forms*, and *Shapes of all the rest*.

Pavines, are *Lessons* of 2, 3, or 4 *Strains*, very *Grave*, and *Sober*; *Full of Art*, and *Profundity*, but seldom us'd, in These our *Light Days*. 3. Pavines.

Allmaines, are *Lessons* very *Ayrey*, and *Lively*; and Generally of Two *Strains*, of the *Common*, or *Plain-Time*. 4. Allmaines.

Ayres, are, or should be, of the *same Time*, (yet many make *Tripla's*, and call them so;) only they differ from *Allmaines*, by being commonly *Shorter*, and of a more *Quick*, and *Nimble Performance*. 5. Ayres.

Galliards, are *Lessons* of 2, or 3 *Strains*, but are perform'd in a *Slow*, and *Large Triple-Time*; and (commonly) *Grave*, and *Sober*. 6. Galliards.

Corantoes, are *Lessons* of a *Shorter Cut*, and of a *Quicker Triple-Time*; commonly of 2 *Strains*, and full of *Sprightfulness*, and *Vigour*, *Lively*, *Brisk*, and *Cheerful*. 7. Corantoes.

Serabands, are of the *Shortest Triple-Time*; but are more *Toysish*, and *Light*, than *Corantoes*; and commonly of Two *Strains*. 8. Serabands.

A *Tattle de Moy*, is a *New Fashion'd Thing*, much like a *Seraband*; only It has more of *Conceit in It*, as (in a manner) *speaking the word*, (*Tattle de Moy*) and of *Humour*; (as you will find, quite through *This Book*, where they are set;) *That Conceit* being never before Published, but *Broached together with This Work*; 9. Tattle de Moys.

It may supply the *Place* of a *Seraband*, at the *End of a Suit of Lessons*, at any *Time*.

Chichona's, are only a few *Conceited Humorous Notes*, at the end of a *Suit of Lessons*, very *Short*, (*viz.*) not many in Number; yet sometimes consists of Two *Strains*, although but of Two *Semibreves in a Strain*, and commonly, of a *Grave kind of Humour*. 10. Chichona's.

Toys, or *Jiggs*, are *Light-Squibblish Things*, only fit for *Fantastical*, and *Easie-Light-Headed People*; and are of any sort of *Time*. 11. Toys, or Jiggs.

Common Tunes, (so called) are Commonly known by the *Boys*, and *Common People*, *Singing Them in the Streets*; and are of either sort of *Time*, of which there are many, very *Excellent*, and well *Contriv'd Pieces*, *Neat*, and *Spruce Ayre*. 12. Common Tunes.

The *Ground*, is a set Number of *Slow Notes*, very *Grave*, and *Stately*; which, (after It is express'd Once, or Twice, very *Plainly*) then He that hath *Good Brains*, and a *Good Hand*, undertakes to Play several *Divisions* upon It, *Time after Time*, till he has shew'd his *Bravery*, both of *Invention*, and *Hand*. 13. Grounds.

Thus, I have given you to understand, the several *sorts*, and *Shapes*, of most *Lessons* in use.

I will now proceed in *This Suit of Lessons*, and here set you a short *Coranto*, as you shall see following in the next *Page*.

The 4th. Lesson of the 1st. Sett, being a Coranto.

3

5 5 a 5 a 5 4 a a a

a a a 5 4 a 5 a a 5

This *Lesson* I call a *Coranto*, and *Properly*, as you may see, both by the *Time*, and *Shape* of It; However, I would have It *Play'd* in a *Slow*, and *Long Proportion*: For the Nature of It, is far more *Sober*, than a *Coranto*, and will please you much better so.

The *Fugue* is seen, in the 3 *First Notes*, and perceptible all over the *Lesson*.

The *Form* is *Even*, *Uniform*, and *Perfect*.

The *Humour*, is a kind of *Sorrowing*, *Pittying*, and *Bemoaning*.

A General Observation, how to find out the Humour of a Lesson.

And as to the *General Humour* of any *Lesson*; take *This* as a *Constant Observation*; viz. observe It, in *Its Form*, or *Shape*; and if you find It *Uniform*, and *Retortive*, either in *Its Barrs*, or *Strains*, and that It expresth *Short Sentences*, (as you may observe in *All These last Four Lessons*, that they have done ;) Then you will find it very *Easte*, to *Humour* a *Lesson*, by *Playing* some *Sentences Loud*, and others again *Soft*, according as they best please your own *Fancy*, some very *Briskly*, and *Couragiously*, and some again *Gently*, *Lovingly*, *Tenderly*, and *Smoothly*.

What gives the Chiefest Lustre to Play.

And forget not especially, in such *Humours*, to make your *Pauses*, at *Proper Places*, (which are commonly at the *End* of such *Sentences*, where there is a *Long Note*, as easily you will know how to do, if you give your mind to regard *such Things*, which give the *Greatest Lustre* in *Play*, as I have already told you.

The *Playing* of *This Lesson*, is so *Familiarly Easte*, that I need say no more to It. Therefore here is another.

The 5th. Lesson of the 1st. Sett, being a Coranto, but call'd, I like my Humour well.

3

This Lesson may rather be called a Humour, than a Coranto; and has Its Fugue, or Subject Matter (upon which It Treats) exprest in the 1st. Two Barrs, which is throughout maintained, with Handsom, and Various Intermixtures.

The Form is Uniform, (each Strain within It self) though not All of the same Number of Barrs; and yet the 1st. Two Strains are; which is no Error, but sometimes, (for Humor-sake) more Pleasant, and Delightful, as in this 3d. Strain, which is Humorous, and Conceited, and seems to Mock, or Mowe, or Jest; to be Blyth, or Merry; as if it were telling some Jiggish Story, and Pointing at This, or That Body, all along, till it comes to the 4 last Barrs, where you see the Letter (f) upon the 2d. String, with a Full Stop; and where you must Pause, and use the Stinging Grace a Pritty while; and then Softly whirl away, and Conclude.

And although it be Coranto-Time, yet (in regard of the Conceitedness of the Humour) I give It That Name.

And because, that Corantos (Generally) are but of Two Strains; Therefore I will here following, set you a Perfect Coranto, having said sufficiently concerning This.

The 5th. Lesson of the 1st. Sett, being a Coranto.

♩
♩
♩.♩
♩
♩.♩
&c.
♩
♩.♩
♩
♩
♩
♩.♩
&c.

♩
♩.♩
&c.
♩
♩
♩
♩
♩.♩
♩.♩

♩.♩
&c.
♩
♩
♩
♩
♩.♩
♩.♩
&c.

♩
♩.♩
&c.
♩
♩.♩
&c.

♩
♩.

This Lesson is a Perfect Coranto, and has Its Fuge express in the 1st. Two Barrs, and is throughout maintained.

Its Form is Uniform, each Strain within It self; the Humour is Solid, Grave, and very Perswasive, by way of Argumentation; Expostulating (as it were) the Matter with much Ferventness; which you must Humour, by performing Soft, and Loud-Play, in Proper Places; where you may easily perceive such Humour to lye.

Such Observations, as These, will prove several ways Beneficial unto you; both as to your Delight, in your undertaking; and also, a Help to Increase your Knowledge, and Judgment; far beyond that Common way of Poaring, and Drudging at the Practice of Lessons, only to Play them Readily, and Quick, which seldom, or never Produceth Judgment, but leaves This Knowledge ever behind It; which is much more than the one Half of the Work.

I will now Conclude This Suit of Lessons, with a Light Business, as commonly we use to do, (and most commonly call'd a Seraband;) But because I will be a little Modish, I have invented a New-Fashion'd-One, which I call a Tattle de Moy; Because

It Tattles, and seems to speak, Those very Words, or Syllables, as you may perceive by the Five First Letters of It.

The 7th. Lesson, and Conclusion of This 1st. Sett.

3

The musical notation consists of three systems, each with a single staff. The first system begins with a treble clef and a '3' time signature. The notes are rhythmic patterns of eighth and sixteenth notes. Below the staff are letters: 'a', 'a..', 'a', 'a..', 'a', 'a..', 'a', 'a..', 'a', 'a..', 'a', 'a..'. The second system has a '5' time signature and letters 'a', 'r', 'a'. The third system has a '5' time signature and letters 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a', 'a'. There are also some letters like 'b' and 'd' interspersed in the notation.

This Lesson is not without Its Fugue, Form, and Humour; All which I doubt not, but you will readily find out.

The Fugue, is in the 1st. 2 Barrs; the Form is absolutely Perfect, and Uniform, as you may perceive by the whole.

For you may (by your Eye) divide It into 4 Equal Parts, (viz. 4 Times Eight Barrs.)

Its Humour is Toyish, Joccond, Harmless, and Pleasant; and, as if it were, one Playing with, or Tossing a Ball, up and down; yet It seems to have a very Solemn Countenance, and like unto one of a Sober, and Innocent Condition, or Disposition; not Antick, Apish, or Wild, &c.

As to the Performance of It, you will do well to Remember, (asin all the rest, so in This) to Play Loud, and Soft, sometimes Briskly, and sometimes Gently, and Smoothly, here and there, as your Fancy will (no doubt) Prompt you unto, if you make a Right Observation of what I have already told you.

Memento, that Soft, and Loud Play, is a Chief Grace.

These ways of Discourse, will seem strange, to very many, at the first, because They are unusual; yet I am not out of Hope, but that after a Deliberate-Consideration, had upon the Matter, (together with the Practice, of what they may here find; as also comparing This way, of Open, and Free Teaching, with That General Close, and Reserved way, all along us'd) I do not doubt, but they will find such Good Acceptance, as there will be a Right use made of Them; by which the Lute shall be Redeemed from Those

This way of Teaching, differs from the Common way.

Its Benefit,
and Advan-
tage.

Those Ignorant, and Belying-Reproaches, and Slanders, which It has (hitherto) all along undergone : And also be so Illustrated, and brought into Deserved Esteem again, that for Ever after, It shall be accounted, and approved (according to Its True Worth) the Best of Portable Instruments : And also very Easily Attainable, both in the Practick, and Understanding Part thereof; which is the Scope of my Endeavours.

CHAP. XXV.

I Suppose now, by what I have hitherto said, and done, you believe there is a *Necessity of Observing These Rules, Thus set down*; and that you perceive the great *Benefit*, that may attend the *Observing Them*.

However, lest you may not yet be fully satisfied in your *Thorough-Apprehensions of Them*, I will next, set you down, *another Suit of Lessons, in another Key*, and Treat upon *Them*, as I have done upon *These*, and by That Time, I shall not the least doubt of your sufficient understanding my Meaning.

A Compleat
Piece of Ma-
stership.

Yet, before I set them down, I think it very requisite, to inform you in one *most Necessary Piece of Mastership*; which is ever performed, by *Those of Good Skill*, when They *End a Suit of Lessons, in any one Key*, and do intend presently to begin another, in a *Differing Key*; which is:

They do not *Abruptly, and Suddenly Begin, such New Lessons*, without some *Neat, and Handsom Interluding-Voluntary-like-Playing*; which may, by *Degrees*, (as it were) *Steal into That New, and Intended Key*.

Now, that you may be able to do *It Handsomly*, and without *Blemish, or Incompleatness*, (for you must know, It is a *Piece of Quaintness so to do*) you must *take Notice*, that always, when you have made an *End of Playing, upon any One Key*, (if *Discourse, or some other Occasion, do not cause a Cessation of Play*, for some pritty *Time*, so as the *Remembrance of That Former Key, may, (in a manner) be Forgotten*) It will be very *Needful*, that some care be taken, that you *leave That Key Handsomly*, and come into that *Other you intend Next to Play upon, without Impertinency*.

A Compari-
son, betwixt
Language, and
Musick.

For *such Impertinencies*, will seem to be very like *such a Thing as This, which I shall name viz.*

That, when Two, or more Persons have been Soberly, and very Intently Discourst upon some Particular Solid Matter, Musing, and very Ponderously, considering thereof; All on the sudden, some One of Them, shall Abruptly (without any Pause) begin to talk of a Thing Quite of another Nature, nothing relating to the aforesaid Business.

Now, Those By-standers, (who have Judgment) will presently apprehend, That although His Matter might be Good; yet His Manner, and His Wit, might have been better Approvd of, in staying

‘ *staying some certain, convenient Time*, in which he might have
 ‘ found out some *Pretty Interluding Discourse*, and have taken a
 ‘ *Handsom Occasion*, to have brought in his *New Matter*.

‘ Just so, is it in *Musick*, and more particularly, in this *Last-
 ‘ Recited-Matter*; as to *Chop Different Things of Different Na-
 ‘ tures*, and of *Different Keys*, one upon the Neck of another, *Imper-
 ‘ tinently*.

‘ For I would have It taken Notice of, *That Musick*, is (at least)
 ‘ as a *Language*, if It will not be allowed a *Perfect One*; because
 ‘ *It is not so well understood*, as *It might be*, (as I have Declar’d
 ‘ in my little *Piece of Poetry*, which adjoyns to the *Dialogue be-
 ‘ twixt My Lute, and My Self*.

Having thus far prepared you, with an Apprehension of the
Needfulness of the Thing; I will now show you how *It is to be
 done, without Abruption, and Absurdness*.

First, (as abovesaid) it may be, that *Discourse*, may take off
 the *Remembrance* of the *last Key*, in which you Play’d, or some Oc-
 casion of a *Leaving-off*, for some *Pretty Time*, by a *String* breaking,
 or the like; or if not, then (as commonly It happens) there
 may be a need of *Examining the Tuning of your Lute*, (for the
Strings will Alter a little, in the *Playing of One Lesson*, although
 they have been well *Stretch’d*.

But if *lately put on*, or have been *Slacked down* by any *Mis-
 chance of Peggs Slipping*, then they will *Need Mending*, most cer-
 tainly.

I say, some such *Occasson*, may sometimes give you an *Oppertu-
 nity* of coming *Handsomly to your New Intended Key*: But if
 none of *These* shall happen, then you ought, in a *Judicious*, and
Masterly way, to work from your *last Key*, which you Play’d up-
 on, in some *Voluntary way*, till you have brought your *Matter* so
 to pass, that your *Auditors may be Captivated with a New Atten-
 tion*; yet so *Insnuatingly*, that they may have lost the *Remem-
 brance* of the *Foregoing Key*, they know not how; nor are they at
 all concern’d for the *Loss of It*; but rather taken, with a *New
 Content, and Delight*, at your so *Cunning, and Compleat Ar-
 tifice*.

Now, as to your better understanding of *This Piece of Art,
 and Skill*; you must first know, that there is a greater *Dis-relish,
 or Offence to the Ear*, in passing to some *Keys*, than to *Others*. As
 for Example.

If you end a *Sett of Lessons*, in *C-fa-ut*, (as in this *last Sett* you
 have done) then do not presently begin a *Sett*, either in a *2d.*
 above, or below *That Key*, viz. either in *D-sol-re*, or in *B-mi*.
 For they are the 2 *Great Unsufferable Discords in Nature*, (viz. a
2d. and a *7th.*)

And although they are not so to be considered, as in *Composi-
 tion, in This Place*; yet there is a secret *Tincture* of, or Alluding
 to *such a Thing*, which will *Insuse It self into the Harmonical Part
 of a Man*, whereby he will be a little *Disturb’d, or Displeas’d*,
 although he be *unskilful, and know not for what Cause*; but con-
 trary-

The way how
 to pass from
 one Key to a-
 nother, with-
 out Abrupti-
 on, or Ab-
 surdness.

A Caution,
 not to go from
 any Key im-
 mediately in-
 to a 2d. or
 7th. from that
 Key.

rary-wise, fall into any *OtherKey*, and the Blemish will not be so Great, by far.

I will now set down some *Examples*, how to pass from one *Key to another*, Neatly.

The last *Sett*, was in *C-fa-ut* ; your next shall be in *F-fa-ut* ; so that It is *Needful*, you be able to Play some *Little Handsom Thing*, to bring you off orderly, from *That Key to This*.

CHAP. XXVI.

Here are therefore, Half a Dozen Interludes, to pass from C-fa-ut, to F-fa-ut-Key,

♩ p. ♯ &c.

1st

2d

The Lute made Easie.

137

3^d
3

Musical notation for the 3^d string, starting with a treble clef. The staff contains rhythmic notation and lute tablature letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, v, x, y, z) and numbers (1-5) indicating fret positions. The notation includes quarter, eighth, and sixteenth notes, as well as rests and accidentals.

4th
C

Musical notation for the 4th string, starting with a C-clef. The staff contains rhythmic notation and lute tablature letters and numbers. The notation includes quarter, eighth, and sixteenth notes, as well as rests and accidentals.

5th
C

Musical notation for the 5th string, starting with a C-clef. The staff contains rhythmic notation and lute tablature letters and numbers. The notation includes quarter, eighth, and sixteenth notes, as well as rests and accidentals.

6th
C

Musical notation for the 6th string, starting with a C-clef. The staff contains rhythmic notation and lute tablature letters and numbers. The notation includes quarter, eighth, and sixteenth notes, as well as rests and accidentals.

T

Theſe

The Benefit of these Six Interludes, will be much more than so many Lessons.

These Six Examples of Interludes, will do you more Credit, and Service, and give you more Satisfaction, and Understanding, in managing of the Lute, in a Masterly way; if you Practice to Play Them Neatly, and make your Observations, how to Imitate, and Make the like, than if I had set you Twice so many Long, and very Good Lessons.

And that you may not doubt of *Any Thing* you see *Prick'd in Them*, know, That the first *Barr* in every one of Them, stands only to shew you the *Common Ending of Lessons in C-fa-ut-Key*; some being of *Triple Time*, and some of *Plain, or Even Time*. So that when you have ended any *Lesson* in that *Key*, then you have your *Choice* of any of *These Six Come-offs*, to pass *Smoothly, and Commendably to F-fa-ut-Key*, which you next intend to Play in.

Fugue, Matter; Form, or Shape; Humour, Life, or Conceit.

The Chief Things Regardable in Composing.

The Readiest way to a Good Invention.

Now for your better understanding of the *Notion of Fugue, (or Matter;) Form, (or Shape;) Humour, (or Conceit;)* I would have you to observe, that in *every one of Those Six Interludes*, though you see they be very short) may plainly be perceiv'd, *All Those 3 Necessary Pertinencies, in reference to Invention, Voluntary-Play, and a Good Composer, viz. Matter, Form, Humour; Life, or Conceit.*

And without a due Observance of These, None shall Compose Musick with that Ease, Familiarity, and Certainty, Compleatness, and Pleasure, as Those who do observe Them.

I will not deny; but that it is possible, to *Light, or Hit upon something that may be Good*; and do believe, that through a *Natural Aptitude, (which is in many) Many* do attempt to *Compose*, and often happen upon very *Good Ayre*; but know not how it came to pass: Nor do They observe *These Things, (because, as I conceive, They might never be informed Thus, concerning Them)* yet I say, such *Productions* must needs be, with *Much More Labour, and Trouble*, than if They did Thus go about Their *Work, by a Certain Rule*; which (together with a *Good Fancy*) would never fail, *Quickly to do the Business*; yea, and with much *Ease, and Readiness.*

Why the Rules of Composition are not Treated upon, in This Book.

Want of Invention, the greatest Discouragement to Young Composers.

The Rules of Composition, are Few and Easie; and Attainable in a Months Time: And They are published so very well, and Substantially by divers, that I shall count it an Unnecessary Trouble, to say any Thing of Them.

But as to the *Great, and Principal Matter of a Composer, which is Invention*; (and commonly the want of It, is the *Greatest Discouragement that a Young Composer meets with*) I know no *Better way*, than what may be found by *These Discourses, and Examples; which all along, quite Through the whole Number of Lessons, both for Lute, and Viol, in This Work, I have so contriv'd, That whosoever shall Diligently observe the Order of Them, cannot (possibly) but by Them, and the Discourse, find such Advantages, as I speak of; there being no better way for such a Thing, than Example; the which He shall find in every Lesson in This Book, (excepting One, which shall be Set in the next Sett) according to the above-laid-down-Principals, viz. Fugue, Form, and Humour, &c.*

I will

I will not say neither, that every One, who makes the *Rightest Use*, and *Observation* of the *Best Rules in Art*, shall by *Those Rules* attain to such *Curiosity*, *Quaintness*, or *Excellency*; as shall some *Others*, who have more *Accute*, *Active*, and *Spruce Parts* *Naturally*; But shall ever be *out-done* by *Them*: However, by *These Rules*, they shall have such *Advantages* as above-said; and so much for their *Certain Assistance*, that they shall scarce ever do *Ill*; although not so *Eminently well*, as others.

I will now break off *This Discourse*, and set you another *Sett of Lessons*; and in *F-fa-ut-Key*: The first is a *Prelude*.

CHAP. XXVII.

The 2d. Sett of Lessons, in F-fa-ut-Key, being a Prelude.

♯

♯

Lo: 5 So: ♭ a

♯

Lo: a So: 5 ♯

The Lute made Easie.

The 4th. being an Ayre.

ϕ

 Musical notation for the 4th lesson (Ayre). It consists of a melody line with notes and rests, and a lute tablature below it. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' on a six-line staff. The piece concludes with a '5' indicating a final fret position.

The 5th. Lesson, being a Coranto.

\mathfrak{z}

 Musical notation for the 5th lesson (Coranto). It consists of a melody line with notes and rests, and a lute tablature below it. The tablature uses letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' on a six-line staff. The piece concludes with a '5' indicating a final fret position.

The Civil Part ; or,

The 6th. Lesson of the 2d. Sett, being a Tattle de Moy.

3

So: a a Lo: a 4 a 5

So: a a a 5 a a a

a b 5 a

Observations upon This last Sett of Lessons.

Observe the *Prelude of This last Sett*, and you'll find the *Fugue* apparent, in the 3 *1st. Odd Notes*, and the *Barr* following; and is maintain'd quite through; yet *Pleasantly*, and *Variouſly*.

And if you Note the *Form*, you'll find It *Uniform*, according to what I have before told you.

The *Fumour* muſt be found out, by Playing *Soft*, and *Loud*, and making your *Paufes*, &c.

The *2d. Lesson*, has alſo *Fugue*, *Perfekt Form*, and *Humour*, as you cannot but eaſily perceive, and find out.

The *3d.* has all in It, viz. *Fugue*, *Form*, and *Fumour*; yet the *Fugue*, is not ſo eaſily perceiv'd from the beginning, as in the former *Lessons*. But the *Form* is *Perfekt*, viz. *Even Number of Barrs*, in both *Strains*. The *Fumour* *Eaſie*.

The *4th.* has *All very Perfekt*, and ſo viſible, that I need only deſire you, to Play It *Neatly*; for 'tis a *Pritty Knack*.

The *5th.* begins not with a *Viſible Fugue*, but has ſeveral *Alluſions*, and *References*, one thing to another, as you will perceive eaſily in the Playing of It.

Each

Each Strain is Uniform, and even to It self, though not a Perfect Even Form, one to the other ; as one Strain having 18 Barrs, and the other 20. You cannot miss of Its Humour.

The 6th. is apparent in Its Fugue ; Its form as the last ; Its Humour Familiar, Pleasant, and Innocent.

Your Great Benefit will be, by well Noting, and Studying upon These Discourses, and Lessons, as you Play Them ; and be very Curious in That Performance, Playing Them all Smooth, and Clean, without Slubbering the least Letter : By which means one Suit of Lessons, Play'd, and Understood Right, and Well, will Enable you to Play Twenty, quickly.

The Benefit of One Suit of Lessons, well Studied, and Practiced.

I will now proceed, and set you another Sett in A-re-Key : Therefore you must first know, how to Pass Handsomly from This last F-fa-ut-Key, unto It ; for which end, I have likewise set you Half a Dozen of Interludes, Here following.

CHAP. XXVIII.

Interludes from F-fa-ut, to A-re-Key.

1st

3

2d

4

4

4

4

4

The Civil Part ; or,

3d
C

♩ ♩ ♩ ♩ ♩ &c.

♩ ♩ ♩ ♩ ♩ &c.

♩ ♩ ♩ ♩ ♩

h . f . h . f . h . d . f . r

a . r . a . r . a . r . a

k . h . f

3d C

a a a a 5 a a

♩ ♩ &c.

♩ ♩ ♩

♩ ♩

♩ ♩ ♩ ♩

e f e

a a a a a a a a

4th
3

a a a a 5 4 a a a a

a a a a a a a a

5th
C

a a a a a a a a 5 4

a a a a a a a a

a a a a a a a a

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

a *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a* *a*

a *a* *a* *a*

a *a* *a* *a*

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* & c.

a *a* *a* *a*

a *a* *a* *a*

a *a* *a* *a*

p *p*

e *e* *f* *h* *k* *h* *f* *f* *e*

e *e* *f* *h* *k* *h* *f* *f* *e*

e *e* *f* *h* *k* *h* *f* *f* *e*

e *e* *f* *h* *k* *h* *f* *f* *e*

a *a* *a* *a*

a *a* *a* *a*

These Six Interludes, do all partake of the Foregoing Rules, viz. Fugue, Form, and Humour; as you may see plainly; but you must Examine Them Well, and you will Loose no Labour in so doing.

I will now set the Prelude to This 3d. Sett; as you shall see following in the next Page.

CHAP. XXIX.

The 3d. Sett of Lessons in A-re-Key ; Prelude 1.

♩

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♩

This is a *Florish*, or a *Short Come-off* at the *End* of a *Lesson* ; which may be *Imitated* upon the like occasion, at any time.

The

The *Prelude* you see, has *Matter*, *Form*, and *Humour* in It. When Soft, and Loud Play is most Necessary.
 And ever when you meet with such *Seeming-Single-Moving-Walking Things*; and find *Affinity between Parts and Parts*, or *Barrs and Barrs*, (as in *This* you may) then *Soft*, and *Loud Play* is the *Most Necessary*, for to *Humour* It withall; *The which I would have you to observe in All such Lessons*; which *Thing* alone will much *Conduce* to the *Improvement* of your *Fancy*, and *Judgment*.

Many Drudge, and take much *Pains* to Play their *Lessons* very *Perfectly*, (as they call It (that is, *Fast*) which when they can do, you will perceive *Little Life*, or *Spirit in Them*, meerly for want of the *Knowledge of This last Thing*; I now mention, viz. They do not labour to find out the *Humour*, *Life*, or *Spirit* of their *Lessons*: Therefore I am more *Earnest* about It, than many (It may be) think *Needful*: But *Experience* will confirm what I say.

The 2d. Lesson of the 3d. Sett, being an Allmaine.

♯

The musical score consists of 12 systems of music, each with three staves. The notation includes rhythmic symbols (P, F, H, Y, H, Y) and note values (a, r, e, l, g, d, b, a, f). The score is divided into measures by vertical bar lines. Some measures contain fingerings (1-5) or breath marks (≡). The piece concludes with a double bar line and the number '2' below it.

The Civil Part ; or,

This *Allmaine* has the *Fugue* maintained quite through. The *Form* is *Uniform*, and *Perfect*; both *Strains* being of an Equal Number.

Its *Humour* I will leave to your *Finding out*; because I will *Exercise your Industry*; and so proceed to the next.

The 3d. Lesson in the 3d. Sett being a *Coranto*.

p. p. *p. p.* *p.* &c. *p. p.* *p.*

a a 4 ≅a a aLo:

p. p. *p. p.* *p.* &c. *p.*

a 5 4 ≅aSo:

p. *p. p.* *p.* *p. p.* &c. *p. p.*

≅a Lo: ≅a 4 5

p. p. &c. *p. p.* *p. p.* &c.

So: a a Lo: a

p. p. *p. p.* *p. p.* *p. p.* *p. p.* *p. p.* *p. p.* *p. p.* *p.* *p. p.* *p.*

a a 4 a 5 4 ≅a a

This *Coranto*, is not without Its *Fugue*, *Form*, and *Humour*. The *Fugue*, is not so *Apparent*, as most of the *Former*; yet if you seek for It, you will easily *perceive* It; which I do forbear to tell you; because now it is *Time*, that you look after *It your self*; which will be the *Greater Improvement* unto you.

As

As to the *Form*, you may observe an *Uniformity* in each *Strain* to *It self*; yet both *Strains* are not *Equal*.

The *1st. Strain*, has 3 *Times Four Barrs*; which speak, (as it were) 3 *several Sentences*, (*Equally*.)

The *3d. Strain likewise speaks 3 Sentences*, *viz.* the 2 first, are 4 *Barrs* a piece : But the last concludes the *same Number of Them both*, *viz.* 8 *Barrs*; the which *Uniforms the whole Strain*.

Now the *Humour*, I have assisted you withall, in writing *Lo:* and *So:* *viz.* *Loud and Soft*; which is enough for *This Lesson*.

Here is another, which I would have you *Play*, in a very *Sober*, and *Grave Proportion*; for It has a most *Singular Humour*, in the way of *Expostulating Grief*, and *Sorrow*, as much as possibly a *Lesson can do*; Therefore I call *It the Penitent*.

The *4th. Lesson of the 3d. Sett*, being a *Galliard-shape*; yet for *Its singular*, and most *Eminent Humour*, I call *It the Penitent*.

3

d	d . d d	oo d	d . d d	oo d	d . d d
a a a	a a	f f f	d	b	a
a a a	a e r	a a a	r	r	a
a a a	a r	a a	a a a	r	d
	e			d	d
			a	b	b
a	a	a	a	5	5
d	d . d	d d .	d d	d oo d	d . d d
f	f	h f	e	e e e	k h f
a	a	y	a	e e e	h
a	so: a				y
			a		h
					a
a	a	a	a	4	a
	a	a	a	Lo:	a
					a
d . d	d oo d	d . d d	d . d d	d . d	d . d
h f	e a e	f e r	e	f	e f e
f	d	d	b	f	e f e
e					a
f		d b	a	b	a
				d	
+	a	a	a a	4	a So:
d	d . d	d . d d	o .		
a	a e r	r	a		
f	d	d r a	a		
		a	a a		
	4	a	a		

I shall not need to say more of this *Lesson*, than that It is *Artificial*, with *Fugue*, *Form*, and of a very *Singular Humour*: Therefore *Labour* to find It out, and then you will be *well pleased* with It.

Now

Now comes a *Lesson*, which has neither *Fugue*, nor very *Good Forme*, yet a *Humour*, although none of the *Best*, which I call *Hab-Nab*.

The 5th. Lesson of the 3d. Sett, called *Hab-Nab*.

The musical score consists of five systems, each with a treble clef and a single staff. The notes are represented by letters: 'a' for the tonic, 'b' for the second degree, 'c' for the third, 'd' for the fourth, 'e' for the fifth, and 'f' for the sixth. The score includes various rhythmic values such as minims, crotchets, and quavers, along with rests and ornaments. The first system begins with a treble clef and a single staff. The second system includes a 'C' time signature. The third system includes a '5' time signature. The fourth system includes a 'h' time signature. The fifth system includes a '5' time signature. The score concludes with a double bar line.

‘ This *Last Lesson*, (quite *Differing* from all the *whole Number* going before) I have set you here on *Purpose* ; because by
 ‘ It, you may the more *Plainly Perceive*, what is meant by
 ‘ *Ingue* : Therefore view every *Barr* in It, and you will find
 ‘ not any one *Barr* like another, nor any *Affinity* in the least
 ‘ kind betwixt *Strain*, and *Strain* ; yet the *Ayre* pleaseth some
 ‘ sort of *People* well enough : *But for my own Part*, I never was
 ‘ pleased with It ; yet because some liked It, I retained It. Nor
 ‘ can I tell, how It came to pass, that I thus made It, only I ve-
 ‘ ry well remember, the *Time*, *Manner*, and *Occasion* of Its *Pro-*
 ‘ *duction* ; (which was on a sudden) without the least *Præme-*
 ‘ *ditation*, or *Study*, and meerly *Accidentally* ; and as we use to
 ‘ say, *Ex tempore*, in the *Tuning* of a *Lute*.

‘ And the *Occasion*, I conceive, might possibly contribute
 ‘ something towards It, which was *This*.

A Story of the
 Manner, and
 Occasion of
 Hab-Nab's
 Production.

I had

‘ I had, at that very Instant, (when I made It) an Agitation
 ‘ in Hand (viz. The Stringing up, and Tuning of a Lute, for a
 ‘ Person of an Ununiform, and Inharmonical Disposition, (as to
 ‘ Musick ;) yet in Her self well Proportion’d, Comely, and Hand-
 ‘ some enough ; and Ingenious for other Things ; but to Musick very
 ‘ Unapt ; and Learned It, only to please Her Friends, who had a
 ‘ great Desire she should be brought to It, if possible ; but never could,
 ‘ to the least Good purpose ; so that at the last we both grew weary ;
 ‘ (For there is no striving against such a Stream.)

I say, This Occasion, possibly might be the Cause of this so In-
 artificial a Piece, in regard that That Person, at that Time, was the
 Chief Object of my Mind, and Thoughts. I call It Inartificial ; be-
 cause the Chief Observation, (as to good Performance) is wholly
 wanting : Yet It is True Musick, and has such a Form, and Hu-
 mour, as may pass, and give Content to Many ; Yet I shall never ad-
 vise any to make Things Thus by Hab-Nab, without any Design, as
 was This : And therefore I give It That Name.

The Reason of
 that Name,
 Hab-Nab.

There are Abundance of such Things to be met with, and
 from the Hands of some, who fain would pass for Good Compos-
 ers ; yet most of them may be Trac’d, and upon Examination,
 their Things found, only to be Snaps, and Catches ; which they
 (having been long Conversant in Musick, and can command
 an Instrument, (through great, and long Practice, some of
 Them very well) have taken here and there (Hab-Nab) from
 several Ayres, and Things of other Mens Works, and put them
 Handsomly together, which then pass for their Own Composi-
 tions.

Yet I say, it is no Affront, Offence, or Injury to any Master,
 for another to take His Fugue, or Point to work upon ; nor Dis-
 honour for any Artist so to do, provided He shew by His Work-
 manship, a Different Discourse, Form, or Humour : But it is rather
 a Credit, and a Repute for him so to do ; for by His Works He
 shall be known ; It being observable.

No Offence
 for one Master
 to take ano-
 ther’s Fugue.

But rather a
 Credit.

That Great Master-Composers may all along be as well known
 by Their Compositions ; (or Their Own Compositions known to be
 of Them) as the Great, and Learned Writers may be known by
 Their Stiles, and Works ; which is very Common, and Usual to
 be so Distinguish’d, by Those of Judgment, and Experience, in such
 matters.

‘ These last Ages have produc’d very many Able, and most Ex-
 ‘ cellent Masters in Musick ; Three only (of which) I will Instance in,
 ‘ in This Particular ; because they were so Voluminous, and very
 ‘ Eminent in Their Works, viz. Mr. William Lawes, Mr. John Jen-
 ‘ kins, and Mr. Christopher Simpson.

Mr. William
 Lawes, Mr.
 John Jenkins,
 and Mr. Chri-
 stopher Simpson
 Quoted for
 their Eminent
 Works.

‘ These Three Famous Men, although Two of Them be laid asleep,
 ‘ (or as we say, Dead,) yet by Their most Singular and Rare Works,
 ‘ They Live ; and may so easily be Distinguished, the one from the
 ‘ other, and as Exactly known, which is which, as if they were present
 ‘ in person, and should speak Words.

A Compari-
son betwixt
Musick, and
Language

' This is known (to *Observable-Able-Masters*, and many *Others*,
' who are *Conversant in such Observations*) to be very *True*.
' I speak thus much for *This End, and Purpose*, That it may be
' more *Generally Noted*; That there is in *Musick*, even such a *Sig-*
' *nification to the Intelligible*; and *Understanding Faculty of Man*;
' and such a *wonderful-various-way of Expression*, even as is in *Lan-*
' *guage, Unbounded, and Unlimited*; and we may as properly,
' and as *Aptly* take a *Subject Matter to Discourse upon*, (for so I
' will term It) and as *Significantly Expresses to That same, or such a*
' *Purpose*; and show as much *Wit, and Variety*, as can the *Best*
' *Orator*, in the way of *Oratory* : And I would, that this were
' *Better known*, and more put into *Practice*, than (by many)
' It is.

The 6th. Lesson of the 3d. Sett

3

The musical notation consists of several systems of staves. Each system includes a rhythmic line with notes and rests, and a corresponding line of letters representing the syllables. The letters used include 'a', 'r', 'e', 'l', 'f', 'h', 'y', 'k', and 'o'. Some letters are written in a stylized, calligraphic font. There are also some symbols like '4', '5', and '≡' interspersed among the letters, possibly indicating rests or specific rhythmic values. The notation is arranged in a structured, grid-like fashion across the page.

So:

Here is a *Lesson* will make a mends for the last, if you Play It
Slow, make your *Pauses*, and observe the *Humour* of It; which
is very *Easie*, and *Familiar*; so that I need say no more, but take
care to perform It.

The 7th. Lesson of the 3d. Sett.

7th
3

This Ends the 3d. Sett, being a *Tattle de Moy*.
 Find out the *Humour* your self, by *Soft*, and *Loud Play*, in *Proper Places*; as you may most apparently perceive where.
 Here follows *Interludes*, to carry you *Handſomly* off from *A-re-Key*, to the next *Sett* in *D-ſol-re*; which if you *Imitate*, you may do the like your self; and ſo be able to paſs from one *Key* to another, in a *Voluntary way*; which is the moſt *Commendable way* of uſing any *Inſtrument*.

CHAP. XXX.

Examples of Interludes, to pass from A-re-Key, to D-sol-re-Key.

1st

2d

3d

4h

5th

J P J. P J P J P J P J P
 a a a a a a a a P P d
 a a a a a a a a a a a a
 a a a a a a a a a a a a
 a a a a a a a a a a a a
 So:

a a a a a a a

P. P J d
 a P P P
 P r r
 a a a
 4

6th

d o. d o. d o. d d. J d d. J
 f f e r r r a
 a a P P P a P P d P a f d P a
 a a a a a a r r r P P
 a a a a a a a P a
 a a a a a a a a a a a a
 5 4 4 a a a a a a

J d o.
 P a
 r r r
 a a a
 P P P
 d d d
 4

Any of these last *Interludes*, will seem, (if handsomly play'd) as a little *Voluntary*, or *Extempory Business*; in which (after you have us'd your self unto) you will take as much *Delight*, as in *Sett Lessons*.

CHAP. XXXI.

Here begins the 4th. Sett in D-(ol-re-Key.

The 1st. is a Præludium.

Prælude.

1st
C

First system of musical notation with notes and letters (a, b, c, d, r) on a five-line staff.

Second system of musical notation with notes and letters (a, b, c, d, r) on a five-line staff.

Third system of musical notation with notes and letters (a, b, c, d, r) on a five-line staff.

Fourth system of musical notation with notes and letters (a, b, c, d, r) on a five-line staff.

Fifth system of musical notation with notes and letters (a, b, c, d, r) on a five-line staff.

Sixth system of musical notation with notes and letters (a, b, c, d, r) on a five-line staff.

The Lute made Easie.

Allmaine.

2d
C

Musical notation for the first system of 'Allmaine'. It includes a single melodic line and a lute tablature below it. The tablature uses letters 'a', 'b', 'c', 'd' and numbers '4' to indicate fret positions on the strings.

Musical notation for the second system of 'Allmaine', continuing the melody and lute tablature.

Musical notation for the third system of 'Allmaine', including a '5 So:' instruction and a double bar line.

Musical notation for the fourth system of 'Allmaine', including a 'Lo: 4 So: 5' instruction.

Musical notation for the fifth system of 'Allmaine', including a 'So:' instruction and a double bar line.

Galliard.

3d
3

Musical notation for the first system of 'Galliard', including a single melodic line and a lute tablature.

Musical notation for the second system of 'Galliard', including a single melodic line and a lute tablature.

Musical notation for the first system, including a vocal line and a lute line with tablature.

Lo: a a a So: 4 5 Lo: 5 b

Musical notation for the second system, including a vocal line and a lute line with tablature.

a So: 4 Lo: 5 b a a a a a a a 4

Coranto.

4th
3

Musical notation for the first Coranto system, including a vocal line and a lute line with tablature.

4 a 4 b a a a So: 5 4

Musical notation for the second Coranto system, including a vocal line and a lute line with tablature.

a Lo: a 4 b a a

Musical notation for the third Coranto system, including a vocal line and a lute line with tablature.

a So: 5 4 a a a a a 4

Coranto.

5th
3

Musical notation for the fourth Coranto system, including a vocal line and a lute line with tablature.

4 a a 4 a a a a 5 a

The Lute made Easie.

Seraband.

6th
3

Tattle de Moy.

7th
3

Here Ends the 4th. Sett, in *D-sol-re*. The next shall be in *Gam-ut*.
 And Here follows *Examples of Interludes*, to pass from *D-sol-re*, to *Gam-ut*.

CHAP. XXXII.

The 1st. Interlude.

1st

4 4 a/a

4 -a

2d

4 4 4

-a 4

4-a -a 5 4 -a

3d

4a -a 5 4 -a

4th

3

5^h

4

6th

4

5

4

5

4

-a

Here follows the 5th. Sett. The First being a *Prelude*.
 But raise your *Ninth String* half a Note higher.

CHAP. XXXIII.

The 1st, Lesson of the 5th. Set.

Prælude.

1st
C

First system of musical notation for the prelude, featuring a treble clef, a common time signature (C), and a single staff with notes and rests.

Second system of musical notation for the prelude, featuring a treble clef, a common time signature (C), and a single staff with notes and rests.

Third system of musical notation for the prelude, featuring a treble clef, a common time signature (C), and a single staff with notes and rests.

Fourth system of musical notation for the prelude, featuring a treble clef, a common time signature (C), and a single staff with notes and rests.

Fifth system of musical notation for the prelude, featuring a treble clef, a common time signature (C), and a single staff with notes and rests.

Allmaine.

2d
¢

The Lute made Easie.

Ayre.

3d
C

Musical notation for the first system of the Ayre, featuring a treble clef and a common time signature. The notation includes a single melodic line with rhythmic values and a multi-line lute tablature below it. The tablature uses letters 'a', 'r', and 'd' to denote fret positions. The piece concludes with a double bar line and a final 'a' in the tablature.

Coranto.

4th
3

Musical notation for the second system of the Ayre, featuring a treble clef and a 3/4 time signature. The notation includes a single melodic line with rhythmic values and a multi-line lute tablature below it. The tablature uses letters 'a', 'r', and 'd' to denote fret positions. The piece concludes with a double bar line and a final 'a' in the tablature.

Seraband.

5th
3

Tattle de Moy.

6th
3

Here ends the 4th. Sett.

CHAP. XXXIV.

Here begins the Interludes to the 6th. Sett, which shall be in E-la-mi Key, to show the way from Gam-ut-Key, to It.

1st

2d

3d

4th

5th

6th

7th

8th

9th

10th

11th

12th

13th

14th

15th

16th

17th

18th

19th

20th

21st

22nd

23rd

24th

25th

26th

27th

28th

29th

30th

31st

32nd

33rd

34th

35th

36th

37th

38th

39th

40th

41st

42nd

43rd

44th

45th

46th

47th

48th

49th

50th

4th
 a r e f h r f e a e r e r
 5
 4 a 4 4 a+5 a a a

5th
 a a a a a a a a a a
 3
 a a a a a a a a a a

a r a r a r e r h h k g h h r
 a a a a a a a a a a
 a a a a a a a a a a

r r r r e f e r e a e r a
 a a a a a a a a a a
 a a a a a a a a a a

a a a a a a a a a a

Or Thus from the Plain Time.

a a a a a a a a a a

a a a a a a a a a a

a a a a a a a a a a

a a a a a a a a a a

a a a a a a a a a a

a a a a a a a a a a

The *Sett* follows, the first being a *Prelude*.

CHAP. XXXV.

The 1st. a Prelude.

1st
C

Allmaine.

2d
C

k : k k y e e e r a a a h h h h h h

e e e h a r e f h e r e e r a a a

r e r a a e e r e a r

+ h e f r e r

e e r a a a

Ayre.

3d
C

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

4 So: a 4 5

The Lute made Easie.

P P. B P J P J. P P. B P P. B P P. P

a Lo: a a + a 5

J. P J P B P. B J. P P. B P P. B P P. B

4 So: a a 4 Lo: a a a

P B P. B J. P P. B J

a So: a Lo: a a

Galliard.

d . d . d o . d e , r a

4th
3

So: a Lo: So: Lo:

d o d J d d . d o . d o d

4 4 4 4 4 a Lo: a So:

d o d J d o d e r a r

5 Lo: a a 4 a So: a

Play This Lesson very Slow Time.

d . d . d d . d . d o

a a L 2 a

Seraband.

5th
3

Musical notation for the first system of Seraband. The melody is written on a single staff with notes and rests. Below the staff are two lines of figured bass notation:
 a a a a a a a a a a
 a a a a a a a a a a

≈ a / a 4 / a

Musical notation for the second system of Seraband. The melody is written on a single staff with notes and rests. Below the staff are two lines of figured bass notation:
 a a a a a a a a a a
 a a a a a a a a a a

a ≈ a 5

Musical notation for the third system of Seraband. The melody is written on a single staff with notes and rests. Below the staff are two lines of figured bass notation:
 a a a a a a a a a a
 a a a a a a a a a a

a a / a

Musical notation for the fourth system of Seraband. The melody is written on a single staff with notes and rests. Below the staff are two lines of figured bass notation:
 a a a a a a a a a a
 a a a a a a a a a a

a

Tattle de Moy.

6th
3

Musical notation for the first system of Tattle de Moy. The melody is written on a single staff with notes and rests. Below the staff are two lines of figured bass notation:
 a a a a a a a a a a
 a a a a a a a a a a

≈ a a / a ≈ a ≈ a

Musical notation for the second system of Tattle de Moy. The melody is written on a single staff with notes and rests. Below the staff are two lines of figured bass notation:
 a a a a a a a a a a
 a a a a a a a a a a

a / a

The 5th Set consists of three systems of lute tablature. Each system has a rhythmic notation above the first staff. The notes are represented by letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h' on the strings. The first system has a 4-measure piece, the second a 4-measure piece, and the third a 2-measure piece. The piece concludes with a double bar line and a repeat sign.

The End of the 5th. Set.

And now shall follow a *Sett* in *B-mi-Key*, *Natural*; which I never yet see set upon the *Lute*. It being a *Key*, (as some say) very *Unapt*, and *Improper* to *Compose* any thing in: Yet because you shall see the *Bravery*, both of the *Instrument*; as also of This *Flat Tuning*, I will set down a *Sett* of *Lesons* in It; as I have done in the rest of the *Keys*: And first *Usher* you into It with some *Interludes*, here following.

CHAP. XXXVI.

Here begins the *Interludes* to the 7th. *Sett*, in *B-mi-Key*:

The Interludes consist of two systems of lute tablature. The first system has a rhythmic notation above the first staff. The notes are represented by letters 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h' on the strings. The first system has a 4-measure piece, and the second a 2-measure piece. The piece concludes with a double bar line and a repeat sign.

2d
♩. ♪ ♪ ♪ ♪. ♪ ♪ ♪. ♪ ♪ ♪. ♪ &c.

r e e e h k f h e a r e f r e

♩ a r d . a r a r a r

♩ a a d a a

♩ a a a a a a

♪. ♪ &c. ♪ ♪. ♪ ♪ ♪ ♪ ♪ ♪. ♪ ♪ ♪

a r r d | a r r r r | r r a r r r r | r r r r

| | | | | | | | | | | |

a | β a a a a a a

♩ a a a a a a

♪ ♪. ♪ ♪. ♪ ♪ ♪. ♪ ♪

a r e e

♩ a d r | a r r r β r | r a r | | | |

♩ e e d | a r r a . a - a | | | |

♩ a d d d d r | a r | d r a

a β a a a a a a a

5 -a/a 4 -a 5 4 a 4

♪ d e e d o

e e r

♩ a a

♪ ♪ ♪ ♪ ♪ ♪ ♪. ♪ ♪ ♪. ♪ ♪

e r e a e h f h e

♩ a a d d r r a r

♩ e e r r r r r a r

♩ a a a d . . . a d d a r | d a r

♩ a a a a a a a a

♪ ♪. ♪ ♪ r a

r r d . r r a a r d r r a

r a a a a a a a

d d d a r d

4 a

♪ ♪ ♪ ♪. ♪ ♪ ♪. ♪ ♪ ♪. ♪ ♪

a a r r d r a r a r β

r β r r β r . r r r r β

a a a a a a a a

a a a d a a a

a a/a a a a a

The Lute made Easie.

170

5th

♩ ♩. ♩ ♩ ♩ ♩ ♩

6th

♩. ♩ ♩ ♩. ♩ ♩ ♩. ♩ ♩ ♩. ♩ ♩ ♩. ♩ ♩ ♩. ♩ ♩ ♩. ♩ ♩ ♩. ♩ ♩

Crackle All these:
See Beneath.

4 ♩ a a

To Crackle such 3 Part-Stops, (as above said) is only to divide each Stop, with your Thumb, and 2 Fingers; so as not to loose Time; But give each Crochet its due Quantity; And to add Prittiness; Cause Them to Sobb, by Slacking your Stopping Hand, so soon as They are Struck; yet not to unstop Them, but only so much as may Dead the Sound on a sudden. This gives Great Pleasure in such Cases.

Tune up the 9th. String Half a Note to all This Sett; and also to the Interludes.

And put down the 12th. Half a Note.

Here Ends the Interludes. The Sett follows in B-mi-Key.

CHAP. XXXVII.

Prælude.

1st
¢

First system of musical notation with notes and clef.

4

Second system of musical notation with notes and clef.

Third system of musical notation with notes and clef.

4

Fourth system of musical notation with notes and clef.

4

Fifth system of musical notation with notes and clef.

4

Sixth system of musical notation with notes and clef.

4

The Lute made Easie.

Allmaine.

2d
C

Musical notation for the first system of 'Allmaine'. It consists of a vocal line with notes and a lute tablature below it. The tablature uses letters 'a', 'r', 'e', 's', 'h' on a six-line staff. The notes are: P, J, P, B, J, P, P, B, P, J, P, J, P, B, J, P, B.

Musical notation for the second system of 'Allmaine'. It consists of a vocal line and a lute tablature. The notes are: P, B, J, P, P, B, P, J, B, P, J, P, B, P.

Musical notation for the third system of 'Allmaine'. It consists of a vocal line and a lute tablature. The notes are: P, J, P, B, P, J, P, B, P, J, P, B.

Musical notation for the fourth system of 'Allmaine'. It consists of a vocal line and a lute tablature. The notes are: P, J, P, B, P, J, P, B, P, J, P, B.

Musical notation for the fifth system of 'Allmaine'. It consists of a vocal line and a lute tablature. The notes are: P, P, B, P, B, B, P, P, B, P, J, P, J, P, B.

Musical notation for the sixth system of 'Allmaine'. It consists of a vocal line and a lute tablature. The notes are: P, P, B, P, J, P, B, P, J, P, B, P.

The Civil Part ; or,

Allmaine.

3d
¢

Musical notation for the first system of 'Allmaine'. It includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notation consists of a single melodic line with notes and rests, and a corresponding line of letters (a, r, d, e, f, h, k, l) representing the lyrics. The letters are placed below the notes.

Musical notation for the second system of 'Allmaine'. It continues the melody and lyrics from the first system. The letters 'Lo:' and 'So:' are used to indicate specific notes or phrases.

Musical notation for the third system of 'Allmaine'. It includes the instruction 'Crackle. So: P.' and continues the melody and lyrics. The letters 'Lo:' and 'So:' are used.

Musical notation for the fourth system of 'Allmaine'. It continues the melody and lyrics. The letters 'Lo:' and 'So:' are used.

Musical notation for the fifth system of 'Allmaine'. It continues the melody and lyrics. The letters 'Lo:' and 'So:' are used.

Coranto.

4th
3

Musical notation for the 'Coranto' section. It includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notation consists of a single melodic line with notes and rests, and a corresponding line of letters (a, r, d, e, f, h, k, l) representing the lyrics. The letters are placed below the notes.

The Lute made Easie.

179

P. B J P J P. B J ... d J

Lo: a a So: a Lo: a a a a a a

d P J P J J J J P J d

So: 4 a a 5

Ayre.

5th
C

P. B P P. B J P. B P. B P. B J P. B &c.

5 5

P. B P P. B P P. B P P. B P P. B P P. B P P. B P P. B P P. B P P. B P

So: a a Lo: a a So: a a

J P. B J J. P. B P &c. P. B P. B J P. B P. B J &c.

Lo: a So: 4Lo: a

P. B P P. B P J P. B P P. B P P. B P P. B J

So: a a a e a So:

P. B P P. B P P. B J 0

a a a 5
A a 2

Ringling, or Bell-Galliard.

6th
3

d . . . d . . . d . . . d . . .

So: a-a a-a a-a 4

d . . . d . . . d . . . d . . .

Lo: aSo: [abb] a-a a-a a-a 4

d . . . d . . . d . . . d . . .

So: a a-a a Lo a-a

d . . . d . . . d . . . d . . .

a-a a-a . a so: a-a 4 a-a

Veraband.

7th
3

p . . . p . . . p . . . p . . .

a 4 a a

p . . . p . . . p . . . p . . .

a a a a a so: a-a a a

d . . . d . . . d . . . d . . .

4 a a a 5

Tattle de Moy.

8th

Lo: 5 + \approx a \approx a-a a Lo: \approx a-a a

Lo: So: \approx a 5

I have now made an end of *These Seven Suits of Lessons*, which I promis'd you, viz. In every *Key* upon the *Scale* (*Natural*) a *Suit*, with *Preludes*, and *Interludes*; by which it may appear, how *Easily*, and very *Familiarly*, *This Tuning* affords conveniency for *Substantial Matter*, in every *Key*; the which you will not find done upon *That Other*, call'd the *New Tuning*: Nor (indeed) is it capable of that *Familiarity*, *Ease*, and *Fullness*, so to do, as *This Flat Tuning* is. However, I love It very well; and will likewise set you (here following) a *Suit of Lessons* in *That Tuning*; because, I suppose, you may love to be in *Fashion*: Therefore first see the *Tuning Sett*, in this *Under-Line*.

Unisons.	Eights.
a	
d a	a
f a	r a
e a r a	i r a
d a r a	a r a
f r a	a d a
a-a-a-a 4 5	a-a-a-a 4 5

CHAP. XXXVIII.

Here follows a Sett of Lessons in the New Tuning.

Praëlude.

1st
C

are e re

So: a

e h h e

So: 5 Lo: a a a a

h k m k k y i k

So: 4 a a Lo: 5

k e e e a a

So: a

Allmaine.

2d
C

k y e e r a r e r a

So: a a Lo: a a So:

r e e r a

Lo: a a So: a 5

Coranto.

4th
5

p. f &c. *p. p p p*

k k e f h e r a a e r a

a *a* *a* *a* *a*

a *a So:* *a Lo:*

p. p p p

a *a* *a* *a* *a* *a*

a *a So:* *a Lo:* *a* *a So:* *4*

p. p p p p p p p

r e a r e f

Lo: *a a So:* *a* *5 Lo:*

p. p p p p. p p p p. p p p

r e r e a a

So. a *a* *a*

p. p. p p. p p p. p p p

e f h a r e r r e r e

4 a *Lo: a* *a* *a* *So:*

p. p. p p. p p p. p p p

r e a f a

a *a* *a* *a* *a a a*

p. p. p p. p p p. p p p

r e r a

a *a* *a*

The Lute made Easie.

Seraband.

5th 3

J. P. P. &c. J. P. J. J. P. P. &c. J. P. P. &c.

k k k k e r e r a e r a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

P. P. &c. J. J. J. P. P. &c. J. P. P. P.

r r r r e r e e a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

P. P. &c. J. P. J.

a a e r a r r a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

Tattlè de Moy.

6th 3

J. P. P. J. J. P. J. &c. J. P. J. P. J. &c.

k k e e f e r r e a a a r r

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

J. P. J. J. P. J. J. P. J. &c. J. P. J. P. J. &c.

a a a e r r e a a a r a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

J. P. P. &c. J. P. J. J. P. J. &c. J. P. J. P. J. &c.

e a a f e a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a

Here Ends the Sett.

I have now *Finish'd*, and *Furnish'd* you, with 8 *Suits of Lessons*, with *Praeludes*, *Interludes*, and *Florishes*, besides all the *Former Rudimental-Initiations*; from which alone, you may attain to an *Exact Order* for the *Best way of Lute-Play*; if you carefully observe *Those Directions* given.

You have here likewise, seen both the last *New Tunings*; which (of divers others, now forsaken) are chiefly thought fit to be *Retained*, (*Generally*) both in *England*, *France*, *Germany*, *Italy*, &c. But of *These 2 last Tunings*, I do Prefer That *First*, which goes under the *Name of the Flat Tuning*, and Judge It to be the *very-very-Best* of *Those*, call'd the *French Tunings*; which I shall Endeavour to *make Manifest*, after I have first shewed you, how to *Translate Lessons*, from the *One Tuning*, to the *Other*; as by This following *Table*, you may most easily do.

CHAP. XXXIX.

The First Table of Translation.

The Flatt Tuning.

a	b	c	d	e	f	g	h	y	k	&c.
a	b	c	d	e	f	g	h	y	k	&c.
a	b	c	d	e	f	g	h	y	k	&c.
a	b	c	d	e	f	g	h	y	k	&c.

The New Tuning.

a	b	c	d	e	f	g	h	y	k	&c.
a	b	c	d	e	f	g	h	y	k	&c.
a	b	c	d	e	f	g	h	y	k	&c.
a	b	c	d	e	f	g	h	y	k	&c.

Flatt.

a	a	a	a	4	5
---	---	---	---	---	---

New.

a	a	a	a	4	5
---	---	---	---	---	---

This Table of Letters, Comprehends all the Strings, and Letters upon Each Tuning; by which any Person, (who can but Write, and Read) may Readily Translate any Lesson, from the One Tuning, to the Other, and must be done after This manner. As for Example.

First, (laying your Table before you) Thus.

What Letter soever you see upon such a String, in the one Tuning, you must set down (for your Translation) the same Letter, which you find in your Table, answering to That Letter on the Other, viz: More Plainly, Thus.

I find an *a*, upon the Treble String of the New Tuning, in a Lesson,

Lesson, which I would Translate to the Flat Tuning; I must then set down an α likewise, upon the same String, for my Translation; because That Letter α is in answer (to It) in my Table. So likewise of all the Rest, upon the Treble, 2d. 5th. and 6th. Strings. All the Difference will be only in the 3d. and 4th. Strings, excepting some little Matter in the Diapasons.

Further yet, supposing you find the Letter β , upon the New Tuning, on the 3d. String; then for your Translation, set down an α upon the 3d. String; and so forwards, as you see set on that String.

Then again, you find the Letter γ , upon the 4th. String, in the New Tuning; for which, you must set down the Letter α , for your Translation, upon the 4th. and so of all the Rest in that Line, or String.

Now, whereas the Diapasons do differ, (some of Them in Half Notes, Flatter, or Sharper, the One, from the Other) there is no way to Reconcile Them, but either to Tune Them up, or down, the One, to the Other, (as is very usual, in any Tuning, to alter a Bass, Flatter, or Sharper, upon occasion) or else take such a Letter, as you may see in your Table, which answers to such Bases. As for Example.

Note, how to Reconcile the Difference in the Diapasons.

The Ninth String, in the New Tuning, being Sharp, and the same String, in the Other Tuning, being Flat, you must (if you will not Sharpen your Bass) set down for It, the Letter γ , upon the Fifth String; and so of all the Rest.

This I think sufficient, for your Directions, towards the General Translating of any Lessons, in These Two Tunings.

But whereas I said, any Person might do This Thing, by This Rule; yet know, That He who has Skill and Experience in the Instrument, shall do It more Compleatly; because there are certain Stops, in either Tuning, which will fall out a little Cross for the Hand, which by the Skillful may be contriv'd more aptly, and easier for the Hand; some times by changing one Letter, for another; as α upon the Treble, δ upon the 2d. and η upon the 3d. are all the same Sound; and so you find the same Tones various, quite through the whole Instrument.

A Caution worth Noting, in Translating of Lessons.

Then again, sometimes by Varying, or Transposing the Parts of several Full Stops; all which consists (most commonly) of Unisons, 3d's, 5th's, and 8th's; so that if the Parts chance to lie (in one Tuning) 3d's, 5th's, and 8th's, from the Bass; It may be, they will fall out to lye Better, in the other Tuning, viz. 5th's, 3d's, and 8th's; or 8th's, 5th's, and 3d's from the Bass; which is no Difference in the main, and may very well, at any time, be so Transpos'd, in most Full Stops.

So that I say, although the Injudicious may (by This Rule) Translate a Lesson, Well, and Truly; yet the Experienc'd, and Skillfull, shall do It more Compleatly.

And to make This Particular Business yet more Plain, and Satisfactory, take here a View of a Short Lesson, which I have Translated from the New, to the Flat Tuning; after which, I will give you another Exemplary Table, to Translate from the Theorboe, to These Tunings, or from These, to the Theorboe.

This is the Lesson of the New Tuning, to be Translated.

3

It will be very well worth your *Exact Noting*, the whole Order of *This Translated Lesson* in both the Tunings ; and what *Difference* there will be found as to their *Performance in the whole* : And withall *Take Notice*, That I have chosen *This Lesson* in *E-la-mi-Key* ; which is the very (and only) *Glory of That whole Tuning*, as may be seen by the *First, and Last Stops of the Lesson*, which give the *Fullness of Harmony*, (viz. 3d's, 5th's, and 8th's) all upon *Open Strings*, which in the *Translation* you see is a *Full Stop*, yet easie enough ; And by *Thus doing*, you may see how very *Fairly* I have dealt by Those who oppose the *Flat Tuning*, &c. whereas, *e contra*, If I had taken a *Lesson* from the *Flat Tuning*, (in almost any other *Key*) and made such a like *Translation*, (as now by the *Rule of Translation* any *Person* may do, and which I shall Advise unto) you would have seen a *Vast Difference*.

This the Translation.

3

The musical score consists of six systems, each with a rhythmic staff and a tablature staff. The tablature uses letters 'a', 'r', 'd', and 'e' to denote fret positions. The first system begins with a '3' on the left, indicating a triplet. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests. The tablature is aligned with the notes above it, showing the specific fretting for each note.

In this *Translated Lesson*, you may see, how that in the very first *Full Stop*, the *Concords* are *Transpos'd*; that is, they lye not in the self-same *Order* in one *Tuning*, as they lye in the other; yet both absolutely bear the *same Sence*, as to *Allowance* in *Composition*; and also will satisfie fully, in giving the *same Ayre* to the *Ear*; which may be sufficient to *Hint* you to the *Observation* of the like, in several such *Places*, when as the *Parts* cannot lie in the *same Order*, yet may do as well (so *Transpos'd*.)

I will now proceed, and set you another *Example* of *Translation*, from the *Theorboe*, to the *French Lute*; or from the *French Lute* to the *Theorboe*; as followeth.

The 2d. Table of Translation, from the Theorboe to the Lute.

The First Note of the Theorboe is Gam-ut.

Theorboe.

Gam-ut.

Flat Tuning.

The Theorbe Basses.

Theorboe.

a b c d e f g h &c.

French Lute Basses.

Flat Tuning.

a b c d e f g h y k &c.

Here you may Note, That although in *This Table*, I have made the 7th. String Gam-ut, upon the *Theorboe*; yet you may make such another Table, and make your 6th. String Gam-ut, (which indeed is most proper for a Large, and Full-Sciz'd *Theorboe*) or any other String you please; only take Notice, That These Two, viz. the 6th. and 7th. Strings, are most generally chosen in most *Theorboe-Lutes*, for the Gam-ut String.

What String is most proper for Gam-ut, upon the *Theorboe*.

So likewise know, That the 8th. String, is the most Proper String for Gam-ut, upon most *French Tunings*, and *Lutes* of a Pritty Full-Scize; yet I say (for your Pleasure) you may make a Table, and set what String you please, for your Gam-ut String, there likewise.

What upon the *French Lute*.

Thus also may you make Tables, for all manner of Tunings, for the *Viols*, &c. and chuse what String, or Letter you please for your Gam-ut; yet with *This Proviso*, That you have Respect unto *Lessons*, and *Tunings* of Sharp, and Flat Keys; which if you neglect, you will find your *Work* very Crabbid, and Unnatural in your Play. That is, your *Parts*, and *Stops* will not lie easie, and

Note well

and familiar for the *Hand*; which is the *Chief*, and *Main Thing* Regardable, in any *Composiure* in *Tablature-Play*.

Remember also to have Respect to the *Scope* of the *Lesson*; that is, to pitch It for such a *Key*, as you may have. *Liberty sufficient*, for the *Compass* both of the *Treble*, and *Bass*.

I will now make you a *Short Treatise*, Concerning the *Difference* between *These Two Tunings*, and then proceed to the *Theorboe*.

CHAP. XL.

Concerning the *Two last French Tunings*, and which is the *Best*.

There is a *Dispute* among some, concerning the several *Tunings upon the Lute*: But the *Generality* Run after the *Newest*; which although It be (to my knowledge) at least 40 years old; yet It goes under the Name of the *New Tuning* still.

A Dispute, concerning the Difference betwixt the 2 last French Tunings, Determined.

Now, because I have in *This my Work* preferred *This Senior Tuning*, (which is Generally known by the Name of the *Flat Tuning*) before *That New One*; and have also call'd *This most Noble Tuning*, the *Best among the French Tunings*: I shall endeavour to prove It so to be, by very *Good Reason*: And Thus I'll Argue, *viz.*

That *Tuning upon any Instrument*, which allows the *Artist most Scope, Freedom, and Variety*; with *most Ease, and Familiarity*; to Express his *Conceptions most Fully, and Compleatly*; without *Limitation, or Restraint*; throughout all the *Keys*; must needs be accounted the *Best Tuning*, Now I say, if *This* be granted, I desire no more: And Thus I proceed.

A Sure Argument, to prove which is the Best Tuning upon any Instrument, from the Foundation of the Arr.

'Tis well known to all *Masters in This Art*, That in *Nature*, Naturally there are but 7 *Keys Distinct, and Proper*, by which we Express *All Things, in Musick*; for when we come to the *Eight* from any one *Key*, we have but (as it were) *Rounded the Circumference, and come again to the same Point, where we first began*; (as shall be Explain'd in *This Book hereafter*.) *This cannot be denied by any.*

But 7 Keys Distinct in Nature.

Now I say, if *This Flat Tuning* will give me the *Freedom, Naturally, Familiarly, and with Ease and Advantage, to Work, in Fullness of Parts, &c. in all Those 7 Keys*; And *That Other*, (call'd the *New Tuning*) will not so *Naturally, Familiarly, and with the like Ease, and Advantages, allow me the like Freedom, to Work with the same Fullness of Parts upon all the 7 Keys*: It must needs be granted, That *This Flat Tuning*, (so call'd) is the *Best Tuning*, which is the *Thing I shall endeavour to prove*; and I doubt not, but very *Plainly to do It, to Satisfaction*.

And

And because I will for ever cut off all *Disputes*, and *Jangles* about this Matter, I will take such a Course, that It shall be undeniably Plain to any Rational Knowing Person: And this shall be my way. As for Example.

I will set down, here following, (upon some *Musick Lines*) all the *Full Stops*, consisting of *3d's*, *5th's*, and *8th's*, which can be performed upon every *Key*. (*Naturally*) in both the *Tunings*; by which Device It will very obviously appear to the *Eye* of any *Indifferent Performer*, (much more to the *Reason* of a *Judicious, and Skillful Artist*) which of them affords (in the whole *Scope, and Latitude* of the *Instrument*) the most *Variety*, with most *Ease*, and *Advantage to the Hand*; and most *Fullness of Parts*; in *Familiarity* to each of the *7 Keys*: And in *Those Lines* following take a view of the *Differences* betwixt the one, and the other. I will therefore begin with the *Strings*, as they lye in their *Order, from the greatest String first, and so forwards to the Treble String*.

And in your Observation, I pray take notice, that although I speake of setting down the *Full Stops*, consisting of *3d's*, *5th's*, and *8th's*; yet you will meet with some, which have not above 2 *Treble Strings* joyn'd with the *Bass*, which in some places sound *Unisons to Themselves*; However, They, and such like, in *Ente-Play*, pass for a *Variety*, and help to *Fill up*: There are not many of *Those*; but I could not well avoid *Them*, because of giving all the *Variety* I could, in the *Breaking of the Full Stops*; the which you'l see I have done *Equally* for both the *Tunings*.

An undeniable Device, to prove the Difference, and Best of Tunings.

And also I desire, It be Noted, That I do not positively affirm, That I have thus given *All the Varieties*, which can be given, in either *Tuning*; (for indeed that would have been *too Critical a Trouble* to search for) yet I dare say, I have gone very near the matter; However, I am ascertain'd, that there can be no such *Considerable Oversight* in either *Tuning*; but that *This Draught* which I have *Thus Drawn*, may fully *satisfie any Reasonable Person*, that there is a *Vast difference betwixt These 2 Tunings*, and that the *Advantage lies wholly in This very Excellent Flat Tuning*, (so call'd.)

C-fa-ut-Key. Flat Tuning.

aaaaa										aaaa										ffffffffff										f										aaa																			
aaaaa										aaaa										yaa										aaaa										aaaa										aaaa									
aa										aaa										aaaa										aa										eee										eee									
aa										aa										aa										aa										aa										aa									
aa										aa										aa										aa										aa										aa									
5										5										5										5										5										5									
fff										aaaaa										k										k										kkkkkk																			
aa										aaa										aa										yy										yyy										yyy									
ee										eee										hhh										aaa										hhh										aaa									
aa										aa										aa										aa										aa										aa									
aa										aa										aa										aa										aa										aa									
5										5										5										5										5										5									

Gam-ut-Key, New Tuning. In All of This 67.

aaaaaa	aelelelele	eee e e ee				h h	hhhhhhh
ddddd	ddddd	ddd d d d	d d d d			h h	hhhhhhh
aaa	aa	aaa a	add d d d			y	yyyyyy
aa	aaa	aaa	aa a e ee				hhhhh
dd d d		d d	d d	d d d d d		d	h h h
							y y y y
a	a a a	a a	a a a a a	a a	a a a a a	a a	a a
h							
h		h h h	hh d d d d			d d	
y	yyy	y y y	y y y y	yy a a a a	a a	a a	a
h	h h h	h h	h h h	hh	aaa a a a	e e	e e
h	h h	h h	h h	hh	d d	d d	d d d d
yy	yy	y	y	yy			d d d d
	a a a a a a a a a a	a a a a a a a a a a	a a a a a a a a a a	a a a a a a a a a a	a a a a a a a a a a	a a a a a a a a a a	a a a a a a a a a a

A-re-Key, Flat Tuning. In All of This 168.

		rrr rrrr					
	aaa	aaa	aaa	aaa	aaa	aa	aa
aaaaa	aaaaa	aaa	aaa	aaa	aaa	aaa	aaa
afa	afa	ffa	ffa	ffa	ffa	ffa	ffa
aaa	aaa	aa	a	a	aa	aa	aa
aaaaaa	a	aaaaaa	aa	aaaaaa	aa	aaaaaa	aaaaaa
eeeeeeee	a	aaaaaa	aaaa	aaaaaa	aaaa	aaaaaa	aaaaaa
ddda	aaaaa	ddd	ddd	ddd	ddd	ddd	ddd
ff	fffffa	fffff	f	fffffa	fffff	fffff	fffff
	a	aaaa	aaaa	aaaa	aaaa	aaaa	aaaa
ff	fffff	fffff	fffff	fffff	fffff	fffff	fffff
kkk	kk	kk	kk	kk	kk	kk	kk
eee	aaa	aaa	aaa	aaa	aaa	aaa	aaa
d d	aaaa	aaa	aaaa	aaaa	aaaa	aaaa	aaaa
f	f	aa	a	ffffa	ff	ff	f
aaaa	a	aa	aaaa	aa	aa	aaaa	aa
kkkkkk	kkkkkk	kkkkkk	kkkkkk	kkkkkk	kkkkkk	kkkkkk	kkkkkk
aaaa	aaaa	aaaa	aaaa	aaaa	aaaa	aaaa	aaaa
aaa	aa	ahh	ahh	ahh	ahh	ahh	ahh
ffff	aa	aa	aa	aa	aa	aa	aa
aa	a	aaaa	aaaa	aa	aaaa	aaaa	aaaa

A-re-Key, New Tuning. In All Here but 51.

	fffff	f	fffff	fffff	fffff	fffff	fffff
fff	fffff	fff	fffff	fffff	fffff	fffff	fffff
fffff	fff	fff	fff	fff	fff	fff	fff
fff	fff	fff	fff	fff	fff	fff	fff
aaa	a	aaaa	aaaa	aa	aaaa	aaaa	aaaa
kkkk							
fff							
fff							
fff							
f							
f							
aaaa							

B-mi-Key, Flat Tuning. In All Here but 31.

eeeeee	hhhhh	eee
rrrrr	rrrrr	rrrrr
rrrrr	rrrrr	rrrrr
rrrrr	rrrrr	rrrrr
aaa	aaa	aaa

B-mi-Key, New way. In all Here 52.

aaaaa	aaaaa	aaaaa	aaaaa	aaaaa	aaaaa	aaaaa
rrrrr	rrrrr	rrrrr	rrrrr	rrrrr	rrrrr	rrrrr
rrrrr	rrrrr	rrrrr	rrrrr	rrrrr	rrrrr	rrrrr
rrrrr	rrrrr	rrrrr	rrrrr	rrrrr	rrrrr	rrrrr
aaa	aaa	aaa	aaa	aaa	aaa	aaa
555	555	555	555	555	555	555

h
a
e
r
l
555

The Number of Altogether in the Flat Tuning, Thus appearing, is 549.

And of the New Tuning but 350.

So that It appears, in the Flat Tuning, there are very near 200

Stops of Variety, (in such like Chordes as These, viz. of 3d's, 5th's,

and 8th's, according to their Natural Flat and Sharp 3'ds) more

than are in That, They call the New Tuning; and without all

Question, It must needs follow, That the Proportion will answer

alike in Those other Stops of Contrary 3d's, 6th's, and all other

Varieties, in passing Handsomly, and Conveniently through Dis-

cords, and in making up of Cadences, or Closes, &c. as in the whole

Scope of Composition there is a Vast Variety.

And since I have thus far troubled my self, (and perchance some

Readers in This Matter) I shall not think It Lost Labour, a little

farther to Explain my self in This Particular Thing; because I

have known very many to contend for the Credit of This New

Tuning, with far Greater Zeal, (but much more Confidence) than

True Skill, Examination, or Judgment; And indeed They do pass

for very Skilful Men, and may be so, for ought I know; yet

Overseen in This Particular; because They have not, (I dare say,

in the least) Compar'd Them together, nor Observ'd the True Differ-

ence between Them; but have been more Ready, and Glad

to follow the Modes, and Fashions, than Minding, or Caring for

the Substantial Use of their Art.

Now I desire, for the better understanding of This Dispute, to have

It consider'd upon, How many of the 7 Keys This New Tuning is

straightned in; First, as to C-fa-ut-Key, (which is the most Noble,

Heroick, and Majestical Key, in the whole Scale;) and, if there

be any Preheminency to be given to any Key, certainly 'tis due to

This, most Eminently; you may see, He is Extreamly Pent, and Strait-

ned. I have a 106, most of Them are very Free and Familiar Stops,

ease for the Hand; and he has but 36, and Pittifully Crowded-Pom-

bast Things, in respect of the Flat Tuning, and most of Them Difficult.

See

Near 200 Stops Difference betwixt These Two Tunings.

Note well the most Principally-Eminent Key upon the Lute.

The Examination of the several Keys.

See again for *D-sol-re*, which is likewise a very *Stately, Noble, and Majestick useful Key*; I have 46, and he but 24, and very much more Intricate, in the use of them, than are those in the *Flat Tuning*.

Come we now to *Ela-mi-Key*, (which is the only, and Principal *Key* of the *New Tuning*) and there I do acknowledge, he has a very *Handson, Free, and Pleasant Scope*; and I believe, if I would have troubled myself, to have found out a few more *Varieties* in It, I might have done so; but when I came to see they were both capable of 100 a piece, I thought it sufficient; they both having *Latitude* enough.

But now we are to view *F-fa-ut-Key*, which is an exceeding *Brisk, Lofty, and Sparkling Key*; and see, how Miserably he is *Pinion'd*: I protest, I have been very solicitous, for to augment the Number of 16 *Stops* for him, but cannot do It any way; whereas the *Flat Tuning* has, as you may see, 51, *Liberal, and Free*.

Now as for *Gam-ut-Key*, I must *Vail-Bounet* a little for *Number*, he having 67, and I but 51; yet if It be truly considered, according to the Compleatness of the Well and Formal Lying of the *Parts*, in Reference to Composition; It will be found, that my small Number, will advantage me more in my Performances, than will his Greater, for matter of Compleatness; and that small difference in *Number*, is not considerable, in respect of what he loseth in the others, especially this next *Key* to be look'd into, *viz. A-re-Key*; in which I have (as you may see) 168; he having but 51; and observe what Brave ones they be, *viz.* most of them *Clutter'd, Crampish Stops*, which must be performed with laying Cross your *Fore-finger*, which is the *Hardest Piece of Play* (for clear Stopping) that can be: In this he is (as it were) quite shut out of doors, or so *Pen'd up*, that he has scarcely any *Scop* at all. *A-re* is a Most Excellent *Key*.

Cross-stopping, the hardest piece of Lute-play.

Now come we to the last, *viz. B-mi-Key*; which may very well be put Hindmost; for It is a *Key* seldom, or never made use of, (as to be call'd the *Key* (except It were *B-mi-Flat*;) I cannot say, that I ever saw a *Lute-Lesson* set in *This Key* natural, in all my Life; yet I have attempted the setting of some in *This Work*, (as you may find;) And in *This Key* I must again *Vail-Bounet*, and give him the *Greater Number*; but what signifies It? as much as comes to nothing, in regard that *Littleuse* is made of It: But that (in the whole) I have Advantage enough, I am sufficiently satisfied; and so I hope will all *Unbiassed Persons* be, who will examine the *Business* aright; and not suffer themselves to be *Abus'd*, and led by the *Swing* of the *Silly Modes and Fashions*; who must needs forsake the *Better* for the *Worse*, and cannot be therewith contented, except to cry down all besides what They like of; (which if It be *New*, no matter.)

B-mi-Key Natural seldom us'd as the Key in Confort, &c

And now I think I have Explain'd this *Business*, to the satisfaction of all *Rational Men*; and as for others, who are only for *Fashions*; the *Fashions* go with Them, and They with the *Fashions*:

And

A very Considerable Thing, as to the Compleatness of the Lute-Tuning.

And as for the compleatness of any *Lute-Tuning*, there is one thing *mainly considerable*, which I perceive is not much regarded, and is, *viz.* the *Formation* of the *Diapasons* of the *Instrument*, to this purpose, *viz.* That they may *Tone* in a *Natural Order*, the *True Proportionable Tones* of the *Scale*, as they lye *Naturally* in their *Ranks*, or *Orders*; as you shall find in *This Flat Tuning* perfectly they do; and so likewise in the *Theorboe-Tuning*; Explained (for Example) *Thus*.

Or Thus.

The Order of the Diapasons, in the Flat Tuning,

♭ a a ♭

a ♭ a ♭ a 4 5 . 5 4 ♭ a ♭ a a

This very thing adds so much *Lasure*, and *Advantage*, to the *Tuning* of an *Instrument*, and the *Musick* thereof, that I cannot but desire, it may be taken *Notice* of. Whereas upon the other, which they call the *New Tuning*, they want, and are forc'd at their last *Diapason*, (which should be the *Chief Glory* of their *Lute*, as to the *Basses*, in that kind) to make a *Skip*, or an ill-favour'd kind of *Halt*, (as we use to say,) as if they were *Lame*; and indeed, what have they *Halted* unto, but to the most uselefs, and *Improper Key*, in the whole nature of *Musick*, to make a *Period* upon; (*viz.* *B-mi*; or a *Half Note*) as upon all *Judicious Examinations*, you will find to be very *Silly*: For who (in his *Natural Recreation of Voice*, when he would please, or Refresh himself, in *Toning*, in a *Pleasant way*) will Sing *Thus*?

Who (for Recreation) will Sing Thus?

But rather Thus, which is most Natural.

But if you were pleas'd, or could thus *Cross-grain'dly* be so contented to *Sing*, or *Toy* with your self after this first *Order*: I say, Examine that *Tuning*, (upon the *New French way*) which I speak of; and you will find It take very unhandfome pains, (as I may so say) to get to the *last Note*, *viz.* the *Octave*, or *Diapason*; and for to get to It, It must (as I said) make a *Hop*, or a *Skip*; as for Example, *Thus*.

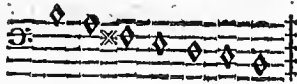
A Great Blemish to a Tuning.

And if this be not a *Grand Blemish* to the *Tuning*, let any one of a *Musical Genius*, or of *Experience*, Judge; It being so very *Un-natural*, and (as to *Signification*) *Nonsensical*. For

For in a *Comparative way*, (as I use to tell (and have so done in *This Book*) *Musick, or Musical-Tones, Motions, Forms, or Shapes*, are *Significant, in reference to something in Language, viz. Conceits, Humours, Passions, or the like.*

A Comparison
betwixt the 2
Tunings.

And here give me leave to be a little *Merry, in the midst of Seriousness*; (for I cannot chuse but *Laugh, when I look upon, Sing, or Strike This Inharmonical Form, or Order of Notes, especially in the Period of Those Diapasons of That 40 Year-Old-New-Tuning, viz. Thus.*



For me think, I Fancy strongly, the *Relish, or Resemblance, of a Person sitting upon a Close-stool*; which doubtless you cannot but likewise do, especially, if in *Singing of Them*, you will add a little *Humour, and Conceit, in Nosing, and Toting out the 1st. Note, and Grooning, or Grunting at the last.*

This *Unconth Form, or Order of Notes, is (I say) Thus Aptly, or Naturally Capable of such a kind of Ridiculous, or Humorous Conceit.* Whereas That other *Form of the Flat Tuning* is such, that 'tis impossible for *Envy, or the Wit of Man, to put any the least Stur, or Affront upon It, and is so Perfectly Harmonical, so Natnrally Sweet, Noble, Generous, Free, and Heroick; Expressing so much of Bravery, Gallantry, Resolution, yea even Majesty It self; that (Really) I cannot but wonder, How such a Dispute as This, should be thus long undetermined, by the Right Determination, viz. That the Flat Tuning, is Most Certainly the Best; yea far Excelling in many Respects.*

But as an *Old Master-Teacher upon the Lute, (and one who has been all along very Zealous for That New Tuning)* coming lately to my *Chamber, (whilst I was attending the Press)* to see what *Progress I had made in This My Work; After he had turn'd over so much as was Printed, and seeing most of my Lessons were in the Flat Tuning, seem'd not to be well pleas'd at It, whereupon I took an occasion to Discourse the Business with him a little, and to Vindicate It; but still he seem'd to persist in his Former Humour, (of Opinion only; for he could give no Reason but only 'twas the Fashion, and the New-Tuning)* Then I turn'd him to *That Device, which I have set Here in Page 192 &c. which after he had Read, and a while Consider'd upon, he was still and quiet; whereupon I desired Him to tell me seriously what he had to say to It: His Answer was Quick, and Short, (in These very Words) viz. These Things were never look'd into Thus before; which was as much as a Perfect acknowledgment of the Thing which I stand up for. And doubtless All must do the like, when once They Truly look into the Right Reason of It, or else Renounce their own Reason.*

I have likewise wondred sometimes, how It came to pass, They have stuck so very long, (*viz. 40 Years, or more, and still call It the New Tuning (for shame call It not so)*) and not yet *Chang'd It for another.*

But

The Reason,
why no late
New Tuning
for the Lute,

No better can
be Invented,
than what we
now Enjoy.

‘ But now I think on’t, I verily believe I have Hit upon the *Right*
‘ and *Perfect Reason*, and I am confident, there can be no other
‘ possibly, which is *This* : for no doubt, but they (I mean the
‘ *Modists*) have been long enough *Nibbling, Hammering, and*
‘ *Pumping* at It, to find out some *Other*; and would rather than a
‘ *Great deal* they could hit upon *One* which should be cry’d up for
‘ *New*; but they are at a *Non plus ultra*; that is, they are *Out-*
‘ *witted*; for except they should produce something that may car-
‘ ry a *Plausible kind of show* with It, they do nothing. And tru-
‘ ly I believe, that the *Wit of Man* shall never *Invent Better Tu-*
‘ *nings*, either upon *Lutes, or Viols*, than are at this day in *Being*,
‘ and *Use*; for questionless, *All Ways* have been *Tried* to do It,
‘ and the *very Best* is now in *Being*; so that let none expect
‘ more *New Tunings*, than now they have, except some *Silly,*
‘ and *Inferiour Ones*, (as several I have all along seen) but they
‘ dye quickly, and follow after their *Inventors*; but this of the
‘ *Flat Tuning*, and that of the *Old-Lute-Tuning*, viz. *the Theorboe-*
‘ *Tuning*, undoubtedly will remain so long as *Lutes, and Musick*
‘ remain upon *Earth*.



‘ And I am very subject to believe, That there are some *Lute-*
‘ *Masters*, who do well enough know the *True Difference* be-
‘ twixt *These Two Tunings*; yet because they have, (*Inconsiderately*)
‘ either *undervalued This*, or *Cry’d up That* so strongly, are now
‘ *Asham’d* to return again unto It, and *God knows*, the *General*
‘ *Ignorance* of the *People*, is *too much*, to find out the *Truth, &c.*
‘ But *Here ’tis Plainly laid Open*, if they can but *Believe It*, when
‘ they *See It*. But one *Main Injury* by *This*, is fall’n upon the *Sim-*
‘ *ple Learners*, who are made to *Believe*, that which is not in
‘ *Nature, viz.* That ’tis the *Manner of Tuning* of an *Instrument*, that
‘ causeth the *Excellency* of *Musick*: Now *There* lies a *Great Gul-*
‘ *lery*; for *Musick* is the same, (*quasi Musick*) upon all *Instru-*
‘ *ments* alike; only some *Instruments* have a *Better Twang*, than
‘ others have; and also some *Tunings*, are *Better*, than others;
‘ that is, are more *Proper*, and *Apt*, (as I have *Sufficiently De-*
‘ *monstrated* already) to perform some things upon, than are
‘ others: But this the *Scholar* understands not; but *Thinks*, That
‘ a *New Tuning* brings *New Musick* into the *World*.

A Great Gul-
lery to Young
Scholars, who
think that
New Tunings
bring New Mu-
sick into the
World.

‘ Now, that they shall be undeceived, who are thus *Captiva-*
‘ *ted* for want of *Skill*, and *Right Information*, I have, (you
‘ see) set them down a *Rule* in *Page 186*. how They
‘ Themselves shall *Translate* any *Lesson*, from one *Tuning* to the
‘ other, and the *Musick* (they shall find) will be the *very Same*
‘ in all *Punctilios*, (only as I said) in some *Particular Cases*,
‘ *Stops*, and *Places*, there may be a more *Easie*, or *Familiar Way*
‘ of *Expressing* such and such things in one *Tuning*, than in ano-
‘ ther, which alters not the *Musick* at all.

‘ Now to Conclude *This Business* in *Few Words*; Let both *These*
‘ *Tunings* be *Examined*, according to a *Judicious*, and *Rational*
‘ *Account*; and It shall be found, That the *Flat-Tuning*, is a most
‘ *Perfect, Full, Plump, Brisk, Noble, Heroick-Tuning*; Free and
‘ *Copious*,

And let Them do by This of Mine, as I have done by That (before) of Theirs, viz. Set It in the same Key: And Then Thus much Ple-
 adventure to Say, and Promise, viz. That if they Equallize This
 Lesson, (Thus Set (by Their Translation) in Freeness, Fullness,
 Ease, Familiarity, and Compleatness ; (and This Lesson is but (as
 I said) One of our English Toys, or Common Times.) I will be
 Bound to stand upon the Pillory, 3 Market Days, with my Book in
 my Hand, and make an open Recantation, and Beg Their Pardon ;
 which will be but a Fit Punishment for Me, who have Thus Irreverent-
 ly attempted, and Spoken against Their Great Idol, the Mode ; and to
 Contradict the General-Swallow'd-down-Goblet of the Inconsiderate
 Opinion, of the 40 Years-Old-New-Tuning.

I must be pardon'd for It. is my Earnestness, (or rather Zeal)
 in This Particular Thing, viz. against the Humour of Invegling
 Learners to Hanker, and long after New or Various Tunings, &c.
 because I am most Assured, It is, and has been (all along) one
 Grand Cause of making the Lute-Play Hard, and Troublesome ; to
 the Great Discouragement, and Hindrance of most Young Under-
 takers upon It ; Whereas, if Masters would rightly Consider Their
 own Ease, and Profit ; Their Scholars Benefit, and Content ; and
 the Promotion, and Facilitating of the Art : They would Certainly
 Reduce All, or most of Their Performances to That One Only Copious,
 Ease, and Best of Tunings ; which is most Sufficient, and least
 Troublesome ; the which They might (with much Ease) do : and I am
 Confident, that where there is One now Learns, (in a Short Time)
 there would be 20, (yea very many more ;) and the Lute brought into
 Deserved Esteem, and Request again ; for It has no manner of Op-
 position, or Enemy, but only the Opinion of Hardness, or Difficul-
 ty ; and by This Means, It would Certainly be much more Ease, as
 I have made sufficiently appear all along, in This Work ; So that I
 will say no more to This Particular ; but Proceed to the Dyphone.

What has
 been one
 main Cause of
 making the
 Lute Hard,
 and Trouble-
 some to Lear-
 ners.

What is the
 Lute's Grea-
 test Enemy ?



Concerning the
DYPHONE:
 OR
Double-Lute,
 The Lute of Fifty Strings.

CHAP. XLI.



HE *Figure* of which *Instrument*, you may see in *Page 32*; which *Figure* doth so perfectly *Represent* the *Original*, that if you mind It well, you may *Fancy*, you see the very *Instrument It Self*; and is (as yet) the *One Only Instrument in Being of That Kind*; and but *Lately Invented*, by *My Self*, and made with *My own Hands*, in the *Year 1672*.

The *Occasion of Its Production*, was *My Necessity*; viz. *My Great Defect in Hearing*; adjoined with *My Unsatiabie Love*, and *Desire after the Lute*; It being an *Instrument so Soft*, and *Past my Reach of Hearing*, I did *Imagine*, it was possible to *Contrive a Louder Lute*, than ever any yet had been; whereupon after *divers Casts*, and *Contrivances*, I pitch'd upon *This Order*; the which has (in a *Great Degree*) answered my *Expectation*; It being absolutely the *Lustiest* or *Loudest Lute*, that I ever yet heard; for although I cannot hear the least *Twang* of any other *Lute*, when I *Play upon It*; yet I can hear *This*, in a very *Good Measure*; yet not so *Loud*, as to *Distinguish Every Thing I Play*, without the *Help of My Teeth*; which when I lay *Close to the Edge of It*, (There, where the *Lace is Fix'd*) I hear *All I Play Distinctly*; so that It is to Me (I *Thank God*) *One of the Principal Refreshments, and Contentments, I Enjoy in This World*; what It may prove to *Others*, in *Its Use*, and *Service*; (if any shall think fit to make the *Like*.) I know not; but I conceive It may be very *Useful*; because of the *several Conveniences and Advantages It has of All Other Lutes*; as I shall here declare. *First*,

You may well conceive, It may have a *Fuller, Plumper*, and *Lustier Sound*, than any *Other*; because the *Concave* is almost as

By what Occasion It came to be Invented.

How a Deaf Person may Hear Musicks; and the Unvaluable Benefit of It to the Author, being Deaf.

Two Great Advantages It has of all other Lutes, as to Augmentation of Sound.

The wonder-
ful Secret of
Unities in
Sound.

Long again, as most Ordinary Lutes ; for 'tis clearly *Hollow*, from Neck to Neck, without any the *Least Interruption* ; so that when you *Play* the *One*, you have the *Advantage* of the *Other*, at the same time, *Turn which you will* : This is *One Augmentation of Sound* ; There is yet *Another* ; which is from the *Strange*, and *Wonderful Secret*, which lies in the *Nature of Sympathy*, in *Unities* ; or the *Uniting of Harmonical Sounds* ; the *One* always *Augmenting the Other* : For let 2 *Several Instruments* lie asunder, (at any *Reasonable Distance*) when you *Play* upon *One*, the *Other* shall *Sound* ; provided *They* be both *Exactly Tuned in Unisons*, to *Each Other* ; otherwise not. This is known to *All Curious Inspectors* into *Such Mysteries*.

If This therefore be *True*, It must needs be *Granted*, That when the *Strings of These Two Twynns* (*Accordingly*) put on, and *Tun'd in Unities*, and set up to a *Stiff Lusty Pitch*, *They* cannot but much more *Augment*, and *Advantage One the Other*.

These are the 2 *Main Advantages*, as to *Augmentation of Sound* ; which no *Rational*, or *Understanding Man* can doubt of.

Some other
Considerable
Benefits by
This Instru-
ment.

There are several other *Benefits* by *This Instrument* ; as *First*, you are provided of *Both the Most Compleat*, and *Useful Lutes* in the *World* ; and you have *Them Closely Ready*, upon any *Contrary*, and *Sudden Occasion* ; The *Majestick Theorboe*, either for *Voice*, *Organ*, or *Consort*, &c. and The *High Improved French Lute*, for *Airy*, and *Spruce*, *Single or Double Lessons* ; and is also a *Most Admirable Consort Instrument*, where *They* know how to make the *Right Use of It*, and not suffer It to be *Over-Top'd* with *Squaling-Scoulding-Fiddles* ; but to be *Equally Heard* with the *Rest*, &c. These I say are always at *Hand*, to *Pleasure Friends Entreaties*, &c. But for any *Ones Private Practice*, It is of *Most singular Advantage* for *Differing Practices* ; and will most certainly make a *Man both an Able Master*, and gain *Him an Able Hand* : But *These Things* must be only *Believed* ; very *Few* having *Try'd* it out by *Experience*, as *Imy self* have done, with both *Lute*, and *Theorboe*.

Another *Benefit* by *This Double-Strung-Lute*, is ; whereas other *Lute-Bellies* constantly *Sink* between the *Knot*, and the *Bridge*, by reason of the *Great Force* of the *Strings Drawing* ; so that *They* are often to be taken off ; *This Belly* will not so soon *Sink* there ; because the *Strings* draw contrary ways ; so that *They* may be said to *Counterbuff one another* : By which means *This Belly of Mine* has been kept *Straight*, and *Tight*, ever since It was made, and not any one *Barr Sunk*, or *Loosned*. And It always stands at a very *Stiff*, and *High Pitch*, and *Strung very Round*.

Another *Convenience* is, It will *Endure a Lusty Strong Play*, without *Jarring*, or *Snarling* ; All which other *Weaker Lutes* will not do.

One only Ob-
jection against
It, sufficiently
Answered.

Now against all *These Conveniences*, and *Advantages*, there may be *One very Plausable*, and *Probable Objection*, (and there can be no more) *viz.* It must needs be *Cumbersome*, or *Troublesome* in the *Holding*

Holding, and Use. To which I Answer Thus. First, As to the Grasp of either Hand, I have taken such Care, that It is the very same, with All manner of True Sciz'd Lutes, both Theorboes, and French Lutes, nothing at all Differing.

Then as to the *Holding of It* betwixt the *Arm, and Breast*, the *French Lute*, (as I said) is the *very Same*; but the *Theorboe* much more *Easie*, than *Most True-Consort-Pitch'd-Theorboes*; because *They* are *Commonly more Wide, or Broad in the Ribs, and Belly*, than is *This*; For *It* is every way as *Compendious, and Handy*, as is the *French Lute*; there being scarcely any *Difference in Their Scize, or Bulk*; (as you may perceive by the *Figure*) the which I chose to do; because I did Consider, That what I might Loose, as to *Fulness of Sound*, (one way) in the *Breadth*, I knew I should gain *much more in the Length* (the *Other.*)

The *Length of the 2 Necks, and Heads*, is no *Inconvenience* at all, after you are a little us'd to the *Holding of It*; for neither of *Them* touch the *Ground* as you *Play*: So that for My own *Part*, I know no *Inconvenience* at all in *It*; but find many *Great Conveniences* by *It*.

Now as to *Its other Dimensions*, It is in *Its Body* of a *Perfect Pear-Mould, both Ways*, (which is *Judg'd the Best Shape* for any *Lute*;) And indeed the *Very Best Sounding Lutes* are *Pear-Mould*.

It Carries Compleatly 50 Strings, viz. 26 upon the Theorboe-Part, and 24 upon the French-Lute-Part.

The *Length of the Strings of Both*, from *Bridge to Nut*, are *Exactly Consort-Pitch*: The *Treble Strings of Both*, to be *Pitch'd to G-sol-re-ut*: The *Heads of the French Lute*, the *very same* with *Others*: But the *Head of the Theorboe* is *much Shorter, than most Theorboes*; the which (upon a *Judicious Examination*, is still the *More Compleat*; but *much more Naturally Uniform, Proportionable, and Even*, (as to *Sound*;) For *Those very Extream long Heads*, which usually are put upon *Theorboes*, are both *Troublesome to Tune, and Inconsistent with the Punctilioes, and Criticisms in Art*; They *Rendring the Instrument Disproportionable within It self*; for in the *Use of It*, *Those Extraordinary Long Basses* commonly *Over-Ring, and Drownd the Trebles*, or if (to help the matter) you strike *Them* so much the *Softer*; yet *They* seem not to be of the same *Kin-ship* with the *Shorter Strings*, but as if *They* belong'd to another *Instrument*. Whereas *This Instrument* is so *Proportionably* made, that each *Diapason Descends Gradually, Step by Step*; by which means, the whole *Number, both of Short, and Long, Strings, Speak Uniformly, and Evenly to Themselves*; which is a *very Considerable Matter*, in any *Instrument*.

I have now done with the *Description of This New Instrument*; only I must needs *Beg for It, and My Self, One, or Two Favours, in Reference to some Allowances*, which *It* ought to be Consider'd in: *As First, It is a New-made-Instrument*; and therefore cannot yet *Speak so Well*, as *It* will do, when *It* comes to *Age, and Ripeness*; yet *It* gives forth a *very Free, Brisk, Trouling, Plump, and Sweet Sound*: But 'tis *Generally known, That Age adds Goodness, and Per-*

Concerning the Dimensions of This Instrument.

The Great Inconvenience of Disproportionable Heads to Lutes or Theorboes.

Perfection to *All Instruments* made of *Wood*: Therefore *Old Lutes*, and *Viols*, are always of much more *Value*, than *New Ones*; So that if an *Instrument* be *Good*, when *New*, there is no doubt but *It* will be *Excellent*, when *It* is *Old*.

Secondly, *It* was made by a *Hand*, that *Never* (before) *Attempted* the *Making* of *Any Instrument*; Therefore *It* must needs want *Those Perfections*, which a *Skilful Practical Operator* in such *Things*, would doubtless have *Given It*.

Concerning
the In side of
This Instru-
ment, and Its
Conveniences

Concerning the *In-side* of *This Instrument*, in *Reference* to the *Taking off the Belly*, at any *Time*, upon *Necessity*; Know, *It* is so *Contriv'd*, that either *Part* of the *Belly* may come off *Single*, and the other may still stay on; For between the 2 *Bridges*, there is a *Dividing Joynt*, which may easily be *Parted*, with a *Hot Iron*, and a little *Moist Cloath*, &c. (as by *Direction*, in the *Mechanical Part*, Page 56. you may see how to do;) and *It* is much more *Ease* to *Take off This Belly*, and set *It* on again, than the *Belly* of any *Other Lute*; for there is a *Strong Barr*, *Glewed* to the very *Edge* of each *Divided Part*, in *That Place*, which will come off with each *Belly*, and is of *Substantial Use* for strengthening the whole.

Let *Thus much* suffice to be spoken by *Me*, Concerning *This New Instrument*; but whosoever pleaseth, may *Hear It Speak much Better* for *It Self*.

Yet only, because *It* is *My Beloved Darling*, I seem'd (like an *Old Doting Body*) to be *Fond* of *It*; so that when I had *Finish'd It*, I *Be-dect* *It* with *These Fine Rhimes*, following; *Fairly Written* upon each *Belly*; viz. *First*, Round the *Theorboe Knot*, *Thus*.

A Recreative
Fancy.

*I am of Old, and of Great Britain's Fame,
Theorboe was My Name.*

(Then next, about the *French Lute Knot*, Thus.)

*I'm not so Old; yet Grave, and much Accute,
My Name was the French Lute.*

(Then from thence along the Sides, from One *Knot* to the Other, Thus.)

But since we are Thus Joyned Both in One,

Henceforth Our Name shall be The Lute Dyphone.

(Then again Cross-wise under the *Theorboe-Knot*, Thus.)

Loe Here a Perfect Emblem seen in Me,

Of England, and of France, Their Unity:

*Likewise * That Year They did each other Aid,*

I was Contriv'd, and Thus Compleatly made.

Anno Dom. 1672.

(Then (Lastly) under the *French-Lute-Knot*, Thus.)

Long have we been Divided; now made One,

*We Sang in * 7th's; ; Now in Full Unison.*

In This Firm Union, long may We Agree;

No Unison's like That of Lute's Harmony.

Thus in It's Body, 'tis Trim, Spruce, and Fine;

But in It's Sp'rit, 'tis like a Thing Divine;

Viz When
They United
Both against
the Dutch, and
Beat Them
Soundly.

Viz. Discords;
for the 7th.
and 2d. are
the 2 only
Hateful Dif-
cords in Na-
ture.



Concerning the
THEORBOE.

CHAP. XLII.



THE Theorboe, is no other, than *That* which we call'd the *Old English Lute*; and is an *Instrument* of so much *Excellency*, and *Worth*, and of so *Great Good Use*, That in despite of all *Fickleness*, and *Novelty*, It is still made use of, in the *Best Performances in Musick*, (*Namely, Vocal Musick.*)

The Description of the Theorboe.

But because, I said It was the *Old English Lute*, It may be ask'd; Why is It not then still so Call'd; but by the Name of the *Theorboe*?

The Difference between It, and the *Old English Lute*,

I Answer, That although It be the *Old English Lute*, yet as to the Use of It Generally, there is This Difference, viz. The *Old Lute* was Chiefly us'd, as we now use our *French Lutes*, (so call'd;) that is, only to Play *Lone-Lessons* upon, &c. But the *Theorboe-Lute* is Principally us'd in *Playing to the Voice*, or in *Consort*; It being a *Lute of the Largest Scize*; and we make It much more Large in *Sound*, by contriving unto It a *Long Head*, to Augment and Increase that *Sound*, and *Fulness of the Basses*, or *Diapasons*, which are a great *Ornament to the Voice*, or *Consort*.

Now by this little that I have said, it may well be ask'd, (if It be an *Instrument of such Worth*) Why is it not then made use of, as a *Lute* to perform such *Lessons* upon, as are performed upon the *Lute*? To which I Answer, for several *Good Reasons*.

Reasons, Why It may be call'd a Theorboe. 1st. Reason,

First, This *Great Lute*, is of too large a *Scize* for such *Performances*; They being commonly of a *Nimble Agitation*, than *Those Things* which are most usually performed in *Consort*, or to the *Voice*.

And admit that any the *Most Nimble Things*, which are us'd in *Consort*, come to be perform'd upon a *Theorboe*, you must know, that *That Part* has only the *Ground*, or *Bass*, Chiefly to Act in, which is (in *All Consorts*, or what Generally is made) the *Slowest Part of Motion*; yet if the *Performer upon the Theorboe*, has a *Quaint*, and *Skilful Command*, both of his *Instrument*, and the *Theoretical Order of Musick*, he will show you *Agillity*, and *Nimbleness* enough, for your *Great Content*.

But

But as It is *Ordinarily used*, It is not an *Instrument of That Activity and Spirit*, (*appearing*) as It is *Really and Truly in It self*, and Its *Capacity*, capable of.

Let This suffice for *one Reason*, why it is not *Call'd a Lute*, or not put to *That use of a Lesser, or Well Sciz'd Lute*, for such *Nimble, and Active Performances*.

2d. Reason,

The 2d. is *This*, that by Reason of the *Largeness* of It, we are constrain'd to make use of an *Octave Treble-String*, that is, of a *Thick String*, which stands *Eight Notes Lower*, than the *String of a Smaller Lute*, (for no *Strings* can be made so *Strong*, that will stand to the *Pitch of Consort*, upon such *Large Sciz'd Lutes*) and for want of a *Small Treble-String*, the *Life and Spruceness* of such *Ayre Lessons*, is quite lost, and the *Ayre* much altered. Nay, I have known, (and It cannot be otherwise) that upon some *Theorboes*, they have been forc'd to put an *Octave String* in the 2d. *String's Place* ; by reason of the very long *Scize of the Theorboe*, which would not bear a *Small String* to Its *True Pitch* ; because of Its so great *Length*, and the *Necessity* of setting the *Lute* at such a *High Pitch*, which must *Agree* with the rest of the *Instruments*.

Truly I cannot tell, why It was so called *Theorboe* ; but for *These Reasons* ; the *Distinction of Names*, between It, and the *Smaller Lute*, may well enough be maintained, seeing It has Now got the *Name*. (*œ* in *Greek* ; begins a very *High Name*.)

A 3d. Reason,

Another *Good Reason* I shall give, (which is not considered of by many) Namely, That *Those very Long, and Long-Sounding Diapasons*, (before mentioned) are often *Great Inconveniences* to the *Compositions* of such *Lessons*, as are usually made for *Lesser Lutes*, which have their *Diapasons* in a *Shorter, and more Proportionable Agreement* with *Those other Treble, and Tenor Strings*.

Inconveniences, by Reason of too long Diapasons in a Lute, or Theorboe.

For if you meet with a *Lesson* which runs much with *Quick-Proportion'd Time*, upon *Those Long Bases* ; you will find *That Great Inconvenience* before mentioned ; which is, That the *Former-Struck-Bass* will *Sound so Strong, and so Long*, that the next immediately following, will be so *harsh*, (*they Two Snarling together, as I may so say*) that it will be as *Bad, as False-Dischording-Composition, and very Confounding*.

This *Inconvenience* (Here) is found upon *French Lutes*, when their *Heads* are made too long ; as some desire to have them ; because (indeed) *Length of String*, in any *Instrument*, causeth *Bravery*, and adds *Lustre* to the *Sound of That String* ; but if They did advisedly consider *This Inconvenience* which I have mentioned, They would forbear such *Contrivances* ; and choose to make *Their Lutes Artificially Proportionable*, betwixt *Their Bases, and Trebles* ; which as to *Compleat Performance*, is *Extream Needful*.

Directions for the Playing upon the Theorboe.

Now as to *Directions* for *Playing This Instrument*, you need none ; because I have sufficiently directed the *Way thereunto* in all *Particulars*, in my *Former Discourse concerning the Lute* ; which *Way and Order*, you are to observe in *This Exactly, in all Punctilioes* ;

Alidos ; and you may Play *Lessons* upon It as *Compleatly*, as upon the *French Lute* ; provided They be *Lessons proper*, and becoming the *Gravity* of *This Instrument* ; (for it is very *Improper* to Play *Light and Figgish Things* upon It) especially in regard of the *Octave Treble*, which will not give you the *Liveliness* of the *Ayre*, as your *Smaller Lutes* will do : Yet you may make very *Excellent Things* upon It, to Play alone, if you observe the *Scope* of the *Instrument*. And indeed I have taken so much *Pleasure* in *This Instrument*, in *That Particular way*, That I have made divers *Things* to It in *That Nature* ; a *Taft* whereof I shall *Hereafter* set you down ; the *Playing* of which will enable your *Hand* sufficiently for a better use of It, in *Playing a Part* in *Consort* off a *Bass* ; which is no *Ordinary Piece* of *Skill*.

Directions unto which I shall likewise set down immediately after what here follows.

The Theorboe Tuning.

Unisons.

Eighths.

Fifths.

And Here is *That One Only Lesson* for your *Hand* ; which although It seem long, may be *Divided* (as it were) into 13 *Several Strains* ; which you may perceive by the *Pauses*, and *Double Barrs*, I have made ; and also set *Figures* at the *Beginning* of every *Place* : So that you may (if you please) leave off at any of *Those Places* ; But I set It *Thus*, to show you the way and manner of *Playing Voluntary*, which you may *Imitate*,

This *Lesson* alone will make your *Hand* *Sufficiently* for the whole *Business* of the *Theorboe*, be It what It will.

Therefore *Practice It well* ; for I intend to set no more to *That Purpose* ; for I *Aim* at *Short Work* : Therefore I'll proceed to the *Directions* of *Playing a Part* ; your *Hand* being first made, there will be *much Less Difficulty* in *That*.

The Civil Part ; or,

A Fancy-Praelude, or Voluntary ; Sufficient Alone to make a Good Hand, Fit for All manner of Play, or Use.

♩ a a a

♩ a a a a | a a a a | a a b b | b b d d b b

♩ a b a | b b a a | b b b b | d d d d

♩ — r r b r | a r r a | r r | r a

♩ — | a d | d d r a | d r | a a | d r r

♩ a 4 a a So: a

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

♩ a a b f f | d d r d d b a | b a

♩ b b b | d d d | d d b a

♩ r | a r a | r a r a | r r

♩ d d r a | Lo | | d r | d

♩ 4 a a a So:

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

♩ b d a b b | b b b b | b b b b a | b a b b d b

♩ a a a a a a | r r r a r | a r e

♩ r | d r d d a r | d r d d

♩ a 4 Lo: a So:

♩ ♩ a r d f a d f r

♩ r | d r d d | d r | d d d r a r | d a

♩ r | a a | a | a a

♩ — | e a | r r a

♩ Lo: a So: Lo: a a a

♩ ♩ ♩ ♩ ♩ ♩

♩ b d b a | a b d a a b a b

♩ a a a r | a r r | r a

♩ | | | d a

♩ a a So:

♩ ♩ ♩ ♩ ♩ ♩ 0 3 ♩

♩ a a | a a a a | a a a | a f e

♩ d a b a b | a a b b | a a a | b

♩ r | r | r b r r | r

♩ — | | | a a

♩ a a a 4 a a 6 Lo:

♩ ♩


♩ a a | a a a a | a b d d | d d d

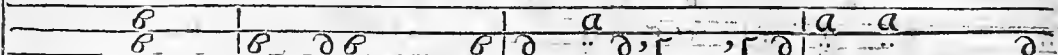
♩ f a f | f e f a a | b a r d d d


♩ r | r | r a r | r a

♩ — | | | d r a

♩ So: Lo: a

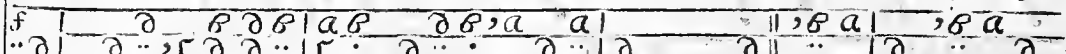







 /a So: /a a Lo: a So: a /a







 Lo: a a a So: a a Lo: a So:







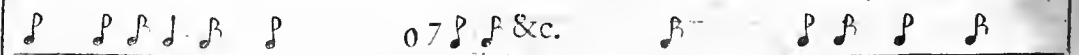
 Lo: a/a/a /a So: Lo: /a a 4 So:

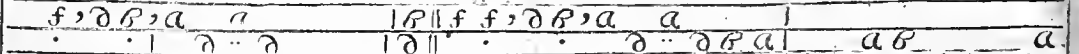








 a /a a/a a Lo: a /a a So: a

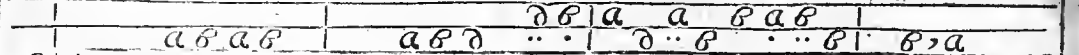







 /a a a So: a a Lo: a 6 /a




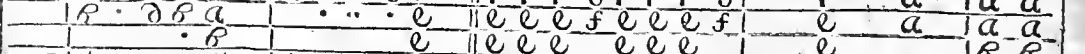


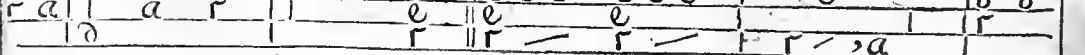


 /a So: a Lo: a /a /a









 /a a So: 5 5 G/a Lo:



aaa a~

a a | aaa a~ | r d f | a d | r d r | r d a | a r

a | r r r | d | d r f | d r | r a | a | a | a

e r | r r a | e a | / | / | r | r a

r a | e a | / | / | / | /

So:

Lo:



a r r

a | d | d r a | a | a a r d | a r | a a

a r | d | r r r | r r r | a | a | a

e | e r | a | a | r | r | r e

/ | / | e r a | / | / | /

Crackle. e a a Lo:

So.



r r a

d | d r d r | h h f d r | f h a u | a | a d | d

a | f e | a | e e f | h y e | a | a | a

e | e | a | e e | e | e | e

r | a | r | / | / | r r | r r | r

a 5 a 5 a Lo:

So:



r d | a | e d a d e a | d e a a

a | e d e a | e d d | e a e | e a d e

| a a | r e | r a | a | a | a

d r a | d r a | d | d | d

5 So: a a/a Lo. a 4 a So:



e d f | f h y y h | f d e a e d | e d a

e | e | e | e | e | e | e

a | / | / | / | / | d r | d r |

Lo: a/a a So: a a/a a a 4



r d d e a | d e a | e a e d e d e | e a e a e

e | a | e a r a | e a r d e d e | e a e a e

a | a | a | a | a



a e r | e r | e e | e e | e e | e a e d | a e d

a | a a | a a | a r | a r | a r d r d a

a | d d | d | d | d | d

a 4 Lo: a

Turn over for the next.

a a r ar a

So: Crackle. a

a f h y f y h

Lo: So: a a a a

h h f d r a

o II P a r r d f h k f k f f h f h r

Lo: a a a a a a so

a Lo: a So: Lo: a

a So: a a a Lo: a a a

So: a a a 4 Lo: a a So: Lo:

The Lute made Easie.

The musical score is written on a system of six staves. The notation includes rhythmic values (quarter, eighth, and sixteenth notes), rests, and various accidentals (sharps, naturals, and flats). The piece is divided into measures by vertical bar lines. Below the staves, there are several lines of text, likely representing a lute tablature or a simplified form of the melody. These lines use letters 'a', 'r', and 'd' to denote fret positions, and numbers '4' and '4' to indicate specific frets. The text is interspersed with musical symbols like 'So:' and 'Lo:'. The score concludes with a double bar line and the instruction 'Turn over for the next.'

Turn over for the next.

CHAP. XLIII.

I Remember, I promis'd some *Directions* for *Playing* a *Part* upon the *Theorboe*; which *Here following* are set down.

The first *Thing* therefore, (after the commanding of the *Instrument*, in some *Tollerable way* of *Readiness*; (the which I shall *Advise* you unto, &c.) you are to know your *Notes* upon every *String*, and *Stop*, according to the *Scale* of *Musick*, viz. the *Gam-ut*.

Therefore that you may know *Them*; *Here* (under) stand *All the Notes of the Scale*, (according to *Song*) in one *Order*; And beneath *Them* the same *Notes*, *Letterwise*; as we use *Them* upon the *Theorboe*.

These are the *Natural Notes* of the *Scale*, the *Sixth String* being *Generally* us'd for *Gam-ut*, upon a *Full-Sciz'd Lute*; but upon *Lutes* of a *Smaller Scize*, which will not bear up to *Speak Plumply*,

Plumply, or *Lustily*, according to a *Consort-Pitch*; then we make the 7th. *String Gam-ut*, as here in *This next Under-Line* you may see.

	a b d	f &c
	a b d	
a r d	a r d	

a
Gam-ut, &c. for a Lefs Lute.

a - a / a ≈ a 4 5 6

But because the *Sixth String* is most *Generally* us'd for *Gam-ut*; and also it is best for your *Practice*, to use a *Large*, and *Full-Sciz'd Lute*. I will pursue the *Business* in that *Proper*, and most *Rightful way*, making the *6th. String Gam-ut*.

Now you must know, That He who would be a *Compleat Theorboe-man*, must be able to understand *Composition*; (at least) so much of It, as to be able to put *True Chordes* together; and also *False*, in Their proper *Times*, and *Places*; and likewise to know, how to make all manner of *Closes Amply*, and *Properly*.

What is necessary for a Theorboe-man to know.

And to *Assist* you in *That Particular*, I shall only refer you to Mr. *Christopher Simpson's Late*, and very *Compleat Works*; where you may inform your self sufficiently in *That Matter*, who hath fav'd me a *Labour* therein; (for had It not been already so *Exactly* done by Him, I should have said something to It, though (it may be) not so much to the purpose;) But my *Drift* is not to *Clog* the *World* with any thing that is already done; especiall *so Well*.

My *Business* shall be, (to save you much labour in finding out all the *Chords*) and to give a *Quick sight* of Them, 1st. according to their *Natural Agreement*, in 3d's, 5th's 6th's, and 8th's, &c. And then to show you *Examples* of *Closes*, or *Cadences* for every *Key*; which when you can *Readily* perform, from off a *Song-Note*, you may be said to be a *Tollerable Performer* in a *Consort*, upon *This Instrument*. And some there are, who cannot *Compose*; yet by doing *Thus*, pass for very good *Theorboe-Men*.

But still you must further know, That the *Greatest Excellency* in *This Kind of Performance*, lies beyond whatever *Directions* can be given by *Rule*.

The Greatest Excellency in a Theorboe-man.

The *Rule* is an *Easie*, *Certain*, and *Safe Way* to walk by; but He that shall not *Play* beyond the *Rule*, had sometimes better be *Silent*; that is, He must be able (together with the *Rule*) to *Lend His Ear*, to the *Ayre* and *Matter* of the *Composition* so, as (upon very many *Occasions*) He must forsake His *Rule*; and instead of *Conchords*, pass through all manner of *Discords*, according to the *Humour* of the *Compositions* He shall meet with.

This *Thing* will require a *Quick Discerning Faculty* of the *Ears*; an *Able Hand*; and a *Good Judgment*. The 1st. of which must be given in *Nature*; the 2 last will come with *Practice*, and *Care*.

Things Requifire in a Theorboe-man.

I will now proceed, and 1st. let you see all the *Chordes-Harmonical*; upon every *Key*, viz 3^d's, 5th's, 6th's, and 8th's; To which purpose, take a *View of These following Lines.*

Gam-ut Sharp.

All the Natural Stops proper to Gam-ut, with Its Sharp-Third.

a a a a a e l h l h
a a a a a a a f f f f f f f f f
f f f f f f f f f f f f f f f f f
f f f f f f f f f f f f f f f f f
f f f f f f f f f f f f f f f f f
a a a a a a a a a a a a a a a a a a

All *These Stops* are proper to *Gam-ut*, consider'd in *Its Sharp Third, Fifth, and Eighth*; and you have *Liberty* to use which of Them you please, when *Gam-ut* requires no other *Chordes*;

Besides, to amplify *Gam-ut* at any time; if It be a *Long Note*, you may put to It the *Greatest Long Diapason*; which we call *Double-Gam-ut*: Which *String* I have added to all my *Theorboes*; though very many, either want It, (as having but 24 *Strings*;) or else when they would have It, they are fain (to do, as they do in the *New Tuning* of the *French Lute*) make an unhandfom *Skip*, or *Halt* unto It, by *Tuning* their last *Bass* a *Note Lower*; by which means they take away, and want *Double Ayre*; which is a very *Brave Ornament* to the *Theorboe*.

A *Theorboe* is Incomplete, without It carries 26 *Strings*.

Therefore I say, a *Theorboe* cannot be *Compleat*, if it have not 26 *Strings*; so, as that from the *Gam-ut String*, there may be a perfect *Gradual Descent* of a *Compleat Eighth* in *Diapasons*; which is very *Ornamental*, and *Useful* in a *Lute*: Concerning which *Thing*, I have spoken more largely, in that *Device* I made, to *Distinguish* betwixt the Two *French-Lute-Tunings*, in p. 203.

Now see *Gam-ut* with Its *Flat Thirds*, with all Its *Stops* usual.

Gam-ut Flat.

Here They are, with Its Flat Third.

a a a a a d h d d h h h a a
a a a a a a a y f f f y a f a a a a
f f f f f f f f f f f f f f f f f
f f f f f f f f f f f f f f f f f
f f f f f f f f f f f f f f f f f
a a a a a a a a a a a a a a a a a a

All *These* are proper to *Gam-ut Flat*: That is, when *Gam-ut* has the *Third* above It, (viz. *B-mi*) *Flat*; (as It is *Sharp*, by reason of Its *Third-Place-Sharp* above It:) Which may in *Compositions* be either *Flat*, or *Sharp*, according to the pleasure of the *Composer*.

A *Flat* or *Sharp-Third*, a *Chief Thing* to be regarded.

Therefore *That* is one of the *Main Things* you are to regard in your *Play*, viz. whether your *Third* (to any *Key*) be *Flat*, or *Sharp*; either according to the *Nature* of It, as It stands *Fix'd* in the *Scale*; or else according to the *Liking*, or *Humour* of the *Composer*, as he will *Form* It.

This

This next *Line* shall show you *A-re*, with all Its *3d's*, *5th's*, and *8th's*, *Natural*.

A-re Flat and Sharp.

Thus with Its Flat-Third. *Thus with Its Sharp-Third.*

The next *Key* is *B-mi*; which is a *Key* seldom or never *Play d* upon, (as the *Proper Key* of the *Song* or *Lesson*;) however you will have occasion to use It in Its *3d's*, *5th's*, and *8th's* sometimes. Therefore *Here* It is set you.

B-mi Natural Flat and Sharp.

Thus with Its Flat-Third. *Thus with Its Sharp-Third.*

And because *B-mi Flat* is a *Key*, us'd for the *Key* of a *Song*, or *Lesson*, (and indeed is a very *Brisk*, and *Sprightly Good Key* to Perform in) I will here set It down, as I have done the others, with Its *3d's*, *5th's*, and *8th's*.

B-mi Flat.

Thus with Its Sharp-Third. *Thus with Its Flat-Third.*

C-Fa-ut-Key is next, and is a *Most Noble*, *Generous*, and *Heroical Key*, fit to *Express* any thing of *Magnanimity*, and *Bravery* upon.

And therefore Turn over to It.

C-fa-ut Sharp and Flat.

Thus with Its Sharp-Third. Thus with Its Flat-Third.

a f f f a a f f a a a f f a a a f

d d d d d d h b d d d d d d d d d d

a a a a a a a a a a a a a a a a a a a a

D-sol-re-Flat and Sharp.

Thus with Its Flat-Third. Thus with Its Sharp-Third.

a a d d d d a a d d a a a a a e e e e e e e

a a a a a a a f f a a a a a a a f f f f f

r r r r r r r r r r r r r r r r r r r r r r

a a a a a a a a a a a a a a a a a a a a

E-la-mi Flat and Sharp.

Thus with Its Flat-Third. Thus with Its Sharp-Third.

e e e a a a e e e e e e e e e e e e e

r r r r r r r r r r r r r r r r r r r r r r

d d d d d d h h h h d d d d d d d d d d

e e e e e e e e e e e e e e e e e e e e

F-fa-ut Sharp and Flat.

Thus with Its Sharp-Third. Thus with Its Flat-Third.

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

d d d d h d h d d d d d d d d d d d d d d

a a a a a a a a a a a a a a a a a a a a

a a a a a a a a a a a a a a a a a a a a

Thus I have given you a sight of the *most Familiar Stops* quite through the *whole Instrument*, proper for *These 7 Chordes*; which *7 Keys* are all we have in the *whole Nature of Musick Naturally*; for as I said, in my *Former Discourse*, when you come to the *Eighth*, you are come but as to the *1st. Point*, or *Place* where you began.

Now the adding a *Diapason* to any of *All These*, will both give a *Greater Lustre*, and also add more *Variety*; and be a *Cause of Greater*

Greater Freedom, and Advantage for the Hand, in many Cafes, which you will meet with. As for Example, See in *This next Line*, what Bravery, and Variety there is, only in *This Key of F-fa-ut*, being the *Last Line I Set* you; And that the Addition of *One Diapason* has given you above a *Double Number of Stops*; and divers more could I find, which I forbear.

This is no small Consideration to the Ease and Advantage of Lute-Play.

F-fa-ut Augmented by Its Diapason.

																r	f	f	f	f	r	r	r	r	f	r	r					
																d	d	d	d	d	d	d	d	d	d	d	d	d	d	d		
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	d	d	d	d	d	d	d	d	d	d	d	d	d		
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e

Thus may you see, what an Exceeding Great Advantage It is to have These Diapasons added unto Our Lutes; which as I said in the Beginning of This Book; is one Cause that the Lute is become far more Easie, than It was in Former Times, when they had but half so many Strings to Play upon.

Besides, the Instrument is made Thereby far more Illustrious, and Noble, than ever It was in the Old Time.

Now by the Example of This Last Line, you may your self Examine the whole Lute in all Its Varieties, with Ease; for it is too much trouble for me to go through the whole Number of Stops, through all the Keys in This manner: But I hope This Hint may suffice to set you to Work; which will be also much more Profitable for you; for what is Gain'd by your own Industry, and Experience, will be ten times more Advantageous to you, than Discourse, or seeing of a Business done to your Hand.

This last very Line may be a sufficient Argument, and Demonstration, to prove the Vast Difference between the Lutes of This Our Time, and Those of Former Times; and that we have Infinite Advantages of Them, both for Scope, Ease, and Freedom; and Principally above all; Our Lutes, must needs Sound more Ivelily, Brisk, and Clear, in regard we are not Pester'd through Necessity, to Stop such Difficult Cross Full-Stops, which They were Compelled unto, to produce Variety, by Reason of such a small Number of Strings.

The next Thing I'll set you down, shall be to show you the way of Amplifying your Play, by Breaking your Parts, or Stops, in way of Dividing-Play upon Cadences, or Closes; which is one of the most Compleat, and Commendable Performances upon a Theorboe in Playing of a Part.

And to make the whole Business Compendious, and Short, learn to do It upon This One Cadence well, and (by It) you may do the like your self (by Observation) upon all the other.

And Here It is in Gam-ut Close.

wherein lies the Greatest Profit, or Advantage for a Learner.

A vast Difference, and Conveniency betwixt the Lutes of our Time, and Those of former Times.

The Best way to Amplifie your Play.

1 2 3

a a d a a P d J d J P

a a a a a a a a

r a r a r a r a r a r a r a

r r r r r r r r r r r r r r

a a a a a a a a

Thus Plain. Plain Cadence.

The Close Broken.

Another way.

4

P. P P d P P. P P. P P d

a a a a a a a a

r a r a r a r a r a r a r a

r r r r r r r r r r r r r r

a a a a a a a a

Division upon It.

5 6

a r e s h a f e r a e r a a e r a a

a a a a a a a a

r a r a r a r a r a r a r a

r r r r r r r r r r r r r r

a a a a a a a a

7 8

P P. P d P P. P P d P

a a a r e e e a a a

r a r a r a r a r a r a r a

r r r r r r r r r r r r r r

a a a a a a a a

9

P d P P a e r a

a a a a a a a a

r a r a r a r a r a r a r a

r r r r r r r r r r r r r r

a a a a a a a a

The Lute made Easie.

10

a a a a a a a a a a a a

a a

6 a 6

12

b s h e a r e r r e r a a a a a a a a

a a a a a a a a

a a 6 a

13

14

d p h e r a a e a a e a a

a a a a a a a a a a a a

a a a a a a a a a a a a

6 a 6 6 a a

15

a e h s e r r

a a a a a a a a a a a a

a a a a a a a a a a a a

6

16

e a r e i a a a a a a a a a a a a

a a a a a a a a a a a a

a a a a a a a a a a a a

a a 6

Turn over for the 17th. Variety.

17

18

19

20

21

A Right Observance of These 21 Varieties, will enable you to do the like upon all Closes, or Long Notes in any Key: Therefore I may save much labour in Exemplifying upon any other Key.

Now because I would have *This Work* Compleatly able to manage you to Play a Part upon the Theorboe, without the Use,

or Knowledge of any other; Take only *These Few Following Observations*; which with what I have already said, and you cannot miss of It.

In the first place therefore you are to *Take Notice* of your *Key*, which you must *Examine* for, and find from the *Close-Note* of the *Bass*; for that is (or ought certainly to be) the *Key*.

How to know your Key.

Secondly, Observe whether It be a *Sharp*; or a *Flat Key*; which you shall know by the *Third* above your *Key*. As for Example, If *Gam-ut* be the *Key*; and if no *Flat* be set in *B-mi*: then It is call'd a *Sharp Key*, in respect that the *Third* to the *Key* is *Two Full Notes*; but if the *Third* be but a *Note* and a *Half*; then 'tis call'd a *Flat Key*; and for *That Cause* is the *General Custom* of calling a *Key Flat* or *Sharp*.

How to know whether It be a Flat or Sharp Key.

3dly. Take notice what *Chordes* you are to put (*Generally*) to every *Key*; and bearing in your mind, that you have but 7 *Keys* to trouble you, your *Work* will be the more *Easie*, and *Comfortable*.

How the Work will be made much Easier, than 'tis Imagined.

Those 7 *Keys*, or *Distances*, as they are us'd in *Composition*, go by the name of *Chords*, viz. a *Unison*, *2d*. *3d*. *4th*. *5th*. *6th*. and *7th*. And whereas you have heard talk of an *8th*. *9th*. *10th*. &c. They are but as the very same before *Repeated*, viz. an *Eighth*, is as an *Unison*, the *9th*. as a *2d*. the *10th*. as a *3d*. So that your *Business* will be no more, than to understand the *Right use* of the 7 *Chords*.

Now you must know, that the same *General Rules* do not hold to all the *Notes* of every *Bass* for if *Gam-ut* be your *Key*, (or whatsoever be your *Key*) there will be *Two* of the *Seven*, at least, excepted from the *General Rule*; as Thus.

Your *General Rule* for *Uniting of Parts*, is This, That to every *Note* of your *Bass*, (except what you shall have excepted against) you may put a *3d*. *5th*. and *8th*. or to some, but *One*, or *Two* of Them; (which *Number 3* are all that *Nature* affords us *Single*, at the same time.) And there are *Generally*, 5 of the 7, which are Thus to be observed; but the other 2, most commonly, are not to have the *5th*. but a *6th*.

The General Rule for Uniting of Parts, in Composition.

Now that you may know which *Those Two* are certainly; you are to take notice, they are *Those Two* in the *Scale-Natural*, which are immediately under the 2 *Half Notes*, viz. *B-mi* is the one, and *E-la-mi* is the other. Yet also, if at any time, you meet with an *Artificial*, or *Forc'd Half Note*, (that is) which is only made so, by reason of a *Sharp* added unto It; as for *Example*, If *Gam-ut* be your *Key*, and *F-fa-ut* shall be made *Sharp*; then that *Sharp Note* is properly capable of a *6th*. as well as those other 2 *Naturals*; and so of all other such *Forc'd Sharp Notes* of your *Bass*, at any Time.

Concerning the 6th. when It is to be used Generally.

Nor do I mean, that upon necessity you must always use the *Fifth* in all other *Notes*, excepting such as *These*; but sometimes you will have occasion to use the *Sixth* in any *Key*; but your *Eye* and *Ear* must be your *Chief Guides*: Yet you must never begin nor end a *Strain* with a *Sixth*, nor make any *Full Close* with It, in

the midst of any *Strain*; but ever in *Passing-wise*; yet I find, that it is many times very *Pleasant* to *Pause* upon a *Sixth*, in the *Nature* of a *False Close*; but all that while of the *Pause*, you may observe, there is still an *Expectation* of something to follow, as an *Appendix* to the foregoing *Matter*; which when it comes in, is the more wellcom, by reason of that *Seeming Defraud*, or *Long Absence*; and (to my *Content*) it is one of the *most Handsom Cheats*, (as I may so say) or *Cozenings* in *Performances*: That is, to *Insinuate*, or make you believe you shall hear a *full Close*; but with a *Fall-off* into a *Six*, or sometimes some other way, (as I shall show you by *Example*, when I come *more Particularly* to *Explanation*) you deceive Their *Expectations*, (which is often very *Taking*, and *Handsom*.)

There is *One Observation* more, for the *General use* of the *Sixth*, *viz.* It is *proper*, and *Usual* to put It to the *3d. Note* above the *Key*, whether *That Note* be *Flat* or *Sharp*; yet with *Reference* to your *Intended Ayr*.

The meaning of the Figures over the Notes of the Bass.

4thly. You are to take *Notice*, That (if a *thorow Bass* be *Rightly Ordered*) you shall find in all *Places of Exception*, certain *Figures* set over the *Heads* of the *Bass-Notes*, *viz.* from 3 to 7; which are to inform you, That to such a *Note* there must be such a *Chord* or *Chords* put, as *Those Figures Hint unto*, *viz.* If the *Figure* 7, then a *Seventh*; if the *Figure* 6, then a *Sixth*; If 7 6, then a *Seventh*, and a *Sixth*; and so of all the *Rest*.

And sometimes *Those Figures* shall have a *Flat* or *Sharp* set with them; which show, that such *Chords* must be likewise *Flat* or *Sharp*.

These Observations being well Noted, you may go forwards towards your *Work*.

The meaning of a Flat or a Sharp over the Note of a Bass.

Note further, That a *Single Flat* or *Sharp* set above any *Note* of your *Bass*, without a *Figure*, signifie, that such a *Third* is required to *That Note*.

The *Flat Third* is only *One Note* and a *Half*, as is betwixt *A-re*, and *C-fa-ut*, *D-sol-ré*, and *F-fa-ut*.

The *Sharp Third* is always *2 Full Notes*, as is betwixt *Gam-ut*, and *B-mi*; *C-fa-ut*, and *E-la-mi*; and *F-fa-ut*, and *A-la-mi-ré*; and you may use which of *Those* you please in your *Composition*.

But take *Notice*, That no *Half Notes* will agree together; so that although I said, you might use which of *Those Thirds* you pleas'd; you must know, that you are ever to observe the *Natural Order* of the *Scale*, both for *Sharp* and *Flat Thirds*; and you must never *Clash*, so as to put a *Flat Third*, and a *Sharp Third* together at the same time, or of any other *Chord*, in their *Octaves*.

The Consecution of 2 5th's, and 2 8th's to be avoided.

You will do well also to avoid the *Consecution* of *Fifths* and *Eighths*; which although they be very *True Chords*, (and indeed the *most Lushious ones*; for which cause They are called the *Perfect Chords*) yet we account it not compleat, to let 2 of the *same Kind* move together in any 2 *Joining Notes*. The *Reason* is, They are too *Lushious*, or *Cloying*, like too much of any *Sweet Thing*.

Concerning the Cadence.

The next *Thing* shall be to inform you concerning the *Cadence*; which is always us'd at the *Conclusion* of a *Song*, or *Strain*, and often-

oftentimes in the *Midst*; and *known certainly* by the *Falling* of the *Bass* a *Fifth*, or *Rising* a *Fourth*; both which *Signifie the same Thing*: They both passing into the *same Key*, or *Letter* of the *Scale*.

Now *This Cadence*, is as it were the *Summing up*, *Sweetning*, or *Compleating* of the *whole Story*, or *Matter foregoing*; or *Period* of some *Sentence Intended*; and indeed is the *very Choiceest*, and *Most Satisfactory Delight* in all *Musick*, (nothing so *Sweet* and *Delightful*, as a *Sweet Close* or *Cadence*.)

The meaning of a Cadence, or Close.

And that you may not be *Deficient* at *That*, take *Notice Here*, how It is to be *Performed*.

In which *Performance*, are always a *Mixture* of *Conchords*, and *Dischords* together; as you may perceive by *That Example* of *Closes*, a little before set you, where the *4th*. is *Bound In* with the *3d*. and *5th*. *Thus*.

The *3d*. coming in after the *4th*. must always be *Sharp*, at a *Close*.

You may likewise make *This Close* or *Cadence*, by *Joyning* to the *Fourth* and *3d*, a *7th*. 6, and 5; or 6, and 5.

Thus for *Example*.

Remember always, when you use a *Sharp Third*, if you then make use of the *Sixth* following, let it be *Sharp*; so likewise a *Flat Third*, and a *Flat Sixth*.

A General Rule for the Flat or Sharp Sixth.

These 7th's and *6th's*, in a *Binding way*, as I do here set Them, are only proper, when you have *Notes* of *Gravity*, and *Long Closes*, viz. *Semibreves*, or *Minims*; but seldom upon *Short Crochet-Closes*.

See *These Two last Examples*. The *Former* I have given you with a great deal of *Variety*; your self do so by *These*.

Thus may you see what a *Cadence* is. And after *This Manner* may you perform It upon any of the *Keys*. But lest *That Trick* should

should be too long in finding out, I'll give you *These Two last Examples* upon another *Key*; which when you see the manner of doing, all others will be the more *Easie*.

The same up-
on another
Key.

d
o
d
J
d

a
a

r⁶d¹7d⁶r
s a a
r³r
e r⁵a
s a⁶ r⁵ a
r

d³d
3 r⁴d
4 d³r
d
d
d
4 d³r⁴d
3 r⁴d⁴d³r
d

e
r
r
r
r
r
7 e
r
r
r

a
a
a
a
a
a

≅a

This *last Line* is the very same in *Chords* and *Sence*, as is that other above, only 'tis in *C-fa-ut-Key*; That being in *Gam-ut*.

So that you may perceive, It is an *Easie Thing* to find out the *Chords*, as well in one *Key*, as in another; and *Good Order of Play*.

Here follows the most usual manner of taking the *Sixths* to any *Note*, when *Notes Ascend* or *Descend*, in *This Gradual Manner*, as you see the *Bass* doth.

I will set you *Two Several Ways* of *Breaking your Parts* upon It; for your *Better Experience*; the *1st.* is not so much *Broken*, as the *2d.*

76 6 6 6 6 6 6 76

a
r
d
a
r
d
e
r
a
e
a

d
r
a
d
r
e
a

r
r
r
r
r
e
a
e
r
≅a

6 6 76 6 76 6 6 43

a
a
r
a
a
a
a
r

r
d
r
d
e
a
a

r
r
r
r
r
e
a
e
r
≅a

A Second Variety upon the same Notes.

a
a
a
r
d
r
a
d
r
a

d
r
a
d
e
r
r
r
r
r
e
a
e
r
≅a

a
a
e
e
e
a
d
r
a
d
e
r
r
r
r
r
e
a
e
r
6

There is likewise another way of using the *Sixth*, when your Notes fall after *This Manner*, as is set you in *This next Example*. But in all such, or other *Various Cases*, as shall happen, your *Chief Director* must be your *Ear*; for without a *Diligent Regard* to the *Parts*, *That way*, your *Rules* will often deceive you.

6 6 6 6 6 6 7 6 4 3

Another usual way of using the *Sixth*.

However, *These Rules* which I have *Thus Set*, will stand you in very great stead; nor can you be without the *Knowledge* of *Them*, to be steady in your *Performances*.

I think I need not say much more to *This Business*, but leave you to *Experience* and *Practice*: And Truly I am *Confident*, by *These Short Directions*, you may be enabled to *Play a Part*, with *Credit*, and *Applause* enough, upon a *Theorboe*.

I might Trouble you with several other *Observations*; but They are all *Couch'd* in *These* which I have already set down: Only one *Thing* I think *Necessary* to let you know, That whensoever you meet with any *Passages* in your *Bass*, of a *Nimble* and *Quick Motion*, (as often you will do) *viz.* *Quavers* in a *Continuation* for some *Semibreves* together; know, That you need not strive to put *Parts* to every *Quaver*; only let it suffice, that (taking Notice of the order of Them) you put a *Full Stop*, or *Part* only, of a *Full Stop*, to the *1st. Quaver* of every *Four*, or sometimes, of every *Two*, as your *Judgment* shall *Direct* you, and pass away with *Striking* the *Rest Single*; and if you find it convenient, you may here and there *Easily Clap* along with them, *3d's*, *5th's*, or *6th's*, as the *Descant* requires; which will be *Sufficient*, and very *Compleat*.

Yet

Yet Note One Thing more, That (when we Talk of 3d's, 5th's, and 8th's) we are not *Precisely Tyed* to give just *Those* the *very Notes* to our *Bass*; but still according to our *Best Conveniency*, upon the *Instrument*; sometimes 10th's, 12th's; or 15th's; as you may perceive; I have done in some of *Those Examples* I Set you; which are as the *same Thing in Composition*: For sometimes you will be *very much* put to It, to find your *Parts Conveniently*; especially when the *Bass* moves in the *Lower Sphear*; nor will your *Parts* be so *Pleasant* to It, if taken *Near*; but far *Better Above*, in *Their Eights*.

The End of the Directions for the Theorboe.

The



The Third Part:

CONCERNING

The VIOL,

AND

MUSICK in General.

Giving some Particular Directions towards a Righter
Use of That Instrument, than is Commonly
Known and Practiced.

CHAP. I.

HAVING said so much in *my Former Discourse*, concerning the *Lute*; as also taken so much Pains in Laying Open All the Hidden Secrets Thereof, (as to Its Rightest Use,) &c. It may be thought, I am so great a Lover of It, that I make Light Esteem of any other Instrument, besides; which Truly I do not; but Love the Viol in a very High Degree; yea close unto the *Lute*: And have done much more, and made very many more Good and Able Proficients upon It, than ever I have done upon the *Lute*.

And this I shall presume to say, That if I Excel in Either, it is most certainly upon the *Viol*.

And as to other Instruments, I can as truly say, I Value every One that is in Use, according to Its due Place; as Knowing, and often Saying, That All Gods Creatures are Good; And all Ingeniities done by Man, are Signs, Tokens, and Testimonies of the Wisdom of God Bestowed upon Man.

Yet This One Thing I shall not forbear to say, (in Regard of the Great Inconsiderateness, which Generally Bears Sway among Men) That It would be very well, (not only in Musick, but in Every Thing else, which is Our Humane Concern) If there were a Reasonableness, and Examination always attending upon Our Actions, by which They might be Govern'd and Guided; And not like Ignorants, take Things upon Trust,

Trust, as Generally too Many do; and confirm Themselves with a Belief of such Things upon too Slight, or rather no Examination at all, and Violently Pursue, Magnifie, and Cry up Things, so or so, meerly because it is the Mode or Fashion, as They say.

Concerning
Modes and
Fashions.

Now as to *Modes and Fashions*, I willingly grant a *Due Observation* unto, in such Things, as are *Reasonably Proper for Modes and Fashions*; especially where, or when *They* are not *Incongruous to Right Reason*; or that we do not forsake a *Better*, or more *Convenient Fashion*, for a *Worse*, or more *Inconvenient*; as might *Easily* be *Instanc'd* in the *Modes and Fashions of Apparel*, or the like *Slight and Trivial Things*; which are only (or should be) the *Proper Business* (if it ought to be a *Business* at all) of *Modes and Fashions*.

Arts and Sci-
ences, not
subject to
Modes and
Fashions.

But I cannot understand, how *Arts and Sciences* should be subject unto any such *Phantastical, Giddy, or Inconsiderate Toyish Conceits*, as ever to be said to be *in Fashion, or out of Fashion*.

I remember there was a *Fashion*, not many *Years* since, for *Women in their Apparel* to be so *Pent up by the Straitness, and Stiffness* of their *Gown-Shoulder-Sleeves*, that *They* could not so much as *Scratch Their Heads*, for the *Necessary Remove of a Biting Louse*; nor *Elevate their Arms* scarcely to feed themselves *Handsomly*; nor *Carve a Dish of Meat at a Table*, but their whole *Body* must needs *Bend towards the Dish*.

This must needs be concluded by *Reason*, a most *Unreasonable, and Inconvenient Fashion*; and *They* as *Unreasonably Inconsiderate*, who would be so *Abus'd, and Bound up*.

An Abuse put
upon Women,
by the Roguish
Taylors.

I Confess It was a *very Good Fashion*, for some such *Viragoes*, who were us'd to *Scratch their Husbands Faces or Eyes, and to pull them down by the Coxcombes*.

And I am subject to think, It was a *meer Rogery*, in the *Combination, or Club-council of the Taylors*, to *Abuse the Women in That Fashion*, in *Revenge* of some of the *Curst Dames their Wives*, who were too *Lofty, and Man-keen*.

For *Those Taylors* can make the *Fashionists Believe, and Wear whatever Fashion they inform them unto*: But whatever the *Original* of It was, I am sure It could never be accounted a *Good-Housewives Fashion*; However, It was then the *Fashion*, and *People of Fashion* would have It so, though with never so many *Inconveniences*.

Now in such *Things as These*, I could set forth a vast deal of *Inconsiderateness*, which *People* constantly run into; yet *They* are nothing *Considerable*, in *Comparison* to such *Inconveniences*, as commonly attend (pretended) *Modes and Fashions in Arts and Sciences*: The *very Naming* of which, was always so *Nautious* unto me, that I confess It was ever attended with a *Secret Undervaluing of the Judgment of That Person*, who would tell me, *This sort, or That sort of Musick, or Instrument, was in Fashion*; and I still am of that mind, nor will I *Stop my Pen*, but let It *Run Freely, and Publish Boldly, That It can be no Good Fashion in Musick, to bring up any Way, Thing, or Instrument, and Cry It up for the Mode, and leave a Better, and Cry It Down.*

No Good Fa-
shion to take a
New, and
leave an Old
much Better,

Such

Such Things as These, are too frequent at This Day, as I shall make appear; and because I have begun to speak of the *Sprightly, Generous, and Heroick Viol;* which *Instrument I Love, and Highly Value*; and indeed, is an *Instrument* of such *Excellent, and Admirable Use*, (were It not too much *Abus'd*) but *Rightly Us'd*) that It deservedly takes the *Next Place* to the *Incomparable Lute*; and Therefore, for *Its sake, and the Lovers thereof*, I shall take a little more than *Ordinary Pains* to *Illustrate, and give That Brave Instrument Its Due*: But first I will *Instance* from It, How *Musick is Injur'd*, and very *Eminently* too; as *Thus*,

How Musick is Injur'd.

For, what is more *Reasonable*, than if an *Artist* upon the *Composition* of a *Piece of Musick* (suppose) of 3, 4, 5, 6, or more *Parts*; (but hold there; the *Moads* has cut off most of the *Greater Numbers*: Well Ple say 3 or 4, (yet most commonly 2 *Parts*) suppose what *Number* you will;) I say is it not *Reasonable, yea Necessarily Reasonable, That all Those Parts should be Equally Heard*? sure it cannot *Reasonably be Deny'd*.

Then, what *Injury* must it needs be, to have *such Things Played* upon *Instruments, Unequally Suited, or Unevenly Numbred*? viz. *One Small Weak-Sounding-Bass-Viol, and 2 or 3 Violins*; whereas one (in *Reason*) would think, that *One Violin* would bear up *Sufficiently* against 2 or 3 *Common-Sounding-Basses*; especially such as you shall *Generally* meet with, in their *Ordinary Con-sorts*.

By Unsuited, or Unequal Instruments, and Numbers.

This is a very *Common Piece of Inconsiderate Practice, at This Day*.

But It has been *Objected*, There has been an *Harpicon, or an Organ* with It; what then? Has not the *Harpicon, or Organ, Basses and Trebles Equally mixt*? and must not still the *Unequalness* be the same? or suppose a *Theorboe-Lute; the Disproportion is still the same. The Scoulding Violins will out-Top Them All*.

Nay, I have as yet but suppos'd a *Small matter of Unequalness*, in respect of what I have heard, and is still *very Magnanimously Endeavour'd* to be *Daily Performed, viz. Six Violins; nay Ten; nay Twenty* or more, at a *Sumptuous Meeting*, and scarce *Half so many Basses*; which (as I said before) were more *Reasonable, sure, to be the Greater Number*.

Now I say, If *This* be not an *Injury* both to *Musick, the Composer, and the Compositions*, let any *Judicious Person* Judge.

What is the *Musick of Parts Compos'd for, if not to be Heard*?

But I cry you *Mercy*, I had almost forgot; *It is the Fashion*.

But I remember what I said before, viz. *That It is no Good Fashion to bring up a New, and cry down an Old, which is far Better*.

Now I will suppose I hear it as'kd me, *What is a far Better*? why here I'll tell you.

And for your *Information*, (*Young Gentleman, or Young Lady* (for *Young and Unskilful* I must needs suppose you to be, who ask me such a *Question*;) And 'tis much *Pity* of your *Want of Skill*) Know, That in my *Younger Time*, we had *Musick* most *Excellently Choice*, and most *Eminently Rare*; both for *Its Excellency*

What Musick was Better than now is.

cellency in Composition, Rare Fancy, and Sprightly Ayre; as also for Its Proper, and Fit Performances; even such, as (if your Young Tender Ears, and Fantacies, were but truly Tinctur'd therewith, (and especially if it possibly could but be cry'd up for the Mode, or New Fashion) you would Embrace, for some Divine Thing,

And lest It should be quite Forgot, for want of Sober Times; I will set down (as a Remembrancer, and Well-willer to Posterity; and an Honourer of the Memory of Those most Eminent, Worthy Masters, and Authors, who some of Them being now Deceased, yet some Living) the Manner of such Musick as I make mention of, as also the Nature of It.

The manner, and Effects of our Musick in the late former Times, to be Imitated as the Best in the World.

‘ VVe had for our Grave Musick, Fancies of 3, 4, 5, and 6 Parts to the Organ; Interpos'd (now and then) with some Pavins, Allmaines, Solemn, and Sweet Delightful Ayres; all which were (as it were) so many Pathetical Stories, Rhetorical, and Sublime Discourses; Subtil, and Accute Argumentations; so Suitable, and Agreeing to the Inward, Secret, and Intellectual Faculties of the Soul and Mind; that to set Them forth according to their True Praise, there are no Words Sufficient in Language; yet what I can best speak of Them, shall be only to say, That They have been to my self, (and many others) as Divine Raptures, Powerfully Captivating all our unruly Faculties, and Affections, (for the Time) and disposing us to Solidity, Gravity, and a Good Temper; making us capable of Heavenly, and Divine Influences.

‘ Tis Great Pity Few Believe Thus Much; but Far Greater, that so Few Know It.

The Names of many of our Best Authors Deceased.

The Authors of such like Compositions, have been divers Famous English Men, and Italians; some of which, for Their very Great Eminency, and Worth, in that Particular Faculty, I will here name, viz. Mr. Alonso Ferabosco, Mr. John Ward, Mr. Lupo, Mr. White, Mr. Richard Deering, Mr. William Laves, Mr. John Jenkins, Mr. Christopher Simpson, Mr. Coperanio, and one Monteverde, a Famous Italian Author; besides divers, and very many others, who in Their Late Time, were All Substantial, Able, and Profound Composing Masters in This Art, and have left Their Works behind Them, as fit Monuments, and Patterns for Sober, and Wise Posterity, worthy to be Imitated, and Practiced: 'Tis Great Folly they are so soon Forgot, and Neglected, as I perceive they are amongst many.

What Instruments were us'd, and how in the Best Old Musick.

And These Things were Performed, upon so many Equal, and Truly-Sciz'd Viols; and so Exactly Strung, Tun'd, and Play'd upon, as no one Part was any Impediment to the Other; but still (as the Composition required) by Intervals, each Part Amplified, and Heightned the Other; The Organ Evenly, Softly, and Sweetly According to All.

VWhereas now the Fashion has Cr'd These Things Down, and set up others in their Room; which I confess make a Greater Noise; but which of the Two is the Better Fashion, I leave to be Judg'd by the Judicious.

VVe

We had (beyond all *This*) a *Custom* at *Our Meetings*, that commonly, after such *Instrumental Musick* was over, we did *Conclude All*, with some *Vocal Musick*, (to the *Organ*, or (for want of *That*) to the *Theorboe*.)

The *Best* which we did ever *Esteem*, were *Those Things* which were *most Solemn*, and *Divine*, some of which I will (for their *Eminency*) Name, *viz.* Mr. *Deering's Gloria Patri*, and other of *His Latin Songs*; (now lately *Collected, and Printed*, by Mr. *Playford*, (a very *Laudable, and Thank-worthy Work*) besides many other of the *like Nature, Latin and English*, by most of the above-named *Authors, and Others, Wonderfully Rare, Sublime, and Divine*, beyond all *Expression*.)

But when we would be most *Ayrey, Jocond, Lively, and Spruce*; Then we had *Choice, and Singular Consorts*, either for 2, 3, or 4 *Parts*, but not to the *Organ* (as many (now a days) *Improperly, and Unadvisedly* (perform such like *Consorts* with) but to the *Harpficon*; yet more *Properly*, and much better to the *Pedal*, (an *Instrument of a Late Invention*, contriv'd (as I have been inform'd) by one Mr. *John Hayward* of *London*, a most *Excellent Kind of Instrument for a Consort*, and far beyond all *Harpficons* or *Organs*, that I yet ever heard of, (I mean either for *Consort*, or *Single Use*;) But the *Organ* far beyond It, for *Those other Performances* before mentioned.

The Organ
nor a proper
Instrument
for Consorts.

Concerning *This Instrument*, (call'd the *Pedal* (because It is contriv'd to give *Varieties* with the *Foot*) I shall bestow a few *Lines* in making mention of, in regard It is not very commonly used, or known; because *Few make of Them Well*, and *Fewer* will go to the *Price of Them: Twenty Pounds* being the *Ordinary Price of One*; but the *Great Patron of Musick* in *His Time*, Sir *Robert Bolles*, (who, in the *University*, I had the *Happiness* to *Initiate*, in *This High Art*) had *Two of Them*, the one I remember at 30 l. and the other at 50 l. very *Admirable Instruments*.

This Instrument is in *Shape and Bulk* just like a *Harpficon*; only It differs in the *Order of It*, Thus, *viz.* There is made right underneath the *Keys*, near the *Ground*, a kind of *Cubbord, or Box*, which opens with a little *Pair of Doors*, in which *Box* the *Performer* sets both his *Feet*, resting them upon his *Heels*, (his *Toes* a little turning up) touching nothing, till such time he has a *Pleasure* to employ them; which is after this manner, *viz.* There being right underneath his *Toes* 4 little *Pummels of Wood*, under each *Foot* 2, any one of *Those* 4 he may *Tread* upon at his *Pleasure*; which by the *Weight of his Foot* drives a *Spring*, and so *Causeth the whole Instrument to Sound*, either *Soft* or *Loud*, according as he shall chuse to *Tread any of them down*; (for without the *Foot* so us'd *Nothing Speaks*.)

The Description
of the
Pedal. The
Best of Con-
sort Instru-
ments.

The *out-side* of the *Right Foot* drives *One*, and the *In-side* of the same *Foot* drives another; so that by treading his *Foot* a little awry, either outward or inward, he causeth a *Various Stop* to be heard, at his *Pleasure*; and if he clap down his *Foot Flat*, then he takes *Them both*, at the same time, (which is a *3d. Variety*, and *Louder*.)

Then has he ready, under his Left Foot, 2 other *Various Stops*, and by the like *Order and Motion* of the Foot, he can immediately give you 3 other *Varieties*, either *Softer* or *Louder*, as with the *Right Foot* before mentioned, he did.

So that thus you may perceive he has several *Various Stops* at Pleasure; and all *Quick and Nimble*, by the *Ready Turn* of the Foot.

And by *This Pritty Device*, is *This Instrument made Wonderfully Rare, and Excellent*: So that doubtless It *Excels* all *Harpstcons*, or *Organs* in the World, for *Admirable Sweetness and Humour*, either for a *Private*, or a *Consort* use.

The Theorbœe Stop in the Pedal.

Thus 24 Varieties at least.

I caus'd one of *Them* to be made in my *House*, that has 9 several other *Varieties*, (24 in all) by reason of a *Stop* (to be *Slip'd* in with the *Hand*) which my *Work-man* calls the *Theorboe-Stop*; and indeed It is not much unlike It; But what It wants of a *Lute*, It has in Its own *Singular Prittiness*.

We had in those days *Choice Consorts*, fitted on-purpose to suit with the *Nature of This Instrument*,

The *Truth* is, *The Great Grace* which *Musick* receives by the *Right Ordering* of *This Instrument*, to *Compositions* and *Performances* suitable thereunto, is such, that It *far Exceeds* any *Expressions* that can be made of It.

We always Added to *This Consort*, the *Theorboe Lute*; which likewise could *Humour the Consort*, *Properly*, and *Evenly*, with the *Pedal*.

Very little of *This so Eminent Musick* do we hear of in *These Times*, (the *Less* the *Greater Pity*.)

Concerning the Consorts, with Viols, and their Rare use.

Then again, we had all *Those Choice Consorts*, to *Equally-Sciz'd Instruments*, (*Rare Chests of Viols*) and as *Equally Perform'd*: For we would never allow *Any Performer* to *Over-top*, or *Out-cry* another by *Loud Play*; but our *Great Care* was, to have *All the Parts Equally Heard*; by which means (though sometimes we had but indifferent, or mean *Hands to Perform* with; yet *This Caution* made the *Musick Lovely*, and *very Contentive*.

The Great Idol in Musick, of late Years, set up.

But now the *Modes* and *Fashions* have cry'd *These Things* down, and set up a *Great Idol* in their *Room*; observe with what *Wonderful Swiftnes*s They now run over their *Brave New Ayres*; and with what *High-Priz'd Noise*, viz. 10, or 20 *Violins*, &c. as I said before; to a *Some-Single-Soul'd Ayre*; it may be of 2 or 3 *Parts*, or some *Coranto*, *Serabrand*, or *Brawle*, (as the *New-Fashion'd-Word* is) and such like *Stuff*, seldom any other; which is rather fit to make a Mans *Ears Glow*, and fill his *Brains full of Frisks*, &c. than to *Season*, and *Sober his Mind*, or *Elevate his Affection* to *Goodness*.

A Comparison betwixt the Old and New Musick, to be Judged.

Now I say, Let *These New-Fashion'd Musicks*, and *Performances*, be compar'd with *Those Old Ones*, which I have before made mention of; and then let It be *Judg'd*, whether they have not left a *Better Fashion*, for a *Worse*. But who shall be the *Judges*? If *Themselves*; then *All's Right*.

Now I apprehend I hear some say, I like *This New-fashion'd Musick the Best*; so does a *Child a Rattle*, or an *Oaten Pipe*, &c. which must needs be, because they never *Heard any Better*.

There is another *Great Injury*, very *Pernicious* to the *Substantial Support of This Art*; which is, that oftentimes *Great Persons*, (*Lords or Ladies*) not having *Skill*; yet) spend *Their Judgments* in the *High Commendation of Things*, which come before *Them*, (*Commending This, or Disliking That*) according to that *Humour* which *They Possess*; &c.

A Common, and main Injury occasioned unto the Art, by some Great Persons, being unskilful in It.

Now look whatsoever *Judgment* *They give*, the same presently is swallow'd down by the *Multitude*, *Doted upon*, and *Strongly Cry'd up for Orthodox*, (*viz. the Mode or Fashion*;) and presently spreads abroad; and *Fame* (*the Great Dame of Lies*, as well as of *Truths*) *Toots it all over*; and what is *Stronger than the Great Multitude*?

This I say, is a cause of much *Error*, and *Wrong* done to *Our Art*; for by *this means*; many a *Confident Young Up-start* (*through the Unskilfulness*, of such, or such a *Great Person*; who is taken, with *This, or That Pritty Gingle or Toy*, proceeding from *That fore-mentioned Youngster*) becomes *Famous*; for the *Great Person* (*seeming to Admire Him, in This, or That Thing, Toy, or Gingle*) sets him up, as it were upon a *Pinacle*; and whether *It be Right or Wrong*, presently comes others, (*of the same form of Greatness, and Unskilfulness*) and *Joyns Applause* to the former; so that *This Young Man is All-to-be-Dignified*, and *Noted for a Wonder* amongst others. Then, whatsoever he *Performs*, becomes *Imitable*, and *Fashionable*; (*several such have I observ'd in my Time*) whereas let him be brought to the *True Touch-stone*, or *Right Examination*, by *Judicious Persons*, he will be found a very *Weaklin*, in the *Art* which he *Professeth*; only he may (*as many of them*) have a *Particular Singularity*, or *Twang*, upon some one *Instrument*, or other; *It may be the Violin*, or the *Flagelet*, or the *Guittar*, (*a Bit of the Old Lute*) the *Jews Trump*, &c. or some such *Slight Business*.

Now *This Brave Young Man* assumes to himself a *Great Presence*, *Looks Big*, and *Magnifies Himself*; and (*though Ignorant in the Main*) thinks himself really to be *The Thing*, which he is *Cry'd up for*; though nothing *Nothing* so; and presently falls to give *Laws*, and *Rules*, in the *Art*; making *Determinations* in his *Judgment* of *This, or That Work*, of *Profound Learned Able Masters*, which he himself *understands little or nothing of*. But his *Name* being *Thus got up*, he may (*as the old saying is*) *Lie in Bed*; and his *Work* shall go forwards.

Then with much *Confidence*, he daily spreads his *Humours*, and *Conceits*, which must (*forsooth*) still be *Highly Priz'd*, though never so *Silly*. By which means, and the like, there becomes a *General Over-spreading* of *Errours*, and *Ignorance*; and a *Crying-down*, and *Neglecting the Best Things* in *True Art* and *Worth*, and *Crying up the Gingles*, &c.

This I have *Seen*, and *Noted*, all along my *Time*, in *This Our Art of Musick*; and therefore thought fit *Thus much* to declare of *It*, as a *Main Injury* done unto the *Art*.

But

The Common Occasion of Modes, and Fashions in Musick.

But I shall cut off *This Discourse*, and Here give you some certain *Directions*, for *Procuring*, and *Maintaining the Best Musick Imaginable*.

Concerning a Proper and Fit Musick Room; the 1st. Thing considerable.

4 Chief Inconveniences, for want of It.

The 1st Thing to be consider'd, as to the *Advantage of Good Musick*, should be a *Convenient, and Fit Place* to Perform It in; such I would call a *Musick Room*; and is considerable in a 4 *Fold Respect*, 1st. in *Respect of the Instruments*, 2^d. the *Musick*, 3^d. the *Actors*, and 4th. the *Auditors*.

1st. The *Instruments*; be they never so *Good*, will not show half so good in an *Improper, Stuffed, or Clogg'd-up Room*, either with *Household-Stuff*, or *Company*.

2^d. The *Musick* very oftentimes is much hindred, by *Crowding*, and *Noise*.

3^{dly}. The *Performers* as often, are so interrupted and hindred, that they cannot *Act* as They might.

4^{thly}. The *Auditors* cannot receive such *Ample Satisfaction*, as otherwise they might do; besides their uneasie, and unhand-som *Accommodation*, which too often happens to *Persons of Quality*, being sometimes *Crowded up, Squeez'd, and Sweated* among people of an *Inferiour Rank*, &c. and cannot be avoided. These *Things*, I say, should be consider'd,

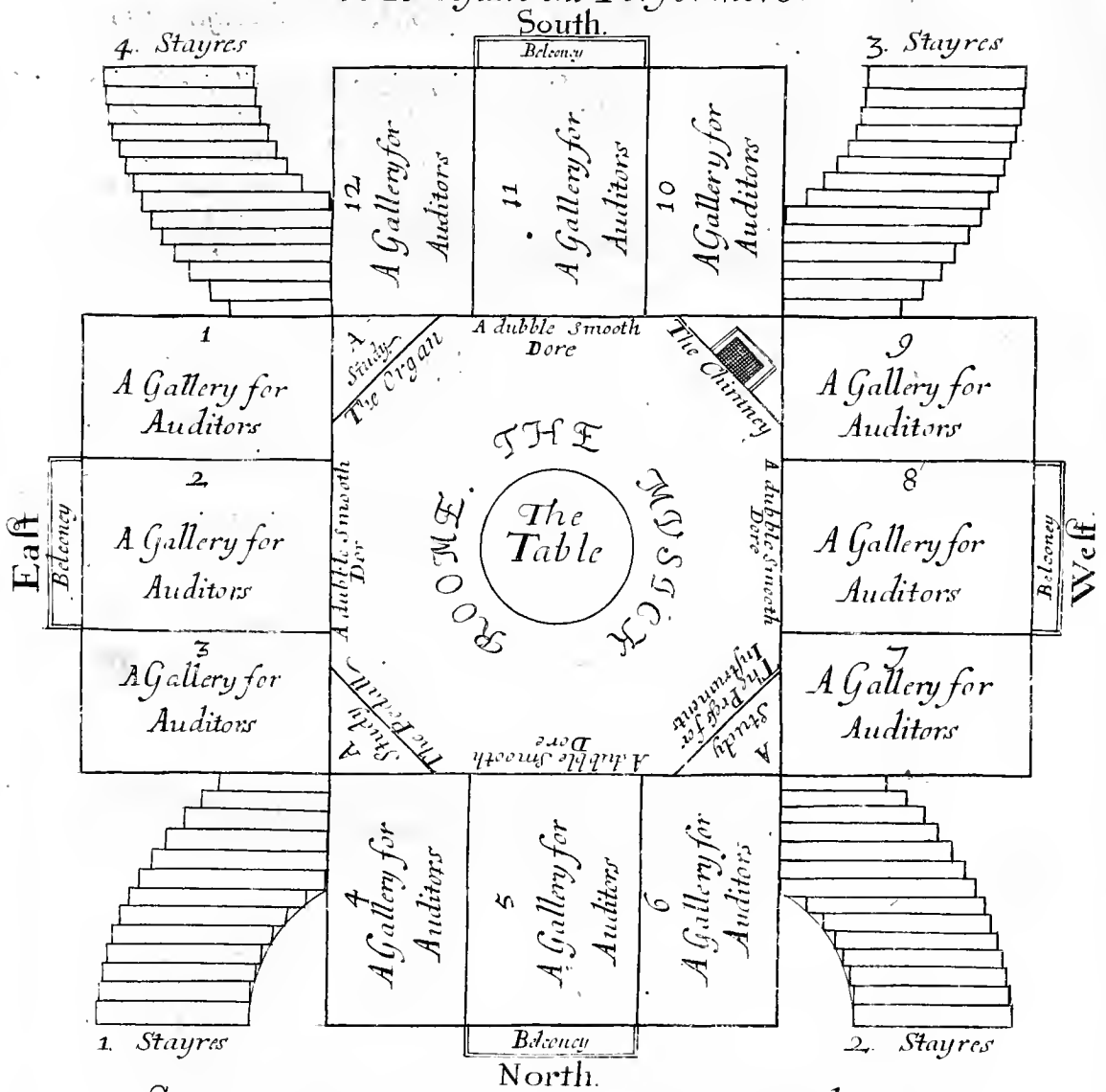
Again; 'tis observable, That all *Persons* who pursue *Musick*, do endeavour to procure the *Best Instruments* that can be gotten. Now let the *Instruments* be what they will, a *Good Room* will make Them seem *Better*, and a *Bad Room, Worse*, as I said before: Therefore It is of a *Great Concern*, to have a *Room*, which may at least, *Advantage your Instruments*, if no other *Conveniency* were gain'd thereby.

A Worthy Benefactor to the University wished for.

Now as to the *Right Contrivance of a Musick Room*, there are several *Considerations* depending, as I shall make appear in the *Description and Explanation* of one Hereafter following, which I wish might be (by some *Good, and Worthy Benefactor* to Our *University*) *Bestowed, and Erected There*, for a *Publick Benefit, and Promotion of the Art, and Incouragement of the True Lovers of It*; there being likewise a *Great Need* of such a *Thing*, in Reference to the *Compleating, and Illustrating of the University-Schools*; such a *School, or Room*, being greatly wanting with Them There.

And in hopes, that (at one time, or other) there may arise some *Honourable, and Truly Noble-Spirited Person, or Persons*, who may consider the *Great Good Use, and Benefit* of such a *Necessary Convenience*; and also may find in his Heart to become a *Benefactor*, to such an *Eminent Good Work*; I will here give a *Description of a Most Excellent Musick Room*, together with Its many *Great Conveniences*, as Here in *This Next Page* you may see.

The Description
 Of a Musick-Roome, Uniforme
 With Conveniency for Severall Sorts. of
 Auditors, Severally plac'd in 12
 Distinct Roomes, besides the Mu-
 sick-Roome, w^{ch} would have none
 in It besides the Performers.



Supposing the Roome to be six Yeards Square
 The 12 Galleryes would be 3 yeards long, and
 Better; The 4 Middle Galleryes Somthing
 Broader then the Rest, as Here they are

C H A P. II.

A further Explanation; and the Meaning of This Musick Room.

THE Room It self to be *Arch'd*; as also the 4 *Middle Galleries*; (at least) if not *All Twelve*; and *Built* one *Story* from the *Ground*, both for *Advantage* of *Sound*; and also to avoid the *Moisture* of the *Earth*, which is very bad, both for *Instruments*, and *Strings*.

The *Room* would be *One Step Higher*, than the *Galleries*, in the *Floor*; the better to convey the *Sound* to the *Auditors*.

The *Height* of the *Room* not too *High*, for the same *Reason*.

In the *Building* of *This Room*, there may be *Respect* had to the *Lower Rooms*, for *Advantage* of *Dwelling*, &c. And no doubt, but upon the *Contrivance* of such a *Room*, many *Pretty Advantages* may be thought upon; which in *This Sudden Glance*, I cannot reach unto.

Yet take but *This One Caution*, in your *Contrivance*; and then *Add*, or *Alter* what you will, *viz.* *That Nothing* be *Added* to, or *Altered* from; which may be any *Hindrance* to the *Free*, and *Glib Passage* of the *Sound*, to *All Places* intended; but rather *Advantage*.

The Situation of the Room.

The *Room* to be *Built* in a *Clear*, and very *Delightful Dry Place*, both free from *Water*; the *Over-Hanging* of *Trees*; and *Common Noises*.

1st. Let the *Arched Seiling* be *Plain*, and very *Smooth*.

The Wainscoting of the Room.

2^{dly}. Let the *Lower Walls* be all *Wainscotted*, *Hollow* from the *Wall*, and without any kind of *Carv'd*, *Boss'd*, or *Rugged Work*; so that the *Sound* may *Run Glib*, and *Smooth* all about, without the least *Interruption*.

3^{dly}. Let there be several *Conveyances* out of the *Room*, through that *Wainscöt*, by *Groves*, or *Pipes*, to certain *Auditors Seats*, where (as they fit) they may, at a *small Passage*, or *little Hole*, receive that *Pent-up-Sound*, which (let It be never so weak in the *Musick Room*) he shall (though at the furthest end of the *Gallery*) *Hear so Distinctly*, as any who are close by It.

If such a *Room* as *This*, were to be *Built* at a *Publick Charge*; and for a *Publick Benefit*, and *Promotion* of the *Art*; this *Little Model* might be *Amplified*, and *Enlarged*, several ways, upon more *Deliberate Consideration*.

Considerable Reasons, why a Musick Room should be so contriv'd. And the many Conveniences Thereby.

The *Reasons* for such a *Musick Room*, are *Divers*, and very *Considerable*; as *First*.

The *Room* being *Thus Clear*, and *Free from Company*, all *Inconveniences* of *Talking*, *Crowding*, *Sweating*, and *Blustering*, &c. are taken away.

2^d. The *Sound* has Its *Free*, and *Un-interrupted Passage*, &c.

3^d. The *Performers* are no ways *Hindred*, &c.

4th. The *Instruments* will stand more steadily in *Tune*, (for no *Lutes*, *Viols*, *Pedals*, *Harpficons*, &c. will stand in *Tune* at such a *Time*; No, nor *Voices* Themselves;) For I have known an *Excellent Voice*,

Voice, well prepared for a *Solemn Performance*, who has been *Pent up* in such a *Crowd*, that (when he had been to *Perform his Part*) could hardly speak; and by no other *Cause*, but the *very Distemper*, received by *That Crowd*, and *Over-Heat*
 5thly, The *Musick* will be *Equal* to all alike.

Many other *Inconveniencies* might be taken off, *viz.* Particular Persons being *Ill at Ease*, or *Unhandsomly Accommodated*, and *Mixt*, &c. All which are not only *Clearly Remedied*, by such a *Room* as *This*, but your *Musick* far more *Illustrated*, by the *Instruments* shewing *Themselves*, and the *Auditors* infinitely more satisfied.

The Conveniencies of It.

Note, That the *In-lets* into *Those Groves*, or *Pipes* abovesaid, should be pritty *Large*, *viz.* a *Foot Square* at least, yet the *Larger*, the *Better*, without all doubt; and to begin in the *Wainscot*, within the *Musick Room*; and so the *Conveyances* to *Run Proportionably Narrower*, till They come to the *Ear* of the *Auditor*; which *Hole* at the *End*, need not to be above the *Wideness* of ones *Finger End*.

It cannot be easily *Imagin'd*, what a *Wonderful Advantage* such a *Contrivance* must needs be, for the *Exact*, and *Distinct Hearing* of *Musick*; without doubt far beyond all that ever has yet been used. For there is no *Instrument of Touch*, be It never so *Sweet*; and *Touch'd* with the *most Curious Hand* that can be; but in the *very Touch*, if you be near unto *It*, you may perceive that *Touch* to be heard; especially of *Viols*, and *Violins*; but if you be at a *Distance*, that *Harshness* is *Loſt*, and *Conveyed* into the *Ayre*, and you receive nothing but the *Pure Sweetness* of the *Instrument*; so as I may properly say, you loose the *Body*, but enjoy the *Soul*, or *Spirit* thereof.

A Good Note.

Those 4 Double Doors into the *4 Middle Galleries*, would be so made, that they might shut at *Pleasure*; so that the *Musick Room* might be private at any time, for any other *Occasion*.

The Doors.

The meaning of *These Narrow Galleries* is, In that *Experience* tells, Any *Sound*, forc'd into a *Narrow Place*, is *Heard much more Strongly*, than *Sounds Dilated*, and *Spread abroad*.

The meaning of the 12 Galleries.

Those 12 Galleries, though but little, will (I believe) hold 200 *Persons* very well, without *Crowding*; which *Thing* alone, having such convenient *Distinct Reception*, for *Persons of Different Qualities*, must needs be accounted a *Great Conveniency*; besides all *Those others* before *Specified*.

The *4 Pair of Stairs*, (if for a *Publick use* such a *House* were *Built*) will be *Necessary*, that *Persons* may come, and go, without disturbing the *Rest* of the *Company*.

4 Pair of Stairs

But if for a *Private use*, one *Pair of Stairs*; though much better with *Two Pair*.

I have here said but a little of a great deal, that might be said in *Reference* to such a *Good Work*; yet, I suppose sufficient to give a *Light*, or a *Hint* to *Better Inventions*, according to that Saying, *Old, and True, Facile est Inventis addere*.

'Tis no great Matter of *Difficulty* to have It done, by almost any *Ingenious Work-men*, where they are to make *New Erections*,

How easie it is to have such a Room made.

and have *Room* enough, if they cast for It in their first *Contrivances*.

It may become any *Noble*, or *Gentlemans House*; and there may be *Built* together with It, as *Convenient* and *Necessary Rooms* for all *Services* of a *Family*, as by any other *Contrivance* whatever, and as *Magnificently Stately*.

Having thus describ'd the way to such a *Necessary*, *Ample*, and *most Convenient Erection*, I shall only add my *Wishes*, that It might be once *Experimented*; and then no doubt, but the *Advantages*, and *Benefits* would apparently show *Themselves*, and be *Esteemed*, far beyond what at the present They can conceive, or I have *Writ*.

CHAP. III.

A Table Organ to stand in the midst, much better, than an Upright Organ.

There is yet one *Thing* more, which I will Propose, in *Reference* towards a more *Absolute Exactness*, and *Compleatness*, in setting off the *Musick*; and in making It more *Even*, and *Distinctly Equal*, viz. Suppose the *Organ* to be so *Contriv'd*, as to be Plac'd in the midst of the *Room*, and serve instead of the *Table*; also I conceive, (nay I know, in that I have made *Experience* of the *Thing*) It would be far more *Reasonable*, and *Proper*, than an *Upright Organ*.

The Chief Office of the Organ in Confort.

Because the *Organ* stands us in stead of a *Holding*, *Uniting-Constant-Friend*; and is as a *Touch-stone*, to try the certainty of *All Things*; especially the *Well-keeping* the *Instruments in Tune*, &c.

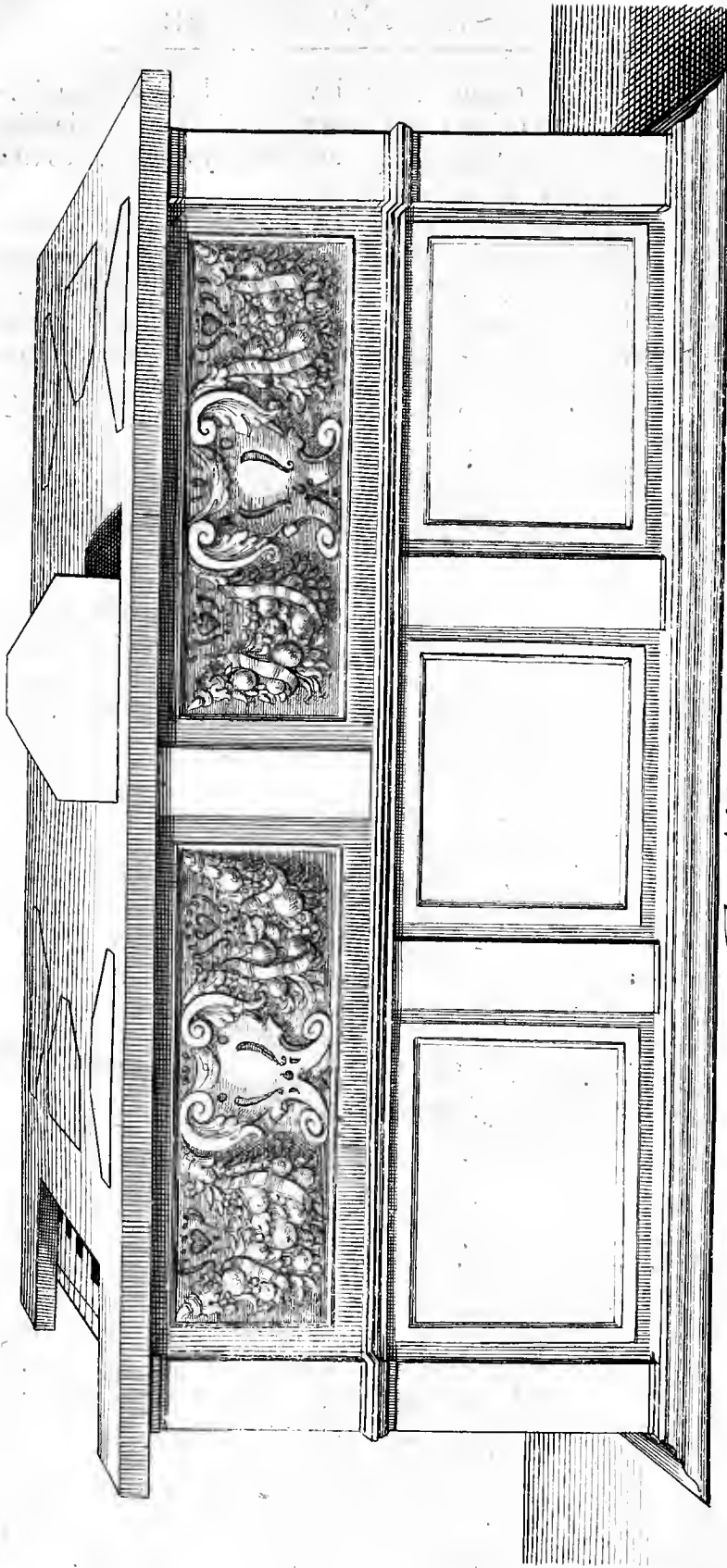
And in *This Service* the *Organ* should be *Equally Heard to All*; but especially to the *Performers Themselves*, who cannot well Perform, without a *Distinct Perceivance* *Thereof*.

The *Organ* standing in the midst, must needs be of a more certain and steady use to *Those Performers*, than if It stood at a *Distance*; They all *Equally Receiving* the same *Benefit*, no one more than another; whereas according to the constant *Standing* of *Upright Organs* (at a *Distance* from the *Table*, and much *Company* usually *Crowding* between the *Organ*, and *Table of Performers*) some of *Those Performers*, who sit farthest off, are often at a loss, for want of *Hearing* the *Organ*, so *Distinctly* as they should, which is a *Great Inconvenience*. And if It be so to the *Performers*, It must needs be alike *Inconvenient*, or more, to *Those Auditors*, who sit far from the *Organ*.

The Great Advantages of the use of a Table Organ in Confort.

But *This Device of a Table Organ*, sends forth Its *Notes* so *Equally* alike, that *All*, both *Performers*, and *Auditors*, receive their just, and due *Satisfaction*, without the least *Impediment*; the *Organ* in *This Service* not being *Eminently* to be *Heard*, but only *Equal* with the other *Musick*.

Now as to the *Description* of *This Table Organ*, I cannot more conveniently do It, than first in giving you a *View* of It, by *This Figure* here *Drawn*, and then by telling you all the *Dimensions*, and the whole order of It, (I mean my *Second*, which is the *Largest*, and the *Best*.) And take as Here followeth.



A Table Organ.

The Description of the Table Organ fit for such a Room.

Two of such *Organs* only, (I believe) are but as yet in *Being*, in the *World* ; They being of my own *Contrivance* ; and which I caus'd to be made In my own *House*, and for my own *Use*, as to the maintaining of *Publick Consorts*, &c.

I did also Design the *Erecting* of such a *Musick Room*, as I have described ; But it pleas'd God to *Disappoint*, and *Discourage* me, by *Disabling* me several ways, for such a *Work* ; as chiefly by the *Loss of my Hearing*, and by that means the *Emptiness* of my *Purse*, (my meaning may easily be guess'd at) I only wanted *Money* enough, but no *Good Will* thereunto.

It is in Its *Bulk*, and *Height*, of a very *Convenient*, *Handsom*, and *Compleat Table-Scize* ; (which may *Become*, and *Adorn a Noble-Mans Dining Room*) All of the *Best* sort of *Wainscot*.

The *Length* of the *Leaf* 7 *Foot*, and 5 *Inches*.

The *Breadth* 4 *Foot*, and 3 *Inches*.

The *Height* 3 *Foot*, *Inch*, and *Better*.

Beneath the *Leaf*, quite *Round*, is *Handsom Carv'd*, and *Cut-Work*, about 10 *Inches Deep*, to let out the *Sound* : And *Beneath* the *Cut-Work*, *Broad Pannels*, so *Contriv'd*, that they may be taken down at any time, for the *Amending* such *Faults* as may happen ; with 2 *Shelv'd Cubbords* at the *End* behind, to *Lock* up your *Musick Books*, &c.

The *Leaf* is to be taken in 2 *Pieces* at any time for *convenience* of *Tuning*, or the like, *Neatly Joyn'd* in the *Midst*.

The *Keys*, at the upper *End*, being of *Ebony*, and *Ivory*, all *Cover'd* with a *Slipping Clampe*, (answerable to the other *End* of the *Table*) which is to take off at any time, when the *Organ* is to be us'd, and again put on, and *Lock'd* up ; so that none can know it is an *Organ* by sight, but a *Compleat New-Fashion'd Table*.

The *Leaf* has in It 8 *Desks*, cut quite through very *Neatly* (answerable to that *Up-standing One*, in the *Figure* .) with *Springs* under the *Edge* of the *Leaf*, so *Contriv'd*, that they may *Open*, and *Shut* at *Pleasure* ; which (when *Shut down*) *Joyn* closely with the *Table-Leaf* ; But (upon occasion) may be *Opened*, and so set up, (with a *Spring*) in the manner of a *Desk*, as your *Books* may be set against Them.

The meaning of the 8 Desks, and their Excellent use.

Now the *Intent* of *Those Desks*, is of far more *Excellent use*, than for meer *Desks* ; For without *Those Openings*, your *Organ* would be but of very *Slender use*, as to *Consort*, by Reason of the *Closeness* of the *Leaf* ; But by the *Help* of Them, each *Desk* opened, is as the putting in of another *Quickning*, or *Enlivening Stop* ; so that when all the 8 *Desks* stand open, the *Table* is like a *Little Church Organ*, so *Sprightfully Lusty*, and *Strong*, that It is too *Loud* for any *Ordinary Private use* : But you may *Moderate That*, by opening only so many of *Those Desks*, as you see fit for your *Present use*.

There are in *This Table* Six *Stops*.

The first is an *Open Diapason* ; The *Second* a *Principal* ; The *Third* a *Fifteenth* ; The *Fourth* a *Twelfth* ; The *Fifth* a *Two and Twentieth* ; And the *Sixth* a *Regal*.
There

The Number of Stops in It, and what they are.

There is likewise (for a *Pleasure*, and *Light Content*) a *Hobby Stop*, which comes in at any *Time*, with the *Foot*; which *Stop*, (together with the *Regal*) makes the *Voice Humane*.

The Humane
Voice in This
Instrument.

The *Bellow* is laid next the *Ground*; and is made very *Large*, and driven either by the *Foot* of the *Player*, or by a *Cord* at the far end.

Thus I have given you a *Short Description*, of *This most Incomparable*, and *Super-Excelling Instrument*; not doubting, but when It is well *Ponder'd*, and *Consider'd* upon, It will be approv'd of, and brought into *Use*.

And, if any *Person* (upon the *Reading* of *This Description*) shall be *Desirous* to *Purchase* such an *Instrument*; I believe, I can *Procure* for him the *Very Same*, which I have *Thus Described*, &c. For my *Unhappiness* has been such, (by *Reason* of my *Deafness*) that I have (of *Late Years*) parted with It; and It is (at *This Time*, I think) to be *Sold*; so that if any *Person* send to me about It, I shall do him the *Best Service* I can in It: And indeed It is a *Very-Very-Jewel*.

An Advertisement.

Your *Pedal*, and *Organ*, being *Thus Well Fix'd*, the next is, to *Furnish* your *Press* with *Good Instruments*: But first see, that It be *Conveniently Large*, to contain such a *Number*, as you shall *Design* for your *Use*; and to be made very *Close*, and *Warm*, *Lyn'd* through with *Bayes*, &c. by which means your *Instruments* will speak *Livelily*, *Brisk*, and *Clear*.

Note well,
How to order
your Prets for
Instruments.

CHAP. IV.

Your *Best Provision*, (and *most Compleat*) will be, a *Good Chest of Viols*; *Six*, in *Number*; viz. 2 *Basses*, 2 *Tenors*, and 2 *Trebles*: All *Truly*, and *Proportionably Suited*.

The Best Pro-
vision for
Viols, and of
what Authors.

Of such, there are no *Better* in the *World*, than *Those* of *Al-dred*, *Fay*, *Smith*, (yet the *Highest in Esteem* are) *Bolles*, and *Rofs*, (one *Bass* of *Bolles's*, I have known *Valued* at 100 *l.*) *These* were *Old*; but We have *Now*, very *Excellent Good Work-men*, who (no doubt) can *Work* as well as *Those*, if *They* be so well *Paid* for *Their Work*, as *They* were; yet we chiefly *Value Old Instruments*, before *New*; for by *Experience*, they are found to be far the *Best*.

The *Reasons* for which, I can no further *Dive* into, than to say; I *Apprehend*, that by *Extream Age*, the *Wood*, (and *Those Other Adjuncts*) *Glew*, *Parchment*, *Paper*, *Lynings of Cloath*, (as some use;) but above All, the *Vernish*; *These* are *All*, so very much (by *Time*) *Dryed*, *Lenesied*, *made Gentle*, *Rarified*, or (to say *Better*, even) *Ayrified*; so that *That Stiffness*, *Stubbornness*, or *Clunguiness*, which is *Natural* to such *Bodies*, are so *Debilitated*, and made *Plyable*, that the *Pores* of the *Wood*, have a *more*, and *Free Liberty* to *Move*, *Stir*, or *Secretly Vibrate*; by which means the *Air*, (which is the *Life* of *All Things*) both *Animate*, and

Age Adds
Goodness to
Instruments,
and the Rea-
son why.

Inanimate) has a more *Free*, and *Easie Recourse*, to *Pass*, and *Re-pass*, &c. whether I have hit upon the *Right Cause*, I know not; but sure I am, that *Age Adds Goodness* to *Instruments*; therefore They have the *Advantage* of all our *Late Work-men*.

Now, suppose you cannot procure an *Intire Chest* of *Viols*, *Suitable*; &c. Then, *Thus*.

Endeavour to *Pick up* (*Here*, or *There*) so many *Excellent Good Odd Ones*, as near *Suiting* as you can, (every way) *viz.* both for *Shape*, *Wood*, *Colour*, &c. but especially for *Scize*.

A certain Rule
to make a
True Scizable
Chest of Viols

And to be *Exact* in *That*, take *This Certain Rule*, *viz.* Let your *Bass* be *Large*. Then your *Trebles* must be just as *Short* again, in the *String*, (*viz.*) from *Bridge*, to *Nut*, as are your *Basses*; because they stand 8 *Notes Higher* than the *Basses*; Therefore, as *Short* again; (for the *Middle* of *Every String*, is an *8th*. The *Tenors*, (in the *String*) just so long as from the *Bridge*, to *F Fret*; because they stand a *4th. Higher*, than your *Basses*; Therefore, so *Long*.

Thr True
Place for the
Bridge.

Let *This Suffice*, to put you into a *Compleat Order* for *Viols*, (either way;) Only *Note*, That the *Best Place* for the *Bridge*, is to stand just in the 3 *Quarter Dividing* of the *Open Cuts Below*; though *Most*, *most Erroniously* suffer them much to stand too *High*, which is a *Fault*.

A Proviso, as
to the use of
Viols.

After all *This*, you may add to your *Press*, a *Pair* of *Violins*, to be in *Readiness* for any *Extraordinary Jolly*, or *Jocund Consort-Occasion*; But never use Them, but with *This Proviso*, *viz.* Be sure you make an *Equal Provision* for Them, by the *Addition*, and *Strength* of *Basses*; so that They may not *Out-cry* the *Rest* of the *Musick*, (the *Basses* especially) to which end, It will be *Requisite*, you *Store* your *Press* with a *Pair* of *Lusty Full-Sciz'd Theorboes*, always to strike in with your *Consorts*, or *Vocal-Musick*; to which, *That Instrument* is most *Naturally Proper*.

3 Lyro-Viols,
the Compleat-
ing of the
Store.

And now to make your *Store* more *Amplly-Compleat*; add to all *These* 3 *Full-Sciz'd Lyro-Viols*; there being most *Admirable Things* made, by our *Very Best Masters*, for *That Sort* of *Musick*, both *Consort-wise*, and *Peculiarly* for 2 and 3 *Lyroes*.

Let Them be *Lusty*, *Smart-Speaking Viols*; because, that in *Consort*, they often *Retort* against the *Treble*; *Imitating*, and often *Standing* instead of *That Part*, *viz.* a *Second Treble*.

They will serve likewise for *Division-Viols* very *Properly*.

An Entertain-
ment for a
Prince.

And being *Thus Stor'd*, you have a *Ready Entertainment* for the *Greatest Prince* in the *World*.

I will now give you some *Directions* for the *General Use* of the *Viol*, and are as followeth, in *This Next Chapter*.

C H A P. V.

THe *Viol* is an *Instrument* so very much in use, and so many Profess'd Teachers upon It, that It may seem *Impertinent* to give *Directions* concerning It; especially since that *Excellent Master*, Mr. *Christopher Simpson*, has done It so very well already; yet because some may *Haply* meet with *This of Mine*, who may not have *That of His*, and that I shall *Exemplifie* something, which He has not done in the *General*; I will therefore (to make *This my Work* useful to the *Lovers* of the *Viol*) set down (in short) *That Way*, which (according to my *Long Experience*, I have found most *Advantagious*, both to *My Scholars*, *My Self*, and the *Promotion* of the *Art in General*.)

Concerning the Right use of the *Viol*.

First therefore, Let the *Young Beginner* enter into Its use, in *That way*, which we call the *Plain-way*, viz. *Viol-way*, or *Lute-way*, (which is all one) and is the *Very Best* of *Tunings*; and *Infinitely Best* for the *Learners Profit*.

The very Best Pra-directions for the *Young Beginner*,

2dly. Let him *Learn to Play* by *Notes*, viz. according to the *Old Substantial Rule* of the *Scale*; and not by *Letters*, or *Tablature*, (the which is to begin at the *wrong End First*.)

3dly. Let him have *Patience*, (yet, for one *Week*, or *Fortnight*) to make himself *thoroughly Perfect*, in *Those Notes*, or *Rudiments*, by the *Book*; and also upon the *Instrument*, before he *Hanker* after any *Lessons*.

4thly. Let him undertake an *Exact Performance* of his *Time-keeping*, *Dayly*, as he goes on, (which may likewise be gain'd in *One Fortnight* more;) the which being done, with a *Diligent Care* of *Right Order*, *Exact Postures*, and *True Fingering*, the *Difficulty* of the *Whole Work* will be *Over*. For then he will have little or nothing to trouble himself with, but only to *Practice*, and *Gain a Ready Hand*; the which likewise in a *Short Time* (by *These Rules* only) will follow. But if *They* be neglected, his *Work* will be *Shabby*, and *Lame*, for ever after, and never *Perfect*, and *Compleat*.

By which his whole *Work* shall be made very *Short*, and certain.

Therefore take *Good Heed*, to *This Good Council*.

C H A P. VI.

NOW that you may know how to *Act All This*.

First, make *Choice* of a *Viol* fit for your *Hand*; yet rather of a *Scize* something too *Big*, than (at all) too *little*, (especially if you be *Young*, and *Growing*.)

What *Sciz'd Viol* is Best to begin upon.

Then Enter into your *Posture*; which is *Thus*.

Having *Plac'd* your self in such a *Convenient Seat* for *Height*, and in a *Comely*, *Upright*, *Natural-Posture*; so, as your *Knees* may not hinder the *Motion* of the *Bow*, by *Bending*; set your *Viol Down*, between the *Calves* of your *Legs*, and *Knees*; so, as by *Them*, It may *stand steadily*, without *Help* of your *Left*

The *Posture*:

Left Hand, and so fast, that a Stander by, cannot easily take It Thence.

The Bow-
Holding.

Let the *Head of It* be Directed over your *Left Shoulder*; yet some small matter *Inclining towards your Elbow*: Then take your *Bow* betwixt your *Right Thumb, and 2 Fore-fingers*, near the *Nut*; the *Thumb and 1st. Finger* Fastning upon the *Stalk*; and the *2d. Finger's-End* Turned in *Shorter against the Hairs*; by which you may *Poyze*, and keep up the *Point of your Bow*; but if that *Finger* be not *Strong enough*, joyn the *3d. Finger* in *Assistance* to It; but in *Playing Swift Divisions*, *2 Fingers, and the Thumb, is Best.*

This is according to *Mr. Simpsons Directions.*

Yet I must confess, that for *my own Part*, I could never *Use It so well*, as when I held It *2 or 3 Inches off the Nut* (more or less) according to the *Length or Weight of the Bow*, for *Good Poyzing of It*: But 'tis possible, that by *Use* I might have made It *as Familiar to My self*; as It was to *Him.*

The Straitness
of the Arm.

So likewise, for the *Exact Straitness of the Bow-Arm*, which some do *Contend for*, I could never do *so well*, as with my *Arm, (Straight enough, yet) something Plying, or Yielding to an Agile Bending*: and which I do conceive most *Familiarly Natural.*

For I would have no *Posture, Urg'd, Disputed, or Contended for*; that should *Cross, or Force Nature.*

A Good Stroak
above All
Things.

Now being Thus far *ready for Exercise*, attempt the *Striking of your Strings*; but before you do *That*, Arm your self with *Preparative Resolutions* to gain a *Handsom-Smooth-Sweet-Smart-Clear-Stroak*; or else *Play not at all*: For if your *Viol* be never so *Good*, if you have an *Unhandsom-Harsh-Rugged-Scratching, Scraping-Stroak*, (as too many have) your *Viol* will seem *Bad*, and your *Play Worse.*

Now the way to gain *This Right Stroak*, is from your *Intent-Care (at First)* in the *Order, and Right Motion of the Bow*; and although, as concerning the *Holding the Viol; the Bow; Order of the Arm; and Use of the Wrist*; several *Very Excellent Masters* do something *Differ*; yet *All Perform Rarely Well*; because *They Agree in the Main and Principal Thing, viz. The Care in Gaining the Good Stroak*; (as aforesaid) which is done after *This Manner, viz.*

The Surest
way to gain a
Sweet Stroak.

Only to draw your Bow just Cross the Strings in a Direct Line, endeavouring to Sound one Single String, with a Long Bow, wellnigh from Hand to Point, and from Point to Hand Smoothly, and not Dripping, or Elevating the Point in the least.

This is the First, and Best Piece of Practice you can follow; and till you have gain'd This, think of Nothing else.

The Right
Place for the
Bow to move
in.

And as to the *Place, where your Bow must Move*, you are to regard *4 Things, viz. The Seize; The Stringing; The Pitch; and also the Various Uses of the Viol.*

1st. If It be a *Large Consort-Viol*, your *Bow must Move* about *2 Inches* and an *Half* from the *Bridge*; if a *Treble-Viol*, about an *Inch* and a *Half*; and so upon all *Others*, according to *This Suitable Proportion.*

2dly. Ac-

2dly. According to *Its Stringing*, viz. If It be *Stiff Strung*, or *Stand at a High Pitch*, (which is both as one) then Play a little *Further* from the *Bridge*.

3dly. According to *Its Use*, viz. If for *Consort Use*, Play nearer the *Bridge*, than when you Play *Alone*; which although It be not so *Sweet*, yet It is more *Lusty*, and that little *Ruffness* is *Lost* in the *Crowd*; so likewise you may do, if you be to Play at a *Great Distance* from the *Auditors*, for the *same Reason*; for the *Roughness* will be *Lost* before It come at *Them*: But if you be to Play *very near your Auditors*, especially unto *Curious Ears*, Play a little *too far off*, rather than *too near*; for by that means, your *Play* will be the more *Sweet*, &c.

The next *Thing* is, to gain the *Motion of the Wrist*, (which with the *Former* is the *Accomplishment* of the *Right Arm*;) and is *Thus* gain'd, viz. only by causing the *Hand*, at the *very Turning of the Bow* (either way) to incline to a *Contra-Motion*; the *Arm* (as it were) leaving the *Wrist behind It*, seems to draw It *again after It*; *Explained* otherwise *Thus*, viz.

How to gain the Motion of the Wrist.

Let your *Stroak* be at what *Length* It will; before you would leave the *Motion of your Bow*, (if It be a *Long Stroak*) *Stop* the *Motion of your Arm Suddenly*: yet *set* your *Wrist still onwards*, 3 or 4 *Inches*, and It is done: But if It be a *Shorter Stroak*; then according to *Discretion*, a *Shorter set of the Wrist*, *Performs It*.

I cannot *Explain It Better*, nor need I; for *Ingenuity*, and *Practice*, will get It in one *Quarter of an Hour*.

Thus far may be *Performed*, without the use of the *Left Hand*.

And Thus much may be Sufficient for Directions for Viol-Play, in This my Work; because in the *1st Part*, the *same Order and Directions*, which I have given for the *Lute*, must be *Exactly Performed upon the Viol*: Therefore *Turn to Those Directions* about the 12, 13, or 14 *Chapters, &c.* and you cannot fail of a *Right Order* for your *Left-Hand-Fingering*; *Exact Time-keeping*; and all other *Particulars*.

Turn back, for further Directions, to the Lute Part.

Therefore I will save much *Labour*, and Proceed to something else more *Needful*, and show how to *Rectesie 2 Very Grand Faults*; *Generally committed in Viol-Play*, by most *Scholars*, and some *Masters also*, (or at least such as go for *Masters*.)

Two Grofs Faults Generally Committed in Play, Explained, and Rectesied.

The *One Fault* is in the *Right Hand*, the other in the *Left*.

That of the *Right Hand* is, that whenever They should strike a *Full Stop*, They seldom *Hit* the *Lowest String*, which is the very *Substantiality of That Stop*; It being the *Ground* to all *Those Upper Parts*; and without which the rest of *That Stop* is (Generally) all *False Musick*.

The First of the Right Hand.

Therefore I *Advise*, ever when you come to a *Full Stop*, be sure to give the *Lowest String* a *Good Full Share of your Bow*, (Singly, by It self, before you *Slide It upon the Rest*) and *Leave It likewise with a little Eminency of Smartness*, by *Swalling the Bow a little*, when you part with *That String*. This will make your *Play* very *Lovely*.

K k

This

The 2d. Gross
Fault of the
Left Hand.

' This very Observation; whoever shall take Notice of; so, as to put
' It into a Constant Practise, shall find far Greater Content, and Sa-
' tisfaction, in Their Play, than at the present They can Imagine.

The 2d. is no less Gross; yet more Commonly Committed, and is
of the Left Hand, viz. They seldom Hold their Holds according to
the Propriety, and Necessity of the Composition.

Now This is a Mystery to all Common Performers; and (to my
Knowledge) to several, who go for (or serve the Turn instead
of) Very Good Master-Teachers, to their Own Great Disgrace;
The Abuse of Good Lessons; The Authors of Them; and Their Scholars;
as I shall make very Plain, by Example.

And I will take the more Pains to Explain This Error; because It
is the Grosest that can be Committed in the Kind.

' And that you may know the Right meaning of a Hold, Observe;
' the Best Lessons of the Best Masters are often so Compos'd, as They
' shall seem to be Single, and very Thin Things, viz. All Single Let-
' ters, without any Full Stops, &c. Yet upon a Judicious Exami-
' nation, there will be found a Perfect Composition, of an Intire Bass,
' and Treble; with Strong Intimations of Inner Parts.

Who not fit
to be own'd as
a Master, upon
a Lute, or Viol.

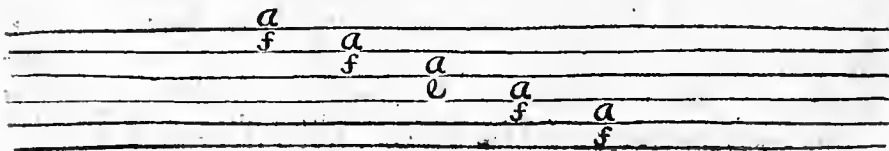
' And whosoever shall undertake the Management of a Viol, and
' shall not in his Play, or Composition, be able to show such a Piece
' of Mastery, must needs be accounted beneath a Master-Composer:
' But he who shall Neglect, or be Ignorant in the Way of Right
' Playing such Compositions of other Men, whereby Those Perfe-
' ctions ought to be Express'd, which are mainly Considerable, as to
' the Propriety, and Support of such Compositions; He, I say, must
' needs be counted Deficient in Judgment, and Skill; and not fit to
' be owned, as a Master, or Teacher.

And All This I will Explain by an Example Here following;
which is a Lesson I have so Contriv'd; that if It be well under-
stood, and Rightly made use of, will Teach Exact Fingering, and
Perfect Good Play, in All Lessons whatever; and therefore of
Great Good Use.

' So that I shall Advise All, who intend to come to any Good
' Proficiency upon This Instrument, to take Great Notice, of This
' Lesson, and not only to Play It well, according to Those Mark'd
' Holds, set quite through: But also, to observe the Reason of
' That Discourse which follows, concerning the same Lesson; and
' so to lay It into his Understanding, as to be made Master of This
' One Thing; which shall Amplifie, and Compleat his Play for ever
' after.

' Here is the Lesson following, together with the Tuning.

The Tuning Viol-Way.



CHAP. VII.

p. β &c.

♩

a a a ar ra a a e r e a

a a e ar rar a a a a

a r a r a r a r a r a r

♩

a r a a a r a r a f h h f y h a

a r a a a r a a f e h f

a r a r a r a r a r a r

♩ p. β p. β p. β p. β p. β

a r a r a a a a a a a a a

a r a r a r a r a r a r a r

a r a r a r a r a r a r

♩ p. β p. β p. β p. β p. β

a a a a a a a a a a a

a a a a a a a a a a a

a a a a a a a a a a a

♩ p. β p. β p. β p. β p. β

a r a a r a a a a a a a

a r a a r a a a a a a a

a r a a r a a a a a a a

♩ p. β p. β p. β p. β p. β

a a a a a a a a a a a

a a a a a a a a a a a

a a a a a a a a a a a

♩ p. β p. β p. β p. β p. β

a a a a a a a a a a a

a a a a a a a a a a a

a a a a a a a a a a a

Concerning the Viol, and

The Former Lesson Explain'd in Scores, in which appears a Perfect Bass, and Treble, quite through.

The Treble of the Lesson.



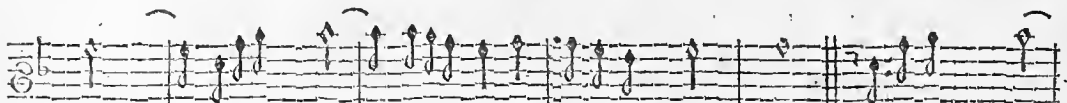
The Lesson.

a a a ar ra a a a ar d dra

a a e e e a a a

a r d a r r ar d dra r r a d r

The Bass of the Lesson.



r d fh hf d\ drar d d d fh

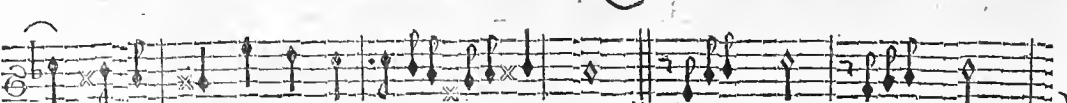
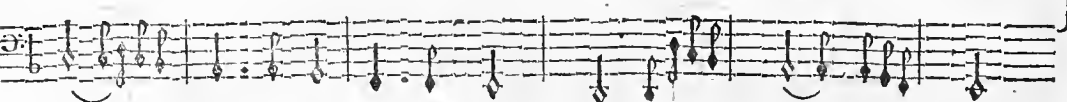
d r a fe b f d d a a d

d r a d fh hf y h a s d d d a a d



h f d f d\ r a a ar d drar ra

a ra d r ra d ar la ra d r ra



d r a r a dra ar a a ar d ad

a e f e r b r r ra a a



The image shows a musical score for a third part of a lesson. It consists of five systems of staves. The first system has a treble clef and a key signature of one flat. The second system has a bass clef and a key signature of one flat. The third system has a treble clef and a key signature of one flat. The fourth system has a treble clef and a key signature of one flat. The fifth system has a treble clef and a key signature of one flat. The score includes musical notation with notes, rests, and accidentals, as well as tablature with letters 'a', 'b', 'c', 'd', 'e', 'f', 'g' and numbers '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12'.

This *Last* is a *Product*, or a *Third (Forc'd) Part*, of the *1st. Lesson*, and may be *Play'd* upon another *Viol*, together with That *Bass* and *Treble*; though I intended It not for any such use; but only to show how *Familiarly*, and *Naturally* a *Third Part* might be put to such a like *Contrivance*; which is all I intended It for.

That *Lesson*, (which you see set by *Scores*) is rendred *Exactly* to be 2 *Parts*, quite through; and I have set It *Thus* (in *Notes*, with the *Tablature* between) *On purpose*, that you may the more clearly see the *True Nature* of such *Things*; *The Right Way* of *Composing* such *Things*; and the *Absolute Necessity* of *Playing* such *Things Thus*, according to *This Rule* of *Hold*s.

The Authors
Reasons for
setting This
Lesson Thus.

I will

I will yet further, for your Satisfaction, make It *more Particularly Plain*; as *Thus*.

You see, that every 1st. Note of a Barr, in the *Tablature* (excepting the *Closes*) is but a *Quaver*; yet, look into the *Score-Notes* underneath *Them*, and you will find, That every such 1st. Note, is *much more*, viz. Some 2, 3, 4, 5, or 6 *Quavers*; as for *Example*.

The 1st. Note of the *Tablature* is an (α) upon the *Sixth*, and but a *Prick-Quaver*.

Note the Necessity of a Clear-Smart-Stroak, especially upon a Bass.

But the 1st. Note of the *Score under It* (being *Double D-sol-re*) is a *Prick-Crochet*, and Sounds all That Time, till you come to the *Letter* (τ .) And the which must be done, by giving That (α) a *Strong-Clear-Stroak*; and leaving It *Smartly*, at Its *Fare-well*.

Now because That (α) is an *Open String*, It will continue Its *Sound*, till taken off, by some *Stop'd Letter*, (as you see the *Letter* (τ) takes It off.

But then the *Letter* (δ) being a *Prick-Quaver*; yet) by the *Rule of Composition*) a *Prick-Crochet*, (for the aforesaid Reason.) If you *Stop It Close*, and *Hold It steadily so Stopt*, It will *Sound Its Full Due*.

And This is the *True Meaning, Explanation, and Necessity of a Hold*; which in all such Cases must be so Performed; or else you both *Injure the Lesson*; and want That *Great Benefit of Its Vertue, &c.*

The whole *Lesson* through, is *Thus* to be Performed; which by the *Explanation* of this 1st. *Barr* only, may certainly be done; and is sufficient for *General Directions, in All such Cases*.

A Singular Curiosity, not much regarded by many.

There is one *Curiosity* more depending upon *Holds*, viz. that at any time, when (by the *Rule of Composition*) a *Letter* is to be *Held Longer*, than 'tis possible you can *Hold It*, by Reason of some *Cross*, or *Skiping Passages*; in such Cases, *Hold That Letter so long as you can*; but at the *Release*, be sure you take off *That Finger, so cunningly, as you cause not, That (so sudden-Open'd) String to Sound*, (which is a *Hard Matter to avoid in Quick Play*.)

This is a *Piece of very Commendable Skill, and Activity*; but not regarded by many.

The *Last, and Great Advantage*, (by *This Rule of Holds*) will most certainly *Prompt, or Teach the Player, Right, Proper, and True Fingering, in all Lessons whatever*. For by *Experience*, he will find a *Necessity of Stopping*, such or such *Stops*, with the *Proper Finger*; otherwise he cannot Perform It according to *This Un-erring Rule*.

I might trouble my self, and you, with many common *Things* belonging to *Viol-Play*; But It being an *Instrument* known, and so *Generally in Use*, it needs not.

But *These Things* which I have mentioned, are so *Singularly useful*, and so *Generally Neglected*; but not commonly understood, that I thought *Them needful, and worthy your Knowledge*.

I shall conclude all with some certain Things Profitable to your Practice, and in Reference to what Rules I have thus far laid down; and so Conclude This Work.

This First Long, and New Fashion'd kind of Prelude, or Fancy, (being Plain-Way-Tuning, in the Nature of Voluntary-Play) may seem to be several Short Ones Joyn'd together; but is not so: For I Compos'd It all as one; yet for the Better Information of the Learner, and the Greater Lustre of his Play, I thus Contriv'd It, that It might seem to be a kind of Extemporary Business, making several Periods, and beginning again; each seeming to have some Relation to the Precedent.

The Strains are all various for Humour; and you may Play to many, or so few of Them as you please, at any Time.

The whole would be Play'd in a Slow Proportion of Time; observing strictly all the Pauses, with Soft, and Low Play.

CHAP. VIII.

♪ ♩.♩ ♩ ♩.♩ ♩ ♩.♩ ♩ ♩

a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
f	f	e	f	f	f	e	f	f	a	a	a	a	a	a
a		a		a		a		a		a		a		a

So: Lo: So:

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩									
a	r	d	a	r	d	f	a	f	h	f	h	f	h	f	h	f	h	f	d	r	a	r	a
d	d	d	d	d	d	f	h	h	y	h	y	h	y	h	y	h	y	h	f	d	r	d	d
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
a																							
Lo:		So:		Lo:		So:		Lo:		So:		Lo:		So:		Lo:		So:		Lo:		So:	

♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	
r	d	f	d	r	d	a	a	r	d	r	a	a	r	d	r	a	d	d	d	d	a	a	a
d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
a																							
Lo:		So:		Lo:		So:		Lo:		So:		Lo:		So:		Lo:		So:		Lo:		So:	

♩	♩.♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	
r	d	f	a	d	r	a	r	r	r	d	d	r	d	d	d	d	d	d	d	d	d	d	d
d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d	d
a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a
a																							
So:																							

Turn over for Another.

Concerning the Viol, and

Lo: So: Lo: So:

Lo: So: Lo: So:

Lo: So:

Lo: So:

Lo: So: Lo:

So: Lo: So:

Lo: So:

Musical notation for the first system, including a vocal line and a basso continuo line. The vocal line contains the lyrics "re se ra a a re se ra a".

Lo: So: Lo:

Musical notation for the second system, including a vocal line and a basso continuo line. The vocal line contains the lyrics "ra h k h k h k h e a f r".

Musical notation for the third system, including a vocal line and a basso continuo line. The vocal line contains the lyrics "a re a r d a so a e d a e d a r d".

Drag.

Musical notation for the fourth system, including a vocal line and a basso continuo line. The vocal line contains the lyrics "a re a r a r a d r a e r a r a a e r a f e r e".

Lo: So: Lo:

Musical notation for the fifth system, including a vocal line and a basso continuo line. The vocal line contains the lyrics "a a r e r e r a r e r a r e r e r a r a r a r a r a r a r a".

Away.

Musical notation for the sixth system, including a vocal line and a basso continuo line. The vocal line contains the lyrics "a a r d r d a r d r a a r d r".

So.

Musical notation for the seventh system, including a vocal line and a basso continuo line. The vocal line contains the lyrics "a a r r d a r a r a r a r a r a r a r a r a r a r a".

Lo:

Turn over for the Next.

L†

p. p p
p. p p
p.
p. p. p

ar
rarar,a

So:

This (with the Former) may suffice for the *Best Directions* in *Viol-Play*, both as to the Gaining *Exact Knowledge*, for the *Best Performances* upon *That Instrument*; and for the Gaining of a *Tollerable Good Hand*. Yet because I will *Gratify* you a little further Herein, I will Set you one more *Masterly*, and *Large*, in the *Harp-Tuning-Sharp*; which shall Compleat the *whole Business*, and so Conclude *This Work*.

And Here It is, with *Its Tuning Express'd*.

CHAP. IX.

Harp-Way-Tuning Sharp.

A musical staff with six lines. Notes are placed on the following lines: 2nd line (a), 3rd space (d), 4th space (f), 5th space (h), 6th space (a), and 6th space (f).

A musical staff with six lines. Notes are placed on the following lines: 2nd line (a), 3rd space (a), 4th space (a), 5th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a).

So: Lo:

A musical staff with six lines. Notes are placed on the following lines: 2nd line (a), 3rd space (a), 4th space (a), 5th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a).

So: Lo: So: Lo:

A musical staff with six lines. Notes are placed on the following lines: 2nd line (a), 3rd space (a), 4th space (a), 5th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a).

So: - Lo.

A musical staff with six lines. Notes are placed on the following lines: 2nd line (a), 3rd space (a), 4th space (a), 5th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a).

A musical staff with six lines. Notes are placed on the following lines: 2nd line (a), 3rd space (a), 4th space (a), 5th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a), 6th space (a).

So: Lo:

Turn over

Musick in General.

Musical notation for the first system, including a vocal line with notes and lyrics, and a lute line with tablature.

So:

Lo:

Musical notation for the second system, including a vocal line with notes and lyrics, and a lute line with tablature.

So:

Musical notation for the third system, including a vocal line with notes and lyrics, and a lute line with tablature.

Lo:

Musical notation for the fourth system, including a vocal line with notes and lyrics, and a lute line with tablature.

So:

Musical notation for the fifth system, including a vocal line with notes and lyrics, and a lute line with tablature.

Lo:

So:

Lo:

Musical notation for the sixth system, including a vocal line with notes and lyrics, and a lute line with tablature.

Musical notation for the seventh system, including a vocal line with notes and lyrics, and a lute line with tablature.

Turn over.

Concerning the Viol, and

♯

are as r he
 a r \ e a r e r e a r \ a a r \ d a r

♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯
 f h k f f k h k f h n f k f n a n n p n f n p f k f n f h f e f

So:

Lo:

♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯
 h a r e f \ a f d d f \ d d a d d \ a f e r e f \ r h f e f h a f e r e

♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯
 a h f e f h \ a a f f e \ f f f f d r d f f f \ a a r e e a e f f h f e

So:

♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯
 r d f f d r r a a r a r a e f r e r a a

Lo:

So:

♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯ &c.
 a a f a k a n a f \ a d y y a a

Lo:

♯ ♯ ♯ ♯ ♯ ♯ ♯ ♯
 y y y y y h a e a h a n n n n n n n n

So:

Lo:

So:

Lo:

So:

Lo:

So:

Lo:

Turn over.

Drag.

Those 4 Graces in the 2 last Barrs, are for the Organ Shaks with the Bow.

Here Ends all the Directions for the Practick Part.

CHAP. X.

Three Reasons, why the Author has set so Few Viol-Lessons.

BUt whereas I have not Amplified This Viol Part, with such Store of Lessons, as I did the Lute Part; take These several Reasons for It.

- 1st. First, There is no such need in the General; because there are Great Store of Viol-Lessons to be had (almost) every where; and but Few for the Lute; and Those Generally Corrupted in the Pricking, &c.
- 2d. Secondly, These (Here Set) are Fully Sufficient, both to Explain my Rules, and also to make an Exact, Able, and Good Hand fit for any Undertaking; without the Help of any other.
- 3d. Thirdly, and Lastly, If (by what I have Here Publish'd) I shall find a Further Encouragement, by Its being well Accepted; I do intend (God willing) to put forth another Piece, in which shall be Store of Viol-Lessons, of all sorts of Forms, and Shapes; Suited to the Five Best of the Viol-Tunings, now in use, viz. Viol-way; Harp-Way-Sharp; Harp-Way-Flat; High-Way-Sharp; and High-Way-Flat. These being Chiefly Set for your Profit; Those will be more for your Pleasure.

The Conclusion of the Work; with some Divine Considerations

I will therefore Now Conclude This Work, as I First began It, viz. with some Divine Considerations, and give some Hints or Glances, Worthy your High Regard; manifesting thereby, the Great Excellency of Musick, in Reference to the Contemplating Part Thereof; in which you will find there are 3 Great Mysteries lye couch'd, yet made Clearly Discernable, by the Practick Part.

The

The 1st. is, concerning the *Two Differing, or Contra-Qualities*, ^{3 Great My-} in whole *Nature*, viz. The *Good*, and the *Evil*; *Love*, and *Hat-* ^{teries in Mu-} *red*; *Joy*, and *Sorrow*; *Pleasure*, and *Pain*; *Light*, and *Dark-* ^{sick, apparent-} *ness*; *Heaven*, and *Hell*; *God*, and the *Devil*; Plainly Perceiv- ^{ly Discernable} *ed*, by the *Conchords*, and *Dischords*; *Agreements*, and *Disa-* ^{by the Art.} *greements*, betwixt the 7 *Distinct Tones*.

Two of the which are so *Horridly-Hateful*, and *Unpleasing*; ^{The 2 Hateful} that *no Harmonical Ear is able to endure them*; Those are the 2^d. ^{Dischords in} and the 7th; both which (in a manner) are the same; For if ^{Nature.} we will admit an *Eighth*, to be the same with an *Unison*, (as we must do; both from the *Nature*, and *Use* of It) the 7th. being a 2^d. to the 8th.) They must needs be both of the same *Nature*.

The 2^d. *That Profound Mystery of Mysteries*, viz. of the *Holy Trinity*, is Perspicuously made Plain, by the *Connection* of *Those* ^{The 3 Lovely} 3 *Harmonical Conchords*, viz. 1, 3, 5, (more than which Number, ^{Conchords:} cannot (by all the *Wit*, or *Art of Man*) be put together at the same time, (in *Counter-point*;) Any one of Them, *Sounding Alone*, (or with Its *Unities*, or *Octaves*, (never so many) is very *Pleasant*, and *Delightful*; but all 3 *Sounding* together, is much more; yea *Unutterably-Contentive*.

The 3^d. is the (no less *Strange*, than) *Stupendious Mystery* of an *Octave*, or *Eighth*; the which, although you seem to *Absent*, or go far off from the *Unity*; yet in *Its Center Line*, you *Marvillously*, and *Mysteriously Unite*, and *Harmonize*, even as It were in *Unity It self*.

I will speak a *Little*, of a *Great Deal*, that might be said of *These 3 Wonderful Mysteries*; and so *Finish This my whole Work*.

And in the *Contemplation* of *These 3* so very *Notable*, *High*, and *Sublime Speculations*; First take *Notice*, that in *This Art*, the very *Least Imaginable Degree* of *Departure*, or *Seperation* from *Unity*, is *Irksome*, and unpleasing to the *Ear* of any *Harmonical*, and *Well-Tun'd Soul*. As for *Example*; We will suppose, that the *Distance* of a whole *Note* in *Musick*, may *Consist* of 10, 20, or an 100000 *Parts*, or *Degrees*; or as many as you can *Imagine*, or *Number up*, (with *Pen*, *Ink*, and *Paper*) in so many *Years*, &c. (for so It may be very, *Easie* to give a *Lively Demonstration* Thereof.)

I say, the *Least Departure*, or *Distance Imaginable*, of any of *Those Degrees*, from the *True Central-Point* of *Unity*, is *That Dis-satisfaction* before *Specified*; the which may be perceiv'd as well by the *Eye*, (in the *Vibration* of a *False String*, where there may be discern'd a kind of *Restlessness*, or *Unquietness*, by *Reason* of Its *Unequal Weight*, or *Poyssing*) as by the *Ear*, in the *Dis-unity*, or *Untunableness*, either of *Voices*, or *Strings*; for there cannot be in either, any *True Satisfaction*, or *Content*; but there will seem to be an *Unquiet Snarling*, and *Jarring*, little or much, according to the *Distance* from the *True Center* of *Unity*; yet when They *Meet just in That Central-Point*, there will be discern'd, a *Perfect Quietness*, or *Stillness*; a *Pleasure unexpressible*: This is apparent to *All Experience*, and may easily be *Try'd*, and *Prov'd Thus*: As for *Example*.

Let any 2 *Voices*, endeavour to *Sing* (strongly) together, *Gan-ut*, and *A-re*; *A-re*, and *B-mi*; or any other 2 of the *Scale*, (next adjoining) and there will quickly be perceiv'd *That Tormenting Unufferable Horrour* before mentioned; even such, as a *True Harmonical Ear*, is no more able to endure the noise of, than the cutting of his own *Flesh*.

A Lively Simile of the Bad Nature.

And This is that we call a *Dischord* in *Musick*; and is a most *Exact*, and *Lively Simile* of the *Bad Nature*, viz. *Perplexity*, *Vexation*, *Anxiety*, *Horrour*, *Torture*, *Hell*, *Devilishness*; yea, of the *Devil* It self; so *Abominably Hateful*, and *Contrary* is It, to *Perfect Unity*, or *Goodness*: And is the *True Nature* of *Those 2 Distances* in *Musick*, viz. the *2d.* and the *7th.* so that although they be (of all other *Distances*) the nearest to *Unity*; yet are They the *Most Remote* in their *Nature*; *Contrary*, and *Hateful*; so that *That Old Common known Proverb*, (*The Nearer the Church; the further from God*) may Here be said, to find Its *Original*; and It may as *Aptly* be said of *This Experiment*, viz. *The Nearer to Unity, the farther from Agreement*; except involv'd into the very *Heart*, or *Center* Thereof.

Concerning the 4th. which is both Concord or Discord; or neither.

There is yet another *Distance*, call'd a *Discord*, viz. the *4th.* but nothing of the *Nature*, or *Kind* with *Those* other Two; But (as I use to say) a very *Favourable Discord*; Its *Hurts* not like to the other; and there is a way in *Art* found out, (yet indeed is *Natural*) to make the *4th.* a *Perfect Harmony*; and for my part, I cannot call It a *Discord*; but shall rather call It a *Newter*, viz. neither *Concord*, nor *Discord*; but as It may be us'd, It is both, and of very *Eminent Good Use*, in the *Mixture* of *Parts*; But to *Strike It*, or *Sound It Bare*, or *Single*, to Any one *Part*, It is a *Hard-Staring-Note*.

Let Thus much suffice, for the setting forth the *Bad Quality* in *Nature*; Plainly *Discernable*, Thus, in *This Art* of *Musick*.

Concerning the Good Nature, and the 2d. Great Mystery.

Now as to the *Good Quality* in *Nature*, before made mention of, (and the *Contrary* to *This*) It will as Plainly show It self, by the very *Single Unity* (or *Unison*) alone, viz. the *Central-Uniting* together of any 2 *Voices*, or *Sounds*, at the same time; but is more wonderfully apparent in the *Connexion*, or *Uniting* together of the 3 *Parts*; from whence likewise *This Old Proverb*, (*Tria sunt Omnia*) may as properly be said to take Its *Rise*; and will as significantly *Explain*, That fore-mentioned *2d. Great Mystery*, which is a kind of *Trinity* in *Unity*, and *Unity* in *Trinity*, (with *Reverence* be It spoken) in the *Consenting*, and *Agreeing Chords* among *Those 7* before spoke of, viz. that in *That whole Number*, there are but only *Three*, which may, or can be Joyned together at the same time, in *Harmonical Agreement*; which *Three* (in the *Expression* of Them) are All, so at *Unity*, and *Consent*, that we receive Them, (though *All Various*) into our *Capacities*, as one *Intire Unity*. And They please us *Much More so United*, than any one of Them *Single*, or any 2 together. And there is such an *Amplitude*, or *Fullness* of *Satisfaction*, in *Those 3 Conchords*, that no *Expression* of *Words* is sufficient to declare

declare the *Height of Pleasure*, and *Satisfaction* received from Them. Much less unfold the *Secret*, or *Occult Mystery* which lies in Them.

Thus much of the 2 *First Mysteries*, *Explain'd* from the whole *Number* of the 7 *Chords*, or *Keys* in the *Art*, beyond which (according to the very *Nature* of It) we cannot Pass; yet we are said to Exceed, into the 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. &c. which is the *Double Eighth*: All which are no more, (Indeed) than to Repeat over, the very same *Chords* again; for the 8th. is as an *Unison*, the 9th. as a 2d, the 10th. as a 3d. &c. But This is still more a *Stupendiously-Strange-Mystery*; for although you seem to *Absent*, or go farther off, from the *Unity*; yet in the *End*, you *Marvellously Harmonize*, *Accord*, and *Agree*, even as It were in the *Unity* It self.

The 3d. Stupendious, and most Admirable Mystery.

Now *Reason* in all *These Things*, is at a perfect *Stand*; can say *Nothing Satisfactorily* unto It; How, or by what Means, It should Thus come to pass; But that It is so, is Plain by *All Experience*.

I will a *Little Demonstrate* the *Wonderfulness* of an *Eighth*, in *Musick*, according to my best *Conceptions*, (though very weak *Abilities*) yet doubt not, by what I shall say, but to give you some such *Lively Apprehensions* of the *Truth*, and *Reality* of *This Vast Mystery*, that you shall certainly be touch'd with *Admiration*, in a *Due Consideration* Thereupon.

As First, take *Notice* of the *Ground*, and *Certainty* of an *Eighth*, Thus.

By *Experience*, we find, that in any *String*, be It of what *Length* soever, (*Short*, or *Long*) the very midst of *That String*, will produce an 8th. So that (to come quickly to discern *This Wonder*) you may suppose a *String* to be 10000 *Miles Long*; or so *Long*, as would Encompass the whole *Earth*, or *Heavens*; *That String* divided in the midst, would produce but *Only One Octave*, or *Eighth*; (but you must suppose, by some *Art*, or *Power*, that *That String* may be *Stretch'd*, and made to *Sound*;) Then again, the other *Half*, in Its *Midst*, would as certainly do the like; and so on, in *Sub-division*, till you come to the *Length* of a *Lute*, or a *Bass Viol String*, which we see, does the like; so also does the *Half* Thereof, viz. the *Treble-Viol String*; so again, *Diminute-Less-Instruments*, viz. the *Little Kitts*, &c. The *Halves* of all which, produce their *Eighths*: Then still you must run down (Thus) in *Sub-division*, till you come to a *String* of an *Inch Long*; and There, the *Half Inch*, will still be an *Eighth*; and from thence, unto the very *Least Imaginable Diminuteness*, viz. an *Attome*, which although, by *Reason* of Our *Bounded Limitation*, as to Our *Natural*, and *Corporial Organical-Capacities*, we are made *Incapable* of either *Expressing*, or *Distinguishing* such *Invisible-Littlenesses*; yet by our more *Capacious*, *Rational*, and *Apprehensive Faculties*, we must needs grant a *Consent* unto, viz. that still an *Attome-Length* of a *String*, may be *Ininitely Divided*; and so consequently produce Its *Eighths*.

What is the Certainty, or Ground of that Mystery of an 8th. in Musick.

A most Infinite Strange, True Thing.

This is an *Undeniable*, and *Unutterable Mystery*, viz. *Infinity of Infiniteness*; both of an *Unlimited*, and *Wondrous Vastness*; and likewise a kind of *Boundless Interminated-Littleness*; both which, in the *Mystery*, signifie the same Thing to me, concerning the *Wonderfulness of the Almightyes Mystical Being*; which is the *Thing*, I would have *Well Noted*, from *This last mentioned Mystery*, so *Discernable Plain in Musick*; and is a *Most Worthy*, and *High Consideration*, becoming the *Highest Divine Philosophers*, and the *Largeness*, and *Capaciousness of our Souls and Minds*.

And from hence, I cannot but Apprehend some sort of *Analogy*, relating to the *Manifestation of some Significant (though Unexpressible) Conception*, of the *Infinite*, and *Eternal Being*; the *Center*, and the *Circumference*, have such an *Absolute Uniform Relation*, and *Dependance the One to the Other*, that Both are *Equal Mystery*, and *Wonder*.

And Thus by *Musick*, may both of Them be *Contemplated*, and made perceptible so, that whosoever shall *Experiment*, what I have here writ, as being Himself made *Master of It*, by His own *Observation*, and *Understanding*; He shall not only believe what I Thus say, concerning *These Mysteries of Musick*; but shall say, *He Knows It to be True*, and together with It, find such an *Instance*, (yea *Confirmation*) of the *Wonderful Working Power*, and *Wisdom of the Almighty God*; that *His Faith* shall be so far strengthened Therein, that *He* shall never after *Degenerate into That Gross Sub-Beastical Sin of Atheism*.

A Security
against A-
theism.

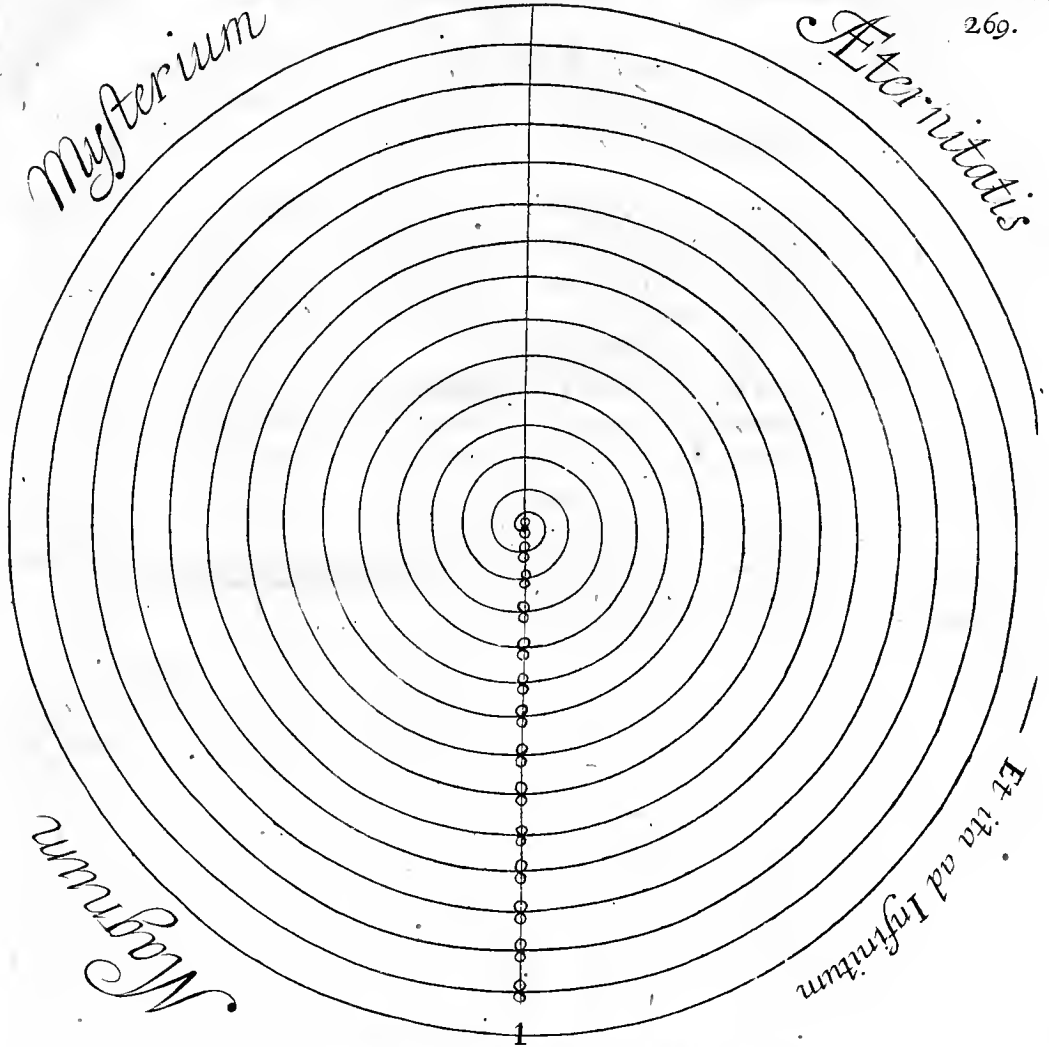
Thus I hope *Musick* may be conceiv'd, and allow'd to have a near *Affinity to Divinity*, in reference to the *Deep*, and *Undeterminable Mysteries of Both*, after *This way of Comparison*.

Much-much more could I say, of the *Admirable*, and *Sublime Effects*: The *Unexpressible*, and *Unvaluable Benefits of This Divine Art*; the which (I thank God) I have found to my *Internal Comfort*, and *Refreshments*; but my *Book* is *Swell'd* to too great a *Bulk*, and Therefore I must *Conclude*.

I will only set you Here, for the use of your *Contemplation*, concerning *This last Mention'd Mystery*, the best *Explanation* I can conceive of the *Reason of an Eighth in Musick*; and so commit you to your own *Pious*, and *Divine Conceptions*, concerning the *Infinite*, and *Eternal Being*.

And Here it is.

G R E A T



Great G O D.

MYsterious Center of All Mysterie;
All Things Originate Themselves in Thee;
And in Their Revolution, wholly tend
To Thee, Their Octave, Their Most Happy End.
All Things (what e're) in Nature, are Thus Rounded,
Thus Mystically Limited, and Bounded;
Some Harmonize in Diapasons Deep,
Others again, more Lofty Circles Keep.
 But Thou, the Moving Cause in every Thing;
 The Mystic Life, from whence All Life doth Spring.
 That Little Spark of Life, which I call Mine,
 It came from Thee; (a Precious Gift of Thine)
 I Bless Thy Name, I Daily feel It move,
 And Circulate towards Thee, Its Highest Love.
 I've almost Run my Round; 'tis wellnigh past,
 I Joy to think of Thee, (My First; My Last)
 A Unison (at First) I was in Thee;
 An Octave (now at Last) I hope shall be,
 To Round Thy Praises in Eternity,
 In th' Unconceiv'd Harmonious Mystery.

A Perswasive Adjunct, Directed to All Sober, and Serious-meaning Christians, who are in a Mistake, concerning the True, and High Worth, of Musick, if Rightly made use of.

THE Great Benefit arising from These Sublime, and Transcendent Speculations, will be an undoubted means to Raise, and Elevate, Sober, and Pious Minds, beyond All Inferiour, Low, and Common Things; so as They may be Fix'd, only upon (That Proper, and True Object of Souls) the Being of Our Beings; who although Invisible, as to our Outward Bodily Eyes, yet Nothing is more Certainly, and Clearly Obvious to our Internal True Sight.

How Musick would be made use of, to the Best Advantage.

Thus would I have Musick to be made use of, ; there being Nothing of Art, and Science, under Heaven, more Properly, Significantly, and Powerfully fit for Divine, and Contemplative Good Christians, than It; by Reason of Its Achording, or Sympathizing Faculty with our Souls, and Minds, if Rightly understood, and us'd. But if Abus'd, (as Divinity It self, together, with It, is most Grossly) It works to Vanity, Lycenciousness, and the Intoxicating of our Minds, with Folly, and Madnes; even as may be seen in the mis-use of Divinity, according to another Old Proverb, (*Corruptio Optimi est Pessima*) viz. The Best Things Corrupted, are the Worst.

Now, if in This My Discourse I have said any Thing which may not Sound Pleasing in the Ears of Any; especially Those of the Sober Sort, under any Form of Religion, Sect, or way of Divine Worship whatever, &c. I desire to be Excus'd, in regard I have Writ Nothing, in This Book, taken up upon Trust, either by Hear-say, or from any other Author, much less out of any Humorous, or Conceited Fancy; but Really, and Sincerely, what I have Experimented in my own Soul; and therefore think It very Fit, and Worthy to be Related.

The Principal Argument that I could ever yet hear spoken against Musick, (by Those who pretend most to Zeal, and Piety) and none more speak against It, or sleight It, than many such (which is Greatly to be Lamented) was occasion'd, by Reason of the Great Abuse of Musick, which It daily suffers; and I do acknowledge, with much Sorrow, that It is Generally Abus'd, even as Divinity It self is, (than the which, Nothing is more) and very justly might, and may they still say, that It is us'd (by too many) to stir up, and Excite Lightness, Vainness, Jocundity, and Folly; and nothing more True; which is the Great Cause, why so many Hundreds, or Thousands, of Sober, and Well Disposed People do Avoid It, as being Afraid to meddle with It, though (indeed) It is Most Proper, and Fit, even for such Disposed People, of Grave Serious Considerations, and Inclinations, for None but Such, can use Musick, so, as to find the Right Use, and True Benefit of It.

ue
Cause, why
Musick is so
much Sleight-
ed, or Disre-
garded, by So-
ber Good
People.

Who only
can find the
True Benefit
of Musick.

Therefore to such Sober People, I thus much say, It would be very well worth Their Examination, to try, whether They Themselves do not Erre on the One Hand, in the Neglect, and Contempt
of

of It; (being an *Ordinance* of God) whilst others do mis-use It, and *Erre* on the *Other*: And likewise to consider, of what *Eminent Use* It has been all along, both by the *Authority* of the *Old* and *New Testament*, in the *Church of God*; And if They will be *Rul'd* by *Example* (as *Most Religionists* are, who *Generally* follow their *Leaders*, like so many *Harmless Silly Sheep*; so that if one *Leap Over-Board*, all the *Rest* immediately follow, be It *Right* or *Wrong*) Let them make *Choice* of the *Best*, and most *Infallible Examples*; and such as have been assuredly *Inspired* with the *True Spirit of God*; (which too many now adays pretend unto, to very sad purposes.) To which end, let them *Search* the *Bible*, and see if any such may there be found; and if so, then to follow Them. To which purpose *Read* These certain *Texts of Scripture*, here following; and there they will find a most *Eminent Example*: One that was *Infallibly Inspir'd*; a *Chosen Vessel of God*, and *Highly Beloved of Him*; a *Prophet*, and a *Great King*, whose *Throne is Establish'd* for ever.

Read 2 Sam.
Chap. 7. V. 17.

That *Chapter* is very *Notable*, in *Expressing Gods Everlasting Love* to *David*, and *His Seed*, of whom came *Christ*, the *King of Kings*; who likewise gave *Exhortations* sufficient Himself, for *This Duty* of *Singing Praises* in *His Assemblies*, as you may find in my *Former Discourse* concerning *Psalms-Singing*.

Read again concerning *Davids Great Diligence* for the *House of God*, in *1 Chr.* 22. and so forward to the *End* of *That Book*; yet more especially *Read Chap* 23. v. 5. where you may find, that 4000 *Praised the Lord*, with *Instruments which I made* (saith *David*) to *Praise therewith*. Again *Ch.* 25. See what care was taken to *Separate Persons Fit for That Service*, and *Who should Prophesey with Harps, Psalteries, and Symbols*, (such *Instruments of Musick* as They had in *Those Times*) and the *Number of Them*, (as in the *7th. Verse*) that were *Instructed in the Songs of the Lord*, (even all that were *Cunning*) was 288.

This was the *Great Care* of *Prophet King David*, *That Holy Good Man* (after *Gods own Heart*) He knew not how to *Praise God Better*, than in such *Expressions*, which were *All Harmony, Lauds, and Praises*, *Witness* his whole *Book of Ps.* -- Some *Particular Places* only I will here name, (for It would be too *Tedious* to set them all down.) -- *Pf.* 9. 2. Mind the *Joyful Expressions* (surely as well of *His Soul*, as) of *His Voice*, viz. *I will be Glad, and Rejoyce in Thee; I will Sing Praises unto Thy Name, O Thou Most High*. Again, *Pf.* 30. 4. *Sing unto the Lord, O ye* Saints of His; and give Thanks at the Remembrance of His Holiness*. And from *This Place* It may be *Noted*, That there are *Properly Saints of God*, and *Improperly Saints* so called.

Note, who may properly be called Saints, and who not,

His Saints will not Refuse to Sing His Praises, Sure. Yet let us take *Great heed*, when we take upon us *That Sanctified Work*, that we be not *Unholy*, in Its *Performance*, and do It *Hypocritically, Sleightly, or Scurvily*, or for any *By-End*, or *Respect* whatsoever, but only for the *Glory of God*.

Read again *Pf.* 33. 1. *Rejoyce in the Lord O ye Righteous, for Praise is comely for the Upright*. And then *V.* 2. He shews them in what manner they should *Praise Him*, viz. *Praise the Lord with Harp;*

Harp; Sing unto Him with the Psaltery; and an Instrument of 10 Strings, V. 3. Sing unto Him a New Song, Play Skilfully with a Loud Voice: And then in the whole Psalm through, he gives the Reasons for so doing, as so many Strong Arguments; which will be well worth your Reading, and Noting.

☞
Note well.

Again *Pf. 47. O Clap your Hands together all ye People, Shout unto Him with the Voice of Trumpets; The Reasons again follow, till V. 6. where It is Thus, Sing Praises unto God, Sing Praises; Sing Praises unto our King, Sing Praises: Thus 4 Times in This Short Verse It is Repeated; and as if It were not sufficient, He still Adds in the 7th. V. For God is King of All the Earth; Sing ye Praises with understanding.*

Again *Pf. 66. Make a Joyful Noise unto God; Sing forth the Honour of His Name; Make His Praise Glorious, V. 4. All the Earth shall Worship Thee, and shall Sing unto Thee, They shall Sing unto Thy Name.*

Again *Pf. 81. Sing Aloud unto God Our Strength, make a Joyful Noise unto the God of Jacob; Take a Psalm, and bring hither the Timbrel; the Pleasant Harp, with the Psaltery; Blow up the Trumpet in the New Moon, in the Time Appointed, on Our Solem Feast Day; For This is a Statute, for Israel, and a Law of the God of Jacob. -- Mark ye That; It is a Law.*

Again *Pf. 92. It is a Good Thing to Sing Praises unto the Name of the Most High, V. 3. Upon an Instrument of 10 Strings, with the Psaltery and Harp; with a Solemn Sound.*

Thus is the *Ferventness, and Great Devotion of This Good Man of God, Seen.* And to This Purpose, He may be *Trac'd*, almost quite through *His Whole Life*; as by Abundance of Places more I might Instance in; which I suppose needless at This Time.

An undeniable Argument, to prove Musick Highly Valuable.

Now were *Musick a Low Inferiour Despicable Thing*, as most of the *Great Zealots of This Our Age*, on the *One Hand* do Esteem It; And the *Abusers, or Sleighters of It* on the *Other*, cause It so to be thought, by their *Prophanation, or Neglect of It*; Certainly, (*This Prophetical King*) was some *Silly-Conceited-Idle-Headed-Intoxicated-Brainsick-Intusiast*; or one that stands in *Scripture-Story*, for a meer *Fixion, or a Lye*; (and the *Scripture* It self must needs be judg'd the *Same*;) or else They do not believe *That Book*; some of *These Consequences* must needs follow; or else, most assuredly, *Musick* is (as Ever It must, and ought to be Esteemed) a *Thing of High Value*; and of *Principal Regard, and Use, in the Church, and Service of God.* And the which, (from what has been already said, or from whatsoever to the contrary can be said, against It, by the *Peevishness, and Ignorance of the Worst of Its Enemies*) will be a *Lasting Monument, and a Glorious, and the Most Becoming Ornament, for the Purest of Divine Souls, and the Most Worthly Worthies in Divinity, and in Gods True Church.*

And I am subject to Believe, (if in *Eternity* we shall make use of any *Language, or shall not understand One Another, by some More Spiritual Conveyances, or Infusions of Perceptions, than by Verbal Language*) That *Musick (It Self)* may be *That Eternal, and Cælestial Language.* Allelujah, Allelujah, Allelujah.

That Musick may be the Language of Eternity.

F I N I S.

