Inglis 15
This, PLAYFORD's Shadow doth present.
Peruse his Booke and there you'll see
His whole Designe is Publicke Good,
His Soule and Minde an Harmonie.
A BRIEF INTRODUCTION
To the Skill of MUSICK.

In two Books.
The First contains the General Grounds and Rules of MUSICK.
The Second, Instructions for the Viol and also for the Treble-Violin.

To which is added The Art of Descant, or Composing MUSICK in Parts, By Dr. Thomas Camplon. With Annotations thereon by Mr. Chr. Simpson.

The Fourth EDITION much Enlarged.

London, Printed by William Godbid for John Playford, and are to be sold by Zach. Watkins, at their Shop in the Temple near the Church-Dore. 1664.
To all Lovers of MUSICK.

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

Therefore when I had considered the great want of Books, setting forth the Rules and Grounds of this Divine Science of Musick in our own Language, it was a great motive with me to undertake this Work, though I must confess our Nation is at this time plentifully stored with skilful Men in this Science, better able than myself to have undertaken this Work; but their slowness and modesty (being, as I conceive, unwilling to appear in Print about so small a matter) has made me adventure on it, though with the danger of not being so well done as they might have performed it: And I was the rather induced thereunto, for that the Prescription of Rules of all Arts and Sciences ought to be delivered in plain and brief Language, and not in flowers of Eloquence; which Maxim I have followed: For after the most brief, plain, and easie method I could invent, I have here set down the Grounds of Musick; omitting nothing in this Art which I conceived necessary for the Practice of Young Beginners, both for Vocal and Instrumental Musick. Also I have in a brief method set forth the Art of Composing Two, Three, and Four Parts Musically; in such easie and plain Rules as are most necessary to be understood by Young Practitioners, which were never before Printed; but now in this Tenth Edition: The Work as it is, I must confess, is not all my own, some part thereof being collected out of other Authors which have written on this Subject, the which I hope will make it more approved. And if in the whole I gain your ingenious Acceptance, it will further encourage me to do you more Service in this nature.

J. Playford.
Of MUSICK in General, 
And of its Divine and Civil Uses.

MUSICK is an Art unsearchable, Divine 
and Excellent, by which a true Concordance 
of Sounds or Harmony is produced, that 
rejoiceth and cheareth the Hearts of Men; 
and hath in all Ages and in all Countries been highly re- 
verenced and esteemed; by the Jews, for Religion and 
Divine Worship in the Service of God, as appears by 
Scripture; by the Grecians and Romans to induce Virtue 
and Gravity, and to incite to Courage and Valour. Great 
Disputes were among Ethnick Authors about the first In- 
ventor, some for Orpheus, some Lynus, both famous 
Poets and Musicians; others for Amphion, whose Mu-
sick drew Stones to the Building of the Walls of Thebes; 
as Orpheus had by the harmonious Touch of his Harp, 
moved the wild Beasts and Trees to Dance: But the 
true meaning thereof is, that by Virtue of their Musick, 
and their wise and pleasing Musick Poems, the one brought 
the Savage and Beast-like Thracians to Humanity and 
Gentleness; the other persuaded the rude and careless 
Thebans to the fortifying of their City, and to a civil 
Conversation: The Egyptians to Apollo, attributing 
the first Invention of the Harp to him, and certainly they 
had an high esteem of the Excellency of Musick, to make 
Apollo (who was the God of Wisdom) to be the God of 
Musick: But the People of God do truly acknowledge a 
far more ancient Inventor of this Divine Art, Jubal the 
A 4
Of MUSICK in General, and of the Father of all that handle the Harp or Organ. St. Augustine goeth yet farther, shewing, that it is the gift of God himself, and a Representation or Admonition of the sweet Consent and Harmony which his Wisdom hath made in the Creation and Administration of the World.

And well it may be termed a Divine and Mysterious Art, for among all those rare Arts and Sciences, with which God hath endued Men, this of Musick is the most sublime and excellent for its wonderful Effects and Inventions: It hath been the study of Millions of Men for many thousand years, yet none ever attained the full scope and perfection thereof; but still appeared new Matter for their Inventions; and which is most wonderful, the whole Mystery of this Art is comprised in the compass of three Notes or Sounds, which is most ingeniously observed by Mr. Christopher Simpson, in his Division-Violist, pag. 18. in these words, All Sounds than can possibly be joyned at once together in Musical Concordance, are still but the reiterated Harmony in Three; a significant Emblem of that Supreme and Incomprehensible Trinity, Three in One, Governing and Disposing the whole Machine of the World, with all its included Parts in a perfect Harmony; for in the Harmony of Sounds, there is some great and hidden Mystery above what hath been yet discovered. And Mrs. Catherine Phillips in her Encomium on Mr. Henry Laws his second Book of Ayres, hath these words:

Nature, which in the vast Creation's Soul,
That steady curious Agent in the whole,
Its Divine and Civil USES.

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

Nor hath there yet been any Reason given of that sympathy in Sounds, that the Strings of a Viol being struck, and another Viol laid at a distance, and tuned in Consonance to it, the same Strings thereof should sound and move in a sympathy with the other, though not touch'd: Nor that the sound of a Sackbut or Trumpet, should by a stronger Emission of Breath, skip from Concord to Concord, before you can force it into any Gradation of Tones or Notes. Ath. Kercherus, a learned Writer, reports, that in Calabria, and other Parts of Italy, there is a poysonous Spider, called the Tarantula, by which such as are bitten fall into a Frenzie of madness and laughter; to allay the immoderate passion thereof, Musick is the speedy Remedy and Cure, for which they have solemn Songs and Tunes.

The first and chief Use of Musick is for the Service and Praise of God, whose gift it is. The second Use is for the Solace of Men, which as it is agreeable unto Nature, so it is allowed by God, as a temporal blessing to recreate and cheer men after long study and weary labour in their Vocations. Ecclef. 40. 20. Wine and Musick rejoiceth the Heart, as the Philosopher adviseth, Musica Medicina est molestiae illius perlabores succipitur. Ælianus
Of MUSICK in General, and of

Ælianus in his Hist. Animal. 1. 10. c. 29. writeth, That of all Beasts, there is none that is not delighted with Harmony, but only the As. H. Stephanus reports, that he saw a Lion in London leave his Meat to bear MUSICK.

My self as I travelled some years since near Royston, met a Herd of Stags, about twenty, upon the Road, following a Bag-pipe and a Violin, which while the MUSICK plaid they went forward; when it ceased they all stood still; and in this manner they were brought out of York-shire to Hampton-Court. If irrational Creatures so naturally love and are delighted with MUSICK, shall not rational Man, who is endued with the knowledge thereof? A Learned Author hath this Observation, That MUSICK is used only of the most Aerial Creatures, loved and understood by Man: The Birds of the Air, those pretty Winged Choristers, how at the approach of the Day do they warble forth their Makers Praise? among which, observe the little Lark, who by a natural instinct doth very often mount up the Sky, as high as his wings will bear him, and there warble out his Melody as long as his strength enables him, and then descends to his flock, who presently send up another Chorister to supply this Divine Service. It is also observed of the Cock, which Chaucer calls Chanticleer, his Crowing is founded Musically and doth allude to the perfect Syllables of the word Ha-le-lu-jah.

Athanasius Kircher, writes also, that the Cock doth sound a perfect Eight Musically, thus, when his Hens come from their nest, he hath Co co co co co co co co co. Sounds by such Animals.

The Philosopher says, not to be Animal Musicum, is not to be Animal Rationale. And the Italian Proverb
Proverb is, God loves not him, whom he hath not made to love Musick. Nor doth Musick only delight the Mind of Man, and Beasts, and Birds, but also conduceth much to bodily health by the exercise of the Voice in Song, which doth clear and strengthen the Lungs, and if to it be also joyed the Exercise of the Limbs, none need fear Asthma or Consumptio; the want of which exercise is often the death of many Students: Also much benefit hath been found thereby, by such as have been troubled with defects in Speech, as Stammering and bad Utterance. It gently breaths and vents the Mourners Grief, and heightens the Joys of them that are cheerful: It abateth Spleen and Hatred. The valiant Souldier in Fight is animated when he hears the sound of the Trumpet, the Fife and Drum: All Mechanick Artists do find it cheer them in their weary Labours. Scaliger (Exercit. 302.) gives a reason of these Effects, because the Spirits about the heart taking in that trembling and dancing Air in the body, are moved together, and stirred up with it; or that the Mind, harmonically composed, is Roused up at the Tunes of the Musick. And farther, we see even young Babes are charm'd asleep by their Singing Nurses; nay the poor labouring Beasts at Plow and Cart are cheer'd by the sound of Musick, though it be but their Masters Whistle. If God then hath granted such benefit to Men by the Civil exercise, sure the Heavenly and Divine Use will much more redound to our eternal comfort, if with our Voices we joyn our Hearts when we sing in his Holy place. Venerable Bede writeth, That no Science but Musick may enter the Doors of the Church: The Use of which in the Worship and Service of God, that it hath been anciently used, and should still be contiuned, may be easily proved from the Evidence of Gods Word, and the Practice of the Church.
Of MUSICK in General, and of
in all Ages: You shall seldom meet Holy David without
an Instrument in his Hand, and a Psalm in his Mouth;
Fifty three Holy Meters or Psalms he dedicated to his
Chief Musician Jeduthun, to compose Musick to them:
He was one in whom the Spirit of God delighted to dwell,
for no evil Spirit will abide to tarry where Musick and
Harmony are lodged; for when he playd before Saul, the
evil Spirit departed immediately. This Power of Musick
against evil Spirits, Luther seemeth to think that it doth
still remain, Scimus (faith he) Musicam Daemonibus
etiam invisam & intolerabilem esse, We know that
Musick is most dreadful and intolerable to the Devils.
How acceptable Divine Harmony was to God in hisWor-
ship, appears in 2 Chron. 5. 12, 13. Also the Levites,
which were the Singers, all of them of Asaph, of
Hemon, of Jeduthun, with their Sons and their Bre-
thren being arrayed in white linnen, having Cymbals
and Psalteries, and Harps, stood at the East end of the
Altar, and with them an hundred and twenty Priests
founding with Trumpets: It came even to pass, as
the Trumpeters and Singers were as one, to make one
found to be heard in praising and thanking the Lord:
And when they lift up their Voice with the Trumpets
and Cymbals, and Instruments of Musick, &c. that
then the House was filled with a Cloud, even the
House of the Lord. The Use of Musick was continued
in the Church of the Jews, even until the Destruction of
their Temple and Nation by Titus. And the Use thereof
also began in the Christian Church in our Saviour and
his Apostles time. If you Consult the Writings of the Pri-
mitive Fathers, you shall scarce meet with one that doth
not write of the Divine Use of Musick in Churches; and
yet true it is, that some of them did find fault with some
Abuses
Abuses thereof in the Service of God; (and so they would now if they were alive;) but that condemneth the Right Use thereof no more than the Holy Supper is condemned by St. Paul, while he blameth those who shamefully profaned it. The Christian Emperours, Kings, and Princes in all Ages have had this Divine Science in great Esteem and Honour: Constantine the Great, and Theodosius, did both of them begin and sing Divine Hymns in the Christian Congregations; and Justinian, the Emperor, composed an Hymn to be sung in the Church, which began, To the only begotten Son and Word of God:

Of Charles the Great it is reported, that he went often into the Psalmody and Sung himself, and appointed his Sons and other Princes what Psalms and Hymns should be Sung. But to come nearer home: History tells us, that the ancient Britains of this Island had Musicians before they had Books; and the Romans, that invaded them (who were not too forward to magnifie other Nations) confess what power the Druids and Bards had over the Peoples Affections, by recording in Songs the Deeds of heroick Spirits, their Laws and Religion being sung in Tunes, and so without Letters transmitted to Posterity; wherein they were so dexterous, that their Neighbours of Gaul came hither to learn it. Alfred, a Saxon King of this Land, was well skil'd in all manner of Learning, but in his knowledge of Musick took most delight. King Henry the Eighth did much advance Musick in the first part of his Reign, when his mind was more intent upon Arts and Sciences, at which time he invited the best Masters out of Italy, and other Countries; whereby he grew to great Knowledge therein; of which he gave Testimony, by composing with his own hand two entire Services of five and six Parts, as is recorded by the Lord Herbert,
Of MUSICK in General, and of Herbert, who writ his Life. Edward the Sixth was a Lover and Encourager thereof. If we may believe Dr. Tye, one of His Chappel, who put the Acts of the Apostles into metre, and Composed the same to be sung in Four Parts, which he Printed and Dedicated to the King; his Epistle began thus:

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

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

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

Nor was his late Sacred Majesty, and Blessed Martyr, King Charles the First, behind any of his Predecessors in the Love and Promotion of this Science, especially in the Service of Almighty God, which with much Zeal he would hear reverently performed, and often appointed the Service and Anthems himself, especially that Sharp Service Composed by Dr. William Child, being by his Knowledge in Musick a competent Judge therein; and could play his part exactly well on the Bass-Viol, especially of those Incomparable Fancies of Mr. Coperario to the Organ.
Its Divine and Civil Uses.

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

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

J. Playford.
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AN INTRODUCTION
To the Skill of MUSICK.

CHAP. I.

The Scale of Musick call'd the Gam-ut.

The Gam-ut is the Ground of all Musick, Vocal or Instrumental; and (as Ornithoparcus reports) was composed by Guido Aretinus, about the Year 960, out six Syllables in the Saphick of the Hymn of Johan. Baptista.

\[ \text{UT}--\text{queant} \text{ laxis} \quad \text{REsonare} \text{ fibris} \]
\[ \text{Mira} \text{ gesticorum} \quad \text{FAmuliturum} \]
\[ \text{SOLve} \text{ poluti} \quad \text{LABii} \text{ reatum} \]

By another thus:

\[ \text{ITRElivet} \text{ Miserum} \text{ FATum} \text{ SOLitumq; LABorem,} \]

Ascending thus,

\[ \text{Mi} \text{ Fa} \text{ Sol} \text{ La} \text{ Mi} \text{ Fa} \text{ Sol} \text{ La} \]

These
These six Notes were used for many years past in this order, Ascending and Descending, but now four are only in use, viz. Sol, La, Mi, Fa, (so that Ut and Re are changed into Sol and La) which are sufficient to express the several Sounds, and are less burdensome to the Practitioner's Memory.

Example.

Sol La Mi Fa Sol La Fa Sol

Besides the Names of these Notes, there is used in our Scale of Musick called the Gam-ut, seven Letters of the Alphabet, which are set in the first Column, at the Beginning of each Rule and Space, as G, A, B, C, D, E, F. And of these there are Three Septenaries ascending one above the other, G being put first, agreeing with the third Letter in the Greek Alphabet called Gamma, and is made thus r in Greek, in English G, (the first Derivation thereof being from the ancient Greeks) as you may see in the Scale of Musick at the end of this Chapter.

These seven Letters are called Cliffs, or more properly Cleaves, and the Syllables adjoyning to them are the Names of the Notes. By the three Septenaries are distinguished the three several Parts of Musick into which the Scale is divided; first, the Bassus, which is the lowest Part; secondly, the Mean or middle Part; and thirdly, the Treble or highest Part; so that according to these three Septenaries, Gam-ut is the lowest Note, and E la the highest. And these, the usual Gam-uts, in Mr. Morley and others did not exceed; but there are many Notes used, both above and below, and
and do exceed this Compass, both in Vocal and Instrumental Music, which ought not to be omitted; for the Compass of Music is not confined: And though there be but three Septenaries of Notes in the Example of the Gamut, which amount to the Compass of One and Twenty Notes or Sounds; yet in the Treble, or highest Part, as occasion requires, you may Ascend more Notes, for it is the same over again, only eight Notes higher: Or in your Bassus or lowest Part, you may Descend the like Notes lower than Gamut, as the Compass of Voice or Instrument is able to extend, which will be the same, only Eights to those above. And these Notes of Addition are usually thus distinguished:

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

The Gamut is drawn upon fourteen Rules and their Spaces, and comprehends all Notes of Sounds usual in Music, either Vocal or Instrumental, yet when any of the Parts into which it is divided, viz. Treble, Mean or Tenor, and Bass, shall come to be prick'd out by it self in Songs or Lessons, either for Voice or Instrument, five Lines is only usual for one of those Parts, as being sufficient to contain the Compass of Notes thereto belonging: And if there be any Notes that extend higher or lower,
An Introduction to

It is usual to add a Line in that place with a Pen. But for all Lessons for the Organ, Virginals, or Harp, two Staves of six Lines together are required, one for the left hand or lower Keys, the other for the right hand or upper Keys.

He that means to understand what he Sings or Plays, must study to be perfect in the Knowledge of the Scale or Gam-ut, to have it perfect in his Memory without Book, both forward and backward, and to distinguish the Cliffs and Notes as they stand in Rule or Space; for knowing the Notes Places, their Names are easily known.

The three Columns to the right hand of the Scale or Gam-ut are thus described:

The first Column is called $B$ duralis, or $B$ sharp, as having no flat in $B\text{mi}$, and has in it the Names of the Notes as they are called on the Rules and in the Spaces, ascending and descending.

The second Column is called $B$ naturalis, or $B$ proper, having a $B$ flat in $B\text{mi}$ only, which is put at the beginning of the Line with the Cliff; and in this Column likewise you have the Names of the Notes as they stand on Rule or in Space.

The third and last Column is called $B$ mollaris, or $B\text{fa}$, having two $B$ flats, the one in $B\text{mi}$, the other in $E\text{la}\text{mi}$, placed at the beginning with the Cliff; and here also you have the Names of the Notes.

In these Three Columns the names of the Notes are changed according to the proper Keys: Also observe this for a General Rule, that what Name any Note hath, the same Name properly hath its Eighth, either above or below it, be it in Treble, Mean, Tenor, or Bass.
### THE GAM-VT, OR SCALE OF MUSICK

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### The Tertiary or Highest Scale: The Lyre or Harp Scale

### B-flat Dura, B-flat Natural, B-flat Minor
A Second Table of the Scale of \textit{Musk} called the \textit{GAM-VT}, in which every Key or Note is put in its proper place upon the Five Lines on Rule and in Space, according to the two usual signed Cleaves or Cliffs, \textit{viz.}, the Bassus and the Treble, ascending from the lowest Note of the Bass to the highest in the Treble.

\begin{align*}
\text{D la sol, E la, F faut, G sol reut, Alamire.} \\
\text{F faut, G sol reut, Alamire, B fab mi, C sol fa,} \\
\text{Alamire, B fab mi, C sol faut. De la sol re, Elami,} \\
\text{B mi, C faut, D sol re, Elami, F faut, G sol reut,} \\
\text{Bassus.} \\
\text{G C faut, D sol re, E Elami, F F faut, Gam ut, Are,}
\end{align*}
the Skill of Musick.

CHAP. II.
Of the Cliffs or Cleaves.

IN the Gam-ut (as I said before) is contained three Septenaries of Letters, which are G, A, B, C, D, E, F. These seven Letters are set at the beginning of each Rule and Space, and are called Cliffs; of these seven, four are only used, one of which is commonly placed at the beginning of every Line of any Song or Lesson, either Vocal or Instrumental. The first is called F jam Cleave or Cliff, which is only proper to the Bass or lowest Part, and is thus marked a on the fourth Line, at the beginning of Songs or Lessons. The second is the C sol faut, which is proper to the Middle or Inner Parts, as Tenor, Counter-Tenor, or Mean, and is thus signed or marked §. The third is the G sol re ut Cleave or Cliff, which is only proper to the Treble or highest Part, and is signed or marked thus on the second Line of the Song or Lesson.

These three Cliffs are called the three signed Cliffs, because they are always set at the beginning of the Lines on which the Song or Lesson is prickt, Cliff or Cleave is derived from Clavis a Key, or guide to understand the Notes.

From these Cliffs, the Places of all the Notes in your Song or Lesson are understood, by proving your Notes from them, according to the Rule of the Gam-ut, either up or down.

A fourth Cliff is the B Cliff, which is proper to all Parts, as being of two natures or properties,
An Introduction to

that is to say, Flat or Sharp, and doth only serve for the flatting and sharpening of Notes, and therefore it is called B fa, B mi; the B fa signifies flat, the B mi, sharp. The B fa, or B flat, is known on Rule or Space by this mark [b]; and the B mi, which is sharp, by this [x].

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

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

Note: That these two B Cliffs are placed not only at the beginning of the Lines with the other Cliff, but are usually put to several Notes in the middle of any Song or lesson for the flatting and sharpening them, as the Harmony of the Mulick requires.

CHAP. III.

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

First observe with which of the three usual Cliffs your Song or Lesson is signed with at the beginning; if it be with the G sol reut Cliff, then if the Note be above it, whose Name and Place you
you would know, you must begin at your Cliff, and assign to every Rule and Space a Note, according to the Rule of your Gam-ut, ascending 'till you come to that Rule or Space wherein the same Note is set: But if the Note be below your Cliff, then you must prove downwards to it, saying your Gam-ut backwards, assigning to each Rule and Space a Note, 'till you come to its place. So that by knowing in what place of your Gam-ut the Note is set, you will easily know its name; the next Chapter directing you an infallible Rule for it, and that by an easy and familiar Example.

CHAP. IV.
Containing a plain and easy Rule for the Naming your Notes in any Cliff.

Having observed the foregoing Direction of proving your Notes to know their Places, you may easily know their Names also, if you will follow this Rule: First, observe that Mi is the principal or Master-Note, which leads you to know all the rest; for having found out that, the other follow upon course: And this Mi hath its being in four several places, but it is but in one of them at a time; its proper place is in B mi; but if a B fa, which is a B flat (as is mentioned in Chap. 2.) be put in that place, then it is removed into E la mi, which is its second place; but if a B flat be placed there also, then it is in its third place, which is A la mi re; if a B flat come there also, then it is removed into its
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its fourth place, which is D la sol re; so that in which of these it is, the next Notes above it ascending are Fa sol la, Fa sol la, twice, and then you meet with your Mi again, for it is found but once in eight Notes: In like manner, the Notes next below it descending are La sol fa, La sol fa, and then you have your Mi again: For your better understanding of which, observe this old Metre, whose Rules are plain, true, and easie.

To attain the Skill of Musicks Art,
Learn Gam ut up and down by heart,
Thereby to learn your Rules and Spaces;
Notes Names are known, knowing their Places.

No Man can sing true at first sight,
Unless he Name his Notes aright:
Which soon is learnt, if that your Mi
You know its Place where e're it be.

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

Example.

Sol la Mi fa sol la fa sol

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

Example.

Sol la fa sol la Mi fa sol

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

Example. 

La Mi fa sol la fa sol la

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

Example. 

La Mi fa sol la Mi fa sol la

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

Example. 

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

If you'll sing true without all blame; You call all Eights by the same name.
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Example of the Eighths.

*Sol la fa sol fa la sol

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

These Rules and Examples being seriously pursued by the Learner, will infallibly direct him in the right naming of his Notes, which is a very great help to the Singer; for nothing makes him sooner mistake his Tune in Singing, than the misnaming his Notes: And therefore take this one Rule more for the naming your Notes, by finding your Mi in its several places in any Cliff whatsoever, be it Bass, Treble or any Inward Part, there being no Song pricked down for any Part that does not employ some of the Five Lines in the following Example. The several Parts are demonstrated by the little Arches, or Columns, on the right side of the Example.
Another Example for Naming the Notes in any Cliff.

\[ \text{Mi in B. Mi in E. Mi in A.} \]

This Example expresses the Names of the Notes in the three Removes of Mi. I have seen Songs with four Flats, as is before mentioned, viz. in B mi, E la mi, A la mi re, and D la sol re; but this fourth place of D la sol re is very seldom used, and such Songs may be termed irregular, as to the Naming the Notes, (being rather intended for Instruments than Voices) and therefore not fit to be proposed to young Beginners to sing. And because I will omit nothing that may be useful to Practitioners, I have set down a third Example of Naming the Notes in all Parts, as the Flats are assigned to the Cliffs.
An exact Table of the Names of the Notes in all the usual Cliffs, expressed in the Six several Parts of Musick.

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

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

**MEAN, C sol fa ut Cliff on the second Line.**
the Skill of Musick.

COUNTER-TENOR. Solfaut Cliff on the third Line.

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

TENOR. Solfaut Cliff on the fourth Line.

La fa sol la mi fa sol la
Mi fa sol la fa sol la mi
Fa sol la mi fa sol la fa
Fa sol la fa sol la mi fa

BASSE. Solfaut Cliff on the fourth Line.

Sol la mi fa sol la fa sol
Sol la fa sol la mi fa sol
La mi fa sol la fa sol la
La fa sol la mi fa sol la
An Introduction to

A Table shewing the Comparison of the most usual Cliffes, how they agree together in the naming the Notes.
CHAP. V.
Of Tuning the Voice.

Thus having briefly given you plain and familiar Rules for the understanding the nature and use of the Gamut, It will be necessary, before I set down your first plain Songs, to insert a word or two concerning the Tuning of the Voice, in regard none can attain the right guiding or ordering his Voice, in the rising and falling of several Sounds which are in Musick, at first, without the help of another Voice, or Instrument. They are both of them extraordinary helps: But the Voice of a skilful Artist is first to be prefer'd; yet the Voice guided by the sound of an Instrument, may do well, if the Learner have skill thereon himself to express the several Sounds, so that his Ear and Voice go along with the Instrument, in the ascending and descending of the several Notes or Sounds. And (if not) if an Instrument be founded by another who is an Artist, so the Learner hath a good Ear to guide his Voice in unity to the sound of the Instrument, it will with a little practice (by sometimes singing with, and sometimes without) guide his Voice into a perfect Harmony, to sing plain Song with exactness; I mean by Tuning his Notes perfectly, Ascending and Descending, and in rising or falling of a Third, a Fourth, a Fifth, or Sixth, &c. as in the following Plain Songs they are set down. At the first guiding the Voice therein it will much help you if you observe this Rule; for a Third ascending,
An Introduction to
which is from Sol to Mi, at your first Tuning found by degrees all three Notes, as Sol La Mi, then at second Tuning leave out La, the middle Note, and so you will Tune from Sol to Mi, which is a Third. This Rule serves for the rising of Fourths or Fifths, &c. as your third Plain Song in the next Page directs.

Observe, that in the Tuning your Voice you strive to have it clear.

Also in the expressing your Voice, or Tuning of Notes, let the Sound come clear from your throat, and not through the teeth, by fucking in your breath, for that is a great obstruction to the clear utterance of the Voice.

Lastly, observe, that in Tuning your first Note of your plain Song, you equal it to the pitch of your Voice, that when you come to your highest Note, you may reach it without squeaking, and your lowest Note without grumbling.

The three usual Plain Songs for Tuning the Voice, with the proper Letters of the Names of the Notes.

First.

Second.

Third.
CHAP. VI.

Of Tones or Tunes of Notes.

Observe that the two B Cliffs before-mentioned are used in Songs for the flatting and sharping Notes. The property of the B Flat is to change Mi into Fa, making that Note to which it is joyned a Cz Semi-
Semitone, or half a Note lower; and the B sharp raiseth the Note before which it is set a Semitone or half a sound higher, but alters not its Name; so that from Mi to Fa, and likewise from La to Fa, is but a Semitone or a half Note, between any two other Notes it is a perfect Tone, or sound, as from Fa to Sol, from Sol to La, from La to Mi, are whole Tones, which is a perfect sound. And this may be easily distinguished, if you try it on the Frets of a Viol or Lute, you shall perceive plainly that there goes two Frets to the stopping of a whole Note, and but one Fret to a half Note; so that it is observed, that Mi and Fa serve only for the flatting or sharpening all Notes in the Scale, and they being rightly understood, the other Notes are easily applied to them; for if G sol re ut have a sharp set before it, it's the same in sound with A la mira flat; and B fa B mi flat, is the same with A la mira sharp; and C fant sharp is D sol re flat, &c. as being of one and the same sound, or stopped upon one and the same Fret of the Viol or Violin.

Unisons. For Example. Octaves.

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

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

Imperfect Cords are these, a Third, a Sixth, with their Compounds; all other distances reckoned from the Bass are discords.
A Diapason is a perfect Eighth, containing 5 whole Tones, and 2 half Tones, that are in all seven natural Sounds or Notes besides the Ground, what flats or sharps soe're there be.

For a further discourse, I refer you to Mr. Sympson's Compendium, or, The Art of Descant; my purpose here being only to set down the Rules for the Theoretical Part of Musick, so far as is necessary to be understood by young Practitioners in Vocal or Instrumental Musick. I shall in the next Chapter give an account of the Notes, their Time and Proportions.

C H A P. VII.

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


Measure in this Science is a Quantity of the Length or shortness of Time, either by Natural Sounds, pronounced by the Voice, or Artificial, upon Instruments; which Measure is by a certain motion of the hand or foot, expressed in variety of Notes. These Notes in Musick have two Names, one for Tune, the other for Time, Measure, or Proportion of Notes to certain Sounds. The Names of Notes in Tuning I have set down in the former Chapter, being four, Sol, La, Mi, Fa: Those
Those in the Measure or Proportion of Time are eight, as a Large, Long, Breve, Semibreve, Minim, Crotchet, Quaver, and Semiquaver, expressed at the beginning of this Chapter: The four first are Notes of Augmentation or Increase, the four last of Diminution or Decrease. The Large is the first of Augmentation, being longest in found: In Time, or Measure, it is the Master-Note, being of one certain Measure by itself: By which all the other Notes, both of Augmentation and Diminution, are measured by or proportioned to its value. The Large contains eight Semibreves, the Long four, and the Breve two, the Semibreve one. The Notes of Diminution, viz. Minim, Crotchet, Quaver, and Semiquaver are reckoned to, as the others were measured by the Semibreve; and, according to the ordinary proportion of Time, two Minims are accounted to the Semibreve, two Crotchets to the Minim, two Quavers to the Crotchet, and two Semiquavers to the Quaver.

Example.

Notes of Augmentation.

Notes of Diminution.
CHAP. VIII.

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


Pausés or Rests are silent Characters, or an artificial omission of the Voice or Sound, proportioned to a certain Measure of Time, by motion of the hand or foot (whereby the Quantity of Notes and Rests are directed) by an equal measure, the signatures and characters of the Rests are placed over each Note in the foregoing Example.

To these Notes appertain also certain other Rules, as Augmentation, Syncopation, Pricks of Perfection or Addition; of which, I shall only set down what is necessary to be understood by the Practitioner; as first, of the Prick of Perfection or Addition; next of Syncopation, or breaking of the Time, by the Driving a Minim through Semibreves, or a Crotchet through Minims, which is the beating Time in the middle of such Notes.

First, this Prick of Perfection or Addition is ever placed on the right side of all Notes thus, □ •  • • for the prolonging the sound of that Note it follows to half so much more as it is; for Example, the Prick, which is placed after a Semibreve is in proportion
portion or measure a Minim, and makes that Semibreve which before was but two Minims to be three Minims, in one continued Sound; and so the like proportion to other Notes.

Example.

Prick Long, Breve, Semibreve, Minim, Crotchet, Quaver.

A further Example of the Prick Notes, wherein the Measure of the Time is barred, according to the Semibreve, both by Prick Semibreves, Minims, and Crotchets.
the Skill of Musick.

Secondly, Pricks of Perfection are used for perfecting of Notes, and are only used in the Triple-Time; of which, I shall speak more at the latter end of Chap. X.

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

Example.

Of the Tying of Notes.

This Example shews, that many times in Songs or Lessons, two, four, or more Quavers or Semiquavers are tyed together by a long stroke on the top of their Tails; and though they be so, they are the same with the other, and are so tyed for the benefit of the sight, when many Quavers or Semiquavers happen together, not altering the Measure or Proportion of Time.
Of the Keeping of Time by the Measure of the Semibreve or Master-Note.

Observe that to the Measure of the Semibreve all Notes are proportioned, and its Measure when whole is expressed (naturally by the Voice or artificially by an Instrument) by moving the Hand or Foot up and down. In Notes of Augmentation, the Sound is continued to more than one Semibreve; but in Notes of Diminution, the Sound is variously broken into Minims, Crotchets and Quavers, or the like: So that in keeping Time your hand goes down at one Minim, and up at the next. For the more ease at first, if you have two Minims, or four Crotchets, as in the Example following, in one Bar, which is the proportion of a Semibreve; you may, in Minims, pronounce one two; your hand being down at your first founding one, and up at two, and down again at the third Minim, up at the fourth, and down at the fifth: 

Also when you have four Crotchets, pronounce one two three four, that is, the hand is down at one and up at three, and down when you begin the next Bar of four Crotchets, as in this Example. This Rule observe, according to the Measure of those Notes your Semibreve is divided into, by certain Bars 'twixt every Semibreve, be it either Triple, Duple or Common Time.
Example of quicker Notes divided into Common-Time.

Example of Tripla by Three Semibreves.
An Introduction to
Example of Tripla by Three Minims.

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

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

There are Four Moods, the which are divided into Four Tables, that is to say:

1. The Perfect of the More.
2. The Perfect of the Less.
3. The Imperfect of the More.
4. The Imperfect of the Less.

These
These Four Moods were used in former times, but of late years, those of our Nation that have Compos'd Musick, either Vocal or Instrumental, have made use only of the two latter; that is to say, the Imperfect of the More and Imperfect of the Less, the first being called the Tripla Time, the other the Dupla or Common Time, these two being sufficient to express much variety of Musick: However, because the Italians do at this day use in their Musick all Four, I will not omit to give you the Definitions and Proportions of them in their order, and be more large upon the two latter, because most used by the Practitioners of Musick in our Nation.

Of the two first Moods.

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

The Perfect of the More 0 3.

2. THE Perfect of the Less is when all go by two, except the Semibreves, as two Longs to a Large, two Breves to a Long, three Semibreves to a Breve, two Minims to a Semibreve, &c. and its Sign or Mark is made thus,
Of the two last and most useful Moods.

The Imperfect of the More is when all go by two, except the Minims, which go by three as two Longs to a Large, two Breves to a Long, two Semibreves to a Breve, three Minims to the Semibreve, with a Prick of Perfection, which makes the whole proportion of three Minims, and is called a whole Time. His Mood is thus signed $e_3$, and this is usually called the Triple Time.

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

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

The second Measure of this Triple Time is to a swifter motion, and is measured by three Crotchetts, or a
Anim with a Prick for Perfection, which is a whole time. This swifter Measure is used in Light lessons, as Sarabands, Figs, and the like.

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

For Example.

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

The Imperfect of the Less.¢

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

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An Introduction to

CHAP. XI.

Of the several Adjuncts and Characters used in Music.

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

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

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

4. A Tye is of two uses; first, when the Note is driven, or the Time struck in the middle of the Note, it is usual to Tye two Minims, or a Minim and a Crotchet together, as thus:
The Second sort of *Tyes* is when two or more Notes are to be Sung to one Syllable, or two Notes or more to be plaid with once drawing the Bow on the *Viol* or *Violin*, as thus:

![Musical notation]

Thou art not Kind but Cruel.

5. A *Hold* is thus made 🟣, and is placed over the Note which the Author intends should be held to a longer Measure than the Note contains; and over the last Note of a *Lesson*.

6. The *Figures* usually placed over Notes in the *Thorough Bafs of Songs* or *Ayres*, for the *Organ* or *Theorbo*, is to direct the Performer to strike in other parts to those Notes, as *Thirds*, *Sixths*, with *Sharps* and *Flats*; As thus.

![Musical notation]

I shall here conclude the *First Part*, wherein I have set down what is needful to be understood of the *Theorick* Part of *Music* in the plainest and easiest Method that I could; not doubting but by it, and a little assistance of some already skill'd in *Music*, to guide you to the *Pratfick*. 
A Brief Discourse of the Italian manner of Singing; wherein is set down, the Use of those Graces in Singing, as the Trill and Gruppo, used in Italy, and now in England: Written some years since by an English Gentleman, who had lived long in Italy, and being returned, Taught the same here.

The Proem to the said Discourse is to this effect.

Hitherto I have not put forth to the view of the World those Fruits of my Music Studies employed about that Noble manner of Singing, which I learnt of my Master the famous Scipione del Palla in Italy; nor my Compositions of Ayres Composed by me, which I saw frequently practised by the most famous Singers in Italy, both Men and Women: But seeing many of them go about maimed and spoilt'd, and that those long winding Points were ill performed, I therefore devi'd to avoid that old manner of running Division which has been hitherto used, being indeed more proper for Wind and Stringed Instruments than for the Voice: And seeing that there is made now adays an indifferent and confused use of those excellent Graces and Ornaments to the good & true manner of Singing, which we call Trills, and Grupps, Exclamations of Increasing and
and Abating of the Voice, of which I do intend in this my Discourse to leave some Foot-prints, that others may attain to this excellent manner of Singing: To which manner I have framed my last Ayres for one Voice to the Theorbo, not following that Old way of Composition, whose Music not suffering the Words to be understood by the hearers, for the multitude of Divisions made upon short and long Syllables, though by the Vulgar such Singers were cried up for famous: But I have endeavoured in those my late Compositions to bring in a kind of Music, by which men might as it were Talk in Harmony, using in that kind of Singing a certain noble neglect of the Song (as I have often heard at Florence by the Actors in their singing Opera's) in which I endeavoured the Imitation of the Conceit of the Words, seeking out the Cords more or less passionate, according to the meaning of them, having concealed in them so much as I could the Art of Descant, and paused or stay'd the Consonances or Cords upon long Syllables, avoiding the short, and observing the same Rule in making the passages of Division by some few Quavers to Notes and to Cadences, not exceeding the value of a quarter or half a Semibreve at most: But, as I said before, those long windings and turnings of the Voice are ill used, for I have observed that Divisions have been invented, not because they are necessary unto a good fashion of Singing, but rather for a certain tickling of the Ears of those who do not well understand what it is to sing Passionately; for if they did, undoubtedly Divisions would have been abhor'd, there being nothing
nothing more contrary to Passion than they are, yet in some kind of Muses Passions Passionate or Affectuous; and upon long Syllables, not short, and in final Cadences some short Parts of Division may be used, but not at all advantages, but upon the practice of the Descant; but I think of them first in those things that a man will sing by himself, and to fashion out the manner of them, and not to promise a man himself that this Descant will bear it: For to the good manner of Composing and Singing in this way, the understanding of the conceit and the humour of the words, as well in Passionate Cords as Passionate Expressions in Singing, doth more avail than Descant; I having made use of it only to accord two Parts together, and to avoid certain notable Errors, and bind certain Discords for the accompanying of the Passion, more than to use the Art: And certain it is, that an Ayre Composed in this manner upon the Conceit of the words, by one that hath a good fashion of Singing, will work a better effect and delight more than another made with all the Art of Descant, where the Humour or Conceit of the words is not minded.

The original of which defect (if I deceive not my self) is hence occasioned, because the Musician doth not well possess and make himself Master of that which he is to Sing. For if he did so, undoubtedly he would not run into such errors, as most easily he falleth into, who hath framed to himself a manner of Singing; for Example, altogether Passionate, with a general Rule, that in Encreasing and Abating the Voice, and in Exclamations, is the foundation of Passion, doth always use
use them in every sort of Music, not discerning whether the words require it: Whereas those that well understand the conceit and the meaning of the Words, know our defects, and can distinguish where the Passion is more or less required. Which sort of people we should endeavour to please with all diligence, and more to esteem their praise, than the applause of the ignorant Vulgar.

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

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

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

Concerning the first: Since it is not a general Rule, because it agrees not in many Cords, although in such places as it may be used, it is now become so ordinary, that instead of being a Grace (because some stay too long in the third Note under, whereas it should be but lightly touched) it is rather tedious to the Ear; and that for Beginners in particular it ought seldom to be used: But instead of it, as being more strange, I would chuse the second for the Increasing of the Voice.

Now, because I have not contained my self within ordinary terms, and such as others have used, yea rather have continually searched after novelty, so much as was possible for me, so that the novelty may fitly serve to the better obtaining of the Musicians end, that is, to delight and move the affections of the mind, I have found it to be a more affectuous way to Tune the Voice by a contrary effect to the other, that is, to Tune the first Note in its proper Tune,
the Skill of Musick.

Tune, diminishing it; because Exclamation is the principal means to move the Affection; and Exclamation properly is no other thing, but the flacking of the Voice to re-enforce it somewhat more. Whereas Increasing of the Voice in the Treble Part, especially in feigned Voices, doth oftentimes become harsh, and unsufferable to the Hearing, as upon divers occasions I have heard. Undoubtedly therefore, as an affection more proper to move, it will work a better effect to Tune the Voice diminishing it, rather than increasing of it: Because in the first of these ways now mentioned, when a man increases the Voice, to make an Exclamation, it is needful that in Slacking of it, he increase it the more. And therefore I have said that it sheweth harsh and rough. But in the Diminishing of the Voice it will work a quite contrary effect, because when the Voice is flacked, then to give it a little spirit, will always make it more passionate. Besides that also, using sometimes one, sometimes another, variety may be used, which is very necessary in this Art, so that it be directed to the said end.

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

Rules, they may be put in practice, by which a
man grows more perfect in all Arts; especially in
the profession of a perfect Singer, be it Man or
Woman.

More languid. A livelier Exclamation.      For Example.

\[ \text{Cor mio deb non languire} \]

Of Tuning therefore with more or less Grace,
and how it may be done in the aforesaid manner,
tryal may be made in the above-written Notes
with the words under them, Cor mio, deb non lan-
guire. For in the first Minim with the Prick, you
may Tune Cor mio, diminish it by little and a
little, and in the falling of the Crotchet increase the
Voice with a little more spirit, and it will become
an Exclamation passionate enough, though in a Note
that falls but one degree: But much more sprightly
will it appear in the word deb, by holding of an
Note that falls not by one degree: As likewise it
will become most sweet by the taking of the greater
Sixth that falls by a leap. Which thing I have
observed, not only to shew to others what a thing
Exclamation is, and from whence it grows; but
also that there may be two kinds of it, one more
passionate than the other; as well by the manner
in which they are described, or tuned in the one
way.
the Skill of Musick. 41

way or other; as also by imitation of the word, when it shall have a signification suitable to the con-
cept. Besides that, Exclamations may be used in
all Passionate Musicks, by one general Rule in all
Minims and Crotchets with a Prick falling; and they
shall be far more Passionate by the following Note,
which runneth, than they can be in Semibreves; in
which it will be fitter for increasing and diminishing
the Voice, without using the Exclamations. Yet
by consequence understand, that in Airy Musicks,
or Corants to Dance, instead of these Passions, there
is to be used only a lively cheerful kind of Singing,
which is carried and ruled by the Air itself. In
the which, though sometimes there may be place
for some Exclamation, that liveliness of Singing is
in that place to be omitted, and not any Pallion to
be used which favoureth of Languishment. Where-
upon we see how necessary a certain judgment is
for a Musician, which sometimes useth to prevail
above Art. As also, we may perceive by the fore-
going Notes, how much greater Grace the four
first Quavers have upon the second Syllable of the
word Languire (being so stayed by the second
Quaver with a Prick) than the four last equal Qua-
vers, so Printed for Example. But because there
are many things which are used in a good fashion of
singing, which because there is found in them a
greater Grace, being described in some one manner,
make a contrary effect one to the other; whereupon
we use to say of a Man that he Sings with much
Grace, or little Grace: These things will occasion
me at this time first to demonstrate in what fashion
I have described the Trill and the Grup; and the
manner
manner used by me to teach them to those who have been interested in my house; and further, all other the more necessary effects: So that I leave not unexpressed any curiosity which I have observed.

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

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

Example of the most usual Graces.

1 Beating of the Throte.

2 Beating the Throte.

1 + 2 Trill.

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

+ A fall to take breath.

Another fall like it. +

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

It
It is to be observed in these Graces that second hath more grace in it than the first; and by your better experience we will in this follow Ayre describe some of those Graces with wonder, together with the Bass for the Theorbo; which Ayre is contain’d the most passionate passages.

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

Deh deh done son fuggiti deh done son spari

Exclam. Exclam. Exclam. Tril

g’oc chi de qualier rai fo son ce ner homa

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

Aure aure divine ch’er rate peregrine in que
the Skill of Musick.

Musick. Trill. Exclamation.

From the part' en quella deb recate novella dell' alma.


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

Exclam.

Vella dell' alma luce loro Au-re Au-re

Exclam. reinforced.

ch'io me ne moro.

And
And because in the two last Lines of the foregoing Ayre, Deb done son fugitt, there are contained the best passions that can be used in this noble manner of Singing, I have therefore thought good to set them down, both to show where it is fit to encrease and abate the Voice, to make Exclamation, Trills, and Grups; and in a word, all the Treasure of this Art: and that they may serve for Example whereby men may take notice in the Mufick of these places, where they are most necessary, according to the passions of the words. Although I call the noble manner of Singing, which is used without tying a man's self to the ordinary measure of time, making many times the value of the Notes less than half, and sometimes more, according to the conceit of the words; whence proceeds that excellent kind of Singing with a graceful neglect, where I have spoken before.

Our Author having briefly set forth this chief or most usual Grace in Singing, called the Trill, which, as he saith very right, is by a beating in the Throat on the Vowel (a'\h) some observe that it rather the shaking of the Uvula, or Pallate on the Throat, in one sound, upon a Note; For the attaining of this, the most surest and ready way is by imitation of those who are perfect in the same; yet have heard of some that have attained it after the manner, in the singing a plain Song, of 6 Notes and 6 down, they have in the midst of every Note beat or shaken with their finger upon their Throat, which by often practice came to do the same. Not exactly without. It was also my chance to be...
company with some Gentlemen at a Musical Practice, which sung their parts very well, and used this Grace (called the Trill) very exactly: I desired to know their Tutor, they told me I was their Tutor, for they never had any other but this my Introduction: That (I answered:) could direct them, but in the Theory, they must needs have a better help in the Practice, especially in attaining to sing the Trill so well. One of them made this Reply (which made me smile) I used, said he, at my first learning the Trill, to imitate that breaking of a Sound in the Throat, which Men use when they Lower their Hawks, as he-he-he-he-he; which he used slow at first, and after more swift on several Notes, higher and lower in sound, 'till he became perfect therein.

"The Trill being the most usual Grace, is usually made in Closes, Cadences, and when on a long Note Exclamation or Passion is expressed, there the Trill is made in the latter part of such Note; but most usually upon binding Notes and such Notes as precede the closing Note. Those who once attain to the perfect use of the Trill, other Graces will become easie."

Since then there are so many effects to be used the excellency of this Art, there is required for the performing of them) necessarily a good voice, as also good wind to give liberty, and serve on all occasions where is most need. It shall therefore be a profitable advertisement, that Profesor of this Art, being to sing to a Theorbo or other stringed Instrument, and not being compelled
An Introduction to

pelled to fit himself to others, that he so pitch his Tune, as to sing his clear and natural Voice, avoiding feigned Tunes of Notes. In which, to feign them, or at the least to inforce Notes, if his Wind serve him well, so as he do not discover them much; (because for the most part they offend the Ear;) yet a man must have a command of Breath to give the greater Spirit to the Increasing and Diminishing of the Voice to Exclamations and other Passions as is related; therefore let him take heed that spending much Breath upon such Notes, it do not afterward fail him in such places as it is most needful: For from a feigned Voice can come no noble manner of Singing; which only proceed from a natural Voice, serving aptly for all the Notes which a man can manage according to his ability, employing his Wind in such a fashion as he command all the best passionate Graces used in this most worthy manner of Singing. The love whereof, and generally of all Musick, being kindled in me by a natural inclination, and by the study of so many years, shall excuse me, if I have suffered my self to be carried further than perhaps was fit for him, who no less esteems and desires to learn from others, than to communicate to others what himself hath learned; and to be further transported in this Discourse, than can stand with that respect I bear to all the Professors of this Art. Which Art being excellent and naturally delightful, doth then become admirable, and entirely wins the love of others, when such as possess it, both by teaching and delighting others, do often exercise it, and make it appear to be a pattern and true resemblance of thos.
Of the Skill of Musick.

Those never ceasing celestial Harmonies, whence proceed so many good effects and benefits upon earth, raising, and exciting the minds of the hearers to the contemplation of those infinite delights which Heaven afforseth: Vale.

Of the Five Moods used by the Grecians.

1. The Dorick
2. The Lydian
3. The Aeolick
4. The Phrygian
5. The Ionick.

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

These Moods have not relation to those Moods forementioned; those refer to Notes and Time, these only to Tune. That which the Grecians called Mode or Mood, the Latins termed Tone or Tune: The design of either, was to shew in what Key the Song was set, and how each Musical Key had relation one to another. These five appertained to the Antient Grecians only, and had their several appellations from the Countries in which they were invented and practised. The Latins reduced theirs to Eight Tones or Tunes, which were by the Churchmen.
men termed Plain-songs. These exceeded not the compass of six Notes, and were to direct how to begin and end in the proper Keys; which Eight Tones or Tunes are Printed in the Third Part of Mr. Morley's Introduction, Pag. 147. These Grecian Moods had various effects.

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

2. The Lydian Mood was used to Grave, solemn Musick, the Descant or Composition being of slow time, fitted to sacred Hymns and Anthems, or Spiritual Songs, in Prose, sometimes in Verses alone, and sometimes in full Chorus of four or five Parts; which moveth a kind of Heavenly Harmony, whereby the mind is lifted up from the regard of Earthly things to those Celestial Joys above. This Mood had its derivation from the famous River in Lydia called Pactolus, (whose winding retrograde Meander, represented the admirable variety of Fuges and Sounds in Musick,) passing by the famous Cities of Philadelphia, and Sardis, once the Royal Seat of rich King Cresus.

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

4. The Phrygian Mood was to a more warlike and courageous kind of Musick, expressing the Musick of Trumpets and other Instruments of old, exciting to Arms and Activity, as Almans, and the like. This Mood had its derivation from Phrygia (a Region bordering upon Lydia and Caria) in which is that Martial Town Cios, and the most high Hill Ida, famous for the Trojan War. Many Historians have written of the rare Effect of Musick in warlike Preparations: Suidas (in litera T) writes of Timotheus, a skillful Musician, that when Alexander the Great was much dejected in his mind, and both to take up Arms, he with his Phrygian Flute expressed such excellent sounds and varieties of Musick, that the Kings passions were immediately stirred to War, and ran presently and took up Arms. But the Story of Ericus the Musician passes all; who had given forth, that by his Musick he could drive men into what Passion or Affections he listeth; and being required by Bonus King of Denmark to put his Skill in practice, he with his Harp for Polychord Lyra expressed such effectual melody and harmony in the variety of changes in several Keys,
An Introduction to

Keys, and in such excellent Fug's and sprightfully Ayres, that his Auditors began first to be moved with some strange passion, but ending his excellent Voluntary with some choice Fancy upon this Phrygian Mood, the Kings passions were suddenly altered, and excited to that height, that he fell upon his most trusty Friends which were near him, and flew some of them with his Fift for lack of another Weapon; which the Musician perceiving, ended with the sober and solemn Dorick, which brought the King to himself, who much lamented what he had done. This is recorded at large by Crantzius, lib. 5. Danie cap. 3, and by Saxo Grammaticus, lib. 12. Hist. Danie, and others.

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

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

smiles to day, to morrow will be dying.

Ather your Rose-buds while you may, old
An Introduction to
A2. Voc.

T R E B L E.

Omely Swain why sit'th thou so, Fal la la la la &c. la.

Folded arms are signs of woe, Fal la la la la la la la la.

If thy Nymph no favour shew, Fal la la la la la &c. la.

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

Fal la la la la &c. la.
N the merry month of May, in a morn by break of day,

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

there I spyped all alone, Phili-da and coridon.
An Introduction to

Treble

Urn Amarillis to thy Swain, turn Amarillis to thy Swain, turn Amarillis to thy Swain, thy Damon calls thee back again, thy Damon calls thee back again: Here is a pretty pretty, pretty, pretty, pretty Arbour by, where Apollo, where Apollo, where Apollo cannot, cannot spy, where Apollo cannot spy. Here let's sit, and whilst I play, sing to my Pipe, sing to my Pipe, sing to my Pipe; sing to my Pipe, sing to my Pipe, sing to my Pipe, a Roundelay; sing to my Pipe, sing to my Pipe, sing to my Pipe, a Roundelay.
the Skill of Musick.

Pipp, ble to my Pipe a Roundelay:

Ps: A

Pipp, ble to my Pipe, ble to my Pipe,

Pipp, ble to my Pipe, ble to my Pipe,

Pipp, ble to my Pipe, ble to my Pipe,

Pipp, ble to my Pipe, ble to my Pipe,

Pipp, ble to my Pipe, ble to my Pipe,

Pipp, ble to my Pipe, ble to my Pipe,

Pipp, ble to my Pipe, ble to my Pipe,

Pipp, ble to my Pipe, ble to my Pipe,
An Introduction to
A. 2. Voc.
T R E B L E.
H. D.

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

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

will ope to thee as to the Sun.

The wanton Suckling and the Vine
Will strive for th' honour, who first may
With their green Arms incircle thine,
To keep the burning Sun away.
Ill Cloris cast her Sun-bright Eye upon so mean a Swain as I? Can she affect my oaten reed? or stoop to wear my Shepherds weed.

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

Rules and Directions for singing the Psalms.

For short Tunes to Four Lines, viz.

<table>
<thead>
<tr>
<th>Tune</th>
<th>Psalms Consolation.</th>
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<tbody>
<tr>
<td>Oxford Tune</td>
<td>To Psalms Consolation.</td>
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<tr>
<td>Cambridge Tune</td>
<td>These Tunes, in Tuning, the first Note will bear a cheerful high pitch, in regard their whole Compass is not above free of six Notes, from the highest Note to the lowest.</td>
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<tr>
<td>Litchfield Tune</td>
<td>For short Tune to Four Lines, viz.</td>
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<td>Low-Dutch Tune</td>
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<td>York Tune</td>
<td>To Psalms of Prayer, Confeffion, and Funeral.</td>
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<tr>
<td>Windsor Tune</td>
<td>These Tunes are eight Notes Compass above the first, and therefore you must begin the first Note low.</td>
</tr>
<tr>
<td>Westminster Tune</td>
<td>Thefe Tunes fall four Notes lower than the first Note, therefore begin that indifferent high.</td>
</tr>
<tr>
<td>Ely Tune</td>
<td></td>
</tr>
<tr>
<td>Worcester Tune</td>
<td></td>
</tr>
<tr>
<td>Hartfordshire Tune</td>
<td></td>
</tr>
<tr>
<td>Southwell Tune</td>
<td>To peculiar Psalms, as 25, 59, 97, 79, 134.</td>
</tr>
<tr>
<td>New Tune</td>
<td></td>
</tr>
</tbody>
</table>

Thefe Tunes are eight Notes Compass above the first, and therefore you must begin the first Note low.

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

<table>
<thead>
<tr>
<th>Tune</th>
<th>Psalms of Praise and Thanksgiving.</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>These Tunes are eight Notes in Compass above the first Note, and therefore you must begin the first Note low.</td>
</tr>
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<td>81</td>
<td></td>
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<td>113</td>
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<td>68</td>
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<td>100</td>
<td></td>
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<td>125</td>
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</tr>
</tbody>
</table>

Tunes
UNES of Psalms sung in Parish-Churches, with the Bass under each Tune.

Psalm 41. Oxford Tune.

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

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

Psalm 69. Litchfield Tune.

Sing ye with praise unto the Lord, new songs with joy and mirth:

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

Lord be my judge, & thou shalt see my paths be bright & plain.

Psalm 133. Hereford Tune.

O How happy a thing it is, and joyful for to see:

Brethren together fast to hold the band of amity.
Love the Lord, because my voice and prayer heard hath he:

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

O Lord upon thee do I call, Lord haft thee unto me:

And hearken Lord unto my voice, when I do cry to thee.
Help Lord, for good and godly men do perish and decay:

And faith and truth from worldly men is parted clean away

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

I will take heed all times that I offend not with my tongue.
I lift my heart to thee, my God and Guide most just:

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

Be bold and have regard, ye Servants of the Lord:

Which in his house by night do watch, praise him with one accord
An Introduction to
Psalm 23. Low Dutch Tune.

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

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

Psalm 48. Winchester Tune.

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

The Tabernacles of thy grace, how pleasant Lord they be!
the Skill of Musick.

Calm 103. Hartfordshire Tune.

My soul give laud unto the Lord, my spirit shall do the same:

And all the secrets of my heart, praise ye his holy Name.

Calm 145. Exeter Tune.

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

For ever will I praise thy name, and bless thee day by day.
Psalm 73.  York Tune.

The L. is both my health & light, shall man make me dismay.

Psalm 95.  St. David's Tune.

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

In him our rock of health rejoice, let us with one accord.
Psalm 61. Hackney Tune.

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

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


Praise the Lord, praise him, praise him with one accord:

O praise him still all ye that be, the servants of the Lord.
An Introduction to
Psalm 100.

All people that on earth do dwell, sing to the Lord with cheerful voice.

Psalm 135. Ten Commandment Tune.

Those that do put their confidence upon the Lord our God only,

And fly to him for their defence, in all their need and misery.
Psalms 1.

Long Tunes.

He man is blest that hath not bent, to wicked read his ear:

Nor led his life as sinners do, nor fation in scorners chair:

But in the Law of God the Lord doth set his whole delight:

And in that Law doth exercise himself, both day and night.
O Lord consider my distress, & now with speed some pity take

My sins deface, my faults redrefs, good Lord, for thy great mercy tak

Wash me, & make me clean from this unjust and sinful act

And purifie yet once again my hanious crime and bloody fact
Psalm 68.

Et God arise, and then his foes will turn themselves to flight.

His enemies then will run abroad, and scatter out of sight.

And as the fire doth melt the wax, and wind blows smoke away.

So in the presence of the Lord the wicked shall decay.
An Introduction to

Psalm 81

Be light and glad, in God rejoice, which is our strength & stay.

Be joyful, and lift up your voice, to Jacob's God, I say.

Prepare your Instruments most meet, some joyful Psalm to sing.

Strike up with harp and lute so sweet, on every pleasant string.
Psalm 133.

YE children which do serve the Lord, praise ye his name with one accord:
Who from the rising of the Sun, till it return where it begun:
Blessed be always his Name, The Lord all people doth surmount.
As for his glory we may count, above the Heavens high to be.
With God the Lord who may compare? whose dwelling in the
An Introduction to

Heavens are: Of such great pow'r and force is He.

Psalm 148.

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

Praise him in deed and word above the starry sky:

And also ye, his Angels all, Armies royal, praise him with glee.
Blessed are they that perfect are, and pure in mind & heart,

Who's lives and conversations from God's Laws never start.

Blessed are they that give themselves his Statutes to observe,

Seeking the L. with all their hearts, and never from him swerve.

I have lately published the whole Book of Psalms and Hymns in a Pocket Volume, with the Tunes to each Psalm in three Parts, Cantus, Medius, and Basso, in a more plain and easy method than any heretofore printed, so which (when you are perfect in these) I refer you.
THE ORDER of PERFORMING THE DIVINE SERVICE IN Cathedrals and Collegiate Chappels.

The Confession and Absolution being read by the Priest in one continued and solemn Tone, the Priest and the whole Choir repeat the Lords Prayer, thus:

*Our Father which art in Heaven, &c. for ever and ever, Amen.*

Priest

*Choir.*

*O Lord open our lips, and our mouth shall shew forth, &c.*

Priest

Choir.

*O God make speed to save us. O Lord make haste to help us.*

Priest

*Glory be to the Father, and to the Son, and to the Holy Ghost.*

Choir.

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

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

**Sunday.**

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Matthew 1:5. The Lord is our strength, &c.
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**Monday.**

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Psalm 9:2. Let us heartily rejoice in the strength, &c.
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**Tuesday.**

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Psalm 9:2. Let us heartily rejoice in the strength, &c.
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**Wednesday.**

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Psalm 9:2. Let us heartily rejoice in the strength, &c.
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**Thursday.**

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Psalm 9:2. Let us heartily rejoice in the strength, &c.
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**Friday.**

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Psalm 9:2. Let us heartily rejoice in the strength, &c.
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**Saturday.**

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Psalm 9:2. Let us heartily rejoice in the strength, &c.
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After the *Psalms*, a short *Voluntary* is performed the *Organ*.

After the first Lesson *Te Deum* sung, the Priest beginning alone, \( \text{we praise thee, O God.} \)

Then the whole Choir answers, *We knowlege thee*, &c.

Which is composed usually in Four Parts for sides, by several
So An Introduction to several Authors. Sometimes it is sung to one of the following Tunes of Four Parts, with the Organ or without it. Te Deum being ended, and the Second Lesson read, Jubilate or Benedictus is sung by the Choir, as they are variously composed, or else to one of the following Tunes of Four Parts.

These Tunes of Four Parts are proper for Choirs to sing the Psalms Te Deum, Benedictus, or Jubilate, to the Organ.

A. 4 Voc. / Canterbury Tune.

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

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

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

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

A. 4 Voc. / Imperial Tune.

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

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

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

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

The
Then follows the Apostles Creed, which is sung by the whole Choir in one continued solemn and grave Tone. Upon Festivals, Athanasius's Creed is sung in the same Tune by sides; and sometimes it is sung to the Organ.

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

Priest. Choir.

After which the Priest sings, The Lord be with you, And with thy Spirit.

Priest. Choir.

Let us pray, Lord have mercy upon us. Christ have mercy upon us.

Priest. Choir.

The whole Choir in one Tone.

Lord have mercy upon us. Our Father which art in Heaven, &c.

Priest. Choir.

O Lord thew thy mercy upon us. And grant us thy Salvation.

Priest. Choir.

Lord gave the King: And mercifully hear us, when we call, &c.

Priest. Choir.

Indue thy Ministers with, &c. And make thy chosen people, &c.


Lord save thy people. And bless thine, &c. Give peace, &c.
Upon the usual Days that the *Litany* is appointed to be sung, it is sung by two of the Choir in the middle of the Church near the Bible-Desk, the whole Choir answering them to the first four Petitions in the same Tune and Words.

**Choir.**

*Because there is none other that fighteth, &c.* O God make clean, &c.

**Priest.**

After every Collect the Choir answers *And take not thy holy Spirit from us.*

**Choir.**

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

**Priest.**

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

**Choir.**

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

**Choir.**

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

**Choir.**

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

**Priest.**

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

**Choir.**

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

**Choir.**

O Lamb
the Skill of Musick.

Priest. Choir.

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


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


O Christ hear us. O Christ hear us. Lord have mercy upon us.


Lord have mercy, &c. Christ have mercy, &c. Christ have mercy, &c.


Lord have mercy upon us. Lord have mercy, &c. Our Father, &c.


But deliver us from evil, Amen. O Lord deal not with us, &c.


Neither reward us after, &c. O God, merciful Father, &c. O Lord arise, &c.

Priest.

For thy Name sake. O God we have heard, &c. time before them.

Choir. Priest.

Lord arise, help, &c. for thine honour. Glory be to the Father, &c.
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Choir.

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

Priest.

Choir.

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

Priest.

Choir.

Pitifully behold the sorrows, &c. Mercifully forgive the sins, &c.

Priest.

Choir.

Pitifully behold the sorrows, &c. Mercifully forgive the sins, &c.

Priest.

Choir.

Favourably with mercy, &c. O Son of David, &c. Both now and ever vouchsafe, &c. Graciously hear us, &c. O Lord let thy mercy be, &c. As we do put our, &c.

Amen.

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

Then the Priest reads the Prayers before the Epistle, the Quire answering Amen. When the Epistle is done and the Gospel named, The Quire sings, Glory be to thee O Lord, in the form here set down.
Thus Angels sing, and thus sing we, to God on high all Glory
be: Let him on Earth his peace bestow, and unto Men his
fa-vour show.

Thus Angels sing, and thus sing we, to God on high all Glory
be: Let him on Earth his peace bestow, and unto Men his
fa-vour show.

Thus Angels sing, and thus sing we, to God on high all Glory
be: Let him on Earth his peace bestow, and unto Men his
fa-vour show.
An Introduction to
A BRIEF INTRODUCTION
To the Playing on the Bass-Viol.

The Second BOOK.

This Viol is usually called de Gambo, or the Bass or Consort Viol, because the Musick thereon is play'd from the Rules of the Gamut, and not as the Lyra-Viol, which is by Letters or Tablature. Of this Viol de Gambo there are three several sizes, one larger than the other, according to the three Parts of Musick set forth in the Gamut, viz. Treble-Viol, Tenor-Viol, and Bass-Viol. The Treble-Viol plays the highest Part, and its Lessons are prick'd by the G sol re ut Cliff §; the Tenor-Viol, or middle Part, its Lessons are by the C sol fa ut Cliff ♫; and the Bass-Viol, which is the largest, its Lessons are by
An Introduction to

by the Faux Clift*: These three Viols agree in one manner of Tuning; therefore I shall first give you Directions for Tuning the Bass-Viol, which is usually strung with six strings (as you may observe on the Figure expressed in the foregoing Page) which six strings are known by six several names; the first, which is the smallest, is called the Treble; the second, the small Mean; the third, the great Mean; the fourth, the Counter-Tenor; the fifth, the Tenor or Gam-ut string; the sixth, the Bass.

But if you will name them after they are Tuned, according to the Rule of the Gam-ut, the Treble string is D la sol re; the small Mean, A la mi re; the great Mean, E la mi; the Counter-Tenor, C faut; the Tenor or fifth string, Gam-ut; and the sixth or Bass, double D sol re. Belonging to these six strings there are seven frets or stops on the neck of the Viol, which are put for stopping the various Sounds, according to the several Notes of the Gam-ut, both Flat and Sharp. For the more plain understanding of which, I have drawn an exact Table in Page 92 and 93, beginning with the lowest Note on the sixth string, and so ascending to the highest on the first or Treble string. The perfect understanding of which Table will much further you in the knowledge of Tuning the Viol; for which Tuning I will give two Rules, one by Tablature or Letters, the other by the Gam-ut Rule, the first being the easiest way to a beginner, whose Ear at first being not well acquainted with the exact Distance of Sounds the Strings are Tuned in, may by this way, use only one Sound, viz. an Unison, which is to make two strings (one of them being stopped...
the Skill of Musick.

The other not) to agree in the same Sound: The Letters are Eight, \( A, B, C, D, E, F, G, H \); seven of these are assigned to the seven Frets on the Neck of the Viol; \( A \) is for a string open, \( B \) is the first Fret, \( C \) the second, \( D \) the third, \( E \) the fourth, \( F \) the fifth, \( G \) the sixth, and \( H \) the seventh.

**Example.**

```
\[
\begin{array}{cccccccc}
1 & a & b & c & d & \text{ } & f & g \\
2 & a & b & e & f & \text{ } & f & g \\
3 & a & b & e & f & \text{ } & f & g \\
4 & a & b & e & f & \text{ } & f & g \\
5 & a & b & e & f & \text{ } & f & g \\
6 & a & b & e & f & \text{ } & f & g \\
\end{array}
\]
Open. First, Second, Third, Fourth, Fifth, Sixth, 7th Fret.
```

When you begin to Tune, raise your Treble or Smallest string as high as conveniently it will bear without breaking; then stop only your second or Small Mean in \( F \), and Tune it till it agree in Unison with your Treble open; that done, stop your Third in \( F \), and make it agree with your Second open; then stop your Fourth in \( E \), and make it agree with your Third open; then stop your Fifth in \( F \), and make it agree with your Fourth open; and lastly, stop your Sixth in \( F \), and make it agree to your Fifth open. This being exactly done, you will find your Viol in Tune, according to the Rule of the Gamut.

**Example.**
An Introduction to

Example, Tuning by Letters.

Example, Tuning by Notes.

The other way of Tuning is by the Rule of the Gam-ut, by distances of Sounds, as in the foregoing Example, thus: The Treble being raised as high as it will conveniently bear without breaking, is called D la sol re, then Tune your second four Notes lower, and it is Alamire; the third four Notes lower is Elami; the fourth three Notes, or a Flat Third lower, is C fant; the fifth four Notes lower, is Gam-ut; and the sixth four Notes lower than the fifth, is double D sol re: This is the most usual way of Tuning it; yet there are some Lessons do require it one Note lower, which is double C fant, but that is very seldom.
example of the Notes ascending and descending by Tablature, and Notes, as they ascend and descend on the several Frets or Stops.

The Viol being thus Tuned, practice this Example, the Notes ascending and descending, and by it you shall know the Viol is right Tuned.
An exact Table, directing the places of the Notes, Flat and Sharp, to every String on the Bass-Viol, according to the Gamut beginning at the lowest Note of the Bass of the Sixth String, and ascending to the higher on the Treble, or first String.

6 String.

Double D flat. Double E flat.

Sixth String open.

Sixth String first fret.

Sixth String second fret.

Sixth String third fret.

Sixth String fourth fret.

5 String.

Gamut: Gamut sharp.

Fifth String open.

Fifth String first fret.

Fifth String second fret.

Fifth String third fret.

Fifth String fourth fret.

4 String.

C flat. C flat, sharp.

Fourth String open.

Fourth String first fret.

Fourth String second fret.

Fourth String third fret.
It is usual in Lessons for the Bass-Viol, to add sixth Line above or below if the Note require, to change the Cliff when the Notes ascend above a sol re, the Practitioner ought therefore to be perfect in the C sol fa ut Cliff on the middle line, as you see in the five last Notes of the Table; also Example mentions the agreement of Notes in all Cliffs, Bass and Tenor.

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

Observe, that in the foregoing Table the $h$ (x) before a Note makes it stop a Fret lower, a $b$ Flat before a Note a Fret higher; for two Frets go to one whole or perfect Note, as that [Do] doth direct: Sometimes you may see a $\text{sharp}$ before $D$ $\text{sol}$ $re$, then it is stop a Fret lower, which is the place of $E$ $\text{la}$ $m i$ $\text{flat}$, so if a $\text{Flat}$ is set before $A$ $\text{la}$ $m i$ $r e$, it is a Fret higher, which is $G$ $\text{sol}$ $r$. $\text{Sharp}$: The like of other $\text{flat}$ or $\text{sharp}$ Notes.

Also if a $B$ $\text{flat}$ or $B$ $\text{sharp}$ be set on Rule or Staff at the beginning of any Line with the $\text{Cliff}$, a $\text{Flat}$ or $\text{Sharp}$ makes all the Notes which are in the same Rules or Spaces to be $\text{flat}$ or $\text{sharp}$ through the whole Lesson.
Treble-Viol.

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

Example of Tuning.

\[
\text{D} \text{la} \text{sol}. \text{Alamire}. \text{Elami}. \text{C sol f} \text{aut}. \text{G sol re} \text{ut}. \text{D la} \text{sol re}. \\
\text{String. 2 String. 3 String. 4 String. 5 String. 6 String.}
\]

Tenor-Viol.

The Tenor-Viol is an excellent Inward Part, and such used in Consort, especially in Fantasies and yes of 3, 4, 5 and 6 Parts. The Tuning of it the same with the Bass and Treble, for the stance of sound betwixt each String; but being Inward Part betwixt both, its Tuning is four Notes higher than the Bass, and five Notes lower an the Treble; its first or Treble String is Tuned G sol re ut on the third String of the Treble-Viol; second four Notes lower, which is D la sol re; third four Notes lower, is Alamire; the fourth three Notes (or a flat third) lower, is F faut; the fifth
An Introduction to

fifth four Notes lower than it, is \( C_f a u t \); and the
sixth four Notes lower than the fifth is \( G a m-u_t \)
which is answerable to the \( G a m-u_t \) on the Bass-Viol.

Example.

\[
\begin{array}{cccc}
\text{G solre ut} & \text{D lasol re} & \text{Alamire} & \text{F fa ut} & \text{C fa ut} & \text{Gam ut} \\
\text{1 String} & \text{2 String} & \text{3 String} & \text{4 String} & \text{5 String} & \text{6 String}
\end{array}
\]

Some General Rules for the Viol.

There are three sorts of Bass-Viols, as there are three manners of ways in Playing.

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

2. A Bass-Viol for Divisions must be of a less size, and the Strings according.

3. A Bass-Viol to play Lyra-way, that is Tablature, must be somewhat less than the former, and string proportionably.

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

5. In holding your Viol observe this Rule: Place it gently between your Knees, resting the low end thereof upon the Calves of your Legs, and let your Feet rest flat on the Ground; your Toes turned a little outward, and let the top of your Viol lean towards your left shoulder.
6. In holding of your Bow, observe this Rule: Hold the Bow betwixt the ends of your Thumb and Forefinger, an Inch below the Nut, the Thumb and Fore Finger resting on the Wood, the ends of your second and third Fingers laid upon the Hair; by which you may poise and keep up your Bow. Your Bow being thus fix'd, you must draw it over the string, and then another, in a Right-angle, about two or three Inches above the Bridge, making each several string yield a clear sound without touching the other.

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

8. In the Rule of true Fingering, where you skip Fret, there leave a Finger; and when you have Notes which are high Notes, that go lower than the Frets, there those highest Notes are always opt either with the third or fourth Finger (by shifting the Fingers lower) if with the third, then the first and second Fingers are ready to stop the two next Notes either ascending or descending on it: But if the highest Note be stop'd with
the fourth Finger, then the Note under it is stopp'd either with the third or second Finger according as it is either Flat or Sharp; if Sharp the third; if Flat, the second. But whether the highest Note be stopp'd with the third or fourth Finger, the third below it must be stopp'd with the first Finger, which is ever as a guide to the two Notes above it. Lastly, when two Notes which follow one another are stopp'd with the same Finger removed, it is to prepare the other Fingers to the forementioned posture, or to remove them to some other place. This order of Fingerings directs the whole Fingerboard (in stopping three Notes which follow upon any one string) with this proviso, where stops are wide, the fourth or little Finger is of more use, when lower down, when the stops fall more close.

9. In the moving your Bow observe this Rule when you see an even number Quavers or Semi-quavers, as 2, 4, 6, or 8, tyed together, you must begin with your Bow forward, though the Bow be drawn forward the Note before; but if the number be odd, as 3, 5, or 7, (which is by reason of a Prick Note or an odd Quaver Rest) then the first Note must be plaid with the Bow drawn backward.

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

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

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

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**Short Lessons for the Bass-Viol.**

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1 3 1 3 1 2 1 2 1 3 2 1 2 1 2
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2 3 2 3 1 3 2 3 2 2 1 2
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2 3 3 1 3 1 2 1 2 2 3 2
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3 1 3 1 3 1 3 1 3 1 2 1
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H2
An Introduction to

A Division on a Ground.
the Skill of Musick.

A Ground.

A Ground.

A Tune.
An Introduction to

A Tune.

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

THE Treble-Violin is a cheerful and spritely Instrument, and much practised of late; some by Book, and some without; which of these two is the best way, may as easily be resolved, to learn to play by Rote or Ear without Book, is the way never to play more than what may be gain'd by hearing another play, which may
may soon be forgot; but on the contrary, he which
learns and practises by book, according to the
Gamut, which is the true Rule for Musick, fails not, after he
comes to be perfect in those Rules, which guide
him to play more than ever he was taught or heard,
and also to play his Part in Confort; which the
other can never be capable of.

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

Therefore for the better understanding thereof
in this following Example is assigned to those six
frets on the finger-board, six Letters of the Alphabet
in their order; the first fret is B, the second C;
the third D, fourth E, fifth F, and sixth G; A is
not assigned to any Fret, but is the string open.

1 Treble
2 Small Mean
3 Great Mean
4 Bass

In this Example you have the names of the Four
strings, with the Letters assigned to each Fret.
the Scale of Musick on the Four Strings of the Treble Violin, expressed by Letters and Notes.

The First or Treble.

The Second or small Mean.

The Third or great Mean.

The fourth String or Bass.

This Example doth direct the places of all the Notes, Flat and Sharp; each Note being placed under the Letter, according to their several stops upon each string distinctly, beginning at the lowest Note on the Bass, or fourth string, and ascending up to the highest on the Treble, according to the scale of the Gamut; in which you may also observe, that the Lessons for the Violin by Letters are prick'd in four Lines, according to the four several strings; but Lessons by Notes are prick'd upon five Lines, as appears in that Example.
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For the Tuning of the Violin, is usually by Fifths, which is five Notes distance betwixt each string; which according to the Scale or Gamut, the Bass or fourth string is called G sol re ut, the third, or great Mean, D la sol re; the second, or small Mean Ala mire; the first, or Treble, E la; as in the following Example, the first Note of each string is upon a, and is known by this signature * under each of those Notes.

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

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\[\text{Example of the Tuning, as the five Notes ascend on each of the four strings, beginning on the Bass or fourth string.}\]
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Also for a Beginner to Tune by Eighths, will be easier than by Fifths, if his Violin be fretted; to begin which, he must wind up his first or Treble string as high as it will bear, and stop it in F, then Tune his second an Eighth below it; then stop the second in F, and Tune the third an Eighth under it; then stop the third in F, and Tune the fourth an Eighth below that; and so your strings will be in perfect Tune.

Ex
Another Scale for the Violin, directing the places of the Notes on each String, and the Stops by each Finger.

First String.


Second String.


Third String.


Fourth String.


Having
Having thus given you the Tuning of the Treble Violin; it will be very necessary here to set down the Tuning of the Tenor-Violin, and the Bass-Violin, being both used in Consort: The Tenor or Mean is a larger Violin than the Treble, and is Tuned five Notes lower than the Treble, and the Cliff is put sometimes on the middle and sometimes on the second Line.

**Example. The Tuning of the Tenor-Violin.**

_**First String. Second String. Third String. Fourth String.**_


**Example. The Tuning of the Bass-Violin.**

_**First String. Second String. Third String. Fourth String.**_

G sol re nt. C fa ut. FF fa ut. BB di.

Thus (after the plainest method I could) I have set down several Rules and Directions for the Treble-Violin, by way of Fretting, which I have known used by some eminent Teachers on this Instrument, as the most facile and easie to initiate their Scholars: And also Directions for Pricking down Lessons in Letters; yet I do not approve this way of Playing by Letters, save only as a Guide to young Practitioners, to bring them more readily to know all the Stops and Places.
the Skill of Musick.

Notes, both Flat and Sharp, and being perfect therein, to lay the use of Letters aside, and go to their Practice by Notes and Rules of the art only. For this reason I have added some Lessons both ways, that after you can play them by Letters, you may play the same again by notes. Those who desire to be furnished with these Lessons for this Instrument, I refer to a Book lately published, Entitled, Apollo's Banquet, containing above two hundred New Tunes for the Treble-Violin, with the most usual French Dances ded to them, which are used at Court and dancing Schools.

Some General Rules for the Treble-Violin.

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

Secondly, For the posture of your left hand, place your Thumb on the back of the Neck, opposite to your Forefinger, so will your Fingers have the more liberty to move up and down on the several Stops.

Thirdly,
Thirdly, For true fingering, observe these directions, which will appear more easie to your understanding, if in your first practice you have your Violin Fretted, as is before mentioned, the where you skip a fret or stop, there to leave Finger; for every stop is but half a Tone or Note, for from $b$ to $e$ is but half a Note, but from $b$ to $c$ is a whole Note; therefore the leaving of a Finger is necessary to be in readiness where half Notes happen, which is by Flats and Sharps.

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

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

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

As for the several Graces and Flourishes that are used, as Shakes, Backfalls, and double Relishes, the following Table will be some help to your practice; for there is first the Note plain, and after a Grace expressed by Notes at length.
A Table of Graces proper to the Viol or Violin.


Shaked Graces.


Explan.  Double Relish Explan.
Short Tunes for the Treble Violin, by Letters and Notes.

Maiden Fair.

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

Maiden Fair.
The King's Delight.
An Introduction to

Parthenia.

Parthenia.
John come kiss, with Division to each Strain.
The Lark, with Division.
A BRIEF INTRODUCTION TO THE

Art of Descant,

OR,

Composing Musick in Parts:

Setting forth the

Exact Rules and Principles, to be observ'd by all Practitioners that desire to Learn to Compose Musick either Vocal or Instrumental, in Two, Three, or more Parts.

LONDON, Printed for John Playford: 1683.
Of Cords and Discords.

There are Nine Conords of Musick, as followeth:

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

The five perfect, are Unison, Fifth, Eighth, Twelfth, and Fifteenth. Of these you may not take two of one sort together, neither rising nor falling, as two Fifths, or two Eighths.

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

These Nine Conords are comprehended in four, viz.

Unison, Eighth, Fifteenth, Third, Tenth, Fifth, Twelfth, likewife,

Sixth, Thirteenth, likewife. So that in effect there are but four Conords.

The Discords are, a Second, Fourth, and Seventh, with their Eighths; which being sometime mixt with Conords make the best Musick, being orderly taken.
A BRIEF
INTRODUCTION
to
The Art of Descent,
OR,
Composing MUSIC in Parts:

Music is an Art of Expressing perfect Harmony, either by Voice or Instrument, which Harmony ariseth from well-taken Conords and Discords.

In the Scale there are Seven Notes, G, A, B, C, D, E, F; for their Eights are the same in Nature of Sound.

Of these Seven, some are called Conords, and others Discords. The Conords are Four in Number, viz. a Unison, a Third, a Fifth, and a Sixth.

The Discords are Three in Number, viz. a Second, a Fourth, and a Seventh.
An Introduction to

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

A Third Minor includes four half Notes.
A Third Major includes five half Notes.
A Sixth Minor includes nine half Notes.
A Sixth Major includes ten half Notes.

Example, Of the Perfect and Imperfect Cords and their Octaves.

<table>
<thead>
<tr>
<th>Unperfect Cords</th>
<th>A 3d.</th>
<th>10</th>
<th>17</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 6th.</td>
<td>13</td>
<td>20</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Perfect Cords and their Octaves</th>
<th>A 5th.</th>
<th>12</th>
<th>19</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 8th.</td>
<td>15</td>
<td>22</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Discords and their Octaves</th>
<th>A 2d.</th>
<th>9</th>
<th>16</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 4th.</td>
<td>11</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>A 7th.</td>
<td>14</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>A 9th.</td>
<td>16</td>
<td>23</td>
<td></td>
</tr>
</tbody>
</table>
In Composing of Two or more Parts, the Parts either stand still: As,

Or the one doth stand still, and the other move: As,

Or they both ascend together: As,

Or both descend together: As,

Or one doth ascend and the other descend: As,
An Introduction to

The RULES following will direct how the Concord are to be taken, or applied every one of these ways:

RULE. I.

You may have as many Thirds, Fifths, Sixth or Eighths as you please standing.

RULE. II.

When one Part standeth still, and the other moves, the moving Part may move to any Concord: As,\[\text{[Musical notation]}\]

RULE. III.

When Two or more Parts ascend or descend together, they ascend or descend either gradually or by Intervals.

If they ascend or descend gradually, they do move by Thirds; you may have as many Third as you please: As,\[\text{[Musical notation]}\]
the Art of Descant.

Or ascend or descend by Sixths. As,

Take no more than two or three Sixths; Or they move by a Fifth or a Sixth. As,

You may have as many Notes as you please.

If two Parts ascend by Intervals, then you may move from

A \{\begin{array}{c} 1 \\ 3 \\ 5 \\ 6 \end{array}\} to a \{\begin{array}{c} 3 \text{ or } 6 \\ 3 \text{ or } 6 \\ 3 \text{ or } 6 \end{array}\}

RULE IV.

If two Parts do descend together gradually, then as in the Third Rule: If by Intervals, you must move from

A \{\begin{array}{c} 1 \\ 3 \\ 5 \\ 6 \end{array}\} to a \{\begin{array}{c} 3 \text{ or } 6 \\ 3 \text{ or } 5 \text{ or } 6 \\ 3 \text{ or } 6 \\ 3 \text{ or } 6 \end{array}\}

RULE
An Introduction to

RULE V.

If two Parts do move diversly, as one rising and the other descending: Then thus,

```
     0 3 5 6 8
     0 3 5 6 8
     0 3 5 6 8
     0 3 5 6 8
```

Or upon the Third, your Bass must begin in the same Key, and end in the same Key.

A Unison is good so it be in a Minum or a Crotchet but it is better if the one hold and the other be going: Two Eighths or two Fifths ascending or descending together, is not lawful, unless one be the Major, the other the Minor Fifth.

Of Taking Discords.

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

```
     8 2 3 4
     8 2 3 4
     8 2 3 4
     8 2 3 4
```

So thus you see, a Discord is placed between two Conords.
A Discord is bound three several ways; first, between the Third, and some other Concord: As,

The first Note of the upper Parts may be any Concord to the Bass, the second Note of the upper Part must be a third to the Bass, the third Note must be a second to the Bass, the last part of a third Note must be a third to the Bass, and the closing or fourth Note must be a third or eighth to the Bass, as in the Examp.

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

The last part of the second Note of the Bass must be a Second to the upper Part, the Third Note of the Bass must be a Third to the second Part of the third Note of the Treble, and Close as in the afore-aid Example.

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

The third way of taking a Discord by way of binding is when the Fourth is taken between thirds; As in the following Example.
So that you see the Discords are thus taken, the first Note of the upper Part may be any Note to the Bass, the second Note of the upper Part must be a Fourth to the Bass, the Eighth Note of the upper part must be a Third to the Bass, and the Cloze must be an Eighth or a Third, as in the Example.

This Cloze may be used in any part of a Lesson of two or more parts, either beginning, middle, ending; but seldom it is to be omitted in the end of a Lesson: This Cloze is seldom or never taken in longer or shorter Notes than in the Example.

**RULE IV.**

The fourth way of taking of a Discord by way of Binding, is when the Seventh is taken between the Sixth and Eighth: As,
Example of Cadences and Bindings in 3 Parts.

First Rule 4 and 3  Second Rule \( \frac{4}{3} \frac{4}{3} \)

Third Rule 343  Fourth Rule the 3d.
Major with 7 and 6.

Fifth Rule of the 3d.
Minor with 7 and 6.

Another
An Introduction to

Another of taking Discords in Binding Notes.

The Rule of Syncopation or Binding Notes, in Two Parts.
Example of Discords upon Binding Notes.

The first Note of the upper Part may be any to the Bass, the first part of the second Note of Cord the upper part must be a Sixth to the Bass, the first part of the second Note of the upper part must be a Seventh to the Bass, the fourth Note of the upper part must be a Sixth to the Bass, and the Close must be an Eighth or a Third to the Bass.

The Bass must descend four Notes, the two first Notes must be but half the quantity of the third Note, and the last Note as long or as short as you please.

This Close is used in the middle strain of Three or more parts, and for the final Close manytimes of two parts.
An Introduction to

Lastly, The Note before the Close must be a Fifth, if you fall to the Close, or a Fourth, if you rise to the Close. Your upper part must begin in the Unison, Third, or Fifth, but not in a Sixth.

Rules of Rising and Falling one with another.

It is not good to Rise or Fall with the Bass from a Twelfth or Fifth, unto an Eighth, or from an Eighth unto a Twelfth or Fifth. Example.

It is not good to Rise with the Bass from a Sixth unto an Eighth, neither is it good to Fall with the Bass from an Eighth unto a Sixth. Example.

It is not good to Rise from a Fifth to an Eighth, nor from an Eighth to a Fifth. Example.
the Art of Descant.

Usual Cadences or Closes of two Parts.

The use of Discords on holding Notes.

First Rule.
An Introduction to

Second Rule.

Of the Passage of the Conords.

Two Fifths or two Eights are not allowed together either rising or falling, especially in two parts.

Fifths not allowed. Eights not allowed.

Fifths allowed. Eights allowed.
The passing from a Fifth to an Eighth, or from an Eighth to a Fifth may be allowable, so the upper part remove but one degree of a perfect Cord.

As for Thirds and Sixths, which are imperfect Concords, Two, Three, or more of them ascending or descending together are allowable.

It is good and usual to change from any one to any other different Concord, when any one of the parts keeps it place: But two perfect Cords ascending or descending is not allowed (unless it be in Composition of Three, Four, or Five Parts.)

Example of Cords not allowed in few Parts.

Another Example.

Good. Not good.
In this Example, $F$ flat $G$ sharp in the Bass, against $B$ flat $C$ sharp in the Treble, is the soundest fourth and is good. But the next where $F$ is flat in the Bass, against $B$ sharp in the Treble, which is the greater fourth, is very inharmonious; therefore to be avoided.

Note, That in few Parts imperfect Consonances are more pleasant and less cloying the Ear than many perfect Cords, especially in Two Part where Eights and Fifths are to be least used, unless at the beginning or ending of a Song, and when the Parts move contrary, the one ascending the other descending.

Example of Two Parts with the proper Closes.
the Art of Descant.

Several Examples of taking Discords Elegantly.

This Example shows the taking of 5ths and 7ths in Two Parts.

Of taking the Lesser Fourth.

Of taking the Greater Fourth.

Example, Of taking two sevenths in Two Parts.
In this Example you may observe the exact method of taking two sevenths together in whatever Key you shall Compose in, with this allowance that two Major sevenths together is not good; but two Minor sevenths together is allowable: Also if you take two sevenths, so the one be Minor, and the other Major it is allowed, but be sure the Minor be first before the Major, as you see in the Example.

I have often observed in several late Italian Authors, where Figures are placed over the Thorough Bass, that 6 or 7 Sevenths have followed each other which has been much wondered at by some Young Composers, and for their satisfaction I have incerted this Example, which shews both the method and manner how it is performed.
Of Composing Three Parts.

If your Bass be an unison or Eight to the Tenor, then may your Altus be a 3, 5, 6, 8, 10, 12, or 15 to the Bass.

If your Bass be a fifth to the Tenor, your Altus may be a 3, 8, 10, 12, or 15 to the Bass.

If your Bass be a Third under your Tenor, the Altus may be a 5, 6, 12, or 13 above the Bass.
But if your Bass be a Sixth to the Tenor, then must your Altus be a 3, 8, 10, or 15 to the Bass.

**What Cords Three Parts are to Use**

1. If Canto use the Eighth, the Alto use the Fifth, and Tenor the Third.
2. If Canto use the Twelfth, then Alto the Tenth, and Tenor the Eighth.
3. If Canto use the Tenth, then Alto the Eighth, and Tenor the Fifth.

**A Rule how to come from a Discord.**

1. If you use a Fourth or Eleventh, your next Note must be a Tenth or Third.
2. If you use a Ninth, your next Note must be the Eighth.
3. If you use a Seventh, your next Note must be the Sixth.
4. If you use a Second, your next Note must be a Third.
5. If you use a false Fifth, your next Note must be a Third.

When you Compose 3 Parts, it is most proper to be Counterpoint, that is, Note for Note; the Key G with the flat 3d. the most easiest Key for a Begin-
ner, in the Second Treble observe, that a sharp is put to the Second Note, for when the Bass ascends a 4th. or descends a 5th. it requires the sharp or greater Third to that Note. As you see in this Example.

Another Example after these Rules.

This is a sufficient Rule when you come to practice; let the 3d. 5th. and 6th. (sometimes also an 8th.) be your usual Cords, they being the sweetest.
An Introduction to

and admit most variety, yet use not the 8th except in a passing manner or at a close, of all closes the Cadence is the most usual, for without a Cadence in some one of the parts, either with a Discord or without it you cannot make a formal close, as you find in severa of the former Examples of closes.

First Rule. Third Part on Binding Notes.

Second Rule. Third Rule.
Concords from the **Alts** upwards. | Concords from **Bass** downwards.

<table>
<thead>
<tr>
<th>F fa ut</th>
<th>5</th>
<th>C sol fa ut</th>
<th>D la solre</th>
</tr>
</thead>
<tbody>
<tr>
<td>E la mi</td>
<td>5</td>
<td>C sol fa ut</td>
<td>F fa ut</td>
</tr>
<tr>
<td>D la solre</td>
<td>5</td>
<td>B fa B mi</td>
<td>E la mi</td>
</tr>
<tr>
<td>C sol fa ut</td>
<td>5</td>
<td>G sol re ut</td>
<td>F fa ut</td>
</tr>
<tr>
<td>B fa B mi</td>
<td>5</td>
<td>G sol re ut</td>
<td>D la solre</td>
</tr>
</tbody>
</table>
Examples of some short Passages and Cadences of Three Parts, wherein Discords are taken Elegantly.

First.

Second.

Third.

Fourth.

Fifth.
Sixth.

A Canon, Two Parts in One.

O Bone---ne Je-------su mi---se---re

O Bone---ne Je-------su mi-se-re-re mei mi-se-re-re

re me-----i mi-se-re-re me-i mi-se-re-re

me-----i mi-se-re-re. O Bone---ne, &c.
An Introduction to

Of Three Parts, viz. Two Parts in one, on Plain Song.

Canon in the Second.

Canon in the Third.

Canon in the Fourth.
the Art of Descant.

Canon in the Fourth.

Canon in the Sixth.

A Canon in the Unison following a Sembrief.
In the foregoing Table, Page 27, you see that let the Composition be of many Parts, there can be but Three several Concords joined at once to any Note of the Bass, viz. Third, Fifth and Eighth, or a Third, Sixth and Eighth; and when the Fifth takes place, the Sixth must be omitted, and so when the Sixth takes place, the Fifth is to be omitted according to Mr. Morley's Rule. These other following Examples of mixing Concords in Counterpoint, which if well observed is the certain Rule for Composing Four Parts Counterpoint.

Example. Three Parts: In Counterpoint, thus,

![Counterpoint Example]

The same Three Parts: In Descant, thus,

![Descant Example]
Now as to the Contrivance of making a Canon of Two Parts in one upon a plain Song, you are first to consider whether you will begin with Alto or Tenor to be the leading Part; and what Notes will suit proper to the Bass, which done, you rest or 2 Semibreves in the other Part, which follow according to the leading part that agreeing to the Bass or plain Song, then you are to fill up the vacant part of the first or leading part, with such Notes as will be Descant to the following part, and have reference to the succeeding Note of the plain Song, so proceeding from bar to bar, still filling the empty bar of the leading part with such Notes as may agree both with the plain Song, and following part for the next Note of the plain Song.
An Introduction to
A Canon of 3 Parts in the 4th. and 8th. below.

Non nobis Domine, &c.

Non nobis Domine, &c.

Non nobis Domine.

Sed nominis.

Sed nomine.

Sed nomine.

Non nobis.

Non nobis.
Of Composing Four Parts.

In the Composing of Four Parts, it is most proper to begin with Counter-point, the usual Parts are Four, viz. Canto, Alto, Tenor and Bassus; in setting these four Parts, the Tenor ought to be Consonances different from the other two upper Parts, and as near to Alto as may be for the Harmony is best when the upper Parts are closely joined in perfect Consonances, avoiding two Eights and two Fifths, either ascending or descending together.

First Example of Counter-point, Four Parts.

Canto. 8 3 8 3 8 3 5 3 8 3 8

Alto. 5 8 5 8 5 8 3 8 5 8 5

Tenor. 3 5 3 5 3 5 8 5 3 5 3

Bass. L 3 Second
An Introduction to

Second Example.

Third Example.

Fourth
Four Examples of Four Parts, Counterpoint.

The Bass rises a Second. The Bass falls a Second.

Bass falls a Third. Bass rises a Third.
An Introduction to

Another Example of Counterpoint.
An Example how to maintain a Fuge in 4 Parts.

When you have chosen your Fuge, you must examin all your parts and see which of them may begin first, for the sooner you bring in your parts with the Fuge, the better it will shew, your Fuges must either begin in the Fourth, Fifth, or Eighth, and then you must bring in your Second part upon a Fifth, Third, Eighth, or Unison so that it be with a Rest: And then look upon your two leading parts, where you may bring in the Third part; then let them three go together until the Fourth be brought in, being thus brought in you must contrive it so as that you may conveniently come to a close or else bring in some other Fuge, and after the first Fuge is finished by the Bafs, if you will maintain another, then what part soever be leader, the rest of the parts must help to fill it, you must make a Bafs a purpose to agree with him, and let one part Rest after another so there be Three parts still going:

Example.
An Introduction to

Several Examples of holding upon Discords in Four Parts.

First Example.

Second.

Third.
the Art of Descant.

Fourth.
Fifth.
Sixth.

Seventh.
An Introduction to

Eighth Example.  Ninth Example.
the Art of Descant.

Tenth Example.

Eleventh Example.
An Introduction to

Short Examples of making a Canon in Four Parts in the Unison on a plain Song.

Plain Song Ascend.

Plain Song Descend.
Another Example of a Canon in the Unison on a plain Song.
An Introduction to
A Hymn in Four Parts Counterpoint.

Sit Benedictus Dominus Deus.
the Art of Descant.

Nos benedicimus Deo, &c.

Ejus Clementis, &c.
An Introduction to

Et fides Domini, &c.

Hallelujah.

Hallelujah.
A Canon in the Unison for 3 Voices, wherein is expressed the six Musical Sounds, Ut, Re, Mi, Fa, Sol, La, in their proper places Ascending.

\begin{music}
\begin{staff}
\begin{musicnotes}
\note{S} & \note{S} & \note{S} \\
\end{musicnotes}
\end{staff}
\end{music}

\begin{music}
\begin{staff}
\begin{musicnotes}
\note{S} & \note{S} & \note{S} \\
\end{musicnotes}
\end{staff}
\end{music}

UT queant laxis REsonare fibris MIra gestorum FAmu-

\begin{music}
\begin{staff}
\begin{musicnotes}
\note{S} & \note{S} & \note{S} \\
\end{musicnotes}
\end{staff}
\end{music}

li tu-o-rum SOLve pol-lu-tij LA-bij re-a-tum.

To conclude this Part of the Art of Composing Musick: My endeavour has been to set forth only what is most useful for the Practitioner, rather by necessary Examples than long Discourses and Precepts: In the whole, you will meet many Examples not to be found in other Books; I must confess, (being strewed with Time) I could not so Methodically put it into that order linned: However, if what I have here done meet with a kind reception, it will encourage me, (if God permit Life for another Impression) to amend what faults are committed in this. Vale.

J. P.
Have mercy upon me O God, have:

According to thy Loving kindness, according:

put away mine Iniquities, put:

mine Iniquities, wash me throughly from mine

Iniquities, wash me throughly from mine Iniquities &

cleanse me from my sin, &

fin, & cleanse me from my sin. Amen.
Have mercy upon me O God, have mercy upon me O God according to thy Loving kindness, according to the multitude of thy compassion, put away mine Iniquities, put away mine Iniquities, wash me throughly from mine Iniquities, wash me throughly from mine Iniquities; and cleanse me from my fin, and cleanse me from my fin. Amen.
Musick Books Sold by John Playford.

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