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IN  
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The two-fold Use therof,  
[*Ecclesiasticall and Civil.*]

By

CHARLS BUTLER Magd. Master of Arts.



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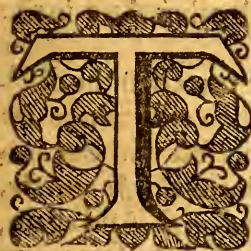
THE  
PRINCIPLES  
OF MUSIC

*Wm. Russell*



TO  
**THE MOST NOBLE**  
 AND GRACIOUS LORD,  
**CHARLS,**  
 BY THE GRACE OF GOD,  
 PRINCE OF GREAT BRITAIN,  
 FRANCE AND IRELAND.

SIR,



Here is nothing that more con-  
 duceth to the prosperiti and  
 happines of a Kingdom, than  
 the good education of yuthe  
 and children : In which the  
 \*Philosopher requireth three  
 Arts especially to be taught  
 them [ *Grammar, Musik, Gymnastik* : ] this last for  
 the exercise of their lims in activiti and feats of  
 Arms ; the other two for the ordering of their  
 voices in Speech and Song. Meerly to Speak and  
 to Sing, ar of Nature : and therefore the rudest  
 Swains of the most barbarous Nations doe make  
 this dubble use of their articulate voices : but to  
 speak well , and to sing well, ar of Art : so that  
 among

\* Polit. l. 2. c. 3.

V 781  
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## THE EPISTLE

among the best Wits of the most' civilized people, none may attain unto perfection in either facultie, without the Rules and Precepts of Art, confirmed by the practice of approved Authors.

I have been induced, (My GRACIOUS LORD) for the furtherance of the studious, to set forth the Principles of both these vocall Arts, [*Grammar and Musik.*] The first hath, not long since, been graciously received by your Graces sacred hands: the other modestly higheth after hir Sister, hoping for the like acceptance: that so, both beeing safely shrouded together vnder the wings of your Princely protection, may daily grow into the love and favour of the ingenuous: and so be admitted to serv, (the one with matter, the other with form, the one with hir words, the other with hir Tones) not only for the instruction and recreation of Men; but also, for the service and praise of him, who is the Author of them both, as of all other Arts in the  
 † Columns of Heber.

That these two should' not be parted in the discipline of children, *Quintilian* sheweth, where he saith, that *Grammar* cannot be perfect without *Musik*. \* *Nec citra Musicen Grammatica potest esse perfecta, cum ei de Metris Rhythmisq; dicendum sit.* And again, that *Grammar* is under *Musik*, & that the same men formerly taught them both: † *Architas atq; Aristoxenus subjectam Grammaticen Musicae putaverunt, et eosdem utriusq; rei preceptores fuisse.* And for *Musik* it self, the Philosopher concludeth the speciall necessiti therof in breeding of Children, partly from its naturall delight, and partly from the efficacy it hath, in mooving affections and vertues.

The

† No les wittily and learnedly, than poetically, explained by divine Du Bartas, and his worthy Interpreter Josua Sylvester.  
 \* Instit. Orat. l. x. c. 4.  
 † Ibid. c. 10.

## D E D I C A T O R I E.

The first Reason he propofeth thus: \* *Habet Musica naturalem voluptatem, per quam illius usus cunctis aetatibus cunctisque moribus est acceptus*: the second thus: † *Sunt autem in Rhythmis & Melodijs similitudines, maxime penes veras naturas Iræ, & Mansuetudinis, ac fortitudinis, & temperantia, atque contrariorum his, & aliorum omnium que ad mores pertinent.* Upon which two Reasons he inferreth his Conclusion: *Quòd si hoc potest Musica, clarum est quod ad puerorum disciplinam est adhibenda, & in ea pueri sunt instituendi.*

\* Polit. l. 8. c. 5.

† Ibidem.

Besides these and \* sundry other civill uses of this Art, it hath one (above all other Arts) much more excellent: which Venerable † *Beda* noteth in these words: *Nulla Scientia ausa est subintrare fores Ecclesiæ, nisi ipsa tantummodo Musica: per hanc Plasmatorem mundi collaudare debemus, & denedicere.* No Science, but Musick, may enter the Døres of the Chyrch. By this we praise and blesse the Creator of the world.

\* L. 2. c. 3. § 2.

† In Musica practica.

This use did that religious, wise, valorous, and victorious King of the holy Land, [ the man after Gods own heart ] make of it: who was a skilfull practicer both of vocall and instrumentall Musick, set to those sacred, eloquent, and Majestik Meeters, which himself composed; both for the present Service of his gracious God, who had don so great things for him; and also to remain, for Instructions, Devotions, and Patterns, to be learned, exercised, and imitated of Gods people, in all ages, and languages, to the worlds end.

The Example of which devout and zelous King, many Christian Princes, Kings, and Emperours,

did

did follow with like zele and devotion. *Constantine the Great*, that most blessed Emperour, for the more honour of divine service, began the Chyrch-song: \* *Constantinus cantare primus coepit*. The pious Emperour † *Theodosius* in the mids of the Congregation, did likewise lead, in singing the Hymns unto God. The Emperour \* *Justinian* himself did make a Song; which began, *The onely begotten Son and Word of God*: and gave it to the Chyrch of *Constantinople* to be sung. And, after them, that incomparable Prince, the most Puissant, Politik, Fortunate Conquerour; the most Prudent, Magnificent, Religious Governour, CHARLES, surnamed the GREAT; his zele was such, that † whensoever he came to any Citti, he went to the *Psalmodi*, and sang himself: appointing to his Sons and his other Princes lessons to be sung, &c. A worthy precedent for all Christian Potentates!

\* Eusebius l. 4. de vita Constantiani.

† Niceph. Eccl. h. i. c. 3. Pius Imperator Theodosius, ipse medius hymnis canendis precit, habitu privato incedens.

\* Niceph. l. 17. c. 28.

Post Synodum, Imperator cantilenam [cujus initium est, Unigenitus Filius et verbum Dei] composuit: atq; eam ecclesie, inter psallendum, usurpandam iradidit.

† Carion Chronic. l. 4. Quandocumq; fuit in urbibus, accessit ad psalmodiam, & una cecinit ipse: & filiis ac principibus distribuit lectiones canendas: & precationem suam, cum piis sermo conjunxit; To w<sup>h</sup>ie Narration our Autor addes a<sup>n</sup>is Epiphonema, Quam pulchrum exemplum fuit toti orbi terrarum, tantum principem, acie jam dimicaturum, stare in templo, & se, & ecclesiam, & imperium, Deo commendare!

\* In Psal. 134.

This Divine use of *Musik*, together with the Civil, \* *St Chrysostron* dooth thus recommend unto us: *Principale ejus lucrum est, ad Deum Hymnos dicere, Animam Expurgare, Cogitationem in altum tollere, de presentibus & futuris Philosophari. Habet autem cum his & multam Voluptatem, & Consolationem aliquam, et Recreationem: & facit eum qui canit Gravem, & Venerandum*. For which special Vertues, is this Art worthily preferred before all other, *Theologi* onely excepted. *Planè judico* † (sayth one) *nec pudeat asserere, post Theologiam, esse nullam Artem, que possit*

† Euth. in Epist. ad Senselimum Musicum, cited by Calvinus.



## DEDICATORIE.

*possit Musica avari: nam ipsa sola, post Theologiam, id præstat, quod alioqui sola Theologia præstat: scilicet Quietem & animum lætum.* Hence is it, that *Musik* alone, of all the seven liberall Sciences, is honoured with the highest Degree of Schooles.

\* Hence is it, that the learnedst of Kings [ your most Noble Progenitor ] hath graced the Professors of this profound Mystery, with an Emblematicall Coat of Armes: and made them a free Company of the great Citti, or third Universiti. Hence is it, that *Charls* the Ninth of France, mooved with the like loov and affection to his intended Musிக்க Academi, did, with his own hand and great Seal, confirm both it and the Constitutions thereof: professing himself the Protector, and first Auditor of the same. *Mersennus in C. 4. Genes. V. 24. Articulo 15.*

*\* This is recorded by S. George Buck [ Gentleman of the Kings privi Chamber ] in his Treatise of the third Vniversiti, annexed unto Stows Chronicle. Cap. 38. In this third Vniversiti are the best Musicians of this kingdom: and equal to any in Eu-*

*rop for their skill, either in Composing and Setting; or in Singing and Playing upon any kinde of Musிக்க Instruments. wcrupon it followeth,*

*The Musicians have obtained of the King Letters patents, for a Societi and Corporation. And, for their Arms, they have Azure, a Swan Argent, within a Tressure Counterflour Or: and, in a Chief Gules, a Rose between two Lyons Or. And, for their Crest, the Signe called, by the Astronomers, the Orphean Lyre.*

Most Gracious Prince, these two sociated Sisters [ *Musikk* and *Grammar* ] these two liberal Arts, necessary in the liberal education of yuthe, prostrating themselves at your Highnes feet, humbly pray, that, by your safe conduct, they may freely passe to the ingenuous *Tyroes* of this Land, for the furtherance of Gods Service, and the Godly Solace of good Men; [ the two scopes of these two, and all other the Blessings of our heavenly *Father*: ] Who therewith so fill your Heroikk spirit, that, to  
the

# THE EPISTLE &c.

the Glorie of the Giver, the Happines of the Receiver, and the Joy of all those that love the Peace and Prosperitie of *Sion*, you may equalize, or rather exceed even the worthyest of your most renowned Ancestors.

*Your Highnes*

*devoted Servant,*

**CHARLES BUTLER.**



# THE PREFACE

## TO DE READER.



*The Art of Musik, (Musical Reader) for de important and manifold \* Uses derof, is found so necessari in de life of Man; dat ever in dese giddy and nu'fangled times, it is stil reteined by de best, and in soom mesur' respected of all. But de elder wiser ages, as dey acknowledged de Art to*

*be de most' ancient, so did dey highly reverenc' de Professors derof, esteeming dem as Propets and wis' men among dem. Timagines*

*author est (saie † Quintilian) omnium in literis studiorum antiquissimum Musicen extitisse: quæ tantam antiquis illis*

*temporibus, non studii modò, verùm etiam venerationis habuit, ut ijdem, Musici, & Vates, & Sapientes, judicarentur. To dis purpos speaket Ecclüs of de ancient wordis of his*

*Nation. \* Dat dey wer' leaders of de people by deir counsels, and by deir knowledg of learning mæ't for de people: wis' and eloquent in deir instructions: sue as found out*

*Musical Tun's, and recited Verses, in writing. Sue wer' Davids chief Musicians, [† Asaph, Heman, and Jeduthun, be-*

*ing also Propets:] of wom' Heman was de Kings Sæer: yea sue*

*was de King himself, [\*de sweet' Singer of Israel:] wom' for dis caus † de sam' Autor doe't dus commend.*

*v.8. In all his woorks hee praised de Holy On' most' hig, wite words of glori: wite his wol' hart hee Sung songs, and loved him dat mad' him.*

*9. Hee set Singers also befor' de Altar, dar, by deir voices, dey mig' mak' swæt' Melodi, and daily sing praises in deir Songs. And sue wer', among de Greek's, dese famous Musicians and Poets, Orpheus, Linus, Amphion, Arion, Terpan-*

*der, Timotheüs, and oders, men of great pouer among de people; wom' by deir art and wisdom, dey brow'g'at from a wild' and bru-*

*ris*

\* Videlib. 2.

† l. 1. c. 10.

\* c. 44. v. 4

v. 5.

† vid. l. 2. c. 2.

§ I. (2) in Not.

\* 2 Sam. 23. 1.

† Ecclüs. c. 47.

# The Prefac<sup>e</sup>

riſ manner of living, to Civiliti and Moraliti. And der<sup>e</sup> fore oder learned men, renowned for deir wiſdom, w<sup>ie</sup> could not attain to de perfection of deſ<sup>e</sup>, w<sup>ould</sup> yet bee Students of dis divins Art; dat, at de leaſt, dey mi<sup>ght</sup> hav<sup>e</sup> ſom competent knowledg der<sup>e</sup> of. \*Claros nomine Sapientix viros, nemo dubitaverit ſtudioſos Muſices. Of dis number † Plutark teſtifi<sup>e</sup>t divin<sup>e</sup> Plato to bee on<sup>e</sup> : w<sup>ho</sup> was inſtructed der<sup>e</sup> in by two coic<sup>e</sup> Skol<sup>e</sup>-maſters, [Draco and Metellus.] Studioſiſſimus Muſices fuit Plato : ut qui Draconem audiviſſet Athenienſem, & Metellum Agrigentinum. And \* Quintilian, dat Socrates [Plato's maſter, de † wiſeſt of Piloloſopers] was an oder : w<sup>ho</sup> having neglected de ſtuddi of dis profitable and neceſſari Art (as himſelf calle<sup>e</sup> it) in his yue<sup>s</sup>, was fain to learn it in his old<sup>e</sup> ag<sup>e</sup>. \* Socrates jam ſenex inſtitui Lyrá non erubelcebat : and himſelf ſaie dat † Connus was his Maſter, w<sup>ho</sup> taught him Muſik : for defence w<sup>er</sup> of bee mad<sup>e</sup> dis anſwer ; \* Dat it was not unmeet<sup>e</sup> for him to learn things w<sup>ie</sup> befor<sup>e</sup> bee had not known, beeing ſo profitable for dis liſ<sup>e</sup>. Objurgantibus reſpondit, nequaquam abſurdum eſſe ea diſcere, quæ prius neſciviſſet communi vitæ tam utilia & neceſſaria eſſe.

Neider hat dis profitable and neceſſari Profeſſion been mor<sup>e</sup> acceptable unto de Wiſ<sup>e</sup> and Learned, dan to de great and mighty Potentat<sup>s</sup> of de world. \* Elfred or Alfred a Saxon King, [de mirrour of Princes, Founder of de moſt famous Univerſiti] beſid<sup>s</sup> his knowledg in oder Arts, his many Moral and Divin<sup>e</sup> Vertu<sup>s</sup>, was moſt<sup>e</sup> ſkilful in Muſik : w<sup>er</sup> of in his greateſt Extremiti, bee mad<sup>e</sup> greater uſ<sup>e</sup>, dan of all his oder bo<sup>x</sup> inward and outward Helps. † Hadrian de Emperour was an excellent Poet, and Muſician, bo<sup>x</sup> for de Theori and de practic<sup>e</sup>. De Emperour \* Alexander Severus, renowned for his Veru<sup>s</sup> and Pieti, was learned in de Maxematiks, and eſpecially in Muſik. De warlik King † Henri de Eigt of England, did not on<sup>ly</sup> ſing his Part<sup>e</sup> ſur<sup>e</sup>, but himſelf composed a Servic<sup>e</sup> of 4, 5, and 6 Part<sup>s</sup> : as Eraſmus teſtifi<sup>e</sup>t of his own knowledg. \* De Duk<sup>e</sup> of Venoſa, an Italian Princ<sup>e</sup>, of lat<sup>e</sup> yee<sup>s</sup>, composed many rar<sup>e</sup> ſongs ; w<sup>ie</sup> Mr. Peacham affirmet himſelf to hav<sup>e</sup> ſec<sup>n</sup>. But † de Landgrav<sup>e</sup> of Heſſen, in deſ<sup>e</sup> days carryet away de Palm for excellenci, not on<sup>ly</sup> in Muſik, but in w<sup>at</sup>ſoever is to bee wiſed in a brav<sup>e</sup> Princ<sup>e</sup>. I hav<sup>e</sup>

ſec<sup>n</sup>

\* Quintil. l. 1.  
c. 10.

† De Muſica.

\* Q. Ibidem.

† So judged by  
de Oracle of  
Apollo. v. Aca-  
demic. Quæſt.  
l. 1.

\* Quint. ibid.  
† Plato in Me-  
nexeno. Connun  
habeo præcepto-  
rum Muſices.

\* Eraſm. lib. 3.  
Apothegm. 92.

\* Speed<sup>e</sup> Chron.  
lib. 7. c. 36.

† Idem lib. 6.  
c. 17.

\* Ibid c. 27.

† Mr. Peacham  
in his Comple<sup>t</sup>  
Gentleman.

\* Idem ibidem

† Ibidem.

to the READER.

see'n (saiz dis Autor) 9 or 10 Sets of Motets, and solemn Musick, set perposely for his own Chappel: w<sup>er</sup>e, for de mor<sup>e</sup> honour of som Festival, and somtim<sup>s</sup>, for his Recreation on<sup>ly</sup>, hee is his own Organist.

De loo and honour w<sup>ie</sup>, for de profitable and necessari Uses of dis Art, de chief of Men [as wel de Wis<sup>e</sup> and Learned as de Princes and Monarks of de eart] do<sup>e</sup> giv unto it, Ulysses, in Homer, for de sam<sup>e</sup> reasons, requiret from all men.

\* Πᾶσι γὰρ ἀνθρώποισι ἐπιχρῶνισται, Ἀισδολ.

Τῶν ἐμμεγ<sup>e</sup> εἶσι, καὶ διδ<sup>e</sup> ἔς.

Omnibus enim hominibus mortalibus, Musici  
Honore digni sunt & Reverentia.

Henc<sup>e</sup> is it, dat as for de excellenci of Homers Poesi, de † Colophonii, Chii, Salaminii, Smyrnæi, and oder peoples did all calleng<sup>e</sup> Homer to bee deir Countriman; so, for de sam<sup>e</sup> caus, divers Countris do<sup>e</sup> claim de Inventer of dis Art to bee deirs. Som wil hav<sup>e</sup> Orpheus, som Linus: [two ancient famous Poets and Musicians:] of w<sup>om</sup>e, Virgil, Eclog. 4.

Non me Carminibus vincet nec Thracius Orpheus,  
Nec Linus; huic mater quamvis, atq; huic pater adsit:  
Orphei Calliopeia, Lino formosus Appollo.

And som wil hav<sup>e</sup> Amphion, him w<sup>os</sup>t Musick drew Ston<sup>e</sup>s to de building of de walls of Theb<sup>e</sup>s; (\* Movit Amphion lapides canendo) as Orpheus tamed wild<sup>e</sup> Beasts, and mad<sup>e</sup> Trees to dan<sup>e</sup> after his Harp:

† Mulcentem Tigris, & agentem Carmine Quercus.

By w<sup>ie</sup>, de sam<sup>e</sup> Poet, in\* an oder plac<sup>e</sup>, ferret an oder ring to bee ment: to wit, dat by de vertu<sup>e</sup> of deir wis<sup>e</sup> and pleasing Musicall Poems, de on<sup>e</sup> browgt de savag<sup>e</sup> and beast-lik<sup>e</sup> Thracians to humaniti and gentleness; de oder perswaded de rud<sup>e</sup> and sarles Thebans to de fortifying of deir Citti, and to a Civil conversation.

Sylvestres homines facer interpretsq; Deorum

Cadibus, & victu foedo deterruit Orpheus:

Dictus ab hoc lenire Tigris, rapidoq; Leones,

\* Odyss. 9.

† Cicero pro Archia. Homerum Colophonii Civem esse dicunt suum: Chii suum vendunt: Salaminii reputant: Smyrnæi vero suum esse contendunt. &c. But Gellius l. 3. c. 1. recitet 7 Citti's dat did calleng his birt. Septem urbes certant de Stirpe insignis Homeri: Smyrna; Rhodos; Colophon; Salamis; Chios; Argos. Athene.

\* Horat. Carm. l. 3. Ode 11.

† Georg. 4.

\* In Arte Poetica.

## De Prefac<sup>c</sup>

Dictus & Amphion, Thebanæ Conditor arcis,  
Saxa movere sono Testudinis; & prece blandâ  
Ducere quò vellet.

*Altogether dat wie is spoken of de wild<sup>e</sup> beasts, Tulli affirmet to bee true in de proper sens. † Bestiæ sæpe immanes cantu flectuntur, atq; consistunt. Dis ring testifiet Henricus Stephanus \* wer<sup>c</sup> hœ saith, dat hee saith in London, a Lion dat leste his meat to bear Musick; qui Musicen audiendi gratiâ epulas suas desereret. Cælius Rhodoginus notet out of Strabo, dat Elephants ar delighted w<sup>it</sup> Singing, and de sound of Tabrets: and out of Plutarch in Symposiacis, dat most brut<sup>e</sup> beasts ar pleased and affected w<sup>it</sup> Musick: as de Harts w<sup>it</sup> Pipes, and Dolphins w<sup>it</sup> Singing, and de Harmoni of de Harp. And de Pythagoreans (as † Ælianus writet) affirm, dat of all beasts aer<sup>e</sup> is non<sup>e</sup> dat is not delighted w<sup>it</sup> Harmoni, but on<sup>l</sup>y de As. Pythagorei affirmant solum, ex omnibus animalibus, Asinum ad harmoniam factum non esse.*

*Oders ascrib<sup>c</sup> de Invention of dis Art to Mercuri: becaus hee found out de \* first Instrument by de Tortois-sel. Oders to de Muses, of w<sup>om</sup> it hat its nam<sup>e</sup>. And oders to Apollo, [de President of de Muses:] wo sayt of himself, dat hee invented bot Poesy and string-instruments:*

† Per me concordant Carmina Nervis:  
*as soom sayt dat Pan wor de Inventor of wind<sup>e</sup>-instruments:*

\* Pan primus calamos cerâ conjungere plures.

*Instituit. ——— and soom, Minerva: † Antiqui aiunt Minervam Tibiæ reppertricem. All wie and oders mist haply bee, in deir severall countri<sup>s</sup>, eider Autors or au<sup>t</sup>ors of Musick and musical Instruments: for wie dey wer<sup>c</sup> in deir tim<sup>e</sup>s admired. But de people of God doe tru<sup>e</sup>ly acknowledg a far mor<sup>e</sup> ancient Inventor of dis divin<sup>e</sup> Art: [Jubal de soom of Lamech de sixt from Adam:] of w<sup>om</sup> it is said, dat \* hee was de Fader of all dat handle de Harp and Organ: i. of all Instruments, † bot<sup>e</sup> Entata and Empneusta: wie Instruments doe necessarily impli<sup>c</sup> de Voic<sup>e</sup>, [de Ground and foundation of dem bod<sup>e</sup>.] And S<sup>c</sup>. Augustin<sup>e</sup> goet yet farder: ferring dat it is de gift, of God himself, and a Representation or Admonition of de sweet<sup>e</sup> Conccnt and*

† Pro Archia Poëta.

\* In his Prefac<sup>c</sup> to Poëta principes, set out by himself.

† Hist. animalium, l. 10. c. 29.

\* V. l. 1. c. 2. § 2. (F)

† Metam. l. 1. in fine.

\* Virgil Ecl. 2.

† Arist. Polit. l. 8. c. 6.

\* Genes. 4. 21.

† Vide l. 2. c. 1. § 1. (a) (b) in Notis. Musica Dei donum.

to DE READER.

and Harmoni, wie his wisdom has made in de Creation and Administration of de world. \* Non enim frustra per Prophetam ( qui hæc divinitus inspirata didicerat ) dictum est de Deo, † qui profert numerosè seculum. Unde Musica, [i. Scientia bene modulandi] ad admonitionem magnæ rei etiam, mortalibus rationales habentibus animas, Dei Largitate, concessa est. &c.

\* Epist. 28. ad Hieronymum.

† Esai. 40. 12. 26. and 28.

But althowg Musik bæc de \*gift of God ; yet, lik<sup>e</sup> oder his graces and benefits, it is not given to de Idle : dey dat wil hav<sup>e</sup> it, must reæc it to dem wix de hand of Industri. To put in practic<sup>e</sup> de Inventions, and woorks of skilful Artists, [i. to Sing and to Play wel] (by reason of de many Accidents of de Not<sup>s</sup>, de sudden eanging, or rising and falling, of de voic<sup>e</sup>, and de true & redy Fin-gering and Stopping of de Instruments, in so many sundry Lessons) is no<sup>t</sup> Easy matter : but artificially to Set do<sup>s</sup> Lessons to voices and instruments, is a woork so ful of Difficulti and deep<sup>e</sup> speculation, (by reason of de multitud<sup>e</sup> and great varieti of Rul<sup>s</sup> and observations, and of secret Mysteri<sup>s</sup>, wie ly<sup>e</sup> bid in dis profound Matematik) dat a skilful and expert Composer ( † althowg hee bæc first furnissh- ed wix a most<sup>e</sup> excellent Wit, Memori, and Judgment, and a naturall Aptnes and procliviti unto it ; and mor<sup>e</sup> over bæc wel See<sup>n</sup>, and exercised, in de coisest patterns of de best Musicians ) fall find<sup>e</sup> de Proverb verified in his woork, Καλαρα τα Καλα : Difficilia quæ pulchra.

\* Vid. l. 2. c. 3. S 1.

† V. Epil. lib. 1.

Seeing derefor<sup>e</sup> (Ingenuous Reader) dis mysterious and cœ-lestiall Art, for de Antiqui, for de Autors, for de various Uses and effects der<sup>e</sup> of, twog its various Mood<sup>s</sup>, Melodi, and Harmoni, wix deir sweet<sup>e</sup> Ornaments, (bo<sup>x</sup> in human<sup>e</sup> and divin<sup>e</sup> offices) bæc been, is, and deserve<sup>t</sup> ever to bæc, esteemed and affected of all men ; wat remainet, but dat dey wo ar capable of it, do<sup>e</sup> Studdi and Practic<sup>e</sup> it ; and dat dey who ar not, do<sup>e</sup> Honour and Reverenc<sup>e</sup> it, and de Professors der<sup>e</sup> of ; de sweet<sup>e</sup> fruit of wost<sup>e</sup> seri-ous Studdi<sup>s</sup>, and sacred Raptur<sup>s</sup>, in so many good Uses, dey bappily enjy ?

Wooton, April 4. 1636.

CHAR. BUTLER.

TO  
His friend M<sup>r</sup> Charls Butler,  
Upon his Book<sup>c</sup> of Musik.

**S**IR, I am satisfi'd: sinc<sup>e</sup> you hav<sup>e</sup> fown,  
By dis Book<sup>c</sup>, all de former werc your own.  
Dis is de Syltein : dos<sup>e</sup> de Practik Parts  
Of Natur<sup>s</sup> rarer Musik, and of Arts.

For wat, Grav<sup>e</sup> Butler, is dy Syngeni,  
But Natur<sup>s</sup> two-part-Song ? Wat is dy Bæ,  
[Dat little, busi ting wee so admir<sup>e</sup>]

Wat is it els, but Natur<sup>s</sup> complet<sup>e</sup> Quinc<sup>e</sup> ?

As for dy Grammar, der<sup>e</sup> I earned h<sup>e</sup>

Wie Consonants and Vowels Harmoni<sup>e</sup>.

Wen dos<sup>e</sup> sweet<sup>e</sup> Accents hav<sup>e</sup> my Senses stol<sup>e</sup>,

Dy Rhetorik den robs mee of my Sov<sup>e</sup>l<sup>e</sup>.

Enong, good Butler : Stay dy Quil : and her<sup>e</sup>  
Writ<sup>e</sup> nos to ravish, but t<sup>e</sup> instruct our ear.

HUM. NEWTON Bac. Mag. Col.



IN M<sup>r</sup>. CAROLI BUTLERI  
Musicam.

Sydereis alii referunt sua Carmina Gyris,  
Et geminis accepta Polis modulamina. Sunt qui  
Stridente, in vacuis, Euro aut Aquilone, Cavernis,  
Edidicere sonos : sic olim Fístula nata est,  
Dum Pan insequitur Syringa, & murmure ducto  
Ad numerum, mediis suspirat anhelus avenis.  
*Vulcano* tribuunt alii primordia, & Artem  
Multisonos duræ revocant Incudis ad ictus.

*Pythago. in  
Macrob. de Som.  
Scip. Lib. 2. c. 1.*

Inter Apes didicit *Butlerus* amabile Carmen :  
Concentusq; avida dum captat ab aure, canoros  
Deprendit Lituï fremitus : dumq; applicat acres  
Alveolis sensus, graviorem Tympana pulsum  
Edunt ; & misto fervent præsepia Cantu.  
Verùm audisse parum est, tam te communia tangunt  
Commoda : quin repetens *Hyblææ* murmura Gentis,  
Imprimis : & toti prostat Symphonia Plebi.

Attica Melliflui non ultra Terra *Platonis*  
Jactet in ore favum, & teneræ Cunabula Proles  
Plena thymo : *Butlere*, tibi par gratulor Omen:  
Namq; tuis etiam sedere Examina Labris.

S A M. E V A N S. *Nov. Col. Soc.*

To de learned Author.

O N<sup>r</sup> Imp has mad<sup>r</sup> lov<sup>r</sup>'s brain admir'd :  
Din<sup>r</sup> has teem'd fix, yet is not tyr'd :  
Thy Grammar, Rhet'rik, Monark<sup>r</sup>;  
Musik, Orator, Syngeni<sup>r</sup>.

Toueing thy present Book<sup>s</sup>, I'll say,  
D'ast turn'd our Musiks nigt to day :  
Wat erst was Discant, it may bee  
Her<sup>r</sup> learn'd as Plain-song nou from dæ.

*Butler*, d'ast drawn all Musik dri<sup>r</sup>,  
De Learners sirst to satisfi<sup>r</sup>.

Jo. P I N C K. *Art. Mag. Nov. Col. Oxon*



DE  
Printer to DE READER.

**A** Ldoug de Antiquiti, Certainti, and Faciliti, of de Orthogra-  
pi or tru<sup>e</sup> writing, used in dis and oder Book's, bee sufficiently  
demonstrated in de Engli<sup>s</sup> Grammer; yet, becaus de Aspirat's (wie in-  
deed ar most easy) seem<sup>e</sup> to som, at de first sigt, difficult and obscur<sup>e</sup>; I  
towgt it not amis, in dis vacant pag<sup>e</sup> to explan<sup>e</sup> dem, by deir sim-  
ple Consonants and de Letter of Aspiration [H:] of wie dey ar noting  
els, but Abbreviations.

Theta, or Than.

Dhaletb.

Kbi, or Khaph.

Ghimel.

Phi, or Phe.

Shin.

θ

δ

ε

κ

ג

פ

ש

ו

ch, lik<sup>e</sup> θ or δ: as in tiffel, tank.

dh, lik<sup>e</sup> γ: as in dis, dat.

ch, ----- as in eain, eapter.

kh, lik<sup>e</sup> χ or Ϸ: as in karakter, Tikicus.

is } gh, lik<sup>e</sup> λ: as in hig, migti.

ph, lik<sup>e</sup> φ or ϕ: as in pyfik, pilosoper.

sh, lik<sup>e</sup> ψ: as in fall, fibbolet.

wh, ----- as in wat, wen.

Not heer<sup>e</sup>, dat, of all de 8 Aspirat's, C and W ar peculiar to de  
Englis: de rest ar common to oder Languages wie ours: You may  
bee pleased also to observ, dat E Sonant and E Silent, becaus different in  
pouer and us<sup>e</sup>, ar for de Readers eaz, differenced in Figur<sup>e</sup> also: And dat  
Q being (as de Nam<sup>e</sup> importet) an Abbreviation of C or K and V, an o-  
der V after it, having no<sup>e</sup> us<sup>e</sup>, is de<sup>r</sup> for<sup>e</sup> omitted, as superfluous. See de  
Prefac<sup>e</sup> to de Grammar, and eac<sup>e</sup> Letter in his plac<sup>e</sup>.

J. HAVILAND.



DE  
**PRINCIPLES**  
 OF  
**MUSIK.**

LIB. I. CAP. I. *Of de Mood's.*



MUSIK is de (a) Art of (b) modulating  
 Not's in (c) voic<sup>e</sup> or instrument. De  
 wie, having a great (d) pouer over de  
 affections of de mind<sup>e</sup>, by its various  
 Mood's produceet in de hearers various  
 effects.

(a) (b)  
 (c)  
 (d)

Des<sup>t</sup> Mood's ar (e) fiv<sup>e</sup>: [*Dorik, Lydian, Æolik, Prygian,*  
 and *Ionik.*]

(e)  
*Quinq; Modi*  
*Musics.*  
 De s Mood's.

(f) De *Dorik* Mood<sup>e</sup> consistet of sober slow-timed Not's,  
 generally in Counter-point, set to a Psalm or oder pious  
 Canticle, in Meeter or Rhyemical vers: de not's answering  
 de number of de Syllables. Dis moveet to sobriety, prudenc<sup>e</sup>,  
 modesty, and godlines. *Vide* (e) *in Notis.*

I  
*Dorik.*  
 (f)

(g) De *Lydian* Mood<sup>e</sup> is a grav<sup>e</sup>, ful, solemn Musik in Dis-  
 cant, for de most<sup>e</sup> part<sup>e</sup>, of slow tim<sup>e</sup>, set to a Hymn, Antem,  
 or oder spiritual song in prof<sup>e</sup>, and somtim<sup>e</sup> in vers, de not's  
 excedding often de number of de syllables: wie troeg his  
 heavenly harmoni, ravishes de mind<sup>e</sup> wia a kind<sup>e</sup> of ecstasi,  
 lifting it up from de regard<sup>e</sup> of earthy things, unto de desir<sup>e</sup> of  
 celestially joyz: (*Vid.* (e) *in Notis*) wie it doe<sup>t</sup> liv<sup>e</sup>ly resem-  
 ble. *Vid.* ¶ *in cap. 3. § 1.*

2  
*Lydian.*  
 (g)

2

De (h) *Æolik* Mood<sup>c</sup> is dat, wie, wit its soft pleasing sounds, pacifyet de Passions of de mind<sup>c</sup>, and wit instruments or dittiles *fa-la's*, in continued discant, deligting de sens, and not intending de mind<sup>c</sup> of de hearer, like Mercuri<sup>c</sup>s *Caduceus*, earmet affections and car<sup>c</sup>s, and so lullet him sweetly a sleep<sup>c</sup>. *Vid.* (e) *in Notis*.

4

*Prygian*.  
(i) De (i) *Prygian* Mood<sup>c</sup> is a manly and corragious kind<sup>c</sup> of Musik, wie, wit his stat<sup>c</sup>ly, or loud and violent ton<sup>c</sup>s, rouset de spirit, and inciteth to arms and activiti: sue ar Marcees, Almains, and de warlike sounds of Trumpet, Fif<sup>c</sup>, and Drum. *Vid.* (e) *in Notis*.

5

*Ionik*.  
(k) De (k) *Ionik* Mood<sup>c</sup> is contrary to de *Prygian*: an effeminar<sup>c</sup> and delicat<sup>c</sup> kind<sup>c</sup> of Musik, set unto pleasant songs and sonnets of loov, and sue lik<sup>c</sup> fanci<sup>c</sup>s, for honest mirt and deligt, chiefly in feasting and oder merriments. *Vid.* (e) *in Notis*.

(l)

And som Musik is compounded of som or all of des<sup>c</sup>: as de Battel-galliard. For all wie various effects, dis (l) Mathematical Art and sevn<sup>c</sup> liberal Scienc<sup>c</sup>, has been always respected, and used, of all sorts of people, as wel (m) learned and ingenuous, as (n) ignorant and barbarous.

(m)

(n)

Des<sup>c</sup> 5 Mood<sup>c</sup>s, wie *Cælius Rhodoginus* (out of *Cassiodorus*, or rader King *Theodorus* Epistle to *Boetius*) rightly describet \* by de Effects, som Desin<sup>c</sup> and Distinguis<sup>c</sup> (as dey do<sup>c</sup> de Airs) by de final Key of de Bas<sup>c</sup>: or † rader by its (o) Constituted Ton<sup>c</sup>) but Skilful Musicians know hou to form any Mood<sup>c</sup> in any Key or Ton<sup>c</sup> indifferently: so it be \* conformable to de Air of the † Subject.

\* *Vid.* (e) *in Notis*.

† *V. c. 3. § 4. ¶ 4.* (u) *in Notis*.

(o) *V. (b) & (c) in c. 3, § 4, ¶ 4. † Ibidem.*

### ANNOTATIONS TO CAP. I.

(a) **A**N Art. So Aristotle: \* *Veteres inter Disciplinas Musicam collocaverunt; ex eo quod Natura querit non solum in negotio recte, verum etiam in otio laudabiliter posse versari.* And Boetius: *Cum sint quatuor Mathesos disciplina; ceteræ quidem ad investigationem veritatis laborant: Musica vero non modo speculationi, verum etiam moralitati conjuncta est.*

(b) *Modulating*. So do<sup>c</sup>: † *S. Augustin<sup>c</sup> defin<sup>c</sup> it: Musica est scientia bene modulandi. De proper differenc<sup>c</sup> wer<sup>c</sup> of he do<sup>c</sup>: dus der<sup>c</sup> maintein. Modulatio*

\* *Politic. l. 8. a. 3.*

† *De Musica. l. 1. c. 2.*

Modulatio potest ad solam Musicam pertinere; quamvis modus, unde flexum verbum est, possit etiam in alijs rebus esse.

(.) Voic' or instrum. Dus in effect' dicitur dat holy \*Fader dividit: *Sonus triplex est: aut in voce animantis, aut in eo quod flatus in Organis faceret, aut in eo quod pulsu ederetur.* By de first, meaning vocal Musik; (wie is de eief) by de second, de musik of Organs and oder wind-instruments; by de third, de Harp or Lute, or oder instrument dat soundet by toue or strok'.

(.) † Tullius. Assentior ego Platoni, nihil tam facile in animos teneros atq; molles influere; quam varios canendi modos: quorum dici vix potest, quanta sit vis in utramq; partem. Nam & incitat languentes, & languefacit excitatos; & tum remittit animos, tum contrahit: civitatumq; hoc multarum in Graecia interfuit, antiquum vocum servare modum; quarum mores lapsi ad mollietatem, pariter sunt immutati cum cantibus. Dus Plato: and after him \* Aristotle. In melodis ipsis sunt imitationes morum: & hoc est manifestum: statim enim † harmoniarum distincta est natura; ita ut qui audiunt aliter disponantur, nec eodem modo se habeant ad unamquamq; ipsarum: sed ad quasdam stabiliter & contracte magis, ad quasdam mollius secundum mentem: ad aliam vero mediocriter & compositè plurimum: ut videtur Dorica facere sola omnium\* harmoniarum. Des' various effects were likewise observed by † Macrobius. Omnis habitus animi, cantibus gubernatur: nam dat carius somnos, adimitq;: nec non curas immittit, & retrahit: iram suggerit, & clementiam suadet: &c. And by S' \* Isidorus: Omnes affectus nostri, pro sonorum diversitate, vel novitate (nescio qua occultata familiaritate) excitantur magis, cum suavi & artificiosa voce cantantur. Also by Cassiodorus, or tader King † Theodorus, mor' at larg': Musica cum de secreto Nature, tanquam sensuum Regima, tropis suis ornata processerit, relique cogitationes exiliunt; omniaq;: facit ejici, ut ipsam solummodo delectet audiri. Tristitiam noxiam jucundat: tumidos furoris attenuat: cruentam sevitiam efficit blandam: excitat ignaviam, soporantemq; languorem: vigilantibus reddit saluberrimam quietem: vitiatam turpi amore, ad honestum studium revocat, castitatem: sanat mentis tedium bonis cogitationibus semper adversum: pernicioza odia convertit ad auxiliatricem gratiam: & (quod beatum genus curationis est) per dulcissimas voluptates expellit animi passiones: incorpoream animam corporaliter mulcet, & solo auditu ad quod vult deducit.

(e) Fiv. As \* Caelius Rhodoginus observet out of de above-cited Epistle. Quia Cassiodorus (sai & hee) super modis Musicis prodat, attendendum magnopere. Modus Dorius prudentie largitor est, & castitatis effector: Phrygius pugnas excitat, votum furoris inflamat: Aelius animi tempestates tranquillat, somnumq; jam placatis attribuit: Lydius intellectum obtulsi acuit, & terreno desiderio gravatis calescium appetentiam inducit, honorum operator eximius. Adhucitur à plerisq; Ionieus, quem floridum intelligunt de jucundum. But † Martianus Capella, making 3 degrees of ease of des' fiv', accountes in all 15. DORIUS: Hypodorius, Hyperdorius: LYDIUS: Hypolydius, Hyperlydius: AELIUS, Hypoæolicus, Hyperæolicus: PHRYGIUS, Hypophrygius, Hyperphry-

\* Tom. I. de ordine l. 2.

† De legibus l. 2.

\* Polit. l. 8. c. 5.  
† I. Msdorum.

\* Sex modorum.  
† L. 2. de Somnio Scip.

\* De Eccl'ia. officii. lib. I. cap. 5.

† Epist. ad Boetium Musicum: wie is de 40. Epist. in Cassiodorus.

\* Variarum l. 9. c. 3.

† As Glareanus hax Dodecæordi. l. 1. c. 21.

gius : IONIC US, Hypoionicus, Hyperionicus. In all wie *Hypo* signifie a defect, and *Hyper* an exces of de Mod' principal.

Some ancient Musicians mad' but two Mod's, [*Dorik* and *Prygian*:] referring all oder unto dem. † *Quidam in harmoniis posuerunt duas species, [unam Doricam, alteram Phrygiam:] ceteras omnes vel ad Doricam, vel ad Phrygiam referunt.*

De five Mod's by wie dos' various effects ar wrowgt, \* *Cassiodorus* fewet to hav' deir severall appellations of de Countri's, in wie, according to deir severall manners and dispositions, dey wer' invented and practiced. *Hoc totum (sai' hœ) quinque modis agitur: qui singuli provinciarum, ubi reperti sunt, nominibus vocitantur: as lik' wis' \* Boetius: Modi Musici Gentium vocabulo designati sunt. Quo enim unaquæq; gens gaudet, eodem Modus ipse vocabulo nuncupatur.*

I  
Dorik.  
De first hæz his nam' of *Doria* a civil part' of Græc', neer' *Arens*: de oder 4 had deir beginnings and nam's from certain Regions of Asia minor, wie bordering upon Græc' wer' peopled by Græcian Coloni's.

2  
Lydian.  
De *Lydian* Mod' was so called of *Lydia*, famous for de golden River *Pactolus*, and de winding retrograd' *Mæander*: de on' resembling de treasur' and glorious matter of de Ditti; de oder de pleasing Reports and Reverts, wi' oder admirable varieti's of de Musk. De eief citties ar *Piladelpia*, and *Sardis* [the royall seat of rich *Cresus*.]

3  
Æolik.  
De *Æolik* of *Æolia* [de Kingdom of *Æolus*] wenc' hœ is feined to send his ruffling wind's: de wie dow' heerin resemble dis Mod', dat dey also hav' a sopiting faculti.

4  
Prygian.  
De *Prygian* Mod' of *Prygia*, a region bordering upon *Lydia* and *Caria*: in wie is *Cios* dat martiall *Mars*-toun, and de most hig' hil *Ida*, famous for the Trojan war.

5  
Ionik.  
De *Ionian* of *Ionica*, wie lyc' between' *Æolia* and *Caria*; for de godnes of aier and de commodious situation, inferiour to non' of de Asian Regions: wof' plenty and idleness turned deir honest mire into † lasciviousnes: as *Athenæus* observed in his tim': \* *Nostra ætate Ionum mores deliciis sunt perditissimi: eorumq; itidem Cantus ab illo vetusto multum diversus.* It was adorned wi' 12 great citti's werof *Ephesus* and *Miletus* wer' two.

Dis Mod' is also called *Modus Chromaticus* [*i. coloratus, fucatus*] of *Chroma*, color: becaus as pictur's ar beautified wi' trim liv'ly collors, to pleaz de wanton ey; so dis kind' is as it wer' collored wi' delicat' liv'ly sounds to pleaz de wanton ear.

I  
Dorik.  
(<sup>f</sup>) Of de *Dorik* Mod' ar de *Psalms* in *Mæter*: and all grav' and honest songs: sue as is, *Like to de Damask rose we see, --- &c.* de Autor wer' of is Mr *F. Quarles*: wo hæz written many excellent Divin' Poems. De wol' book' of *Psalms* was lat'ly set forth' in 4. Parts by Mr *Thomas Ravenscroft*, composed by *Iohn Farmer*, *Th. Morley*, *G. Kirby*, *Thomas* and *Iohn Tomkins*, *R. Allison*, *I. Milton*, and sundry oders: but de greatest part' by him dat set dem out.

Of dis Mod' wer' dos' sober feast-hymns, wont to bæ sung in de praiz

praiz of honourable men: wie \* Tulli remembreth. *Vtinam extarent illa carmina quæ multis seclis ante suam ætatem in epulis esse cantitata à singulis conviviis, de clarorum virorum laudibus, in Originibus scriptum reliquit Cato.* In † an oðer plac<sup>e</sup>, to de voic<sup>e</sup> is added de Recorder or Shalam. Gravissimus author in Originibus dixit Cato, *Morem apud Majores hunc epularum fuisse, ut deinceps qui accubarent, caverent ad tibiam clarorum virorum laudes:* aldowg de Pythagoreans seamed rader to affect de Harp or other string-instruments, becaus every on<sup>e</sup> by himself might sing and play upon \* *Entata* togeder. Dis Mood<sup>e</sup>, for de Morality and Mediocrity der of (I may ad for faciliti) de Pilosopher adviset to bee first learned of yung beginners. † *Manifestum* (inquit) *quod Doricam præceteris decens est: Juniores addiscere.*

(g) Of de: *Lydian* Mood<sup>e</sup> ar dofs solemn Hymns and oðer sacred Chyre-songs, called *Moteta*, à *motu*: becaus dey moov<sup>e</sup> de harts of de hearers, striking into dem a devout and reverent regard of him for wof praiz dey wer<sup>e</sup> mad<sup>e</sup>. Des<sup>e</sup> *Motets* requir<sup>e</sup> most<sup>e</sup> Art, of all Musik, in Setting: fitly to take Discords and Bindings, using plain, soft, swet<sup>e</sup> Discaunting, wit frequent, grac<sup>e</sup>full Reports and Reverts. Agreeable unto de art of de *Setters* fold<sup>e</sup> bee de art of *Singers*: swet<sup>e</sup>ly and plainly to expres de words and syllables of de Ditti, dat dey may bee understood of de Congregation. and beeing lik<sup>e</sup> deir *Motets* [grav<sup>e</sup>, sober, holy] to sining wit a grac<sup>e</sup> to de Lord in deir harts. *V. l. 2. c. 1. § 2. & and c. 2. § 5.*

Of dis Mood<sup>e</sup> seem<sup>e</sup> dofs religious vouz of de Romans in deir sacrifices; and deir grav<sup>e</sup> Canzons at de solemn feasts of deir Magistrat's: of wie † *Tulli*; *Neq; verò illud non eruditorum temporum argumentum est, quòd in Deorum pulvinaribus, & epulis Magistratum, fides præcinunt.* And lik<sup>e</sup> wise dofs funeral Elegi's of Noble men, commanded in de old<sup>e</sup> Roman Lawz: \* *Honoratorum virorum laudes in Concione memorantor: easq; etiam ad cantum tibicinis prosequuntor, cui nomen Nænia: quo vocabulo etiam Græci cantus lugubres nominant.*

Of dis Mood<sup>e</sup> is dat passionat<sup>e</sup> Lamentation of de good musical King, for de deat<sup>e</sup> of his *Absalom*: Composèd in 5. Parts by M<sup>r</sup> 7b. Tomkins, nou-Organist of his Majesty's Chappel De melodious harmoni wer<sup>e</sup> of, wen I heard in de Musik-school, weider I fold<sup>e</sup> mor<sup>e</sup> admir<sup>e</sup> de swet<sup>e</sup> wel governed voices (wit consonant Instruments) of de Singers; or de exquisit<sup>e</sup> Invention, wit, and Art of de Cômposer, it was hard to determin.

Des<sup>e</sup> *Nænia* or funeral Elegi's, seem<sup>e</sup> to hav<sup>e</sup> been de first us<sup>e</sup> of dis Mood<sup>e</sup>: as *Cælius Rhodoginus* observe<sup>e</sup> in de plac<sup>e</sup> of *Cassiodorus* befor<sup>e</sup> cited. *Prima Lydii modi constitutio fletus lamentationisq; causi facta est. Nam Aristoxenus in primo de Musica, Olympum iradit in Pythonis sepultura cecinisse tibi, secundum Lydium modum, funeralia.*

Dis stat<sup>e</sup>ly Mood<sup>e</sup> de Pilosopher preferre<sup>e</sup> befor<sup>e</sup> all. † *LYDIA maxime omnium Harmoniarum ornatum simul, doctriamq; affert.*

(h) Of de *Æolik* Mood<sup>e</sup> \* was that Eneanting Musik of de Harp, provided for King *Saul*, wen de evil spirit troubled him: wie Musik beeing mad<sup>e</sup> by on<sup>e</sup> dat was cunning, and cold play well, so earned de

\* In Bruto  
¶ 38.

† *Tuscul. Quest.*  
lib. 4.

\* *V. l. 2. c. 1. § 1.*

† *Polit. l. 8. c. 7.*

2.

*Lydian.*

† *Tuscul. Quest.*  
lib. 4.

\* *Cicero de legib. l. 2.*

† *Polit. l. 8. c. 7.*

3.

*Æolik.*

\* 1 Sam. 16.

evil spirit; dat Saul was refreshed, and was wel; and de evil spirit departed from him.

Of dis Mod' was de Patetical song of de god Bishop Flavianus: we moved pittie in de Emperour Theodosius, and procured Pardon for de peoples offence. † Populus Antiochenus Theodosii Imperatoris iram metuens ob seditionem exortam, Deo melodiis quibusdam lugubribus supplicabat. Flavianus quoq; episcopus, cum pro civibus apud Imperatorem adhuc offensum intercederet, persuadet adolescentibus, qui ad mensam Imperatricis canere solebant, ut psalmodias canerent quas in Supplicationibus Antiochenorum usurpabantur. Quo facto, serunt Imperatorem misericordiam superatum, confestim iram posuisse & urbi reconciliatum.

\* De Musica.

Of dis Mod' was dat calm Symponi wer wit. Achilles appealed his own Passions against Agamemnon: as \* Plutarch notes out of Homer. Ostendens enim Musicam multis in rebus esse conducibilem, introduxit Achillem, qui iram adversus Agamemnonem suam concoqueret musica opera, quam didicerat à sapientissimo Chirone, Musica simul, & justitie, ac Medicina Doctore.

† Lib. 9. c. 4.

Of dis Mod' also was de Pythagorean Evn-song, mentioned by † Quintilian. Qui cum somnum peterent, ad Lyræ prius lenire mentes solebant; ut, siquid fuisset turbidiorum cogitationum, componerent: And by \* Tulli: Mentis suas Pythagorei à cogitationum intentione, cantu fidibusq; ad tranquillitatem traducebant. For consoling Car's and Passions, Instruments Entata symphona (v. l. 2. c. 1. § 1.) ar generally mor' fit, dan oder instruments, or voices.

\* Tusc. Quest. lib. 4.

4

Prygian.

† Polt. l. 8. c. 5.

\* Ibid. c. 7.

(1) Dus doct de Pilosopher describ' dis Mod': † Phrygia distrabit ac rapit animum, & quasi extra se ponit. And againe; \* Habet eandem vim Phrygia in Harmoniis, quam habet tibia in Instrumentis: amba enim concitant animos, & in affectus impellunt. De Prygian Mod' doct distract and ravish de mind', and doct as it wer' set it be-fides it self: having de sam' forc' among de Mod's, dat de Pip' or Fis' hae among Instruments: for bod' of dem doct rouz up mens mind's and driv' dem into passions. Wie ting de skillfull Musician Timoteus proved in de great Alexander: Wom', wit his Prygian Flut', hee did so incens, dat de King ran presently to take up Arms: Wie beeing don, Sue (got Timoteus) sold' bæ de Musik of Kings. \* Timotheum autem Tibiam ludentem suis Carminibus adeo perturbasse Alexandrum, ut inter audiendum ad Arma confestim corripicendum accederet: Timotheum vero dixisse, Talia oportere esse Regia Tibiarum carmina. De lik' doct † Marsenius report of dis Hyperprygian Mod', in sundry Examples.

\* Suidas in litema T.

† In Genes. c. 4. vers. 24. Ar-tic. 15.

\* King of Denmark surnamed Bonus.

But de stori of \* Ericus Musician passet all: wo having given fore dat hee was able by his Art to driv' meit into wat affections hee listed, [even into anger and furi,] and bæing required by de King to pur his skil in practic', harped so long, not upon on' string, (as de proverb is) but upon his Polykord Lyr', wit sue effectual Melodi and Harmoni, in varieti of Proportions, Figur's, Consecutions, Syncope's, Fuga's, Formaliti's, in his different Airs and Mod's; dat his Auditors began first



to bes moved w<sup>it</sup> som strang<sup>e</sup> and contrari Passions: and at last w<sup>it</sup> his Prygian mod<sup>e</sup> hee set de King into sue a Franck mod<sup>e</sup>, dat in a rag<sup>e</sup> hee fel upon his most<sup>e</sup> trusty friends, and, for lack of weapon, slu<sup>e</sup> som of dem w<sup>it</sup> his fist: w<sup>ie</sup> wen he cam<sup>e</sup> to himself, hee did mue lament. Dis is recorded at larg<sup>e</sup> by *Krantzius lib. 5. Danie, c. 3.* and by *Saxo Grammaticus l. 12, Historie Danie.* Der<sup>e</sup>for<sup>e</sup> is dis mod<sup>e</sup> fit for de warz: beeing so used by de *Lacedemonians, Romans, Germans,* and oder warlik<sup>e</sup> Nations, w<sup>it</sup> divers Instruments. † *In bellis suis tuba utuntur Hetrusci, fistula Arcades, Siculi \*Pythidibus, Cretenses lyra, Lacedemonii tibia, Cornu Thracis, Tympano Aegyptii, & Arabes cymbalo, ac Troes lituo: of w<sup>ie</sup> Virgil.*

† *Clemens Alex.*  
4. *Pædag.*  
\* *Fidiculis,*

\* *Misenum Eolidem, quo non præstantior alter  
Are ciere viros, Martemq; accendere cantu:*

\* *Aneid. 6.*

*Ac ibid. Et lituo pugnas insignis obibat, & bastâ.*

† *Exercitus Lacedemoniorum Musicis fuisse accensos modis traditum. Quid autem aliud in nostris legionibus Cornua ac tubæ faciunt? Quorum concentus quanto est vehementior, tanto Romana in bellis gloria ceteris præstat. Sue was our Ancestors Mood<sup>e</sup>: of w<sup>ie</sup> \* Tacitus sayt, Cantantes ibant ad bellum.*

† *Quint. lib. 1.*  
cap. 10.

\* *In descriptione Germaniæ.*

Of dis Mod<sup>e</sup> also (dowg not so violent) was the Pythagoreans Huntfup or Morning-Musik, to waken and rozz up deir spirits to studdi and action: Of w<sup>ie</sup> † *Quintilian. Pythagoreis certè moris fuit, ut cum evigilassent, animos ad lyram excitarent, quò essent ad agendum erectiores.*

† *L. 9. c. 4.*  
5

*Ionik.*  
\* *Il. ad. 2.*

(<sup>k</sup>) Of de Ionik Mood<sup>e</sup>, wer<sup>e</sup> dof<sup>e</sup> *Epithalamia, or Hymens,* mentioned by \* *Homer,* in his description of deir Nuptial Rit<sup>s</sup>:

*Νύμφες δ' ἐκ θυλάμων δαΐδων ὄπῳ λαμπόμεναι  
ἤνεον ἀνα δῶ πολὺς δ' ὑμναῖος ὄρωρες.  
Κέερί δ' ὀρχήσῃτες ἐδῆνον: ἐν δ' ἀγα τοῖσιν  
Αὐλοὶ φόρυγγατε βολῶ ἔζον*

*Sponsas autem ex thalamis, tedis subaccensis,  
Ducebant per urbem: Multusq; Hymeneus excitatus fuerat.  
Iuvenes autem saltatores in orbem agebant: interq; hos  
Tibia citharæq; sonum edebant.*

Also dof<sup>e</sup> *Lov-sonnets,* of w<sup>ie</sup> \* *Tulli: Nec dubitari debet, quin fuerint ante Homerum Poetæ: quod ex iis Carminibus intelligi potest, que apud illum in \* Procorum epulis canuntur. † And generally all pleasant songs at Feasts: unto w<sup>ie</sup> *Ecolus* (in praising god men) comparet de swer<sup>e</sup> memorial of King *Josias.* \* *De remembranc<sup>e</sup> of Josias is as sweet<sup>e</sup> as hoonni in all mouds; and as Musik at a Banquet of Wine.**

\* *Brut. ¶ 36.*

\* *Ilid. A.*  
† *V. l. 2. c. 3.*  
S 2. II.  
\* *C. 49, v. 18.*

De Abus<sup>e</sup> of dis Mod<sup>e</sup> is reformed by de sober Ton<sup>s</sup> of de Dorik, as *Boetius* fewet our of *Tulli's* Fragments: *Cum violenti adolescentes, tiliarum etiam cantu, ut sit, insinēt, pudicæ mulieris fores frangent;* admonuisse

admonuisse Tibicinam ut Spondæum caneret, Pythagoras dicitur: quod cum illa fecisset; tarditate Modorum & gravitate canentis, illorum furentem petulantiam consedissee. Inde Chromaticum, quod adolescentum remollescerent eo genere animi, Lacedæmones improbassee scriuntur.

Of dis Mod<sup>e</sup> ar Madrigalz and Canzonets.

Madrigal.

De Madrigalis a Kromatik Mod<sup>e</sup> in Discant, wof<sup>e</sup> not<sup>s</sup> dō<sup>e</sup> often exceed<sup>e</sup> de number of de syllables of de Ditti; somtim<sup>e</sup> in Duple, somtim<sup>e</sup> in Triple Proportion: wit<sup>e</sup> qik and sweer<sup>e</sup> Report<sup>s</sup>, and Repeats, and all pleasing varietiz of Art, in 4, 5, or 6 Part<sup>s</sup>: having, in on<sup>e</sup> or mor<sup>e</sup> of dem, on<sup>e</sup> or mor<sup>e</sup> Rests, (especialy in de beginning,) to bring in de Points begun in anoder Part<sup>e</sup>.

Canzonet.

A Canzonet (as de nam<sup>e</sup> importet) is a les<sup>e</sup> or forter song, of de sam<sup>e</sup> Mod<sup>e</sup>: wof<sup>e</sup> not<sup>s</sup>, for de most<sup>e</sup> part<sup>e</sup> in Counterpoint, dō<sup>e</sup> seldom exceed<sup>e</sup> de number of de syllables, beginning and ending togeder de Lin<sup>s</sup> of eae vers, commonly in 4 part<sup>s</sup>: so dat de Canzonet is to de Madrigal, as de Canticle to de Motet.

De chief autors hær of were *Alfonso Ferrabosco, Luca Merenzo, Horatio Vecchi,* and *Jo. Croce.*

Of dis sort ar Pavins, invented for a slow and soft kind<sup>e</sup> of Dancing, altogeder in duple Proportion. Vnto wie ar framed Galliards for mor<sup>e</sup> qik and nimble motion, alwais in triple proportion: and der<sup>e</sup> for<sup>e</sup> de triple is oft called Galliard-tim<sup>e</sup>, and de duple, Pavin-tim<sup>e</sup>.

In dis kind<sup>e</sup> is also comprehended de infinit<sup>e</sup> multitud<sup>e</sup> of Balads (set to sundry pleasant and deligtfull tun<sup>s</sup>, by cunning and witti Composers) wit<sup>e</sup> Country-dances fitted unto dem. But bo<sup>e</sup> in Madrigalz and Canzonets, Counterpoint wit<sup>e</sup> Discant, and Discant wit<sup>e</sup> Counterpoint, ar somtim<sup>e</sup> enter<sup>e</sup>ang<sup>e</sup>ably and artificially mixt.

All wie surly, mig<sup>t</sup> and wold<sup>e</sup> bee mor<sup>e</sup> freely permitted by our Sages; wer<sup>e</sup> dey used, as dey owgt, only for heal<sup>e</sup> and recreation; and not corrupted, as dey ar, wit<sup>e</sup> dangerous immodesti, and fily obsceniti, to de offenc<sup>e</sup> of God and god folk, and to de hurt bo<sup>e</sup> of body and soul. (*Vid. lib. 2. c. 3. § 3. and 4.*)

Of de uses and abuses of Musik and Verses, at feasts, weddings, and oder meetings, dis is \* Martyrs sentenc<sup>e</sup>: *Omnia hæc (si moderatè ac temperativè agantur) & ferri & commendari possunt. Nam hæc tria bonorum genera concurrunt, [Honestum, Vtile, ac Iucundum.]*

(<sup>l</sup>) *Vid. (a)*

(<sup>n</sup>) As well learned, &c. † Cicero, *Summam eruditionem Greci sitam consuebant in Nervorum vocumq; cantibus. Igitur & Epaminondas, princeps meo iudicio Græciæ, fidibus præclare cecinisse dicitur: Themistoclesq;, aliquot ante annis, cum in epulis recusasset Lyram, habitus est indoctus. Ergo in Græcia Musici floruerunt, discabantq; id omnes: nec qui nesciebat satis excultus doctrinam putabatur.*

(<sup>m</sup>) (<sup>n</sup>) \* Macrobius. *Non solum qui sunt habitu cultiores, verum universæ quoq; barbæræ Nationes, cantus, quibus vel ad ardorem virtutis animantur, vel ad mollitiem voluptatis resolvantur, exercent: & ita delinimentis canticis occupantur; ut nullum sit tam immane, tam asperum pectus,*

\* *Loc. com. classis 3. c. 13. § 25.*

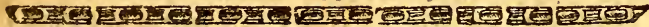
† *Tusc. Quest. l. 1.*

\* *In Somnium Scipionis. l. 2. § 3.*

peñus, quod non oblectamentorum talium teneatur affectu. And † *Athenicus*: Ad exercendam acueendamq; mentem confert & *Musica*: quocirca apud singulas Nationes tum Græcorum tum Barbarorum, quorum nobis innotuerunt leges ac instituta, in pretio est. Itaq; (ut non incitè *Damon Atheniensis* dixit) agitato prorsus animo, cantiones atq; saltationes fieri necessarium est: liberales ac speciosas ab animis ejusmodi; contrarias ab iis quibus animus diversus est.

† *Deipnosophist.*  
lib. 14.

(o) Aldowg eae Key hav<sup>e</sup> in it divers Ton<sup>s</sup>; yet, de *Miclicief* beeing known, on<sup>e</sup> on<sup>ly</sup> is taken. For in *Scala duralis*, de Constituted Ton<sup>e</sup> of *G-sol-re-ut* is *Vt*: in *Scala naturalis*, it is *Sol*: in *Scala mollaris* it is *Re*. Lik<sup>e</sup>wis<sup>e</sup> in *Scala duralis* de constituted Ton<sup>e</sup> of *C-sol-fa-ut* is *Fa*, in *Scala naturalis* it is *ut*, and in *Scala mollaris* it is *Sol*. And so of de rest: See de second Scal<sup>e</sup> in c. 2. § 2. and (f) in *Notis*.



C A P. 2. Of Singing.

§ 1. Of de Number of de Not<sup>s</sup>.

**M**USIC consistet eider in (a) Singing, or Setting.

De Parts of  
Musik.  
(a)

In Singing ar considered fiv<sup>e</sup> eings: [de Number, de Nam<sup>s</sup>, de Tun<sup>e</sup>, de Tim<sup>e</sup>, and de 7 exteru Adjuncts of de Not<sup>s</sup>.]

Witin de ordinari compas of human<sup>e</sup> voices [i. from de lowest Not<sup>e</sup> of a Mans Bas<sup>e</sup>, unto de higest of a Boyz Treble.] ar contened (b) 3 Septenariz of Musical Not<sup>s</sup>: aldowg der<sup>e</sup> ar found som Bas<sup>e</sup>s dat reach below, and som Trebles dat aris<sup>e</sup> abov dis ordinari compas. And in Instruments de Not<sup>s</sup> ar extended farder, bot<sup>e</sup> upward and downward: as in de *Virginal* to *C solfa* abov *eels*, and to *CC fa ut* below *gamut*: (in wie compas is contened fowr Eigts, or a *Tetrakisdiapason*) wer<sup>e</sup>unto is also added *AAre* placed upon de lowest of de narrow or fort Keyz: (of wie fort<sup>e</sup> all de rest ar *Hemitonia*, serving for de farping and flatting of de ordinari Not<sup>s</sup> of de Scal<sup>e</sup>) all wie ordinari Not<sup>s</sup> ar exprest in de broad keyz alon<sup>e</sup>. But de *Organ* goet yet a far greater compas: as rea<sup>e</sup>ing on<sup>e</sup> wol<sup>e</sup> Septenari

De Number of  
de Not<sup>s</sup>.  
(b)

below *C C faut*, and fifteen<sup>c</sup> Not<sup>s</sup> or a *Disdiapason* above de  
 \* *V. ¶ in No-* \* *Hyperbolean C solfi*: [in all 51 Not<sup>s</sup> in the direct and na-  
*lis ad § 2. post*  
 (8) in (c) *miton<sup>s</sup>*, and de second Set bot<sup>c</sup> of *Principals* and *Diapa-*  
*sons*.

De number of Not<sup>s</sup> Musical is der<sup>c</sup>for<sup>c</sup> divided by Sep-  
 tenariz; becaus der<sup>c</sup> ar in Natur<sup>c</sup> but (c) 7 distinct  
 sounds, exprest in Musik; by 7 distinct Not<sup>s</sup>, in de 7 fe-  
 veral Cliefs of de Scal<sup>c</sup>. For de 8<sup>th</sup> and 15<sup>th</sup> Not<sup>s</sup> hav<sup>c</sup> de  
 found or tun<sup>c</sup>, and der<sup>c</sup>for<sup>c</sup> de nam<sup>c</sup>, and clief, of de first:  
 de 9<sup>th</sup> and 16<sup>th</sup> of de second: de 10<sup>th</sup> and 17<sup>th</sup> of de third:  
 de 11<sup>th</sup> and 18<sup>th</sup> of de fowrt: de 12<sup>th</sup> and 19<sup>th</sup> of de fift:  
 de 13<sup>th</sup> and 20<sup>th</sup> of de sixt: de 14<sup>th</sup> and 21<sup>th</sup> of de sevnt.

*Rul's and Spa-*  
*ces.*

Der<sup>c</sup> tric<sup>c</sup> fevn Not<sup>s</sup> (as de Cliefs wer<sup>c</sup>in dey stand)  
 ar discerned by deir Places. A Plac<sup>c</sup> is eider Rul<sup>c</sup> or Spac<sup>c</sup>.  
 In elevn Rul<sup>s</sup> wit deir Spac<sup>s</sup> is comprehended de wol<sup>c</sup>  
 Scal<sup>c</sup>. Of wie Rul<sup>s</sup> in de pricking or setting down of any  
 Part<sup>c</sup>, (d) fiv<sup>c</sup> ar commonly used: becaus dat number of  
 Rul<sup>s</sup> and deir Spac<sup>s</sup> ar Places enou for as many Not<sup>s</sup>  
 as de ordinari compas of a Part<sup>c</sup> dow<sup>c</sup>t reae unto. If any  
 Not<sup>c</sup> happen to exceed<sup>c</sup> dis compas; his Plac<sup>c</sup> is to bee  
 notified by (c) a fort Rul<sup>c</sup> drawn for de nonc<sup>c</sup>, eider above  
 or below, as you fall hav<sup>c</sup> caus. Above, as in de Bass<sup>c</sup>, and  
 below, as in de Countertenor, of de *Dial. U.* (h) *in Notis*  
*ad C. 3. § I.*

## ANNOTATIONS TO CAP. II. § I.

(a) **B**ECAUS Singing is de best expressing of Musical sounds;  
 der<sup>c</sup>for<sup>c</sup>, by a *Synecdoche*, de word *Cano* [to Sing] is enlarg-  
 ed, and signifyet commonly, as wel to play on instruments, as to Sing  
 wit voices: as *Tusc. Quæst. l. 1. Epaminondas fidibus præclare cecidisse*  
*dicitur.* (*vide* (m) c. 1.) and *Eclog. 2. Imitabere Pana canendo.* So  
*Met. 1. Structis cantat avenæ.* Vid. *Rhet. l. 1. c. 2.* Singing also by a  
*Metonymia effecti*, signifyet her<sup>c</sup> as wel de knowledg of de præcepts,  
 as de practic<sup>c</sup>: for de practic<sup>c</sup> alon<sup>c</sup> dow<sup>c</sup>t mak<sup>c</sup> a Musician: as *Orni-*  
*thoparchus* out of *Guido. Musicorum ac Cantorum magna est differentia:*  
*illi sciunt & dicunt; isti faciunt quod dicitur.* Est itaq; *Musicus ad*  
*Cantorem, quod Prætor ad Præconem.*

(b) Der<sup>c</sup>

Cap. II. Of Singing, § I. Of the Number of Notes.

II

(b) Describeth the Septenari or Orders of Notes and Sounds \*Tullius did observe. *Mira est quedam natura vocis: cujus quidem e tribus omnino Sonis [† Inflexo, Acuto, Gravi] tanta fit & tam suavis varietas perfecta in Cantibus.* And \* Quint. mentioneth, werth the likeness Rhetorick to Musick. *Musicorum etiam aliò spectent, Manus tamen ipsa consuetudine, ad Graves; Acuto; Mediosq; sonos fertur.*

\* De Oratore perfecto.  
† Mean, Treble, and Bass.  
\* L. 5. c. 10.

(c) Describeth 7 natural distinct Sounds or Notes, the Poet seemeth to have been observed and used, even by Orpheus, [the father of Musick] both in voice and instrument: werth, in recounting the pleasant exercises of the Elysian fields, he saith,

† *Pars pedibus plaudunt choreas, & carmina dicunt.  
Nec non Threicius, longa cum veste, sacerdos  
obloquitur numeris septem discrimina vocum:  
Iamq; eadem digitis, jam pectine pulsat eburno.*

† *Arcid. 6.*

Some sort of dance, some verses doth recite;  
And Orpheus doth several Notes doth sing  
In Numbers: and doth some doth sweetly strike  
Now on the Harp, now on the Cittern-strings.

Althowg Boetius affirmeth the perfect Septenari to have been found out afterwards by degrees. *Vide § 2. (f) in Nolis.*

(d) Five are commonly. For Plain-song, it being but of little compass, four Rules have sufficed: for Instruments (we go beyond the compass of voices) six are required: and for the Virginals and Organs two Sixes: one for the left hand, or lower keyz; and the other for the right, or upper keyz. The two Senari (when the organ is set in the highest of the lower three Rules of the right hand, and ) in the lowest of the higher three of the left hand) doth contain all the *Gamm ut*: the lowest of the right hand, and the highest of the left hand being the same: [to wit.]

(e) But if many Notes exceed, (so that the set pitch of the song be altered) Transposition of the Chief is permitted: by which means also a general mistaking of the places in pricking is wont to be amended: as



## CAP. II. § II.

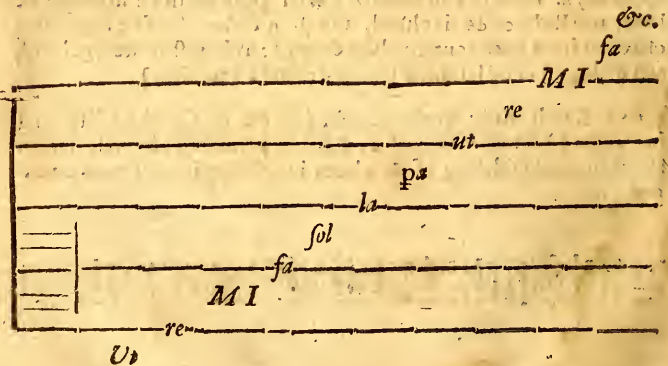
## Of de Nam's of de Not's.

De Nam's of  
de Not's.  
(<sup>a</sup>)

**D**E Nam's of de Not's wer<sup>e</sup> (<sup>a</sup>) invented for de mor<sup>e</sup> easy and speedy instruction of Skollars in Tuning dem: dat bæing taught de Nam's and Tun's togeder; wen dey ar perfect in dos<sup>e</sup>, dey migt, by de help of dem, know des<sup>e</sup> de mor<sup>e</sup> reddily.

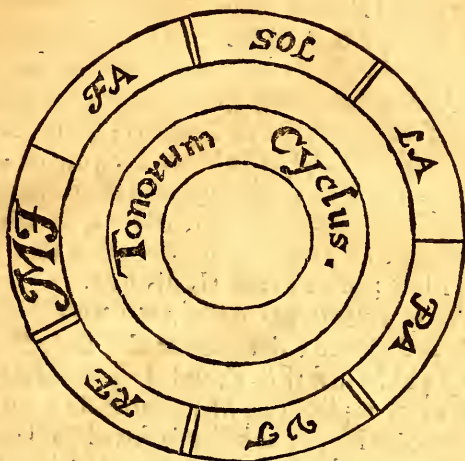
For de 7 Not's, der<sup>e</sup> ar but six severall Nam's: [*Ut, re, MI, fa, sol, la.*] De sevnt<sup>e</sup> Not<sup>e</sup>, becaus it is but a half-ton<sup>e</sup> abov<sup>e</sup> *la*, as de towrt<sup>e</sup> is abov<sup>e</sup> *MI*; (wer<sup>e</sup> as de rest ar all wol<sup>e</sup> ton's) is fitly called by (<sup>b</sup>) de sam<sup>e</sup> Nam<sup>e</sup>: de wie bæing added, de next Not<sup>e</sup> wil bæe an Eigt or Diapason to de first; and consequently placed in de same Letter or Clief, and called by de sam<sup>e</sup> Nam<sup>e</sup>.

Of des<sup>e</sup> sevnt<sup>e</sup> Not's dus Named, *MI* is de principal, or Master-not<sup>e</sup>: wie † bæing found, de six servil Not's dos<sup>e</sup> follow, (bot<sup>e</sup> ascending and descending) in deir order. As in example.



But de perpetual order of de Not's in de Gam-ut (as  
of

of de Modes in de yær<sup>c</sup>) is most<sup>c</sup> fitly exemplified in dat Figur<sup>c</sup>, wie hat<sup>c</sup> no<sup>c</sup> end<sup>c</sup>.



Des<sup>c</sup> Nam<sup>c</sup>s dowg dey bæ stiltaugt in Skool<sup>c</sup>s, (according to de first institution,) among oder Principles of de Art; yet de modern vulgar practie<sup>c</sup> dowt commonly eang<sup>c</sup> *ut* and *re*, de on<sup>c</sup> into *sol*, de oder into *la*: so dat, for de 7 several Not<sup>c</sup>s, dey us<sup>c</sup> but 4 several Nam<sup>c</sup>s: (c) wie dowt not a little hinder de Learners bot<sup>c</sup> in Singing and in Setting. But if you wil nêd<sup>c</sup>s retain dis eang<sup>c</sup>; den take dis fort Direction. After *MI*, sing *fa*, *sol*, *la* twis<sup>c</sup> upward; and *la*, *sol*, *fa* twis<sup>c</sup> downward; and so com you bod<sup>c</sup> ways to *MI* again, in de sam<sup>c</sup> Clief. (c)

Answerable unto des<sup>c</sup> 7 distinct Not<sup>c</sup>s, ar 7 several Cliefs or keyz, called by de Nam<sup>c</sup>s of de first 7 Letters of de Alphabet, [(<sup>d</sup>) *G, A, B, C, D, E, F* : ] and der<sup>c</sup>for<sup>c</sup> as de \* 7 Not<sup>c</sup>s, so de 7 Cliefs ar tripled: ( (c) de first Septenari wher<sup>c</sup>of is noted wit Capitals, de second wit vulgar letters, and de third wit dubble vulgar ) wie trê Septenariz, for de reason after-mentioned, (*vide* (<sup>d</sup>) *in Notis*,) ar called de (<sup>f</sup>) *GAM-UT* : [de ground and foundation of all Musik, bot<sup>c</sup> Vocal and Instrumental.]

De Gamout of Scale.

(<sup>d</sup>)  
\* *Vid.* (<sup>c</sup>) *in*,  
§ 1.  
(<sup>c</sup>)

(<sup>f</sup>)

De old<sup>e</sup> Gam-ut or Scal<sup>e</sup> wof<sup>e</sup> higest Clief was ee-la, wanted on<sup>e</sup> Clief of de tre<sup>e</sup> Septenariz: aldowg de Trebles of many ordinari Songs dō<sup>e</sup> rea<sup>e</sup> a Nor<sup>e</sup> higer; as deir Bases dō<sup>e</sup> to *F fu-ut*, below *Gam-ut*.

(<sup>c</sup>) In de Scal<sup>e</sup> or *GAM-UT*, ar (<sup>a</sup>) 3 signed-Cliefs: wie hav<sup>e</sup> certain Sign's or marks, wer<sup>e</sup> by dey may be known. And des<sup>e</sup> ar de higest of de lowest, [or de Bas<sup>e</sup> *F* ;] de lowest of the higest, [or de Treble *G* ;] and de middlemost of de middlemost, [or de Mean *C* :] on<sup>e</sup> of wie tre<sup>e</sup> is prefixed to every part<sup>e</sup> of a song: dat by it ascending and descending in Alpabeticall order, you may certainly find<sup>e</sup> all de rest. De (<sup>h</sup>) mark of de Bas<sup>e</sup> *F* is this ): of de <sup>For want of de</sup> Mean *C*, dis  $\text{C}$ : of de Treble *G*, dis \*gg. <sup>common Karacter, wee ar fain to</sup> substitut<sup>e</sup> gg; <sup>wer<sup>e</sup> of it was mad<sup>e</sup>.</sup>

(<sup>i</sup>) Besid's des<sup>e</sup> Signed Cliefs, der<sup>e</sup> ar also in de Scal<sup>e</sup> to be noted (<sup>i</sup>) 3 MI-cliefs: [*B*, *E*, and *A* :] so called, becaus in on<sup>e</sup> of des<sup>e</sup> 3, is placed de Master-not<sup>e</sup> *MI*, by wie de nam's of all oder Not's ( as besor<sup>e</sup> is sewed ) ar known.

To know wie of des<sup>e</sup> 3 Cliefs ha<sup>e</sup> de *MI* in de present song, First, by de Signed clief, lok<sup>e</sup> out de next *B* : wer<sup>e</sup>, if you find<sup>e</sup> not a † Flat, is his place: if de Flat put him out denc<sup>e</sup>; lok<sup>e</sup> him in *E* : wer<sup>e</sup> you shall hav<sup>e</sup> him; unles de Flat lik<sup>e</sup> wis<sup>e</sup> ( wie happenet seldom ) dō<sup>e</sup> remoo<sup>e</sup> him: and den his plac<sup>e</sup> is certainly in *A*. *U.* (<sup>i</sup>) in *Notis*.

(<sup>n</sup>) De rul<sup>e</sup> of de *Mi-clief*, and de order of de Not's beeing known, it is enoug to learn, for de *Gam-ut*, de (<sup>k</sup>) tric<sup>e</sup> 7 letters forward and bakward: observing especially, de tre<sup>e</sup> signed Cliefs, [de Bas<sup>e</sup> *F*, de Mean *C*, and de Treble *G*.]

ANNOT. TO CAP. II. § II.

(<sup>a</sup>) **D**E Autor of dis usefull Invention, was *Guido Aretinus* [ a famous Musician : ] of wrom<sup>e</sup> *Ornithoparchus* l. i. c. 3 givet dis larg<sup>e</sup> testimoni: *Guido Aretinus, Musicus acutissimus, post Boetium solus apud Latinos, Musicam illustravit, voces repperit, claves ordinavit, ac ex mirâ quadam industria, facillimum quendam practicandi modum invenit.* And in de 2. cap. he<sup>e</sup> setter down de strang<sup>e</sup> manner of de Invention: *Guido Aretinus, divinâ inspiratione ductus, Hymnum divi Ioannis Baptistæ devotè examinans, versuum sex capitales Syllabas, [scilicet, Ut, re, mi, fa, sol, la,] Musicus consonantiis convenire perpendit.*



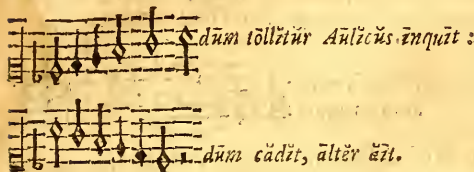
dit. Quare eas in Introductorii sui chordis applicavit. Quod Ioannes 22<sup>o</sup> Romanæ urbis Pontifex, approbavit.

These famous Syllables hee found in the first *Saphick* of the Hymn.

*UT* queant laxis REsonare fibris,  
*MI*ra gestorum FAMuli tuorum;  
*SOL*ve polluti LABij reatum.

Wie six nam's wer' denc'for't' generally taught and practised, in the same order, ascending and descending: as in witty *Owens* conceited Epigram.

Epigr. 171.



(b) *De same Nam's*. Yet some, because the seventh Note has a distinct sound from all the rest, thought good likewise to give it a distinct name, and call it \* *Sy*: † *Ericius Puteanus*, admitting also *Guido's* 6 Names, called the seventh *Bi*: And a certain \* *Duice-man* took upon him not only to give a distinct Name to the seventh Note, as they; but also to name all the rest, thus: *Bo, Ce, Di, Ga, Lo, Ma, Ni*. All these agree, to call the seventh several Notes by 7 several Names: † as some say the Greeks did by their seven vowels, [*a, e, n, i, o, u, v.*] But because (as is above said) this seventh Note is but a *Semitonium* from his inferior *La*, as the fourth is from his inferior *MI*; therefore it is best, and most easy for the Learners, to call them both (as the manner now is) by the same Name: although the second Half-note may, for difference from the first, be written *Pa*: wie is the first syllable of *Pharos*, the name of an high tower, and of an upper garment; as this second *Hemitonium* is the uppermost and highest of all the seventh Notes.

\* *Mersennus.*  
 † *In sua Musica ibena.*  
 \* *Keplerus Harmon. l. 3. c. 10.*  
 † *Mersennus.*

Pa

(c) That this eang' is a Let to speedy and certain Singing, appears by this; that *Sol* being four notes above *ut*, and *ut* 3 above *Sol*; *la* 4 notes above *re*, and *re* 3 above *la*; acquainting our selves with their proper Names, in these different risings and fallings, we fall, by that means easily hit upon the right Sounds of the Notes, in those divers distances: (like as passing from *la* to *MI*, and from *MI* to *la*, we do readily give them their right tunes, by reason of their divers names: whereas this eang' being made) from *sol* to *sol*, and from *la* to *la* will be sometimes 3; and sometimes 4 Notes: so that the so naming of them, doth not help to the different sounds of these different distances.

The like certainty is between *re* and *sol*, and between *ut* and *fa*; wie by this eang' is lost in both: for when ascending from *sol* to *fa*, and likewise from *la* to *sol*, the distance is sometimes 3 notes, and sometimes 2.

For

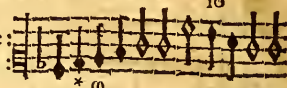
For this cumbersome eang<sup>s</sup> they have two Excuses: one that RE and UT are not so facile and fluent sounds (especially in quick time) as LA and SOL: the other that they can sing as readily and as truly with desc<sup>s</sup> 4, as with all.

To the first I say, Concept is true: but who so tries, shall find that RE is a syllable as facile and fluent as any; running smoothly and joining fitly, even in swiftest time, to any Note, either superior or inferior: so that desc<sup>s</sup> is no cause of eanging that at all.

And for UT, when we descend unto it or ascend from it, specially where it is one of the lowest Notes of a Part, it is yet commonly retained; and if otherwise it seemeth not so fluent and facile a Name, the chiefest cause of it is Disuse. But when it shall return, *quasi post liminio*, into its own right, and have possesseth it a while in Peace; it will be found as fitting as his Supplanter SOL: and that, in swiftest notes too, if (T) his final consonant be eliminated,

as (L) in sol is wont, in like case, to be:

as in example:



But howsoever, the great use and benefit, will more than make amends for a little inconvenienc<sup>s</sup>.

And for the other Excuse, Expert Singers indeed, that instantly know the runs of the Notes by their places, may call them at their pleasure: they may say *Mi* for *fa* and *fa* for *Mi*; and, if they will, *ut* for *sol* and *re* for *la*, as well as *sol* for *ut* and *la* for *re*: they may call any Note by any name, and all Notes by one Name: else how could they sing Ditties, according to the Note, at first sight? But unto Learners (for whose help this fit Number of fit Names was invented) the strict observing of them in their proper places, will prove no small furtherance both in Singing and Setting: In Singing, as to a more speedi and true tuning of that while they see pricked; so to a speedi true pricking down of that while they hear tuned: And in Setting (believe it) they shall more readily discern the Consonances and Discords by observing these distinct Names of the Notes; than by marking the distances of the Clefs.

¶ If you think that the Metathesis of the Letters will make this name more facile; so also is it one of the capital syllables of the same first vers: and so doth it begin with a Consonant and end with a Vowel, as all other Names do, but one; whose last is a half-vowel, fit enough to precede any of the other Names: say only in very quick time, where it is wont to lose his final Consonant. *V. supra*. But if you love the Ease and Speed of the Learners; in any case diminish not the just number of the Names, [the principal help to certain and redy Tuning.]

Now for the passing from *fa* to *fa*, (between while the distance is sometimes of 3, sometimes of 4 notes) because it cannot be helped, (\* being so ordered upon good reason at the first) it must be tolerated: and on the same uncertain rising and falling, among the rest, while at certain, cannot much hinder.

(d) G, A, B, C, &c. De use of desc<sup>s</sup> 7 Letters in the Scale, answerable to the 7 essential or natural Sounds, † *Francinus* sayeth to have been the

Invention

\* For down it be written ut, it is sounded wt.

† T U.

\* Vid. (a) ante.

(d)  
† L. 2. c. 2.

Invention of S<sup>r</sup> Gregori. Septem tantum essentielles chordæ septenis literis à Gregorio descriptæ sunt. Wer's not' dat aldowg G bæ de sevn't letter of de Latin Alphabet, yet, bæing de first letter in de word GREEC', it is set in de first plac' of eae Septenari; and in de first Septenari reteinæ de nam' and form of de Greek' Gamma Γ; in remembranc dat de Art of Musiik, as oder learned Arts, cam' from dat seat of de Muses: as

\* Lib. I. c. a. de Clavibus.

† Dodecachord. l. I. c. 2.

(e) De first Septenari. Sunt Claves naturâ distinctæ septem, totidem literis notate, hoc discrimine à Musicis pictæ: [majusculus formis primæ septem, sequentes 7 tenuibus, & suprema geminatis.] Glareanus Dodecachord. l. I. c. 2.

(f) De Gam-ut was de Invention of \* Guido Aretinus, about de year 960. For de Greek's, and ancient Musicians befor' him, named de sevn Cliefs and Kords according to de order of deir Places: (1) Hypate, Parhypate, Lichanos, Mese, Paramese, Paranete, (2) Nete. Unto wie perfect number dey cam' dus by de gre'e's. † It is recorded by Homer, dat Mercari finding a Tortois, wof' nervs or Kords, being dryed and strained in de Sun, yeilded, wit a toze, a pleasing sound, did therupon mak' an (3) Instrument lik' unto it, wie, after de nam' of de Tortois, hæ called Cbelys, [Testudo:] and strung it wit fowr Strings or Kords of 4 distinct Not's: de lowest Nete, de next Paranete; de Higest Hypate, and the next Parhypate, dus:

\* V. (a) and (d)

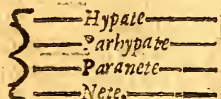
(1)

(2)

† Vid. (4) in Notis.

(3)

(4) Tetrachordon MERCVRII



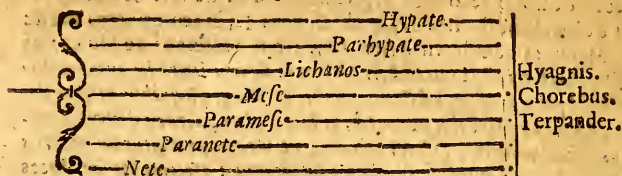
(4)

(5) Betwixt de's fowr, Chorebus, [de son of Arys King of Lydia] did interpos' a fift: wie, of his middle plac', was called Mese. Hyagnis, a Phrygian, added a sixt: wie, bæing placed next abov Mese, is fitly called † Lichanos; becaus as de for'finger is de fowr, bæing at de lowest; so is dis String or Not', bæing at Nete. And last of all Terpander of Lesbos, finding yet an oder Not' differing from all de former in sound, perfected de single Scale, by adding a sevn't Kord: wie, bæing placed next under Mese, is Paramese. And so hæ Mese his middle plac' in de Sevn, (as at de first in Fiv') wie it lost in de Six, becaus dat hæ no' middle

† Index, i. de for'finger.

(5)

middle number. But *Lichanos*, by dis mean's is raised to de fift plac<sup>s</sup>, [de place of *Anticheir* or *Pollex* : ] wec' yet it stil holde<sup>s</sup> de nam<sup>e</sup> *Lichanos*. And so, dis is de form of de Greek<sup>e</sup> *Heptachordon*.



(6)

Dus dis first Instrument obtained, at de last, his sevn Strings, according to de ful number of de sevn distinct Musical Not<sup>s</sup>. But (6) *Pythagoras*, observing dat de two extrem<sup>e</sup> Kords wer<sup>e</sup> discordant, and dat neider *Diateffaron* nor *Diapente* did mak<sup>e</sup> so god a *Symponi* wic<sup>e</sup> deir Ground, as if dey wer<sup>e</sup> conjoynd in a *Diapason*, assumed unto de<sup>s</sup> sevn Kords, an Eigt, (wie is der<sup>e</sup> for<sup>e</sup> called \* *Proslambanomenē*) to mak<sup>e</sup> a *Diapason* to *Hypate* [ de sevn<sup>e</sup> or higest ; ] as wec<sup>e</sup> commonly assum<sup>e</sup> *F F fa ut* below *Gamut*, for a *Diapason* to de<sup>s</sup> Signed *F fa ut*. And so de Greek<sup>e</sup> *Heptachordon*, and de Latin *Septenari* of Letters wic<sup>e</sup> deir Not<sup>s</sup>, beeing tripled, (according to de ordinari compas of Voices) dis wil bee de Skem<sup>e</sup> or Figur<sup>e</sup> of deir and our Scal<sup>e</sup>, in (7) 22 Cliefs.

\* *Assumptia*, of *προσλαμβάνω* *accipio prae-rea, assumo.*

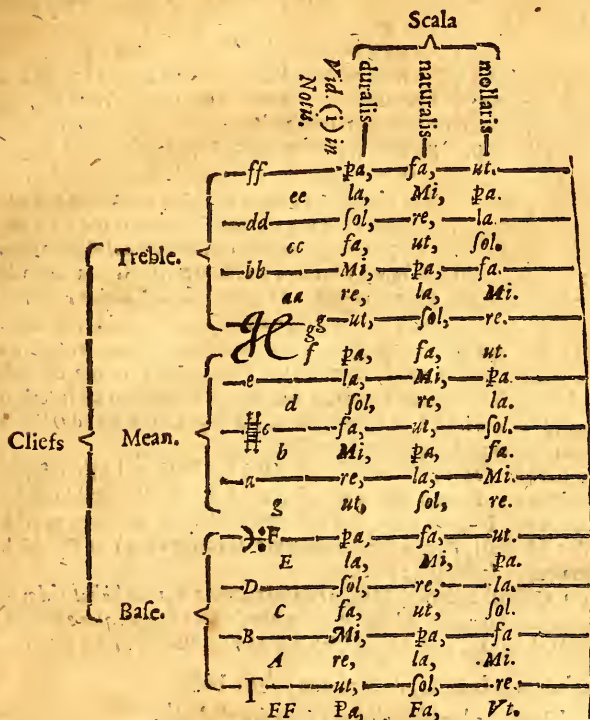
(7)

	<p>Hypate — ffa —</p> <p>Parhypate — e la —</p> <p>Lichanos — dd la sol —</p> <p>Mese — cc sol fa —</p> <p>Paramese — bb fa b mi —</p> <p>Paranece — aa la mi re —</p> <p>NETE — gg sol re ut —</p>	<p>acute</p> <p>Treble</p>	
	<p>Hypate — f fa ut —</p> <p>Parhypate — e la mi —</p> <p>Lichanos — d la sol re —</p> <p>M E S E — c sol fa ut —</p> <p>Paramese — b fa b mi —</p> <p>Paranece — a la mi re —</p> <p>Nete — g sol re ut —</p>	<p>media</p> <p>Mean</p>	<p>Claves</p> <p>Keyz.</p>
	<p>HYPATE — F FA UT —</p> <p>Parhypate — E L A M I —</p> <p>Lichanos — D S O L R E —</p> <p>Mese — C F A V T —</p> <p>Paramese — B M I —</p> <p>Paranece — A R E —</p> <p>Nete — G A M U T —</p>	<p>graves</p> <p>Base.</p>	
	<p>Proslambanomenē F F fa ut.</p>		

Chorde

But

But if de rigt Nam's of de Not's wer' affixed to deir Keyz in deir natural order, as dey follow *Mi* in every of his 3 Cliefs, [B, E, and A;] den wold' dis bee de tru' form of de Scal' . . . :



In wie you may not', dat wat nam' de Not' of any Clief hat, de sam' nam' ( 8 ) properly hat his Eigt: *Fa* in de Mean *C*, and *Fa* boe' in de Treble and Bass *C*: *Re* in de Bass *A*, and *Re* in de oder two.

Unto dis Scal' of a Trifdiapason, may bee added ( for de \* *Virginal* and *Organ* ) de rest of de 4 † *Hypobolean*, or dubble Bass-cliefs, [ *EE La Mi, DD sol Re*, and *CC fa Vt* ; ] wie de 4 \* *Hyperbolean*, or Hig Treble-cliefs [ *G, A, B, C*, ] wie mak' up a Tetrakisdiapason : and ( for de *Organ* ) *D*. For de *Organ* hat but dis on' Key, mor' dan de *Virginal*: all de oder transcendent Not's, [ boe' Grav' and Acut' ] even unto Pentakisdiapason, Hexakisf. and Heptakisf. ar mad' by de Stops.

Not's upon de Not' ( f. )

( 1 ) *Hypate* ( 2 ) *Nete*. ὤπατ' of ὤπερτατ', de Superlativ' of ὤπερ supra: \* as ὤπατος θεός, *altissimus mons*, † ὤπατ' Zeus, *supremus θεῶν ὤπατ' J* Jupiter: de *εἰσο*.

( 8 )

† *Vid. (b) in § I.*  
 † Of *εἰσο* *καλλο* *subitico*.  
 \* Of *εἰσο* *καλλο* *superinitico*.

\* *Homer Epigr.*  
 † *Iliad T*, *εἰσο*

"Iupiter: so ὀψάτη χορδή, and simpliciter ὀψάτη suprema chorda, de  
 "highest Kord. Like wile ὑψήθη, of ὑψάθη, of ὑψάται, novissimus,  
 "ultimus, unus; wence ὑψήθη, ultima seu ima chorda, de lowest Kord: so  
 \* *Stephanus*, \* *Aristotle in Probl. Vitruvius l. 5. c. 4. Martianus Capella*,  
 " *Scholastes, Plutarch de Musica*, and *Boetius* himself: (*Vide infra*) And  
 " yet the stream of neoterik Musicians runnet an oder way: making  
 " *Hypate* de lowest, (as if they derived it from ὑψήθη, wie yet hæe no  
 " sue Superlativ<sup>e</sup>) and *Nete*, vice versa, de highest. Wer<sup>e</sup> of I can  
 " conceiv no oder ground, but de mistaking of de meaning of dis word  
 " [*gravissima*] in \* *Boetius*; wer<sup>e</sup> hæe sayt, Inq; his que gravissima e-  
 " rat, vocata est Hypate. For aldowg among Musicians, *gravis* bæe  
 " generally taken for low or Bas<sup>e</sup>, as *acutus* for hig; (as wer<sup>e</sup> it is sayd,  
 " † *Acumen est, quod consistit per Intensionem, Gravisitas que per Remis-*  
 " *sionem: quando Chordas, ut congrua sint, Intendimus aut Remittimus*)  
 " yet it is manifest dat oor Autor in dat Chapter, doe<sup>e</sup> not so under-  
 " stand it: partly by his *Eperageisis* of de word; [*quasi major atq; hono-*  
 " *rabilior: unde Jovem etiam Hypaton vocant*] but specially, for dat in  
 " de sam<sup>e</sup> Chapter (according to de tru<sup>e</sup> meaning of de words, and de  
 " common acception of ancient Autors) hæe name<sup>s</sup> *Hypate* de first of  
 " de 4 Superiors, (*Vide (6) infra*) and *Nete* de lowest of de Inferiors:  
 " (v. (5)) as also in de Diagram bot<sup>e</sup> of his *Heptachordon* and *Octochor-*  
 " *don*, in de sam<sup>e</sup> Chapter, is expressed.

(3) Wie was de foundation of *Harp* and *Lut<sup>e</sup>*, and other String-  
 " instruments. But weider dis Instrument did mor<sup>e</sup> resemble de *Lut<sup>e</sup>*  
 " or de *Harp*, is uncertain. De † *Poet* speake<sup>s</sup> for de *Harp*, wer<sup>e</sup> hæe  
 " calle<sup>t</sup> *Mercuri, Curve lyre parentem*: aldowg *Chelys* or *Tessudo* bæe  
 " commonly taken for de *Lut<sup>e</sup>*.

(4) *Octochordon*. † *Musica quatuor nervis tota constabat: idq; usq;*  
 " *ad Orpheum duravit, ad imitationem Musica Mundana, que ex quatuor*  
 " *constat elementis. Cujus Quadrichordi Mercurius dicitur Inventor.*

*Homcr. in Met-*  
*curium.*

" Ἐνθα κέλυν ἑρῶν ἐν τῆσσι μύειον ὄλον

" Ἐρμῆς, πῶς ὡρῶσα κέλυν τεκτῆνας ἀνδρῶν.

*Inius testudinem inveniens possedit infinitas opes*

*Mercurius: utiq; primam Testudinem fabricatus est canoram.*

\* *Boet. l. I. c. 20.*

(5) \* *Quintam verò Chordam post Choremus, Athis filius, adjunxit, qui*  
 " *fuit Lydorum rex. Hyagnis Pbryx sextum his apposuit Nervum. Sed sep-*  
 " *timum Nervus à Terpandro Lesbio adjunctus est, secundum septem scilicet*  
 " *Planetarum similitudinem. Inq; his que* \* *gravissima erat vocata est Hy-*  
 " *pate: Parhypate secunda, quasi iuxta Hypaten: Lichanos tertia, que*  
 " *est quarta à Nete, ut Index ab imo digito: quarta Mese, quoniam inter*  
 " *septem semper est media: Quinta est Paramese, quasi iuxta mediam cot-*  
 " *locata: septima autem dicitur Nete quasi Neate id est infima: inter quam*  
 " *et Paramesen est sexta, que vocatur Paranete, quasi iuxta Nete loca-*  
 " *ta: Paramese verò, quoniam tertia est à Nete, eodem quoq; vocabulo*  
 " *Trite, i. tertia nuncupatur.*

(6) † *Hu<sup>is</sup>*

\* *V. R. in (c)*  
*in Notis ad*  
*c. 2. § 4.*

\* *L. I. c. 20.*

† *Arioxenus*  
*Harmonico-*  
*rum element.*  
*l. I.*

† *Horat. Carm.*  
*l. I. Ode 10.*

† *Boet. l. I. c. 20.*

(6) † *Hujus Lyre heptachordæ Pythagoras concentus rationem & proportionem excogitasse primus fertur. Is cum intyretur, in septem nervorum Lyra, extremos nervos prorsus inter se esse ecmeles; existimavit non modò quarto & quinto, nervos ipsos esse consonos efficiendos; sed etiam inter se invicem componendos: proinde octavum adjecit: (qui ideo dicitur Proslambanomenos) atq; ex Heptachordo fecit Octochordum. In Heptachordi & Octochordi dispositionibus, (inquit \* Boetius) Heptachordum quidem dicitur Synemmenon, quod est conjunctum; Octochordum verò Diazugmenon, quod est disjunctum. In Heptachordo est unum Tetrachordum, [Hypate, Parhypate, Lichanos, Mese;] aliud verò Mese, Paramese, Paranete, Nete: dum Mese chordam secundo nunciamus; atq; adeo Tetrachorda per Mese conjunguntur. In Octochordo autem (quoniam octo sunt chordæ) superiores quatuor [Hypate, Parhypate, Lichanos, Mese] unum Tetrachordum explent: ab hoc verò disjunctum inchoat à Paramese, progrediturq; per Paraneten, & Neten, ac finitur ad ultimam, seu Proslambanomenon.*

† *Georgius Valla.*

\* L. I. c. 20.


(7) 22. De number of 22 Cliefs in de Scal† *Franchinus* requiret, as † *L. I. c. I.* necessari: aldowg *Guido* set down butt twenty.



(8) Properly. To wit, wen de direct order of de Not<sup>s</sup> is observed. For somtim<sup>e</sup> it happenet dat *Mi*, having his certain Clief appointed forrow all Part<sup>s</sup>, is yet in dis or dat Part<sup>s</sup>, for a Not<sup>e</sup> or two, changed into *Fa*. *Vid. § 5.*

(9) Three signed Cliefs. Wie 3 ar sufficient for Song: dowg, at de first, wer<sup>e</sup> marked *Gam ut* also; and *Dlla sol*: (*vid* (h)) as nou dey ar in Virginal- and Organ-lessons of exorbitant compas.





(h) De marks of de Signed Cliefs wer<sup>e</sup> at de first de Karacters of deir Letters: as in *Gam-ut* it is T, and in *Dlla sol*, dd: wie two being little used, had little occasion to bee eanged, as de oder by often transcribing, had. De sign<sup>e</sup> of *Fa ut* being at de first a plain F, cam<sup>e</sup> in

tim<sup>e</sup>, by degrees, to de<sup>s</sup> figur<sup>s</sup> : de sign<sup>e</sup> of *C sol fa ut*

being a plain C was eanged by degrees into de<sup>s</sup> .

and de sign<sup>e</sup> of *G sol re ut* being a dubble G, gg, as of *D la sol* it is a dubble D, dd, (becaus all de Treble Cliefs used to bee written wit<sup>h</sup> dubble Letters) is turned into : and now again, in printed Copi<sup>s</sup>, into a capital Roman G. Lik<sup>e</sup> wis<sup>e</sup> de flat and sharp (wie ar bod<sup>e</sup> in *B fa B mi*) ar marked, de on<sup>e</sup> by a round , wie do<sup>e</sup>t yet remain; de o-

\* *Vid. (e).*

der by a squar<sup>e</sup> , wie by little & little, is thus altered: , , .

(i) Of de 3 *Mi-cliefs*, de Scal<sup>e</sup> is treefold.

(i)

Scala  $\left\{ \begin{array}{l} \text{Duralis.} \\ \text{Naturalis.} \\ \text{Mollaris.} \end{array} \right.$

De Dural, or sharp, hat no<sup>t</sup> Flat marked: and his *Vi* is in G. De Natural hat on<sup>e</sup> Flat: and his *Vi* in c. De Mollar or Flat hat a Flats

and his *Vt* in *F*. As it is in de old<sup>c</sup> Vers:

In *G Dural*, in *C Natural*, *F quoq;* *Mollar*.

Aldowg yet, de *Mollar*, wie hat 2 Flats marked in it, [ de on<sup>c</sup> in *B*, de oder in *E* ] is no mor<sup>c</sup> flat indeed<sup>c</sup>, dan de *Dural*, wie hat non<sup>c</sup>: for de *Dural* wie is sarp in bod<sup>c</sup> dof<sup>c</sup> Cliefs, hat yet 2 Flats in on<sup>c</sup> Heptakord, [ *C* and *F* : ] and de *Mollar* hat no mor<sup>c</sup>; becaus dof<sup>c</sup> 2 Flats [ *C* and *F*, ] by de flattig of *B* and *E*, becom wol<sup>c</sup> not<sup>s</sup>, [ *sol* and *ut*. ] And dowg on<sup>c</sup> wold<sup>c</sup> flat de tird Mi-clief also, ( wie som, professing to make an extraordinary flat song, hav<sup>c</sup> don ) and so set *Mi* in *Dia-sol-re*, *Re* in *C-sol-fa-ut*, and *Vt* in *Bfa-Bmi*; yea if hee wold<sup>c</sup> go<sup>c</sup> furder, and flat *D* too; yet all wold<sup>c</sup> be<sup>c</sup> on<sup>c</sup>: de song wold<sup>c</sup> prov<sup>c</sup> no<sup>c</sup> mor<sup>c</sup> flat wie all de<sup>c</sup> flats, dan wit non<sup>c</sup> of dem.

(<sup>k</sup>) Weider you learn de Letters alow<sup>c</sup>, or de Not<sup>s</sup> wit dem, (( if, for de help of Memori, you will account dem ( as de manner is ) on de fingers )) dey ar dus most<sup>c</sup> fitly plac<sup>d</sup>. Set *Gam-ut* in de first joint of de for<sup>c</sup>finger, next de palm: den<sup>c</sup> ascending, set *Ave* in de second, *Bmi* in de tird, and *Cfa-ut* in de top: den descending on de bak<sup>c</sup>-sid<sup>c</sup>, set *Dsolve* in de tird joint, *Elami* in de second, and *Ffaut* in de first: and so hav<sup>c</sup> you don on<sup>c</sup> *Septenari*. In lik<sup>c</sup> manner plac<sup>d</sup> de second *Septenari* on de Middle finger, and de tird on de Ring-finger.

## C A P. II. § III.

### Of de Tun<sup>c</sup> of Not<sup>s</sup>.

**C**oncerning de Tun<sup>c</sup> of Not<sup>s</sup>, From *Mi* to *fa*, and lik<sup>c</sup>-wile from *la* to *pa*, is but (<sup>a</sup>) Half a ton<sup>c</sup>: between<sup>c</sup> any oder two Not<sup>s</sup> is a wol<sup>c</sup> Ton<sup>c</sup>: as from *fa* to *sol*, from *sol* to *la*, lik<sup>c</sup>-wile from *pa* to *ut*, from *ut* to *re*, and from *re* to *Mi*: wie ting is manifested in a Lut<sup>c</sup>: wer<sup>c</sup> from fret to fret is but half a Ton<sup>c</sup>, and from any on<sup>c</sup> fret to de next sav<sup>c</sup> on<sup>c</sup> is a whol<sup>c</sup> Ton<sup>c</sup>, or Not<sup>c</sup>. But, in Singing, hou to tun<sup>c</sup> ea<sup>c</sup> Not<sup>c</sup> and Half-not<sup>c</sup> to his fellow, cannot be declared by precept; but is to be learned eider by de liv<sup>c</sup>ly voic<sup>c</sup> of de Teacher, or by som Instrument rigtly tuned: as if de first bas<sup>c</sup> Lute-string, strok<sup>c</sup> open, be *M I*; de sam<sup>c</sup> stopt at de first fret soundet *fa*, at de tird *sol*, at de fift ( wie is all on<sup>c</sup> wie de second string open ) *la*: at de first fret of de second string *pa*, at de tird *ut*, at de fift *re*, at de sevnt, or de second of de tird string, *Mi* again: &c.

ANNOT.



ANNOT. TO CAP. II. § III.

(1) **H**Alfa Ton<sup>c</sup>. Def<sup>c</sup> Half-ton<sup>s</sup> weider dey bæ. Equal or Unequal, it is a Qestion. *Aristoxenus* de Musician (according to de judgment of de Ear) teacet dem to bæ eqal moitiz of a Ton<sup>c</sup>.

\* *Aristoxenus Musicus, iudicio aurium cuncta permittens, hæc Semitonia non arbitratur esse, contraria Dimidio; sed sicut Semitonia dicuntur, ita esse Dimidietates Tonorum.* But *Philolaus* (as de sam<sup>c</sup> Autor hæc) dividet de Ton<sup>c</sup> into 2 unequal Parts: wer<sup>c</sup> of de on<sup>c</sup> is mor<sup>c</sup> dan Half, wie hæc callet *Apotome*; de oder les dan half, wie hæc callet *Diesis*. † *Philolaus duas efficit partes: unam quæ dimidio sit major, eamq; Apotomen vocat; reliquam quæ dimidio sit minor, eamq; Diesin dicit.* Wie Parts, wie deir Parts and Particles, hæc dō<sup>c</sup> & dus defin<sup>c</sup>.

\* Boet. l. 3. c. 1.

† Ibid. c. 5.

† *Tonus duobus Semitonis minoribus & Commate constat.* Nam si totus Tonus ex Apotome constat ac Semitonia; [scilicet Minore;] Semitonium verò ab Apotome differt Commate; nihil est aliud Apotome, nisi Semitonium minus, & Comma.

† Boet. l. 3. c. 6.

Apotome.

*Diesis (inquit Philolaus) est spatium, quo major est Sesquitercia proportio duobus Tonis.* Bod<sup>c</sup> wie hæc dō<sup>c</sup> & afterward describ<sup>c</sup> by de number of Comma<sup>s</sup>.

Diesis.

† *Minus Semitonium minus est quàm quatuor Commata, majus quàm tria.*

† L. 3. c. 14.

\* *Apotome major est quàm quatuor Commata, minor quàm quinque; Diaschisma est dimidium Diesis. i. Semitonii minoris.*

\* Ibid. c. 15.

*Comma est spatium quo major est Sesquioctava proportio duabus Diesibus.*

Diaschisma.  
Comma.

*Schisma est dimidium Commatis.*

*Integrum verò dimidium Toni (quod est Semitonium) constat ex duobus Diaschismatibus. (quod est unum Semitonium minus) & Schismate.*









Schisma.  
Semitonium  
integrum.

Dis opinion of *Philolaus*, concerning de unequal part<sup>s</sup> of a Ton<sup>c</sup>; *Boetius* take<sup>c</sup> mue pains, by his quint Arithmetical Conclusions, to maintain. But dat it is indeed<sup>c</sup> a mæc<sup>c</sup> fancy, forged on<sup>c</sup>ly by Melankolik imaginations, der<sup>c</sup> is no<sup>c</sup> Musician so simple, dat knowet not: and dat de Just Hemiton<sup>c</sup> is that, wie naturally passet in de Order or Series of de Not<sup>s</sup> in de Heptakords or Septenariz of de Scal<sup>c</sup>. So dat, according to *Aristoxenus*, de Diatessaron consistet of 2 Ton<sup>s</sup>, and de Diapente of 3, wit on<sup>c</sup> eqal Semiton<sup>c</sup>: wie if it bæ raised or deprest from its just sound, de quantiti of a *Diesis*, or *Diaschisma*, or a *Comma* or *Schisma*, or les, if les may bæ; it is out of Tun<sup>c</sup>: and no<sup>c</sup> gud Musik, or tru<sup>c</sup> Concord can bæ mad<sup>c</sup> wit it, til it bæ rectifyed, and browgt to de perfect Hemitonium.

## C A P. II. § IV.

Of de Tim<sup>e</sup> of Not<sup>s</sup> : ¶ I. Of Figur<sup>s</sup>.

4  
De Tim<sup>e</sup> of  
Not<sup>s</sup>.  
(<sup>a</sup>)

**T**O signifi<sup>c</sup> de differenc<sup>e</sup> of Tim<sup>e</sup>, de Not<sup>s</sup> hav<sup>e</sup> (<sup>a</sup>) eigt  
different Figur<sup>s</sup> and Nam<sup>s</sup> : a Larg<sup>e</sup> , a  
Long , a Brief , a Sembrief , a Minim , a  
Croet , a Qaver , and a Semiqaver .

(<sup>b</sup>)  
De Sembrief is  
de Mesur<sup>e</sup> not<sup>e</sup>.

(<sup>b</sup>) De principal Tim<sup>e</sup>-not<sup>e</sup> is de Sembrief : by w<sup>o</sup>l<sup>e</sup>  
Tim<sup>e</sup>, de tim<sup>e</sup> of all Not<sup>s</sup> is known : and it is mesured  
by Tact<sup>us</sup> or de Strok<sup>e</sup> of de Hand, in a certain spac<sup>e</sup>  
or distanc<sup>e</sup> : de w<sup>i</sup>e, Imitation and U<sup>e</sup> will make you  
perfect in.

Thefis & Arsis.

De part<sup>s</sup> of Tact<sup>us</sup> ar two : [Thefis and Arsis:] i. de De-  
pression or Fall, and de Elevation or Ris<sup>e</sup> of de Hand.

Dis constant tim<sup>e</sup> of de Mesur<sup>e</sup>-not<sup>e</sup> doe<sup>t</sup> contain 2 Mi-  
nims, 4 Croets, 8 Qavers, and 16 Semiqavers : and, on de  
oder sid<sup>e</sup>, de Brief containet 2 of des<sup>t</sup> Tim<sup>s</sup>, de Long 4,  
and de Larg<sup>e</sup> 8 : as is heer<sup>e</sup> expressed.




So dat, every greater comprehending his les two tim<sup>s</sup>,  
on<sup>e</sup> Larg<sup>e</sup> is as much as 8 Sembriefs, or 128 Semiqavers.

## § IV. ¶ II. Of Proportion.

Proportions to  
de Mesur<sup>e</sup> not<sup>e</sup>.  
(<sup>c</sup>)

I  
Dupla.

**D**Er<sup>e</sup> belonget to de mesur<sup>e</sup>-not<sup>e</sup> Proportion : w<sup>i</sup>e is  
fowrfold<sup>e</sup> : (<sup>c</sup>) [Duple, Triple, Sextuple, and Noncuple.]

Duple Proportion is, wen to a Strok<sup>e</sup>, or Sembrief-tim<sup>e</sup>,  
is sung 2 Minims, [or on<sup>e</sup> Sembrief w<sup>i</sup>e countervailt dem,]  
(and consequently 4 Croets, 8 Qavers, and 16 Semiqavers,)  
on<sup>e</sup> to de Thefis or Fall, and de oder to Arsis or Ris<sup>e</sup> of  
de Hand : de Sign<sup>e</sup> w<sup>e</sup>r<sup>e</sup> of is dis : .

De Sign<sup>e</sup> of  
Dupla.

Triple,

*Triple* Proportion is, w<sup>en</sup> 3 Minims [or a Sembrief and a Minim,] (and consequently 6 Croets and 12 Quavers) go<sup>e</sup> to de Sembrief-strok<sup>e</sup> : 2 to de Fall, and de tird to de Ris<sup>e</sup> of de Hand : (d) de proper Sign<sup>e</sup> w<sup>er</sup> of is dis ( Unto w<sup>i</sup>e 3 Minims, 2 in *Duple* ar<sup>e</sup> equivalent : and der<sup>e</sup>for<sup>e</sup> may bee sung to dem by an oder Part<sup>e</sup> : for in bod<sup>e</sup> Proportions, de Hand falle<sup>t</sup> in de sam<sup>e</sup> instant ; dowg it ris<sup>e</sup> a little soner in de *Duple*, dan in de *Tripla* : in dat, w<sup>en</sup>  $\frac{1}{2}$ , in dis, w<sup>en</sup>  $\frac{2}{3}$  of de tim<sup>e</sup> is past.

2  
Tripla.

De Sign<sup>e</sup> of  
Triple.  
(d)

*Sextupla* is de *Triple* of de Minim in *Duple* Proportion : w<sup>en</sup> to ea<sup>e</sup> Minim in *Duple* Tim<sup>e</sup>, is sung (e) 3 blak Minims [or a blak Sembrief and a Minim,] (and consequently 6 Croets, w<sup>i</sup>e must hav<sup>e</sup>, for differenc<sup>e</sup>, de form of Quavers) 3 to de Fall, and 3 to de Ris<sup>e</sup> of de Hand : [ or, if you will keap<sup>e</sup> † Minim-tim<sup>e</sup>, 3 to on<sup>e</sup> strok<sup>e</sup>, and 3 to an oder : ] w<sup>i</sup>e *Triple* is der<sup>e</sup>for<sup>e</sup> called *Sextupla* ; becaus 6 of des<sup>e</sup> blak Minims go<sup>e</sup> to on<sup>e</sup> Sembrief-tim<sup>e</sup>.

3  
Sextupla.  
(e)

† V. (b) in Notis.

*Noncupla* is de *Triple* of de Minim in *Triple* Proportion : w<sup>en</sup> to ea<sup>e</sup> Minim in *Triple* Tim<sup>e</sup>, is sung 3 blak Minims, 6 to de Fall, and 3 to de Ris<sup>e</sup> of de Hand : w<sup>i</sup>e *Triple* is der<sup>e</sup>for<sup>e</sup> called *Noncupla* ; becaus nin<sup>e</sup> of des<sup>e</sup> blak Minims go<sup>e</sup> to on<sup>e</sup> Sembrief-tim<sup>e</sup>.

4  
Noncupla.

De Sign<sup>e</sup> of *Sextupla* is, w<sup>i</sup>e de blak Not<sup>s</sup>, his figured Number 6. 1 : and of de *Noncupla*, it is, w<sup>i</sup>e de lik<sup>e</sup> blak not<sup>s</sup>, his figured number 9. 1.

De Sign<sup>s</sup> of  
Sextuple, and  
Noncuple.

Becaus *Sextupla* is de *Triple* of Minims in *Duple* Time, and *Noncupla* de *Triple* of Minims in *Triple* Tim<sup>e</sup> ; der<sup>e</sup>for<sup>e</sup> w<sup>e</sup> fall reddily out of *Duple* Proportion, into *Sextupla*, as in de *Kings Mask* : (aldowg in de *Medley*, dis *Sextupla* doe<sup>t</sup> immediatly succed<sup>e</sup> de *Triple*) and out of *Triple* into *Noncupla* : as in de *GROUN D* : w<sup>i</sup>e bee<sup>i</sup>ng set to de *Virginal*, de rig<sup>t</sup> hand discant<sup>e</sup> in *Noncuple* uppon de plain *Triple* of de left hand.

ca

D

Examples

## Examples of de 4 Proportions.

Not<sup>e</sup> h<sup>e</sup>r<sup>e</sup> dat de blak Minim in *Sextuple* Proportion, be<sup>i</sup>ng  $\frac{1}{3}$  of a *Duple* Minim; and de Cro<sup>chet</sup> in *Triple* Proportion, be<sup>i</sup>ng  $\frac{1}{2}$  of a *Triple* Minim, ar bod<sup>e</sup>, as of on<sup>e</sup> form, so of on<sup>e</sup> tim<sup>e</sup>; der<sup>e</sup> going 6 of ea<sup>e</sup> sort to a *Sembrief-strok*: but dere is dis differenc<sup>e</sup>, dat of de six blak Minims, de fowr<sup>e</sup> beginnet de Ris<sup>e</sup> of de Hand, and is der<sup>e</sup>for<sup>e</sup> mor<sup>e</sup> notably accented; as de First is, wie beginnet de Fall: and of de six Cro<sup>chets</sup>, de Fift beginnet de Ris<sup>e</sup>, and is der<sup>e</sup>for<sup>e</sup> mor<sup>e</sup> notably accented; as lik<sup>e</sup>wis<sup>e</sup> de First and Third is: so dat de blak Minims go<sup>e</sup> jumping by Thre<sup>e</sup>'s, and de Cro<sup>chets</sup> by Two<sup>e</sup>'s: wer<sup>e</sup>-by de Melodi of de sam<sup>e</sup> Not<sup>s</sup> becom<sup>e</sup>t divers: as in dis Example.

Proportion of  
Sounds.  
(<sup>f</sup>)

Besid<sup>e</sup>s dese usef<sup>ul</sup> and necessary Proportions of Tim<sup>e</sup>, in Musicall Not<sup>s</sup>, Speculativ<sup>e</sup> Musicians tea<sup>e</sup> also (<sup>f</sup>) Proportions of Sounds: specially in de t<sup>ree</sup> first-found Con- cords, [*Diapason*, *Diapente*, and *Diatessaron*.]

ANNOT.

ANNOT. TO CAP. II. § IV. ¶ I and II.

Of Figur<sup>s</sup> and Proportion.

(a) **A**T de first, as in Syllables, so in Not<sup>s</sup>, der<sup>s</sup> wer<sup>s</sup> but 2 Quantities, [a Long and a Short, or Brief:] and den as Syllaba brevis, so Nota brevis unus erat temporis, longa duorum. But Musicians finding afterward dat in dat sort tim<sup>s</sup> dey might pas 2 Not<sup>s</sup>, divided de Short into two Half-forts, of Sembrieffs; joyning also 2 Longs into on<sup>e</sup> Figur<sup>s</sup>, wie dey called a Larg<sup>s</sup>: [Larga or Maxima.] De form of de Short or Brief was a Sqr<sup>s</sup> □: de wie having a fank added unto it, (to signifi<sup>s</sup> his leng<sup>s</sup>) was de form of de Long [▢], and de Sqr<sup>s</sup> being dubbled, wit<sup>s</sup> de lik<sup>s</sup> fank added, was de form of de Larg<sup>s</sup> [▣]. De form of a Sembrieff or [Half fort] was a Triangle or half of a s<sup>q</sup>ar<sup>s</sup> [◻] divided from angle to angle: wie s<sup>in</sup>c<sup>s</sup>, for qik and decent pricking, dey hav<sup>s</sup> eanged into a Rhombus or Diamond-s<sup>q</sup>ar<sup>s</sup>: aus ◊

Philippus de Viriaco, not long s<sup>in</sup>c<sup>s</sup>, divided de Sembrieff also into two Not<sup>s</sup>, wie hee called Minims, or least of all: persuading himself dat deis fort or brief tim<sup>s</sup> cold<sup>s</sup> not contain a greater number of Not<sup>s</sup> dan 4: de form of de Minim was de form of de Sembrieff wit<sup>s</sup> a fank added unto it ◊. Des<sup>s</sup> fiv<sup>s</sup> figur<sup>s</sup> ar<sup>s</sup> comprehended in dis old<sup>s</sup> Pentameter or fiv<sup>s</sup>-footed vers:

Maxima, Longa, Brevis, Sembrevis Minima.

All wie Glareanus affirmet to hav<sup>s</sup> been in us<sup>s</sup> som 70 year<sup>s</sup> hesor<sup>s</sup> his tim<sup>s</sup>: w<sup>o</sup> lived about de year<sup>s</sup> of our Lord 1550.

De original of des<sup>s</sup> fiv<sup>s</sup> Figur<sup>s</sup> or Tim<sup>s</sup> not<sup>s</sup>, Franch. dus deliveret. Poete atq; Musici omne x<sup>o</sup>ve tempus breve longum<sup>o</sup>e posuere, & unius temporis mensuram brevi syllaba adscripserunt: longe vero duorum temporum quantitatem. Sic Notularum alia brevis est, alia longa: naturaliter namq; correptio & productio sonis ipsis, veluti & syllabis inesse noscuntur. Quare Musici Brevem primò Notulam quadrato corpore tradiderunt, hoc modo: □: Longam quoq; quadratam cum virgula in dextra deorsum vel sursum: □ □. B<sup>re</sup>ve<sup>m</sup> inde quadratam duas in partes diametraliter partientes, Sembrevem conduxerunt, dimidiam ei Brevis quantitatem adscribentes, hoc modo: ◊. Noterici postremò Sembrevi temporis unius mensuram adscripserunt; Thesis & Arsis, uniuscujusq; Sembrevis sono, concludentes: & Semib<sup>re</sup>ve<sup>m</sup> ipsam integram temporis mensuram dispositam duas in partes aequas distinxerunt; quibus minimam vocis plenitudinem adscripserunt: ipsas inde Minimas nuncupantes. Minima figuram describunt Sembrevem, appositam alteri acutorum angularum virgula hoc

modo: ◊ Deniq; † duplicem Longam superduxerunt Musici in Te<sup>m</sup> † Sen Largam. nobis Motetorum quatuor Brevia temporis continentem.

14 So. Glareanus

L. 2. c. 1.

But succeeding ages hav' gon far beyond Philip, wo towgt hee was at  
 de fardest. For dey hav' mor' over devised not only a les dan de least, but  
 also a les dan de les dan de least, yea and a les dan dat to De first of a c<sup>e</sup>,  
 wie is a *Half-minim*, had de form of a Minim wie a Crook' added unto it  
 wer' of it hat de name *Croet* [a diminutiv' of de Frene *croc*, a hook' or  
 Crook'] wie nam' it stil receinet, dowg it hav' lost de form: for wen  
 de *Quaver* [a half-Croet] and *Semiquaver* [de quarter croet] wer'  
 invented; dey, for mor' expedit pricking, distinguished de *Croet*  
 from de *Minim* on'ly by blacking de square, de *Quaver* (wie is not so  
 frequent) from de *Croet* by his crook' and de *Semiquaver* from dem bot  
 by his dubble crook'.

And yet wen all is don, dey may seem' to hav' don, in effect, as mue  
 as no'ing. For in de<sup>s</sup> Nu' Not's, dey ar fain to kep' *Minim*-tim':  
 and dat haply as long or longer dan de old' *Brief*-tim': and so de  
 Nu' *Quaver* wil be no swifter indeed, dan de old' *Minim* was: and  
 wer' dey wil need's us' *Semiquavers* to; dey can be content to pro-  
 tract de *Minim*-tim', specially in singing, dat so do<sup>s</sup> many Not's may be  
 contained in it. For, as *Lysenius* saye, de 3 Not's wie were invented  
 Gnc' de *Minim* [ ] did serv' rather for Instrumental, dan for  
 Vocal Musk. † *Tres posteriores species magis. Musicis instrumentis,*  
*propter nimiam celeritatem, quam humane voci competunt.*

† L. 2. c. 1.

(b) As in former tim', wen de *Sembrief* and *Minim* wer' de least  
 Not's, de *Brief* was de *Mesur'-Not'*, or principal *Tim'-Not'*; (by wie  
 being mesured by de strok' of de Hand, de just tim' of all oder Not's  
 was known) so sine' de inventing of de smaller Not's, (de *Brief* growing  
 by little and little out of us') de *Sembrief* becam' *Mesur'-not'* in his  
 sted: as now in qik tim' de *Minim* beginnet to encroe' uppon de  
*Sembrief*.

† *Dis Tactus majoris de tim'*  
 dat is ment in  
 de *Caons* of  
*Fuga's*: as *Fu-*  
*ga in unisone,*  
*post duo tempo-*  
*ra: i. post 4.*  
*Semibrevia.*

De *Tim'-strok'* of de *Brief*, *Lysenius* termet † *Tactus major*, and of  
 de *Sembrief* *Tactus minor*: de wie hee do<sup>s</sup> thus defin': *Tactus major*  
*est, cum Brevis Tactus mensuratur: Minor est, cum Semibrevis sub Tactum*  
*cadit integri.* But now de *Sembrief*-tim' is our *Major Tactus*: and de  
*Minim*-tim' our *Tactus Minor*.

(c) De<sup>s</sup> 4 Proportions of 2, 3, 6, and 9 to one, (being peculiar to  
 de *Mesur'-not'*) as now dey ar in respect to de *Sembrief*-tim': so wer'  
 dey formerly to de *Brief* tim': wen dat was de *Mesur'-not'*: being  
 den called de 4 Mod's: [ de *Perfect* and *Imperfect* of de mor'; O, C,  
 and de *Perfect* and *Imperfect* of de les. O, C.]

De *Perfect* of de mor' was, wen 3 *Sembriefs* went to de *Brief*-tim',  
 and 3 *Minims* to de tim' of de *Sembrief*: lik' unto de Proportion *Non-*  
*cupla*: in wie 9 blak *Minims* go to de *Sembrief*-tim'.

De *Imperfect* of de mor', wen 2 *Sembriefs* went to de *Brief*-tim', and  
 3 *Minims*

3 Minims to de Sembrief: lik<sup>e</sup> unto our *Sextupla*: in wie 6 blak Minims go<sup>t</sup> to de Sembrief-tim<sup>e</sup>.

De Perfect of de les, wen 3 Sembriefs went to de Brief-tim<sup>e</sup>, and 2 Minims to a Sembrief: lik<sup>e</sup> unto de *Triple* Proportion: in wie 3 Minims go<sup>t</sup> to de Sembrief, [de nou mesur<sup>e</sup>-not<sup>e</sup>;] as 3 Sembriefs went to de Brief, wen dat was de Mesur<sup>e</sup>-not<sup>e</sup>.

And de Imperfect of de les, wen 2 Sembriefs went to de Brief-tim<sup>e</sup>, and 2 Minims to de Sembrief: wie seem<sup>e</sup>t to bee all on<sup>e</sup> wie de Duple Proportion: neither of dem altering de Natural and common valu<sup>e</sup> of de Smaller Not<sup>s</sup>, in respect of deir Integrals.

But now, de Brief beeing no longer used for de Mesur<sup>e</sup>-not<sup>e</sup>, de Mod<sup>s</sup> ar grown out of us<sup>e</sup> wie him. Never-deles, our Masters ar pleased, in honour of Antiquiti, to continu<sup>e</sup> de teacing of de<sup>s</sup> 4 Mod<sup>s</sup> among de first Rul<sup>s</sup> of deir l<sup>g</sup>ag<sup>o</sup>; as if de Brief wer<sup>e</sup> stil de Mesur<sup>e</sup>-not<sup>e</sup>.

I read of sundry o<sup>d</sup>er strang<sup>e</sup> Proportions: as of 5 to 1, 7 to 1, 9 to 2, 10 to 1, &c: de wie (eider having never been in us<sup>e</sup>, or beeing nou out of us<sup>e</sup>) because of dem de<sup>r</sup>e is no us<sup>e</sup>, but on<sup>l</sup>y to perplex de Setter and Singer, and to offend de Hearer; (wol<sup>d</sup> ear to pleaz is de end<sup>e</sup> of Mus<sup>i</sup>k) it is enoug, if not to mu<sup>e</sup>, on<sup>l</sup>y to mention dem.

(d) Som us<sup>e</sup> for a mark of *Triple* tim<sup>e</sup>, blak Sembriefs and Minims: (and den de wit<sup>e</sup> Sembrief comming among dem take<sup>t</sup> up de ful Sembrief-tim<sup>e</sup>) but dis make<sup>t</sup> a confusion of de Proportions: and som us<sup>e</sup> blak briefs and sembrieffs: but de<sup>s</sup> ar not so proper: dey had in-deed<sup>e</sup> deir us<sup>e</sup>, wen de Brief was de Mesur<sup>e</sup>-not<sup>e</sup>; but now de<sup>r</sup>e is no need<sup>e</sup> of dem at all: and som, to mak<sup>e</sup> sur<sup>e</sup> work, us<sup>e</sup> de Mod<sup>e</sup> C, de blak not<sup>s</sup>, de figured number 3. 1. and all.

(e) De blak *Minim* in *Sextupla*, de blak *Minim* in *Noncupla*; de Croet in *Dupla*, and de Croet in *Tripla*, having no<sup>e</sup> differene<sup>e</sup> in form, ar dus discerned. De Croet is de half of de *Minim*: wie, weider it bee *Duple* or *Triple*, is known by de Mod<sup>s</sup>, [C or C]. De blak *Minim* is a third part of his wit<sup>e</sup> *Minim*: and is known bo<sup>e</sup> by de blak *Sembrieff* accompanying him, and also by his figured number: wie, if de blak bee de third of a *Duple Minim*, is, 6. 1. if of a *Triple*, 9. 1.

(f) Dis supposed Musical Proportion is borrowed of de Arithmetical. Proportion in Arithmetik is of great us<sup>e</sup>: as beeing de ground of de Rul<sup>e</sup> of Three, [dat Golden Rul<sup>e</sup>:] by wie even wonders ar wrowgt. And it is threefold: [*Superparticularis*, *Superpartiens*, and *Multiplex*.] De sign<sup>e</sup> of de first is *Sesqui*: of the second, *Super*.

*Arithmetical  
Proportion in  
Numbers.*

*Sesqui*, out of Proportion, signifye<sup>t</sup> on<sup>e</sup> and a half: as *sesquibora* on<sup>e</sup> hour and a half, *sesquilibra* on<sup>e</sup> pound and a half: but, in Proportion, beeing compounded wie de Denominator of any Fraction, it signifye<sup>t</sup> on<sup>e</sup> entir<sup>e</sup>, and also on<sup>e</sup> for de Numerator of de Fraction: as *sesquitertia*, on<sup>e</sup> and on<sup>e</sup> third part [1,  $\frac{1}{3}$ :] as 4 is to 3: but annexed to a Multiplex, on<sup>l</sup>y on<sup>e</sup> [de Numerator of de Fraction:] as *Tripla sesquiseptima*, tree and on<sup>e</sup> seyn<sup>e</sup> part, [3,  $\frac{1}{7}$ ] as 22 is to 7.

*Superparticula-  
ris.*

<sup>2</sup>  
Superpartiens.

In like manner Super, compounded with a word of Superpartient Proportion, signifye onely on' entir': as *Super* is exprest de Numerator of the Fraction: and then de Denominator after of: as *Superbipartiens tertias*, on' and two third parts [ $1, \frac{2}{3}$ ]: as 5 is to 3: but annexed to a Multiplex, it signifye nothing; but serve onely, as a Copula, to join the two Proportions in on': as *Tripla superbipartiens tertias*, three and two third parts [ $3, \frac{2}{3}$ ] like as 22 is to 6.

<sup>3</sup>  
Multiplex.

Multiplex hath no' common sign'; but every Sort' is exprest in its proper Term: as *Dupla* twofold', twis' so mue: like as 4 is to two, 24 to 12.

1. Eae of these three sorts of Proportion hath infinit' species. *Superparticularis* hath *Sesquialtera*  $1, \frac{1}{2}$ , *Sesquicertia*  $1, \frac{1}{3}$ , *Sesquiquarta*  $1, \frac{1}{4}$ , *Sesquiquinta*  $1, \frac{1}{5}$ , &c. in infinitum.

2. *Superpartiens* hath *Superbipartiens*, *Supertripartiens*, *Superquadrupartiens*, &c. in infinitum: and every on' of these hath also his infinit' part's; as *Superbipartiens tertias*, *Superbipartiens quartas*, *quintas*, *sextas*, *septimas*, &c. in infinitum: so *Supertripartiens quartas*, *quintas*, &c. in infinitum: and so *Superquadrupartiens quintas*, &c. in infinitum.

3. And *Multiplex* hath *Dupla*, *Tripla*, *Quadrupla*, *Quintupla*, &c. in infinitum.

Musical Proportions in Sounds.

\* l. i. c. 7.

Some of these Proportions \* Paccius applye to his Concorde of Musick: where hee saye; *Illud tamen esse cognitum debet, quod omnes Musicae Consonantiae, aut in Dupla, aut in Tripla, aut in quadrupla, aut in Sesquialtera, aut in Sesquicertia, proportionem consistunt. Et vocabitur quidem quae in numeris sesquicertia est, Diatessaron in sonis: quae in numeris sesquialtera est, Diapente appellatur in vocibus: quae in Numeris Dupla est, Diapason in Consonantiis: Tripla, Diapente ac Diapason: Quadrupla autem, Disdiapason.* By occasion where of, divers of our late Writers, to shew their wit, (as Glareanus saye) have taken much pains in makinge large, tedious, and intricate Discourses of sundry other Proportions: where hee findinge to be fruitles and impertinent to Musick, doe thus reprehend: *† Ars ut ars est tradi debet. At res ipsa nunc clamat, superfluum esse tot Proportionum observationes: quarum Nemo, quamlibet cantu exercitatus, meminisse queat: quasque nullus ex doctissimis nostrae aetatis Musicis dignatus est (praeter ranculas) in Symphoniam affiscere: ut in quibus major labor in addiscendo, quam suavitas gratiae in cantando esse conset. Testor itaque, displicere, quod magis haec ad ostentanda ingenia, quam ad Musicae usum inventa videntur.* And therefore hee reticeth onely those fewe which are said to be in the Concorde, *Diapason*, *Diapente*, and *Diatessaron*: the where hee doth thus describe: *Dupla ut 4 ad 2. Superparticularis vocatur, quod major numerus minorem in se habet totum semel, & praeterea unam aliquam ejus partem. Si dimidiam, proportio est Sesquialtera: si quae etiam sesquialtera, & Graeco hemiola vocatur: ut 3 ad 2, 6 ad 4. Si tertiam partem; sesquicertia dicitur: ut 4 ad 3.*

† Dodecachordon, Cap. 12.

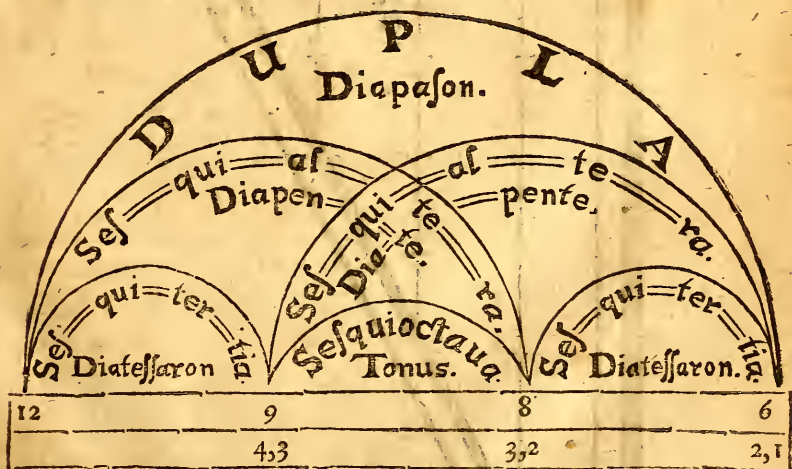
De Original of Proportions Musical.

These Proportions, Pythagoras is sayd first to have found in the Smiths Hammers, distinguished by their weights: as if the second Hammer, were founded upon the Anvil a *Diatessaron* to the first, weighed so much as it and a third part: the third, were founded a *Diapente* to the first, weighed so much and half so much: and the fourth, were founded a *Diapason* to the first, weighed

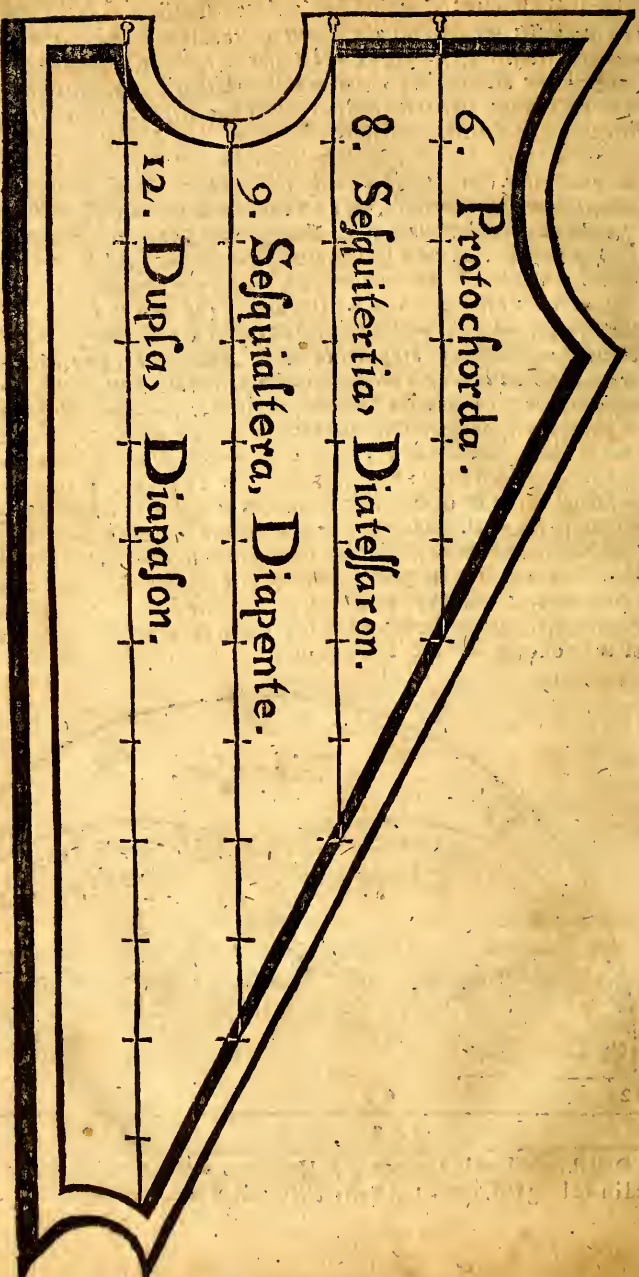


weiged twiſt ſo mue: Wie ting Boetius doct<sup>r</sup> aus deliver. \*Pythagoras  
*dum inquirebat, quam ratione firmiter & conſtanter Conſonantiarum  
momenta perdiſceret; preteriens ſunt Fabrorum officinas, pulſos Mallos  
exaudiuit, ex diverſis ſonis unam quodammodo Concinentiam perſonare:  
dique conſiderans, ac bitratus eſt diverſitatem ſonorum ferientium vires ef-  
ficere: atque ut id apertius colligere, vitarent inter ſe Mallos imperavit.  
Sed ſonorum proprietates non in hominum lacertis hercebat, ſed mutatos Mal-  
leos comitabatur. Vbi igitur id animo adverti; malleorum pondus examinavit.  
Et duplici reperti ſunt pondere, qui ſibi ſecundum Diapason Conſonantiam  
reſpondebant. Eundem etiam, qui Duplus eſſet uni, Sesquitercium alterius  
eſſe comprehendit: ad quem ſcilicet Diateſſaron ſonabat. Ad alium vero  
quendam qui eidem, Diapente conſonantiæ, iungebatur) eundem ſuperioris  
Duplum, reperit eſſe Sesquialterum. Duo vero hi, (ad quos ſuperioris Du-  
plex, Sesquiertius & Sesquialter eſſe probatus eſt) ad ſe invicem + Sesqui-  
octavam proportionem perpentiſunt cuſtodire. Quum igitur, ante Pytha-  
goram, Conſonantiæ Muſicæ partim Diapason, partim Diapente, partim Di-  
ateſſaron (quæ eſt conſonantiæ \* minima) vocarentur; primus Pythagoras  
hoc modo reperit, quæ proportione ſibi hæc ſonorum chorda iungeretur.  
Et ut ſit clarius quod dictum eſt, ſint, verbi grati; Malleorum quatuor  
pondera, quæ ſubter ſcriptis numeris contineantur: [12, 9, 8, 6.] Hi igitur  
temporis  
mentiam perſonabant. Malleus verò 12 ponderum ad malleum 9, & Malleus  
8 ponderum ad malleum 6 ponderum (ſecundum Epitritam Proportionem)  
Diateſſaron conſonantiæ iungebatur. Novem verò ponderum ad 6, & 12 ad  
8, Diapente conſonantiam permiſcebant. Novem verò ad 8, in Sesquioctava  
proportionem, reſonabant Tonum. All wie Proportions, as dey hav<sup>e</sup> relation  
on<sup>e</sup> to an oter, ar expreſſed in ajs Figur<sup>e</sup>.*

+ Quia 9 con-  
tinent 8, & 1.  
\* Nam Tertia  
perfecta & im-  
perfecta, (ut  
item Sexta)  
tunc temporis  
ignote erant.



Des<sup>e</sup> Proportions in de weigt of de Hammers, wer<sup>e</sup> afterward obser-  
ved in de leng<sup>t</sup> of Nervi: as \* Aristotle manifeste in his Triquetra. \* In Probl. Sect.  
De 19, Quest. 23.



6. Protochorda.

8. Sesquitertia, Diatesaron.

9. Sesquialtera, Diapente.

12. Dupla, Diapason.

*Et in Triquetris (sayt hœ) Nervi, quorum alter longitudine Dupla, alter subdupla est, æque intenti, Diapason consonantiam reddunt: genus autem concinendi, quod Diapente nominatur, Sesquialterâ constat: quod verò Diatessaron vocamus, intervallo Sesquitercio continetur.* And after that in Magnitude also, Capacity, and Crassitude of other things: † as Boetius notes. - Hence it is, that Concords are said to have Proportions: Diapason, a *Dupla*; Diapente, a *Sesquialtera*; and Diatessaron, a *Sesquitercia*: because the things that yield the Concordant sounds, have in them sue Proportions: So that the knowledge of the mysteries seemes rather to concern the Artificers that make Instruments; than the Artists that use them: althowg it may be, that they follow other Rules and Proportions in their work, than these.

† L. I. c. II.

¶ Hee that desiret to know the true Proportions in all sorts of Instruments [both Entata and Empneusta] let him read the ingenious and laborat work of Merseus, *De Harmonicis Instrumentis*. Where hee shall finde the various Forms of all Instruments, with the Proportions of their Notes, most Artificially typified and described.

And this is the Doctrine of *Concord-proportions*, received from Antiquity. Unto which † some of our Neoteriks have added Proportions of the other Concords, [to wit *Sesquiquarta* of *Ditonus*, *Sesquiquinta* of *Semiditonus*, *Superbipartiens tertias* of *Ton*, *diapente*, and *Supertripartiens quintas* of *Semitonium* *diapente*: which haply they hammered out of the known difference between the Proportions *Sesquitercia* [ $1, \frac{2}{3}$  and *Sesquialtera* [ $1, \frac{1}{2}$ ]] which difference is  $\frac{1}{6}$ : whereunto the Distance between the Concords *Diatessaron* and *Diapente* (which is a whole *Tone*) doth answer. So that  $\frac{1}{6}$  in Proportion answereth to a *Tone* in Sound: and  $\frac{1}{12}$  in Proportion, to a *Hemitonium*.

† Calvinus c. 5. and Mutinensis.

By which *Thesis* or *Maxim*, as by a *Lydius lapis*, all the Proportions in an Eight may be found and tried.

For \* seeing that a *Diapason* is of the *Dupla* Proportion; whatsoever is the number of any *Kord*, the number of his *Diapason* must be so much more: as if the Mean *Vt* be 12, the Bass *Vt* [his *Diapason*] will be 24. Likewise *Pa* being accounted 12, the same *Ground Vt*, hath unto it the Proportion of 12 (which is one entire) and  $\frac{5}{6}$  of 12, [or 21.] So *Sol* or *Re* being 12, the *Ground* hath the Proportion, to the one, of  $1, \frac{2}{3}$ ; 12 [or  $\frac{1}{3}$  and  $\frac{1}{2}$ ], which is 19; and to the other of 1, and  $\frac{1}{3}$ , [or 14:] and so of the rest. A Type of all the Proportions of a Common *Ground* to the other Notes in an Eight, both *Tones* and *Hemitons*, followeth in 2 Examples. Where note, that the Number set after any Note, is the Proportion of the *Ground* to the same Note: as 1,  $\frac{2}{3}$ , [or 16] set after *Mi*, is the Proportion

\* Arist. Probl. § 19, Quæst. 35. Cum Nete Dupla ad Hypatē sit; quocumq; in genere Nete duo tenuerit, Hypatē unum habebit: &amp; ubi Hypatē duo, Nete quatuor resonabit.

of *Vt* to *Mi*, not of *Mi* to *Vt*: and  $1, \frac{2}{3}, \frac{1}{2}$  is the Proportion of *Vt* to *Fa*, not of *Fa* to *Vt*. And likewise that  $1, \frac{2}{3}$  set after the *Ground*, is the Proportion of every Note to the same *Ground*.

	Re: $1, \frac{6}{6} \quad 24$	
	Ut: $1, \frac{6}{6} \quad 24$	Ut: $1, \frac{5}{8} \quad 22$
	Pa: $1, \frac{5}{6} \quad 22$	Pa: $1, \frac{4}{6} \quad 20$
	La: $1, \frac{4}{6}, \frac{1}{12} \quad 21$	La: $1, \frac{3}{6}, \frac{1}{12} \quad 19$
Diapente S. a.	Sol: $1, \frac{3}{6}, \frac{1}{12} \quad 19$	Sol: $1, \frac{2}{6}, \frac{1}{12} \quad 17$
Diatesaron S. t.	Fa: $1, \frac{2}{6}, \frac{1}{12} \quad 17$	Fa: $1, \frac{1}{6}, \frac{1}{12} \quad 15$
S. t.	Mi: $1, \frac{2}{6}, \frac{1}{12} \quad 16$	Mi: $1, \frac{1}{6}, \frac{1}{12} \quad 14$
	Re: $1, \frac{1}{6} \quad 14$	Re: $1, \frac{1}{6} \quad 12$
	Ut: $1 \quad 12$	

By this it may appear, that though the *Intervallum* or distance between the *Diatesaron* and *Diapente* (wie is  $\frac{1}{6}$ ) be right; yet the Distance both of the *Diatesaron* and of *Diapente* from the *Ground*, is not exactly calculated: for the Proportion of *Diapente* (wie is of *Vt* to *Sol*) is a *Sesquialtera* and  $\frac{1}{12}$ : and the Proportion of *Diatesaron* (wie is of *Vt* to *Fa*) is a *Sesquitercia* and  $\frac{1}{12}$ : so that the just *Sesquialtera* is the half-tone between the *Diapente* and *Diatesaron*: [an Irksome Discord:] and the true *Sesquitercia* is in *Mi*, [a Ditonus or perfect Third] half a Tone under *Diatesaron*.

And therefore altho' a *Diapente* and a *Diatesaron* do make a full *Diapason*

paſon in Sound; yet a *Sesquialtera* and a *Sesquitercia* wil not mak' a *Dupla* in Proportion: wie ſing is evident by de for' cited Inſtanc' of our Autor: wer' 6 is de' Set number, 12 de' *Dupla*, 9 de' *Sesquialtera*, [ as conteining 6 and  $\frac{1}{2}$  of 6, ] and 8 de' *Sesquitercia*, [ as conteining 6 and  $\frac{2}{3}$  of 6. ] For ſeing dat de Difference' or Exceſſ' of de' *Sesquialtera* [9] to 5 is but 3, and de' Difference' of de' *Sesquitercia* [8] to 6 is but 2; deſ' Differences wit' de' Set number 6, boeing but 1; cannot mak' a *Dupla*, wie is 12: no mor' dan  $\frac{1}{2}$  and  $\frac{2}{3}$  of a Sum, can mak' de' wolv'. De Proportion den anſwering to the Concord *Diapente*, is not a *Sesquialtera*; wie is *Superparticularis*; but a *Superpartiens* proportion: i. *Supertripartiens ſextas cum ſemiſſe*, or *Superſeptimpartiens duodecimas*. And lik' wiſ' de Proportion anſwering to *Diateſſaron*, is not *Sesquitercia*; but *Superbivartiens ſextas cum ſemiſſe*, or *Superquing;partiens duodecimas*. And dus de 2 Differences abov' de' Set number, [ wie ar  $\frac{7}{12}$  and  $\frac{5}{12}$  of 6 ] boeing added to de' Set number 6, mak' de' juſt *Dupla*, 12. De lik' Judgment is of de' Proportions of de' oder 4 Concorde.

Numerus  
propositus.

(c)

But imagin wee deſ' Proportions to bæ not on'ly in de' Inſtruments; (as *Boetius* and *Aristotle* writ' from *Pythagoras* experiments) but alſo in de' Sounds demſeiv's, cauſed by de' different proportions of Inſtruments; and alſo dat dey ar rightly examined, and applyed to de' Concorde; [ *Sesquitercia* to *Diateſſaron*, *Sesquialtera* to *Diapente*, and *Dupla* to *Diapaſon*; ] yet, unles our moſt' ſkilful Muſicians (wo ar nou grown to dat perfection, dat noſing neceſſary or uſeful to de' Art is hid from dem) can find' ſom uſe' of deſ' *Idea's*, let dem reſt: and reſt wee contented wit' de' † proper proportions of Muſik, ſo uſeful and neceſſary; dat witout dem, (dowg der' may bæ a kind' of Symponi) all Grac' and Efficaci of de' Art is loſt.

† Proportions  
of Tim'.

C A P. II. § V.

Of de Not's external Adjuncts.

**D**Ere belong to Not's [ dus deſcribed by deir Number, Nam's, Tun's, and Tim's, ] deſ' 7 rings: a Flat, a Sharp, a Ligatur', a Repet', a Pauz, a Direct, and a Cloz'.

Not's Adjuncts.

A Flat eange *Mi* into *fa*, making him half a Ton' lower: and is dus marked, *b*.



1  
Flat.

A Sharp raiſe *fa* or *ut*, half a Ton' higer, not eanging deir nam's: and is dus marked, *♯*.

2  
Sharp.

A (a) Ligatur', deviſed for de' Ditti's ſak', is wen 2  
E 2 or

3  
Ligatur'.  
(a)

or mo<sup>c</sup> Not<sup>s</sup> ar sung to on<sup>c</sup> Syllable. And it is eider old<sup>c</sup>, of de Longer Not<sup>s</sup>, [  , |  ; ] or nu<sup>c</sup>, of de

forter, [     . ]

(b) Old<sup>c</sup> Ligatur<sup>c</sup> has three sorts of Rul<sup>s</sup> : 1, concerning Initial Not<sup>s</sup> : 2, of Middle Not<sup>s</sup> : and 3, of Final Not<sup>s</sup>.

Rules,  
Of Initial Ligatur<sup>c</sup>, 4.

1 *Prima carens caudâ* } *Longa est, Pendente secundâ.*  
2 } *Brevi est, scandente secundâ.*

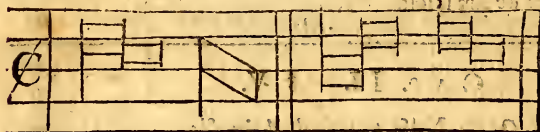
4 4 4 2 2 2 2



3 *Prima manu levâ Brevi est, caudata deorsum.*

4 *Semibrevis prima est, sursum caudata || sequensq;*

2 4 2 2 I I I I



Rules,  
Of Middle Ligatur<sup>c</sup>, 2.

1 *Quelibet in medio Brevi est : 2 || at proxima adbarens sursum caudata pro Semibrevi reputatur.*

2 2 2 2 2 I 2 2 2 4

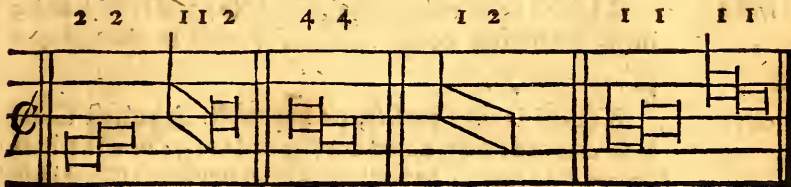


Rules

Rules,

Of Final Ligatur<sup>s</sup>, 4.

- 1 *Ultima conscendens Brevis est quæcumq; ligata.*
- 2 *Ultima dependens quadrangula sit tibi Longa.*
- 3 *Est obliqua Brevis semper finalis habenda.*
- 4 *|| Semibrevis, sursum caudata proxima prima est.*



De Ligatur<sup>s</sup> of de forter Not<sup>s</sup> is a semicircle, w<sup>o</sup>f 2 end's point to de 2 Not<sup>s</sup> conjoined: as Som- tim<sup>s</sup>, (specially w<sup>en</sup> de Not<sup>s</sup> bæ many to on<sup>e</sup> syllable) dis Ligatur<sup>s</sup> is signified in de Ditti on<sup>l</sup>y, by setting dat syllable, w<sup>it</sup> a Hyphen under de first Not<sup>s</sup>; and de following syllable after de last.

De middle and principal Not<sup>s</sup> , is conjoined by bod<sup>e</sup> de Ligatur<sup>s</sup>. And w<sup>en</sup> any Not<sup>s</sup> and his half-not<sup>s</sup> in de sam<sup>e</sup> plac<sup>e</sup> ar conjoined for on<sup>e</sup> syllable, de mark of de half-not<sup>s</sup>, and of de Ligatur<sup>s</sup> tw<sup>o</sup>, is a Point set by de Not<sup>s</sup>: as : for it is as muc<sup>e</sup>, as if w<sup>it</sup> de Not<sup>s</sup> his half-not<sup>s</sup> wer<sup>e</sup> exprest, and conjoined by Ligatur<sup>s</sup>.

A Repet<sup>s</sup> is eider of de sam<sup>e</sup> not<sup>s</sup> and ditti togeder, having dis mark (c) ; or of ditti w<sup>it</sup> oder Not<sup>s</sup> having dis mark ; :||: , or dis, : befor<sup>e</sup> w<sup>it</sup> de first w<sup>o</sup>rd of de Repeted ditti is commonly placed under his Not<sup>s</sup> or Not<sup>s</sup> : or of a w<sup>o</sup>l<sup>e</sup> Strain ; having at de end<sup>e</sup> der<sup>e</sup> of 2 prickt Bars, toorrow all de Rul<sup>s</sup> : dus, .

A Panz is a mark of rest or silenc<sup>e</sup> in a song, for de tim<sup>s</sup> of som<sup>e</sup> Not<sup>s</sup> : w<sup>er</sup> of it hæ his nam<sup>e</sup>.

4  
Repet<sup>s</sup>

5  
Panz.

A lin<sup>c</sup> depending from a superiour rul<sup>c</sup>, and not tou-  
cing de rul<sup>c</sup> below, is a Sembrief-rest: de lik<sup>c</sup> lin<sup>c</sup> rising  
from an inferiour rul<sup>c</sup>, and not toucing de rul<sup>c</sup> abov, is a  
Minim-rest: de sam<sup>c</sup> wit a crook<sup>c</sup> to de rigt hand, is a Cro-  
cet-rest, and to de left hand, a Qaver-rest. Also a lin<sup>c</sup> rea-  
cing from rul<sup>c</sup> to rul<sup>c</sup>, is a Brief-rest, or a Pauz of 2 Sem-  
briefs: a lin<sup>c</sup> from a rul<sup>c</sup> to a third rul<sup>c</sup>, is a Long-pauz,  
or of 4 Sembriefs: and 2 of dem togeder mak<sup>c</sup> a Larg<sup>c</sup>-pauz,  
or of 8 Sembriefs.

6

Direct<sup>c</sup>

A Direct in de end<sup>c</sup> of a lin<sup>c</sup>, fewer wer<sup>c</sup> de Not<sup>c</sup> standet  
in de beginning of de next lin<sup>c</sup>: and is marked dus

♪ or dus ♪.

7

Cloz<sup>c</sup>

A Cloz<sup>c</sup> is eider perfect, or imperfect. A perfect Cloz<sup>c</sup>  
is de end of a Song, noted dus (◊), or dus (◊); or wit 2 Barz.  
aturt all de Rul<sup>c</sup>s, or bod<sup>c</sup> ways. An imperfect Cloz<sup>c</sup> is de  
end<sup>c</sup> of a Strain; or any plac<sup>c</sup> in a Song, wer<sup>c</sup> all de Part<sup>c</sup>s  
meat<sup>c</sup> and cloz<sup>c</sup>, befor<sup>c</sup> de end<sup>c</sup>: and it is marked wit a single  
Bar.

### ANNOTATIONS TO § V.

(a) **L**igatur<sup>c</sup>. Of *Ligare*, to bind<sup>c</sup> or ty<sup>c</sup>: becaus it ryet many  
Not<sup>c</sup>s to on<sup>c</sup> syllable of de Ditti. Wie Adjunct<sup>c</sup> *Franchinus*  
do<sup>c</sup> deus defin<sup>c</sup>: *Omnis Ligatura, quanquam multas complexa est notu-  
las, unicum subtrahit syllabam pronunciandam.*

(b) In de Old<sup>c</sup> Ligatur<sup>c</sup>s, de Ligatured Not<sup>c</sup>s, [a Long, a Brief,  
and a Sembrief] hav<sup>c</sup> on<sup>c</sup> form: being differenced on<sup>c</sup>ly by de Rul<sup>c</sup>s:  
wie dowg a man do<sup>c</sup> know; yet in Practic<sup>c</sup>, upon de suddain, he may  
easily mistak<sup>c</sup>. And der<sup>c</sup> for<sup>c</sup>, for mor<sup>c</sup> certainti and faciliti, it wer<sup>c</sup> ex-  
pedient, dat (as it is in de nu<sup>c</sup> Ligatur<sup>c</sup>s) de Not<sup>c</sup>s her<sup>c</sup> wer<sup>c</sup> distin-  
guished by deir proper forms. But de us<sup>c</sup> of de<sup>c</sup> antiq<sup>c</sup> Ligatur<sup>c</sup>s is  
now wel nig antiquated.

(c) Dis Repet<sup>c</sup> j is used also for Not<sup>c</sup>s alon<sup>c</sup>, wer<sup>c</sup> der<sup>c</sup> is no<sup>c</sup>  
Ditti.



C A P. II. § VI.

*Abrief Synopsis of de Scal's, and oöer premisses requisit to Singing :  
wie, wie de 5 Initial Lessons, ar to begin de Learners Book.*

The musical score is arranged in five systems, each representing a different voice part:

- T (Tenor):** The top system, starting with a clef and a key signature of one flat. It contains the lyrics "la", "sol MI", "re", and "ut".
- B (Bass):** The second system, starting with a clef and a key signature of one flat. It contains the lyrics "pa" and "la".
- A (Alto):** The third system, starting with a clef and a key signature of one flat. It contains the lyrics "fa", "MI", "re", "ut", "la pa", and "sol".
- S (Soprano):** The fourth system, starting with a clef and a key signature of one flat. It contains the lyrics "fa" and "MI".
- B (Basso Continuo):** The bottom system, starting with a clef and a key signature of one flat. It contains figured bass notation: "MI", "b, x, u, j, ||, 3, 1, 6, 1, 9, 1".

*De fiv' Initial Lessons.*

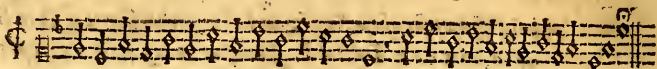
De fiv' Initial Lessons sew de progres or passing of de Not's boe' ascending and descending, per Gradus & Saltus : *Gradation & Skipping.*  
[by Degræ's and by Skipplings.]

De first Lesson is de Duple Ut-re : contening de Gradation [or passing by Degræ's] of all de Not's in a Diapason, boe' upward and downward.

De second Lesson is de Skipplings of Thirds, first upward and den downward.

De Third is de Skipplings, first of Thirds downward, and

and Fowres upward: and den of Thirds upward, and Fowres downward.

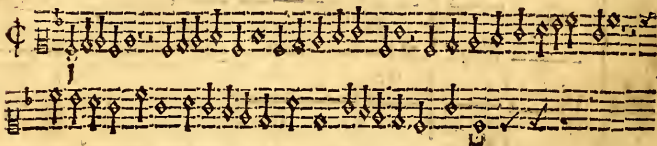


Desc<sup>3</sup> Lessons hav<sup>c</sup> eae of dem 2 part<sup>s</sup> in on<sup>c</sup>: w<sup>i</sup>e<sup>c</sup> of every second com<sup>e</sup>t in upon 2 Sembrief-rests. All w<sup>i</sup>e may be<sup>e</sup> sung ronnd in six Part<sup>s</sup>: de<sup>e</sup> are leading Part<sup>s</sup> begining stil togeder, as lik<sup>c</sup> w<sup>i</sup>l<sup>c</sup> de oder 3 dat second dem.

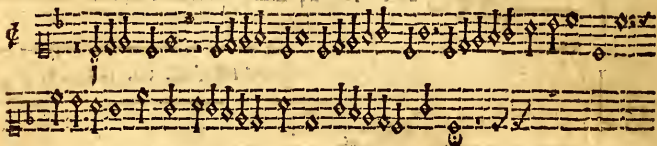
4

De Fowre is de Prof<sup>c</sup> of de usuall Skippings: in 2 Part<sup>s</sup>.

1 P.



2 P.



5

De fift Lesson is de Triple *Ut-re*: in fowr Part<sup>s</sup>.



### C A P III. Of Setting.

#### § I. Of de Part<sup>s</sup> of a Song.

**S**etting is de framing of a Song in Part<sup>s</sup>: w<sup>i</sup>e, for de most part, (specially in Counterpoint) ar \* fowr [(a) Bas<sup>c</sup>, (b) Tenor, (c) Countertenor, (d) Mean:] of w<sup>i</sup>e, in som Songs, is wanting on<sup>c</sup> or two: and in som, for a voic<sup>c</sup> of an hig pit<sup>c</sup>, is added (e) a Treble. Yea and in som, (specially of de Lydian Mood<sup>c</sup>, as in Tallises and Birds *Cantiones sacre*) besid<sup>s</sup> de oder Part<sup>s</sup> single, ar 2 Bases, or 2 Trebles, or Tenors, or Countertennors: and den der<sup>c</sup> ar fix Part<sup>s</sup>: somtim<sup>c</sup> 2 or 3 Part<sup>s</sup> ar dubbed

\*Vide (f) in Motis.

(a) (b) (c)  
(d) (e)

dubbled: and so der<sup>e</sup> may bæ 7 Part<sup>s</sup>, [as in Tallies *Miscere*;] or 8, [as in Birds *Deliges Dominum*.] And som, to few deir exorbitant skil, wil mak<sup>e</sup> (f) many mor<sup>e</sup>: but in des<sup>e</sup> cases, som Part<sup>s</sup> must pauz wil<sup>e</sup> oder sing; or els dey must need<sup>s</sup> coincide.

In dis kind<sup>e</sup> of Songs, de Musik do<sup>e</sup>t mor<sup>e</sup> consist in report<sup>s</sup> and ful Harmoni; dan in de Melodi of de severel Part<sup>s</sup>.

But a solemn † Antem, wer<sup>e</sup> in a swet<sup>e</sup> Melodious Treble, or Countertenor, singer single, and de ful Qir<sup>e</sup> answeret, (mu<sup>e</sup> mor<sup>e</sup> wen 2 su<sup>e</sup> single voices, and 2 ful Qir<sup>s</sup> encrechang<sup>e</sup> ably repli<sup>e</sup> on<sup>e</sup> to an oder, and at de last cloz<sup>e</sup> all togeder) is dat *Hyperlydian* Musik, wie (wer<sup>e</sup> de Sobrieti, Decenci, and Pieti of de Singers concur wit<sup>e</sup> de Art and swet<sup>e</sup>nes of de Song) maket<sup>e</sup> su<sup>e</sup> a heavenly Harmoni, as is pleasing unto God and Man. *Vid.* l. 2, c. 2, § 1, III. and § 2. (f) in *Notis*.

All des<sup>e</sup> Part<sup>s</sup> set togeder (dowg for de dæpeft Bass-voic<sup>e</sup>, and de loftiest Treble-voice) ar contened w<sup>i</sup>n de compas of (g) 22 Not<sup>s</sup>: wie is a *Trisdiapason*, or de ful extent of de *ram-us*: but ordinarily dey do<sup>e</sup> not exceed<sup>e</sup> de number of 19 or 20. And generally, ea<sup>e</sup> Part<sup>e</sup> by it self is to be kept w<sup>i</sup>n his natural compas of (h) 8 Not<sup>s</sup>: unles (for a Point or som oder special cauz) you bæ somtim<sup>e</sup> constrained to transgres<sup>e</sup> des<sup>e</sup> bounds, a Not<sup>e</sup> or 2, or 3, at de most.

### ANNOTATIONS TO § I.

(a) **D**E Bass is so called, becaus it is de *bass* or foundation of de Song, unto wie all oder Part<sup>s</sup> bæ set: and it is to be sung wit<sup>e</sup> a deep<sup>e</sup>, ful, and pleasing Voic<sup>e</sup>.

(b) De Tenor is so called, becaus it was commonly in Motets de *di-part*, or Plain-song: wie \* continued in de sam<sup>e</sup> kind<sup>e</sup> of Not<sup>s</sup> [usu<sup>e</sup>ally briefs] mu<sup>e</sup> after on<sup>e</sup> plain fashion: uppon wie, de oder Part<sup>s</sup> did discent in sundry sort<sup>s</sup> of Figur<sup>s</sup>, and after many different ways: or (if you will) becaus neider ascending to any hig<sup>e</sup> or strained not<sup>e</sup>, nor descending very low, it continu<sup>e</sup> in on<sup>e</sup> ordinari tenor of de voic<sup>e</sup>: and der<sup>e</sup>for<sup>e</sup> may bæ sung by an indifferent voic<sup>e</sup>.

(c) De Countertenor or *Contratenor*, is so called, becaus it answeret de Tenor; dowg commonly in higer keyz: and der<sup>e</sup>for<sup>e</sup> is fittest for a man of a swet<sup>e</sup> full voic<sup>e</sup>. Wie Part<sup>e</sup> dowg it hav<sup>e</sup> litle Melodi by it

(f) † Grace<sup>e</sup> *Avd<sup>e</sup>na*, of *in d<sup>e</sup>o* *storo*, of *avd<sup>e</sup>o* *storo* a Flour, of *avd<sup>e</sup>o* *st<sup>e</sup>o*, *quod sursum ascendit dum crescit*: becaus de mor<sup>e</sup> it increas<sup>e</sup>t de mor<sup>e</sup> it ascend<sup>e</sup>t. For dis is dat fair flour, dat *st<sup>e</sup>o* *odor<sup>e</sup>*, or rader *storo* *corolla*, wie, wie its swet<sup>e</sup>-smelling-savour, ascendet from de ground of an humble Hart, unto de higest Heavens: evento de Mercy-seat of de most Hig<sup>e</sup>.

(g) (h)

Bass.

\* Tenor, of *teneo*, signify<sup>e</sup> on<sup>e</sup> continued order of fashion of a sing, held on w<sup>i</sup>thout eang<sup>e</sup>.

Countertenor.

self; (as consisting m<sup>ue</sup> of monotonis) yet in Harmoni it hat  $\hat{a}$ e great-  
est grac<sup>e</sup> : specially wen it is sung wit<sup>h</sup> a rig<sup>t</sup> voic<sup>e</sup> : wie is to rat<sup>e</sup>.


Mean.

(d)  $\hat{D}$ e Mean is so called, becaus it is a midling or mean hig part,  
between<sup>e</sup>  $\hat{a}$ e Countertenor, [ $\hat{a}$ e higest part of a man] and  $\hat{a}$ e Treble,  
[ $\hat{a}$ e higest part of a boy or woman : ] and  $\hat{a}$ er<sup>for</sup> may be sung by  
a mean voic<sup>e</sup>.

Treble.

(e)  $\hat{D}$ e Treble is so called, becaus his not<sup>s</sup> ar placed (for  $\hat{a}$ e most  
part) in  $\hat{a}$ e third Septenari, or  $\hat{a}$ e Treble clefs : and is to be sung wit<sup>h</sup>  
a hig clear<sup>e</sup> sweet<sup>e</sup> voic<sup>e</sup>.

(f) Many mor<sup>s</sup>. *Partes aut voces in Harmonia, vel due, vel tres, 4, 5, 6, 7, 8, vel plures adhibentur : (nam hodie etiam vel quadraginta, vel inter-  
dam quinquaginta tales Partes & voces in unica Cantilena inveniuntur)  
Principales tamen tantum quatuor sunt.* Calvisius Cap. 2.

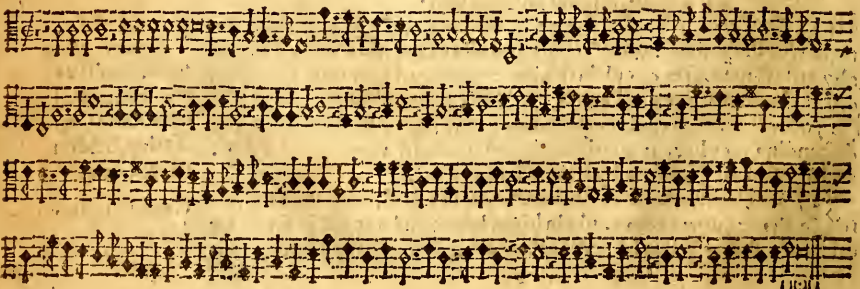
(g) 22 Not<sup>s</sup>. Dis compas of 22 Not<sup>s</sup>, or a Trisdiapason, is for  
Voices : for Instruments it may be m<sup>ue</sup> larger. *Vide C. 2. § 2. (f)*  
&  in Notis.

(h) 8 Not<sup>s</sup>. Yet  $\hat{a}$ e Parts of  $\hat{a}$ r Dial-song (wie is contained in  $\hat{a}$ e  
ordinari compas of *Trisdiapason*) do<sup>s</sup> all exceed<sup>e</sup>  $\hat{a}$ e ordinari limits of  
an Eigt : [ $\hat{a}$ e Tenor reacing 9 Not<sup>s</sup>,  $\hat{a}$ e second Treble and  $\hat{a}$ e Count-  
ertenor 11,  $\hat{a}$ e first Treble and  $\hat{a}$ e Bass 12 : ] as heer<sup>e</sup> you may see.

### I T R E B L E .



### C O U N T E R T E N O R .

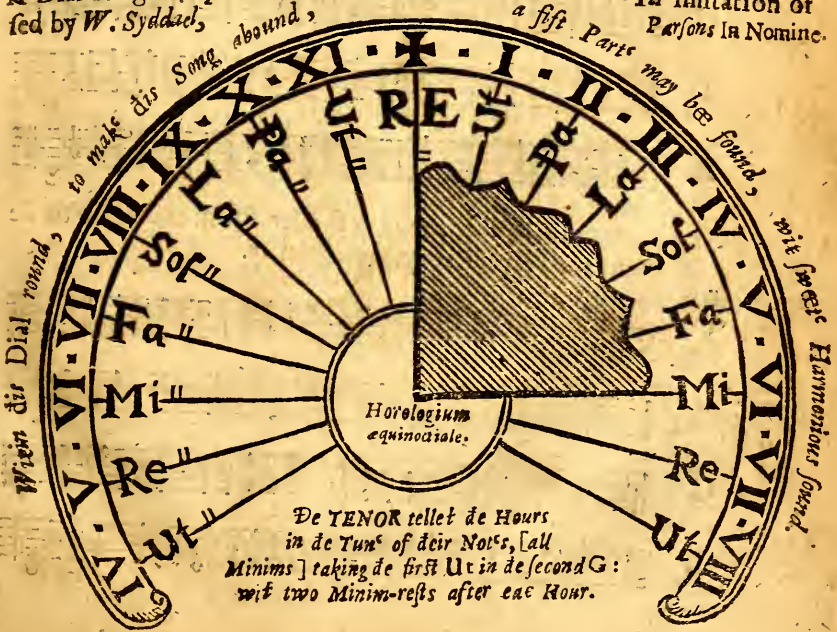


ASR

II T R E B L E .

A Dial-song composed by W. Syddick,

In imitation of Parsons in Nomine.



Wiem der Dial round,

to make dis Song abound,

a first Parts may bee found,

wit seere Harmonious found.

De TENOR tellez de HOURS  
 in de Tun<sup>s</sup> of deir No<sup>t</sup>s, [all  
 Minims] taking de first U<sup>t</sup> in de second G:  
 wit two Minims-rests after eac Hour.

## CAP. III. § II. Of Melodi.

**I**N Setting ar always to be observed (besid's de Rul's requisit' to Singing) *Melodi* and *Harmoni*: wit' deir 4 Ornaments [ *Consecution*, *Syncope*, *Fuga*, and *Formaliti*.

(a) *Melodi* is de swēt' modulation or tun' of ea'e part in it self.

As de part's of a Song ougt to bē *Harmonious* on' to an oder; sō sould' dey bē *Melodious* ea'e on' in it self: specially in de Meters of de Dorik and Ionik Mod's. Sūe as ar all de fowr Part's of dat *Oxford Tun'*: de Mean and Tenor wer' of, in de Psalms set out by *Tho. East*, ar (for deir *Melodi's*) smad' two severall Tun's, (under de nam's of *Glassenburi* and *Kentif Tun's*) wit' oder Part's set unto dem.

*Melodi, μελοδία*  
*carminis cantus*  
*seu Modulatio*:  
of *μῆλον* and  
*διδω*, (V. § 3.  
¶ 1. and (a) in  
*Netis*,) dowg  
swōntim' it bee  
used for Har-  
moni, or Con-  
cent of many  
Part's. *Vid. l. 2.*  
c. 1. § 2.

*Oxford*  
*Tun'*.

M

C

T

B

Unto wie you may ad desc' oder Psalm-tun's, set to de voices and capaciti of yung beginners.

*De Scottish*  
*Tun'*.

Tr

M

C

B

Tr  
M  
B  
C

M  
C  
Te.  
B

But hær on<sup>e</sup> of de upper Part<sup>s</sup> is necessarily to hav<sup>e</sup> a special Melodi above de rest: wic is called de *Cantus* or Tun<sup>e</sup>: sue as may delight a Musical ear, dowg it be sung a lon<sup>e</sup> by it self. Of dis fort our skillful Autorshav<sup>e</sup> devised infinit<sup>e</sup> varieti, in de *Tonic* or *Kromatik* Mod<sup>e</sup>. De Melodi of wie Part<sup>e</sup> consistet mu<sup>e</sup> in report<sup>e</sup>: somtim<sup>e</sup> of fewer, somtim<sup>e</sup> of mor<sup>e</sup> Not<sup>s</sup>; somtim<sup>e</sup> of half a Strain; somtim<sup>e</sup> of a wol<sup>e</sup> Strain, in de sam<sup>e</sup> vers: as in sue Tun<sup>s</sup> you may observ<sup>e</sup>.

\* Sue as ar  
*Nicolas Lanier,*  
*Henri Laws,*  
*Iohn Laws,*  
*Simon Iov's,*  
*Io. Wilson, &c.*

Modulations in Melodi ar mor<sup>e</sup> smoo<sup>d</sup>, facill, and flent, by Degræ<sup>s</sup>, dan by Skips: (and der<sup>e</sup>for<sup>e</sup> even in many Part<sup>s</sup>, de eief, as mu<sup>e</sup> as may be, fold<sup>e</sup> observ<sup>e</sup> Degræ<sup>s</sup>) and Skips ar better to Consonant dan to Dissonant Intervall<sup>s</sup>: as to a Third, a Fowre, a Fift, an Eigt, and somtim<sup>e</sup> a Sixt: but seldom to a Sevnt, or Nint<sup>e</sup>; (and dat not w<sup>o</sup>ut som special cauz) and to a *Tritonus* or *Semi-*

\* Cap. 8.

diapente never. Agræable is de Doctrin<sup>e</sup> of \* *Catwifius*.  
 Et si maxime ut id incumbendum est, ut Modulatio potius per  
 Gradus, quàm per Saltus procedat; (propterea quòd Harmonia  
 inde generetur æquabilior, volubilior, & facilior) tamen cum  
 id ubiq; fieri non possit; quando per Saltus progrediendum est,  
 eligenda sunt potius intervalla Consona, quàm Dissona. Tritonus  
 & Semidiapente propterea vitanda sunt: interdum Septima,  
 rarius Nona adhibetur: & non nisi certis de causis.

## . C A P. III. § III. Of Harmoni :

## ¶ I, Of Intervalls.

(a)

\* *Ἀρμονία* con-  
 gruëntia, con-  
 centus: of ἀρμό-  
 ζω congruο.

(a) \* **H**Armoni is a deligtful congruiti of all de  
 Part's of a Song among demselvs, trog de  
 Concordanc<sup>e</sup> of certain Intervalls, wie G O D in Natur<sup>e</sup>  
 (nor witout a wonder) hat mad<sup>e</sup> to agræ togeder; wer'as  
 oders do<sup>e</sup> found so harshly on<sup>e</sup> to anoder, dat no Musical ear  
 can endur<sup>e</sup> dem.

(b)

(b) Intervalls ar de different distances of hig and low  
 sounds.

And dey ar eider Simple, or Compound.

(c)

(c) Simple Intervalls ar de distances of all de Sounds  
 witin de compas of a Diapason, from deir Ground: de  
 wie, increasing by half-ton's, ar in number twelv: [ 1  
 Semitonium, 2 Tonus, 3 Sesquitonium or Semiditonus,  
 4 Ditonus, 5 Diatessaron, 6 Tritonus or Semidiapente,  
 7 Diapente, 8 Semitonium-diapente, 9 Tonus-diapente,  
 10 Semiditonus-diapente, 11 Ditonus-diapente or Semi-  
 diapason, 12 Diapason.

1. *Semitonium* is a Second imperfect: i. from *Mi* to *Fa*  
 or from *La* to *Pa*.

2. *Tonus* is a Second perfect: as from *Ut* to *Re*, from *Re*  
 to *Mi*, from *Fa* to *Sol*, from *Sol* to *La*, and from *Pa* to *Vt*.

3. *Semiditonus* is an imperfect Third, consisting of a  
 Ton<sup>e</sup> and a Half-ton<sup>e</sup>: as from *Re* to *Fa*, from *Sol* to *Pa*,  
 from *Mi* to *Sol*, and from *La* to *Ut*.

(d)

4. *Ditonus* is a perfect (d) Third, consisting of a Ton<sup>e</sup>  
 and



and a Ton<sup>c</sup> : as from *Ut* to *Mi*, from *Fa* to *La*, and from *Pa* to *Re*.

5. *Diateffaron* is a (d) Fowrt<sup>e</sup>, of 2 Ton<sup>c</sup>'s and a Hemiton<sup>c</sup> : as from *Ut* to *Fa*, from *Re* to *Sol*, from *Mi* to *La*, &c.

(d)

6. *Tritonus*, or *Semidiapente*, is a Fift imperfect, consisting of 3 w<sup>ol</sup>c Ton<sup>c</sup>'s, as from *Pa* to *Mi*; or of 2 Ton<sup>c</sup>'s and 2 Hemiton<sup>c</sup>'s, as from *Mi* to *Pa*. But *Cabvisius* (for doctrin<sup>s</sup> sak<sup>e</sup>) doe<sup>t</sup> distinguis<sup>t</sup> dem<sup>o</sup> : calling de Interval of *Pa* to *Mi*, *Tritonus*; and of *Mi* to *Pa*, *Semidiapente*. *Vid.* Consecution of Discords.

7. *Diapente* is a perfect (d) Fift, of 3 Ton<sup>c</sup>'s and a Hemiton<sup>c</sup> : as from *Ut* to *Sol*, from *Re* to *La*, from *Fa* to *Ut*.

(d)

8. *Semitonium-Diapente* is an imperfect Sixt, of 3 Ton<sup>c</sup>'s and two Hemiton<sup>c</sup>'s : as from *Re* to *Pa*, from *Mi* to *Ut*.

9. *Tonus-diapente* is a perfect Sixt, consisting of 4 Ton<sup>c</sup>'s and a Hemiton<sup>c</sup> : as from *Ut* to *La*, from *Fa* to *Re*, and from *Pa* to *Sol*.

10. *Semiditonus-diapente* is a Sevnt<sup>e</sup> imperfect, of 4 Ton<sup>c</sup>'s and 2 Hemiton<sup>c</sup>'s : as from *Ut* to *Pa*, from *Mi* to *Re*, from *Sol* to *Fa*, and from *Re* to *Ut*.

11. *Ditonus-diapente* or *Semidiapason*, is a Sevnt<sup>e</sup> perfect, or Eigt<sup>e</sup> imperfect, consisting of fiv<sup>e</sup> Ton<sup>c</sup>'s and a Hemiton<sup>c</sup> : as from *Pa* to *La*, from *Fa* to *Mi*, and from *b* sharp to *b* flat in de Eigt<sup>e</sup>.

12. *Diapason* is a perfect Eigt<sup>e</sup>, containing (e) a *Diapente*, and a *Diateffaron*; or 5 w<sup>ol</sup>c Ton<sup>c</sup>'s and 2 Hemiton<sup>c</sup>'s : [ i. all de 7 \* Naturall Sounds or Not<sup>c</sup>'s besid<sup>e</sup>s de Ground; ] or briefly All de 12 Simple Intervalls : (w<sup>er</sup>c<sup>e</sup> of it hat<sup>e</sup> his † nam<sup>e</sup> ) as from *Ut* to *Ut*, from *Re* to *Re*, or from any Not<sup>c</sup> in any Clief to de sam<sup>e</sup> Not<sup>c</sup> in de sam<sup>e</sup> Clief, in de next Septenari.

(e)

(f) Compound Intervalls ar mad<sup>e</sup> of de Simple, and on<sup>e</sup> or mo<sup>e</sup> Diapasons : as a Twelft<sup>e</sup>, or a Diapason-fift, is compounded of a Fift and a Diapason : a Fowrt<sup>e</sup>ent<sup>e</sup> or a Diapason-sevnt<sup>e</sup>, of a Sevnt<sup>e</sup> and a Diapason : as deir nam<sup>e</sup>'s import<sup>e</sup>. Lik<sup>e</sup> wis<sup>e</sup> an Eigt<sup>e</sup>ent<sup>e</sup> or a Disdiapason-fowrt<sup>e</sup>, of a Fowrt<sup>e</sup> and a Disdiapason : a Twent<sup>e</sup> or a Disdiapason-fift,

\* V. c. 2. § 1, and (c)

† Diapason ex omnibus aut per omnia Intervalla. Vide (i) in Notis.

(f) Compound Intervalls.

fixt, of a Sixt and a Diapason. And so a Trisdiapason-second, or a Trisdiapason-third, of a Second or Third and a Trisdiapason.

(b)

All wie Compounds, having de sam<sup>e</sup> Cliefs, de sam<sup>e</sup> Nam<sup>s</sup> of Not<sup>s</sup>, and, in effect, de sam<sup>e</sup> Sounds (der<sup>e</sup> bæing, no<sup>t</sup> oder different in dem, bat *Acuten* and *Gravitas*) wie deir Simple Intervalls; Smier<sup>e</sup> for<sup>e</sup>, in Harmoni, used as de sam<sup>e</sup>; according to de. common Maxim of Musicians. *De Octavo idem est iudicium.* vide. *in C. 2. § 1.*

⤵

### ¶ II. Of Concords and Discords.

(b)

Of de 12 Intervalls 7 ar Consonant; and 5 Dissonant: do<sup>t</sup> ar called, in on<sup>e</sup> word, *Concords*; and de<sup>s</sup>t *Discords*.

(g)

(g) A *Concord* is de mixture of a Grav<sup>e</sup> and Acut<sup>e</sup> sound swæ<sup>t</sup>ly falling to de ear.

(h)

(h) A *Discord* is a jarring noiz of 2 permixed sounds offending de ear.

Concords.

De seyn Concords ar first (i) an Eigt, (wle<sup>t</sup> *\* Gloriamus*, for perfection and eiefti, call<sup>e</sup>d *Consonantiarum Regina*) a Perfect and imperfect Third; (k) a Fowrt; a Fift, a perfect and imperfect Sixt: wie deir Compounds. Unto de<sup>s</sup>t Intervall-concords is added de (l) Unifon: so called, becaus standing in de sam<sup>e</sup> Chief dat de Ground do<sup>t</sup>, it yæld<sup>e</sup>t, in an oder Part<sup>e</sup>, sue a sound, as seem<sup>e</sup>t on<sup>e</sup> and de sam<sup>e</sup> wie it, De wie aldowg it bæ no<sup>t</sup> Intervall; (as all oder Concords ar) yet, de Ground and it bæing 2 individual concording sounds, it may wel bæ called a Concord: and becaus, lik<sup>e</sup> an Eigt, it do<sup>t</sup> swæ<sup>t</sup>ly resound in Harmoni; and wie its swæ<sup>t</sup>nes, is oftm<sup>s</sup> necessari in contexing of Points, and oder melodious passages; it is justly reckoned among de Chief of dem.

(j)

\* Dodecachord.

l. 1, c. 8.

(i)

(k)

(l)

Primari Concords.

\* Vid. (1) in Notis.

(m)

Of Concords som ar Primari, and som Secundari. (m) Primari Concords ar an *\* Unifon* or Eigt; a perfect Third or *Ditonus*, and a Fift or *Diapente*. De wie of dem selvs, witout de help of any oder, do<sup>t</sup> mak<sup>e</sup> a swæ<sup>t</sup> symponi. And der<sup>e</sup> for<sup>e</sup> as dey ar god in de beginnings, and oder places; so ar dey necessari in de Clozes: wenc<sup>e</sup> all Secundari<sup>s</sup> ar excluded.

Secundari

Secundari Concords ar an imperfect Third or *Semiditonus*, (n) a Fowrt or a *Diateffaron*, an imperfect Sixt or *Semitonium-diapente*, and a Perfect Sixt or *Tonus-diapente*. Wie becaus dey found not so swæterly as de Primari doo's, nor satisfic de ear witout a swæter following; derfor non of dem is admitted into de Cloz: and a Sixt or Fowrt scarc allowed in de Beginning.

Secundari Concords. (n)

Intervalls ar also differenced by de Number of de 7 Sounds: (weider dey be *Ton's* or *Hemiton's*) as dey follow on an oder in de Scal. A Second, a Third, a Fowrt, a Fift, a Sixt, a Sevnt, and an Eigt, ar so called, becaus dey contein so many severall Sounds. Dat derfor wie conteinet 4 is called a *Diateffaron* or a Fowrt: and dat wie conteinet 5 is called a *Diapente* or a fift. But de 4 sounds of *Diateffaron* ar but 2 Ton's and a Semi-ton above de Ground, as *Fa* is above *Ut*, or *Sol* above *Re*: and de fiv sounds of *Diapente* ar 3 Ton's and a Semiton above his Ground, as *Sol* is to *Ut*, or *La* to *Re*. Likwil from *Pa* to *Mi* above ar 4 sounds, as in a *Diateffaron*: but dey ar 3 wol Ton's from de Ground, werof dat Interval is called *Tritonus*: and from *Mi* to *Pa* above ar 5 distinct sounds, as in a *Diapente*: but dey ar from de Ground, but 2 Ton's and 2 Hemiton's, werof dat Interval is called \* *Semidiapente*. So dat de *Tritonus* is an excessiv *Diateffaron*, half a Ton to mue; and de *Semidiapente* is a defectiv *Diapente*, half a Ton to little: wie in effect is all on wie *Tritonus*. And derfor, as in de tru *Diateffaron*, de respect or relation of *Ut* to *Fa* or of *Re* to *Sol*, and, in a tru *Diapente*, de relation of *Ut* to *Sol*, or of *Re* to *La* (becaus dey ar Concords) is Harmonical; so, in de excessiv *Diateffaron*, de relation of *Pa* to *Mi*, and, in de defectiv *Diapente*, de relation of *Mi* to *Pa*, (becaus dey ar Discords) is called *Relatio non Harmonica*.

*Tritonus*.

*Semidiapente*.  
Semi in dis word (as in *Semiditonus* and *Semidiapason*) doo's not signifie half of de wol, but de wol sav half a Not.

*Relatio non Harmonica*.

But deic harf Discords, by de help of Flats and sharps, ar reduced to deir tru Concords. For as de *Tritonus*, eider by flattig de sharp, or sharping de Flat, is mad a tru *Diateffaron*; so de *Semidiapente*, by de sam means, is mad a tru *Diapente*.

A Synopsis of de Concorde.		Re Eigt.
Ut : Eigt.		to $\left\{ \begin{array}{l} Pa, 3 \text{ perf.} \\ La, 4. \\ Sol, 5. \\ Fa, \text{Sixt perf.} \end{array} \right.$
to $\left\{ \begin{array}{l} La, 3 \text{ imperf.} \\ Sol, 4. \\ Fa, 5. \\ Mi, 6 \text{ imperf.} \end{array} \right.$		Pa : Sixt imperf.
La : Sixt perf.		to $\left\{ \begin{array}{l} Sol, 3 \text{ imperf.} \\ Fa, 4. \end{array} \right.$
to $\left\{ \begin{array}{l} Fa, 3 \text{ perf.} \\ Mi, 4. \end{array} \right.$		La : Fift.
Sol : Fift.		Sol : Fowrt.
to $Mi, 3 \text{ imperf.}$		
Fa : Fowrt.		Fa : Third imperf.
Mi : Third perf.		RE :
UT :		

*Affinitie of Con-  
corde.*

Beween<sup>e</sup> de Third and de Sixt, and beween<sup>e</sup> de Fift and de Fowrt, is som affinitie : for a Third to de Bas<sup>e</sup>, is a Sixt to his Eigt ; and a Sixt to de Bas<sup>e</sup>, is a Third to his Eigt. Lik<sup>e</sup>wis<sup>e</sup> a Fift to de Bas<sup>e</sup>, is a Fowrt to his Eigt ; and a Fowrt to de Bas<sup>e</sup>, is a Fift to his Eigt.

*De Sixt and  
Third must bee  
lik<sup>e</sup>.*

A Sixt beeing joined wit a Third, must bee always su<sup>e</sup> as de Third is : if eider bee perfect, de o<sup>o</sup>der must not bee imperf<sup>e</sup>ct : as becaus from *Re* to *Fa* farp is a perfect Third ; der<sup>e</sup>for<sup>e</sup> *Pa* wie is a Sixt, must bee lik<sup>e</sup>wis<sup>e</sup> farped, dat it may also bee Perfect : becaus from *Sol* to *Mi* is a perfect Sixt : der<sup>e</sup>for<sup>e</sup> *Pa*, beeing to *Sol* a Third, must bee farped, dat it may lik<sup>e</sup>wis<sup>e</sup> bee Perfect.

(o) Aldowg Unisons and Eights ar good in de Beginnings, and necessary in de Clozes ; yet in oder places of a Song, dey ar sparingly to bæ used, in few Part's : unles som special caus, [as *Fuga, Cadenc*<sup>c</sup>, or *Melodi*] requir<sup>c</sup> dem : but den most<sup>c</sup> conveniently, wen dey meet<sup>c</sup> in divers † *Figur*'s, and not at de sam<sup>c</sup> instant : as

(o)

† *Vid.* (a) in c.  
2, § 4.



Concords dō den sound most<sup>c</sup> swēt<sup>c</sup>ly, wen dey ar set in deir Natural and proper Places.

(p) De proper places of an Eight, a Fifth, and a Fourth, ar in de lower Part's : and of Thirds, bot<sup>c</sup> Perfect and Imperfect, abov.

(p)

And der<sup>c</sup>for<sup>c</sup> wen de Part's stay togeder, (specially at Clozes) de Concords ar most<sup>c</sup> fitly placed in deir Natural order. But generally, in de composing of Melodious Harmoni, dey ar variously intermedled, in all Part's, according to de Grounds and Rul's of Art.

¶ Concerning de Proportions of Concords, see C. 2, §. 4, & (f)

Discords ar de Perfect and Imperfect Second, de Perfect and Imperfect Seventh : and de *Tritonus* or *Semidiapente*.

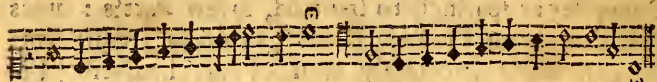
DISCORDS.

As all Part's must agreæ wī de Bal<sup>c</sup>, so must dey not disagræ among dem selvs : and der<sup>c</sup>for<sup>c</sup> if on<sup>c</sup> Part<sup>c</sup> bæ a Fourth ; an oder may not bæ a Third or a Fifth, but a Sixth : if on<sup>c</sup> bæ a Fifth ; an oder may not bæ a Sixth or a Fourth, but a Third : for den wold<sup>c</sup> dey disagræ among dem selvs in a Second. Lik<sup>c</sup> wīf<sup>c</sup> if on<sup>c</sup> bæ a Sixth, an oder may not bæ a Twelfth : (wīe is a Compound Fifth) for so wil dey disagræ in de Seventh : &c.

Yet a Discord, as in *Oeconomi*, so in *Musik*, is somtim<sup>c</sup> allowable, as making de Concord following de swēter : but neider in dat nor in dis is it to bæ held too long : and der<sup>c</sup>for<sup>c</sup> in swift Division it is best, and most used : especially in \* *Gradation*, [wīe is a continued order of Not's ascen-

\* V. c. 2, § 6.

ding or descending :] wer<sup>c</sup> de Discord do<sup>c</sup>t better in de  
 eevn, dan in de od Plac<sup>c</sup> : as in dis Example.



Also a Discord is good in Binding : (eider in Cadenc<sup>c</sup> or  
 oder wif<sup>c</sup>) wer<sup>c</sup> it is always de od Not<sup>c</sup>, or de latter Part<sup>c</sup>  
 of de Syncopated Mesur<sup>c</sup>-not<sup>c</sup>. U. *Simcope in § 4, ¶ 2.*

Lik<sup>c</sup> wif<sup>c</sup> de Melodi of a Part<sup>c</sup> and de mainteining of a  
 Point may excus<sup>c</sup> a Discord.

ANNOT. to § 3. ¶ 1 & 2.

(a) **H**armonia est diversorum sonorum unio, redacta ad concentum.  
 Non enim tantum simplicem, in acutioribus aut remissioribus  
 sonis, Modulationem (hoc est singularis vocis Melodiam) admittit, &  
 ab intervallum ad intervallum, vel velociore vel tardiore motu, secundum  
 Tempus in Figuris Musicis prescriptum, procedit; sed etiam alias voces,  
 quae concentum faciunt, accinentes habet: ex quibus, tanquam ex Par-  
 tibus, Harmonia componitur. Sethus Cap. 2.

(b) Intervallum est soni acuti gravisq; distantia. Consonantia est acu-  
 ti soni gravisq; mixtura suaviter auribus accidens. Dissonantia est duorum  
 sonorum sibi met permixtorum ad aurem veniens aspera atq; injucunda  
 percussio. Boetius l. 1, c. 8.

(c) Simple Intervalls. Intervalla Simplicia sunt Diapason, & quae  
 in qualibet ejus specie continentur: ut sunt secunda, Tertia, Quarta,  
 Quinta, Sexta, Septima. Calvis. Cap 3.

(d) (d) (d) De Prases heet<sup>c</sup> of Musik and of Pyfik do<sup>c</sup> accord : de  
 Numeralls of bod<sup>c</sup> beeing understod inclusiv<sup>c</sup>. For as de Pyficians do<sup>c</sup>  
 say a Tertian Agu<sup>c</sup>, wie yet commet but every second day, and a Quar-  
 tan wof<sup>c</sup> acces is every third day; (becaus dey count de first Fit-day  
 for on<sup>c</sup>) so do<sup>c</sup> de Musicians call a Third, a Fowrt, and a Fift; (wie  
 yet ar but 2, 3, and 4 Not<sup>c</sup>s from de Ground) becaus dey account de  
 Ground it self for on<sup>c</sup>.

(e) Pythagorici Consonantias Diapente ac Diatessaron, simplices arbi-  
 trantur: atq; ex his unam Diapason Consonantiam jungunt. Boetius  
 Lib. 5, c. 6.

(f) Compound Intervalls. Composita Intervalla sunt majora quam  
 Diapason: & sunt ex quolibet Intervallo simplici cum aliqua Diapason  
 specie: ut si Tonus ad Diapason addatur, vel Tertia, vel Quarta; oritur  
 Nona, Decima, Undecima: & sic de aliis.

(g) (h) Vide (b) supra.

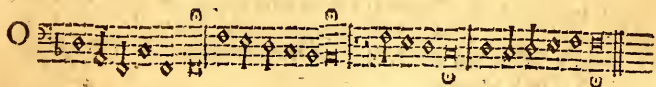
(i) An Eigt. De Diapason or Eigt (sayt\* Sr. Francis) is in Mu-  
 sik, de swætest Concord: in so mue as it is, in effect, an Unison.  
 And

And *Catvifius* lik<sup>e</sup> wis<sup>e</sup>, *Diapason prima est* <sup>di</sup> *banium Consonantiarum*, & perfectissima: Nomen inde duxit, quod omnia intervalla Simplicia complectatur.

(k) *A Fowrt*. Dis Concord is on<sup>e</sup> of <sup>de</sup> <sup>\*</sup> *tree*, so famous in all Antiquiti: wis<sup>e</sup> <sup>de</sup> *Symponi* wer<sup>e</sup> of <sup>de</sup> first Musicians did content <sup>dem</sup> selvs; and for <sup>de</sup> inventing of w<sup>o</sup>l<sup>e</sup> <sup>†</sup> Proportions, dat most<sup>e</sup> ancient and subtil <sup>\*</sup> Philosopher has been ever sinc<sup>e</sup> so mue renowned among all Posteriti. De joint-docrin<sup>e</sup> of <sup>des</sup> <sup>tree</sup> *Concords*, dowg it bee as ancient as Musik it self, approved not on<sup>ly</sup> by *Pythagoras*, but also by *Aristotle*, *Plato* *Ptolome*, *Eucl. d<sup>e</sup>*; and by *Aristoxenus*, *Boetius*, *Francbinus*, *Glareanus*, and all learned Musicians; yet som pregnant wits, of later tim<sup>e</sup>s, hav<sup>e</sup> mad<sup>e</sup> no<sup>e</sup> bon<sup>e</sup>s to teae <sup>de</sup> contrari: and nou, for w<sup>o</sup>l<sup>e</sup> <sup>dis</sup> *Diateffaron* wis<sup>e</sup> for thousands of yeer<sup>s</sup> hat been a special Concord; (w<sup>o</sup>itout any <sup>de</sup> least empaement or gession) must need<sup>s</sup> uppon <sup>de</sup> sudden bee reckoned among <sup>de</sup> Discords: and dat, not on<sup>ly</sup> *Autoriti*, but Reason also, and <sup>de</sup> very iudgment of <sup>de</sup> <sup>†</sup> Ear, reclaiming. For hae dat listet to tri<sup>e</sup> uppon <sup>de</sup> Organ or wel-tuned Virginal, fall find<sup>e</sup> dat of it self it dow<sup>e</sup> <sup>\*</sup> wel accord wis<sup>e</sup> <sup>de</sup> Ground; and better daa eider of <sup>de</sup> o<sup>de</sup>r *Secundari* *Concords*, [<sup>de</sup> *Sixt* or imperfect *Third*:] and wis<sup>e</sup> a *Sixt* to yeeld as tru<sup>e</sup> a *Symponi*, as a *Third* wis<sup>e</sup> a *Fift*: and mor<sup>e</sup> sweet<sup>e</sup> dan a *Third* wis<sup>e</sup> a *Sixt*: and wis<sup>e</sup> a *Sixt* and an *Eigt*, to sound fully and Harmoniously, in pleasing varieti, among o<sup>de</sup>r symphonis. So dat, altdowg, beeing no *Primari* Concord, it bee not set to <sup>de</sup> *Bass* in a Cloz<sup>e</sup>; (See befor<sup>e</sup> *Primari* *Concords*) yet is it god in o<sup>de</sup>r Places; even immediatly befor<sup>e</sup> <sup>de</sup> Cloz<sup>e</sup>, and dat in slow tim<sup>e</sup>: as in dis example.

\* [Diateffaron, Diapente, and Diapason]  
 † [Sesquitercia, Sesquialtera, and Dupla].  
 \* Pythagoras.

† As Ptolome l. 2. c. 5. expressly: Consonantias sensus quidem percipit: & eam que Diateffaron i. Quarta, dicitur, & eam que Diapente i. Quinta.  
 \* Vid. infra III.



Mor<sup>e</sup>over, albeit befor<sup>e</sup> <sup>de</sup> Cloz<sup>e</sup>, a <sup>†</sup> Discord eider wis<sup>e</sup> <sup>de</sup> *Bass*, or wit an o<sup>de</sup>r Part<sup>s</sup>, bee somtim<sup>e</sup> allowed; (<sup>de</sup> *Not<sup>e</sup>* beeing bur<sup>e</sup> of sore tim<sup>e</sup>, and a sweetening Concord presently succeeding) yet in <sup>de</sup> Cloz<sup>e</sup>, (wer<sup>e</sup> all Part<sup>s</sup> mee<sup>e</sup> together) in a long-timed *Not<sup>e</sup>*, not w<sup>o</sup>itout som paуз uppon it, (so dat <sup>de</sup> ear dow<sup>e</sup> specially attend it) der<sup>e</sup> is never any Discord at all: but all <sup>de</sup> upper *Not<sup>e</sup>s* ar *Concords* of on<sup>e</sup> sort or o<sup>de</sup>r: and dos<sup>e</sup>, as *Primari* to <sup>de</sup> *Bass*, so *Secundari* among demselvs. For example, wer<sup>e</sup> <sup>de</sup> Cloz<sup>e</sup>-*not<sup>e</sup>* of <sup>de</sup> *Bass* is in *Gan-ut*, (and consequently dos<sup>e</sup> of <sup>de</sup> o<sup>de</sup>r Part<sup>s</sup> in *B-mi*, *D-sol-re*, and *G-sol-re-ut*, or <sup>de</sup> *deir* *Eigts*). *B-mi* beeing a perfect *Third* to <sup>de</sup> *Bass*, is an imperfect *Third* to *D-sol-re*, and a *Sixt* to *G-sol-re-ut*: and lik<sup>e</sup> wis<sup>e</sup> *D-sol-re*, beeing a *Fift* to *Gan-ut*, is a *Third* imperfect to *B-mi*, and a *Fowrt* to *G-sol-re-ut*. Seeing den dat in Clozes, wis<sup>e</sup> ar simply harmonious, no<sup>e</sup> Discord is admitted, but all *Not<sup>e</sup>s* concord among demselvs; it followet, dat a *Fowrt* as well as a *Sixt*, or an imperfect *Third*, must bee a Concord: and seeing dat a *Ground*

† K. mox

and his Eight as it were all One, (vid. *¶* in c. 2. § 1.) how can any man sink that *D-sol-re*, wie is a Fifth unto *Gam-ut*, and a Fourth unto *G-sol-re-ut* [his Eight] fold: bee the swetest Concord unto the one, and a Discord unto the other; and yet that *B-mi*, wie is but a Third unto the Ground, fold bee a Concord also to the Eight?

And therefore that honourable † Sag<sup>e</sup> (wof<sup>e</sup> general knowledge and judgment in all kind<sup>e</sup> of literature is generally applauded by the learned) rejecting their novel fancies that reject this ancient Concord, professeth himself to be of another mind. De Concords in Musick (sayeth hee) betweene the *Unison* and the *Diapason*, are the Fifth: (wie is the most perfect) the Third next: and the Sixth, wie is more harsh: and (as the Ancients esteemed, and so doe my self, and some others) the Fourth, wie they call *Diatessaron*. Among those Orders, that singular Musician (to whom the Students of this abstruse and mysterious Facultie are more beholding, than to all that ever have written thereof) [*Sethus Calvisius*] is one. His words are these: \**Rejicitur hodie à plerisque Musicis, ex numero Consonantiarum, Diatessaron: sed inusrectè. Nam omnes Musici veteres, tam Greci quam Latini, eam inter Consonantias collocarunt: id quod monumenta ipsorum testantur. Deinde quia conjuncta cum aliis Intervallis, parit Consonantiam: ut si addatur ad Diapente, fit Diapason: si ad Ditonon, vel Triëmitonion, fit Sexta major aut minor. Nihil autem quod in Intervallis plurium proportionum consonat, per se dissonare potest. Tertiò, si chordæ in Instrumentis Musicis, exactè juxta proportiones veras intendantur; † nulla dissonantia in Diatessaron apparet; sed ambo soni uniformiter & cum suavitate quadam aures ingrediuntur: sic in Testudinibus chordæ graviores hoc intervallò inter se distant, & ratione Diatessaron intenduntur. Quarto nulla cantilena plurium vocum haberi potest, quæ careat hac Consonantia. Nequaquam igitur est rejicienda; sed, propter usum, quem in Melopœia (si dextere adhibeatur) habet maximum, recipienda. But weider this Concord bee Perfect or Imperfect, [i. Primari or Secundari] it is a Question. Vide infra (m) & (n).*

(1) *Unison. Unisonus dicitur quasi unus sonus: & definitur, quòd sit unio duorum aut plurium sonorum in eadem Clave consentientium. Intervallum autem Unisonus non est, nec propriè Consonantia: idq; vel inde patet, quòd Intervallum distantia fit acuti soni gravissiq;: Unisonus autem distantiam sonorum, quoad acumen & gravitatem, non admittit. Adjungitur autem Consonantiis, & quidem perfectis, propterea quòd nihil magis consonum aut perfectum esse possit; quam quòd respectu sui unum est. Sethus Calvis. c. 4.*

(m) Primari Concords *Sethus* calleth \* Perfect, and Secundari † Imperfect: but Perfect and Imperfect are differences of the Intervalls: as a Perfect and Imperfect Second; a Perfect and Imperfect Third; a Perfect and Imperfect Sixth; a Perfect and Imperfect Seventh.

Moreover hee maketh the 4 old<sup>e</sup> Concords [*Diapason*, *Diapente*, *Diatessaron* and the *Unison*] to be of the first sort; and the 4 new<sup>e</sup> [the perfect and imperfect Third, the perfect and imperfect Sixth] to be of the se-

cond

† De Lord  
*Verulam*, Cen-  
turi 2, and  
Numb. 110.

\* C. 4.

I

II.

III.

† *Vt supra Pto-*  
*lomeus.*

IV.

\* C. 4. † C. 5.



cond sort: aldwg Ditonus, or a perfect Third, bæ found to bæ a perfect, i. a Primari Concord, as admitted into ðe Cloz'; and a Fowre or Diatessaron to bæ but a \* Secundari, and excluded.

Vide n.

(n) A Fowre. Aldwgg Sethus joining Diatessaron wit his old' fellows Diapente and Diapason, dō' account it a Perfect [i. a Primari] Concord; yet dō't hēe sēm' to extenuat' its perfection, saying † in on' plac', *quæ aliquo modo perfecta censetur*: and in an oðer plac' of ðe sam' Chapter, *quæ vix perfecta existimatur*.

† C. 4.

(o) Non frequenter in paucioribus vocibus collocandæ sunt Octave aut Unisonus: quæ, cum variationem concentus non admittant, Harmoniam generant aliquanto simpliciore. & quæ si egenam. Non tamen idè sunt prorsus vitandæ: Harmonia enim, ut Clausulas formet, & Modulatio ut elegantius & volubilius procedat, sæpe earum præsentiam requirunt. Convententius autem usurpari possunt, si ambe nec paribus Figuris, nec eodem temporis momento coincidunt: sed si altera vox posteriorem Notule altius partem occupet. Seth. c. 9.

(p) Hæc tria Intervalla versantur naturaliter in gravibus sonis: atq; post Disdiapason, seu Quintam decimam, Ditono ac Semiditono proprius locus attribuitur, qui in gravibus minoris sonore sunt. Hæc esse veras & naturales harum Consonantiarum sedes, usus & quotidiana, in Instrumentis Musicis, experientia liquidò ostendunt, Sethus Calvis. c. 10.

§ IV. Of the Ornaments of Melodi and Harmoni.

¶ I. Of Consecution.

Vnto de perfection of Melodi and Harmoni, ar required ðel' 4 Graces or Ornaments: [Consecution, Syncope, Fuga, and Formaliti.]

Consecution is ðe following of Intervalls, Consonant or Dissonant, upon Concords. In wic, skilful Artists hav' observed divers necessary Cautions, dat may bæ reduced unto certain brief Rul's or Canons.

Consecution.

Consecution of Consonant Intervalls is eider Simple or Mixt.

Simple Consecution is of Concords upon Concords of ðeir own kind'. Concerning wic ðer' ar ðel' Rul's.

CANON I. Of Simple Consecution.

De Consecution of Unisons upon Unisons, of Fifths upon Fifths, and of Eights upon Eights, or of ðeir Com-pounds,

Simple Consecution of Unisons, Fifths and Eights allowed.

pounds, not eanging deir Keyz, is god, and der<sup>e</sup>for<sup>e</sup> Al-  
loued: as



## C A N O N II.

But de Simple Consecution of des<sup>e</sup> 3 primari Concorde, bo<sup>e</sup> t<sup>e</sup>  
in Gradations and Skippings, is (a) irksom to de ear, and  
der<sup>e</sup>for<sup>e</sup> prohibited: as

Simple Consecution of Unisons, &c. Prohibited.

(a)

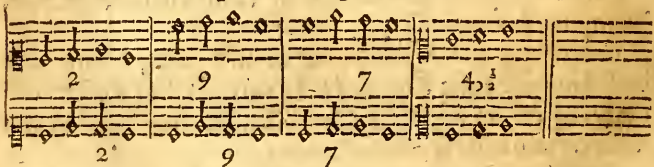


## C A N O N III.

(b)

(b) Des<sup>e</sup> prohibited Consecutions ar of dat forc<sup>e</sup>,  
dat dey ar not taken away by de interposition eider of Dif-  
corde, or of de smaller Rests.

Fir<sup>st</sup>, de Consecution of Unisons is not avoided by a Se-  
cond, nor of Eights by a Nin<sup>e</sup> or a Sevnt, nor of Fifts by a  
Tritonus or Semidiapente, interposed: as

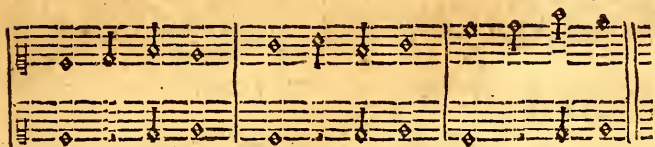


Secondly, neider ar des<sup>e</sup> Consecutions avoided by in-  
terposing any Rest, les dan a Sembrief: as



But if de Not<sup>e</sup>, answering de Rest, be<sup>e</sup> of de sam<sup>e</sup> tim<sup>e</sup>,  
and

and de Not's fellow bæ mooved into an oder key; de faulty Consecution by dat means is avoided.



CANON IV.

But de continued Consecution of oder Concords is allowed, as wel ascending and descending, as immorant in de sam<sup>e</sup> plac<sup>e</sup>: especially of *Tbirds* and *Sixts* in (1) Gradation, and (2) so<sup>m</sup>tim<sup>e</sup> in Skipping: bod<sup>e</sup> wie [ bæing, in different \*Intervalls, (c) Perfect and Imperfect ] dō<sup>s</sup>, wit<sup>h</sup> deir variet<sup>i</sup>, avoid dat tediou<sup>s</sup>nes, wie de Coniecution of Uniform primari Concords dō<sup>e</sup> incur: (*Vide* (a)) as

De Simple Consecution of *Tbirds* and *Sixts* allowed.

\* *Vl. § 3, ¶ 1.*  
(c)



CANON V.

De Consecution of Fowrts bæing uniform, [ i. all of on<sup>e</sup> Intervall, as de primari Concords ar ] is not so good: yet becaus dey bæ but secundari Concords, dey ar so<sup>m</sup>tim<sup>e</sup> continued: as de † Musician did observ: *Vix quidem Quartæ ita vitari possunt, ut due vel tres continue non admittantur: tamen id plerumq; variatâ Bass, & in certa forma Clausulatum fieri consævit.* And again hæ sewet it to bæ de practic<sup>e</sup> of most<sup>e</sup> Musicians, to continu<sup>e</sup> Fowrts in Sixts: so dat dey begin wit a primari Concord, and end<sup>e</sup> wit an Eigt. *Observetur (inquit) quod plures Sextæ (si meditatione; Tertiam inferiore loco habeant, & Quartam superiore) continuantur à plerisq; Musicis: maxime descendendo: tantum, modo in perfecta Consomantia inchoent, & in Octava finiuntur:* as in des<sup>e</sup> 2 examples of 3 Part<sup>s</sup>.

Simple Consecution of Fowrts.

† Seebus c. 10.



Wer<sup>e</sup> de upper Part<sup>e</sup> of de first example, and lik<sup>e</sup> wil<sup>e</sup> of de second, ha<sup>e</sup> 4 continued Sixts to de Bas<sup>e</sup>: wie ar so many Fowrts to de Thirds in de Tenor.

And des<sup>e</sup> Consecutions ar Simple: [ of de severall kind<sup>s</sup> of Concorde following demselvs. ]

*Mixt Consecution.*

Mixt Consecution is of all sorts of Concorde, variously entermedled, and entereng<sup>a</sup>bly succedding on<sup>e</sup> an oder.

Dis Mixt Consecution ha<sup>e</sup> des<sup>e</sup> Rul<sup>s</sup>.

### CANON I. Of Mixt Consecution.

- (d) De divers sorts of Concorde do<sup>e</sup> best follow on<sup>e</sup> an oder in Degre<sup>s</sup>, and in contrari motion: [ on<sup>e</sup> Part<sup>e</sup> ascending, wil<sup>e</sup> de oder descendet. ]

### CANON II.

(e)  
*Mutual Consecution of Primari Concorde.*

- (e) Des<sup>e</sup> 3 Primari Concorde, Unison, Fift, and Eigt, do<sup>e</sup> wel follow on<sup>e</sup> an oder; if on<sup>e</sup> Part<sup>e</sup> proced<sup>e</sup> by Degre<sup>s</sup>, and de oder by Skips.

### CANON III.

(f)  
*Consecution of oder Concorde upon dem.*

- (f) De Consecution of de oder Concorde, [ as Thirds and Sixts perfect and imperfect, wit<sup>e</sup> deir Compound ] upon des<sup>e</sup> Primari<sup>s</sup>, Unison, Fift, and Eigt ( bot<sup>e</sup> by Degre<sup>s</sup> and Skips, Ascending and Descending ) is facil and familiar.

And des<sup>e</sup> Consecutions ar upon de 3 prim<sup>e</sup> Concorde, [ Unison, Fift, and Eigt : ] do<sup>e</sup> dat follow ar upon de rest: [ Thirds, Fowrts, and Sixts. ]

### CANON IV.

(g)  
*Consecution upon de Third.*  
By Unison.

- (g) De Third, bot<sup>e</sup> perfect and imperfect, is followed by de Unison, in ( 1 ) Degre<sup>s</sup> wen de Part<sup>s</sup> mo<sup>o</sup>v<sup>e</sup> contrarily; and in Skipping, bot<sup>e</sup> upward and downward,

( 2 ) wen

(2) wen on<sup>c</sup> of dem stayet in his plac<sup>c</sup>: also (3) wen bod<sup>c</sup> Part<sup>s</sup> ascend togeder, de Superior by Degræ, and de Inferior by Skip. But wen bod<sup>c</sup> Part<sup>s</sup> dow<sup>c</sup> (4) descend; and wen bod<sup>c</sup> Part<sup>s</sup> (5) Skip togeder; de Consecution is not good.




Secondly de Third is followed by a Fift, in Degræ<sup>s</sup>, By a Fift.

(1) wen de Part<sup>s</sup> mov<sup>c</sup> contrarily; and by Skipping bo<sup>c</sup> upward and downward, (2) wen on<sup>c</sup> of dem stayet in his plac<sup>c</sup>: as also wen de Part<sup>s</sup> descend or ascend bod<sup>c</sup> togeder, (3) de Superior kæping Degræ in Descending, and (4) de Inferior in Ascending: and so de Fift may follow a Tene; (wie is a Compound Third) aldowg de Tene dow<sup>c</sup> not ascend, but descend: for a Compound descending a Fift, is as his Simple ascending a Fowre. Lastly (5) wen bod<sup>c</sup> descend by Skipping, so dat de Superior Fall de distanc<sup>c</sup> of a Third.



De Consecution in de first and la<sup>st</sup> of des<sup>c</sup> fiv<sup>c</sup> ways is excepted against, *propter \* relationem non Harmonicam*. But dis happenet seldom: for of all de 7 Relations of de 7 Note<sup>s</sup>, in bod<sup>c</sup> des<sup>c</sup> ways, der<sup>c</sup> is but on<sup>c</sup> *Non Harmonica*; and dat, wen it happenet, by flatting de Sharp or farping de Flat, may bæ corrected.

\* V.  in §3, ¶2.



H 2

Thirdly,

By an Eigt,

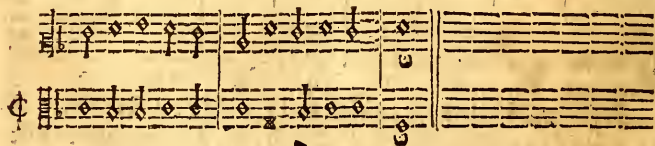
Thirdly de Third is followed by an Eigt in contrary moovings, (1) de Inferior Part<sup>c</sup> descending, and de Superior ascending: and (2) somtim<sup>c</sup> wen de Inferior Stayet: especially if de Sixt, to wie de Superior Skippet, bæ imperfect, and in de *Arfis* or Elevation: (3) but de ascending of bod<sup>c</sup> togeder is not good.



By a Fowrt.

Fowrtly de Fowrt followet de Third, wen de Inferior Stayet, and de Superior ascendet by Degre<sup>c</sup>; or wen de Superior Stayet, and de Inferior descendet. It may also follow a Fift, wen de Inferior Stayet and de Superior descendet; or wen de Superior Stayet & de Inferior ascendet. And as de Fowrt followet a Third and Fift, so is it followed by dem: and wen it is set to a Bass-cadenc<sup>c</sup>, (by reason dat de \* Binding-not<sup>c</sup> is sharped) it is followed by a Semediapente.

Not<sup>c</sup> heer<sup>c</sup> dat de Fowrt is commonly taken in de *Arfis* or Elevation: if de Not<sup>c</sup> bæ Syncopated, it is stil taken in de *Thesis*: and in Simple *Consecution* it is taken bod<sup>c</sup> ways.



Dis example bæing divided into twif<sup>c</sup> 7 Minims, besid<sup>c</sup>s de Cloz-not<sup>c</sup>; in de secong Minim of de first Part<sup>c</sup>, de Fowrt in † *Arfis* followet a 3, and is followed by a Fift: and den (a Sixt interposed) de 4 in *Arfis* followet a 5, and is followed by a 3. In de oder Part<sup>c</sup> begun wit an Unison, a Semediapente followet de 4 in \* *Thesis*: den de 4 in *Arfis* followet a 3: and lastly de 4 in *Thesis* is followed by a 3: wit de Cloz<sup>c</sup> in an Eigt.

By a Sixt.

De Third is also followed by a Sixt, (1) wen de Part<sup>c</sup>s

† V. c. 2,  
S 4, 5 1.

Part's mov' contrarily : and (2) wen on' of dem kæpet his key.



As de Sixt followet de Third, so is it followed by de Third: De Sixt by a Third.  
 (1) de on' proceding by Degreæ de oder by Skip ; or (2) on' of dem Staying ; or (3) bod' Skipping.



De Sixt is lik' wif' followed by a Fift, (1) on' of dem Staying : and by an Eigt (2) in contrary moving : (1) fel- De Sixt by a Fift and an Eigt.  
 dom wen dey ascend or descend togeder, de on' by Degreæ, de oder by Skip.



Consecution of Discords.

And sue is de Consecution of Consonant Intervalls. Der' is also a Consecution of de Diffonant : (h) de wie bëing rigtly taken, not on'ly ar tolerable in Harmoni ; but also ad a Grac' and Ornament unto it : as wer'by bot'† de Concord's ar mad' swæter ; and also many Muscal Points (wie cold' not bæ witout dem) ar swæt'ly maintained. Yea de most' harf Discords Tritonus and Semidiapente, w' e, for deir extrem' jarring abov oders, ar branded wit' \* Relatio non Harmonica, bëing ordered arigt becom Hermonical.

Consecution of Discords.  
(h)

† V. Discords in S3, ¶ 2.

\* V. ¶ in S3, ¶ 2.

In dis Consecution des' Rul's ar to bæ observed.

First dat de Not's, becaus dey ar Discords, bæ of fort  
 H 3 tim'

(i) tim<sup>c</sup> [ Minims, Croets, Quavers: ] for so (i) even *Relatio non Harmonica* wil not offend. 2 Dat dey bæ used almost<sup>c</sup> altogether in † Gradation, ascending or descending: in Skipping seildom, and not abov a Not<sup>c</sup> or two at onc<sup>c</sup>; wer<sup>c</sup> as in Gradation, dey may pas t<sup>c</sup>orrow a wol<sup>c</sup> *Diapason*, or furder, if need<sup>c</sup> bæ.

(k) 3. (k) Dat dey wie ar of de sam<sup>c</sup> tim<sup>c</sup> d<sup>c</sup> follow deir leading Concords in de Evn Plac<sup>c</sup>: except in \* Binding, wer<sup>c</sup> dey ar alwais taken in de od: or oderwis<sup>c</sup> somtim<sup>c</sup>, wen, for de continuing of a Gradation, de Concord and Discord bæ forc<sup>c</sup> to eang<sup>c</sup> Places: as wer<sup>c</sup> *Mi fa* answer to *Fa* below dem: *Vide DISCORDS* in § 3.

4. Dat dey begin wel uppon a Pointed Not<sup>c</sup>.



Example of *Tritonus* amd *Semidiapente*.



Hær<sup>c</sup> de 2 *Pa's*, set below, ar 2 *Tritons* to de *Mi's* above: and de sam<sup>c</sup>, set above, ar 2 *Semidiapentes*: yet, bæing dus taken, dey mak<sup>c</sup> god Harmoni: yea dowg de *Minim-Pa* bæ also a *Sevnt* to de *Bas*. But to turn dis discordant *Minim* into a *Groet*, wit a *Point* added to de *Minim* precedent, is mor<sup>c</sup> usuall: dus

Def<sup>c</sup> *Consecutions* boz of *Consonant* and *Dissonant* Intervalls, dowg generally dey ar to bæ observed in *Harmoni*; yet mast dey somtim<sup>c</sup>s giv plac<sup>c</sup> to de greater *Graces*, [ *Report<sup>c</sup>* and *Revert*, de *Melodi* & *Formaliti* of de *Part<sup>c</sup>s*; ]



when they cannot be well effected without some violation of the Rules of Consecution. But he that would be thoroughly informed in these Mysteries, had need first to peruse the further Directions of the most Artful Doctors: such as are *Paduanus*, *Calvisius*, and our Countryman Mr. *Thomas Mureley*: and then to examine the Examples of the most skilful *Melopoetians*, for imitation. † *Vide Epilog.*

## ANNO. 10 § 4, ¶ I.

(a) **I**S Irksom to the Ear. One cause hereof is the excellency of the sweetness of these Concoords: whereof the Ear being satisfied, the iterating thereof is tedious: for the sweetest things (as the Orator observeth in his own Faculty) do soonest breed satiety. † *Quæ maxime satietate nostri os impellunt voluptate, ab iis celerrime fastidio quodam & satiæte abaliscantur.* Another cause is the want of Variety in these Concoords, to prevent satiety. For all *Fifts* have but one Interval, [of 3 Notes and a half:] and all *Eights* have likewise but one Interval, [of 5 Notes and 2 half notes:] whereas *Thirds* and *Sixts* have this pleasing variety in themselves. For one *Third* consisteth of 2 Notes, and an order of a Note and a half: one *Sixt* consisteth of 4 Notes, and an order of 4 and a half: so that these do follow one another without satiety: where to avoid, the *Fifts*, *Eights*, and likewise *Vnisons*, had need of some order Concord to come between them. And yet in Multitude of Voices, this fault, as orders, being not easily observed, may be suffered. † Elsewhere the Stop of Twelfs in Organs (where is added only for fulness of the Music) is excusable; seeing that thereby, the Simple Consecution of *Fifts*, as well moving as immovable, is perpetuated. *~ ~ ~ ~ ~*

† *Orat. l. 3.*\* *Vide Can. IV. and V.*† *~ ~ ~*

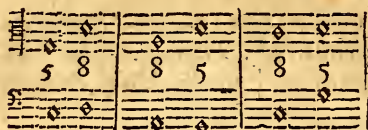
(b) *Tanta vis est hujus Consecutionis, ut neq; Pausis minoribus, neq; Dissonantiis tolli possit.* Sethus C. 9.

(c) *Perfect and Imperfect.* Of seven Notes do make, in Consecution, 7 several *Thirds*; whereof three are perfect, and four imperfect: also so many several *Sixts*; whereof four are perfect, and three imperfect. For *Vts Third* and *Sixt* are both perfect: *Res Third* and *Sixt* are both imperfect: *Mis Third* and *Sixt* are both imperfect: *Fas Third* and *Sixt* are both perfect: *SO LS Third* is imperfect, and his *Sixt* perfect: *La's Third* and *Sixt* are both imperfect: and *Pa's Third* and *Sixt* both perfect. Of all these *Thirds*, only two perfect immediately follow one another: namely, *Pa Re*, and *Vi Mi*. where do we see they be Primary Concoords (as well as *Vnisons*, *Fifts*, and *Eights*) yet seeing they are not of themselves so sweet; they pass well enough among the rest, without satiety.

(d) *Ex consonantiis perfectis ad imperfectas, & contra, transimus (quantum fieri potest) in Gradibus, & in motu vocum contrario: ita ut si altera ascendat, reliqua descendat,* Calvil. C. 10.

(e) *Consonantia perfecta non ejusdem generis, sese sequi possunt; si altera*

altera procedat Gradibus, altera vero Saltu. Sethus C. 9. But Morley wil not allow rising from a Fifth to an Eighth, nor from an Eighth to a Fifth: wie hæc calle: Hitting de Eighth in de fact: as



(f) Ex perfectis ad imperfectas facilis est transitus, tam per Gradus, quam per Saltus: tam ascendendo, quam descendendo. Sic *V*ni:sonus transit in Tertiam \* minorem, ac † majorem: & in Sextam minorem, rarius in majorem. Quinta vero in Sextam majorem ac minorem: item in Ditonum ac Semiditonum. Atq; ita de Octavis. Idem C. 10.

(g) Concerning desc<sup>d</sup> and de order Consecutions uppon Thirds, See more in Calvisius.

\* seu imperfectam.  
† seu perfectam.

\* Nempe in Consecutione, & Syncope.

(h) Dissonantiae, si non temere, sed \* certis quibusdam modis Harmoniam ingredientur; non tantum facile tolerantur; sed concertum etiam magnopere exornant. Calvisius C. 11.

(i) Tritonus etiam & Semidiapente celeritate obliterantur. ibidem.

† seu figura, que scilicet tempus indicat.

(k) Quæ unius † forme sunt, alternatim consonant: ita ut Consona inchoet, Dissona sequatur. In integro itaq; Tactus consonare debet ex duabus Minimis prima, que Tactus in Depressione inchoat: ex quatuor Seminimis, etiam prima, que est in Depressione Tactus; & tertia que est in principio Elevationis: & ex octo Fusi impares quatuor [prima, tertia, quinta, septima.]

#### § 4. Of Ornaments,

##### ¶ 2. Of Syncope.

(a) (b)  
(c)

(a) SYNCOPE is (b) de Disjoining and Conjoining of (c) a Mesur<sup>e</sup>-not<sup>e</sup>: wen (in respect of Tim<sup>e</sup>) it is disjoined into 2 Part<sup>s</sup>; w<sup>e</sup>r<sup>e</sup> of de former is conjoined wit<sup>h</sup> de precedent half-not<sup>e</sup> in on<sup>e</sup> Tim<sup>e</sup>, and de latter w<sup>e</sup> his subsequent half-not<sup>e</sup> in an oder Tim<sup>e</sup>: (d). De Conjoining of w<sup>e</sup> latter w<sup>e</sup> his half-not<sup>e</sup> following, is called by Sethus, *Alligatio*; and by Morley, *Binding*: In w<sup>e</sup>, for distinction, de first of desc<sup>d</sup> two conjoined half-not<sup>e</sup>s is called de Bound-not<sup>e</sup>, and de second de Binding-not<sup>e</sup>: unto w<sup>e</sup> two, der<sup>e</sup> answeret (eider in de Bas<sup>e</sup> or in soom oder Part<sup>e</sup>) on<sup>e</sup>

(d)

(e) entir<sup>e</sup> Mesur<sup>e</sup>-not<sup>e</sup>, w<sup>e</sup> is as it w<sup>e</sup> de Band, dat holdet dem bo<sup>d</sup> togeder: as

(e)

answeret to



This Ornament is (f) very ussful, not on'ly becaus it gracet and swætnet de following Concords; but also becaus it helpet muet to vari de Harmoni, and to sew de energi and efficaci of de Ditti.

(f)

¶ De Not's dat ar bound in Syncope, ar eider Discords, or secundari Concords.

Binding of Concords.

Of secundari Concords, de Fowret is frequently bound wit a Third: seldom wit a Diapente, and yet somtim' wit (g) a Semidiapente.

B. of de Fowret

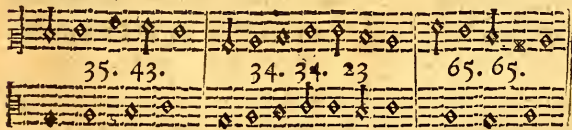
(g)



In de first Bar ar 3 Fowrets bound wit Thirds: in de second and third, 2 Fowrets bound wit Semidiapentes: in de Fowret, a Fowret bound wit a Fift.

De Third is bound wit a Fift, or a Fowret: and de Sixt wit a Fift.

B. of de Third and of de Sixt.



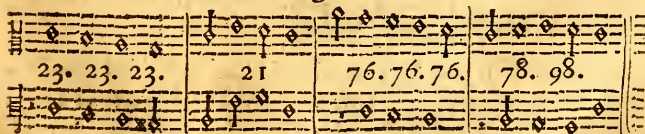
In de first Bar is a Third bound wit a Fift, and a Fowret wit a Third: in de second two Thirds wit Fowrets, and a second wit a Third: in de third two Sixts wit Fifts.

¶ Sue is de vertu' of Syncope, dat it maket de secundari Concords as swætnet as de Primari: yea and de very Discords as good as any Concords.

Binding of Discords.

Of Discords de Second is frequently bound wit a Third, and somtim' wit an Unison; and de Sevnt frequently wit a Sixt, and somtim' wit an Eigt.

B. of de Second and of de Sevnt.



In de first Bar ar t're Seconds bound wit Thirds: in de  
I second

second is a Second bound wit a Unison : in de first Bar ar  
træ Sevntes bound wit Sixts : and in de Fowrt is a Sevnt  
bound wit an Eigt, and a Nin<sup>t</sup> wit an Eigt.

B. of Tritonus &  
Semidiapente.

(h)

\* Vid. c. *suprà*.

De Tritonus is bound wit a Fift : and de Semidiapente  
wit a Sixt ; and somtim<sup>e</sup> wit (h) a Third : but so, de  
Bound and Binding Not<sup>s</sup> wil want \* de entir<sup>e</sup> Band, wie  
is necessari to a perfect Alligation.



In de first Bar is a Tritonus bound wit a Fift : in de se-  
cond is a Semidiapente wit a Sixt : in de first a Semidiapente  
wit a Third ; and a Second wit a Third.

Binding single  
and continued.

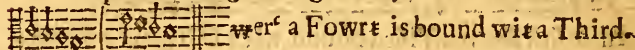
(i)

Alligation or Binding is eider Single, or continued.

(k)

If de Binding (i) Concord bæ a Single or lon<sup>e</sup> half-not<sup>e</sup> ;  
de Alligation is der<sup>e</sup> ended Single : but if it bæ de half of  
an oder Mesur<sup>e</sup>-not<sup>e</sup> ; de Alligation is (k) continued : and  
dat mor<sup>e</sup> or les, according to de number of sue disjoined  
Mesur<sup>e</sup>-not<sup>e</sup>s, immediarly following on<sup>e</sup> an oder.

Example of a Single Alligation you hav<sup>e</sup> in des<sup>e</sup> Not<sup>s</sup>



Cadenc<sup>e</sup>.

(l)

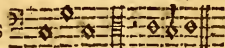
(m)

Most<sup>e</sup> excellent in diskind<sup>e</sup> is a Cadenc<sup>e</sup> : wie is an Al-  
ligation, wof<sup>e</sup> Binding semiton<sup>e</sup> fall<sup>e</sup>t into de next key  
(l) alway sharp : of wie falling de Cadenc<sup>e</sup> har his nam<sup>e</sup> :  
(m) by wie de Harmoni & som part<sup>e</sup> of de Ditti inclin<sup>e</sup>t to  
rest. Cadenc<sup>e</sup> is eider Perfect or Imperfect.

c. Perfect.

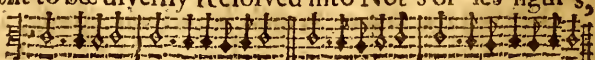
(n)

(n) A perfect Cadenc<sup>e</sup> is dat wie to de disjoined Mesur<sup>e</sup>-  
not<sup>e</sup> and de Binding Concord ; add<sup>e</sup>t a third Not<sup>e</sup> in de key  
of de disjoined : wie must bæ eider an Eigt or an Unison  
to de Bas<sup>e</sup> : as



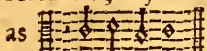
Resolution of  
Cadences.

De two Not<sup>s</sup> of Syncope in dis Cadenc<sup>e</sup> (lest de often  
Repetition of dem in de sam<sup>e</sup> manner soold<sup>e</sup> wax tedious)  
ar wont to bæ diversly Resolved into Not<sup>s</sup> of les figur<sup>s</sup>,  
dus :



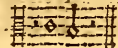
Alfo

Also dis Cadenc<sup>e</sup> is somtim<sup>e</sup> resolved, by raising de Bound Not<sup>e</sup> into de next key:



as (o) De Imperfect Cadenc<sup>e</sup> doe<sup>t</sup> signifi<sup>e</sup> very little rest, eider of Harmoni or of Ditti: but dat dey ar bod<sup>e</sup> to proced<sup>e</sup> furder: and it differ<sup>e</sup>t from de perfect in de tird or last Not<sup>e</sup>:

*C. Imperfect.*

wie eider it filenc<sup>e</sup>t, as , or move<sup>e</sup>t from de proper key of an Eigt or Unison, to som oder: as





Somtim<sup>e</sup> dis eang<sup>e</sup> is mad<sup>e</sup> in de Bas<sup>e</sup>, de Cadenc<sup>e</sup> remaining whol<sup>e</sup>: wie neverdeles is imperfect; becaus de last Not<sup>e</sup>, by dis means, is neider Unison nor Eigt: as

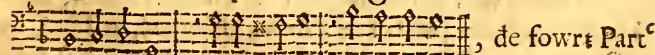

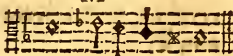


So proper is a Discord to a Cadenc<sup>e</sup>, dat if der<sup>e</sup> bæ nen<sup>e</sup> in de Cadenc<sup>e</sup> to de Bas<sup>e</sup>; yet is a Discord wel admitted, in som oder Part<sup>e</sup>, to de Cadenc<sup>e</sup>. Wer<sup>e</sup> not<sup>e</sup> dat if de Not<sup>e</sup> in a fowr<sup>e</sup> Part<sup>e</sup>, answering de Bound-not<sup>e</sup> and his Discord, bæ a Third to de Bas<sup>e</sup>; it is better imperfect dan perfect: aldowg de perfect bæ a Fift to † on<sup>e</sup> Part<sup>e</sup>, and de imperfect bæ neider Fift nor Forwre, but \* a Discord of a half-not<sup>e</sup> betw<sup>e</sup>en dem bod<sup>e</sup>. And der<sup>e</sup>for<sup>e</sup> if dat Third bæ naturally flat, dey wil not sarp it: (so dat de oder Part<sup>e</sup>s standing dus,

*Cadences requir<sup>e</sup> Discords.*

† *Counter.*  
\* *Semidiapente.*

B T C M  
 de fowr<sup>e</sup> Part<sup>e</sup> wil bæ  ) but contrariwis, if de Third bæ naturally sarp, dey wil flat it: so dat if de oder part<sup>e</sup>s stand dus,

B T C M M  
 de fowr<sup>e</sup> Part<sup>e</sup> fall not bæ , but  And

Continued  
Alligation.

And hereto of Single Alligation. What Continued Binding is, see befor<sup>e</sup> (i) and (k). Examples her<sup>e</sup> of, Mr. Morley upon his Plain-song, ha<sup>e</sup> des<sup>e</sup> two.

1.



2.



In de first Example ar, first a Fowrt Bound wit a Third, and 3 Sevnts Bound wit Sixts : den, dis Continued Binding be<sup>ing</sup> ended wit a single half-not<sup>e</sup>, de next Continued Binding (caused by an oder od half-not<sup>e</sup> befor<sup>e</sup> de disjoined Mesur<sup>e</sup>-not<sup>e</sup>) is of a Sixt wit a 5, a 4 wit a 3, a 6 wit a 5, a 6 wit a 6. and 2 Sevnts wit Sixts.

In de second ar 4 Fowrts Bound wit Thirds, a Nin<sup>e</sup> wit an Eigt, and again 4 Fowrts wit Thirds.

Mor<sup>e</sup> over de first example finger<sup>e</sup> every not<sup>e</sup> of de plain-song, and den concludet wit a Minim-cadenc<sup>e</sup>. And de second example strang<sup>ly</sup> descendet from de higest plac<sup>e</sup> of de Lin<sup>e</sup> to de lowest, concluding wit 2 Cro<sup>e</sup>ets to ævn de tim<sup>e</sup>, befor<sup>e</sup> de Cloz<sup>e</sup>-not<sup>e</sup>.

Syncope is in  
Sembrieffs, and  
Minims.

And des<sup>e</sup> Syncope<sup>s</sup> ar of Sembrieffs.

De Syncopating [ or Disjoining and Binding ] of Minims, ha<sup>e</sup> 4 special ways : wie ar wont to bæ taugt among de Rudiments of Setting. In de æræ first ways de Binding is Single : and in de fowrt, Continued.

I

De first is wen de Binding not<sup>e</sup> is a single Cro<sup>e</sup>et, making ævn de latter part<sup>e</sup> of de Minim, disjoined, in Tim<sup>e</sup>, by a Cro<sup>e</sup>et precedent : and so, all ære making up a just Sembrieff ar often iterated witout alteration : as in dis example.



De second is wen to all des<sup>c</sup> 3 Not<sup>s</sup> often iterated, you prefix on<sup>c</sup> od *Minim*, [in Rest, or Not<sup>s</sup>, or bod<sup>c</sup>:] by means wer<sup>c</sup> of de *Sembrief* wil always end<sup>c</sup> in de middle of de disjoined *Minims*: and so wil de Not<sup>s</sup> never com<sup>e</sup> ævn, til at de last you ad to de ↓ ↓ ↓ a *Minim*, [de fellow of de prefixed *Minim*, dat mad<sup>c</sup> de ods: ] dus:

2

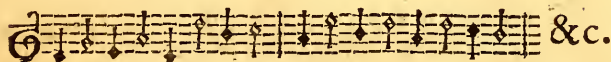


De third way is wen to every sue 3 Not<sup>s</sup> you prefix a *Minim*: de wie is not disjoined, as every second *Minim* is. Des<sup>c</sup> 4 Not<sup>s</sup> dubbed mak<sup>c</sup> 3 just *Sembriefs*: dus:

3



or oderwif<sup>c</sup> wen you set de *Minim* after dem: but den de form of de Point is altered: dus:



De fowr<sup>t</sup> is a continued Binding: wen after an od *Croet* der<sup>c</sup> follow many Synocopated *Minims*, befor<sup>c</sup> you com<sup>e</sup> to an oder single *Croet*, to mak<sup>c</sup> de tim<sup>e</sup> ævn. For until den, every *Sembrief-tim<sup>e</sup>*, and every *Minim-tim<sup>e</sup>* end<sup>c</sup> in de middl<sup>e</sup> of a *Minim*: dus:

4



Συνοπη Conciso.

(a) **S**yncope. Aldowg *συνοπη* in dis Compound may seem<sup>t</sup> to ad no-  
ring to de sens of de Simple ; yet, seing dat *Syncope* dow<sup>t</sup>  
heer<sup>t</sup> signific not on'ly de Disjoining of an Inregrall into two Part's,  
hut also de Conjoining again of de Part's into 2 Integralls ; as *νομη*  
[*sectio*] dow<sup>t</sup> import<sup>t</sup> de on<sup>t</sup>, so may *συνοπη* [*simul* or *una*] intimar<sup>t</sup> de  
oder ; and so de \* Notation of de Nam<sup>t</sup> is a full Definition of de  
Thing.

\* Vide Orat.  
l. 2, c. 2, § 5.

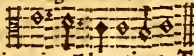
† Cap. 12.

(b) *Disjoining and Conjoining.* Agreeable heer<sup>t</sup>unto is de Definition  
of † *Sethus* : *Syncope est irregularis applicatio Notule ad Tactum, facta  
propter minorem Figuram precedentem. wie heer<sup>t</sup> dow<sup>t</sup> dus explan<sup>t</sup> ; Se-  
mibrevis enim, cum Tactus suo absolvatur, Regulariter in Depressione Tactus  
inchoatur, & in Elevatione finitur. Quando autem ante Semibrevis  
Minima in Notulis vel Pausis collocatur, que Tactum inchoat in Depres-  
sione ; necesse est ut Semibrevis in altera parte Tactus, hoc est in Elevatione,  
incipiatur, & in Depressione sequentis Tactus desinat : atq; ita partibus  
suis ad diversos Tactus distrahatur.*

\* Lissenius,  
and Calvisius,  
c. 12.

(c) *Mesur<sup>t</sup>. not<sup>t</sup>.* [ *Sembrief* or *Minimi*. ] For as anciently \* *major*  
*Tactus* was of de Brief, and *Minor* of de Sembrief ; so not<sup>t</sup>, wee having  
qit<sup>t</sup> forgotten to keep<sup>t</sup> Brief-tim<sup>t</sup>, and learned ( in qik Figur<sup>t</sup>s ) to keep<sup>t</sup>  
de Tim<sup>t</sup> of a Minim ; our *major Tactus* must bee Sembrief-tim<sup>t</sup>, and our  
*Minor*, Minim-tim<sup>t</sup>. Vide C. 2, § 4, & (b) in Notis.

(d) *In an oder tim<sup>t</sup>.* So dat de Not<sup>t</sup>, wie regularly is Mesured by  
de Thesis and Arsis of on<sup>t</sup> and de sam<sup>t</sup> *Tactus*, beeing Syncopated hae  
de former Part<sup>t</sup> in de Arsis of on<sup>t</sup>, and de latter in de Thesis of an oder.  
For wie caus a pointed Sembrief, and a pointed Minim in Arsis ( wof<sup>t</sup>  
Points begin de Thesis of a nu<sup>t</sup> *Tactus* ) ar accounted Syncopata :

as  *Semibrevis ac etiam Minima, cum Puncto, si  
Minima in Elevatione Tactus ponatur, Syncopatis annumerantur. Sc-  
thus C. 12.*

† Vide (a) in  
c. 2, § 4.

(e) *Entir<sup>t</sup> Mesur<sup>t</sup>. not<sup>t</sup>.* Entir<sup>t</sup> in respect of de *Tactus* : dowg, for  
de Ditti's sak<sup>t</sup>, it may bee parted into sundry † Figur<sup>t</sup>s : as



(f) *Plurimum utilitatis habet Syncope, non tantum quod magnam sua-  
vitatem addit sequentibus Consonantijs ; sed etiam quod multum facit ad  
variandam Harmoniam, & ad energiam Textus demonstrandam. Cal-  
vil. C. 9.*

(g) *Facilius Quarta in Semidiapente resolvitur, tantum modo in de in  
Ditonum perveniat. Seth. C. 12.*

(h) *Semidiapente, si fiat notula Syncopata, hac conditione toleratur,  
modo in Ditonum perveniat. Sethus C. 12.*

(i) *Weider de Bound-not<sup>t</sup> bee Concord or Discord, de Binding  
not<sup>t</sup> is always a Concord : sav<sup>t</sup> on'ly dat a Fow<sup>t</sup> may bee bound, in a  
Cadenc<sup>t</sup>, wi<sup>t</sup> a Semidiapente. Vide (g)*

(k) *Syncope*



(k) *Syncope aliquando continuatur: non una tantum Notula ad Punctum irregulariter applicatur, sed plures: donec redeat ejus potestatis Notula, cujus fuit Figura, que Synopes causam in initio præbuit. Scethus C. 12.*

(l) *Always sharp. Yea downg de Cadenc<sup>e</sup> bæ in de Bass<sup>e</sup>, and a flat in som upper Part answer unto it: as*



M. Part. 2.  
p. 29,

*Wie Example Morley doct aus defend: Asfor de sharp in de Bass<sup>e</sup> for de Flat in de Treble, de Bass<sup>e</sup> bæing a Cadenc<sup>e</sup>, de natur<sup>e</sup> derof requiret a sharp: let de ear bæ Judg: sing it, and you wil lik<sup>e</sup> de sharp mue better dan de Fiat. Dis is confirmed by \* Calvisius, wer<sup>e</sup> hæc describet de natur<sup>e</sup> of a Cadenc<sup>e</sup>: Clausula omnis, sive sit in Acutis sive in gravibus, constat tribus Notulis, quarum penultima descendit, ultima ascendit: & tam descendit quàm ascensus per semitonium sit: sive id sit in iis Clavibus, que semitono naturaliter distant; sive in alijs in quibus per signum Chromaticum, intervallum Toni diminui & ad Semitonium redigi potest. Natura enim in his locis appetit hoc Intervallum, & elevat quodammodo sonum, etiam signo Chromatico non ascripto.*

\* C. 13.

† X.

(m) *Clausulam [i. Cadentiam] vocamus illum modulationis actum, in quo Harmonia ad quietem inclinat, Parsq; aliqua Textus finitur.*

(n) *Perfecte cadentiæ sunt, que integre [i. que dictis tribus constant notulis,] & in perfectissimis Consonantibus terminantur: ut in unisono aut octava,*

(o) *Imperfecte Clausule sunt, que Harmoniam minus ad quietem deducunt, sed eam aliquo modo suspendunt, & ulterius modulando progrediendum esse designant: quod fit cum ultima notula vel ex propria sede mota sit, vel aliàs in imperfectam Consonantiam incidit.*

§ 4 Of Ornaments,

¶ 3 Of Fuga.

**F**uga is de (a) Repeating of som Modulation or Point, in (b) Melodi and Harmoni: an Ornament (c) exceeding deligtfull, and without satiety: and der<sup>e</sup>for<sup>e</sup> Musicians de mor<sup>e</sup> dey ar exerciied in Setting, de mor<sup>e</sup> studdi and pains dey bestow in dis Ornament.

(a)  
(b) (c)

A Point is a certain number and order of observable Not<sup>s</sup> in any on<sup>e</sup> Part<sup>e</sup>, iterated in de sam<sup>e</sup> or in divers Part<sup>s</sup>: wiein de tim<sup>e</sup> commonly of two Sembriefs in qik Sonnets, and of fowr or fiv<sup>e</sup> in graver Musik.

A Point.

De Part<sup>s</sup> of Fuga ar (d) two, de Principal, wie leadez; de Repli<sup>e</sup>, wie followez. And de Sorts lik<sup>e</sup> wif<sup>e</sup> two, Report<sup>e</sup> and Revert.

(d).

Report<sup>e</sup>.

Report<sup>c</sup>.

Report<sup>c</sup> is de Iterating or mainteining of a Point in de lik<sup>c</sup> motion, [ *per Arsin aut Thesis* ; ] de Principal and Repli<sup>c</sup> bod Ascending, or bod<sup>c</sup> Descending.

Report<sup>c</sup> is eider Direct, w<sup>i</sup>e iterate<sup>t</sup> de Point in de sam<sup>c</sup> Cliefs and Not<sup>c</sup>s [ Unifons or Eights ; ] or Indirect, w<sup>i</sup>e iterate<sup>t</sup> de Point in oder Cliefs : for it may bæ taken at any distanc<sup>c</sup> from de first Not<sup>c</sup> of de Point : but specially at a Fowr<sup>t</sup> or Fift.

Direct Report<sup>c</sup>, or in de sam<sup>c</sup> Cliefs, is commonly in divers Part<sup>c</sup>s : Indirect, or in divers Clifes, in de sam<sup>c</sup> Part<sup>c</sup>.

Revert.

Revert.

Revert is de Iterating of a Point in contrari Motion, [ *per Arsin & Thesis* ; ] de Repli<sup>c</sup> moving *per Thesis*, if de Principal Ascend, and *per Arsin*, if de Principal descend. Wie kind<sup>c</sup> of Fuga is mu<sup>c</sup> (c) mor<sup>c</sup> difficult dan Report.

κατ' ἀσιν,  
ἢ θήσιν.

(c)

Observations in Fuga.

1. Fuga<sup>s</sup>, as Cadences, fold<sup>c</sup> kæp<sup>c</sup> w<sup>i</sup>tin de Air of de Song ; begining and ending in on<sup>c</sup> of de Fowr (f) Air-not<sup>c</sup>s : specially in de Ton<sup>c</sup> it self : Whos<sup>c</sup> Cadenc<sup>c</sup> hæ de Pouer to reduc<sup>c</sup> all wandring modulations to deir Proper Air. *Vid. (i) in ¶ 4.*

(f)

(i) in ¶ 4.

2. Fuga may com in wel w<sup>i</sup>out a Rest ; dowg better upon a Rest, so it bæ not abov 3 or 4 Sembriefs : but best upon on<sup>c</sup> od Minim-rest or træ.

3. Aldowg a Sixt may not begin a Song ; yet may it begin a Fuga, dat beginet a Part, after a Rest.

¶

4. Neider in Report<sup>c</sup> nor in Revert, do<sup>c</sup> Musicians always strictly ty<sup>c</sup> dem selvs to de just Number, Figur<sup>c</sup>, Interval, or Tactus, of de Not<sup>c</sup>s in de Point : and rising or falling a Fowr<sup>t</sup> for a Fift, or a Fift for a Fowr<sup>t</sup> is usual : as in des<sup>t</sup> 3 exampl<sup>c</sup>s of Mr *Morleys*, [ on<sup>c</sup> of Treble-discant, and 2 of Bass-discant ] upon his Plain-song, in de second Part<sup>c</sup> of his Book<sup>c</sup>. Wer<sup>c</sup> you may wonder to see hou many oder several Discants hæ hæ mad<sup>c</sup> for his several purposes upon dat on<sup>c</sup> Ground.

In

In de first Example de Point consistet of 8 Not's, in 4 sembriefs : wie is Reverted in a Fift wit 11 nots, in 4 sembriefs : and den Reported in a Fowrt (for of dat distanc ar all de Not's, except de first wie is a Fift) in 3 sembriefs and a half, befor de Cloz'-not'.

In de second de Point consistet of 10 Not's, in 4 sembriefs and a half : of wie der follow nin' Reverted in a Fift, in 3 sembriefs, de last Not' bæing omitted : and den 8 Not's reported in a Second, in 3 sembriefs and a half, 2 Not's, befor de Cadenc', bæing omitted. For de last qavers and crocets ar but a breaking of de Cadenc' : de wie is a Fowrt to de first Cadenc'.

In de third example de Point consistet of nin' Not's, in fowt sembriefs and a half : wie ar Reverted in a Second in les den fowr sembriefs : de last Not' wer'of beginnet a Report of de 4 precedent Not's in a Second : but de last of de Report rising to *Elami* eanget de Interval : de wie, as wel as Number and Figur', you may find not always kept, in des' and oder Reported and Reverted Points. *Vi. l'antè.*

5 De fift and last observation is, dat all sorts of Fuga's, [Reports and Reverts, of de sam' and of divers Points, in de sam' and divers Canons, and in de sam' and divrs Part's,] ar somtim' most' elegantly entermedled : as in dat inimitable Lesson of Mr *Birds*, contening two Part's in on' upon a Plain-song : wer'in de first Part' beginnet wit a Point ; and den Revertet it, Not' for Not', in a Fowrt or Elevnt : and de second Part' first Revertet de Point in de Fowrt as de first did ; and den Reportet it in de Unison.

1 Point.

2 Point.

3 Point.

Before de end<sup>e</sup> wer<sup>e</sup> of de first Part having rested 3 Minims after his Revert, singe a second Point, and Revertet it in de Eigt : and de second first Revertet de Point in a fowrt; and den Reportet it in a Fowrt. Lastly de first singe a third point, and Revertet it in de Fift; and den Reportet it in an Unison: and so clozet wit som annexed Not's: and de second first Revertet it in a Fift, and den Reportet it in an Unison, and so clozet wit a second Revert. Wer<sup>e</sup>, to mak<sup>e</sup> up de ful Harmoni, unto de<sup>s</sup> 3 Part's is added a Fowrt, wit very Musically toueet stil upon de Points Reported and Reverted. De Lesson is dis.

(Birds. lesson)

The musical score is organized into three systems. The first system consists of four staves labeled 1, 2, 3, and 4. The second system consists of three staves labeled 1, 2, and 3. The third system consists of three staves labeled 1, 2, and 4. The notation includes various note values, rests, and ornaments. Handwritten annotations include the number '1' above the first staff of the first system, '2' above the second staff of the first system, '3' above the third staff of the first system, and 'Fuga' at the bottom right. There are also some handwritten 'x' marks and other symbols throughout the score.

*Fuga ligata.*

Iterating of de (g) w<sup>o</sup>l<sup>c</sup> modulation of a Song [nam<sup>l</sup>y wen two or mo<sup>c</sup> Part's ar mad<sup>c</sup> in on<sup>c</sup>] is a kind<sup>c</sup> of Fuga : wie *Calvisius* calle<sup>t</sup> *Fuga ligata*. (g)

Des<sup>c</sup> Part's [Principal and Repli<sup>c</sup>] som<sup>l</sup>tim<sup>c</sup> dey prik down severally by demselvs : as in M<sup>r</sup> *Morleys* examples of two Part's in on<sup>c</sup>, in (h) *Epidiatesaron* and *Epidiapente*, bo<sup>c</sup> in Counterpoint and Discant. (h)

In Counterpoint dus.



In Discant dus.



Som<sup>l</sup>tim<sup>c</sup> dey writ<sup>c</sup> on<sup>l</sup>ly de Principal : and prefix a (i) Title, declaring bo<sup>c</sup> de Distanc<sup>c</sup> of de Repli<sup>c</sup>, and de tim<sup>c</sup> wen it com<sup>e</sup>t in : (adding afterward, in his du<sup>c</sup> plac<sup>c</sup>, de mark<sup>c</sup> of his Cloz<sup>c</sup>) wie Title de Musicians call *Canon*. As in dis example of *Calvisius*. (i)

De Canon is *Fuga in Epidiapason, seu Octava superiore, post duo\* Tempora.*

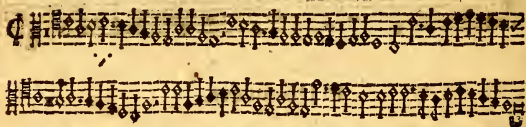
\* i. Brevis, non Semibrevis. Vide (b) in *Natis ad C. 2. § 4.*



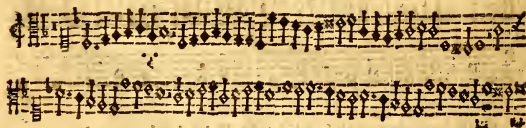
Wer<sup>e</sup>, for mor<sup>e</sup> sur<sup>e</sup>ti, de Not<sup>e</sup> in de Principal, upon wie  
de Repli<sup>e</sup> comes in, is marked : dus .c.

But nou dey hav<sup>e</sup> found a mor<sup>e</sup> easy and surer way : few-  
ing de Distanc<sup>e</sup> of de Repli<sup>e</sup>, by de plac<sup>e</sup> of an oder Signed  
Clief Prefixed ; and de Tim<sup>e</sup> of his coming in, by de Rest  
annexed : according to wie Clief de Repli<sup>e</sup> is to bæ sung,  
as if de first Clief wer<sup>e</sup> not : as in deis<sup>e</sup> 2 examples of Cal-  
visius.

De Canon of de first is,  
*Fuga in Tertia superiore Post Tempus.*

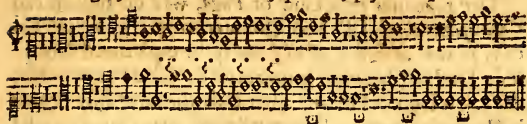


De Canon of de second is,  
*Fuga in Hypodiapente post Tempus.*



But wer<sup>e</sup> de second Clief wit<sup>h</sup> his Rest fewet de Canon,  
de Title wit<sup>h</sup> de Mark of coming in may sæm<sup>e</sup> super-  
fluous.

If you mak<sup>e</sup> mo<sup>e</sup> Part<sup>s</sup> [ 3, 4, or 5, ] in on<sup>e</sup> : deir Ca-  
nons also may bæ lik<sup>e</sup> wis<sup>e</sup> signified by deir Cliefs & Rests,  
prefixed in order on<sup>e</sup> to an oder : as ia dis example of  
*Jacobus Gallus* cited by *Calvisius*.

De Canon<sup>is</sup>,*Fuga 5 Vocum in Tertia superiore, post Tempus.*

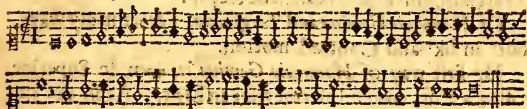
As *Fuga Soluta*, so lik<sup>e</sup> wif<sup>e</sup> *Ligata* may bæ Reverted, Iterating de Pincipal as wel by Contrari, as by lik<sup>e</sup> Motion: as in de Example alleaged by *Calvisius* out of de great Musician *Joseph Zarlinus*. Wof<sup>e</sup> Canon is,

*Fuga Ligata per Arsin & Thesis.*

*Fuga in Unifono post duo Tempora, & per Contrarium Motum.*



Resolution of de Repli<sup>c</sup> prickt as it is sung.



(k) A Cate is also a kind<sup>e</sup> of *Fuga*: wen, upon a certain Rest, de Part<sup>s</sup> dow<sup>e</sup> follow on an oder round in de Unifon. In wie concis<sup>e</sup> Harmoni, der<sup>e</sup> is mu<sup>e</sup> variet<sup>i</sup> of pleasing Concepts: de Composers wer<sup>e</sup> of assum<sup>e</sup> unto demselvs a special licenc<sup>e</sup>, of breaking, somtim<sup>e</sup>s, *Priscians* head: in unlawful taking of Discords, and in special Consecution of Unifons and Eigts, wen dey help to de Melodi of a Part.

(k)

¶ De knowledg of de<sup>s</sup> mysteri<sup>s</sup> is best obtained, by observing and imitating de (b) best Autors: and de practic<sup>e</sup> der<sup>e</sup> of, as it servet to exercis<sup>e</sup> and sarp<sup>e</sup>n de wit; so wil it mu<sup>e</sup> avail you to skilful and reddy Composing.

*Harmonia Gemina.*

Der<sup>e</sup> remainet yet a kind<sup>e</sup> of *Fuga*, wie de Italians call *Contrapunto doppio* [Dubble Counterpoint :] (belikt<sup>e</sup> becaus it was at first practised on<sup>ly</sup> in equal-timed Not<sup>s</sup>) & de English (becaus it is nou mad<sup>e</sup> in quicker Figur<sup>s</sup> also) dō<sup>e</sup> call it Dubble Discant : but *Calvisius* mor<sup>e</sup> fitly termet it *Harmonia Gemina* : [ a general nam<sup>e</sup>, dat comprehendet bod<sup>e</sup> : ] and becaus dey hav<sup>e</sup> gon so far in dis strang<sup>e</sup> Invention, as to invert a third Part also ; hē addet *Tergemina*.

Dis quint Harmoni hē dō<sup>e</sup>t dus defin<sup>e</sup> : *Harmonia Gemina aut Tergemina est, qua, vocibus inversis, secundā aut tertiā vice cani potest : ubi semper alius atq; alius concentus exauditur.*

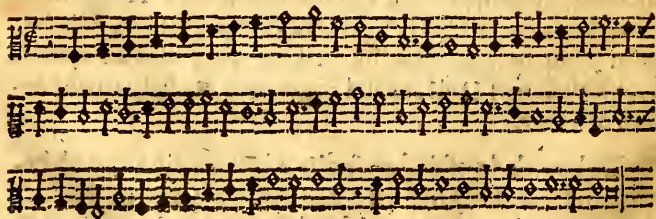
Dat wie Invertet on<sup>ly</sup> two Part<sup>s</sup>, hē describet dus : *Gemina harmonia fit ex duabus vocibus, si Gravis exaltetur, Acuta verò deprimatur* : dat is, wen 2 Part<sup>s</sup> [ wie ar called de Principal ] ar so Composed, dat bëing bod<sup>e</sup> moved out of deir Keys, de Superior downward, and de Inferior upward, dey dō<sup>e</sup> yet agræ togeder in an oder Harmoni : wie 2 Part<sup>s</sup> dus inverted ar called de Repli<sup>e</sup>.

Of *Harmonia Gemina* and *Tergemina*, der<sup>e</sup> ar many ways, bot<sup>e</sup> in lik<sup>e</sup> and Contrari motion.

De first way of *Harmonia Gemina* is, wen de Superior fallet a Fift, and de Inferior riset an Eig<sup>t</sup>. As in dis example of *Zarlino* cited by *Calvisius*.

*Vox superior,*

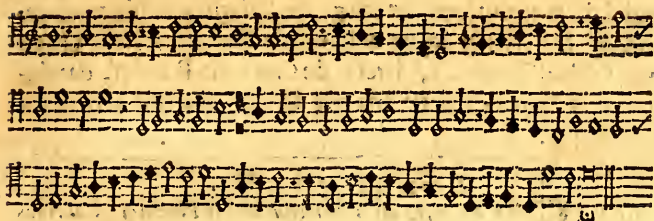
or de higer Part of de Principal.



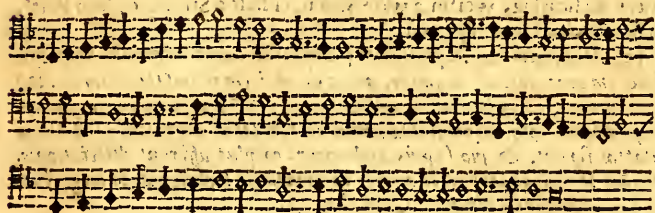
*Vox*



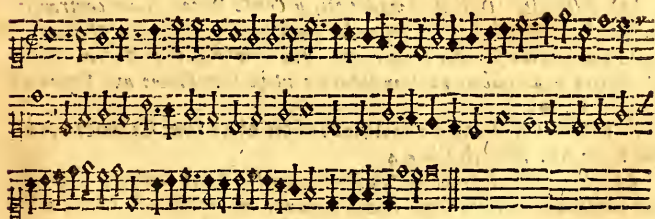
*Vox inferior,*  
or de lower Part of de Principal.



(m) *Resolutio Vocis superioris, quæ descendit ad Quintam :*  
or de Repli<sup>c</sup>, of de higher part, in *Hypodiapente*  
or de Fift below.



*Resolutio Vocis inferioris quæ ascendit ad Octavam :*  
Or de Repli<sup>c</sup>, of de lower Part<sup>c</sup>, in *Epidia-*  
*palon* or de Eigt above.



De second way is, wen de Superior faller a Tent, and de Inferior riser an Eigt.

De third is, wen de Superior faller an Eigt, and de Inferior riser a Tent.

De Fowrt is in Contrari motion, wen de Superior descendet to de Nin<sup>c</sup>, and de inferior ascendet to de Sevnt.

But

But de sundry ways of *Gemina* and *Tergemina Harmonia*, both in like and Contrari motion, wit pregnant Examples and their Resolutions, arranged by *Calvisius* in his 20 Cap. and by *M<sup>r</sup> Morley* in the end of his Second Part. Unto whose subtil Tractat's, I refer de Curious Reader, that desire to try and exercis<sup>e</sup> his wit in these abstruse and quaint Concepts.

ANNOT. to § 4. ¶ 3.

(a) **F**uga est certa alicujus modulationis Repetitio. *Calvisius* C. 15.

(b) In *Metodi* and *Harmon.* Not on'ly in the *Harmoni* of Part's, were it that a great *Grac<sup>e</sup>*; but also in the *Melodi* of each single Part: the being scarce any Tun<sup>e</sup> (specially in the *Kromatik* and *Dorik Mod<sup>s</sup>*) worth the hearing, were in a whole Strain, or half a Strain, or some Part, is not once or often repeated.

(c) *Modulationum Repetitiones (disjuncta tamen intervallo temporis, sonorum gravitate & acumine, numerorum item celeritate ac tarditate) non tantum, quando primum audiuntur, mirum in modum mentes humana afficiunt, atq; in considerationem sui sepe totas abrupiunt; sed etiam etiam ferunt, & quo sepius audiuntur, eo plus afferunt delectationis. Musici itaq; quosunt exercitiores in condendis Harmoniis, eo magis sunt in Fuga effingendis occupati.* *Calv. Cap. 15.*

(d) *Partes Fuga dua sunt: Prior est vox que precedit, altera que sequitur: sive una sit, sive plures. Quae precedit vox, Ducis officio fungitur: Ducis igitur nomine etiam insignitur: quae sequuntur, Comites appellantur.* *Ibid.* De 2 Part's of *Fuga* wit *Morley* calleth *Principal* and *Repli<sup>e</sup>*, as heere called *Dux* and *Comes*.

(e) *Difficili.* *Difficilior modus est, si Comes Duce suum contrariis passibus sequatur, & tantum descendat quantum Dux ascendit, & contra: quae Fuga dicitur fieri per contrarium, sive ut ἄσπιν, κ; Ἰν' σιν.* *Accidit autem in aliquibus tantum formis: ut in Semiditono aut Septima.* *Calvis. C. 19.*

(f) *Air-not<sup>s</sup>.* *Das is the final Not<sup>s</sup> of one of the four Cadences proper to the Air.* *Vide (h) in ¶ 4.*

(g) *Fuga est vel per totam Cantilenam, vel in Parte tantum. Quae est per Cantilenam totam, Fuga ligata dicitur: ubi necesse est, omnia accidentia Cantus quoad Tempus ac Figuras observari.* *Calv. C. 15.*

(h) *Epidiatessaron.* De Interval of the *Repli<sup>e</sup>* from the *Principal*, is sometim<sup>e</sup> above it, and sometim<sup>e</sup> below: and is therefore called *superiour* or *Inferiour*. But the three old<sup>e</sup> *Concords*, [*Diatessaron*, *Diapente*, and *Diapason*] are commonly distinguished by the *Prepositions*; *ἄ & ὑ*: as *Epidiatessaron*, *Epidiapente*, and *Epidiapason*, when the *Repli<sup>e</sup>* is in the *Diatessaron*, *Diapente*, or *Diapason* above the *Principal*: and *Hypodiatessaron*, *Hypodiapente*, and *Hypodiapason*, when the *Repli<sup>e</sup>* is in the distant below.

(i) A Title. *Fuga ligata inscribitur certo Titulo, (quem Canonem Musici vocant) quo, & Temporis Intervallum, in quo Comites Duce[m] sequuntur, & modus canendi indicatur. (Calvis. C. 12.)* as in de examples dē<sup>r</sup> following.

(k) A Cate. *Fuga etiam species est, quando voces aliquot, post certum tempus in Verso in orbem canunt, & a fine ad Principium redeunt.* Of dis kind<sup>r</sup> hee ha<sup>r</sup> 3 examples : and wee infinit<sup>r</sup> : wē<sup>r</sup> of On<sup>r</sup> ha<sup>r</sup> collected, and set for<sup>r</sup> a great Part.

(l) Best Authors. M<sup>r</sup> Morley ha<sup>r</sup> givn us many artificial Examples of 2 Part<sup>s</sup> in on<sup>e</sup>, upon a Plain-song diversly placed, [i. somtim<sup>r</sup> abov de 2 Part<sup>s</sup>, somtim<sup>r</sup> bened<sup>r</sup>] at all distances of de Repli<sup>r</sup> from de Principal [9, 10, 4, 5, 6, 7, and 8.] bo<sup>r</sup> abov and bened<sup>r</sup> it, and as wel in Contrari, as in Lik<sup>r</sup> motion. M<sup>r</sup> John Farmer [Autor of de sixteen Madrigals in 4; and de sevrēentē in twis<sup>r</sup> 4 Part<sup>s</sup>,] ha<sup>r</sup> mad<sup>r</sup> 40 sue upon on<sup>e</sup> Plain-song (wie is lik<sup>r</sup> wis<sup>r</sup> diversly placed in respect of de 2 Part<sup>s</sup>, wit<sup>r</sup> oder witti conceipts inserted) in Imitation haply of do<sup>r</sup> two Famous Musicians [Bird and Alphonso] wo in a loving contention (as \* M<sup>r</sup> Morley speake<sup>r</sup>) mad<sup>r</sup> upon de Plain-song of *Miserere*, 40 several ways. But M<sup>r</sup> Georg<sup>e</sup> Waterbous ha<sup>r</sup> in dis kind<sup>r</sup> far surpassed all : wo, (as M<sup>r</sup> Morley dē<sup>r</sup> testifye<sup>r</sup>) upon de sam<sup>e</sup> Plain-song, ha<sup>r</sup> mad<sup>r</sup> abov a thousand : every on<sup>e</sup> different from an oder.

(m) *Resolutio.* Dat wie *Calvisius* calle<sup>r</sup> Resolutio of *Vox superior*, and *Vox inferior*, [de two concordant Part<sup>s</sup> wie ar inverted] M<sup>r</sup> Morley calle<sup>r</sup> de higer and de lower Part<sup>r</sup> of de Repli<sup>r</sup>, to de higer & lower Part<sup>r</sup> of de Principal.

\* In de end<sup>r</sup> of de Second Part<sup>r</sup>.

#### § 4 Of Ornaments. ¶ 4 Of Formaliti.

**D**Elast and chiefest Ornament is Formaliti : wie is de mainteining of de (a) Air<sup>r</sup>, or Ton<sup>r</sup> of de Song, in his Part<sup>s</sup>.

(a)


Dis is *Ornamentum Ornamentorum* : de Ornament of Ornaments : wit<sup>r</sup> wie de Part<sup>s</sup> ar swē<sup>r</sup>ly conformed on<sup>e</sup> to an oder; and ea<sup>e</sup> of dem to it self : and wit<sup>r</sup>out wie, not on<sup>e</sup>ly de oder Ornaments los<sup>r</sup> deir vertu<sup>r</sup> and ceas to bē<sup>r</sup> Ornaments ; but also bo<sup>r</sup> Melodi and Harmoni demselys, los<sup>r</sup> deir Grac<sup>e</sup>, and wil bē<sup>r</sup> neider god Melodi nor god Harmoni : de wol<sup>r</sup> Song bē<sup>r</sup>ing noting els, but a Form-les Chaos of confused sounds.

De proper Ton<sup>r</sup> of ea<sup>e</sup> Song, is (b) de Cloz<sup>r</sup>-not<sup>r</sup> of de Bas<sup>r</sup> in his Final Key : wie fold<sup>r</sup> ever bē<sup>r</sup> sue, as best suitē<sup>r</sup> wit<sup>r</sup> (c) de Entranc<sup>e</sup>, and Progres of de *Subjectum*, [*\* Cantus* or Plain-song ;] and also agræ<sup>r</sup> wit<sup>r</sup> de Cloz<sup>r</sup>-

Wat de Air or Ton<sup>r</sup> is.

(b)

(c)

\* Vide  is *Cap. 3. § 2.*

not<sup>c</sup> der<sup>c</sup> of, in de sam<sup>c</sup> Interval, or at least in som oder Primari Concord. *Vide* (m) in c. 3, § 3.

Ton's 6.

† V. C. 2. § 2. (b)

(d)

Of Ton's der<sup>c</sup> ar six severall Sort's, defined and distinguished by de six † Servil not's, [ (d) *Ut, Re, Fa, Sol, La,* and *Pa* : ] de Sevnt<sup>c</sup> (wie is de Master-not<sup>c</sup>) wil not bæ subject to his Subjects, nor, in dat low plac<sup>c</sup>, agræ wie dem.

Of des<sup>c</sup> Six Airs, de Third, Second, Fowrt, and First [*Fa, Re, Sol,* and *Ut*] ar frequent : *Pa* is rar<sup>c</sup>, and *La* mor<sup>c</sup> rar<sup>c</sup>.

De Air or Ton<sup>c</sup> bæing dus deduced from de Subject, or oderwis<sup>c</sup> (witout a Subject) cosen and constituted by de Autor, is to bæ maintained in all places [Entranc<sup>c</sup>, Progres, and Cloz<sup>c</sup>,] of de Song. De first two ar manifest.

De Cloz<sup>c</sup> is a Formal meeting of all Part's in Primari Concords, (commonly wit a Cadenc<sup>c</sup>, and not witout som preparation and prolusion unto it) for (e) de concluding eider of de wol<sup>c</sup> Song, or of som † Princiपाल Part der<sup>c</sup> of. De wie, as *Epilogus Orationis*, shold<sup>c</sup> bæ (f) swætest and most<sup>c</sup> Patetical : and der<sup>c</sup>for<sup>c</sup> requiret most<sup>c</sup> Art.

Of Clozes som ar Simple, witout any Additament to de Cloz<sup>c</sup>-not<sup>c</sup> : su<sup>c</sup> ar fit for Counterpoint. And som ar extended, or augmented wit (g) an Appendix : in wie de \* tree Means of Mainteining de Air, ar or may bæ swætestly intermedled : su<sup>c</sup> ar fit for Discant : especially in de Lydian Mood<sup>c</sup>. Of bod<sup>c</sup> wie fort's, many Formal Examples, wit Cadences and witout, bot<sup>c</sup> for grav<sup>c</sup> and ligt Musik, in 4, 5, and 6 Part's, (collected, as I suppose, out of de best Autors) ar particularized by Mr *Morley* in de tird Part<sup>c</sup> of his Introduction. De wie ar wordy to bæ diligently examined and imitated of all Students and Practicioners.

De Means, wer<sup>c</sup> by de Air in des<sup>c</sup> tree Places is maintained, ar tree : [Cadences, Fuga's, and certain single observable Not's.

Cadences, in respect of de Air, ar eider Proper, or Improper : and Proper, Primari or Secundari.

De Primari Cadenc<sup>c</sup> is formed (h) in de Ton<sup>c</sup> it self [Unison or Eigt.]

De

A Cloz<sup>c</sup>.  
Clausula.

(e)

† Vers, or oder  
Period.

(f)

(g)

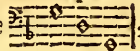
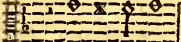


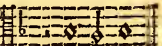
\* V. infra.

De Air main-  
teined by tree  
Means.

Proper Ca-  
dences.

(h)

De Secundari Cadences ar trée : formed in de trée Consonant Intervalls of de Ton<sup>c</sup>. De first In de mediati of de Diapason : wie is de higest Not<sup>c</sup> of de Diapente : de second in de mediati of Diapente, wie is de Third : and de Third in de middle between de Fift and de Third, wie is de Diatessaron. So dat all de proper Cadences [on<sup>c</sup> Primari, and trée Secundari,] ar contained in de Ton<sup>c</sup>s Diapente.

As if, de Ton<sup>c</sup> bæing SOL, de Diapason bæ , de primari Cadenc<sup>c</sup> wilbæ , de Fift-Cadenc<sup>c</sup> , de Fowrt-Cadenc<sup>c</sup> , and de Third-Cadenc<sup>c</sup> .

De Primari Cadenc<sup>c</sup> on<sup>c</sup>ly is used in Clozes, dowg not in de Clozes on<sup>c</sup>ly ; but in all oder passages also of de Song : and dat mor<sup>c</sup> frequently, dan any of de Secundari Cadences, wie ar taken in dos<sup>c</sup> places on<sup>c</sup>ly : in wie it hæ (i) dis peculiar pouver abov de rest, dat wen trøg Improper, eider Cadences, or Points, or great Figur<sup>s</sup>, de Harmoni sæmæt to digres into any oder Ayr, it on<sup>c</sup>ly can cøver de Informaliti, and reduc<sup>c</sup> de Harmoni to its proper Air again.

Of Secundari Cadences de Fift is eief, as most<sup>c</sup> pleasing and best mainteining de Air : de Third bæing de mediati between de Ton<sup>c</sup> and his Diapente, is counted next in us<sup>c</sup>, and in affiniti to de Ton<sup>c</sup>. But becaus, in tru<sup>c</sup> Cadences, de Binding half-not<sup>c</sup> must ever bæ\* sarp ; der<sup>c</sup>for<sup>c</sup> in de first and tird Ton<sup>c</sup> [U<sup>i</sup> and Fa] de Third is excluded : and in de second and fift Ton<sup>c</sup> [Re and La] de Fift is excluded : becaus deir Binding half-not<sup>c</sup>s ar (k) neider sarp, nor apt to bæ sarped. But (l) de Fowrt (wof<sup>c</sup> Binding half-not<sup>c</sup>, in all Airs, eider is or may bæ sarped) is never excluded : never de les it is eiefly used in dos<sup>c</sup> Ayrs, wer<sup>c</sup> eider de Third or Fift is wanting : for wer<sup>c</sup> dey ar, dey ar preferred.

Improper Cadences ar lik<sup>c</sup>wis<sup>c</sup> trée, [de Sixt, de Second, and de Sevnt :] de wie, becaus dey ar strang<sup>c</sup> and informal to de Air, ar der<sup>c</sup>for<sup>c</sup> (m) sparingly to bæ used : and wen, upon occasion, any fue ar admitted ; dey ar to bæ qalified by de principal Cadenc<sup>c</sup> fitly succæding. Vide (i) *suprà*.

De Air Mainteined by Cadences.

(i)

\* P. (1) in Notis ad ¶ 2.

(k)

(l)

Improper Cadences.

(m)

Fuga's lik'wif' and Observable Not's ar (in respect of de Air) eider Proper or Improper : and Proper, Primari or Secundari. De Primari (as Primari Cadences) ar formed in de Ton' : de Secundari in de Ton's tææ Concord's, [Fift, Fowrt, and Third.] And de Improper in all oder Intervals.

By Fuga's.  
(n)

De Air is maintained, in all places, by def' Proper Fuga's, wen de Points begin (n) in de Ton' it self [Simple, or Compound ;] or in any of his tææ Concord's : especially dose dat ar found in de Subject. It is also formally maintained, wen any Point of de Subject is iterated.

By single  
Not's.

De Observable Not' wer'by de Air is maintained in de Entranc', is de first Not' of de Bas' or lowest Part, formed unto de first Not' of de Subject : after def' Directions.

(o) I. (o) In wat Intervall soever from de Ton' de Subject do'æ begin, de Bas' may begin in de sam' key wit' him : but so dat hæ repar', as soon' as may bæ, to de Ton'.

(p) II. (p) If de Subject begin in de sam' key [Simple or Compound] wit' de Ton' ; (wie is most' Formal, and der'for' most' usual) tak' non' but de Ton' for de Bas'.

(q) III. (q) If in de Fift or Third to de Ton' ; tak' lik'wif' de Ton' : or to de Fift, de Third.

¶ If de Subject begin in any oder Intervall ; de Bas' may tak' any sue Concord, as is consonant to de Ton'.

(r) I. (r) As if it begin in de Compound Second ; de Bas' may tak' de Ton's Fift : wie wil bæ de Seconds Fift also : and if in a Simple Second ; de Bas' must tak' de Hypodiatesaron, or Fowrt below de Ton' : wie is de sam' key wit' de Fift abov.

(f) II. (f) If in de Sevnt ; de Bas' may take' de Ton's Fift, wie wil bæ de Subjects Third : or de Ton's Third, wie wil bæ de Subjects Fift.

(t) III. (t) If de Subject begin in de Sixt ; tak' de Fowrt to de Ton' : wie is his Third.

IV. If in de Fowrt ; (becaus neider de Ton' nor any of de Ton's Concord's can bæ set unto it) de Bas' must bæ content to tak' his Eigt or Unison : (as it may do', in wat Intervall soever de Subject do'æ begin : *Vide (o) supra*)  
his

his oder Concords ar not Formal<sup>s</sup>, as having no<sup>c</sup> kind<sup>e</sup> of Concordanc<sup>e</sup> w<sup>i</sup> de Ton<sup>e</sup>.

De Observable Not<sup>s</sup> mainteining de Air in de Progres and Cloz<sup>e</sup>, ar lik<sup>e</sup> w<sup>i</sup>se, first de Ton<sup>e</sup> it self, [ Simple or Compound : ] den de t<sup>r</sup>ee special Concords : ( w<sup>e</sup>r<sup>e</sup> of de Fift is de chief ) nam<sup>l</sup>y w<sup>e</sup>n in de Bas<sup>e</sup>, or oder Part<sup>e</sup> of de Song, dey ar insifted upon in so<sup>m</sup> Greater Figur<sup>e</sup>, ( or his divided part<sup>s</sup> ) conteining twi<sup>f</sup>e, or t<sup>r</sup>is<sup>t</sup>e, or oftner, de tim<sup>e</sup> of de Mesur<sup>e</sup>-not<sup>e</sup>.

Unto su<sup>e</sup> a Great Figur<sup>e</sup>, many qik Not<sup>s</sup> ( w<sup>i</sup>e ar commonly (u) qickest towards de end<sup>e</sup> ) d<sup>o</sup> usually answer : togeder w<sup>i</sup>t<sup>e</sup> iterated Points of lik<sup>e</sup> tim<sup>e</sup>. And so<sup>m</sup>tim<sup>e</sup> after de Simple Cloz<sup>e</sup>, ( especially in Moters ) de Ton<sup>e</sup> is ( x ) insifted upon in on<sup>e</sup> Part<sup>e</sup>, w<sup>i</sup>l<sup>e</sup> de oder d<sup>o</sup> Discant upon it: until at de last, dey m<sup>e</sup>t<sup>e</sup> all togeder again in de sam<sup>e</sup> Cloz<sup>e</sup> final.

(u)

(x)

De<sup>s</sup> Greater Figur<sup>e</sup>s, h<sup>e</sup>r<sup>e</sup> and der<sup>e</sup> interposed, ar usual and grac<sup>u</sup>ful.

In Tallises † *Absterge*, de Bas<sup>e</sup> hat six Brief-figur<sup>e</sup>s, and a Pointed Sembrief in Unison : fowr Brief-figur<sup>e</sup>s in Diapente : on<sup>e</sup> in Diatessaron : and on<sup>e</sup> in Semiditonus.

† De second Motet of *Cantiones sacrae*.

De Tenor hat on<sup>e</sup> Brief-figur<sup>e</sup> in Diapason : and fiv<sup>e</sup> in Diapente ; w<sup>e</sup>r<sup>e</sup> of t<sup>r</sup>ee ar Pointed, and on<sup>e</sup> hat a Minim annexed : also on<sup>e</sup> Long w<sup>i</sup>t<sup>e</sup> a Sembrief.

De First Counter hat t<sup>r</sup>ee Briefs, on<sup>e</sup> pointed Brief, on<sup>e</sup> Brief w<sup>i</sup>t<sup>e</sup> a Minim, and on<sup>e</sup> Long in Diapason : two pointed Briefs w<sup>i</sup>t<sup>e</sup> a pointed Sembrief, and on<sup>e</sup> Brief, in Diapente : also on<sup>e</sup> Brief in Semiditonus.

De second Counter hat t<sup>r</sup>ee Briefs, a Minim w<sup>i</sup>t<sup>e</sup> a Brief, a Brief w<sup>i</sup>t<sup>e</sup> a Sembrief, and a Sembrief w<sup>i</sup>t<sup>e</sup> a Minim, in Diapente : also on<sup>e</sup> Brief in Semiditonus, and on<sup>e</sup> in Ditonus.

De Mean hat 4 Briefs, and two Pointed Longs, in Diapason : two Briefs in Diapente ; and on<sup>e</sup> in Semiditonus.

De<sup>s</sup> Greater Figur<sup>e</sup>s ar Proper to de Air. But as Improper Cadences, so Improper Figur<sup>e</sup>s [ Seconds, Sixts, and Sevents ] may so<sup>m</sup>tim<sup>e</sup>, for varieti, b<sup>e</sup> inserted among de Proper : by w<sup>i</sup>e ( as wel as by Proper Cadences ) dey ar suddenly to b<sup>e</sup> qualified ; lest by dat means de Air so<sup>l</sup>d<sup>e</sup> seem<sup>e</sup> to b<sup>e</sup> eanged.

ANNOT. to § 4, ¶ 4.

(a) **A**ir, or Ton<sup>s</sup>. In dis word is a larg<sup>e</sup> *Metalepsis*. Air, of Aer, for Percussio Aeris, Metonymia est Subjecti : Percussio pro Sono, Meton. Causæ : Sonus pro Tono, Synecdoche generis : & Tonus pro finali Tono Bassi, eadem Synecdoche.

(b) The Cloz<sup>e</sup>. not<sup>e</sup> &c. According to de general Rul<sup>e</sup> of Musicians, In sine videbitur cuius Toni, Calvis. C 17.

(c) De t<sup>r</sup> ntranc<sup>e</sup> and progr. &c. In hoc choralis cantu, diligenti<sup>s</sup>imè consideret huic Arti deditus, qui sint ubiq; Modulationis Progressus, quod Exordium, & quis Finis : ut cognoscat ad quem Modum referatur. Inde enim tam Primariam illius Modi clausulam, quàm Secundariam, eruere, & convenientibus locis annotare. & inserere poterit. Calvis. C 17.

† V. (c) in C. 1.

Not<sup>e</sup> hæc<sup>e</sup> dat by Modus [de proper name<sup>s</sup> of † a Mod<sup>e</sup>] Calvis. mean<sup>e</sup>t de de Air or Ton<sup>s</sup>. In w<sup>h</sup>ie sens Boetius al<sup>l</sup>o hæc taken it. (Vide infra infra in sine (d).) But Boet. (to avoid de Ambiguiti) do<sup>e</sup>t<sup>r</sup> & er<sup>e</sup> explan<sup>e</sup> himself by 2 oder known Term<sup>s</sup> [Tropus and Tonus.] Mor<sup>e</sup> over by Clausula [de proper nam<sup>e</sup> of a Cloz<sup>e</sup>] hæc hæc mean<sup>e</sup>t a Cadenc<sup>e</sup> : and yet der<sup>e</sup> is so mu<sup>e</sup> differenc<sup>e</sup> between<sup>e</sup> dem, dat a Cadenc<sup>e</sup> may bæ wit<sup>h</sup> out a Cloz<sup>e</sup>, and a Cloz<sup>e</sup> wit<sup>h</sup> out a Cadenc<sup>e</sup>. But it is meet<sup>e</sup> (for facil and speedy instruction) dat different things fold<sup>e</sup> hav<sup>e</sup> different nam<sup>e</sup>s. Bod<sup>e</sup> æt<sup>e</sup> words in de<sup>s</sup> acceptions, see again in (e).

(d) *Vt, Re, Fa, Sol, &c.* De distinction of de Airs by de Keys, (wie Calvis. seem<sup>e</sup>t to allow) is uncertain ; becaus in de sam<sup>e</sup> Key ar many different Ton<sup>s</sup> : as in *D*, may bæ *La*, or *Sol*, or *Re* : in *C*, may bæ *Sol*, or *Fa*, or *Vt* : &c. So dat, if w<sup>e</sup> say de Ton<sup>s</sup> is in *D* *la sol re*, *C* *sol fa ut*, or *G* *sol re ut*, &c ; w<sup>e</sup> ar yet to seek<sup>e</sup> w<sup>h</sup>ie of de ææ Not<sup>s</sup>, in any of de<sup>s</sup> Keys, to tak<sup>e</sup> for de Ton<sup>s</sup>. But de distinction of de Airs by de Not<sup>s</sup>, is certain and constant, in wat Keys so ever dey stand. It is tru<sup>e</sup>, dat every of de six Ton<sup>s</sup>, hæc ææ several Keys, ( according to de number of de \* *Mi*-cliefs) in w<sup>h</sup>ie it may indifferently bæ set : but w<sup>h</sup>er<sup>e</sup> so ever it bæ set, all com<sup>e</sup>t to on<sup>e</sup>. For example : If *Re* bæ de Ton<sup>s</sup> or Air<sup>s</sup>-not<sup>e</sup> ; w<sup>e</sup>ider it stand in *Are*, ( de *Mi*-clief bæing *B*) or in *D* *sol re*, ( de *Mi*-clief bæing *E*) or in *G* *amut*, ( de *Mi*-clief bæing *A*) der<sup>e</sup> is no<sup>t</sup> differenc<sup>e</sup> at all, eider in de Song, or in any Part<sup>e</sup> of de Song, or in any Not<sup>e</sup> of a Part<sup>e</sup>. Lik<sup>e</sup> w<sup>h</sup>ise, if *Sol* bæ de Ton<sup>s</sup> ; it mak<sup>e</sup>t no matter, w<sup>e</sup>ider it stand in *D* *sol re*, or *G* *amut*, or *C* *fa ut*, &c. If you object, dat albe it de order of de Not<sup>s</sup>, bo<sup>e</sup> in nam<sup>e</sup> and Sound, bæ stil de sam<sup>e</sup> ; yet on<sup>e</sup> of de<sup>s</sup> Keys is higer dan an oder ; dat is not material : for w<sup>e</sup>ider de Key bæ hig or low ; it rest<sup>e</sup>t in de Discretion of de *Cant*-ter, to set de Tun<sup>s</sup>, according to de *Ambitus* or *Compas* of his Voices.

\* V. (i) in C. 3.

§ 2.

Dis in effect do<sup>e</sup>t † Boetius teae, w<sup>h</sup>er<sup>e</sup> hæc distinguis<sup>e</sup>t de Ton<sup>s</sup>, not by de Keys, but by de several Diapasons : w<sup>h</sup>ie ar grounded upon de several Ton<sup>s</sup> : every on<sup>e</sup> w<sup>h</sup>er<sup>e</sup> of, consisting of his \* 2 Part<sup>s</sup> [Diatessaron and Diapente,] contain<sup>e</sup>t in de Diapente, or lower Part, not on<sup>l</sup>y de Ton<sup>s</sup> it self ; but also his ææ Proper Concords, [Fift, Fow<sup>r</sup>, and Third.] † *Ex Diapason igitur Consonantia speciebus, existunt qui appellantur Modi : quos eosdem Tropos vel Tonos nominant.*

† 1. 4. V. infra

\* V. C. 3. § 3. and (e) in Notis.

† 1. 4. C. 14.

(c) For



(c) For de concluding eiter, &c. \* *Primaria Clausula, cum ubiq;* \* *Sethus C. 18.*  
*quidem [Principio, medio & fine] cujuslibet Harmonie locum habeat;*  
*(ne per alias clausulas, in alium atq; alium Modum deducatur, sed ut*  
*ubiq; verus Modus conspicuus sit) tanto tamen cum apparatu, & eleganc*  
*conatu nullibi fieri solet; ac in fine vel totius Cantilena, vel Periodorum.*

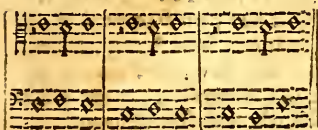
(f) Swæteft. *Cum ubiq; Tropus Harmonie ostendendus sit; maxime*  
*tamen in fine: unde omnis ejus bonitas, elegancia, & perfectio judicatur.*  
*Sethus C. 17.*

(g) *Appendix. Vide mox (x) in Notis.*

(h) In de Ton<sup>c</sup> it self. † *Primariam Clausulam [i. Cadentiam]* † *Vi. supra (c)*  
*formant in ipsa Clave finali, que est infima in Diapente. Calv. c. 14.*

(i) Dis peculiar pover. *Primarie Clausule usus est in Principio &*  
*fine Cantilenaarum: tum etiam quando, per assumptas alias Clausulas,*  
*Cantilena ad alium Tropum inclinare & traduci videtur. Per hanc enim*  
*propriam Clausulam revocatur, & in ordinem redigitur. Calv. C. 14.*

(k) *Neider fary no: — Neverdeles de La cadenc<sup>c</sup> is somtim<sup>c</sup>*  
*admitted: as in dese examples.*



In de first wer<sup>c</sup> of a Sevnt<sup>c</sup> is bound  
 with a Sixt.

In de second a Nin<sup>c</sup> is bound wit  
 an Eigt.

In de third, a fowr<sup>c</sup> wit a thrd.

Som, to mak<sup>c</sup> dis lik<sup>c</sup> oder Cadences, tak<sup>c</sup> upon dem to fary Sol: but  
 dis is unnatural, and unapt to bæ sung; housoever, by de help of de  
 inordinat half. ton<sup>s</sup>, it may bæ played.

(l) *De Fowr, — De Fowr<sup>c</sup>, in all Airs, ar absolut<sup>c</sup> of demselvs:*  
*fay<sup>c</sup> only de Fowr<sup>c</sup> of Pa, Wie is a Tritonus: but by flating de Ma-*  
*ster-not<sup>c</sup>, it becomet a perfect Diatessaron.*

(m) Sparingly, wit judgment. *Si præterea, i. Præter Proprias,*  
*[Primarias & Secundarias] alias, i. Improbias, assumunt Musci; extra*  
*ordinem hoc faciunt, atq; cum judicio & delectu. Sethus C. 14.*

(n) In de Ton<sup>c</sup> it self. *Quando exordium Subjecti in finali illius Tro-*  
*pi clave fuerit; si Fugam solutam instituere cogitat, in fine vocis notulam,*  
*cum Subjecto, in Unifono vel in Octava constituat: aut etiam ad Dia-*  
*pente, vel Diatessaron; vel Tertiam [Toni Consonantias] Voces quas ad-*  
*jungit, vel elevare vel deprimere poterit. Clavif. C. 17.*

(o) *Vide ¶ in (p).*

(p) *Cognito Tropo & Clave finali, accedat Melopœus ad exordium*  
*Subjecti: id si in Propria illius Tropi clave fuerit; in fine Vocis notulam*  
*cum Subjecto in Unifono vel in Octava constituat: ne, si aliam Clavem*  
*sub Subjecto sumpserit, alium Tropum miscere videatur: reliquas supe-*  
*riores (si tantum consonent) ubicunq; velit, colloct.*

*Quando autem Subjectum in aliena Clave exordium sumpserit, sepe*  
*quidem in ea, qua Subjectum inchoat, Clave, reliquæ Voces incipiuntur:*  
*ita tamen ut quàm primùm in Clausulam ejus Toni Propriam concedat.*

♣ *Quando tamen ad Propriam Clavem Prima Subjecti notula consonat;*

† Nempæ propria Clave.

in † illa inferior aliqua Vox additæ fundamentum Subiecto Substruat : ut ita, statim in principio, Harmonia Tropum non obscure ostendat.

(q) Vide ¶ in (p).

(r) If it begin in de Comp. Second. In Magnificat, set by Mr J. Farmer, de Cloz' not<sup>e</sup> of de Cantus or Cyre-tun<sup>e</sup>, is Re in G sol re ut ; and de Ton<sup>e</sup> answering ther<sup>e</sup>to, is Re in Gamut : unto wie de first Not<sup>e</sup> of de Cantus [Mi in Alamire] is a Compound Second : And ther<sup>e</sup>for<sup>e</sup> de first Not<sup>e</sup> of de Bass<sup>e</sup> is La in D sol re : wie beeing a Fifth unto de Ton<sup>e</sup> is also a Fifth unto de Compound Second, or first Not<sup>e</sup> of de Cantus.

† Vi. S. 2.

(s) If in de Sevn<sup>t</sup>. In dat ancient<sup>\*</sup> Scottis<sup>t</sup> tun<sup>e</sup>, de last Not<sup>e</sup> of de Cantus is Sol in G sol re ut ; and de Ton<sup>e</sup> answering to it, Sol in Gamut : unto wie de first Not<sup>e</sup> of de Cantus [Fa in F fa ut] is a Sevn<sup>e</sup>. And ther<sup>e</sup>fer<sup>e</sup> de first Not<sup>e</sup> of de Bass<sup>e</sup> is Re in D sol re : wie is a Fifth to de Ton<sup>e</sup>, and a Third to de Sevn<sup>e</sup>.

Dis Tun<sup>e</sup> has been set in 4 Part<sup>s</sup>, on<sup>e</sup> way by Mr Tho. Ravenscroft, Baeceler of Musick, in de nam<sup>e</sup> of Oxford-tun<sup>e</sup> ; and an oder way by J. Douland B. of Musick : and an oder way many yeer<sup>s</sup> ago, [abov<sup>e</sup> 60. in my memori] all keeping de sam<sup>e</sup> Cantus and de sam<sup>e</sup> Ton<sup>e</sup>. During wie tim<sup>e</sup>, and I know not how long befor<sup>e</sup>, it has been frequented in our Cyrees, wit<sup>h</sup> approbation. And ther<sup>e</sup>for<sup>e</sup> it may seem<sup>e</sup> strang<sup>e</sup>, dat any man (especially a profess<sup>t</sup> Musician) fold<sup>e</sup> adventur<sup>e</sup>, without any Ground, to earg<sup>e</sup> de tru<sup>e</sup> Musick of it wit<sup>h</sup> Informaliti, and de skilful Artists, torrow wot<sup>h</sup> hands it has passed, wit<sup>h</sup> neglect or ignoranc<sup>e</sup>.

(t) If in de Sixt<sup>e</sup>. In Dapacem set by Mr Ravenscroft, de last Not<sup>e</sup> of de Cantus or Cyre-tun<sup>e</sup>, is Vi in G sol re ut ; and de Ton<sup>e</sup> answering to it, is Vi in Gamut : unto wie de first Not<sup>e</sup> of de Cantus [La in Elami] is a Sixt<sup>e</sup> : and ther<sup>e</sup>for<sup>e</sup> de first Not<sup>e</sup> of de Bass<sup>e</sup> is Fa in C fa ut : wie beeing a Fowr<sup>t</sup> to de Ton<sup>e</sup>, is a Third unto de Sixt<sup>e</sup>.

† C. 17.

(u) Thickest toward de end<sup>e</sup>. Dis practic<sup>e</sup> is observed by † Calvisius, wcr<sup>t</sup> hœ say<sup>e</sup>, Circa finem motus Harmoniæ fit aliquo modo concitator, quam in principio ; ut ita quam maximè Naturalem imitetur motum, qui similiter in principio tardior, in fine velocior est.

(x) Is inssed upon. Dis Grac<sup>e</sup> of extending de Cloz<sup>e</sup>, is lik<sup>e</sup> wis<sup>e</sup> remembered by Calvis. in de sam<sup>e</sup> plac<sup>e</sup>. Post Clausulam illam propriam & finalem, brevis Appendix annecti solet : sed hac ratione, ut vox que est in Clave Primaria, (sive fiat in mediis, sive in acutus sonus) & xiveto<sup>e</sup>, i. immobilis relinquatur : & Bassus tandem, vel in eandem elevetur, vel in ejus Diapason, aut Disdiapason deprimitur.

## CAP IV. Of the two ways of Setting.

## § I. Of Setting in Counterpoint.

**S**etting is either in (a) Counterpoint or Discant. Counterpoint is when the Notes of all the Parts, being of equal time and number, go jointly together. If sometimes, by reason of Binding and Discanting, the Notes do happen to be odd; they are presently made even again: and if, for the Musicks sake, a Note be sometimes divided; the Parts being in divers places, are tied by ligatures unto one syllable, as if they were one Note.

Counterpoint is used in Rhetorical verse, as Psalms in Meter, and other Tunes, measured by a set number of syllables: unto which the like number of Notes do answer.

Setting in Counterpoint is after this manner. Having ready the \*Melodious Part, of your own or of another's invention, first draw so many (b) lines, [or rows of Rules] as you mean to make Parts: (four in this kind is best) then, if this certain Part shall be a Mean, prick it down in the fourth line: if a Tenor, in the second: and divide every Strain with a double Cross-bar drawn straight across all the four lines; and subdivide them in the middle with a single bar: then according to the rules of Art, studdi to set a formal Bass unto the Mean or Tenor: and after that, make the other two Parts as formal like-wise and melodious as you may: and consider still how they all agree, not only to the Bass, but also among themselves. The Bars will direct you to a present synopsis of all the Notes answering one another; that you may the sooner and surer espy the faults, if any be, as in this example.

Counterpoint.  
(a)

\* V. c. 3. § 2.  
(b)

M

ANNOT.

ANN<sup>o</sup> T. to Cap. 4, § I.

† Serbus Calvini-  
sius. Cap. I.

(a) **C**ounterpoint. In Latin *Contrapunctum* : so called, because, in the beginning, (when there was no variety of Times and Figures of Notes) they marked out their Songs by Pricks or Points ; wie, in framing the Parts, they set one against another : so that *Contrapunctum*, or Counterpoint, is the proper Term for Setting of Plain-song ; as Discant (wie signifies Division in singing) is of Figured Musik. † *Cum ob pares quantitates, diversitas Figurarum necessaria non esset, per Puncta tantum libuit Cantum componere : & cum Punctum in Puncto opponeretur ; Contrapunctum hæc ars vocata est.* De most ancient Latin Songs were plain, of equal-timed Notes in Counterpoint : the curious sundry-timed Discant, is the invention of later days : that sort is called by Musicians, *Musica plana, vetus, Gregoriana* : this, *Figurata, nova, Ambrosiana*. But now, as the equal-timed Notes of the Plain-song are sometimes used in Figured Musik ; (*Vide* ¶ in § 2) so are the sundry-timed Notes of Figured Musik sometimes inserted into Plain-song. But a little communication is not confound the Species, wie have their Denomination from the greater Part.

\* Instruments,  
wie reae a  
greater compas,  
requir<sup>t</sup> more.  
V.(b) in c. 2. § 1.  
† Oderwis<sup>t</sup> a  
Stanze or Staf:

(b) A Musik-line is \* 5 parallel Rules, with their Spaces : devised for the distinguishing of Tones, drawn out to the length of a Dittie-line, whereof it is so called. For as Song is a name common both to the Musik and Dittie ; so are the Parts of Song : so mu<sup>st</sup> Musik as answereth to a Verse, a Strain, a Line of the Dittie, is likewise called a Verse, a Strain, a Line.

## CAP. IV. § II.

## Of Setting in Discant.

Discant.

**D**iscant is, when unto Integral Notes of longer time in one Part, are sung equivalent Particles, or Notes of shorter time, in another : (as to one Semibreve, 2 Minims, 4 Crochets, or 8 Quavers) the Parts following one another in Melodious Points, Reported, or Reverted, or bod<sup>d</sup> ; (wie oder Harmoni interposed) : until at the last they meet all together in the Cloze.

¶

Orat. l. 3.

Here note that slow-timed Musik, now and then interposed, doth grace the quick : and that the most artificial running Discant, if it be continued too long ; will at the last wax tedious, even to the vulgar : as Tully did well observe : *Quanto molliores sunt & delicatiores in Cantu flexiones, & falsa vocule, quam certæ & severæ ? quibus tamen, si sæpius sunt, non modo austeri, sed multitudo ipsa reclamat.*

Sometimes

Somtim' on' Part singe Plain-song, and de rest dō discant upon it : as in *D. Bulls Ground* : de wīe upon but 4 Plain Sembrieffs [de first in *C-fa-ut*, de 2 in *F-fa-ut*, de 3 in *G-sol-re-ut*, and de 4 in *C-fa-ut*,] haē 21 severall Discants, all conjoined in on' swēet' Lesson : and in de excellent Musick of de *Ju-nomine's* of *Parsons*, *Taverner*, *D. Ty*, &c.

But commonly all Part's dō' sing Plain-song : somtim' on', somtim' an oder, somtim' mor', somtim' les' : and all dō' lik'wis' discant upon de plain Not's, in deir turn's, as fall sēm' good to de Composer.

In Discant somtim' de Parts begin togeder as in Counterpoint: Example de 8<sup>th</sup> Motet of Mr *Tallis* : but most' commonly on' after an oder : and den de first beginneē wīe a Point, wīe it self and oders dō' maintain (as afterward dey dō' oder Points) enter-eang'ably : Example de 2 Motet of Mr *Tallis*.

In setting of Discant, (weider it bē upon a Plain-song or oderwis') first, at every 2 or 3 Sembrieffs, draw de Bars tōrrow all de Lin's, or Parts of your Song : dat you may de mor' easily sē, in tru' Musick, to contriv' your Points togeder, and afterward espi' and correct your errors, if any bē in de Points, or Concords : den consider wat Point to begin wīe, and hou it may bē best mainteined : and so proced' from Point to Point, til you conclud' all wīe a ful Harmonious Cloz'.

Example de for'-cited Motet.

The musical score consists of five staves, numbered 1 to 5. Each staff begins with a G-clef and a key signature of one flat (B-flat). The music is written in a style characteristic of 16th-century lute tablature notation, using letters and numbers on a five-line staff. The score is divided into five-measure bars by vertical bar lines. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with accidentals like flats and naturals. The piece concludes with a double bar line and a repeat sign.

M 2

Epilogus.

## E P I L O G V S.

**D**E foundation of these Rudiments being layd, you may begin to build your Practic<sup>e</sup> thereon. But hee that affecteth perfection in this rare faculti, and the honour of a good **COMPOSER**, let him first see that hee be furnished with Natur<sup>s</sup> gifts: [aptnes, and abiliti of wit and memori:] then let him thorowly peruse & studdie the learned and exquisite Precepts of that prim<sup>e</sup> Doctor Mr *Thomas Morley*, (concerning the Setting of 2, 3, 4, 5, and 6 Part<sup>s</sup>) in the second and third Part<sup>s</sup> of his Introduction: and lastly, let him heedfully examin, observe, and imitate the Artificial works of the best Authors: such as are *Clemens Non-Papa*, *Horatio Vecchi*, *Orlando di Lasso*, *Olphonso Farabosco*, *Luca Marenzo*, *I. Croke*, *D. Farfax*, *D. Ty*, Mr *Taverner*, Mr *Parsons*, *D. Bull*, Mr *Dowland*, Mr *Tallis*, Mr *BIRD*, Mr *Whit*, Mr *Morley*, and now excellent Mr *Tbo.* and *I. Tomkins* [that *Aureum par Musicorum*] with many other of admirable, divine, unsearchable skill in this mysteri. For as in \* Oratori, so in Musick, are necessarily required to perfection; 1 Natur<sup>e</sup>, 2 Art, and 3 Exercitation according to Art and Examples.

\* Vid. Orat.  
Epilog.

And yet when all is done, so full of difficulti<sup>s</sup> and hidden mysteri<sup>s</sup> is this faculti of Setting; that all these helps concurring, will not suffice to the framing of a good Lesson; (especially in the Lydian Mood) unless the Author, at the time of Composing, be transported as it were with some Musical fari; so that himself scarce knoweth what he doeth, nor can presently give a reason of his doing: even so as it is with those that play voluntari: of whom there is the *French-man sayeth*, *Leur esprit est en le boutte des doigts*: Their soul is in their fingers ends.



DE  
**SECOND BOOK,**  
 OF DE  
**USES OF MUSIK.**

C. I. § 1. *Of Instruments.*

**T**O De essenc<sup>e</sup> of an Art † 2 things ar requisit<sup>e</sup> [ a *Systema* or constitution of Rul<sup>s</sup> and Precepts; and som profitable Uses or Ends, w<sup>er</sup> unto dey ar referred. ]

De Principles and Precepts of dis Art, in Singing and Setting, bæing declared; com wæ nou to de profitable Uses der<sup>e</sup> of: wie, dowg dey bæ many, may bæ all reduced unto \* two: [ on<sup>e</sup> Ecclesiastical, for de Servic<sup>e</sup> of God; de oder Civil, for de Solac<sup>e</sup> of Men. ]

Def<sup>e</sup> 2 Uses ar diversly performed: [ by Voic<sup>e</sup>, or by Instrument, or by bod<sup>e</sup>: ] w<sup>er</sup> of, Musik is divided into Vocal, Instrumental, and Mixt.

Instruments ar of 2 sorts: [(a) *Entata*, and (b) *Empneusta*: String- and Wind<sup>e</sup>-Instruments.

Of bod<sup>e</sup> def<sup>e</sup> sorts, de pregnant wits of industrious Artists hav<sup>e</sup> devised (c) many different kind<sup>s</sup>: as (of *Entata*) *Harp*, *Lut<sup>e</sup>*, *Bandora*, *Orparion*, *Cittern*, *Gütern*, *Cymbal*, *Psalteri*, *Dulcimer*, *Viol*, *Virginal*, &c. and (of *Empneusta*) (d) *Pip<sup>e</sup>*, *Organ*, *Shalm*, *Sagbut*, *Corner*, *Recorder*, *Fluit*, *Waits* or † *Hobois*, *Trumpet*, &c. And def<sup>e</sup> latter curious tim<sup>s</sup> hav<sup>e</sup> conjoined two or mo<sup>e</sup> in on<sup>e</sup>: making de *Organ* and de *Virginal* to go<sup>e</sup> bod<sup>e</sup> togeder wit<sup>e</sup> de sam<sup>e</sup> keys: yea and wit<sup>e</sup>

† *Ars est comprehensio preceptorum coexercitiorum; ad aliquem in vita Finem utilem.*  
 Lucian in *Parasito*.

\* Two general Uses of Musikh.

Instruments.

(a) (b)

(c)

(d)

† So also doe de French sound it, dowg dey writ<sup>e</sup> it *Hault-bois* [big or loud sounding wooden Instruments.]

de sam<sup>e</sup> keys to found divers Pip<sup>s</sup> of de *Organ* [grav<sup>e</sup> and acur<sup>e</sup>] by reason of de Nu<sup>-</sup>invented divers Stops.

Confort.

De severall kind<sup>s</sup> of Instruments ar commonly used severally by dem selv<sup>s</sup>: as a Set of Viols, a Set of Waits, or de lik<sup>e</sup>: but somtim<sup>e</sup>, upon som special occasion, many of bod<sup>e</sup> Sort<sup>s</sup> ar most<sup>e</sup> sweet<sup>e</sup>ly joined in Confort.

ANNOT. to § I.

(a) **E**Ntata of *ἔντατο*, intendo: quia, intenis nervis seu fidi-  
bus sonant: de<sup>y</sup> ar also called *Psalmeta* of *ψαλμο* and  
*ἀπέλο*: utrunq; idem significat, [lango, leniter percutio:] nisi quod *ψαλμο*  
magis proprie de chordarum tactu & pulsatione dicitur. In Hebruc<sup>e</sup> de<sup>y</sup> ar  
called *Neginoth*.

(b) *Empneusta* of *ἐμπνεύω*, inspiro into: quia, spiritu tibiis immisso  
sonant. In Hebruc<sup>e</sup> *Nebiloth*.

\* Dipnosoph.

14. Sub persona  
Aristoxeni.

† *Synecd. species.*

\* Gen. 4. 21.

† 1. Cor. 14. 7.

\* In vita Peri-  
clis.

† Qui premi-  
um certaminis  
statuit.

\* Met. 12.

Sympona and  
Asympona.

(a) (b) De<sup>s</sup> two general sorts of Instruments do<sup>e</sup> \* *Athenens* ob-  
serv: de<sup>y</sup> wie *Tremelius* se<sup>w</sup>e<sup>t</sup> to be<sup>e</sup> understod by 2 of deir special  
kind<sup>s</sup>, [† *Organ* and *Harp*] in dat plac<sup>e</sup>, wer<sup>e</sup> \* *Iubal* is said to be<sup>e</sup> de  
Auctor and Inventor of dem bod<sup>e</sup>.

In an oder plac<sup>e</sup> † de *Pip* and *Harp* ar named as de 2 chief species: wie  
ar so used in Profan<sup>e</sup> Auctors: as in *Plutarch*: \* *Tunc primum ingenii*  
*studio Pericles tulit, ut certamen Muscorum Panathenæo celebraretur:*  
*digeffitq; id ipse, creatus † Athlotheses, quemadmodum certantes, Tibia,*  
*vel Voce, vel Ciatharâ, canerent:* and in *Ovid*:

\* Non illos Citharæ, non illos carmina vocum;

Longaq; multifori deletat tibia buxi.

In wie examples, de *Vocal Musik* is joined wit<sup>e</sup> de *Instrumental* of  
bod<sup>e</sup> sorts. Of bo<sup>e</sup> sorts som ar *Sympona*, dat hav<sup>e</sup> a *Symponi* or *Har-*  
*moni* of Part<sup>s</sup> in dem selv<sup>s</sup>, (as *Organ*, *Harp*, *Lut<sup>e</sup>*;) Som ar *Asympho-*  
*na*, dat play but on<sup>e</sup> Part: as de *Cornet*.

(c) De many different kind<sup>s</sup> of all Instruments, bo<sup>e</sup> *Entata*  
and *Empneusta*, ar copiously declared, and curiously described by  
*Mersennus* in his exact *Treatis De Harmonicis instrumentis. Vide C. 2.*  
§ 4. Pag. 33.

*Synecdoche ge-  
neris.*

† 1. Kr. 16. 42.

(d) *Organ*. Of de *Greek* *ὄργανον*, *Proprie Instrumentum*: and *Synec-*  
*dochicè Instrumentum Musicum*: (as *Plut. Sympos. 9. ὄργανον κείρω*  
*τοῖς ἐμπνεύσις μουσικῆς*: and *1 Chron. 23. 5. 4000 praised de Lord wie de In-*  
*struments wie David mad<sup>e</sup>*: wie, becaus de<sup>y</sup> wer<sup>e</sup> used in de servic<sup>e</sup>  
of God, ar † els<sup>w</sup>er<sup>e</sup> called de *Instruments of God*) and, by a *Metalepsis*  
of de sam<sup>e</sup> *Synecdoche*, dis *Polyaulon organon*, dis grand wind<sup>-</sup>*Instu-*  
*ment* is signified: (as *Iob 21. 12. and Psal. 150. 4.*) beeing so colled  
*κατ' ἐξοχήν* [*per excellentiam*] becaus it is de most excellent Musical In-  
strument of all.



C. I. § 2. Of de Voic<sup>e</sup>.

**B**Ut de Voic<sup>e</sup>, wie is de woork of Natur<sup>e</sup>, doe<sup>t</sup> far ex- De Voic<sup>e</sup>.  
 cæd<sup>e</sup> all def<sup>e</sup> woorks of Art.

God Voices alon<sup>e</sup>, sounding on<sup>ly</sup> de Not<sup>s</sup>, ar suffici- Ditti-Musik.  
 ent, by deir Melodi and Harmoni, to deligt de ear : but bæ-  
 ing furnished wit som laudable Ditti, dey becom yet mor<sup>e</sup>  
 excellent. *Cantus, etsi per se hominum animos oblectet ; attamen cum illi oratio subjicitur, quæ sit Numerosa, & pedibus quibusdam alligetur, (ut Versus esse cernimus) suavior multo redditur.* P. M. Loc. com. Classis 3, Paragr. 25. And Calvin. C.

18. *Et si Harmonia nuda (ut videre est in Instrumentis Musicis, scienter & perite ab Artificibus tractatis) propter Numerorum ac Proportionum rationem, quibus sese humanis mentibus insinuat, plurimam in Affectibus excitandis exercet potentiam; tamen si accesserit humana vox, quæ sententiam insignem numeris Harmonicis expressam, simul accinat; propter duplicem, quam & Harmonia & Sententia aliqua præclara gignit, delectationem, Musica multo est mirabilior, augustior, auribusq; pariter atq; animo acceptabilior.* Dis numerous Ditti, or Rhym<sup>e</sup> applied to de Not<sup>s</sup>, de Pi-  
 losoper equalize<sup>t</sup> to de Melodi it self, for Resembling and  
 Moving manners and affections. \* *Sunt autem in Rythmis & Melodiis similitudines, maximè penes veras naturas iræ, & mansuetudinis, ac fortitudinis, & temperantiæ, & contrariorum his, & aliorum omnium quæ ad mores pertinent. Patet id ex effectu : Mutamus enim animam talia audientes.* And after-

\* Polit. l 8. c. 7.

ward hæ make<sup>t</sup> it a Part<sup>e</sup> of Musik : sewing dat Musik is  
 mad<sup>e</sup> as wel by Poesi as by Melodi. † *Quoniam videmus Musicam esse per Melodiam, & Rythmos; horum utrunq; litère non debet quæ vim habeat ad Doctrinam: utrum preferenda sit ea Pars quæ in Melodiis consistit, an ea quæ in Rythmis.* And  
 der<sup>e</sup> for<sup>e</sup> it is, dat de most<sup>e</sup> pouerful Musicians ( sue as wer<sup>e</sup>  
 Orpheus and Arion : yea sue as was dat Divin<sup>e</sup> Psalmist) wer<sup>e</sup>  
 also Poets. And sue scold<sup>e</sup> our Musicians bæ, if dey wil bæ  
 complet<sup>e</sup> : For hæ dat knowe<sup>t</sup> bod<sup>e</sup>, can best fit his Poesi  
 to his own Musik, and his Musik to his own Poesi. And  
 mor-over hæ is enabled to judg of. sue verses as ar browg<sup>t</sup>

† ibid. c. 7.

Poesi and Har-  
 moni, eqall  
 part<sup>s</sup> of Musik;  
 Bod<sup>e</sup> profess by  
 de ancient Mu-  
 sicians.

unto him, and, for a need, somewhat to alter dem; dat de words may be de mor<sup>e</sup> consonant to his present vein. To dis effect speake *Calvisius: Et si hodie Melopœiis liberum relinquitur ut Textum Harmoniâ exornandum vel ipsi fingant & formant, vel ab aliis sumant; tamen necesse est ut convenientem cuilibet Textui Harmoniam condant. Pœta autem veteres simul materiam, quam tractandam susceperunt, verborum Metro comprehensorum elegantia; ac figurarum sententiarumq; splendore illustraverunt; & Harmoniam proposito argumento accommodatam addiderunt. In fine. Capituli I.*

Observations in  
Ditti-song.  
Concerning  
Setters.

De things to be observed in a Ditti-song, doe eider concern de Setter, or de Singer. Concerning de Setter, hæ must hav<sup>e</sup> a special car<sup>e</sup> dat de Not<sup>e</sup> agre<sup>e</sup> to de natur<sup>e</sup> of de Ditti. Plain and slow Musik is fit for grav<sup>e</sup> and sad matter: qik Not<sup>e</sup>s or Triplé tim<sup>e</sup>, for Mir<sup>e</sup> and rejoicing. A manly, hard, angry, or cruel matter is to be exprest by hard and hart fort ton<sup>e</sup>s, qik Bindings, and concordong Cadences; and dat w<sup>i</sup>e de ordinari or unaltered Not<sup>e</sup>s of de Scal<sup>e</sup>: but words of effeminat<sup>e</sup> lamentations, sorrowful passions, and complaints, ar fitly exprest by de inordinat<sup>e</sup> half-not<sup>e</sup>s, (such as ar de smal keys of de Virginals) w<sup>i</sup>e eang<sup>e</sup> de direct order of de Scal<sup>e</sup>; flattong de Not<sup>e</sup>s naturally sharp, and sharping dem w<sup>i</sup>e ar naturally flat: and dof<sup>e</sup> in longer tim<sup>e</sup>; w<sup>i</sup>e slow Bindings and discording\* Cadences. Also words importing de circumstances of Tim<sup>e</sup> and Plac<sup>e</sup>, ar to be fitted w<sup>i</sup>e Not<sup>e</sup>s agreable: as dof<sup>e</sup> dat signifi<sup>e</sup> runing, or speedy motions, also de fort syllables of any words, w<sup>i</sup>e fort Not<sup>e</sup>s; and de contrari w<sup>i</sup>e de contrari. Lik<sup>e</sup> w<sup>i</sup>e dof<sup>e</sup> dat signifi<sup>e</sup> hig<sup>e</sup> and ascending, w<sup>i</sup>e hig<sup>e</sup> not<sup>e</sup>s; and depe<sup>e</sup> or descending, w<sup>i</sup>e low. W<sup>i</sup>e things may be don in Discant, by many Part<sup>s</sup>: to wit, in a Point successivly iterated: but in Counterpoint (w<sup>e</sup>r<sup>e</sup> all de Part<sup>s</sup> sing de sam<sup>e</sup> words of de Ditti togeder) it is enoug dat dey be don in de *Cantus* or *Tun<sup>e</sup>*, [de most<sup>e</sup> Melodious and observable Part<sup>e</sup>.] *Francinus* direction is dis: *Studeat in super cantilena Compositor, Cantus suavitatem Cantilena verbis congruere: ut cum de mortis petitione, aut quavis lamentatione fuerint verba, flebiles pro posse sonos pronunciet: cum vero verba indignationem & increpationem dicunt,*

\* V. Syncope.

dicunt, asperos decet sonos & duriores emittere : verum laudis & modestie verba medios quodammodo sonos expetunt. But Calvisius is mor<sup>e</sup> punctual. Vegetior erit Harmonia, si absint † signa Chromatica : & contra pronior ad misericordiam, amorem, preces, &c. si crebro misceantur. Violentior erit ex pedum celeritate, mansuetior ex tarditate. And again, Res profunda, difficilia, silentium, descensus, timor, plandus, suspiria, materia funebris, amaritudo, &c. Harmoniam in sonis Gravibus consistentem requirunt : in Acutioribus contra, si letitia, risus, ascensus, altitudo, clamor, &c. fuerint exprimenda. In interitu aut silentio, interdum omnes Voces silent. Cap. 18.

† Signa Chromatica ar dos<sup>e</sup> dat betoken de inordinat<sup>e</sup> He- mition's.

Report's requir<sup>e</sup> Repet's : dat if de Points Ditti bee not apprehended at de first; yet, in de iterating der<sup>e</sup>of, it may.

Sue Repet's fold<sup>e</sup> bee Empatical, importing som special matter : and wie, in Divin<sup>e</sup> uses, may help boe<sup>e</sup> to excit<sup>e</sup> and to expref du<sup>e</sup> zel<sup>e</sup> and Devotion.

Ligatur's obscur<sup>e</sup> de Ditti : and der<sup>e</sup>for<sup>e</sup> ar to bee avoid- ed as mu<sup>e</sup> as may bee ; and som part<sup>e</sup> of de Ditti rader to bee iterated, if it may bee conveniently don.

As de Ditti is distinguised wit<sup>e</sup> Points, [Period, Colon, Semicolon, and Comma ;] so is de Harmoni, answering unto it, wit<sup>e</sup> Pauses, and Cadences.

Directions bo<sup>e</sup> for Ditti and Harmoni.

Sembrief-rests on<sup>e</sup> or mo<sup>e</sup> answer to a Period, or to a Colon : wie also is of Perfect sens. (U.Gram.C.4. §3. ¶1.) Minim- and Croet-rests, to Semicolons, Comma's, Bread- ings, and Sigs.

So lik<sup>e</sup> wif<sup>e</sup>, Primari Cadences Perfect, wie clor<sup>e</sup> de Har- moni, answer fitly to Periods ending de Ditti ; or som principal part<sup>e</sup> of it : and Secundari, to Colons or Interro- gations. But Improper, and Imperfect Cadences, answer to Points of Imperfect sens, [Comma's, and Semicolons.]

Def<sup>e</sup> Directions be<sup>e</sup>ing observed (wit<sup>e</sup> discretion) in de Harmoni, help not a litle to de manifesting and under- standing of de Ditti.

Concerning de Singers, deir first car<sup>e</sup> fold<sup>e</sup> bee to fit wie a decent erect postur<sup>e</sup> of de Bodi, wit<sup>e</sup>out all ridiculous and uncomly gesticulations, of Hed, or Hands, or any oder

Observations Concerning Singers.

2

3

† V. Rhet. L. 2.  
C. 2.† Franchinus.  
l. 3. c. 15.

Part: den (( dat de Ditti (wie is half de grac<sup>e</sup> of de Song) may bæ known and understoode)) to sing as plainly as dey woold<sup>e</sup> speak: pronouncing every Syllable and letter (specially de Vouels) distinctly and treatably. And in deir great varietie of † Ton<sup>s</sup>, to keep<sup>e</sup> stil an equal \* Sound: (except in a Point) dat on<sup>e</sup> voic<sup>e</sup> drown not an oder. Dus doo<sup>t</sup> dat † expert Musician advis<sup>e</sup>: *Postremo novis Cantoribus, institutionis admonitionisq; causâ, duximus proponendum, ne insolito & inonesto oris biatu, aut ridiculo forte cachinno, voces proferant modulando: rejiciant voces tremebundas, atq; persfrepentes. Decet autem alterum alteri vocem accommodare, ne alter alterius clamoris excessu confundatur. Insolens quoq; & indecorus capitis manuumve motus Cantorem declarat insanum.*

## Cap. I. § 3. Of mixt Musick.

Voic<sup>e</sup> and Instruments con-  
joined.\* Quint. l. 5.  
C. 10. in fine.† Ezekiel 33.  
v. 32.

**D**E Voic<sup>e</sup>, dus fitted wit Ditti (eider in Part<sup>s</sup>, or single) is deligtful of it self: but Instruments added mak<sup>e</sup> de Musick mor<sup>e</sup> acceptable. \* *Cantum Vocis plurimum juvat sociata Nervorum concordia.* And der<sup>e</sup>for<sup>e</sup> de Lörd himself comparet de swæt<sup>e</sup> spæc<sup>e</sup> of an Eloquent Prea<sup>e</sup>er unto de Musick of Voic<sup>e</sup> and Instrument togeder: † And lo<sup>e</sup>, (saye hæ) don art unto dem as a very loovly Song, of on<sup>e</sup> dat hæ a swæt<sup>e</sup> Voic<sup>e</sup>, and can play wel on an Instrument.

In Ditti-mixt-Musick is alway to bæ observed, dat de Instruments doo<sup>e</sup> eider sound Submissly, or by Turns; dat de Ditti bæ not obscured. For dowg de Singers can somtim<sup>e</sup> content demselvs wit de Musick of de Not<sup>e</sup>; yet de Hearers ar not so wel satisfyed wi<sup>o</sup>ut de Ditti, if it bæ god.

CAP. II. § I. Of de Divin<sup>e</sup> Use of Musick,  
in general.De first general  
Use of Musick.

**D**He first Use of Musick is in Divin<sup>e</sup> servic<sup>e</sup> and wor-  
ship of God: wer<sup>e</sup> unto de holy Propet, moved by  
de spirit of God, doo<sup>t</sup> often invit<sup>e</sup> and exhort  
Gods People.

Somtim<sup>e</sup>

Somtim<sup>e</sup> to de single Musik of de Voic : as Psal. 95.

Vocal Musik.

1. O com let us sing unto de Lord : let us mak<sup>e</sup> a joyful noiz  
so de Rok of our Salvation.

2. Let us com befor<sup>e</sup> his presenc<sup>e</sup> wit<sup>h</sup> tanks-giving, and mak<sup>e</sup>  
a joyfull noiz unto him wit<sup>h</sup> Psalms. And Psal. 96.

1. O sing unto de Lord a nu<sup>e</sup> Song : sing unto de Lord all de  
Eart<sup>e</sup>.

2. Sing unto de Lord, ble<sup>s</sup>s his nam<sup>e</sup> : few foer<sup>e</sup> his salvation  
from day to day. Su<sup>e</sup> was †his Song, wher<sup>e</sup> in he praised God  
for his particuler deliveranc<sup>e</sup> out of de hand of Saul, and of  
all his enimi<sup>s</sup>. Su<sup>e</sup> also seemet to bee de \*Eukarist of Mo-  
ses and de people, for deir deliveranc<sup>e</sup> from de Egyptians.  
And de †Epini<sup>c</sup>ium of Debora and Barak for de overtrow of  
Sisera ; (dow<sup>e</sup> de benefit wer<sup>e</sup> publik<sup>e</sup>) becaus, de Israelit<sup>s</sup>  
beeing not yet com to de land of deir Rest, deir Musik cold<sup>e</sup>  
not den bee so complet<sup>e</sup>.

† 2 Sam. 22.

\* Exod. 15.

† Judges 5.

And somtim<sup>e</sup> de Propet incitet<sup>e</sup> to de (a) mixt Musik of  
Voic<sup>e</sup> and (b) Instruments conjoined : wen as any special  
occasion doe<sup>e</sup> requir<sup>e</sup> su<sup>e</sup> solemniti : as Psal. 33. wer<sup>e</sup> de  
Propet exhorte<sup>e</sup> de righteous to prais God for his godnes,  
for his tru<sup>e</sup>, for his justic<sup>e</sup> and mercy, and for his pouer in  
creating and governing de world.

(a)  
Mixt Musik.

(b)

2. Prais de Lord wit<sup>h</sup> Harp : sing unto him wit<sup>h</sup> de Psalteri,  
and instrument of ten strings.

3. Sing unto him a nu<sup>e</sup> Song : play skilfully wit<sup>h</sup> a loud noiz.  
And Psal. 98. wie is a singular Propeti of de Kingdom of  
Krist<sup>e</sup>, (U. 1.) de Saviour (U. 2. & 3.) and Judg (U. 9.)  
of all de world : wer<sup>e</sup> in de Kingly Propet exhorte<sup>e</sup> all peo-  
ple [bo<sup>e</sup> Ju<sup>s</sup> and Gentil<sup>s</sup>] to prais de Lord, bo<sup>e</sup> wit<sup>h</sup> voic<sup>e</sup>  
and instruments, U. 1, 4, 5, and 6. Su<sup>e</sup> seemet to bee dat  
most excellent \* Epithalamium of Krist<sup>e</sup> and his Cyre, con-  
teining a glorious Encomion bo<sup>e</sup> of de Brid<sup>e</sup>groom<sup>e</sup> and of  
de Brid<sup>e</sup>.

\* Psal. 45.

But de most<sup>e</sup> solemn Musik, and ful Harmoni of Voices  
and loud Instruments in Consort, is most<sup>e</sup> fit for de most<sup>e</sup> so-  
lemn Congregations, at solemn Tim<sup>s</sup>, & in solemn Places ;  
wen, upon som extraordinari occasion, de Cyre is assem-  
bled to prais and pray God for his godnes : as Psal. 81. di-

Most<sup>e</sup> solemn  
Musik.

rected to de chief Musician upon Gittish : in wie de Propet exhorted de people to dis solemn servic<sup>e</sup>, for deir mighty Deliveranc<sup>e</sup> out of *Agypt*.

1. Sing aloud unto God our strengt, mak<sup>e</sup> a joiful noiz unto de God of *Jacob*.

2. Tak<sup>e</sup> a Psalm and bring keder de Timbrel, de pleasant Harp wie de Psalteri.

3. Blow up de Trumpet in de nu<sup>e</sup> Moon<sup>e</sup>, in detim<sup>e</sup> appointed, on de solemn feast days.

And lik<sup>e</sup> wis<sup>e</sup> at de 3 solemn Removings of de Ark of God: first by *David*, from de hous of *Abinadab* in *Kiriath-jearim* to *Obed Edoms* hous : and den again, by him, from de hous of *Obed Edom* to de Tabernacle in de Citti of *David*: and lastly, by *Solomon*, from de Tabernacle in *Sion* to de Oracle of de nu<sup>e</sup>-built Temple in *Jerusalem*.

De solemn Musick at de 3 Removalls of de Ark.

I.

De solemniti of de first Remooval is described i *Kron.* 13.

6. And *David* went up, and all *Israel* to *Baalath*, [i. to *Kiriath-jearim*] to bring up denc<sup>e</sup> de Ark of God de Lord, dat dwellet between<sup>e</sup> de *Serubims*, wof<sup>e</sup> nam<sup>e</sup> is called on in it.

7. And dey carryed de Ark of God, in a nu<sup>e</sup> Cart, out of de hous of *Abinadab*. 8. And *David* and all *Israel* played before<sup>e</sup> God wit<sup>e</sup> all deir mig<sup>t</sup>, and wit<sup>e</sup> Singing, and wit<sup>e</sup> Harps, and wit<sup>e</sup> Psalteri<sup>s</sup>, and wit<sup>e</sup> Timbrels, and wit<sup>e</sup> Cymbals, and wit<sup>e</sup> Trumpets.

II.

Of de second Remooval, i *Kron.* 15. *V.* 25. So *David* and de Elders of *Israel*, and de Captaines over thousand, went to bring up de Ark of de Covenant of de Lord, out of de hous of *Obed Edom* wit<sup>e</sup> joy. 27. And *David* was cloded wit<sup>e</sup> a rob<sup>e</sup> of fin<sup>e</sup> linnen, and all de *Levits* dat bar<sup>e</sup> de Ark, and de Singers, and *Kenaniab* de Master of de Song wit<sup>e</sup> de Singers : *David* also had upon him an Epod of linnen. 28. Dus all *Israel* browgt up de Ark of de Covenant of de Lord wit<sup>e</sup> shouting, and wit<sup>e</sup> sound of de Cornet, and wit<sup>e</sup> Trumpets, and wit<sup>e</sup> Cymbals, mak<sup>e</sup>ing a noiz wit<sup>e</sup> Psalteri<sup>s</sup>, and Harps.

III.

And de solemniti of de third Remooval, 2 *Kron.* C. 5. *V.* 2. Den *Solomon* assembled de Elders of *Israel* and all de Heads

of de Trib<sup>s</sup>, de eief of de Faders of de children of *Israel* unto *Jerusalem*, to bring up de Ark of de Covenant of de Lord, out of de Citti of *David*, w<sup>i</sup>e is *Zion*.

7. And de Priests browgt in de Ark into his plac<sup>e</sup>, [into de Oracle of de hous, into de most<sup>e</sup> holy plac<sup>e</sup>, even under de wings of de Serubims.]

12. Also de Levit<sup>s</sup> w<sup>i</sup>e wer<sup>e</sup> de Singers, [all of dem of *Asap*, of *Heman*, of *Jedurun*] w<sup>i</sup>t deir sons and deir bre-dren, bæing arrayed in wit<sup>e</sup> linnen, having Cymbals, and Psalteri<sup>s</sup>, and Harps, stood at de East end of de Altar, and w<sup>i</sup>t dem an hundred and twenty Priests, sounding w<sup>i</sup>t Trumpets.

W<sup>i</sup>e solemn zelous servic<sup>e</sup> hou acceptable it was to Almighty God, was der<sup>e</sup> upon miraculously signified, in de plac<sup>e</sup> wer<sup>e</sup> it was performed.

V. 13. It cam<sup>e</sup> to pas as de Trumpeters and Singers wer<sup>e</sup> as on<sup>e</sup>, to mak<sup>e</sup> on<sup>e</sup> sound to bæ heard in praising and tanking de Lord; and wen dey lift up deir voic<sup>e</sup>, w<sup>i</sup>t de Trumpets, and Cymbals, and Instruments of Musik, and praised de LORD, saying (G) FOR HEE IS GOOD, FOR HIS MERCY ENDURETH FOR EVER; dat den de hous was filled w<sup>i</sup>t a Cloud, [even de hous of de Lord.]

(c)

14. So dat de Priests cold<sup>e</sup> not stand to minister, by reason of de Cloud: for de Glori of de Lord had filled de hous of God.

Sue a solemn *Synodi* was appointed by god *Ezekiah*, 2 *Kron.* c. 29. at his rening of de Covenant, and restoring of Religion.

De first solemn Musik of *Ezekiah*.

V. 25. And hæ fet de Levits in de hous of de Lord w<sup>i</sup>t Cymbals, and w<sup>i</sup>t Psalteri<sup>s</sup>, and w<sup>i</sup>t Harps, according to de commandement of *David*, and of *Gad* de Kings Sæer, and *Natan* de Propet: for so was de commandement of de Lord by his Propets. 26. And de Levits stood w<sup>i</sup>t de Instruments of *David*, and de Priests w<sup>i</sup>t de Trumpets. V. 27. And *Hezekiah* commanded to offer de burnt-offering upon de Altar: and wen de burnt-offering began; de Song of de Lord began also, w<sup>i</sup>t de Trumpets, and w<sup>i</sup>t de Instruments

of David, [King of Israel.] 28. And all de Congregation worshipped, and de Singers sang, and de Trumpeters sounded. And all dis continued, untill de burnt-offering was finished.

De second.

\* 2 Kr 30 21.

And lik<sup>e</sup> wis<sup>e</sup> at de Passover, wie h<sup>e</sup>e proclaimed not long after : for den de \* Levit<sup>s</sup> and de Priests praised de Lord day by day, singing wit<sup>h</sup> loud Instruments unto de Lord.

De lik<sup>e</sup> by Zerubbabel.

And after de Captiviti de lik<sup>e</sup> solemniti was appointed by Zerubbabel and Iesua. Ezra 3. at de nu<sup>t</sup>-building of de Temple. U. 10. And wen de builders layd de foundation of de Temple of de Lord ; dey set de Priests in deir apparrell wit<sup>h</sup> Trumpets, and de Levit<sup>s</sup> de sons of Asap wit<sup>h</sup> Cymbals, to prais de Lord, after de ordinanc<sup>e</sup> of David [King of Israel.] U. 11. And dey sung togeder by cors<sup>e</sup> in praising and giving tanks unto de LORD : BECAUS HEE IS GOOD, FOR HIS MERCY ENDURETH FOR EVER.

And by Nehemiah.

And again, by Nehemia, C. 12. U. 27. &c.

#### ANNOT. to Cap. 2, § I.

(a) HENC<sup>e</sup> de musical Propet entitles his 7<sup>th</sup> Psalm *Shiggaion* [Ode mixta, a Consort-song] † *que omnibus rationibus Musice decantabatur simul. Tullius Græca voce dixit Synodiam.*

De chief Autors of dis sacred Symponi<sup>e</sup>, in de days of David, wer<sup>e</sup> tree : [\* Asap, Heman, and Etan, or † Iedufun] \* lineally descended from de tree sons of Levi<sup>e</sup> [Gersom, Kobat, and Merari] wie beeing expert in all de Points and Mysteries of deir Art, wer<sup>e</sup> called *Magistri symponie*, [de chief Singers :] unto wom<sup>e</sup> de Poetical Propet directed his Psalms ; (dat dey sould fir deir heavenly Musik to his heavenly Meeters) beeing eolen befor<sup>e</sup> by de Levit<sup>s</sup> out of all deir Trib<sup>e</sup>, for de sam<sup>e</sup> purpos<sup>e</sup>, at de appointment of de King : dey had also dis extraordinary prerogativ<sup>e</sup>, dat dey wer<sup>e</sup> Propets, and, *Elizeus*-lik<sup>e</sup>, did propeti<sup>e</sup> upon deir Instruments : and mor<sup>e</sup>over dey had, for Assistants, deir 24 sons, † wie wer<sup>e</sup> under deir faders, for Song and for Instruments. So dat questionles deir Musik was den most<sup>e</sup> exquisite : composed and ordered wit<sup>h</sup> all de Eleganci<sup>s</sup> and Graces of Melodi and Harmoni, dat eider Art, or Natur<sup>e</sup>, or practic<sup>e</sup>, or honour, or *Musik-enthusiasm*, cold<sup>e</sup> suggest, And lest defect in de Singers sould<sup>e</sup> obscur<sup>e</sup> de perfection of de Setters ; \* many of deir bretdren were diligently instructed in de practic<sup>e</sup> of Singing : in wie offic<sup>e</sup> † Kenaniah was specially imploied. By wie means all confusion in de multitud<sup>e</sup> of voices and

† Tremel. in locum.

\* 1 Kron. 15. 17  
† C. 9, 16. C. 25, 1  
by wie nam<sup>e</sup> de Propet direct-  
et his Psalms  
unto him : as 39.  
and 62.

\* 1 Kron. 6. v. 16.

39. 33. & 44.

† 1 Kron. 25. 6.

\* 1 Kron. 25. 7.

De number of

dem wit<sup>h</sup> deir

wer<sup>e</sup> instructed

in de songs of de

Lord [all dat

wer<sup>e</sup> cunning] was 288. † 1 Kron. 15. 22.

And Kenaniah [chief of de Levit<sup>s</sup>] instructed about

de Song ; becaus h<sup>e</sup>e was skilful.

Instruments,



Instruments, tedious discordances, breaking of Tim<sup>e</sup>, ill governing of de Voic<sup>e</sup>, rud<sup>e</sup> gestur<sup>e</sup>, or any oder *Indecorum* was avoided.

(b) De Use of Instruments in de servic<sup>e</sup> of God, de Propet most<sup>e</sup> expressly requiret Psalm. 150: wer<sup>e</sup> ar mentioned as wel \* *Enata* or *Neginot*, as *Empneusta* or *Nehilot*: wie 2 sort<sup>s</sup> wer<sup>e</sup> severally taught and ordered by several Masters, and Professors: as appearet by de In-  
scriptions of divers Psalms: nam<sup>ly</sup> Ps. 4. To de chief Musician on *Neginot*, [*Magistro symponie fidium*:] and Ps. 5. To de chief Musician upon *Nehilot* [*Magistro Symponie ad † pneumatica*.] But becaus *Enata* ar often out of tun<sup>e</sup>; (wie somtim<sup>e</sup> happenc<sup>t</sup> in de mids of de Musick, wen it is neider god to continu<sup>e</sup>, nor to correct de fault) der-  
for<sup>e</sup>, to avoid all offenc<sup>s</sup>, (wer<sup>e</sup> de least fould<sup>e</sup> not bee givn) in our Cyre-solemniti<sup>s</sup> on<sup>ly</sup> de Wind<sup>e</sup>-instruments (wof<sup>e</sup> Not<sup>s</sup> ar constant) bee in use.

\* Vid. C. I. §. I.

† or Empneusta.

Des<sup>t</sup> 2 sort<sup>s</sup> for mor<sup>e</sup> deligtful varicti wer<sup>e</sup> mad<sup>e</sup> of divers Pikees:  
\* on<sup>e</sup> higer, [*acute symponie*] wie dey called *Alamot*; de oder of an Eigt lower, [*gravis symponie*] wie dey called *Sbeminit*.

\* 1 Kro. 15. 20, 21.

And for furd<sup>r</sup> varieti in mixt Musick, somtim<sup>e</sup>s de Instruments did go<sup>e</sup> befor<sup>e</sup> de voic<sup>e</sup>, and den de song was called † *Psalmus-canticum*: (as Psal. 68. 76. and 91. wie was for de *Sabbat*) somtim<sup>e</sup> de Voic<sup>e</sup> did go<sup>e</sup> befor<sup>e</sup> de Instruments, and den de song was called *Canticum-psalmus*: (as Psal. 83. 88. and 108: Dis is observed by Tremellius upon de 43 Psalm. *Canticum-psalmum incipitbat vox Cantorum modulari; et praevenientem sequebantur instrumenta: ac psalmum-canticum incipiebant Psaltes; sequebatur vox.*

† For Psalmus comes of Psaltes wie signifyet to tone or strik<sup>e</sup>: as *χορδας ψαλμειν* or simpliciter *ψαλμειν* to play on a string-instrument.

(c) Des<sup>t</sup> words ar found in de beginnings of 4 Psalms [106, 107, 118, and 136.] In de 2 last dey mak<sup>e</sup> a paetrical *Epistrophe*; beeing iterated 4 tim<sup>s</sup> in de on<sup>e</sup>, and in de oder 26 tim<sup>s</sup>: [even at de end of every vers.] De use dar is heer<sup>e</sup> mad<sup>e</sup> of de words of de Psalmist, in de tim<sup>e</sup> of Solomon, is to bee mad<sup>e</sup> of all de Psalms, in all tim<sup>s</sup>, as several occasions shall requir<sup>e</sup>: and der for<sup>e</sup> \* *Exekiah* also, in his solemn servic<sup>e</sup>, commanded de Levit<sup>s</sup> to sing praise unto de Lord in de words of David. For de wof<sup>e</sup> Bok<sup>e</sup> of Psalms is observed by de learned, to bee, bot<sup>e</sup> for Matter and Form, incomparable.

\* 2 Kr. 29. 30.

For de Matter, wat is it but a swet<sup>e</sup> Epitome of all de Scriptur<sup>e</sup>? of wie St. Basil, and from him St. Augustin<sup>e</sup>, in a larg<sup>e</sup> commendation of dis Bok<sup>e</sup>, ha<sup>e</sup> des<sup>t</sup> words: † *In scriptura quidem sunt alia que Propheta tradunt; alia que Historici; alia item que Lex; alia que in Proverbis, monitorum forma: Psalmorum vero liber quecumq; utilia sunt, ex omnibus comprehendit: futura praedicat; veterum historias commemorat; legem fert viventibus; gerendorum statuit modum; deniq; publicum bonorum documentorum est promptuarium quoddam, ea que singulis conferunt, pro studio ipsorum exhibens, &c.* Des<sup>t</sup> hav<sup>e</sup> you many special expressions of Gods mercy towards man; as in de work of Creation, Redemption, Preservation and Glorification: his Providenc<sup>e</sup>, Promises, Comforts, Deliverances, Humiliations, Exaltations, &c. And lik<sup>e</sup> wis<sup>e</sup> of mans duty unto God: as Prayers, Praises, Thank-givings, Repentanc<sup>e</sup>, Confession,

† Basil. in Praefat. ad Psal.

fession, Obedienc<sup>e</sup>, Conſolaints, Lamentations, Rejoicings : Meditations on Krist's Incarnation, Paſſion, Reſurrection, Aſcenſion, his Sitting on ðe right hand of God, and his coming again to judg ðe world. Alſo of mutual Exhortations, Dehortations, Conſolations, Inſtructions, Reprehenſions, &c : Wie you ſhall find<sup>e</sup> obſerved by our divin<sup>e</sup> Poet in ðe Arguments of ðe Pſalms. Woſ<sup>e</sup> Translation, for divers reſpects, (wer<sup>e</sup> of you hav<sup>e</sup> a roue in his Prefac<sup>e</sup>) I cannot but honour and admir<sup>e</sup>.

G. W.

*In ðe Tropæis.  
† i. ðe heavenly  
Muſic<sup>e</sup> of *ὁ παῖς  
καλῶς.**

And for ðe Form, tak<sup>e</sup> ðe testimoni of ðat ſweet<sup>e</sup> Bard *Dubartas* :  
Wo, in a Dire& Profopoci of † *Vrania*, ſpeak<sup>e</sup> ðus.

Never elſe wer<sup>e</sup> did plenteous Eloqenc<sup>e</sup>  
In every part, wit<sup>e</sup> ſue magnificenc<sup>e</sup>,  
Set-for<sup>e</sup> hir Beauti<sup>e</sup>s, in ſue ſundry Faſions  
Of Rob's and Juels, ſuiting ſundry Paſſions;  
As in ðy Songs : Now, lik<sup>e</sup> a Qeen<sup>e</sup> for Coſt  
In ſtelling Tiffu<sup>e</sup>s, rarly-rie embost  
Wit<sup>e</sup> Precious Ston<sup>e</sup>s : Neat, Citty-lik<sup>e</sup>, anon,  
Fin<sup>e</sup> Clo<sup>e</sup>, or Silk, or Camlet puts ſee on :  
Anon, mor<sup>e</sup> lik<sup>e</sup> ſom handſom Shepherd<sup>e</sup>s,  
In corſer Clo<sup>e</sup>s ſee dō<sup>e</sup> her clerly dref :  
Wat e<sup>r</sup> ſee wear, Wōl, Silk, or Gold, or Gems,  
Or Corſ<sup>e</sup>, or Fin<sup>e</sup> ; ſtill lik<sup>e</sup> her ſelf ſee ſeem<sup>e</sup> :  
[Fair, Modest, Ceer<sup>e</sup>ful, fitting tim<sup>e</sup> and plac<sup>e</sup>,  
Illuſtring all ev<sup>n</sup> wit<sup>e</sup> a Heav<sup>n</sup>-lik<sup>e</sup> Grac<sup>e</sup>.]  
Lik<sup>e</sup> proud loud *Tigris*, euer ſwiftly roul<sup>d</sup>,  
Now, *ærow* ðe Plains ðou pour<sup>ſt</sup> a Flod of gold<sup>e</sup> :  
Now, lik<sup>e</sup> ðy *Jordan*, or *Meander*-lik<sup>e</sup>.  
Round-winding nimble wit<sup>e</sup> a many Cræk<sup>e</sup>,  
Ðou run<sup>ſt</sup> to meet<sup>e</sup> ðy ſelf<sup>s</sup> pur<sup>e</sup> ſtreams behiad<sup>e</sup> ðee,  
Mazing ðe Meads wer<sup>e</sup> ðou dō<sup>ſt</sup> turn and wind<sup>e</sup> ðee.  
Anon, lik<sup>e</sup> *cedron* *ærow* a ſtraiter Qil,  
Ðou ſtraineſt out a little Brök or Ril ;  
But yet ſo ſweet<sup>e</sup>, ðat it ſhall ever bee  
Ð<sup>e</sup> immortal *Nectar* to Poſteriti.

And anon (for ðe excellenci as well of Matter as of Form) ðe  
heavenly Muſic<sup>e</sup> ðus propecyet ðe eterniti of ðis ſacred Bök<sup>e</sup> :

Ðou ſalt ſurviv<sup>e</sup> *ærow*-out all Generations :  
And, plyant, learn ðe languag<sup>e</sup> of all Nations :  
Nowge but ðin<sup>e</sup> Airs *ærow*, Air and Sea ſhall ſound :  
In hig<sup>e</sup>-built Temples ſhall ðy ſongs reſound :  
Ðy ſacred vers ſhall clear<sup>e</sup> Gods cloudy fac<sup>e</sup>,  
And in ðy ſteps ðe nobleſt wits ſhall trac<sup>e</sup>.

## C A P. II. § II.

Of de Continuanc<sup>e</sup> of Cyre-Musik.

**D**Is solemn Musik so pleasing unto God, hat ever sinc<sup>e</sup> (wen de tim<sup>s</sup> permitted) in one degræ or oder, bæn observed in his Cyre. Befor<sup>e</sup> de *Israelit<sup>s</sup>* & de *Kristians* had Rest, [dey from deir warz and wandrings, and des<sup>e</sup> from deir poverti and persecution;] deir Musik cold<sup>e</sup> not bæ so complet<sup>e</sup>, as afterward, in tim<sup>s</sup> of peac<sup>e</sup> and prosperiti. Wat Musik was used in de Apostles days, (weider vocal on<sup>l</sup>y, or instrumentall also wit it) is not apparent: aldowg de Apostles exhortation sæmet to requir<sup>e</sup> as wel de Melodi of Instruments, as de concent of voices: † Bæ ye filled wit de spirit: speaking to your selvs in *Psalms*, and *Hymns*, and *spiritual Songs*; Singing and (a) making Melodi in your hearts to de Lord. And de holy goft, alluding to dis mixt Musik of de Cyre militant, do<sup>e</sup> & dus expres de heavenly Harmoni of de Cyre triumphant: \* I heard de voic<sup>e</sup> of Harpers, harping wit deir Harps. And dey sung as it wer<sup>e</sup> a nu<sup>e</sup> Song befor<sup>e</sup> de tron<sup>e</sup> &c.

† *Eps. 5. 18, 19.*

(a)

\* *Revel. 14. 2, 3.*

But housoever dis ordinanc<sup>e</sup> of God mig<sup>t</sup> for a tim<sup>e</sup> bæ interrupted; yet so soon<sup>e</sup> as de Cyre obtained rest, and, der<sup>e</sup>by, means and opportuniti; dey straigtway renewed dis religious duty, and rejoyced der<sup>e</sup>wit to prais de Lord, in deir great Congregations.

† *Isidor<sup>e</sup> Arebishop of Hispania*, speaket generally: dat of de ancient custom of Singers in de old<sup>e</sup> Cyre of de Ju<sup>s</sup>, de Primitiv<sup>e</sup> Cyre took<sup>e</sup> example to nurris Singers: by wof<sup>e</sup> Songs de minds of de hearers mig<sup>t</sup> be stirred up to de loov of God. &c. *Psalms cantabant filii Asaph continuis diebus, candidis induti stolis, ad vocem unius respondente (b) Choro. Ex hoc vetere more, Ecclesia sumpsit exempla nutriendi Psalmistar: quorum cantibus ad affectum Dei mentes audientium excitentur.*

† *De officiis ecclesiasticis l. 2. c. 12.*

(b)

St<sup>e</sup> *Hierom* in an Epistle wie hee wrot<sup>e</sup>, for oders, from *Hiersalem* to *Rom<sup>e</sup>*, fewet dat der<sup>e</sup> wer<sup>e</sup> diyers Nations abiding der<sup>e</sup>, wie had every on<sup>e</sup> of dem deir several Qir<sup>s</sup>.

\* *Epist. Paulæ & Eustochii, ad Marcellam.*

*Hic vox quidem dissona, sed una religio: tot Psallentium chori, quot gentium diversitates.*

*Athanasius*, [dat god orthodox Bishop of Alexandria] in his Treatise of de interpretation of de Psalms, saye: *Propheta Psalms, ut modulis canerentur, instituit, & cum huiusmodi harmonia recitari voluit. &c.* And a little after, *Modulatum recitare Psalms. &c.* To sing Psalms artificially, is not to make a few of cunning Musik; but an argument dat de cogitations of our minds do aptly agree wit our Musik: and dat Reading wie observe de law of Feet & Numbers, is a signe of a sober and quiet affection of de mind. For to praise God upon de well-tuned Cymbals, upon de Harp, and Psalteri of ten strings, is a note and signification dat der is sue a concert between de parts of de body, as der is among de strings.

\* *Eccles. hist.*  
l. 2. c. 16.

\* *Eusebius* saye out of *Philo*, dat de Cyrees of *Aegypt* did make Songs and Hymns, wit most exact qualities and measures of verses, wie dey sang in de honour and praise of God.

(c)  
Hymns.

De chiefest Songs sung in de Service of GOD, were (c) Hymns: wie *Moses* and *David* in de old Cyre of de Jews first made and sang: and in de Primitive Cyre of *Kristians*, *S<sup>t</sup> Hilari* and *S<sup>t</sup> Ambrose* did excel in dat kinde: as *S<sup>t</sup> Isidore* witnesseth: *Hilarius Gallus Episcopus, Eloquentia conspicuus, Hymnorum carmine floruit. Post quem Ambrosius copiosius in huiusmodi carmine claruit: & inde Hymni Ambrosiani vocantur.* And des<sup>e</sup> wit oder spiritual Songs were sung in de Cyre, somtyme by way of (d) Responsories, and somtyme by (e) Antiphona's.

† L. I. C. 6.

(d)  
(e)

De use of Responsories is most ancient: as being found in *Itali* long before de Hymns of *S<sup>t</sup> Ambrose*. \* *Responsoria ab Italis longo ante tempore sunt reperta: & vocata hoc nomine, quod, Uno canente, Chorus consonando Respondeat: interdum duo vel tres canunt communiter, Choro in plurimis respondente.* Yea *Isidorus*, in de place above-cited, maketh it more ancient: testifying it to have been derived unto *Kristians* from de old Cyre: de wie (as de *† Ecclesiastical Historian* writteth) was afterward confirmed to *Ignatius* by a Vision of Angels,

Responsories.  
\* *Isidor. l. I. c. 8.*

† *Socrates lib. 6.*  
c. 8.

Angels, praïsing de holy Trinitî, by Responsori Hymns. Ignatius Antiochia tertius ab Apostolo Petro Episcopus, unâ cum Apostolis aliquando versatus, visionem Angelorum per Responsorios Hymnos sanctam Triadem laudantium vidit: & modum visionis Antiochena Ecclesie tradidit: unde & ad omnes Ecclesias ista Traditio promanavit.

And concerning Antiphona's, de Antiquiti of dem also in Gods Cyr-e appæret, by Theodoret, Sozomen, Isidor<sup>e</sup>, and Basil de Great.

\*Theodoret fewet dat in de Cyr-e of Antioch, (wer<sup>e</sup> de Disciples wer<sup>e</sup> first called † Kristians) doſ<sup>e</sup> devout Bishops, [Flavianus and Diodorus] ordeined, dat de Psalms of David fould<sup>e</sup> bee sung in Coorſ<sup>e</sup> by a Qir<sup>e</sup> of Singing-men, divided into two part's. De wi-e order onc<sup>e</sup> begun at Antioch, was den<sup>e</sup> derived farder and farder, even unto de utmost part's of de world. Flavianus & Diodorus cum populo versabantur: dieq; ac noctu instigabant omnes ad pietatis fervorem. Hi primi, in duas partes divisas cœtibus, Psalmos accinentium instituerunt alternis Davidicam Melodiam decantare: quod Antiochia fieri ceptum, pervagatum usquequaq; est: & ad fines orbis terrarum pervenit.

† Sozomen lik<sup>e</sup> wis<sup>e</sup> relatee, dat de Clergi and People of Antioch, dividing demselvs into two part's, did (according to deir accustomed manner) prais God wit<sup>e</sup> Hymns and Songs.

And \*Isidorus affirmet, dat de Græk<sup>e</sup>s accordingly did first compos<sup>e</sup> des<sup>e</sup> Antiphons: [two Qir<sup>e</sup>s singing by Coorſ<sup>e</sup>, lik<sup>e</sup> de † two Serapims answering onc<sup>e</sup> an oder in deir Alleluia:] and afterward de Latin<sup>e</sup>s, among w<sup>om</sup> S<sup>t</sup> Ambros<sup>e</sup> was de first. Antiphonas Græci primum composuere, duobus choris alternatim concinentibus, quasi 2 Seraphim. Apud Latinos autem primus beatissimus Ambrosius Antiphonas constituit. De sam<sup>e</sup> Custom (saye \* Sozomen) did Krystom ordein in de Cyr-e of Constantinople.

S<sup>t</sup> Basil mentionet de us<sup>e</sup> of (f) bod<sup>e</sup>, not on<sup>l</sup>y in his own, but generally in all de Eastern Cyr-ees. † De nocte populus confurgens, antehucano tempore, domum Precationis petit: inq; labore, & tribulatione, ac lacrymis indefinentibus, factâ ad Deum

Antiphona's.

Theodoretus.

\* Eccles. hist.

lib. 2. c. 24.

† Act. 11. 16.

Sozomenus.

† L. 3. c. 29.

Isidorus.

\* L. 1. c. 7.

† Esai. 6. 3.

\* L. 8. c. 8.

Basilus Magnus.

† Epist. 63. ad Neocæsarianos.

\* Responsori,  
† Antiphona.

Confessione, tandem ab oratione surgentes, ad Psalmodyam instituntur. Et nunc quidem in duas partes divisi, alternis succinentes psallunt: deinde tunc ex ipsis hoc munus datur, ut quod canendum est prior ordiatur; reliqui succinant. &c. But neverdeles it seemet der<sup>e</sup> wanted not den som contentious Cavillers against der<sup>e</sup> holy Exercises: to wom<sup>e</sup>, hæ make<sup>t</sup> dis sober Answer: Horum gratiã si nos fugitis; fugietis simul & Ægyptios; fugietis Lybiam utranq; ; Thebeos, Palestinos, Arabes, Phoenicas, Syros, & qui ad Euphraten habitant. &c.

Sinc<sup>e</sup> der<sup>e</sup> Tim<sup>e</sup>s dis sacred Musík hæ ever bæn used by de godly in de hous of God, for his Divin<sup>e</sup> Servic<sup>e</sup> and wor-ship, unto dis day. And if at any tim<sup>e</sup> it hav<sup>e</sup> bæn abused, it is a poor<sup>e</sup> Reason, dat der<sup>e</sup> for<sup>e</sup> it fold<sup>e</sup> not bæ restored to its ancient rig<sup>t</sup> us<sup>e</sup> again.

ANNOTATIONS TO C. 2. §. 2.

\* Qui suaviter  
in Comotatione  
fides tetigit.

(a) **M**aking Melodi. De word in de Original is ψαλλοντες, somtim<sup>e</sup> alon<sup>e</sup>, and somtim<sup>e</sup> wit<sup>h</sup> chordas, signifyet to play on a string-instrument: as Plutarch. n. Pericl. ωεις τον υιον επιτεροει εν πνι ποτω ψιλαυτα. And Arist. Probl. sect. 19. quest. 40. Sub postremam cantilenam psallunt: & ibid. quest. 43. Si quis, cum Netea pulsaverit, &c. Of dis word is derived ψαλλω, [fidium cantus, vel carmen fidibus cantatum:] also ψαλλη & ψαλλτρια, qui & qua fidibus scit: and ψαλτηριον Psalterium, quod psallitur. Atheneus l. 14.

(b) Chorus est proprie multitudo canentium. Isid. l. 1. c. 3.

(c) Carmina quæcunq; in laudem Dei dicuntur, Hymni vocantur. Isid. l. 1. c. 6.

(d) (e) Inter Responsorias & Antiphonas hoc differi; quod in Responsoriis unus versum dicit: in Antiphonis autem versibus alternant Chori. Isidorus, Originum lib. 6 c. 19.

(f) Der<sup>e</sup> Responsoriis and Antiphona<sup>s</sup>, do<sup>e</sup> by demselvs severally make a Solemn Harmoni: but Bo<sup>e</sup> used alternatim in de sam<sup>e</sup> Hymn, or oder Spiritual Song, ar mor<sup>e</sup> Solemn; and fit for de most<sup>e</sup> Solemn Servic<sup>e</sup>, upon de most<sup>e</sup> Solemn Festivals, or oder eztraordinari Solemn Occasions.

CAP. 2. § 3. Of Objections against Solemn Eyre-Musik.

**D**Is holy Ordinanc<sup>e</sup> of God, instituted for his divin<sup>e</sup> servic<sup>e</sup> and worship, having de sam<sup>e</sup> foundation wie oder points of Kristian Religion, [de Evidenc<sup>e</sup> of Gods Word,

Word, and de Practic<sup>e</sup> of his Cyre, ] I shold<sup>e</sup> marveil dat any reasonable man woold<sup>e</sup> disallou; wer<sup>e</sup> it not dat a ferled prejudic<sup>e</sup>, (dow<sup>e</sup>g against a clær<sup>e</sup> tru<sup>e</sup>) grounded on<sup>l</sup>y upon probable *Objections*, is yet hardly removed. For I am out of doubt, it is not obstinat<sup>e</sup> malic<sup>e</sup>, but zelous ignoranc<sup>e</sup>, dat dow<sup>e</sup>t oppos<sup>e</sup> it.

It is objected, dat exquisit<sup>e</sup> Musik dow<sup>e</sup>t not furder but hinder de Servic<sup>e</sup> of God; wil<sup>e</sup> de people listning to de pleasantnes of de Not<sup>e</sup>, regard not de matter of de *Ditti*: and so go<sup>e</sup> away no wit edified by de Psalm dat is so tuned. † St. *Augustin<sup>e</sup>* was of an oder mind<sup>e</sup>: wer<sup>e</sup> speaking of his Baptizing at *Millain*, hē saie to God, \*O how I wept at dy Hymns and Songs, bæing vehemently moved wit de voices of dy swæt<sup>e</sup>-sounding Cyre. Dof<sup>e</sup> Voices did perc<sup>e</sup> min<sup>e</sup> ear<sup>s</sup>, and dy tru<sup>e</sup> distilled into min<sup>e</sup> heart: and der<sup>e</sup>-by was inflamed in mæ a loov of Pieti: de tears trickled down, and wit dem I was in a happy cas<sup>e</sup>.

*bani auribus meis, & eliquabatur veritas tua in cor meum: & ex eis affectus pietatis, & currebant lacrymæ, & bene mihi erat cum eis-*

† In an oder plac<sup>e</sup> inded<sup>e</sup>, (aldow<sup>e</sup>g hēe acknowledg dat our mind<sup>s</sup> ar mor<sup>e</sup> religiously & mor<sup>e</sup> fervently moved wit holy words wen dey ar sung wit swæt<sup>e</sup> & artificial Voices, dan wen dey ar not so sung) finding himself soontim<sup>e</sup>

*dum ipsis sanctis dictis religiosius & ardentius sentio moveri animos nostros in flammam pietatis, cum ita (i. suavi & artificiosa voce: ut supra) cantantur; quam si non ita cantarentur; & omnes affectus spiritus nostri, pro suavi diversitate, habere proprios modos in voce atq; cantu, quorum nescio qua occulta familiaritate excitentur. Sed delectatio carnis mee sepe me fallit. &c. Aliquando hanc fallaciam immoderatus caveus, erro nimis severitate, ut melos omne cantilenarum suaviuum, quibus Davidicum Psalterium frequentatur, ab auribus meis removeri velim, atq; ipsius ecclesie. ( & quæ sequuntur de more Alexandrino) Veruntamen cum reminiscor lacrymas meas, quas fudi ad cantus Ecclesie tue, in primordiis recuperate fidei mee; & nunc ipse commoveor, non cantu sed rebus quæ cantantur. Cum liquida voce & convenientissima modulatione cantantur; magnam instanti bujus utilitatem rursus agnosco: magisq; adducor Cantandi consuetudinem approbare in Ecclesia: ut per oblectamenta aurium infirmior animus in affectum pietatis assurgat. Our Cyre der<sup>e</sup>for<sup>e</sup> knowng æt. us<sup>e</sup> of bod<sup>e</sup>, dow<sup>e</sup>t in ætir du<sup>e</sup> tim<sup>e</sup> us<sup>e</sup> ætem bod<sup>e</sup>. De daily portions of æt<sup>e</sup> Psalms ar sung after æt plain manner of *Alexandria*; and æt single selected Hymns, Psalms, and Songs, after æt mor<sup>e</sup> exquisit<sup>e</sup> manner of *Millain*.*

Object. I.

Respons.

† Confes. l. 9. c. 6.

\* *Quantum fle-  
vi in hymnis &  
canticis tuis,  
suavè sonans  
Ecclesie tue vo-  
cibus commotus  
acriter? Voces  
illæ influc-*

† Confes. l. 10.  
c. 33. *Aliquan-  
do plus mihi vi-  
deor honoris  
Sonis tribuere  
quam decet,*

to muē deligted wif de swæt<sup>e</sup> diversiti of de Musik, hæ falles into a disput<sup>e</sup> wif himself : and at first hæ seemet to affect de manner of *Alexandria* : wer<sup>e</sup> de Psalms wer<sup>e</sup> tuned wif so litle altering of de Voic<sup>e</sup>, dat dey seemed rader to bæ red dan sung : but recollecting himself, hæ confesse<sup>t</sup> as befor<sup>e</sup> : But wen I remember de tears wie I poured fore at de Songs of dy *Eyre*, I am now also moved wif dem : and am mor<sup>e</sup> induced to approv<sup>e</sup> de custom of Singing in de *Eyre* ; dat by de deligt of de ears, de weaker spirit may bæ raised up to de lov of pieti.

\* In Prefat. ad  
Psalms.

To dis purpos<sup>e</sup>, but mor<sup>e</sup> resolut<sup>e</sup>ly, speake<sup>t</sup> \* *St. Basil* : *Delectabiles cantionum modulus documentis suis permisit spiritus sanctus ; ut dum suavitate & gratiâ mulcetur auditus, utilitatem illam percipiamus clam, quæ ex sermonibus istis enascitur.*

Yea and *St. Augustine* lik<sup>e</sup> wif<sup>e</sup> in his Prolog unto de Psalms, consenting wif *St. Basil* (as his Interpreter) doe<sup>t</sup> lik<sup>e</sup> wif<sup>e</sup> absolut<sup>e</sup>ly determin : *Spiritus sanctus delectabilibus modulis cantilenæ, vim suæ doctrine permisit ; ut dum suavitate carminis mulcetur auditus, divini sermonis utilitas pariter inseratur.*

Object. 2.  
† John 4. 24.  
Resp.

Yea, but de tru<sup>e</sup> worfip of God doe<sup>t</sup> not consist in dese outward Graces and ornaments : † *God is a Spirit : and dey dat worfip him must worfip him in spirit and in tru<sup>e</sup>. Tru<sup>e</sup> : & der<sup>e</sup>for<sup>e</sup> dey dat worfiped God wif dis outward servic<sup>e</sup>, and not wif de Spirit, deir servic<sup>e</sup> was not accpeted of him : as himself professes by de Propet \* *Amos*, *Tak<sup>e</sup> dou away from mee. de noiz of dy songs, for I will not bear de melodi of dy viols.* But fall wæ say, or can wæ tink, dat dose holy men of God [*David, Solomon, Ezekiab, Nehemiah,* and deir devout compani<sup>s</sup>] wie wer<sup>e</sup> most<sup>e</sup> exqisit in deir Musik, did not worfip God in Spirit ? *Absit.* Yea rader, becaus dey worfiped in Spirit, der<sup>e</sup>for<sup>e</sup> dey added dis outward servic<sup>e</sup> : becaus *David's* hart was reddy, der<sup>e</sup>for<sup>e</sup> his tung and his instruments wer<sup>e</sup> reddy also, to prais de Lord. † *O God my hart is reddy, my bart is reddy : it followet, I will sing and giv prais wif de best member dat I hav<sup>e</sup>. Awak<sup>e</sup> Psalteri and Harp : J my self will awak<sup>e</sup> rigt er<sup>e</sup>ly.**

\* C. 5. 23.

† Psal. 108.

Wel :



Wel: bæ it so, dat dey wie serv God wit dis outward  
 woorsip, may neverdeles woorsip him in Spirit: de Apostle,  
 wer hæ speaket against de servic of God in an unknown  
 tung, not on'ly requiret de Spirit, but wil hav de Under-  
 standing to go wit it. \* *I will sing* (sayt he) *wit de Spirit,*  
*and I wil sing wit de Understanding also.* Nou our own mo-  
 der tung sung in dis exquisit Musik, of Discant and Instru-  
 ments, is unto us an unknown tung: wæ dōw not under-  
 stand it. If you dōw not, consider wer de fault is. De  
 Princes, de Levit's, and de People of God in deir great  
 assembli's, amid de ful Symponi, and loud noiz of many  
 Instruments, did sing wit understanding: els wold not  
 deir Servic hav been so acceptable to de Lord, as it was.  
 And if dis cold not bæ; in vain did de Autor of dis  
 heavenly harmoni requir de people to sing wit understand-  
 ing: wer hæ sayt, † *God is de King of all de ear: sing yee*  
*praises wit understanding.* De fault den must bæ in your selvs.  
 For all dōw *Answers* in de *Decalog* and *Litani*, wit oders,  
 (lik dat most solem \* *Hymnidien* wie drow down de  
 glorious presenc of God) ar known and familiar: and so ar  
 de ordinary Antems, as *Te Deum*, *Magnificat*, &c. And for  
 de rest, soomtim on' part singet single, wie is easily under-  
 stod: and wen de Qir singet, you hav de help of soom  
 special treatable voic, (wer unto you may attend) and of  
 de Repet's, wie at de secong or tird tim, mak dat plain,  
 wie at de first was not observed. And if des helps dōw not  
 suffic for de understanding of dem; dey dat can read may  
 know them by book, and dey dat cannot, may learn dem by  
 hart: and so go along wit de Qir dat singet dem. And  
 indæd, witout sue help, neider can our plain Mæter-  
 psalms bæ understod, wen dey ar sung in de Cyre: de mul-  
 titud of voicēs so confounding de words, dat a god ear  
 listening attentivly can seldom apprehend dem.

I, but dowg de Congregation, by dis means, may under-  
 stand wat is sung, and so go along in hart wit de Qir; yet  
 can dey not join wit dem in deir exquisit Musik. No mor  
 can de wol Congregation join wit de Singers of dis plain-  
 song. For soom dat hav god mind's, hav not god voices,  
 and

*Object. 3.*

\* I Cor. 14. 15.

*Resp.*

\* Psal. 47.

\* V. 91.

*Object. 4.*

*Resp.*

and ſom dat hav<sup>e</sup> void<sup>e</sup>s, cannot read: ſom dat can read, cannot ſing, and ſom in neider read nor ſing. All wie ar de greateſt part of moſt<sup>e</sup> Congregations. And wy ſold<sup>e</sup> it bæ mor<sup>e</sup> requir<sup>t</sup>, dat all de aſſembly ſold<sup>e</sup> joyn wit de Qir<sup>e</sup> in de artificial ſinging of deir Hymns and Antems; dan wie de Prieſt in plain reading or ſaying of de Leſſons, Prayers, and oder part<sup>s</sup> of de *Liturgi*; or de prayer of de Preecer befor<sup>e</sup> and after de Sermon? Or wy ſold<sup>e</sup> not wæ tiak dat de Pſalms and Hymns and ſpirituall Songs, ſung by a Kriſtian Qir<sup>e</sup> (de devout harts of de people concurring) bæ nou as acceptable to de Lord, as wen dey wer<sup>e</sup> ſung by de Prieſts and Levits, wit de harty devotion of deir Congregation? For it cannot bæ dat de common people (dowg dey wer<sup>e</sup> to join wit de Prieſts and Levits in ſpirit, and understanding of de matter) cöld<sup>e</sup> join wit dem in de artificial tuning of deir Songs: except it wer<sup>e</sup> only of ſom fort Verſicles, wie mig<sup>t</sup> eaſily bæ learned by hart: as that iterated Epiſtrophe *Pſ. 136.* (ſung wit miraculous effect 2 *Kr. 5. 13.*) and dat Reſpons of de Propetes *Miriam* and hir company, unto de ſong of *Moſes* and de eildren of *Israel. Exod. 15. 21.*

But if you wil need<sup>s</sup> partak<sup>e</sup> wit de Muſical Qir<sup>e</sup>, in de Ton<sup>s</sup> alſo of deir harmonious Melodi<sup>s</sup>; den learn to Sing:

\* *Vid. c. 3. § 2.* wie is an ingenuous Qaliti, fit, in \* divers reſpects, for all ſue as ar capable of it.

Wer<sup>e</sup>for<sup>e</sup> (de premisses considered) dey wie wil hav<sup>e</sup>, for deir own ſolac<sup>e</sup>, de moſt curious Muſik bo<sup>e</sup> of voic, and instruments; and wil allow for de ſervic<sup>e</sup> of God; on<sup>l</sup>y a litle p<sup>o</sup>or plain-ſong, and dat oft<sup>i</sup>m<sup>s</sup> corrupted and diſgraced wit harſ diſcords, untun<sup>a</sup>ble voices, and oder lik<sup>e</sup> Muſik-ſolæciſms, (wie cannot but bæ tedious and offenſiv<sup>e</sup>, even to de meanest and ſimplest of de multitud<sup>e</sup>) ar lik<sup>e</sup> (mæ tinks) doſ<sup>t</sup> irreligious Sacrificers, dat offered to God de † halt and æ blind<sup>e</sup>; and kept æ fairest and æ fatteſt of æ cattail for æmſelvs.

† *Deut. 15. 21.*

Object. 5.  
Reſp.

But you wil ſay dis artificial Muſik, ſo mu<sup>e</sup> commend- ed, cannot bæ had in all Eyrées. Tru<sup>e</sup>: and ær<sup>e</sup>for<sup>e</sup> as in ſom tim<sup>s</sup>, every wer<sup>e</sup>; ſo at all tim<sup>s</sup>, ſom wer<sup>e</sup>, men muſt bæ content wit plain-ſong, eia<sup>r</sup> in Part<sup>s</sup>, or (wie is mor<sup>e</sup> defectiv<sup>e</sup>.)

defectiv<sup>e</sup>) all in on<sup>e</sup> tun<sup>e</sup> : and yet, n<sup>o</sup> doubt, if æy sing w<sup>it</sup> æ spirit, and w<sup>it</sup> æ understanding, hæ æat accepted of æ poor<sup>e</sup> widdow<sup>e</sup>s mit<sup>e</sup>, wil accept of æir good endeavours, according to æat æy hav<sup>e</sup>, and not according to æat æy hav<sup>e</sup> not. But it behovet<sup>e</sup> us hære<sup>n</sup> to avoid all Indecenci<sup>e</sup> and Diforder, and to aim at Perfection in æis kind<sup>e</sup> also : becaus, as St. *Augustin<sup>e</sup>* notet, \* *In choro cantantium quisquis voce discrepaverit, offendit auditum, & perturbat chorum.* For w<sup>ie</sup> purpos<sup>e</sup> it wer<sup>e</sup> to bæ wised, æat every Cyr<sup>e</sup> had on<sup>e</sup> skilful Levit<sup>e</sup> at æ least, to instruct and direct æe most<sup>e</sup> Musical and best Capaciti<sup>e</sup>s, in æe several part<sup>e</sup>s of Song, according to æe several pitees of æeir voices : æe w<sup>ie</sup> may bæ Guid<sup>e</sup>s unto æe rest : æat so, even in æese plain Dorik tun<sup>e</sup>s, æy may sing w<sup>it</sup> a grac<sup>e</sup> to æe Lord in æeir harts ; as becomet<sup>e</sup> Saints in æe hous of God, † wer<sup>e</sup> all tings fould<sup>e</sup> bæ don decently and in order.

\* In Psal. 149.

† I Cor. 14. 40.

C. 2 § 4. Of de special Uses of Divin<sup>e</sup> Musick.

**D**E Special Uses of Divin<sup>e</sup> Musick ar many : as in Acknowledging of Gods wonderful woorks, and in Praising his holy Nam<sup>e</sup> : in declaring his Mercis towards us, and in Thanksgiving to him for dem ; in Confession, in Prayer, in Complaint, in Exhortation, Instruction, and Consolation. Of \* all w<sup>ie</sup>, w<sup>it</sup> oders, you hav<sup>e</sup> sundry Precedents in de devout *Psalms* of *David*. As *Psal.* 10. w<sup>ie</sup> is an earnest Complaint of de Prid<sup>e</sup>, Subtilti, and Presumption of de ungodly Oppressor : w<sup>it</sup> a Prayer for Deliveranc. *Psal.* 1, 11, and 15. w<sup>ie</sup> ar mæerly Instructions. *Psal.* 17. w<sup>ie</sup> is a Prayer for de Rigt, for Constanci, and for Mercy : also a Complaint of de Cruelti and Prosperiti of his enimi<sup>e</sup>s, w<sup>it</sup> Prayer to disapoint dem, and w<sup>it</sup> Comfort. *Psal.* 27. w<sup>ie</sup> is a confident Consolation, w<sup>it</sup> Prayer. *Psal.* 37. w<sup>ie</sup> is ful of Comforting Instructions, and Exhortations, variously entermedled. *Psal.* 49. w<sup>ie</sup> is an earnest Reproof<sup>e</sup> of de Covetous, and Proud, sewing deir vaniti and destruction : w<sup>it</sup> a Comfort to de godly. *Psal.* 51. w<sup>ie</sup> is a Prayer, Confession, Com-

\* Vide *St.*

fort, Profession of Repentanc<sup>c</sup>, and Amendment of life. *Psal.* 86. *wie* is a Prayer for Comfort and Mercy, *wie* Prais and Thanksgiving to God for his Greatnes and Goodnes. *Psal.* 94. *wie* is a Complaint against de wicked for deir Tyranny, and a Repröf<sup>c</sup> of deir folli, *wie* a Comfort to de Righteous. *Psal.* 103. *wie* is a Prais of God for many benefits, an Acknowledgment of his Mercy, Mans frailti, Gods eterniti, and an Exhortation to his servants to Prais him. *Psal.* 104. *wie* is a Prais of God for his Mercy and Wisdom in Creating and Governing de world, *wie* an orderly Description of his chief works. *Psal.* 107. *wie* is an excellent Exhortation unto de people to Prais God: grounded upon *ree* points [deir Miseri, deir Repentanc<sup>c</sup>, and deir Deliveranc<sup>c</sup>:] *wie* *ree* ar successivly iterated: and dat *wie* two *Epistrophe's Sententie*, (alternly repet<sup>c</sup>ed 4 tim<sup>s</sup>) on<sup>c</sup> including deir Repentanc<sup>c</sup> and Deliveranc<sup>c</sup>, and de oder a Patetical *Exponesis* inciting to prais God for his gödnes. All *wie* is concluded *wie* de recital of divers oder Blessings, as furdre Motiv<sup>s</sup> to prais God. And *Psal.* 136. *wie* is an Exhortation to tank God for his works, [general, and special:] *wie* ar der<sup>c</sup> recited, *wie* dat perpetuated *Epistrophe* of Gods perpetual Mercy, [de sol<sup>c</sup> fountain bot<sup>c</sup> of his works, and of our tanksgiving.]

Besid<sup>s</sup> deß Ordinari special Uses of Divin<sup>c</sup> Musik, we read of certain Extraordinari: werby strang<sup>c</sup> ings wer<sup>c</sup> browgt to pas, bot<sup>c</sup> toueing de Evil and de God Spirit. Toueing de Evil Spirit, in dat it was used for de quieting of Men possessed, and for de expulsi<sup>c</sup>ng of de foul fiend: *wie* ting \* *David* wrowgt *wie* his Harp, *wie* de evil Spirit trubbled *Saul*. And dat dis was no<sup>c</sup> strang<sup>c</sup> ting in doß days, appæret by de suddain unanimous advis<sup>c</sup> of *Sauls* servants. † *Let our Lord* (say dey) *non command* dy servants *wie* ar besor<sup>c</sup> deß, to seek<sup>c</sup> out a man *wie* is a cunning Player on an Harp: and it shall com to pas ( *wie* de evil Spirit from God is upon deß, ) dat bæ shall play *wie* his hand, and æou shalt bæ wel (a). And for de God Spirit, de lik<sup>c</sup> Musik was used by de Propets, der<sup>c</sup>by (as it seemet) to excit<sup>c</sup> a special *Enthusiasm*, or divin<sup>c</sup> Raptur<sup>c</sup> for som present Oracle. \* So *wie* *Elisa*

Extraordinari  
uses of divin<sup>c</sup>  
Musik.

\* 1 Sam. 16. 23.

† V. 16.

(a)

\* 2 Kings 6. 3.

2. C. C.

was

was besowgt to propeci<sup>e</sup> unto de tre Kings, wat fould<sup>e</sup> bæ de succes of deir battail against *Moab* befor<sup>e</sup> hæ cold<sup>e</sup> giv dem any answer, hæ called for a Minstrel : and wil<sup>e</sup> æ *Minstrel play* d; ( sayt de Text ) æ band of æ Lord cam<sup>e</sup> upon him : and hæ propceyed victori unto dem ; and witall, glad tidings of plenty of water, wi<sup>e</sup> den dey wanted. So did de Propets wi<sup>e</sup> *Saul* met, according to de prediction of *Samuel*. † *It fall* † *1 Sam. 10. 5.*  
 com to pas, wen don art com to de *Citti*, dat don salt meet<sup>e</sup> a compani of Propets, coming down from de big plac<sup>e</sup> ; wit a *Psalteri*, and a *Tabret*, and a *Pip<sup>e</sup>*, and a *Harp* befor<sup>e</sup> dem, and dey fall propeci. And æ Spirit of æ Lord will com upon de<sup>e</sup>, and don salt propeci wit dem, and salt bæ turned into an oðer man. And dat oðer Propets afterward, did mak<sup>e</sup> æ lik<sup>e</sup> us<sup>e</sup> of Instruments, appæret in æ end<sup>e</sup> of *Habakkuk* : wer<sup>e</sup> hæ directet his Propeci unto de chief Musician on his \* *Neginot*.

\* Or *Syrings* Instruments.

(a) **D** Is pouer of Musik against evil spirits, † *Luter* sæmet to tink dat it dœt<sup>e</sup> stil remain. *Scimus* ( sayt hæ ) *Musican* *Demonibus etiam invisam & intolerabilem esse* : and der upon concludet, *Planè judico, nec pudet asserere, post Theologiam esse nullam Artem, qua possit Musicæ equari*. I verily tink, and am nor asamed to say, dat after *Divinitè*, der<sup>e</sup> is no Art dat can bæ compared unto Musik.

† In an Epistle to *Senselius Musicus*, cited by *Setlwa Calvisius*.

LIB. II. CAP. II. *IV.*

*An Apostrophe to our Levit<sup>e</sup>s.*

**U** Nto de perfecting of a *Eyre-song*, de perfection of *træ* pious Artists is necessari : [ de † *Poet*, de *Compos*er, and de *Singer* : ] de *Poet* for making de *Ditti* : de *Compos*er, for fitting de *Not<sup>e</sup>* unto it : and de *Singers* for uttering dem bod<sup>e</sup> togeder in de *Assembly*.

† *Poeta* of *Horatius* [ *facere* ] to mak<sup>e</sup> : & der<sup>e</sup> for æ *Not<sup>e</sup>* calleth him a *Maker*, becaus hæ maket *Verses*.

In de old<sup>e</sup> *Eyre* of de *Ju<sup>e</sup>s*, de chief *Poet* ( at such tim<sup>e</sup> as *Divin<sup>e</sup>* Musik did flourish most ) was dat holy *Propet* and *King*, de beloved of *God* : de *Composers* wer<sup>e</sup> de chief *Musicians* [ *Asap*, *Heman*, and *Jedurun* ] filled, as dœt<sup>e</sup> curious workmen [ *Bezaleel* and *Aholiab* ] wit de spirit of *God*: de *Singers* wer<sup>e</sup> \* *Kenaniab* [ *Master* of de *Song*, ] and his brethren de *Levit<sup>e</sup>s*, † instructed and \* sanctified to de work.

\* *1 Kron. 15. 27.*  
 † *1 Kron. 25. 7.*  
 \* *2 Kron. 29. 34*

All w<sup>i</sup>e concurring for deir perfection, mad<sup>e</sup> up dat heavenly Harmoni, so p<sup>l</sup>asing unto almighty God.

In our Cyr<sup>e</sup>, de holy Poet is de sam<sup>e</sup> : w<sup>e</sup> hav<sup>e</sup> also de Psalms of *David*, w<sup>i</sup>e oder spiritual Songs, endited by Saints and holy men of God : our Composers [eief Musicians bot<sup>e</sup> on *Nehiloth* and *Negiroth*] troog deir rar<sup>e</sup> wit, Art, and Practic<sup>e</sup>, ar nou grown to dat perfection, dat, if it wer<sup>e</sup> possible, dey mig<sup>t</sup> excæd<sup>e</sup> even *Asaph*, *Heman*, or *Jeduthun* : and for our Canters and Singing-men, deir skil in all sorts of Musik is most<sup>e</sup> complet<sup>e</sup> : deir Voices and Instruments (fitting all Part<sup>s</sup>) as good as Natur<sup>e</sup> and Art can mak<sup>e</sup> : dat no<sup>t</sup>ing is nou wanting in our Qir<sup>s</sup> ; if, w<sup>i</sup>zall, dey bæ adorned w<sup>i</sup>th su<sup>e</sup> outward and inward Graces, as becom do<sup>e</sup> dat sing de Lords Songs in his holy Temple. De w<sup>i</sup>e w<sup>i</sup>l<sup>e</sup> I requir<sup>e</sup>, I woold<sup>e</sup> not hav<sup>e</sup> dem t<sup>i</sup>nk, dat I do<sup>e</sup> so mu<sup>e</sup> exhort dem to dat dey do<sup>e</sup> not ; as commaend dem for dat dey do<sup>e</sup> : according to dat of de Poet,

*Ovid Trist. l. 5.  
in fine.*

*Qui monet ut facias quod jam facis, ipse monendo  
Laudat, & hortatu comprobat acta suo.*

First der<sup>e</sup>for<sup>e</sup> let de w<sup>o</sup>l<sup>e</sup> Qir<sup>e</sup> endeavour so to moderat<sup>e</sup> deir Voices, dat deir words may bæ plainly heard and understo<sup>d</sup> of de Congregation : so dat, if not in Art, yet in Hart dey may go<sup>e</sup> along w<sup>i</sup>th dem in lik<sup>e</sup> devotion. T<sup>o</sup> mu<sup>e</sup> quaint Division, t<sup>o</sup> mu<sup>e</sup> faking and qavering of de Not<sup>s</sup>, all har<sup>s</sup> straining of de Voices beyond deir naturall pite, as dey ar odious and offensiv<sup>e</sup> to de ear ; so do<sup>e</sup> dey droun de rig<sup>t</sup> found of de words, and der<sup>e</sup>by depriv<sup>e</sup> de Hearers of de sens and meaning der<sup>e</sup>of. De rud<sup>e</sup>nes and vaniti of do<sup>e</sup> *Stentorian* Vociferations, by soom t<sup>o</sup> mu<sup>e</sup> affected, de \*Poet dus taxet in de Singers of his ag<sup>e</sup>.

*Cur tantis, delubra, boum mugitibus implex ?  
Tunc Deum tali credis placare iumuku ?*

To de discreet<sup>e</sup> moderating of deir Voices, dey soold<sup>e</sup> ad all oder outward Decenci. For all idle and car<sup>l</sup>es gestur<sup>e</sup>, all ilfavoured distorting and disfiguring of de countenanc<sup>e</sup>, all foul, fantastik, and uncomly attir<sup>e</sup>, and watso<sup>e</sup>ver

ever doo't not besæm' grav' and soþer Ministers of God in his Hous, is but a disgrac' to de Divin' Servic', and a scandal to de Congregation. But, abov' all tings, let dem bæ adorned wit' de inward beawti of holines : wer' unto de Psalmist earnestly exhortet. † *Opus ip' de Lord in de beawti of Holines.* For \* *Holines becomet his hous for ever.* Dis counsel of dat god King [ de sacred Singers Lord and Master ] did your Predecessors [ de old' Levit's ] religiously observ' : Wo wen dey cam' to appær' befor' de Lord, and to perform deir solemn servic' in his Sanctuari ; † de Text sayt, dat dey wer' sanctified to de woork : and dat dey wer' mor' holy dan de Priests, \* *wom dey served : wi'e mad' deir swæt' Singing to bæ as a swæt'-smelling Sacrific' unto de Lord.*

† *Psal. 96.*

\* *Psal. 93.*

† *2 Kron. 29. 34.*

\* *1 Kron. 23. 28.*

And der'for' ( dat de Psalmodi of Kristians, in de Gospel, mißt bæ no les acceptable unto God ; dan de devout Songs of de Ju's, in de Law ) de Cyr'e of Krist' hat ever been car'ful, dat all tings in dis Divin' duti mißt bæ doon, not on'ly decently and in order, as befor' men ; but also religiously, and pioussly, as in de sigt of God. † *Isidor', for de better performanc' of dis excellent Servic', requiret, in de Singers, excellenci bot' of Voic' and Art.* *Psalmistam & voce & Arte præclarum illustremq; esse oportet : ita ut ad oblectamenta dulcedinis animos iucitet Auditorum. Vox autem ejus non aspera, non rauca, vel dissonans ; sed canora erit, suavis, atq; liquida : habens sonum & melodiam sanctæ religioni congruentem.* \* *De sixt Council of Constantinople speakt to dis purpos' : requiring mor'over zealous attention, and compunction of Hart.* *Eos qui in Ecclesia ad Psallendum accedunt, volumus nec inordinatis Vociferationibus uti, & naturam ad clamorem urgere ; nec aliquid eorum quæ Ecclesiæ non conveniunt, & apta non sunt, adsciscere : sed cum magna attentione & compunctione, Psalmodias Deo, qui est occultorum inspector, offerre.* And de † *Council of Aquisgran* commandet all Singers not to pollut' de Skil, givn dem by God, wit' vicious living ; but to adorn it wit' vertu' and holines. *Studendum summo opere Cantoribus est, ne donum sibi Divinitus collatum vitiis sædent, sed potius illud humilitate, castitate, sobrietate, & cæteris sanctarum virtutum ornamentis exornent : quorum Melo-*

† *Lib. 2. c. 12.*

\* *Canon 75.*

† *Canon 137.*

*dia animos populi circumstantis, ad memoriam amoremq; celestium, non solum sublimitat: Verborum, sed etiam suavitate Sonorum, que dicuntur, erigat.* And St. Hierom upon desc<sup>d</sup> words of de Epistle to de Ephes. [*\* Cantantes & Psallentes in Cordibus vestris Domino,* Singing and making Melodi to de Lord in your Harts] exhortet dus: *Audiant hæc adolescentes: audiant hi, quibus in Ecclesia est Psallendi officium, Deo non voce tantum, sed corde cantandum.* Wie words wer<sup>c</sup> sinc<sup>e</sup> taken into de † Canon: wer<sup>c</sup> dey ar expressed in de Glos by dis old<sup>c</sup> Distich:

*Non Vox sed Votum, non Musica Chordula sed Cor,  
Non Clamans sed Amans, cantat in aure Dei.*

Not Voic<sup>e</sup> but Vou, Harts zel<sup>e</sup> not Musiks String;  
Løv not loud cri<sup>e</sup>, in d'ear of G O D dœ<sup>e</sup> sing.

And derfor<sup>e</sup> it is not mæt<sup>e</sup> dat any vulgar profan<sup>e</sup> Pipers (watsoever deir skil bæ) sould<sup>e</sup> bæ suffered, in deir discordant and irregular Habit, to bar<sup>e</sup> a Part<sup>e</sup> in dis holy Action; nor, Uzza-lik<sup>e</sup>, to put deir hands to dis Ark of God. But if, for Art and Vertu<sup>e</sup>, dey shall bæ towg<sup>t</sup> mæt<sup>e</sup> for de work; let dem first forgo<sup>e</sup> deir profan<sup>e</sup> Profession, and bæ ordeined and allowe<sup>d</sup> by Autoriti, befor<sup>e</sup> dey presum<sup>e</sup> to set a foot<sup>e</sup> in de Qir<sup>e</sup>: as is required by dat ancient Canon:

*Non liceat in Pulpito Psallere aut legere, nisi qui ab Episcopo sunt ordinati Lectores.* De \* Counsel of Laodicea commandet de sam<sup>e</sup>. *Quod non oportet amplius præter eos qui regulariter Cantores existunt, qui & de codice canunt, alios in pulpitum conscendere, & in Ecclesia psallere.*

De Simile wie god Tulli borrowed from skilful Musicians, Musicians sould<sup>e</sup> ealleng<sup>e</sup> as deir own, and apply it unto demselvs. \* *Ut in Fidibus aut in Tibijs, quansvis paululum discrepent, tamen id a Sciente animadverti solet; sic videndum est in vita ne quid discrepet: vel multo etiam magis, quo major & melior Actionum; quam Sonorum concentus est.* Dey dat dœ<sup>e</sup> so easly observ, and abhor de least Discordanc<sup>e</sup> in Musik, sould<sup>e</sup> as wel discern and detest all Discordanc<sup>e</sup> in Lif<sup>e</sup>: and dat so mæ<sup>e</sup> de mor<sup>e</sup>, by hou mæ<sup>e</sup> de concent of Actions is greater

\* C. 5, 19.

† Decret. Dist. 92.

Decret. Dist. 92.

\* Cap. 15.

\* Offic. l. 1. ad finem.



greater and better, dan de concent of Sounds: lest dat bæ justly objected against dem; † Dis people drawen nig unto mee wit deir Moutz, and honouret mee wit deir Lips; but deir Hart is far from mee.

† Mat. 15. 8.

Des<sup>e</sup> fair Beawti<sup>e</sup>s of body and mind<sup>e</sup>, des<sup>e</sup> outward and inward Graces, ar your eief-Cyre-ornaments: witout wie your most exquisit<sup>e</sup> and solemn Servic<sup>e</sup>, wil pleas neider God nor godly men: and wit wie, I know not wy your solemn Devotions, assisted wit de Pieti of a zelous Congregation, fold<sup>e</sup> not bæ as acceptable to almighty God in his holy-Cyre, as dat of de Priests, and Levit<sup>e</sup>s, and People of de Ju<sup>e</sup>s was in de Temple, \* wen de glori of de Lord<sup>e</sup> filled de hous of God. Put dem on der<sup>e</sup>for<sup>e</sup> (belov<sup>e</sup>d) wit fear and reverenc<sup>e</sup>: and, bæing onc<sup>e</sup> put on, let dem never bæ put off again; until you eang<sup>e</sup> dem for do<sup>e</sup>s † wit rob<sup>e</sup>s, wer<sup>e</sup> wit de great multitud<sup>e</sup> of dem dat praised God is cloded, (having Palms in deir hands) befor<sup>e</sup> de Thron<sup>e</sup> and befor<sup>e</sup> de Lam. Den fall your Prayers ascend as de Incens, and your Songs perc<sup>e</sup> de higest heavens: den fall you ty<sup>e</sup> de ears of de people to your tungs, and deir harts and affecti- ons to your holy harmoni<sup>e</sup>s: den fall God and de King bles you, and you hav<sup>e</sup> caus to bles God and de King: den fall you mak<sup>e</sup> your selvs fit to sing, wit de Saints and An- gels in heaven, \* *Allelija<sup>s</sup>* unto de Lord God omnipotent: and to hear de voic<sup>e</sup> of de Harpers harping wit deir Harps; wof<sup>e</sup> Song no man can learn, but dey dat ar redæmed from de eart.

\* 2 Kron. 4. 13.  
‡ 14.

† Revel. 7. 9.

\* Revel. c. 19. 6.  
† Ibid. c. 14.  
v. 2, ‡ 3.



C A P. III. § I.

Of de allowanc<sup>e</sup> of Civil Musikk, and de Use  
der<sup>e</sup> of in general.



Nd su<sup>e</sup> is de first and chief Use of Musikk in de Ser- vic<sup>e</sup> of God. De second and civil Use is for de Solac<sup>e</sup> of Men. De wie as it is agræable unto Natur<sup>e</sup>; so is it allow<sup>e</sup>d by God, as a temporal blessing, to his people.

To

I.

\* Aristotle.  
Polit. l. 8. c. 5.

† Ibidem.

\* Problem. Sec-  
tione 19. quest.  
38.

† Lib. 1. c. 1.

To de first point concerning Natur<sup>e</sup>, no man can give better testimony, dan dat \* grand Secretari of Natur<sup>e</sup> : *Habet Musica naturalem voluptatem, per quam illius usus cunctis etatibus, cunctisque moribus est acceptus. And again, † Congruit autem Naturæ huiusmodi disciplina. Musica enim ex his est, quæ sunt jucunda secundum Naturam. Et videtur cognitio quedam esse nobis cum harmoniis & rhythmis. Quapropter multi sapientum dixerunt, alii quidem animum esse harmoniam; alii verò habere harmoniam.* And in \* an oder plac<sup>e</sup>, *Quòd motibus Naturalibus oblectari, a Natura omnibus datum est; numeris, modulis, canticis, deniq; omnibus concinendi generibus, oblectari omnes consueverunt.* To dis purpose speake† Boetius : *Nil est tam proprium humanitati, quam remitti dulcibus modis, astringiq; contrariis: idq; non modò sese in singulis, vel studiis vel etatibus, tenet; verum etiam per cuncta diffunditur studia: & infantes, juvenes, nec non etiam senes, ita naturaliter affectu quodam spontaneo modis Musicis adiunguntur; ut nulla omnino sit ætas, quæ à cantilenæ dulcis delectatione sejuncta sit.* And in de Concluding of de sam<sup>e</sup> Chapter, *Ex his perspicue appareat, ita nobis Musicam naturaliter esse conjunctam, ut eam ne, si velimus, carere possimus. Quocirca intendenda vis mentis est, ut id quod Naturâ est insitum, Scientiâ quoq; possit comprehensum tueri.* Musick den bæing natural unto Mankind<sup>e</sup>, Not to bæ animal Musickum, is Not to bæ animal rationale.

II.

To de second point, [dat Musick is a special gift of God, wic, among oder worldly blessings, it hæ pleased him in his wisdom and mercy to ordein, for de Solac<sup>e</sup> and delight of de soons of men,] wæ hav<sup>e</sup> de expres testimony of his Word : wer<sup>e</sup> hæ promised de fruition der<sup>e</sup> of to de godly, as a token of his favour, and a reward of deir weldoing; and threatenet de taking of de sam<sup>e</sup> away, from de ungodly, as a token of his displeasur<sup>e</sup>, and a punishment of deir revolting and disobedienc<sup>e</sup>. Unto de Cyr<sup>e</sup> of de Jus (wen dey wer<sup>e</sup> reconciled) hæ promised dis token of his lov<sup>e</sup> : \* [Shæ fall Sing as in de days of hir yut<sup>e</sup>, and as in de day wen sæ cam<sup>e</sup> up out of de land of Egypt : ] wer<sup>e</sup> as befor<sup>e</sup>, for deir Idolatri, hæ threatenet, † I wil caus all hir Mirt to ceas: hir Feast-days, hir Nu<sup>e</sup>-moon<sup>s</sup>, and hir Sabbats, and all hir solemn Feasts: as lik<sup>e</sup> wif<sup>e</sup>

\* Ose. 2. 15.

† Ibid. V. 11.

lik<sup>e</sup> wil<sup>e</sup> for deir oppressing of de p<sup>o</sup>r<sup>e</sup>. \* I will turn your feasts into mourning; and all your songs into lamentation. And again, † Becaus dey hav<sup>e</sup> transgressed de laws, changed de ordinances, broken de everlasting covenant; v. 6. der<sup>e</sup>for<sup>e</sup> hat de c<sup>o</sup>rs devoured de eart, &c. v. 8. de mir<sup>e</sup> of de tabrets ceaset, de noiz of dem dat rejoyc<sup>e</sup> endet, de joy of de harp ceaset: \* as it was in de tim<sup>e</sup> of Judas Maccabeus, wen, de stori sayt dat \* Joy was taken from Jaacob, and de pip<sup>e</sup> wit<sup>e</sup> de harp ceased. Wer<sup>e</sup> as, (wen deir finz had browgt dem into sorrowful captiviti) becaus dey repented, and praised de Lord, and said, † O Lord sav<sup>e</sup> dy people de remnant of Israel; \* der<sup>e</sup>for<sup>e</sup> did hee redem<sup>e</sup> dem from de hand of him dat was stronger dan dey: and also promised dem, (together wit<sup>e</sup> oder tokens of his favour and godnes) de solac<sup>e</sup> of mirt and Musick again. † Der<sup>e</sup>for<sup>e</sup> (sayt hee) dey fall com and Sing in de heigt of Zion; and fall flow together to de godnes of de Lord, for weat, and for Win<sup>e</sup>, and for Oil; &c. and dey fall not sorrow any mor<sup>e</sup>.

\* Amos 8. 10.

† Isai 24. 5.

\* I Mac. 6. 3.

v. 45.

† Jerem. 31. 7.

\* v. 11.

† v. 12.

It is tru<sup>e</sup>, dat de wicked dow<sup>e</sup> soomtim<sup>e</sup> enjoy dis deligt, as dey dow<sup>e</sup> oder temporal benefits: but it is to deir greater condemnation: for a Wo<sup>e</sup> followet: Wo<sup>e</sup> unto dem (\*sayt de Propet) dat rise up early in de morning, dat dey may follow strong drink; dat continu<sup>e</sup> until nigt, til win<sup>e</sup> inflam<sup>e</sup> dem: v. 12. And de harp and de viol, de tabret and pip<sup>e</sup>, and win<sup>e</sup>, ar in deir feasts: but dey regard not de work of de Lord. It followet, v. 13. Der<sup>e</sup>for<sup>e</sup> my people ar gon into captiviti. &c. And again, † Wo<sup>e</sup> to dem dat ly<sup>e</sup> upon beds of Ivoir, and stret<sup>e</sup> demselvs upon deir couces; and eat de Lams out of de flock, and de Calvs out of de mids of de stall: v. 5. dat eant it to de sound of de Viol, and invent to demselvs instruments of Musick, lik<sup>e</sup> David: &c. v. 6. but dey ar not griev<sup>e</sup>d for de affliction of Joseph. It followet, v. 7. Der<sup>e</sup>for<sup>e</sup> non fall dey go<sup>e</sup> captiv<sup>e</sup>, &c.

\* Esai c. 5. 11.

† Amos 6. 6. 4.

Her<sup>e</sup> unto agr<sup>e</sup>e<sup>e</sup> de Complaint of Job. \* Dey send forth<sup>e</sup> deir litle on<sup>e</sup>s lik<sup>e</sup> a flock, and deir cildrex danc<sup>e</sup>: v. 12. Dey tak<sup>e</sup> de Timbrel and Harp, and rejoyc<sup>e</sup> at de sound of de Organ. It followet, v. 18. Dey ar as stubble befor<sup>e</sup> de wind<sup>e</sup>, and as eaf dat de storms carryet away.

\* Job 21. 11.

## CAP. III. § II.

## Of de divers special Uses of Civil Musick.

**D**E divers sorts of Musick ar hær<sup>e</sup> used, as de circum-  
stances of Tim<sup>e</sup>, Plac<sup>e</sup>, and Persons, shall requir<sup>e</sup> :  
sømtim<sup>e</sup> de Vocal alon<sup>e</sup>; [eider Single, or in Set :] sømtim<sup>e</sup>  
de Instrumental alon<sup>e</sup>; [eider † Single, or in Set, or in Con-  
sort :] and sømtim<sup>e</sup> bot<sup>e</sup> Vocal and Instrumental togeder.  
And all of dem for divers special Uses, according to de di-  
vers occasions of de Musick.

## I

On<sup>e</sup> special Use is to eær<sup>e</sup> and comfort men, wil<sup>e</sup> dey ar  
basy in deir painful Vocations, so to deceiv deir tedious  
tim<sup>e</sup> : as de \* Rhetorician observed : *Musica Natura ipsa*  
*videtur ad tolerandos facilius labores, velut muneri, nobis dedisse.*  
Natur<sup>e</sup> seemet to bestow Musick upon us as a favour, for de  
easier enduring of our labours. Dis us<sup>e</sup> did dat Husband-  
man mak<sup>e</sup> of his Singing, at his wørk abroad in de field.

† *Altâ sub rupe canit Frondator ad auras.*

And de Goodwif<sup>e</sup> at hom<sup>e</sup> about hir huswifri.

\* *Interca longum cantu solata laborem,*  
*Arguto Coniux percurrit Pectine telas.*

Dis Use doo<sup>e</sup> de Poet copiously expres in de † field of  
*Achilles*, wrowgt by de Skil and Hand of *Vulcan* : wer<sup>e</sup> in,  
after de Use of Musick in Nuptial Rit<sup>e</sup>s, (*V. l. i. C. i. (k) in*  
*Notis*) ar expressed oder Uses der<sup>e</sup> of, in mens sundry Voca-  
tions and Labours : as in Shepherding, Harvesting, Grap-  
gathering, &c. — — — *Δύω δ' αἶμα ἔποντι Νοήμας*

*Τερόμενοι στερύξι.* — — — — —  
*Duo simul sequebantur Pastores, oblectantes sese fistulis. & ibid.*

*Γαρδουὰ δὲ καὶ ἡίδωα ἀπυλὰ φρονέοντες, &c.*

*Virgines autem & Juvenes immpti, pueriliter sapientes,*

*Textis in calatbris portabant dulcem fructum.*

*Hos autem inter medios, puer citbarâ sonorâ.*

*Suaviter citbarizabas : chorda autem belle resonabas*

*Tenelle voci : hi autem pulsantes simul*

*Cantiq; sibilosq; pedibus tripudiantes sequebantur.*

And

And dus doe nou many mekanik Artificers; wie, Single, (having good voices) yeeld<sup>c</sup> swet<sup>c</sup> Melodi, as wel to oders, as to demselvs. But, in soom places, (wer<sup>c</sup> ar many workmen togeder) dey mak<sup>c</sup> good Harmoni also, of 2, 3 or 4 voices: wie sur<sup>c</sup>ly is pleasant enoug to de hearers.

Dis Use of Singing ha<sup>c</sup> an oder benefit; causing, wit<sup>c</sup>all, healt of bodi: it bæing a special means to clær<sup>c</sup> & strengten de Lungs: so dat (wer<sup>c</sup> it not for on<sup>c</sup> ting) a Singing-man need<sup>c</sup> never fear de *Astma*, *Peripneumonia*, or *Consumption*: or any oder lik<sup>c</sup> affections of dat vital part: wie ar de deat of many Students. If unto dis inward exercis<sup>c</sup> of de Lungs, wer<sup>c</sup> added de outward exercis<sup>c</sup> of de Lims; dey fold<sup>c</sup> find<sup>c</sup> it a means to increas deir healt and to clær<sup>c</sup> deir wits, and so (as † *Plato* speaket) to mak<sup>c</sup> dem perfect Musicians. *Eum igitur qui Gymnasticam cum Musica pulchrè miscet, & moderatè hæc animo adhibet, rectissimè perfectum quendam Musicum diceremus.* De example of his most<sup>c</sup> wis<sup>c</sup> Master confirmet de sam<sup>c</sup>: \* wo to his Musik, for his exercis<sup>c</sup>, added Dancing. *Socrati exercitatio corporis non injucunda erat Satisfatio.*

† *De Republ.* 3.

\* *Plutarch. de sanitate tuenda.*

An oder Special use of Musik is to recreat<sup>c</sup> de mind<sup>c</sup>s of industrious men, wen dey ar nou wearyed wit<sup>c</sup> labour, car<sup>c</sup>, or studdi: as de Pilosopher adviset: † *Musica Medicina est molestiæ illius, quæ per labores suscipitur.*

† *Polit.* l. 8. c. 5.

\* Dus, in old tim<sup>c</sup>, wie singing and wie playing upon string-instruments, did de wis<sup>c</sup> and learned Pythagoreans, after intentiv<sup>c</sup> studdi<sup>c</sup>s, reviv<sup>c</sup> deir spirits: *Pythagorei mentes suas a cogitationum intentione, cantu fidibusq; ad tranquillitatem traducere sunt soliti.* According to wie example, many of our hard Students doe nou soomtim<sup>c</sup> ingenuously solac<sup>c</sup> and refres demselvs, eider wit<sup>c</sup> Instrument [ † symponon ] alon<sup>c</sup>; or wit<sup>c</sup> Voic<sup>c</sup> and Instrument, or wit<sup>c</sup> a Set of Instruments, or wit<sup>c</sup> a Consort, or (wer<sup>c</sup> der<sup>c</sup> is a ful Qir<sup>c</sup>) wie complet<sup>c</sup> Vocal Musik, artificially set, and artificially sung in Part<sup>c</sup>s; (wie doe<sup>c</sup> far exceed<sup>c</sup> all Instrumental, even dat wie is most excellent in his kind<sup>c</sup>) and dat eider alon<sup>c</sup>; or wit<sup>c</sup> Instruments too: wie must need<sup>c</sup>s bæ best, unles de Instruments droun de Voices, or deir Ditti. *Vide C. I. § 3.*

\* *Tusc.* q. l. 4. in initio.

† *Vide.* (a) (b) in Notis ad c. I. § I.

But dis use of Musick is most seasonable in the time of Feasting: \* when men meet together to be merry, and to enjoy the fruit of their labours: which is the gift of God. And therefore sayeth the Prince of Physicians, not to have a Harp or other like Instrument at a Feast, was accounted a very base thing. *Abesse à convivio lyram, vel id genus aliud, turpissimum censebatur.* To him agreeth the Prince of Poets,

\* Odyss. A.

Μολπή ὄρχησθε τὰ ἰδὲ τ' ἀναθήματα δαυτῶς  
Cantusq; & chorea dulcibus donaria cœna.

and again;

† Odyss. I.

† Οὐ ἰδὲ ἐμοῦ πρὸς τέλος κελύεσθαι εἶναι,  
Ἥ, ὅταν εὐφροσύνη ἔῃ καὶ δῆμον ἀπαντα:  
Δαυτυμόνες, δ' ἀνὰ δόματ' ἀκιδάζωνται ἀοιδῶ  
Ἥμενοι ἔξαιης. — — —

*Non enim ego quippiam puto magis gratum esse,  
Quam, quando letitia habet populum universum:  
Convivantes autem per domum audiunt Cantorem,  
Sedentes ordine.*

So kind is Musick at a Feast; that it is compared to a ripe Juell: and is preferred, at that time, even before wise speaking. As the son of Sirach teacheth at the ordering of a Feast.

\* Eccles. c. 31.

4. Pour not out words (sayeth he) which are dear is a Musician, and few not forth wisdom out of time.

5. A Consort of Musick in a banquet of Wine, is as a Signet of a Carbuncle set in gold.

Therefore was this Custom anciently used in those Civil and Learned Nations: [Hebrews, Greeks, Romans.]

Of the Romans sayeth Quintil. *† Veterum Romanorum epulis fides ac tibia adhibere moris fuit.* And Tulli: *\* Epulis magistratum fides præcinnunt.* And again, *† Gravissimus auctor in Originibus dixit Cato, morem apud Majores hunc epularum fuisse, ut deinceps qui accubarent, canerent ad tibiam clarorum virorum laudes.*

Of the Greeks, testifyeth Arist. from Ulysses in Hom. *Optimam esse degendi rationem, quando lætis omnibus, Convivæ audiunt citbarædum, sedentes per ordinem.* And Tulli of that Grecian Captain, that he was accounted to be unlearned, because he refused the Harp at a Feast. *† Themistocles cum in epulis recu-*

† l. i. c. 10.

\* Tusc. quæst.

l. 4. in initio.

† Ibidem.

Polit. l. 8. c. 3.

† Tusc. quæst.

l. 1. in initio.

sasset

*fasset Lyram, habitus est indoctior.* Plato in *Gorgia* speakes to dis purpos: wer<sup>e</sup> hēe mentione dat *Epithalamium*, [*Formosam esse, & divitem & benevalere,*] went to bēe sung at Bridal's, or marriag<sup>e</sup>-feasts. And for de Hebr<sup>e</sup>'s, wēe read dat \* wen *Zorobabel* had obtēined h<sup>av</sup> and means of *Darius*, to reedific<sup>e</sup> *Jerusalem* and de Temple; hēe and his bredren feast-ed w<sup>it</sup> Instruments of Musick 7 days. *Vid. Modum Ionicum.*

\* 1 Esdras 4. 63.

An oder Use is to lament de deats, and to solemniz<sup>e</sup> de funerals of honourable Personages: and swēetly to eēer<sup>e</sup> de sad and drooping spirits of de Mōrners. Dis special Use did *David* mak<sup>e</sup> of it; wen hēe lamented de deats of *Saul* and *Jonathan*, in dat mournful Dittl: 2 *Sam.* 1.

III.

U. 19. De beauty of Israel is slain upon de big places: how ar de mighty fallen?

20. O tel it not in *Gat*: publis it not in de streēts of *Ascalon*. &c. Wer<sup>e</sup> de Valour and Vertu<sup>s</sup> of de<sup>e</sup> two wordi<sup>s</sup> is wōrdily honoured, by de Heroik stat<sup>ly</sup> Vers of dis Princ<sup>ly</sup> Poet. \* Dus did de Singing-men and Singing-wēomen speak of good *Josia* in deir Lamentations; wen *Jeremiab* and all *Juda* mōrned for his untim<sup>ly</sup> deat. Dus did *Andromake*, w<sup>it</sup> de Singers, lament de deat of hir dear *Hector*.

\* 2 Kron. 35. 24, 25.

— — — *Ἦσαν δ' εἰσὺν αἰσίδε;*  
*Ἐπιτύον ἑξ' ἀρχῆς.* — — — &c. *Juxta vero collocabant Cantores,*  
 [ *Luctus principes;* ] *insuperq; gemebant mulieres:*  
*Inter illas autem Andromache albiulna cœpit luctum.*  
*Mi vir etate Juvenis periisti, &c.*

Iliad 66

Agreable unto dis practic<sup>e</sup> was de old<sup>e</sup> Law of de Romans. † *Honoratorum virorum laudes in Funere memorantor:* † *Tulli. de Legibus* etiam ad Cantum *Tibicines* prosequuntor, cui nomen *Nenia:* † *ibid. l. 2. in fine.* quo vocabulo etiam, *Graci* cantus lugubres nominant. De wie Solemniti<sup>s</sup>, w<sup>it</sup> oders, ar lik<sup>e</sup> w<sup>it</sup> used at our chief Funerals.

An oder Use of dis Musick is, upon a contrari occasion, [som extraordinari prosperous event] to increas and express de extraordinari joy and gladnes conceived der<sup>e</sup> of.

IV.

\* Dis use did dat Glad-sad daughter of *Jeptha* mak<sup>e</sup>; wen s<sup>e</sup> went for<sup>e</sup> w<sup>it</sup> *Timbrels* and w<sup>it</sup> *Dances*, to mēet<sup>e</sup> hir victorious

\* *Judg.* 11. 34.

victorious Fader returning from the slaughter of the Ammonites.

† 1 Sam. 18. 6.

† Dis Use did the women make of their Musick, when they came out of all Cities, Singing and Dancing, to meet King Saul, with Tabrets, with Joy, and with Instruments of Musick.

† 1 Kings c. 1.  
v. 40.

Thus did the people express their joy, at the proclaiming of King Solomon: \* And all the people came up after him: and the people piped with pipes, and rejoiced with great joy, so that the cart rent with the sound of them. So did Simon, when he had

† 1 Macca. c. 13.  
v. 51.

recovered the Tower of Jerusalem from the enemy; † And entered into it with tanks-giving, and branches of Palm-trees; and with Harps, and Cymbals, and with Viols, and Hymns, and Songs.

† C. 15. v. 13.

Thus did Judith triumph when she had slain Holofernes. \* The women of Israel put a garland of Olive upon her, and her maid that was with her: and she went before the people in the Dance, leading

† C. 16. v. 1, 2.

the women: and the men followed in their armour. † Then Judith began to sing (and all the people sang after her) this song of praise. Begin unto my God with Timbrils: sing unto my Lord with Cymbals: tune unto him a new Psalm: exalt him, and call upon his Name.

## V

An other Use of this Musick is to direct and order the Dance: a thing of it self so harmless and useful, that were it not for the concomitant abuses, I suppose the strictest Stoicks, and severest Censors would rather give it applaus, than opposition.

Aristotle, out of Euripides, recites 3 things that move Delight, and remove Care: [Sleep, Drink, and Musick:] \* Somnus, Potus, Musica, sunt per se jocunda, & simul cessare Curæ faciunt. Quapropter institunt in hac: & utuntur cunctis istis similiter, [Somno, & Potu, & Musica.] Unto these three

(saye he) they ad Dancing for a fowre. In his quoq; Saltationem posuerunt. And surely not without cause. For even the stiff

Countri-Hin's will leave any delight for this: and down they

have wrought or travelled hard all day; yet come they as fresh

unto it, and bestir themselves as nimbly at it, as if they had done nothing in a week before: and of this you need not

doubt; that, all the while they are thus employed, their minds

are never troubled with any Care, or grief, or the least sorrow

of their own, or their Masters business. And moreover, with

this

this

this

this

\* Polit. l. 8. c. 5.



dis joiful recreating of the mind, by privation of Care, and fruition of Delight, is joined a healthful Exercise of the body: which keepeth men in breath, causing and increasing Nimbleness, Strength, and Activiti: whereby they are enabled for any service, in peace or in war. Therefore did that warlike people, the Persians, learn as well to Dance, as to Ride: supposing this measured Motion of the Body to avail much unto Strength. † *Verum sicuti Equitare, ita & Saltare discunt Persæ: modulata id genus motionem, corporis robori conferre plurimum arbitrati.* This practice is approved by Socrates himself: who in his Poems saith, \* *Eos qui optimè saltant, ad bellicas res esse idoneos*: that they who Dance well, are fit for warlike exploits. Neither are these [Health, Strength, and Activiti] the only good Effects of this laudable Exercise; it causing moreover a Concinnity, and comely Comportment of the body. For which, † *Plato* in his laws requireth, that the youth of both sexes should be taught to Dance. *Pueros & Puellas consentaneum est Tripudium Gymnasticamque discere. Ideoque pueris Saltandi magistri, ac puellis ejusdem Artis magistra tribuantur; ut in illis exercitationibus aptam quandam corporis conformationem consequantur.* This Law was accordingly observed by that wise and warlike Nation: as by *Homer* (after order memorable things) is expressed in *Achilles* Shield.

† *Celius Rhodiginus* l. 18. c. 18.

\* *Athenæus* lib. 14.

† *De Legibus* lib. 7.

Ἐρδα ἄνω ἡἱστοί τε παρθενοὶ ἀλφειόβολαι, &c.

In fine Iliad. 2.

*Ibi quidem adolescentes & virgines formosissima Tripudiabant; invicem in velis manus tenentes.*

*Horum autem, hæc quidem tenues vestes gerebant: illi vero tunicas Induti erant bene textas, sensim splendentes tanquam oleo: Et hæc quidem pulchras coronas habebant: illi autem gladios Gestabant aureos, ab argenteis cingulis.*

*Hi verò quandoque in orbem cursitabant dactylis pedibus Agiliter admodum; sicut quum quis rotam aptatam manibus Sedens figulus tentaverit si currat.*

*Quandoque autem rursus cursitabant per ordines inter se:*

*Plurima verò delectabilem choream circumstabat multitudo, Oblectantes sese. Duo autem Saltatores inter ipsos, Cantum incipientes, versabant se per eos medios.*

In respect of all wie Benefits it is, dat our Indulgent Heavenly Fader, out of his wisdom and loving kindnes, Permitter and Promiset dis Boon<sup>e</sup> to his Obedient Children; and, for deir Disobedienc<sup>e</sup> in his displeasur<sup>e</sup> Taket it from dem. De first apperet in *ve* Propeci of *Jeremi*: *wer<sup>e</sup> de Lord sayt unto Israel, \* Don salt again bee adorned wit dy Tabrets; and salt go<sup>e</sup> fo<sup>r</sup>e in de Dances wit dem dat mak<sup>e</sup> merry. And again, † Den shall de Virgin rejoyc<sup>e</sup> in de Danc<sup>e</sup>: bot<sup>e</sup> yung men and old<sup>e</sup> togeder: for I will turn deir moorning into joy, and wil comfort dem. &c. De oder in de Lamentations. \* De Elders ha<sup>e</sup> ceased from de gat<sup>e</sup>; de yung men from deir Musik: † De joy of our hart is ceased; our Danc<sup>e</sup> is turned into Moorning. And der<sup>e</sup>for<sup>e</sup> wer<sup>e</sup> de<sup>e</sup> comfortable delig<sup>t</sup>s cannot bee had; de want must bee suffered wit patien<sup>c</sup>, as a punishment of our ungodlines: but wer<sup>e</sup> God givet leav<sup>e</sup>; it is no fault for men to tak<sup>e</sup> it, and wit tankfulnes to mak<sup>e</sup> us<sup>e</sup> of it. \* As *Judith* and de *Ju's* did at de deat of *Holophernes*: and, as was don upon de victori of *Saul* and *David* against de *Philistin's*: and of *Jephthab* against de *Ammonit's*. And dat dis kind<sup>e</sup> of rejoicing was used among de *Ju's*, in de days of our Saviour; apperet in de Parable of de † *Prodigal* soon. De wie dat dey mig<sup>t</sup> perform wit mor<sup>e</sup> decenci, wen dey wer<sup>e</sup> men; it samet dey wer<sup>e</sup> inured to it, wil<sup>e</sup> dey wer<sup>e</sup> \* children. Andlik<sup>e</sup> wis<sup>e</sup> after dat tim<sup>e</sup>, † *Theodore* speaket of Banquets and Dancings wie *Kristians* used after deliverances: nam<sup>l</sup>y do<sup>e</sup> of de men of *Antioch*, wo, for deir peac<sup>e</sup> and saf<sup>t</sup>i by de deat of dat bloodi *Apostata Julian*, mad<sup>e</sup> publik Feasts and Dancings. His words ar de<sup>e</sup>: *Antiocheni cognita cede Juliani, epulis & festis indulgebant, & Choreas agebant. Qui impiis Ecclesie Persecutor & Apostata, Mortali vulnere sancius, sanguinem in aerem sparsit, & exclamat, Vicisti Galilæe.**

Oder Civil Uses of Musik see in de fir<sup>e</sup> Mood<sup>s</sup>, l. i. c. i.

C A P. III. § III.

Of Objections against the Uses of Civil Musick.

S Eeing der<sup>c</sup> for<sup>c</sup> dat Civil Musick, wit<sup>h</sup> hir severall Uses, ar  
Suf<sup>er</sup>ful for men, allowed by God, agreable to Natur<sup>e</sup>,  
and practised by de godly for deir comfort ; hou comee  
it to pas, dat dey ar altogeder disallowed by som, and ac-  
counted unmet<sup>ic</sup> to be used at all ? Becaus (say dey) dey  
ar but Vaniti<sup>s</sup>, w<sup>h</sup>ie ar commonly so abused, dat dey doe<sup>t</sup>  
unto many, mor<sup>e</sup> harm, dan good.

Object. I.

Resp. I.

Dat dey ar vaniti<sup>s</sup>, it cannot be denyed : for all dat wee  
doe<sup>t</sup>, and all dat wee hav<sup>e</sup>, and wee our selvs, ar Vaniti<sup>s</sup>.  
\* De building of goodly houses, † de making of fin<sup>e</sup> gardens  
and orchards, ar Vaniti<sup>s</sup> : \* de silver and gold, w<sup>h</sup>ie wee pos-  
ses, yea and all our † worldly wisdom, ar Vaniti<sup>s</sup> : and  
yet, I suppose, der<sup>c</sup> is no man of dem so vain ; dat hee had ra-  
der be w<sup>it</sup>hout des<sup>e</sup> Vaniti<sup>s</sup>, dan hav<sup>e</sup> dem. Nay our Mu-  
sical Propet telle<sup>t</sup> us mor<sup>e</sup>, dat not on<sup>l</sup>y our actions and  
possessions ar Vaniti, but even de Autors and Owners of  
dem also. \* *Verily every man living is altogeder Vaniti.*

\* Eccles. 2. 4. † 5.

\* v. 8.

† 15.

\* Psal. 39. 6.

Resp. II.

And, for de abus<sup>e</sup> of des<sup>e</sup> Vaniti<sup>s</sup>, sur<sup>e</sup>ly de fault is no  
les in our old<sup>e</sup> Sages dat suffer it, dan in fond yunglings dat  
doe<sup>t</sup> it. *Temeritas est videlicet florentis etatis, prudentia senes-  
centis.* Wee know dat yue<sup>t</sup> knowe<sup>t</sup> not to moderat<sup>e</sup> and  
govern it self : Reason and Judgment in dat ag<sup>e</sup> ar weak ;  
Appetit<sup>e</sup> and Affections strong : so dat dey can hardly keep<sup>e</sup>  
or find<sup>e</sup> de Mean ; but ar apt, w<sup>it</sup> de least temptation, to fall  
from good to evil, from evil to woors, and by degre<sup>e</sup>s (if dey  
be not restrained) from woors to woorst of all. It behovee<sup>t</sup>  
der<sup>c</sup> for<sup>c</sup>, de grav<sup>e</sup> Elders and chief men of ea<sup>e</sup> plac<sup>e</sup>, to ende-  
vour, by all means, de preventing and reforming of Abuses :  
first by † bringing up deir children in de nurtur<sup>e</sup> and admonition of  
de Lord : dat in deir harts dey may abhor de eing dat is evil :  
den, by being present at deir set meetings, to see dat dey de-  
mean demselvs civilly and modestly in deir Sport<sup>s</sup>, w<sup>it</sup>out  
all rud<sup>e</sup> sp<sup>ee</sup>c<sup>e</sup> & behaviour : and dat dey tak<sup>e</sup> tim<sup>e</sup>s allowed  
and convenient for su<sup>e</sup> exercis<sup>e</sup> : (for aldow<sup>e</sup> der<sup>c</sup> be<sup>e</sup> a tim<sup>e</sup>

† Ephes. 6. 4.

\* Eccles. 3. 4.

to Danc<sup>e</sup>, as wel as a tim<sup>e</sup> to Moorn<sup>e</sup>; yet all tim<sup>e</sup>s ar not fit for it) and in def<sup>e</sup> convenient tim<sup>e</sup>s, to leav<sup>e</sup> of in tim<sup>e</sup> convenient, dat de Sun may b<sup>e</sup> wintes of deir Conversation and Parting: and dos<sup>e</sup> dat dey<sup>e</sup> find<sup>e</sup> incorrigible or refractari, to repel from de fruition of dat contentment, wie dey can b<sup>e</sup> content, in sted of a rantful acceptanc<sup>e</sup>; so ungrat<sup>e</sup>fully to abus<sup>e</sup>; and dat to de spoil of demselvs and deir fellows. But wol<sup>e</sup>ly to prohibit dat wie God permitte, and for de abus<sup>e</sup> of soom, to debar all from de us<sup>e</sup> of dis deligtful and healthful Recreation; is to do<sup>e</sup> as dat angri *Lacedemonian*, wo commanded de Vin<sup>s</sup> of his Countri to b<sup>e</sup> grubbed up, becaus soom wold<sup>e</sup> b<sup>e</sup> drunk wit de fruit der<sup>e</sup> of. Do<sup>e</sup> you not tink, hee mig<sup>t</sup> hav<sup>e</sup> don better, to cut down de vic<sup>e</sup>; and let de Vin<sup>s</sup> grow?

Object. II.

I, but (dey replie) hou fall w<sup>e</sup> b<sup>e</sup> able to do<sup>e</sup> any good wit our unstable yunkers, so long as dos<sup>e</sup> debost Balad-makers and Danc<sup>e</sup>-makers [ de voned vassals of *Asmodeus* ] not content, wit deir own uncleannes to do<sup>e</sup> him homag<sup>e</sup> and fealti, spend deir tim<sup>e</sup>, and strain deir wits, to draw as many oder as dey can, into de sam<sup>e</sup> condemnation: and de on<sup>e</sup> wit obscen<sup>e</sup> and filty words, de oder wit immodest and sam<sup>e</sup>les gestur<sup>s</sup>, striv<sup>e</sup> weider fall hav<sup>e</sup> de precedenc<sup>e</sup>, in leading deir silly profelyt<sup>s</sup> hedlong into hell? But indeed<sup>e</sup> de mat<sup>e</sup> betw<sup>e</sup>en<sup>e</sup> des<sup>e</sup> twain is so unequal, dat dis striv<sup>e</sup> may so<sup>n</sup> b<sup>e</sup> ended. It is not lik<sup>e</sup> dat of de \* two Sword-players, of w<sup>o</sup>m<sup>e</sup> de Proverb is, *Non melius commissus fuit cum Bitho Bacchius*: Nor dat of de † two Shepherds contending for de Masteri in extemporal poesi: w<sup>o</sup> did so equaliz<sup>e</sup> on<sup>e</sup> anoder; dat *Palemon* knew not weider to prefer, but was fain to pas dis indifferent Sentenc<sup>e</sup>, *Et vitula tu dignus; et hic*. - - - But h<sup>e</sup>er<sup>e</sup> de ods is su<sup>e</sup>, dat an indifferent *Palemon* wil easily b<sup>e</sup> resolved, and adjudg de *Calf* to de Baladers: w<sup>o</sup> dayly do<sup>e</sup> deir Master mu<sup>e</sup> mor<sup>e</sup> servic<sup>e</sup>, dan deir mat<sup>s</sup> do<sup>e</sup>: prostituting deir bas<sup>e</sup> and pestilent mer-eandiz<sup>e</sup>, not on<sup>l</sup>y at su<sup>e</sup> publik Merriments; but also in privat houses, yea and openly in de str<sup>e</sup>t<sup>s</sup>, and market-places: w<sup>e</sup>r<sup>e</sup> dey hav<sup>e</sup> deir Factors, w<sup>o</sup> vent it boldly w<sup>i</sup>out any blusing.

Resp. I.

For answer, It is tru<sup>e</sup> dat dos<sup>e</sup> you blam<sup>e</sup>, ar de principal Arkitechts

Arkitēts of all de mischief: dey ar de Inventers and contrivers of de Plot: but it is deir fordid Agents [ de mercenary Minstrels ] dat put de stratagems of dem bod<sup>e</sup> in execution: dey ar de Instruments, to putt de filly Songs of de on<sup>e</sup>; and to teae de filly fashions of de oder. And des<sup>e</sup>, it is in your pouer dat ar but inferior Magistrat<sup>s</sup>, or oderwis<sup>e</sup> men of wort, to reform. If you find<sup>e</sup> fault, dat dey say or do<sup>e</sup> dat wi<sup>e</sup> is contrari to good manners, wi<sup>e</sup> tendet to de corrupting of yur<sup>e</sup>, or de offending of modest ears and eys; haply dey will bæ afamed: but if you sharply rebuk<sup>e</sup> dem; (knowing in wat cas<sup>e</sup> de Law hæ left dem) doubtles dey wil fear to offend estson<sup>s</sup> in dat kind<sup>e</sup>.

But ( tanks bæ to God ) des<sup>e</sup> impur<sup>e</sup> Buffons ( weider it bæ dat dey ar not nou permitted, as formerly, to defil<sup>e</sup> de Pres; or dat demselvs ar, at last, afamed of deir stal<sup>e</sup> ribaldri; or dat de people, waxing mor<sup>e</sup> modest, wil no<sup>e</sup> longer endure<sup>e</sup> it; ) begin, mee tinks, to wear away; and der<sup>e</sup> arise<sup>e</sup> in deir stæd a better generation: our *Marlows* ar turned into *Quarleses*. Haply dey hav<sup>e</sup> found mor<sup>e</sup>; & mor<sup>e</sup> solid mir<sup>e</sup> and deligt in honest conceipts, and witti Urbaniti; dan in all wanton and immodest jests, or any kind<sup>e</sup> of obscene scurriliti. For indæd<sup>e</sup> der<sup>e</sup> is no<sup>e</sup> tru<sup>e</sup> mir<sup>e</sup> witout honesti: and der<sup>e</sup> for<sup>e</sup> de experienced King-Prea<sup>e</sup>er joinet dem togeder.

Resp. II.

\* I know ( sayt he ) dat der<sup>e</sup> is no<sup>e</sup> good wit de sons of men; but for a man to Rejoic<sup>e</sup>, and to do<sup>e</sup> Good in his lif<sup>e</sup>. \* Eccles. 6. 3. 12.

And for de Danc<sup>e</sup>-makers, even dey also ( weider it bæ dat dey ar restrained by de pious Magistrat<sup>e</sup>, and eekt by de awful lok<sup>s</sup> of auster<sup>e</sup> auctriti; or dat de people, growing into a mor<sup>e</sup> civil carriag<sup>e</sup>, begin to load deir slabbering guizes; or dat demselvs ar so wearyed in deir foul ways, dat, lik<sup>e</sup> tired jad<sup>s</sup>, dey can go<sup>e</sup> no<sup>e</sup> furder ) giv nou noting so mu<sup>e</sup> caus of offenc<sup>e</sup>, as formerly; wen modest maids and matrons wer<sup>e</sup> oft times fain to sit out, not knowing hou, for sam<sup>e</sup>, to partak<sup>e</sup> wi<sup>e</sup> deir rud<sup>e</sup> associats.

R<sup>2</sup> C III.

## Epilogus.

W<sup>E</sup> Er<sup>E</sup>for<sup>E</sup> (ingenuous and intelligent Readers) all things rightly weighed, ther<sup>E</sup> is no<sup>E</sup> sufficient caus, dat w<sup>E</sup>æ fold<sup>E</sup> wilfully depriv<sup>E</sup> our<sup>E</sup> selvs of des<sup>E</sup> permitted Comforts; but rader tak<sup>E</sup> heed<sup>E</sup> dat w<sup>E</sup>æ provok<sup>E</sup> not God to depriv<sup>E</sup> us of aem: as de Ju<sup>E</sup>s oftentimes did wit<sup>E</sup> deir wickednes and apostaci<sup>E</sup>; so \* turning deir mir<sup>E</sup> into moorning, and miseri. Let us not der<sup>E</sup>for<sup>E</sup> bæ lik<sup>E</sup> dat † *faibles and stubborn generation*: [ *a generation dat set not deir hart arigt, and w<sup>E</sup>es<sup>E</sup> spirit cleaved not stedfastly unto God:* ] nor lik<sup>E</sup> de profan<sup>E</sup> godles headen: \* *w<sup>E</sup>o bæing past fæling, did giu demselvs over unto lasciviousnes; to work all uncleannes, even wit<sup>E</sup> greedines.* But let us consider dat w<sup>E</sup>æ are Kristians: unto w<sup>E</sup>om<sup>E</sup> de grac<sup>E</sup> of God hat<sup>E</sup> appered, † *teacing us dat, denying ungodlines and worldly lusts, w<sup>E</sup>æ fold<sup>E</sup> liv (a) Sobrie, Juste, Piè, [soberly, righteously, and holily] in dis present world: holily in respect of God, righteously in respect of our neighbour, and soberly in respect of our selvs.* Dis our Sobrieti, as at all tim<sup>E</sup>s, so chiefly in our Pastim<sup>E</sup>s, is to bæ used: dat by Intemperanc<sup>E</sup> and luxuri w<sup>E</sup>æ abus<sup>E</sup> not our liberti, nor pollut<sup>E</sup> our honest mir<sup>E</sup>, wit<sup>E</sup> any kind<sup>E</sup> of turpitud<sup>E</sup> or Lasciviousnes: w<sup>E</sup>æ ar tings in aemselvs so odious, dat by de common verdict bo<sup>E</sup> of god and bad, of godly and profan<sup>E</sup>, dey ar condemned. For Lasciviousnes in *Dancing*, derived from de wanton *Iones* to de Romans, in æir idle prosperiti, \* even deir own Poet cold<sup>E</sup> tax it, as an open enimi<sup>E</sup> to Modesti, Castiti, and Civalri.

\* Vid. Ose 2.  
15. & c. in c. 3.  
S 1.

† Psal. 78. 9.

\* Ephes. 4. 19.

† Titus 2. 12.  
(a)

\* Horat. Car.  
l. 3. Ode 6.

(b)

*Motus doceri gaudet (b) Ionicos  
Matura virgo: & fingitur artibus  
Jam nunc: & incestos amores  
De tnero meditatur ungui. & c.*

Et mox ibidem.

*Non his Juventus orta parentibus  
Inscit equor sanguine Punico. & c.*

For

For Laciviousnes in Singing, ~~the~~ Holy Fader do<sup>e</sup> & du<sup>e</sup>  
 bewail it : *Quam multi mali & turpia se scilicet cantant digna*  
*auribus suis & cordibus, novimus & dolemus. Sciunt enim se*  
*cantare flagitia ; & tamen cantant tanto libentius, quanto im-*  
*mundius : quoniam tanto se putant debere fieri letiores, quanto*  
*fuerint turpiores. De reason of dis complaint hæ givet in an*  
 \*oder plac<sup>e</sup> : Talibus etenim turpitudinibus cantionum, animi  
 humani illecti enervantur, & decidunt à virtute : & propter ip-  
 sas turpitudines postea sentiunt dolores : & cum magna amaritu-  
 dine digerant, quod cum dulcedine temporali biberunt.

† S. Augustin.  
 Exposit. Ps. 18.

\* Tom. 9. de de-  
 cem Chordis.

And for de lacivious Autors of dis Laciviousnes, [de de-  
 generated Cru<sup>e</sup> of debost Buffons] dat generous tru<sup>e</sup> Po-  
 et, in de person of Urania, do<sup>e</sup> & dus reproov<sup>e</sup> and exhort dem :

† O Profane Writers, your lascivious rhymes  
 Make our best Poets to bee basely deemed,  
 As Juglers, Jesters, and de scum of Time :  
 Yea, wit de Vulgar, les dan des estemed.

† Dubartasin  
 Vrania : Qua  
 drain 44.

You mak<sup>e</sup> east<sup>e</sup> Clio a ligt wanton Minion,  
 Monie Helicon a Stru<sup>e</sup> : your ribaldri  
 Make prudent Parents [strict in deir opinion].  
 To bar deir eildren reading Poetri.

De eain of Vers was at de first invented:  
 To handle on<sup>l</sup>y sacred Mysteris,  
 Wit mor<sup>e</sup> respect : and nothings els was eanted,  
 For long tim<sup>e</sup> after, in sue Poesis.

So did my David, on de trembling strings  
 Of his divine Harp, on<sup>l</sup>y sound his God :  
 So mild<sup>e</sup>-sould Moses to Jehovah sings  
 Jacobs deliveranc<sup>e</sup> from d' Egyptians rod.

So Deborah and Judit in de Camp,  
 So Job<sup>e</sup>, and Jeremi wit car's oppressed,  
 In tun<sup>ful</sup> Verses of a various stamp,  
 Deir Joiz and Sigs divin<sup>ly</sup>-sweet<sup>e</sup> expressed, &c.

To dis purpos<sup>e</sup> speaket \* Martyr : first sewing de divin<sup>e</sup>  
 original,

\* Locor. com-  
 mna. classis 3.  
 C. 3. Parag. 25.

original, and laudable of true Poets; and then inveying  
against the famous Authors of (some lewd Poetasters: who  
having given themselves over to all manner of luxuri and un-  
cleannes, make no other use of their Wit and Art, but to  
proclaim their own fame, and, by their alluring Charms, to  
draw others after them into the same perdition. *Sciendum est  
veteres; & cum gratias Deo agerent, et cum ab eo aliquid impe-  
trare niterentur, communibus votis carmina quaedam solennia  
consuevissent attribere. Et sane Poësis initia sua hinc habuit: eamque  
donum Dei fuisse non irem inficias: sed id optarim, ut pura ac  
casta inter homines retineretur. Id vero propterea dico, quoniam  
inhumani quidam et impuri homines illam foedissime conspurca-  
runt; dum carum et versus ad lascivam libidines, et quævis tur-  
pia deijciunt. Quorum carmina, ut elegantia et bene latina sint;  
Christianis tamen auribus sunt prorsus indigna; neque adoles-  
centibus deberent ullo modo proponi: qui cum ad vitia satis  
propensionis habeant; ad eos impellendos et inflammandos; nonis  
ignibus et arietibus non est opus. Versus hujus generis, animorum  
Sirenes jure dici possunt: quibus juvenes ansulantes, vix fieri  
potest quin naufragium faciant.*

† In Martiali  
castrato.

Perditorum itaque horum Nebulorum sordes (ne prestantes Ju-  
ventutis Christianæ indoles, aurius in perniciem inquinare que-  
ant) ex illorum scriptis expurgate, († sicuti jam factitari cœp-  
tum est) opus sanè esset Heroicum, & Principibus dignum Chri-  
stianis.

It were therefore a happy thing (ingenuous Readers) that  
all these dangerous stumbling-blocks (at which we often see  
our children [our dearest children] to stumble and fall) were  
quite removed out of their ways; that in their wholesome and ne-  
cessary Recreations, they might, without let, walk safely and  
upright. In the mean space, (till this public good may be hap-  
pily effected) let us, in the fear of God, so much the more cir-  
cumspectly look unto our foot-steps; lest that which we should have  
been for our good, be made unto us an occasion of falling.  
Let us in all our Sports, avoid the false delights of Lascivi-  
ousness: we do so enervate and enfeeble our powers and fa-  
culties both of body and mind; that they who are once infected  
with it, do hardly ever after prove good for any thing: but



ar an offenc<sup>e</sup> to God, a Scandal<sup>o</sup> to god men, and, in deend,  
 Ruin to demselvs : on<sup>l</sup>y wis (is ad) antag<sup>s</sup>, dat (lik<sup>e</sup>) (c)  
 dōs<sup>e</sup> wo had deir harts woonden<sup>e</sup> by dy<sup>e</sup> lauging. Yea let  
 us, in our wol<sup>e</sup> conversation, eschew evil and dō<sup>e</sup> god : let  
 us b<sup>e</sup> zelous in de servic<sup>e</sup> of God, abhorring Sacrileg<sup>e</sup> and  
 Superstition : let us b<sup>e</sup> faithful in de loov of our neighbour,  
 abhorring Robber<sup>y</sup> and Oppression : and let us so us<sup>e</sup> de  
 transitori Pleasur<sup>s</sup> of dis lif<sup>e</sup> ; dat w<sup>e</sup> los<sup>e</sup> not de perman-  
 ent joy<sup>s</sup> of de lif<sup>e</sup> to com.

## ANNOT.

(a) **S**obriē. † Hec tria perpetuo meditare adverbia Pauli :  
 Hec tria sunt vitę regula sancta tue.

† Piscator in  
 locum.

(b) Motus Ionicos. i. \* saltationes lascivas & petulantes : instar  
 Ionum, qui mollem saltationem, membrorum gestibus adinvencrunt.  
 Wie kind<sup>e</sup> of Lasciviousnes, Afencus notet to b<sup>e</sup> den commonly  
 de win<sup>e</sup> is in, and de wit out. † Ionicam saltabant inter pocula.

\* Coment. antiq.

† lib. 14. c. 5.

(c) † Etenim traxerunt precordia in preliis, risum attulisse traditum  
 est.

\* Arist. de Part.  
 lib. animal. lib.  
 2. cap. 10.

FINIS.



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ar an offenc<sup>e</sup> to God, a Scandal to god men, and, in de end,  
 Ruin to demselvs : on'ly wit dis aduantage<sup>e</sup>, dat (lik<sup>e</sup> (c)  
 dof wo had deir harts wounded) dey dy<sup>e</sup> lauing. Yea let  
 us, in our wol<sup>e</sup> conversation, esew evil and dow<sup>e</sup> god : let  
 us b<sup>e</sup> zelous in de seruic<sup>e</sup> of God, abhorring Sacrileg<sup>e</sup> and  
 Superstition : let us b<sup>e</sup> faithful in de lov<sup>e</sup> of our neighbour,  
 abhorring Robberi and Oppression : and let us so us<sup>e</sup> de  
 transitori Pleasur<sup>s</sup> of dis lit<sup>e</sup> ; dat w<sup>e</sup> los<sup>e</sup> not de perman-  
 ent joy<sup>s</sup> of de lif<sup>e</sup> to com.

(c)

ANNOT.

(a) **S**obriè. † Hæc tria perpetuò meditari aduerbia Pauli :  
 Hæc tria sunt vitæ regula sancta tuæ.

† Piscator in  
 locum.

(b) Motus Ionicos. i. \* saltationes lasciuas & petulentes : instar  
 Ionum, qui mollem saltationem, membrorum gestibus adiuuenerunt.  
 Wiè kind<sup>e</sup> of Lasciuiousnes, Ateneus notes to b<sup>e</sup> den commonly  
 used, wen de win<sup>e</sup> is in, and de wit our. † Ionicam saltabant inter pocula.

\* Comen. antiq.

† lib. 14. c. 5.

(c) \* Illu trajecta præcordia in præliis, visum attulisse traditum  
 est.

\* Arist. de Part.  
 lib. animal. lib.  
 , c. 10.

3:

F I N I S.



an offenc<sup>e</sup> to God, a Scandal to god men, and, in ðe end,  
 Ruin to ðemselvs : on<sup>l</sup>y wi<sup>ð</sup> ðis aditantag<sup>e</sup>, ðat (lik<sup>e</sup> (c)  
 do<sup>s</sup> wo had ðeir harts wounded) ðey dy<sup>e</sup> lauging. Yea let  
 us, in our wol<sup>e</sup> conversation, eseew evil and do<sup>e</sup> god : let  
 us bæ zelous in ðe servic<sup>e</sup> of God, abhorring Sacrileg<sup>e</sup> and  
 Superstition : let us bæ faitful in ðe lów of our neighbour,  
 abhorring Robberi and Oppression : and let us so us<sup>e</sup> ðe  
 transitori Pleasur<sup>e</sup>s of ðis lif<sup>e</sup> ; ðat wæ los<sup>e</sup> not ðe perman<sup>t</sup>  
 joys of ðe lif<sup>e</sup> to com.

## ANNOT.

(a) **S**obriè. † *Hæc tria perpetuò meditare adverbia Pauli :*  
*Hæc tria sunt vita regula sancta tue.*

† *Piscator in  
 locum.*

(b) *Motus Ionicos. i. \* saltationes lascivas & petulantes : instar  
 Ionum, qui mollem saltationem, membrorum gressibus adinvenerunt.*  
 Wi<sup>e</sup> kind<sup>e</sup> of Lasciviousnes, Atencus notes to bæ ðen commonly  
 used, wen ðe win<sup>e</sup> is in, and ðe wit out. † *Ionicam saltabant inter pocula.*

\* *Coment. antiq.*

† *lib. 14. c. 5.*

(c) \* *Illa trajecta precordia in preliis, visum attulisse traditum*  
 †.

\* *Arist. de Partib. animal. lib. 3. c. 10.*

3

FINIS.





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b. 1

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