

*The Rev. John Parker.*

T. Jones, Sale July 1824 N<sup>o</sup> 143 with the fine Plats.  
Mus. 2 of  
Thomas Jones

M, Cutts

II, F. 10. (1.) 2274  
The Division - Violist:

OR

AN INTRODUCTION

To the *PLAYING* upon a *GROUND*:

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*Divided into Two* PARTS.

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The First, Directing the *HAND*, with Other Preparative Instructions.

The Second, Laying open the *Manner* and *Method* of Playing *Ex-tempore*, or Composing *Division* to a *GROUND*.

To which, are Added some *Divisions* made upon *Grounds* for the Practice of Learners.

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By CHR. SIMPSON.

7x

LONDON,


Printed by *William Godbid*, and sold by *John Playford*, at his Shop in the *Inner-Temple*. 1659.

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 To His, and the ever Honored Patron of *MUSICK*,  
 Sr. *ROBERT BOLLES*, Baronet.

SIR,



*His Treatise now upon the point of be-  
 coming Publick, doth first (as in  
 Duty it ought) address it Self to kiss  
 Your Hands. All the Motives  
 that can Beget, Oblige, or any wayes  
 Endear a Dedication, point to-  
 wards You, as so many Lines unto  
 their Centre. The Subject, is  
 That Branch of Musick You most  
 Affect; and also Perform. The*

*Work had both its Conception, and Production, under  
 Your Roofe; and (though first suggested by Another) chiefly  
 contriv'd, and carried on, for the Instruction of Your  
 then little Son; now Eminent for his Excellency in this Sci-  
 ence, as well as for His other Virtues, and the being Son to  
 such a Father. All who know You, do also acknowledge You  
 the Meccenas of Musick, in this our Nation. That immo-  
 cent, and now distressed Muse, driven from her Sacred Ha-  
 bitations, and forced to seek a livelihood in Streets and Ta-  
 verns, where she is expos'd, and prostituted to all prophaneness,  
 hath, in this her deplorable condition, found a chaste, and  
 cheerfull Sanctuary within Your Walls; where she is cherish'd,  
 encourag'd, and adorned, even by the Hands of Your Noble  
 Self, Your Vertuous Lady, and most hopesfull Children; be-  
 side Others, whom You keep and maintain upon That Ac-  
 compt. The least of which Considerations might suffice to En-  
 title You, and Oblige Me, to this present Dedication; yet  
 give me leave to add one Motive more; my own Gratitude;  
 which remains something better satisfied, in giving the World,  
 as well as Your Self, some Testimony that I am,*

Sir, Your most humble, and Obliged Servant,

*Christopher Simpson.*

To his Excellent Friend Mr. Christopher Simpson, upon his  
most accurate Treatise of Division to a Ground.

Great Soul of Musick, who shall Sing thy Praise  
Give thee loud *Plaudits*; circle thee with *Bayes*;  
Crown thy soft *Numbers*; who, at least, incline  
To treat or descant on this *Treat* of Thine?

For he that speaks thee home, 'tis fit he be  
Familiar with thy *Soul*, thy *Work*, and *Thee*.

Some happy few that know, some that know not  
Thy *Worth*, promiscuously throw in their *Vote*;  
And why not I, who by *Inspection* see,  
My *Optick's* clear by a *Reflex* from *Thee*.  
Mix me i'th *Chorus* then, since to thy *Praise*.  
I bring no *Flattery*; *Truth's* my only *Baife*.

Thou art no *God*, and yet thou seem'st to be  
A near Resemblance of some *Deitie*.  
Witness that Excellent *Scheme*, thy *Musick Sphere*,  
And those thy well composed *Months* o'th' *Yeere*;  
Which *Months* thy pregnant *Muse* hath richly drest,  
And to each *Month* hath made a *Musick-Feast*,  
Wherein the *Graces* do so subt'ly Play  
As they conclude twelve *Months* within one *Day*.

And having rais'd this handsome *Frame* of thine  
Thou also givest, *Method* and *Design*  
To work by: *Rules* so perfect, that 'twil be  
Stil'd *Simpson's Grammar* unto *Harmony*;  
By which the Ingenious *Scholar* is both taught  
To Play, and imitate what thou hast wrought.

Pack hence ye *Pedants* then, such as do bragg  
Of *Knowledge*, *Hand*, or *Notes*: yet not one Ragg  
Of *Musick* have, more then what got by *Theft*,  
Nor know true *Posture* of *Right Hand* or *Left*:  
False finger'd Crew, who seem to understand,  
Pretend to make, when you but marre a *Hand*.  
You may desist; you'll find your *Trade* decay:  
*Simpson's* great *Work* will teach the *World* to Play.

John Jenkins.

TO M<sup>r</sup>. CHRISTOPHER SIMPSON, on his Excellent  
INTRODUCTION, &c.

**N**Or can I silent be, Dear Friend ! but must  
Offer my Sacrifice of Praise ; as Just,  
And due, to your Great Merit ; though it be  
Clad too too meanly in bad Poetrie.

How have the Learned Theoricks of their Ages  
Burd'ned the World with Volumes ; When Three Pages  
Form'd by your Nobler Muse, have given Us more  
Then They, or Knew, or Saw, or Heard before !  
How humbly have you stoop'd to th' Fingers, Hands,  
And Genius of the Weake ! what sweet Commands !  
How facile your Examples ! Full and Plain,  
Your Rules for Composition ! and your Vein  
Of Breaking Descant on The Instrument  
Our Nation Glories in ; how excellent !  
Yet here you cease not ; but Conduct him, till  
By an Admir'd Demonstration you fill  
His Heart with Holy Thoughts, his Will with Fire  
Kindled on th' Altar of th' Angelick Quire ;  
By which he doth, in Musicks Conords, see  
What he Adores ; An Unity in Three.  
Since Then you Thus have taught, and made our Isle  
Justle for Honour, with the Worlds Vast Pile ;  
No more let the Large Continent commend  
Only its Own ; no more let it pretend  
To Sole Invention ; nor no more our Own,  
Who stride both Sea and Alpes to slight their Home,  
Adhere to their past Follies : for they'l find,  
Heaven, Earth, and Art, have here their force Combin'd,  
To raise a lasting Monument, to your  
Great Name ; whilst Time, and Harmony endure.

MATTHEW LOCKE.





To my Worthy Friend, M<sup>r</sup>. Christopher Simpson, upon his  
Excellent Treatise of Division.

**Y**ou common Dablers, Mercenary Crew,  
That sell your raw, and undigested Strains :  
Which (like your wretched selves) poor and untrue,  
Fall flat, and perish with your bootless gains ;  
Cease here your Malice and foul Obloqui,  
Since this great Work detraction doth defie.

And all you sullen Stoicks, full of years  
As are your grosser Rules, sordid and harsh ;  
Custome has made you obstinate, as appears  
By your selfwill'd, or e-grown, and formal Trash ;  
Thus dull'd by use, you see with affectation,  
Or falser Heresies of Speculation.

As you renounce the Sense, so 'tis your Fate  
Not to discern, until familiar grown :  
And as your stupid Eares, if pleas'd ; 'tis late ;  
The Vulger so learn Tunes about the Town ;  
Unsympathizing Natures, what is Art,  
When such sad Drones her Mysteries impart ?

I would not be mistaken in my Sense ;  
You Nobler Soules, Masters and Patrons too,  
With many such like Worthies, that dispense,  
And, in your Spheres, bravely perform, and do ;  
All you I honour, as whose Intellects,  
Stor'd with large Gifts, do merit all Respects.

No ; 'tis those base Professors, insolent,  
As scandalous Pretenders ; These alike,  
(As in their Manners ruine all Content)  
Against all Art their Ignorance doth strike ;  
But these lost things I neither hate, nor scorn,  
Since 'tis themselves do make themselves forlorn.

If then thy Cedar Branches, thus out-grow  
The greatest Plants, what are the smaller Shrubs ;  
The Sun, as they ne'r saw, so cannot know  
By what strange Rules, thou'st past the stranger Rubs ;  
For hitherto, in this Mysterious Ground,  
None like thy Noble Selfe this Way has found.

Brave Friend, with what a modest charge, and milde

Hast thou now routed all Antagonists ;  
Thy Innocence, and Art, so reconcil'd,  
Thy brighter beams break through their darker mists ;  
And generous like thy purer Harmony,  
Thy Vertue triumphs in thy Victory.

The latitude (extent stupendious)  
Of this great Art, by all uncomprehended,  
Cannot yet limit thy vast Genius,  
But thy unbounded Soule, as being led,  
(Or else inspir'd) by some meere God-like sense,  
Thou more then humane natures do'st commence,

As if thy wrastring in thy labours past,  
Were blessings not enough, thou striv'st still more ;  
And yet thou shew'st this cannot be the Last,  
Thy Ayry Spirit so aloft does sore ;  
Thy pregnant, and unimitable heart,  
Seems greater in thy contemplative part.

And sure some Angels wayted on thy Muse,  
So rare's that Peece, so Moral, so Divine ;  
No Mortal such like Similies infuse,  
Nor could another reason do't but thine ;  
Inspired thus, what Fancy dares pretend,  
Or Carp, or Censure, what they ne'r can mend.

But this rude Age is now so savage grown,  
That only studying Principles of Earth ;  
They not discern, nor know what thou hast shown,  
And that this Plenty was so great a Dearth ;  
But (when in vain) these shall for mercy cry,  
Their Zeale wants Heav'nly-Musicks sympathy.

For as these live, so are they living dead ;  
Whilst thus thy happy thoughts do upwards clime,  
Thy firmer Soule these lost things cannot dread,  
Corruption's only subject unto ~~them~~ Time.  
Thy Towing Trophies great with Praises spread,  
(By all good men) shall Crown thy vertuous head.

And as thou liv'st so shall thy living Fame,  
Raise Monuments, t' eternize thy great Name.

JOHN CARWARDEN.

Ad Authorem in Introductionem suam ad *Chelyn* ex plano cantu Diminutione Modulandam.

**M**usica qualis erat tulerit cum Græcia laurum, &  
Pars reliqua ingenuis artibus orba fuit?  
Luserat in plano cantu pueriliter ætas  
Pristina, & ignavam prædicat usque Lyram.

Orpheus agrestes animos lenibat & iras:

Saxea Thebano mœnia struxit agro

Amphion: Sic Diva potens sua munera gestit,

Eximia & Graios dona referre juvat

Verùm hæc monstra ævi lætentis adultior ætas

Ridet, & antiquam prodiga fama Lyram

Dum laudare studet, quanta heu mendacia finxit!

Commentumque placet queis Vetus omne placet.

Nos nova miramur meritò, Simpsonus inertes

Græcorum numeros ocyùs ire dedit,

Et Testudineos fugit indignataque gressus

Docta Chelys, celeri nunc pedes carpit iter.

Non sic Pythagoræ Sphærarum motibus aures

Demulserè modis somnia Vana suis:

Non sic Sirenium Voces adulantur Vlyssi

(Quem tua Victrici ceperat arte manus)

Quàm tuus ense truci pollentior imperat arcus,

Concordesque animas grata tyrannis habet.

Æmula que Citharædi olim Philomela sepulchrum

Nacta est in Cithara quam superare velit,

Si tecum inuictam decertans senserat artem

Quàm placidè fatum sustinisset avis!

Invidus angusto tua nec mysteria condis

Pectore, sed cunctos instruere arte paras.

Quàm dignum æterno te præstas nomine, terris

Musica qui tecum regna perire Vetas.

Musica qualis erat? submitit Græcia laurum:

Simploni ingenio tradita qualis erit?

Quàm latè regnabit enim tua gloria, cujus

Arte Chely æternus conciliatur honos.

Edv. Gelfthorp.



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## THE DIVISION VIOLIST:

OR

*An Introduction to the Playing upon a Ground.*

**B**Efore I treat of *Playing Division to a Ground*, I suppose it convenient to speak of some things which must be *known* and *prepared* in order to that *Designe*. As first, a *Viol* fitted for that purpose: Next, *Hands* enabled to Play upon it; and then, some *Knowledge* in the *Concords* of *Musick*. With these therefore I will begin, in assistance to such as are not already sufficiently inform'd therein: And first, concerning the *Viol*.

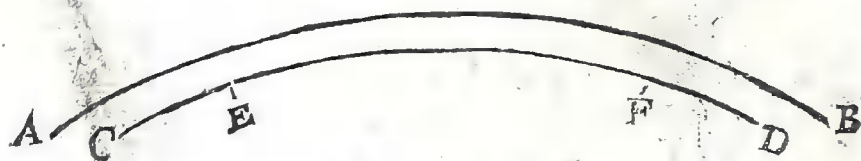


*What kind of Viol is fittest for Division, and how to be accomodated.*

I would have a *Division-Viol* to be of something a shorter size than a *Consort-Basse*, that so the *Hand* may better command it; more or less short, according to the

the reach of his Fingers who is to use it: but the ordinary size, such as may carry a String of thirty Inches from the Bridge (duely placed) to the Nutt. The Sound, quick, and sprightly, like a *Violin*; and *Viols* of that shape (the Bellies being digged out of the Planck) do commonly render such a Sound. It must be accommodated with six Strings; and seven Frets, like those of a *Lute*, but something thicker. The Strings, a little bigger than those of a *Lyra-Viol*, which must be laid at the like nearness to the Finger-board, for ease and convenience of Stopping. The Bridge, as round as that of a *Consort-Basse*, that so each several String may be hit with a bolder touch of the Bow. The Plate or Finger-board, exactly smooth, and even. Its Length, full two parts of three from the Nutt to the Bridge. It must also be of a proportionate roundness to the Bridge, so that each String may lie at an equal nearness to it.

As for Example.



If the roundness of the Bridge be as the Arch *A. B.* then I would have the low end of the Finger-board, to be as *C. D.* and the top of it as *E. F.*

### The Bow.

A *Viol-Bow* for *Division*, should be stiff, but not heavy. Its Length, (betwixt the two places where the Haires are fastned at each end) about 27 Inches. The Nutt, short. The Height of it, about a Fingers bredth, or little more.

The *Viol* and *Bow* thus prepared, I must now teach you how to use them; and, in order thereto, first,

### How to Hold the Viol.

Being seated, place your *Viol* decently betwixt your Knees, so that the lower end of it may rest upon the Calves of your Legs. Set the Soles of your Feet, flat on the Floor; your Toes turned a little outward. Let the Top of the *Viol* be erected towards your left Sholder; so, as it may rest in that posture, though you touch it not with your Hand.

### How to Hold the Bow.

Hold the *Bow* betwixt the ends of your Thumb and two foremost Fingers, near to the Nutt; the Thumb and first Finger fastning upon the Stalk, and the second Fingers end turned in shorter, against the Haires thereof; by which you may poize and keep up the point of the *Bow*. If the second Finger have not strength enough, you may joyn the third Finger in assistance to it; but in Playing Swift *Division*, two Fingers and the Thumb is best in my opinion.

Holding the *Bow* in this posture, you may stretch out your Arm; and draw it first over one String, and then another; crossing them in right-angle at the distance of two or three Inches from the Bridge. Make each several String yield a full and clear sound; and order your Knees so, that they be no impediment to the Motion of your *Bow*.

### The posture of the left Hand.

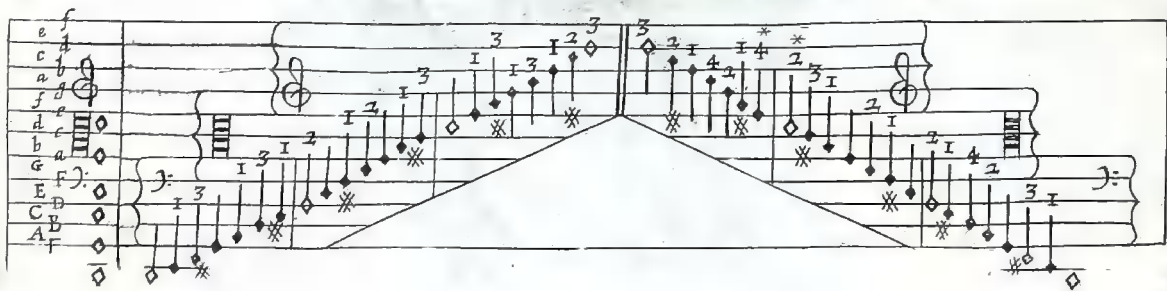
When you are to set your Fingers upon the Strings, you must not grasp the Neck of your *Viol* like a *Violin*; but rather, (as those that Play on the *Lute*,) keep your Thumb on the back of the Neck, opposite to your Fore-finger, so, as your Hand may have liberty to remove up and down, as occasion shall require.



How the Viol is Tuned and Applied to the Scale of Musick.

It is supposed you understand *Song*, and consequently the *Scale of Musick*; which known, the Tuning of your *Viol* appears in such order as you see the Six *Semibreves*,

*Semibreves*, which stand one over another in the first part of the following *Scale*: Where note, that all the degrees of rising above the highest of those *Semibreves*, are exprest on the *Treble*, or highest String, by Stopping it still lower and lower upon the Neck of the *Viol*.



3

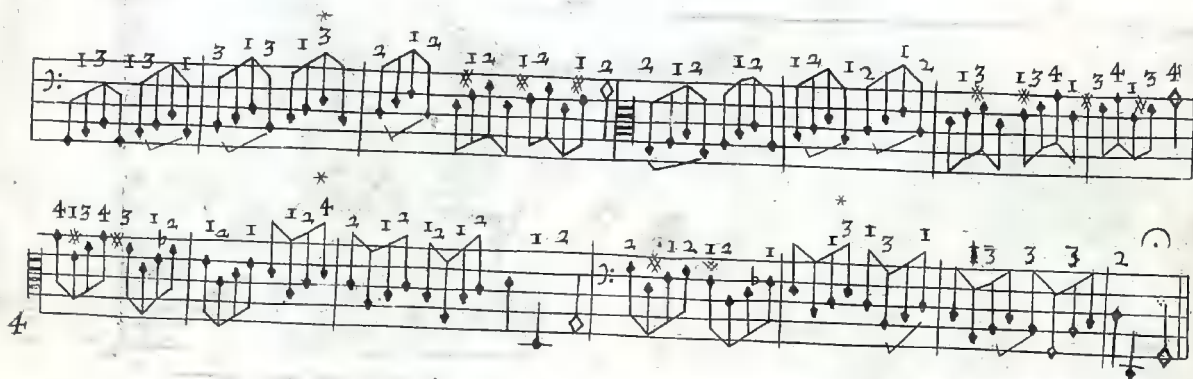
When you have Tuned your *Viol* according to the Six *Semibreves*, your next business is to Play those other Notes, which you see ascend and descend by degrees; over which I have set Figures to direct you with what Fingers to stop them; 1, 2, 3, 4, is set for first, second, third, and fourth Finger. Those which have no Figures are Play'd on the open Strings.

*Observation for playing Notes upon another String.*

You must know that sometimes Notes are not Play'd on Those Strings to which they seem properly to belong; but for ease or better order of Fingering, are Play'd upon some Other String; an instance whereof you have in those two Notes marked with little Stars over their Figures; which Notes are Play'd upon the second String, though a little before, Notes standing in the same places were Play'd upon the Treble: and therefore, when any difficulty shall occurre in Fingering, you must try which way the same Notes may be exprest with most ease and convenience to the Hand.

The Example before-going, was set in the whole *Scale*, that you might better perceive where every *Rule* and *Space* take their places upon the *Viol*: but those that follow, must be set down in the common way of 5 *Lines*; and when Notes exceed that compass, they are still reduced into 5 *Lines*, by setting another Cliffe.


This which follows I would have you practise; first, in a slow measure, increasing the quickness by degrees, as your Hand advanceth in readiness; but be sure to make all your Notes sound cleer, and full; stopping the Strings firm and hard with the very ends of your Fingers: Also, give as much Bow to every *Quaver* as the length of it will permit. But before you set upon it, read the two Rules which follow.



4

Here you must observe two general Rules; one is for Stopping the *Strings*; the other, for the Motion of the *Bow*.

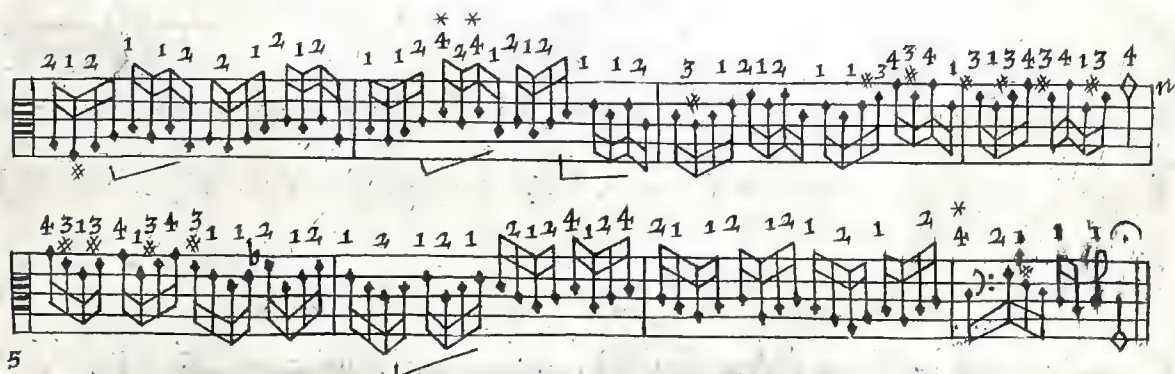
## A Rule for Stopping.

Which is; that when you set any Finger down, you are to let it rest there, (Playing the following Notes with other Fingers) until some occasion require the removing it. This is done, both for better order of fingering; and that the Fingers may pass more smoothly from Note to Note, without lifting them too far from the Strings; as also, to continue the sound of a Note when the Bow hath left it. Instances of these Holdings you have where you see such a Stroke as this  marked for a Hold, and drawn from one, to some other distant Note. As for Example; The first four Quavers of the second Bar, have such a Mark under them; which signifies, that the third Finger, which stops the first of them, must be kept on, untill you have also play'd the fourth Quaver; because, in playing the two middle Quavers, there is no necessity of taking it off. The like is to be observed in the rest.

## A Rule for the Motion of the Bow.

Concerning the *Bow*, observe; that when you see an *Even* number of *Quavers*, *Semiquavers*, &c. as 2, 4, 6, 8. You must begin with your *Bow* Forward: Yea, though the *Bow* were employed Forward in the next *Note* before them. But, if the Number be *Odd*; as 3, 5, 7. (which alwayes happens by reason of some *Prick-Note* or odd *Rest*) the first of that odd Number must be play'd Backward. And this is most properly the Motion of the *Bow*; although not absolutely without exception.

When you can Play the last Example, you may practise This following.



It is now requisite your *Hand* be accustomed to Play *Notes* which ascend above the *Fretts*; (above I call it, in relation to Sound; being *lower*, as to the *Neck* of the *Viol*) to which purpose, I propose unto you the following Example; with which, I must also give you

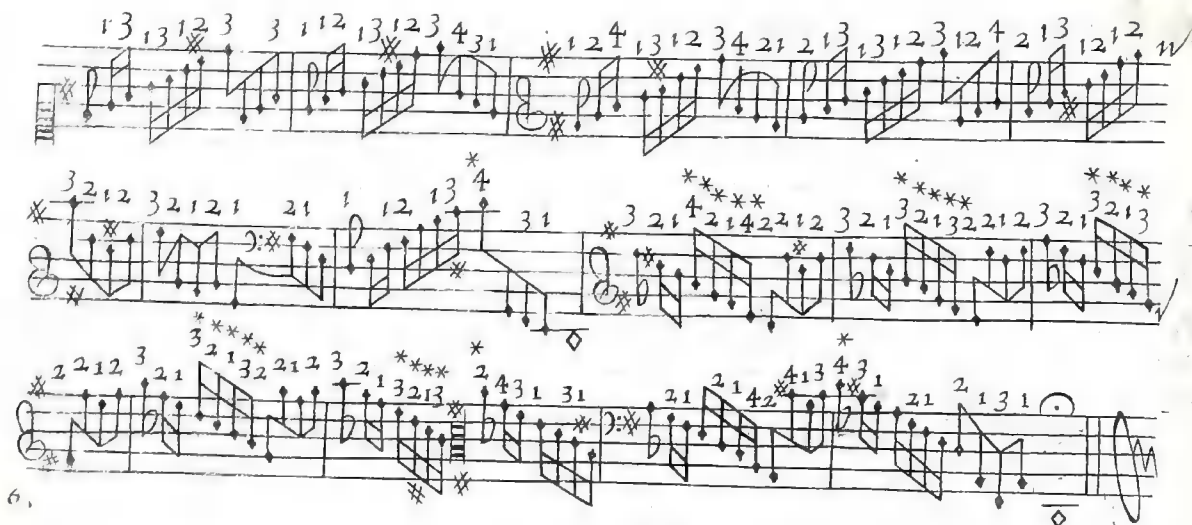
## An Observation for Fingering.

Here you may observe, that in any Point of *Division* which reaches to the lower *Fretts*, or beyond them, the Highest *Note* thereof is alwayes Stopt, either with the Third, or with the Fourth Finger. If with the Third; the First and Second Fingers take their orderly places in Stopping the two *Notes* gradually ascending to it, or descending from it. If the Highest *Note* imploy the Fourth Finger; then the next *Note* under it, is Stopt, either with the Third, or with the Second Finger; according as the said *Under-Note* is either *Flat* or *Sharp*: If *Sharp*; with the Third: If *Flat*; with the Second Finger. But whether the highest *Note* imploy the Third, or Fourth Finger, you may be assured that the 3<sup>d</sup>. below it must be Stopt with the First Finger; which alwayes serves as a Guide unto those two *Notes* which are above it. And whereas you will see sometimes two Successive *Notes*, Stopt one after the other, with the same Finger; it is alwayes done,



either to prepare the Fingers to this Posture , or to remove the said Posture to some other Place. This Order of Fingering , holds good throughout the whole *Finger-board* , ( in Stopping three Successive Notes upon any one String ; ) with this only difference ; that , where the *Stoppes* are Wide , ( as amongst the *Fretts* , ) the Fourth or Little Finger , is of more use , then Lower down , where the *Stoppes* are more Contract.

As for the Posture of the Fingers , in moving from one String to another ; ( which for diversity of Circumstances cannot so well be reduced to *Rule* ; ) I must referre you to your Own Observation ; in making use of those Fingers which offer themselves the readiest and aptest for stopping any succeeding Note.



If you find any difficulty in this Example , Play it the slower , untill your *Hand* shall have overcome it.

I must now apply your *Hand* to the Playing of quicker Notes , yet not till I have said something concerning

The Motion of the Right Arme and Wrist.

I have already told you , that you must stretch out your *Arme* , so , that your *Bow* may cross the Strings near to the *Bridg* : In which Posture , it is more then probable you will move your *Shoulder-Point* : for , in Playing long Notes , necessity will enforce you so to do : But if you stir that *Point* in *Quick-Notes* , it will cause your whole *Body* to shake ; which , by all means must be avoided ; as also , any other indecent *Gesture*. *Quick Notes* therefore must be exprest , by moving some *Point* nearer the *Hand* : which is generally agreed upon to be the *Wrist*. The Question then arising , is about the Menage of the *Elbow-Point* ; concerning which , there are two different Opinions. Some will have it to be kept streight and stiff : In-somuch , that I have heard a very Eminent and Judicious *Violist* positively affirm , That if a *Scholar* can but attain to the Playing of Quavers with his *Wrist* , keeping his *Arme* streight and stiff in the *Elbow* ; he hath got the *Mastery* of the *Bow-Hand*. Others contend , that the *Motion* of the *Wrist* must be strengthened , and assisted by a Compliance or Yielding of the *Elbow-Point* unto it : and they , to back their Argument , produce , for Instance , a \* Person , Famous for the Excellency of the *Bow-Hand* , using a Free and Loose *Arme*. To deliver my own Opinion , I do much approve the streightness of the *Arme* ; especially in Beginners ; because , it is a means to keep the *Body* upright , which is a commendable Posture. I can also admit the stiffness of the *Elbow* , in Smooth Division ; for which it is most properly apt : But Cross , and Skipping Division , cannot ( I think ) be Well exprest , without some *Consent* or *Yielding* of the *Elbow-Point* unto the *Motion* of the *Wrist*.

Daniel me.

## How to gain the Motion of the Wrist.

The best way I can advise you, is (upon moving the *Bow* Forward, and Backward) to carry the *Hand*, To, and Fro, a little beyond the Motion of the *Arm*; in such manner, that the *Arme* Returning, shall (as it were) Draw the *Hand* after it. When you can do this in Longer *Notes*, you may Practice it in shorter, by degrees; a little Exercise will effect it.

I will set your next Example in *C-fa-ut*, with the Lowest String put down a *Note*, to make it a *Sub-Octave* thereunto; as we commonly do, when we Play in that *Key*. And as I have formerly admonished you to Practice your Examples, first Slow, and then Faster, by degrees; that admonition is most requisite in Playing Swift Division; where you must also have a Care, that the Motion of your *Bow*, and Fingers, do equally answer one another; Bearing your *Bow* moderately upon the Strings, at a convenient distance from the Point thereof; by which means, you shall make your swiftest *Notes* more distinguishable: A thing, in which many fail; either through want of a due compliance of the *Bow* to the *Strings*; or by not exactly crossing them at a right distance from the *Bridge*; or else, by Playing too near the Point of the *Bow*; which Errors I note, that you may avoid them.

The musical notation consists of three staves of music. The first staff is in the bass clef and contains a series of sixteenth-note patterns with various fingering numbers (1, 2, 3, 4) and bowing directions indicated by asterisks and slanted lines. The second staff is in the treble clef and continues the exercise with similar patterns. The third staff is in the bass clef and includes some notes with circled accents and a final double bar line. The page number '7' is visible at the bottom left of the staff.

I have added a little Peece at the end of this Example, as an Exception against the Rule of Beginning every Even Number, Forward: (mentioned Page 5.) in which the Quickness of Motion doth not admit a Change of the *Bow*; But you must Play them (as necessity will enforce you) some Forward, and some Backward. Also quick *Notes*, Skipping from the *Treble* to the *Bass*, and so pursued; are best exprest with *Contrary Bowes*. Exception.

## The Motion of the Bow in Double Stopps.

Here take Notice, that when 2, 3. or more *Notes* stand One over Another (as you have in two places of the last Example;) they must be played as One; by sliding the *Bow* over those *Strings* which exprest the sound of the said *Notes*. Now, There they fell out so, as to be Played by putting the *Bow* forward; which is the usuall way, when there comes but one of them by it self. But if there happen *divers* of them successively (as in the Passages next following,) then, each other of them must, of necessity, be Played by drawing the *Bow* back: But whether Back, or Forward, be sure alwayes to hitt the Lowest String First; and let the *Bow* slide from it to the highest, touching the middle *Notes* in it's Passage betwixt them.

8

The Figures, for more convenience, are here set before the Notes; where mark, that where you have this Figure [1] set before 2, 3. or more Notes in one Stop; the First Finger must be lay'd streight over all the said Notes. In which, as also in all double Stops, the Posture of the Left-Hand is the same as if you Play'd upon a *Theorbo*, or the *Lute* in its Old Tuning.

I will set you one Example more, and then I have done, as farre as concerns exercising the *Hand* for *Division*.

9

When you have practised these Examples according to the Instructions given, you may then, for variety, look upon some of those *Divisions* adjoynd to this Book: Amongst which some are easie made purposely for Learners; others of them require the *Hands* of a good Proficient. And because in those (as also in other men's *Divisions*) you will meet sometimes with *Tripla's* of divers sorts, I think it not amiss to speak of them in this Place.

### Of Tripla's.

Sometimes the Grounds themselves are *Tripla-Time*; consisting (usually) either of three *Semibreves*, or three *Minims*, or three *Crotchets* to a Measure. Some time

times you may meet with a *Tripla* upon a *Tripla*; as for instance, when, upon a Ground consisting of three *Minims* to a Measure, each *Minim* is divided into three *Crotchets*, six *Quavers*, or the like.

Again; in Divisions upon Grounds of the *Common-Time*, containing two *Minims* to a Measure, you will meet, now and then, with divers *Tripla's*: as, sometimes three *Crotchets* to a *Minim*, producing six *Quavers*, twelve *Semiquavers*, &c. Sometimes three *Quavers* to a *Crochet*, and sometimes also, three *Semiquavers* to a *Quaver*: The Measure of all which will not be hard to find out, where the Quantity of each *semibreve* is scored out with *Barres*.

It now remains, that in directing the *Hand*, I speak something concerning the Graceing of *Notes*. And though it be a thing which depends much upon *Humour*, and *Imitation*, yet I will try how farre it may be delivered in *Words*, and *Examples*.

### Of Graceing Notes.

Graceing of *Notes* is performed two Wayes; *viz.* by the *Bow*, and by the *Fingers*. By the *Bow*; as when we Play *lowd*, or *soft*, according to our Fancy, or the Humour of the *Musick*. Again; this *lowd*, and *soft*, is sometimes exprest in One and the same *Note*; as when we make it *soft* in the *beginning*, and then (as it were) *swell*, or grow *lowder*, towards the *middle*, or *ending*. Some also affect a kind of *Shake* or *Tremble* with the *Bow*, like the shaking *Stop* of an *Organ*: but the frequent use thereof (in my opinion) is not commendable. To these may be added, that of Playing 2, 3, or more *Notes* with one Motion of the *Bow*, which would not have that *Grace*, or *Ornament*, if they were Played severally.

Graces done with the Bow.

*Graces* done with the *Fingers*, are of two sorts: *viz.* *smooth*, and *shaked*. *Smooth* is, when in rising, or falling, a *Tone*, or *Semitone*, we seem to draw as it were, the Sound from one *Note* to another, in imitation of the *Voice*; and is expressed by setting down, or taking off the *Finger*, a little after the touch of the *Bow*. In ascending, it makes that *Grace* which we call a *Plain-Beat* or *Rise*; in descending, that called a *Backfall*.

Smooth Graces.

Plain-Beat. Backfall.

Sometimes a *Note* is graced by sliding to it from the *Third below*, called an *Elevation*, now something obsolete. Sometimes from the *Third above*; which we call a *Double Backfall*. This sliding a *Third, up*, or *down*, is alwayes done upon one *String*. Again; a *Note* is sometimes graced by joyning part of its sound to the *Note* following; like a *Prickt-Crochet*: whose following *Quaver* is Placed with the ensuing *Note*, but Played with the same *Bow* of his *Prickt-Crochet*: This we will call a *Cadent*. There is yet another plain or smooth *Grace*, called a *Spinger*, which concludeth the sound of a *Note* more acute, by clapping down another *Finger* just at the expiring of it.

Elevation. Double Backfall

Cadent. Spinger.

### Shaked Graces.

The other sort of *Graces* is done by the *Shake*, or *Tremble* of a *Finger*; of which, there are two kinds: *viz.* *Close*, and *Open*. *Close*, is that when wee shake a *Finger* as close and near to that which stoppeth as may be; touching the *String*, therewith, so gently, and nicely, as to make no Variation of *Tone*: This may be used where no other *Grace* is concerned. *Open* is, when a *Finger* is shaked in that distance from whence it was removed, or is to be set down; supposing the distance exceed not the wideness of a whole *Tone*, or two *Fretts*; for wider then that we never shake.

Close shake.

Open-shake.

*Graces* made with open *Shakes* are these. A *Beat*; a *Backfall*; an *Elevation*; a *Cadent*: and double *Relish*. The *Beat* is the same in Nature with the *Plain-Beat* or *Rise*; the difference, only a short shake of a *Finger*, before we fix it upon the Place designed. This, as also the *Plain-Beat*, is commonly made from the *Half-Note*, or distance of one *Frett*. The shaked *Backfall* is likewise the same in Nature with the *Plain Backfall*, the difference only a shake of the *Finger* taken off; which must be done in that wideness whence it was removed. How an *Elevation*, *Cadent*,

Shaked Beat.

Shaked Backfall.

*Cadent*, and double *Relish*, imploy an open Shake, will better appear in their Examples. To these may be added the *Grappo*, *Trillo*, or any other movement of the Voice, imitated on the *Viol*, by Playing the like moving Notes with one Motion of the *Bow*.

The *Markes* of these *Graces*, applied to their proper *Notes*, and their *Explications*, are as you see following. *Exp.* is set for *Explication*. Those *Notes* which have an *Arch*, or *Stroke*, set under, or over them, are Play'd with one Motion of the *Bow*.

Smooth Graces

Beat. exp: Backfall exp: Double-Backfall: exp: elevation.

exp Spinger. exp: Cadent. exp: Backfall shaked exp:

Shaked Graces

Close Shake. exp: Shaked Beat. exp: elevation exp:

10 Cadent. exp: Double-Relish exp: or thus: exp:  
For these, I am obliged to the ever famous Charles Colman Doctor in Musick

Of these, some are more rough and Masculine; as, your shaked *Beats* and *Backfals*; and therefore more peculiar to the *Basse*. Others more smooth and feminine; as, your *Close-shake* and *Plain-Graces*, which are more natural to the *Treble*, or upper Parts. Yet when we would express *Life*, *Courage*, or *Cheerfulness*, upon the *Treble*, we do frequently use both shaked *Beats* and *Backfals*: as, on the contrary, smooth and swelling *Notes*, when we would express *Love*, *Sorrow*, *Compassion*, or the Like; and this, not only on the *Treble*, but sometimes also upon the *Basse*. And all these are concerned in our *Division-Viol*, as imploying the whole *Compass* of the *Scale*, and acting by turns all the Parts therein contained.

The *Hand* being thus directed, we will now proceed to the *Concords* of *Musick*. Not that I make it here my business to treat of all that belongs to the Art of *Composing*, (a Subject upon which so many Volumes have been writ) but in assistance to such as be ignorant therein: to shew, at least some Rudiments thereof, necessary to be known in Order to our following *Discourse*: which (perhaps) I shall deliver in a Method more easie then my *Reader* shall find in other *Authors*.

### Of the Concords in Musick: with an easie Way of Joyning Parts together.

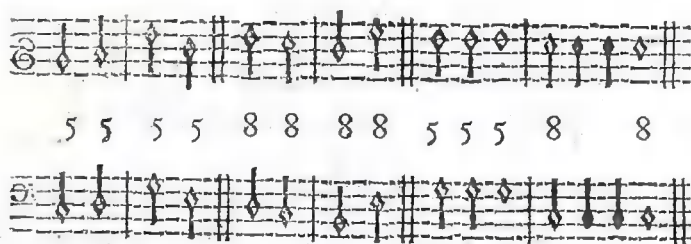
Although our Excellent Countryman Mr. *Morley*, in his *Introduction to Musick*, doth take his Sight, and reckon his *Concords* from the *Tenor*, as the Holding Part to which he, and the *Musicians* of former Times were accustomed to apply their *Descant*; in order to the *Gregorian Musick* of the Church: yet here, for better Reasons, (as to our present Purpose) I must propose unto you the *Basse*, as  
the

the Ground-Work, or Foundation upon which the other Parts are to be erected; and from which, we must reckon or measure those distances, in the Scale of *Musick*, called *Concords*, and *Discords*. *Concords* are, a Third, a Fifth, a Sixth, an Eighth; (by these, I mean also their *Octaves*.) An Unison I do not mention, because it hath no difference of Tone, but bears the same relation to *Concords*, as Unity doth to Numbers. All other Distances; as a Second, Fourth, Seventh, and their *Octaves* (Computing from the *Bass*) are *Discords*. Of *Concords*, two are Perfect; viz. a Fifth, and an Eighth. The other two, Imperfect; to wit, a Third, and a Sixth. Why this, or that, is called Perfect, or Imperfect, is a dispute which doth not here concern us, the use of them being now our Business. And this to a Beginner, is best delivered in *Counterpoint*; that is, setting and comparing *Note* against *Note*. In order to which you must first know, that two *Perfects* of the same kind, as two Fifths, or two Eighths, are not allowed in *Musick*, unless when the *Notes* keep still their places.

The *Basse* is the foundation.

Eighth & Fifth are Perfect *Concords*. Third and Sixth Imperfect. Two *Perfects* of the same kind not allowed, the Parts rising or falling together.

## Example.



Not allowed, not allowed, allowed, allowed.

But you may pass from a Fifth to an Eighth, or from an Eighth to a Fifth, when you please: provided, that one of the Parts, either keep still its place, or remove but one degree; for if both Parts skip together, the Passage is less pleasing.

As for Thirds and Sixths, which are Imperfect *Concords*, two, three or more of them, rising or falling together is no *Solacisme* in *Musick*. In fine, you have liberty to pass from any one, to any other different *Concord*, so you avoid *Relation* not *Harmonical*; that is, a harsh and unpleasing Reflection of *Flat* against *Sharp*.

Next, you must know, that every Composition in *Musick*, be it long or short, is designed to some one *Key*, *Mood*, or *Tone*, in which the *Basse* doth always conclude. This *Key*, or *Tone*, is said to be either *Flat*, or *Sharp*, in respect of the lesser or greater Third taking its place immediately above it. As for Example, suppose the *Key* to be in *G*, with a *b Flat* in *B*. Then I say, it is a *flat Key*; because from *G* to *b Flat* is the lesser Third. But if there be no such *b Flat* standing in *B*, it is then the greater Third, and called a *sharp Key*. And so you may conceive of the *Key*, in any other place of the *Scale*.

Concerning the *Key*, *Tone*, or *Mood*;

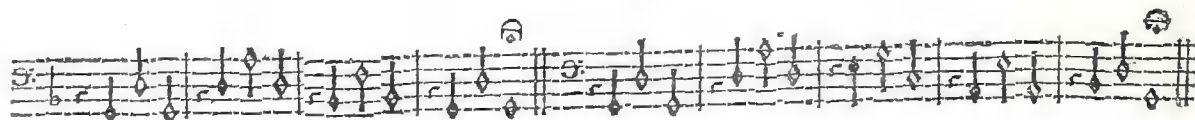
Now as the *Basse* is set in a *flat*, or *sharp Key*, so must all the other upper Parts; for by *Key* or *Tone*, is meant, not only that wherein the *Basse* doth end, but all the *Octaves* to it.

These things known, I would have you prick down some short *Basse* or *Ground*; concerning which, take these Advertisements. First, that it be natural to the *Key*; making its middle *Closes*, (if it have any) in those *Keys* which have affinity with the final *Key*. Such are the Fifth and flat Third above it. If the *Key* be set with a sharp Third, (which, of it self, is not very proper for a middle *Close*) you may in stead thereof, make use of the Fourth or Second above the final *Key*.

How to frame the *Basse*.

Example.

Example.



Key flat. Fifth. Third. Key sharp. Fifth. Fourth. Second.

Secondly that your *Basse* do move, for the most part, by leaps of a Third, Fourth, or Fifth; using degrees no more then to keep it within the proper bounds and *Ayre* of the *Key*. Lastly that for more ease, you make choice of a flat *Key* to begin with; and avoid setting *sharp Notes* in it, for some reasons which shall appear hereafter.

Let this short *Bass* serve you as an Example, which hath a middle Close in B the Flat Third to the *Key*.

Example.



Third.

Having prickt a *Bass* in this Manner, you may joyn a *Treble* thereto, by setting a Third, Fifth, or Eighth over each *Note* of the *Bass*. As for the Sixth (properly belonging to *sharp Notes*) I shall speak of it by and by. Now, as the proper movement of the *Bass*, (in *Counterpoint*) is, for the most part, by Leaps, as before mentioned, so the Natural Progression of the *Treble* is, a rising and falling by degrees; and therefore when you have set a Third, Fifth, or Eighth, over the first *Note* of the *Bass*; you may then take for your next (and so from one to another) that *Concord* which affords the nearest compliance to that Movement by degrees, thus:

How to frame the Treble.

Example.



If you set a *Figure* under every *Note* as you Prickt it, to signify what *Concord* it is to the *Bass*, (as you here see them) it will be some ease to your Eye, and Memory.

Here take Notice, that in few Parts, Imperfect *Concords* are more delightfull then Perfect: as affording more variety, and not satiating or cloying the *Eare* so much as the multiplicity of *Perfects* do. Hence it proceeds, that in two Parts, we seldome use an Eighth, unless to the *Beginning-Note*: *Ending-Note*; some *Cadent-Note*; or when the Parts proceed in contrary Motion; that is, one rising and the other falling.

Composition of three Parts.

When you are perfect in setting a *Treble* to your *Bass*, you may adde to them a third Part; as for Instance, an *Alt*; whose proper Region is next under the *Treble*; and therefore I would have you set it (*Note for Note*) in those *Concords* which are the nearest thereto. Provided that, if you intend your Composition for no more then three Parts, one of the two upper Parts be still a Third to the *Bass*: for the reason above mentioned.

Example.

## Example.

Treble  
3 5 3 5 3 5 5 3 5 8

Alt  
8 3 8 3 8 3 3 8 3 8

Bass

I have made the Treble and Alt both of them end in the Eighth to the Bass; which in my opinion, is better (the Key being flat) then to have the Treble end in the sharp Third; that Concord being more proper to some inward Part, at a Conclusion.

As for those two Notes you see made sharp in the Alt; take this observation: that when the Bass rises a Fourth, or falls a Fifth; it commonly requires the sharp or greater Third, to that Note from which it so riseth, or falleth.

Being Perfect and ready in Composing three Parts; you may try how you can adde to them a Fourth, which now remains to be the Tenor; concerning which, these things are to be observed. (1) That it be set (as much as may be) in *Concords* different from the other two upper Parts. (2) That it be set as near as you can, to the Alt; for the Melody is best, when the upper Parts are joynd close together. (3) That you avoid the Consecution of two Fifths, or two Eighths rising or falling together; as well amongst the upper Parts themselves, as betwixt any one Part and the Basse. All which is at once performed, by taking the Next Concord (Note for Note) which you find under the Alt, Thus:

Composi-  
tion of  
four Parts

## Example.

Treble  
3 5 3 5 3 5 5 3 5 8

Alt  
8 3 8 3 8 3 3 8 3 8

Tenor  
5 8 5 8 5 8 8 5 8 3

Bass

I have broken the last Note but one, of the Alt, into two Crochets, and joynd one of them to the Note before it; making it, by that means, a Binding Cadence: which you may imitate, upon the like Notes, in that Part alwayes which bears the Sharp or greater Third to the Basse, in the next Note before any Close.

Here you see Three *Concords*, viz. a Third, Fifth and Eighth, interchangeably employed by the Three Upper Parts. And, though for ease, and orders sake, I shewed you, first, how to joyn One Part to your Basse; then Two; and lastly, Three Parts; by setting, and adding one Part after another: Yet, now it is left to your liberty, (when you intend your Composition, at first, for three or four Parts,) to carry on all your upper Parts together; disposing them into these three *Concords* as you shall think most convenient. It is no matter which of the upper Parts employ the Third, so any one of them have it. And this is as much as I think necessary, for joyning so many Parts together as have been here mentioned; such, I mean, as wherein a Sixth is not concerned. But if your Bass have sharp Notes in it (such are commonly the half Note under the Key; the greater Third above it; and sometimes also, the less Third under it;) Such Notes, I say, standing in these

Concerning a Sixth, and what Notes in the Basse require it



Places, do commonly require a Sixth to be joynd to them; as you here see them.

## Example.

Here you have three Notes in the *Basse*, which require the lesser *Sixth* to be joynd to them. The first in *E*, (the lesser *Third* under the *Key*) whose *Sixth* is in the *Treble*. The second in *F*  $\sharp$  (the half Note under the *Key*) whose *Sixth* is in the *Tenor*. The third in *B sharp* (the greater *Third* above the *Key*) whose *Sixth* is in the *Alt*. Concerning which, these things may be Noted. (1) That when the *Sixth* is used, the *Fifth* must be left out; for, a *Fifth* and *Sixth*, must not sound together in *Counterpoint*. (2) That the half Note under the *Key*, doth hardly admit an *Eighth* to be joynd to it, without offence to a criticall *Eare*; and therefore have I put two Parts into one and the same *Third*, as you see in the first *Barre*, rather then have any Part to Sound in the *Eighth* to that *sharp* Note in *F*. (3) That *Basses* consisting much of Notes requiring a *Sixth*, are more apt for few, then for many Parts. (4) That the *Basse*, in such kind of Notes, doth want a *Third* of its full *Latitude* or *Compass*, as is evident in this; that if you do but remove the said Notes a *Third* lower, the *Sixths* are changed into *Eighths*, and the other two *Concords*, viz. *Third*, and *Fifth*, take their accustomed Places, as you may see in the following Example.

## Example.

And thus you see how *Sixths* may be avoided, in case, at any time, one desire it.

Likewise, you may observe, that seeing a *Fifth*, and *Sixth*, are never used together, in *Counterpoint*; it follows consequently, that there can be but *Three* severall *Concords*, (which, commonly are, a *Third*, *Fifth*, and *Eighth*) joynd, at once, to the *Basse*. And therefore, if you would Compose more Parts then

four; (as 5, 6, 7, or 8.) it must be done, by redoubling these *Concords* in their *Octaves*, and making them pass into different *Changes*, (where need requires,) to avoid the *Consecution* of *Fifths*, or *Eighths*, *Rising*, or *Falling* together.

Having given you these generall Notions of the *Concords*; I will now let you see

The use of Discords.

Discords, are two Ways admitted into Musick. First, in Diminution: that is, when 2, 3, 4. or more Notes of one Part, are set against One Note of a different Part; as thus;

Use of Discords in Diminution,

Example.

5 4      6 5 6 5      6 5 4 3    3 4 5 6

3 4      3 4 5 6      3 4 6 5    4 5 3

Where you may perceive; that, if One Part move by degrees, whilst the Other keeps still its place; the moving Part, must, of necessity, passe (sometimes) through Discords, as well as Concords. In which way of passing, a Discord may be allowed in any Note of the Diminution, except the Leading Note, which must always be a Concord.

The other Way, in which Discords, are not only allowed, but of most excellent use, is in Syncopation, or Binding: that is; when a Note of One Part, ends, and breaks off, upon the middle of some Note of a different Part; as you may see in these Examples.

Use of Discords in Syncopation, or Binding.

Syncopation in two Parts.

8 7 6 6 5 4 3    4 6 7 6    8    3 4 3 4 3 4 3    2 3 8    3 2 3    2 3 2 3    2 3 4 6 4 3 8

5 6 7 6    7 6 7 6    7 6 7 6 5    4 3 8    3 4 3 4 3 2 3 8    8    7 6    5    3 6 5 6    7 6 5    4    3 8

Syncopation in three Parts.

5 6 7 6 8 5    6 7 6 5 7 6 8    3 6 5    3 6 5    3 6 5 4 3 8    5 6 5 6    5 6 5 6    7 6 5    8

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

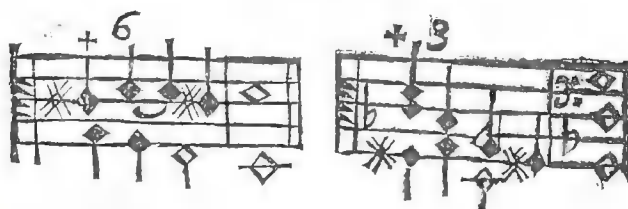
In this way of *Binding*, a *Discord* may be applyed to the *First Part* of any *Note* of the *Basse*; if the other *Part* of the *Binding-Note* did found in *Concord* to that which went before.

*Discords* thus admitted; we are next to consider, how they are brought off; to render them delightfull to the *Eare*; for, simply, of themselves, they are harsh, and displeasing; and introduced into *Musick*, upon the accompt of *Variety*; Or, by striking the *Sense* with a disproportionate *Sound*, to beget attention to that which follows; to the hearing of which, the *Eare* is carried on, (as it were,) by a necessary *Expectation*. This *Winding* or *Bringing* a *Discord* off, in *Binding-Musick*, is alwayes best effected, by changing from thence into some *Imperfect Concord*; to which, more sweetness is added by the *Discord* going before. Yet here, the *Eare* is not fully satisfied, untill, at last, these *Discords*, and their *Succeeding Imperfect ConCORDS*, arrive at One more *Perfect*; where, as at a *Period*, we understand the Sence of that which went before.

Now; the *Rule* to be observed in passing from *Discords*, to *Imperfects*, is this; That we alwayes deflect to that which is nearest, rather than to one more remote. Which *Rule*, holds good also, in passing from *Imperfects* to those more *Perfect*. Thence it is, (as \* *Des-Cartes* ingeniously observes, that the greater *Sixth* passes more naturally into an *Eighth*: the lesser *Sixth*, into a *Fifth*. This little remove, by a *Tone*, or *Semitone*, connects, and makes smooth the *Aire* of the *Musick*, in passing from one *Concord* to another, which, by a greater remove, would often seem disjointed.

Here I must not omit a *Discord*, not yet mentioned, which is, a *Tritone*, or *Greater Fourth*; as also a *Semidiapente*, or *defective Fifth*; (both which are but the same thing in proportion of *Sound*, though they appear different to the *Eye*;) of all *Discords*, the most Noble, and of most excellent Use in *Musick*. For, though the common *Fourth* be a *Consonant* by accident, infomuch that four *Voyces* cannot be ioyned in *Concordance*, without admitting it, betwixt some two of the upper *Parts*; yet a *Greater Fourth*, or *Defective Fifth*, hath this priviledge above it, (perhaps by its near *Vicinity* to a perfect *Fifth*,) as to be joyned, sometimes, to the *Basse*, without *Syncope*, or *Binding*; which is not allowed to any other *Discord*. Its naturall Passage, when it appears as a *Fourth*, is, into a *Sixth*; and into a *Third*, when it appears like a *Fifth* in this manner.

## Example.



Tritone.

Semidiapente.

Here take notice, that a *defective Fifth*, doth, naturally require a *Sixth* to be joyned with it; as you see set in its *Example*: which, perhaps, may seem a contradiction to what I delivered, (*Page 14.*) that a *Fifth*, and *Sixth*, must not sound together; that is, as *Concords*, set without *Binding*: but here, the *Fifth* is set before) there can be but three *Concords* positively joyned at once to the *Basse*: which are alwayes (except when a *Sixth* takes place) a *Third*, *Fifth*, and *Eighth*. And therefore, if a *Hundred*, or *Hundred Thousand* *Voyces* should be joyned together, in *Musicall Concordance*; they must all sound in these *Three Concords*, or in their *Octaves*, which is still but the same *Species*.

And here I cannot choose but wonder, even to amazement; that from no more than *Three Concords*, and a few intervening *Discords*; there should proceed such an infinite *Variety*; as all the *Musick* that ever hath, or shall be composed, in *Concordance*

How *Discords* are to be brought off in *Binding*.

\* In his *Compendium* of *Musick*.

A *Tritone*, and *Semidiapente*.

Reflections upon the *Concords* of *Musick*.

dance of diverse *Parts*. This puts me upon a Consideration of the *Seven Gradual Sounds*, or *Tones*; from whose various *Positions*, and *Intermixtures*, those *Concords*, and *Discords* do arise. These *Gradual Sounds* are distinguished in the *Scale of Musick*, by the same *Seven Letters*, which in the *Calender* distinguish the *Seven Dayes* of the *Week*: to either of which, the adding of more, is but a rendering of the same again. This *Mysterious Number* of *Seven* leads me into a *Contemplation* of the *Universe*; Whose *Creation* is delivered unto our *Capacity*, not without some *Mystery*, as begun and finished in *Seven Dayes*. Within the *Circumference* whereof be *Seven Great Bodies* in continuall *Motion* (chuse whether you will have the *Sun*, or *Earth* to be the *Fixed Center*) producing still *New* and *Various Figures*, according to their diverse *Positions* One to Another.

When with these, I compare my *Seven Gradual Sounds*, I cannot but also admire the *Resemblance* of Their *Harmonies*: the *Concords* of the One so exactly answering to the *Aspects* of the Other; as an *Unison*, to a *Conjunction*; an *Octave*, to an *Opposition*; the *Middle Consonants* in a *Diapason*, to the *Middle Aspects* in an *orb*; as a *Third*, *Fifth*, *Sixth* in *Musick*, to a *Trine*, *Quartile*, *Sextile* in the *Zodiack*. And as *These* by moving into *Such* and *Such Aspects*, transmit their *Influences* into *Elementary Bodies*; so *Those* by passing into *Such* and *Such Concords*, Transmit into the *Eare* an *Influence* of *Sound*, which doth not only strike the *Sense*, but even affects the very *Soule*, stirring it up to a devout *Contemplation* of that *Divine PRINCIPLE*, from whence all *Harmony* proceeds; and therefore very fitly applyed to *Sing* and *Sound* forth his *Glory* and *Praise*.

When I further consider, that taking any *One Sound*, if you joyn thereto *Another*, a *Third* above it; and then place *Another*, a *Third* above that also; these *Three* thus conjoyned and *Sounding* together, do *Constitute* *One* entire *Harmony*, which *Governs* and *Comprises* all the *Sounds*, which by *Art*, or *Imagination*, can at once be joyned together in *Musicall Concordance*: This I cannot but think a *Significant Embleme* of that *Supreme*, and *Incomprehensible Three in One*, *Governing*, *Comprising*, and *Disposing* the whole *Machine* of the *World*, with all its included *Parts* in a *Perfect Harmony*.

I insist not upon things of common observation; as, that a *String* being *Struck*, the like *String* of *Another Instrument* Tuned in *Concordance* to it, should also *Sound* and *move*; or that the *Sound* of a *Sackbut*, *Trumpet*, or like extended *Tube*, should by a stronger emission of the *Breath*, *Skip* from *Concord* to *Concord*, before you can force it into any *Gradation* of *Tones*, &c. What I have already mentioned, is enough to persuade me, that in the *Harmony* of *Sounds*, there is some great and hidden *Mystery* above what I find delivered.

The precedent Discourse of the *Concords* of *MUSICK*,  
and their *Analogie* to the *Aspects* of the *Planets*,  
Illustrated in the following

### S C H E M E.

**V V** Here, you have the Seven Graduall Sounds, in their orderly Progression, represented on the Diameter-Line. Upon which is also described a Diapason, with its included Consonants; according to the Arithmetical Division thereof; as experimentally found upon a Monochord, or the String of any Instrument. The outmost Circle represents the Zodiack, and the Aspects of the Planets; to which you see the Diapason, with its Intersections, exactly agreeing; as, viz. the two Terms thereof, to a Conjunction, and Opposition. The Middle Section (which generates a 5<sup>th</sup>. on One side, and a 4<sup>th</sup>. on the Other) to  $\square$ . A 3<sup>d</sup>. and a 6<sup>th</sup>. completing also the Compass of an Octave; as a  $\Delta$ , and  $*$ , do a Semicircle; or the two opposite Points in an Orbe. To which may be added, that a Diapason, consisting of Twelve Semitones; doth also answer the Zodiack, divided into Twelve Signes.

The other Figure shews, that all the Sounds, that can possibly be joyned, at once, together, in Musically Concordance; are still but the Reiterated Harmony of Three.

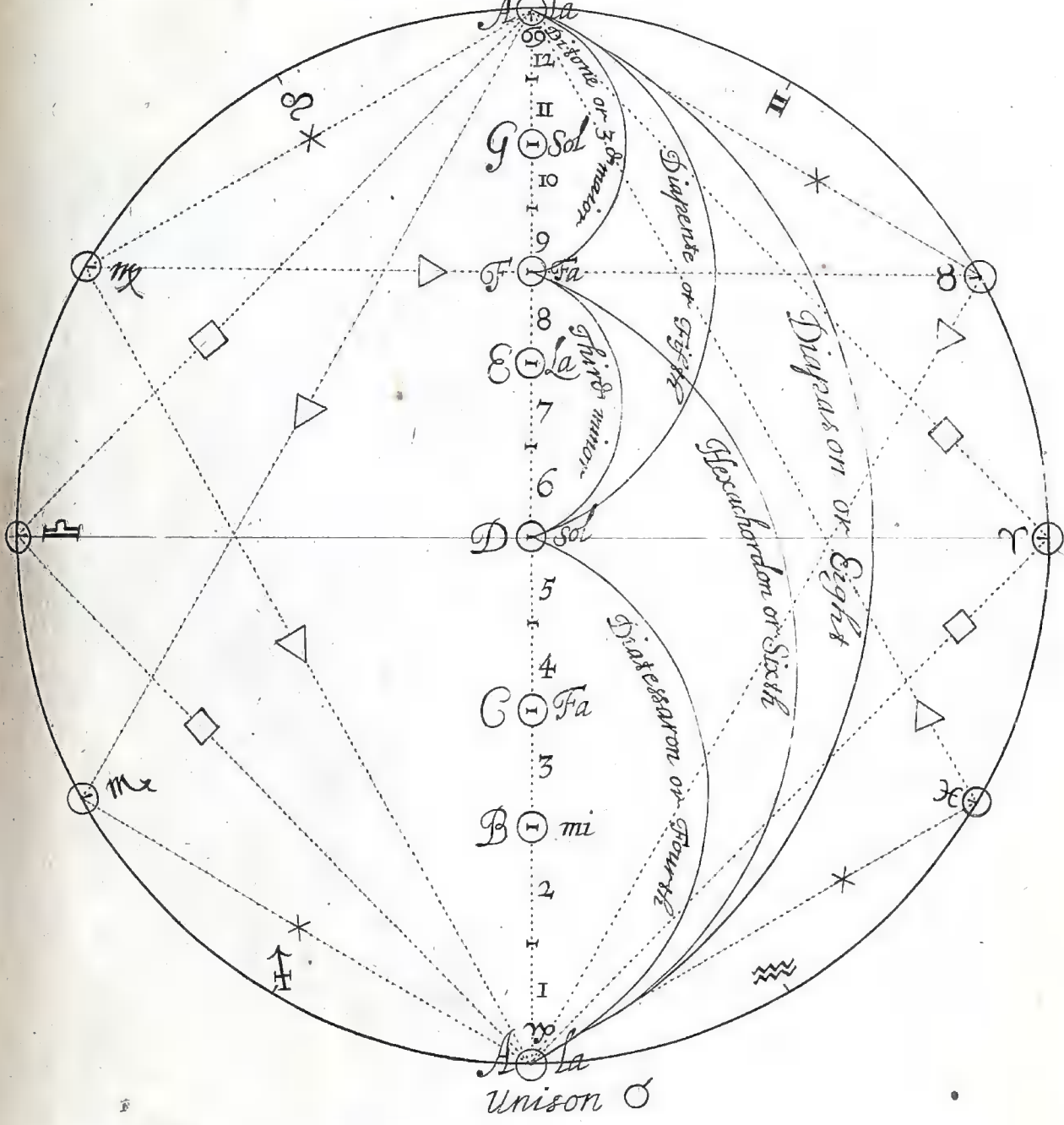
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I could be glad, if these my Reflections upon the *Concords* of *Musick*, might occasion a deeper search into the *Theory* and *Mystery* of *Sounds*. However; let me commend unto you (if you be not versed therein already) the *Practical* use of the said *Concords*, in joyning *Parts* together, according to the *Instructions* I have given; by which means, you will become more perfect in the *Scale*, more knowing in *Composition*, and consequently more capable of that which follows in the *Second Part*.

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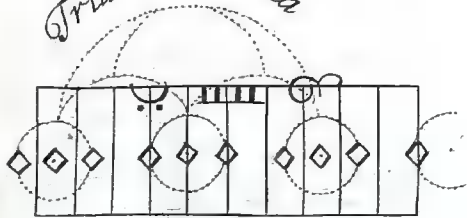
Octave ♀

A La



Unison ♂

*Tria sunt omnia*

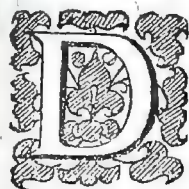


*Benedicta sis sancta et indivisa Trinitas*



## THE DIVISION-VIOLIST:

O R

*An Introduction to the Playing upon a Ground.**Of Division to a Ground, and the Manner of performing it.*

**D**iminution, or *Division* to a *Ground*, is the *Concordance* of *quick* and *slow* *Notes*. The manner of expressing it is thus. A *Ground*, *Subject*, or *Basse*, (call it which you please,) is prickt down in two severall *Papers*: *One*, for him who is to Play the *Ground* (upon an *Organ*, *Harpsecord*, or what other *Instrument* may be apt for that purpose;) *the Other*, for him who Playes upon the *Viol*: who, having the said *Ground* before his *Eye*; (as his *Theme*, or *Subject*;) Playes such variety of *Descant*, and *Division*, thereupon; as his *Skill*, and *present Invention*, do then suggest unto him. In this *Manner* of *Play*, (which is the *Perfection* of the *Viol*, or any other *Instrument*; if it be exactly performed;) a *Man* may shew, the *dexterity*, and *excellency*, both, of his *Hand*, and *Invention*; to the *Delight*, and *Admiration*, of those that hear him.

But this, you will say, is a *Perfection*, which few attain unto; depending, upon the *quickness* of *Invention*, as well as *quickness* of *Hand*. I answer; it is a *Perfection*, which some excellent *Hands*, have not attained unto; as wanting those *Helps* which should lead them to it: The supply of which want, is the *business* we here endeavour. True it is, that *Invention* is a *gift* of *Nature*: but much improved by *Exercise*, and *Practice*. He, that hath it not, in so high a *Measure*, as to Play *Ex tempore* to a *Ground*; may, notwithstanding, give both himself, and hearers, sufficient satisfaction, in Playing such *Divisions*, as Himself, or Others, have made for that purpose. In the performance whereof, he may deserve the Name of an *Excellent Artist*. For here, the *Excellency* of *Hand*, may be shewed, as well, as in the *Other*; and the *Musick*, perhaps better; though lesse to be admired, as being more studied. But to our matter in hand.

The *Instrument* we here propose, is the *Basse-Viol*, accomodated as mentioned (*Page 1.*) The *Compasse* whereof, extends, from a *Fourth*, or *Fifth* below *Gamm*; ut, to as much above *Ela*. In *Playing* to a *Ground*, we exercise this whole *Compass*; acting therein, sometimes a *Basse*; sometimes a *Treble*, or some other *Part*. From hence proceed Two *Kinds* of *Division*. *Viz.* \* A *Breaking the Ground*, and a *Descanting upon it*. Out of which Two; is generated a *Third Sort* of *Division*: to wit, a *Mixture of those One with the Other*; which *Third*, or last *Sort*, is expressed, in a two fold manner: that is; either in *single*, or in *double Notes*.

These severall *sorts* of *Division*, are used upon the *Basse-Viol*, very promiscuously: according to the *Fancy* of the *Player*, or *Composer*: howbeit, for *Order*, and *Method's* sake, I must discourse of them severally: and will begin with that

*Of Breaking the Ground.*

*Breaking the Ground*, is the *dividing its Notes* into more *diminute Notes*: As for *Example*; a *Semibreve* may be broken, into Two *Minims*, Four *Crotchets*, Eight *Quavers*, Sixteen *Semi-quavers*, &c. This *Breaking*, or *Dividing* a *Note*, admits *Diverse Wayes* of expression: according to the *diverse ordering*, and *disposing*, the *Minute Parts* thereof, as

First; when there is made no *Variation* of *Sound*; by reason of the *Minutes* standing still in the same *Place*; or *Removing* into the *Octave*, which I accompt but the same *Sound*; as you see in breaking this *Semibreve*.

H

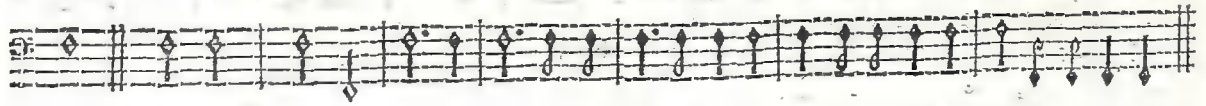
*Example.*

\* Three sorts of *Division* expressed on the *Viol*. *viz.* *Breaking the Ground* *Descanting upon it*, and *Mixture of these together*. What *Breaking the Ground* is. Five wayes of *Breaking a Note*.

First way.



Example.



Second way.

Secondly; when the *Sound* is varied, and yet the *Ayre* retained; either by a quick return, or keeping near, to the place of the *Note* divided; as thus,

Example.

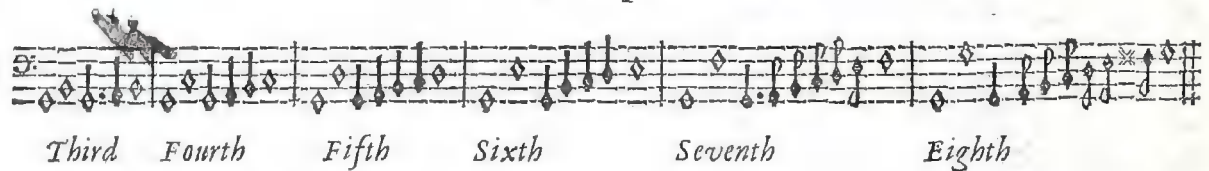


Third way.

Thirdly, when those *Minutes*, are employed, in making a Transition to the ensuing *Note*; commonly called the *Breaking one Note to another*: as you see in these following *Examples*; where *Notes* are broken, to all the severall distances in an *Octave*; both ascending, and descending.

Example.

Ascending



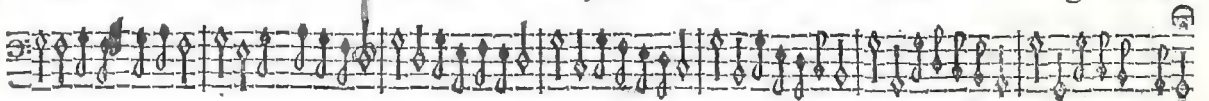
Descending



Ascending



Descending



Ascending



Ascending

I have set some of these Examples, in higher Cliffs; because, this breaking a Note, by way of Transition, holds good, in higher Parts, as well, as in the Basse.

Fourthly; when the Minutes, into which a Note is broken, are employed, in Fourth Skipping from One Concord to Another; as you see in breaking these four Semi-way-breves.

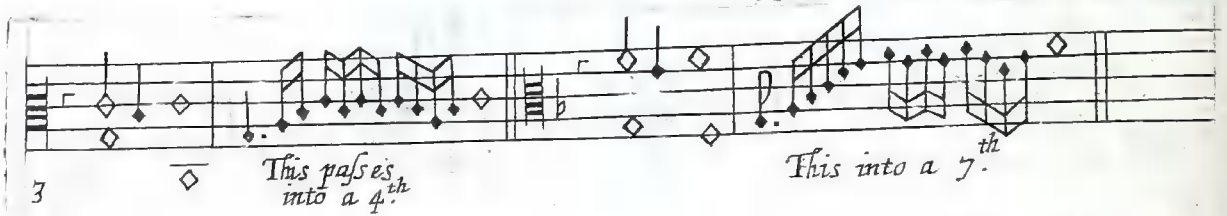
Example.

Fifthly; when the said Minutes, make a Gradual Transition into some of the Fifth way. Concorde; (which is effected, by making 3, 4. or more of them, ascend to the said Concord, by degrees;) returning from thence, either, to end in the Sound of the \* Holding-Note, or else, passing on to meet the Note following. And though this moving into the Concorde, be the very same with Descant-Division, so long as it is in that Motion; yet, in regard of its returning, either to its Own Note, or to meet the Next Note, in Nature of a Basse, we must here rank it under the Name, and Notion of Breaking the Ground. The manner of it you may see in these Instances.

\* Holding-Note, Standing-Note, Ground-Note, and Note divided are the same.

In this Fifth, and Last way of Breaking a Note, consisteth the chief Mystery of *Playing*, or *Making Division* to a *Ground*: which may be referred to these two *Heads*. (1) That it be *Harmonious* to the *Holding Note*. (2) And, that it come off so, as to Meet the beginning of the *Next Note*, in a smooth and naturall *Passage*. How it is made *Harmonious* to the *Holding Note*, was shewed in the precedent *Example*: to wit; by *Passing* into its *Concords*. True it is, that *Division* doth sometime pass into a *Discord*, as the proper place designed; as you see in these two *Instances*:

How Division is made harmonious to the Holding-Note of the Ground.



But, this is done, upon the same account, that the very same *Discords* are used in other *Composition*.

As for bringing the *Division* off, to Meet the beginning of the *Next Note*, it is done much after the same Manner, as passing into the *Concords*: that is to say; by making the last *Three Minute Notes* (at least two of them) ascend, or descend, by degrees, unto the said *Next Note*, as you see here following, where the *Semibreve* in *G*, is broken to every distance in an *Octave*.

How Division is brought off to Meet the next Note of the Ground.



This

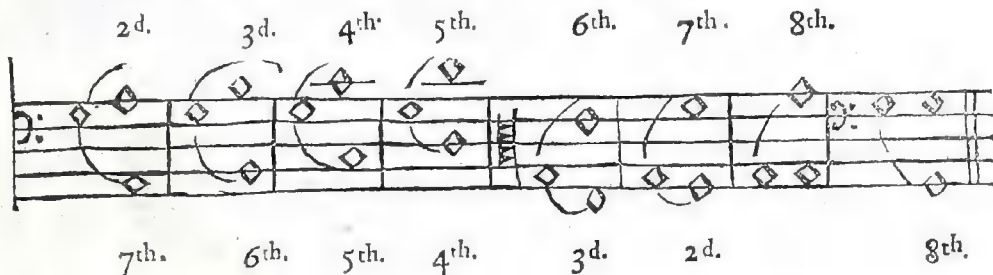
This holds good, be the *Division* Quicker, or Slower; only that in quick *Division* more of the *Minute-Notes* will offer themselves in making this *Graduall Transiti- on* unto the succeeding *Note*, as you may observe in the *Semiquavers* of the prece- dent *Instances*.

Now; suppose this *Transition*, which is made by Two, Three, or more *Notes*, should in stead of the *Unison*, meet the Next *Note* of the *Ground* in a *Third*, or *Fifth*, above; by which means it is changed into *Descant-Division*; it is still but the same thing, (*quatenus Division to a Ground*;) and therefore left to your liberty to use *This*, or *That*, as there shall be occasion.

By this which hath been shewed, I suppose you see what belongs to *Breaking a Note*; but this requires not only a *Notion*, but *Habit* also; which must be got by *Practise*. Wherefore, I would have you prick down some easie *Ground*; and break each *Note* to other, according to what hath been delivered: To the better effecting whereof; I will set you an *Example*, with which take these *Advertisements*.

First; that your *Division* be naturall to the *Key* of your *Ground*, in relation to *Flatts* and *Sharps*.

Secondly; you are to consider that a *Seventh*, or *Sixth*, Falling, is but the same with a *Second*, or *Third*, Rising: and so all other *Distances* the same with their *Opposite Octaves*; thus exemplified.



Whence it followes; that you may choose, whether you will meet any suc- ceeding *Note* of the *Ground*, in the *Unison*, or in the *Octave*; either *above*, or *be- low* it: for, *de octavis eadem est ratio*.

Thirdly; in such places, as the *Ground* doth intimate a *Cadence*, by \* Falling a \* *Vide* 5<sup>th</sup>. or Rising a 4<sup>th</sup>. all the *Notes* that hitt upon the 3<sup>d</sup>. *above*, or 6<sup>th</sup>. *below*, must Page 13. be Played *sharp*.

Lastly; as your *Division* passeth into the 3<sup>d</sup>. and 5<sup>th</sup>. whilst it moveth *above*; (by *How Divi- sion is to move be- low the Ground- Note.* which means it is made *Consonant* to the *Ground-Note*;) so; in moving *beneath*, it must pass into the *under Octaves* of the said *Concords*; viz. into the 4<sup>th</sup>. and 6<sup>th</sup>. *below* the *standing Note*.

Example.



These things being known; you may Break your *Ground*, in such manner as follows: where, you have the *Division* placed over the *Ground*; that you may bet- ter observe the *Breaking* of each *Note*.

An Example of Breaking the Ground

The musical score is organized into ten systems, each consisting of two staves. The upper staff of each system contains complex melodic and rhythmic patterns, often featuring slurs, ties, and various accidentals (sharps, flats, naturals). The lower staff provides a harmonic accompaniment, primarily using diamond-shaped notes (possibly representing a specific instrument or technique) and rests. Key features include:
 

- System 1:** Starts with a treble clef and a key signature of one flat. The upper staff has a series of eighth and sixteenth notes, while the lower staff has diamond notes.
- System 2:** Continues the melodic line with more complex rhythmic groupings.
- System 3:** Features a treble clef and a key signature of one flat. The upper staff has a series of eighth notes with slurs.
- System 4:** Similar to the previous system, with a treble clef and one flat key signature.
- System 5:** Includes a treble clef, one flat key signature, and a '+' symbol above the staff. The upper staff has a complex rhythmic pattern with slurs.
- System 6:** Continues the melodic development with a treble clef and one flat key signature.
- System 7:** Features a treble clef, one flat key signature, and a '+' symbol above the staff. The upper staff has a complex rhythmic pattern with slurs.
- System 8:** Includes a treble clef, one flat key signature, and a '+' symbol above the staff. The upper staff has a complex rhythmic pattern with slurs.
- System 9:** Features a treble clef, one flat key signature, and a '+' symbol above the staff. The upper staff has a complex rhythmic pattern with slurs.
- System 10:** The final system, featuring a treble clef, one flat key signature, and a '+' symbol above the staff. The upper staff has a complex rhythmic pattern with slurs.

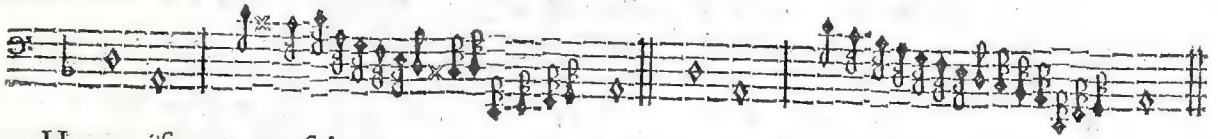
Here

Here you see every Note of the *Ground*, Broken, still, according to some *One*, or *Other*, of those *five ways* before mentioned; (as, indeed, no *Note* can be broken, but must relate to some of them,) onely, in *one place*, I have made the *Division*, meet the *Ground-Note* in the 3<sup>d</sup>. in *another place*; in the 5<sup>th</sup>. both which are marked out unto you, for your imitation; when the *Point*, or any other convenience, shall invite you thereunto.

An Observation for Playing Flatt, or Sharp, in the Seventh above, or Second below the Standing-Note.

Some other things there are, which offer themselves to observation in this *Example*. One is; concerning the *Second below*, and *Seventh above*, the *Divided-Note*, which you see, sometimes *Flatt*, and sometimes *Sharp*. Although it be hard to determine, what a *Composer* may Approve, or Disapprove, in divers Cases concerning *Flatts*, and *Sharps*, (in which doubts, the *Eare* must be chief *Umpire*;) yet, in This Particular, something, I think, may be delivered, by way of *Rule*: which is; that if we *descend* a *Second*, and *immediately ascend* to the place of the former *Note*; the *second* must be *sharp*, (The same is understood of the 7<sup>th</sup>. *above*, in reference to the 8<sup>h</sup>.) as you see in Breaking this *Semibreve* in *D*.

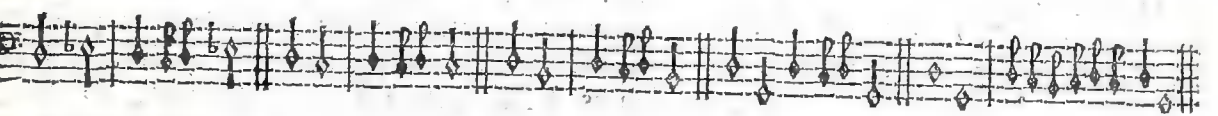
Example.



Here, if you consult your *Eare*, you will find, that *C*, Naturally, requires a *Sharp*, when the next *Note* immediately *ascends* again to *D*. But in the *Second Instance*, where the Next *Note* doth not so *ascend*, no *Sharp* is required.

This *Rule* of *Sharp*, in case of *ascending*, admits yet some *Exceptions*. First; if the *Ground* do suddainly *Rise*, or *Fall*, to a *flatt second*. Secondly; if it fall a 3<sup>d</sup>. Lastly; if it rise a 4<sup>th</sup>. or fall a 5<sup>th</sup>. in nature of a *Cadence*; in These Cases, though the *Division* rise again, to the place of the former *Note*, no *Sharp* is to be added; as thus,

Example.

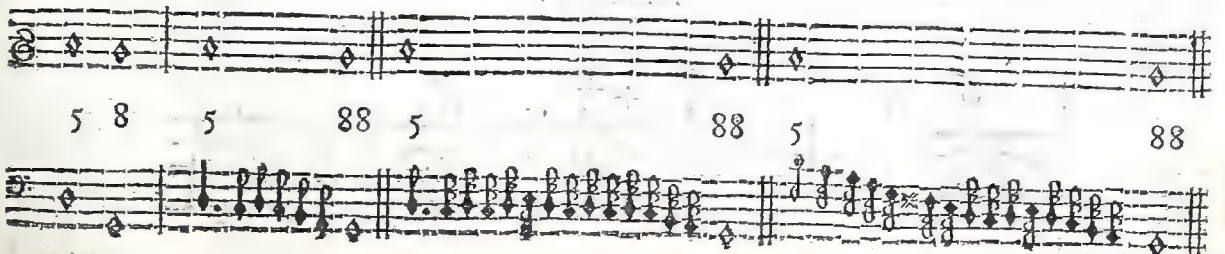


Another thing to be noted, is concerning a *Cadence*; which (as I have said) is intimated, when the *Bass* falls a 5<sup>th</sup>. or rises a 4<sup>th</sup>. But we must put a difference betwixt a *Cadence*, at a *Close*, and in *Other* places of the *Ground*. If the *Basse* falls a 5<sup>th</sup>. at, or near the beginning of your *Ground*; or in any *Other* place where a *Close* is not signified; you may Break the *antecedent-Note*, either in *Transition*, by degrees, or in what manner you please: But, at a *Close*, I would alwayes have the *Division* of the said *Note* to end in its own *Sound*, and, from thence, Break off into the *Close-Note*: retaining still the distance, of rising a 4<sup>th</sup>. or falling a 5<sup>th</sup>. as you did see in the Conclusion of each *Strain* of the *Precedent Example*.

How to break a Cadent-Note at a finall Close, and how otherwise.

And here I cannot but take notice of an *Error* which I have observed in some, reputed excellent *Violists*, who in Playing a *Consort-Basse*, would sometimes at the very *Close*, run down by degrees to the *concluding Note*, which is very improper; for if any *Upper Part* do Fall from a 5<sup>th</sup>. to an 8<sup>th</sup>. (a thing most frequent) the *Basse* by such a descent in degrees, doth make two 8<sup>ths</sup>. to the said *Part*, as in this Instance.

Example.



Although this *running down by degrees*, seem worse in Playing a *Consort Basse*, then in a *Division* to a *Ground*; yet, in This also, it doth not want its bad Consequence; the *Organist* commonly joyning such Parts unto his *Ground*, as the *Composer* doth unto his *Basse*.

### Of Descant-Division, and how it differs from Breaking the Ground.

*Descant-Diminution*, or *Division*, is That, which maketh another distinct, and concurring Part unto the *Ground*. It differs from the Former, in These Particulars. That, breaks the *Notes* of the *Ground*; This, descants upon them. That, takes the liberty to wander sometimes beneath the *Ground*: This, (as in its proper Sphere) moves still above it. That, meets every succeeding *Note* of the *Ground*, in the *Unison*, or *Octave*: This, in any of the *Concords*. But in the main business of *Division* they are much the same; for, All *Division*, whether *Descant*, or *Breaking the Basse*, is but a *Transition*, from *Note*, to *Note*; or from *Concord*, to *Concord*; either by *Degrees*, or *Leaps*; with an *intermixture* of such *Discords*, as are allowed in other *Composition*.

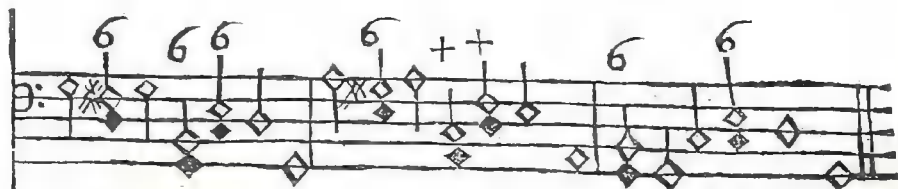
The *Laves*, or *Rules*, to be observed in *Descant-Division*, are the same with *Singing*, or making *Descant* to a *Basse-Plain-song*; or those I gave you, in joyning another Part to a *Basse*, or *Ground*. That is to say; you may begin, with a 3<sup>d</sup>. 5<sup>th</sup>. or 8<sup>th</sup>. to the *Ground-Note*, Passing On, to meet the Next *Note* also, in a 3<sup>d</sup>. 5<sup>th</sup>. or 8<sup>th</sup>. and so, from *Note*, to *Note*; alwayes provided that you avoid the *Consecution* of Two 5<sup>th</sup>s. or Two 8<sup>th</sup>s. One after Another.

Now; for the Manner of this Passage, from *Note*, to *Note*, we must have recourse again to the five wayes of *Breaking a Note*, mentioned, *Page 21*. which are of the same use in *Descant*, as in *Breaking the Basse*. For Here, as in the Other, a *Note* is sometimes *Broken*, without Variation of Sound, according to the first way. Sometimes Varying the Sound, and retaining the *Aire*; as in the Second way: Sometimes (again) by making a *Transition* unto that *Concord*, in which you intend to Meet the Next *Note* of the *Ground*; in such manner, as you made it to the *Note* it self; according to the Third way: viz. by making 2, 3. or more of the *Minutes ascend*, or *descend* unto it, by degrees. Lastly; your *Division* may pass into the *Ground-Note's Concords*, either by *Leaps*, according to the Fourth way; or by *Degrees*, like the Fifth way, (which as I said (*Page 23*.) is *Descant*, so long as it continues in That Motion) and from thence, Return to the place where it begun, or else Pass On, to Meet the Next *Note* of the *Ground* in some of the *Concords*; according to the Nature of *Descant*. These severall wayes of *Breaking a Note*, are left to your Liberty, to use This, or That, as there shall be occasion.

A *Discord*, (viz. a *Second*, *Fourth*, *Seventh*, or their *Octaves*) is never to be used, to the beginning of the *Ground-Note*, unless in the way of *Syncope*, or *Binding*; as hath been shewed.

A *Sixth*, is seldome used as the *Leading-Note* of the *Division*, to any *Note* of the *Ground*, unless in *binding*; or, to such *Notes* of the *Ground* as require a *Sixth* to be joyned to them, in place of the 5<sup>th</sup>. What *Notes* those are, was partly shewed, *Page 13*. to wit; such, under which we suppose the Sound of a 3<sup>d</sup>. to make up the full Latitude, or *Compass* of the *Basse*: not only *sharp Notes*, as there mentioned, which require the *Lesser 6<sup>th</sup>*. but sometimes also *flatt Notes*, requiring the *Greater 6<sup>th</sup>*. as you see in the *Middle Barre* of this *Example*; in which the *black Notes* express the full *Compass* of the *Basse*.

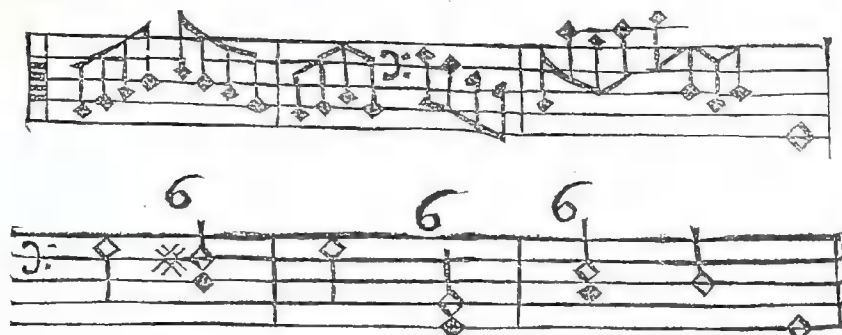
### Example.



Now;

Now, if you do but break this *Ground* according to the black *Notes*, you will find that your *Division* doth, of it self, produce 6<sup>ths</sup>. to those *Notes* which stand a 3<sup>d</sup>. higher, as thus:

## Example.



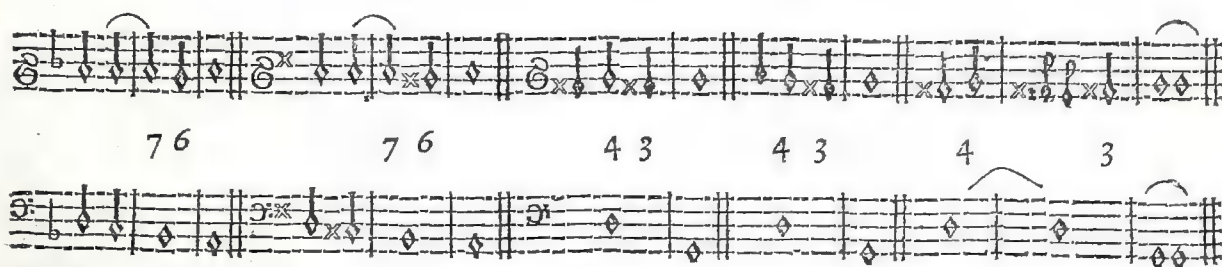
And here you may perceive a reason, why such *Notes* affect a 6<sup>th</sup>. more then a 5<sup>th</sup>. because a 5<sup>th</sup>. would be a *Discord* to the 3<sup>d</sup>. below; which, (as I have shewed) is the Naturall Compass of the *Basse*.

## Of Mixt Division.

*Mixt-Division*, I call That, which mixeth *Descant*, and *Breaking the Ground*, One with the Other; under which Terme I comprehend all *Division*, which presents unto our *Eares*, the Sounds of two, or more Parts moving together; which is expressed, either in *Single-Notes*, by hitting first upon one *Part*, and then upon *Another*; or in *Double-Notes*, by touching Two, or More Strings at once with the *Bow*. This; as it is more excellent then the single wayes of *Breaking the Ground*, or *Descanting* upon it; so it is more intricate; and requires something more of Skill, and Judgement, in Composition; by reason of certain Bindings, and Intermixtures of *Discords*, which are as frequent in This, as in Other *Figurate Musicke*.

I will now give you *Examples* of This, and *Descant-Division*: not insisting upon the severall distances in an *Octave*, (now less needfull,) but upon such Passages as offer themselves most remarkable in *Grounds*; such are *Cadences*. And these, (how numerous soever they seem to be) are, in effect, but Two; that is to say, either a 7<sup>th</sup>. brought off with a 6<sup>th</sup>. after which the *Basse* falls a *Tone*, or *Semitone*; or else a 4<sup>th</sup>. brought off with a 3<sup>d</sup>. after which the *Basse* commonly falls a 5<sup>th</sup>.

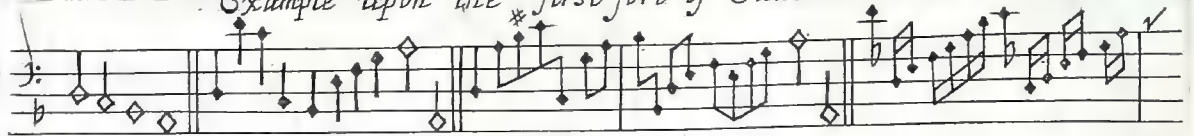
## Example.



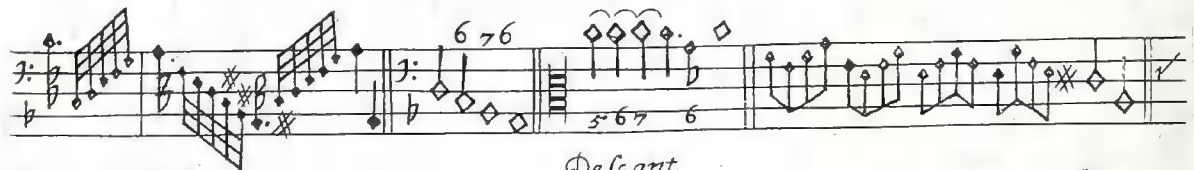
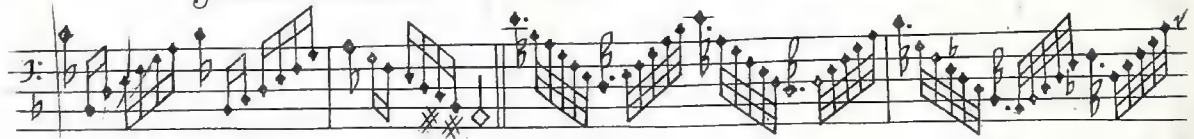
Your first *Example* shall be upon the First *Cadence*, and the *Notes* Leading to it; in which, you shall have, First; the *Ground* broken; Then; *Descant*; and Lastly; *Mixt Division*, both in *Single*, and in *Double Notes*; by which means, you may better discern how they differ, One from Another.



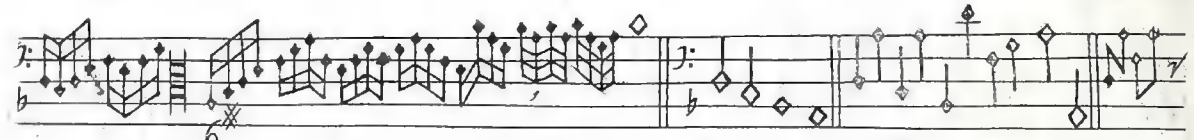
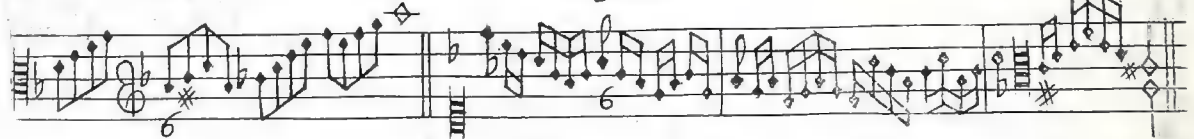
Example upon the first sort of Cadence.



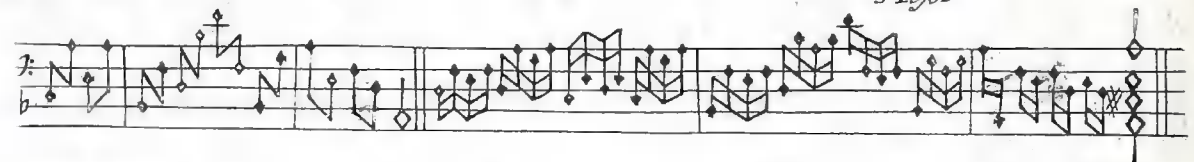
Ground broken



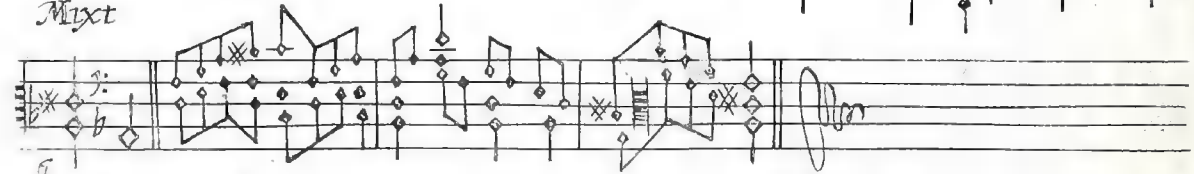
Descant



Mist



Mist



Here note; that in Playing to a *Ground*, we sometime (for Humour, or Variety) hold out one *Note* of *Descant*, to Two or Three *Notes* of the *Ground*, (such as will bear it) as you see in the first *Variation* of *Descant*, in this *Example*; where you may also behold a 7<sup>th</sup>. brought off with a 6<sup>th</sup>. which passeth immediately into its \* desired 8<sup>th</sup>. In the other *Variations* of *Descant* you have This *Figure* [6] set under Those *Notes* which Lead the *Division*, answering to That *Note* of the *Ground* which requires a 6<sup>th</sup>. Lastly; you may observe, that sometimes, part of the Last, or concluding *Note*, is also divided; which is left to the Liberty of the *Player* or *Composer*.

Your Next *Example*, is the same *Cadence*, in sharp *Notes*.

*Example.*

Example upon the first sort of Cadence Sharp

Ground broken

Descant

Mixt

Mixt

Though the *Ground* of these two *Examples*, be the same *Notes*; and consequently, the same *Descant*, or *Division*, which serves for One, might also serve for the Other; yet I was willing to set them Both; that you might perceive, how great a difference of *Aire*, there is betwixt the same *Notes*, *Flatt*, and *Sharp*; as upon hearing, will better appear unto you.

We will now proceed to the other sort of *Cadence*; which is, a 4<sup>th</sup>. brought off with a 3<sup>d</sup>. And First, upon a *Minim*, thus.

Example of the Second Sort of Cadence upon a Minim

43

8

Where you see, that if the *Notes* be Played twice so Long, as they are here set down; the *Example* is then a *Cadence* upon a *Semibreve*. Notwithstanding, I will set you it upon a *Semibreve*; and that I may comprise something more, under the same *Example*, I will place Four *Minims* before it; by which you may see how to divide upon *Notes* descending by degrees.

Example of the Second Sort of Cadence upon a Semibreve

Ground broken

6 343

Descant

Mixt

Mixt

9

L

In This, and also in Other *Examples*, there is One thing which may Scandalize a Young *Musitian*; and perhaps give Offence to some Old *Critick*: in prevention whereof, I think it not amiss to speak a little.

Every *Composer* knows that the *Consecution* of 5<sup>ths.</sup> or 8<sup>ths.</sup> is not allowed in *Musick*; that is, betwixt two *Different Parts*, or *Voyces*. Now; when we Play *Division* to a *Ground*, it is to be considered, whether, or no, we Play a *Different Part* from the said *Ground*. I answer; in *Descant-Division*, we do: But in *Dividing the Ground*, we Play but the *same Part* with it; in which doing, if we hit upon the 8<sup>th.</sup> *Above*, or *Below* the *Ground-Note*, (which will produce, sometimes two or more 8<sup>hs.</sup> together, as you see in the first Variation of the Precedent *Example*;) yet, This is still to be accounted, as but *One*, and the *same Sound* with the *Basse*; and therefore, if any man except against such a *Consecution* of 8<sup>ths.</sup> he may as well except against the *Lute*, *Harpsecord*, and *other Instruments*, which have *Octaves* joynd to their *Basses*; which being struck one after another, produce the *Consecution* of so many 8<sup>ths.</sup> together.

As for 5<sup>ths.</sup> they cannot occure in *Breaking the Ground*; because there we meet every *Succeeding Note*, in the *Unison*, or *Octave*. If they happen in *Descant*, there is no *Apologie* for them, except that One of them be a *False*, or *Defective* 5<sup>th.</sup> which, though not allowed by *Morley*, and some other *Precise Musicians* of Former Times; yet *Kirker*, *Mersennus*, and most *Moderne Authours*, as well *Writers*, as *Composers*, do both Use, and Approve it. For my Own Part, I do not only allow the *Consecution* of Two 5<sup>ths.</sup> when One of them is *Defective*; but, (being rightly taken) esteem it among the *Elegancies* of *Figurate Musick*.

Your Next *Example*, is a *Cadence* upon a *Breve*, with Four *Minims* ascending by Degrees unto it.

---

*Example.*

An Example of the Second Sort of Cadence upon a Breve

This musical score is a single-staff piece for a division violist, consisting of ten systems of music. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and accidentals. The piece is divided into sections labeled with specific techniques:

- Ground broken:** The first system, featuring a series of ascending and descending eighth-note patterns.
- Descant:** The second system, marked with a sequence of numbers  $\ast 343$  above the staff, indicating a specific rhythmic or melodic pattern.
- Mixt:** The third and fourth systems, characterized by complex, multi-measure rests and intricate rhythmic patterns.
- Mixt:** The fifth and sixth systems, continuing the complex rhythmic and melodic development.

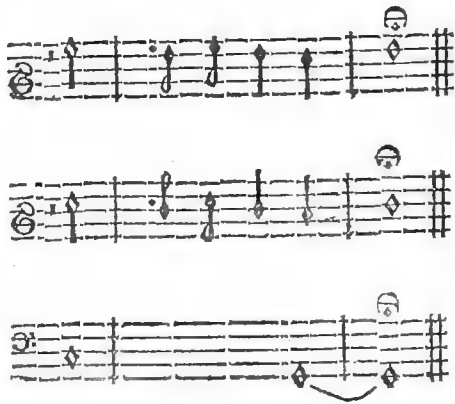
The score concludes with a final system of music. The page number '10' is visible in the bottom left corner, and the word 'In' is partially visible in the bottom right corner.

Concerning Rising or Falling in 3<sup>ds</sup>. or 6<sup>ths</sup>. and in what Cases This or That is better.

In the *Mixt-Division* of these *Examples*, you have, in some Places, many 6<sup>ths</sup>. taken One after another. in other Places, many 3<sup>ds</sup>. Concerning which, observe; that in *Notes* where we hit two Strings at once with the *Bow*, 3<sup>ds</sup>. are more easie for the *Hand*, and also more pleasing to the *Eare*, then many 6<sup>ths</sup>. together. But in *Mixed-Notes*, where we hit One String after Another, 6<sup>ths</sup>. are better then 3<sup>ds</sup>. for the *Leaps* being greater, a greater diversity of Sound is presented to the *Eare*. Thence it proceeds that in *Skipping-Division*, we rather make use of 10<sup>ths</sup>. then Simple 3<sup>ds</sup>. when there follows many of them, One after Another.

Having spoken of *Cadences*, I must not omit a *Close*, which is made, without either of the before mentioned *Cadences*, and used for a Conclusion to some *Fancies*, *Motets*, or other *Grave Musick*; in which the *Basse* Falleth a 4<sup>th</sup>. or riseth a 5<sup>th</sup>. and part of the finall *Note* is commonly taken in to the *Descant* in this manner.

Example.



I will give you One *Example* of dividing upon it, because if at any time you Play or Compose *Division* to a *Through-Basse*, or *continued Ground*, you may happily meet with it. I will also set down a *Long*, or Four *Semibreves*, before the concluding *Note*, because I have known some *Beginners* apprehend great difficulty, in Playing upon *Notes* standing long in the same place.

---

When you see any *Note* with ■ Taile both upward and downward, (as in the Seventh Line of the next following *Example*) it signifies the *Sound* of two *Strings* in *unison*; one being stopped, the other open.

Example.

An Example of a Close without a Cadence

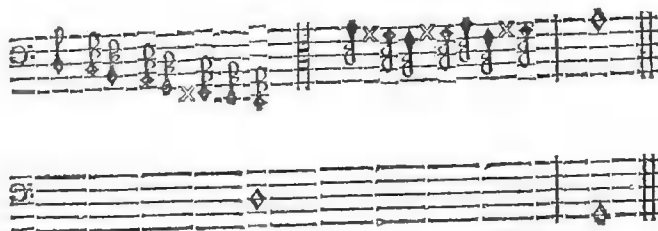
The musical score is written on 12 staves. It begins with a treble clef and a key signature of one flat. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'f' (forte) and 'M' (marcato). The piece ends with a fermata over the final note on the twelfth staff.



I have not applied This *Example* into the severall Sorts of *Division*; because, the *Ground-Notes* standing so long in the same place, doe not admit a distinction, betwixt *Breaking* the *Ground*, and *Descanting* upon it: But this, which I have done, may suffice, to shew you the way of *Dividing* upon such *Notes*, albeit their Continuance were longer in the same place.

And, whereas in all the other *Examples*, I have Set the severall Ways by themselves; that you might better perceive how they differ, One, from Another; yet, in Playing, or Composing, *Division* to a *Ground*, we may either Continue any One way, (perhaps a whole Strain together) or Change, from This, to That sort of *Division* as best pleases our *Fancy*; in so much, that sometimes, *Part* of the same *Note* is Broken in One Sort of *Division*, and *Part* of it, in Another, as you see in this *Instance*.

*Example.*



In which, the First Part of the *Semibreve* in *D*, is Divided, according to the way of *Breaking* the *Ground*, and the Latter Part of it, in the way of *Descant*.

Hitherto, we have treated concerning the dividing of *Minims*, *Semibreves*, or *Longer-Notes*; which, duly considered, might also serve for *Notes* that are *Shorter*: but, that I may, as near as I can, omit nothing which may ease, or assist the *Young Practitioner*, I will give some *Examples* upon *Shorter Notes*, as *Crotchets*, and *Quavers*; with such Observations, as I think requisite; and First, of *Crotchets* Rising, and Falling, by Degrees.

*Example.*

An Example upon Crochets ascending by Degrees

The Ground broken

Descant

Mixt

Mixt

## An Example upon Crochets descending by Degrees

The Ground broken

Descant

Mixt

Mixt

Mixt

Mixt

Mixt

Mixt

Mixt

Mixt

13

In these Two *Examples*, you have had *Crotchets*, *Rising*, and *Falling*, by *Degrees*. I will now shew you them moving by *Leaps*, or *Intervalls*, in a *Ground* of two *Strains*.

*Example.*

An Example of Crochets rising and falling by Leaps

A single musical staff in treble clef with a common time signature (C). It contains a sequence of eighth notes (crochets) that rise and fall by leaps, ending with a double bar line and a fermata.

The Ground

A musical staff in treble clef with a common time signature (C). It features a more complex rhythmic pattern with sixteenth notes and some accidentals, including a sharp sign.

The Ground broken

A musical staff in treble clef with a common time signature (C). It continues the complex rhythmic pattern with sixteenth notes and various accidentals.

A musical staff in treble clef with a common time signature (C). It continues the complex rhythmic pattern with sixteenth notes and various accidentals.

A musical staff in treble clef with a common time signature (C). It continues the complex rhythmic pattern with sixteenth notes and various accidentals.

Descant

A musical staff in treble clef with a common time signature (C). It continues the complex rhythmic pattern with sixteenth notes and various accidentals.

A musical staff in treble clef with a common time signature (C). It continues the complex rhythmic pattern with sixteenth notes and various accidentals.

Mixt

A musical staff in treble clef with a common time signature (C). It continues the complex rhythmic pattern with sixteenth notes and various accidentals.

A musical staff in treble clef with a common time signature (C). It continues the complex rhythmic pattern with sixteenth notes and various accidentals.

A musical staff in treble clef with a common time signature (C). It continues the complex rhythmic pattern with sixteenth notes and various accidentals.

Mixt

A musical staff in treble clef with a common time signature (C). It continues the complex rhythmic pattern with sixteenth notes and various accidentals.

A musical staff in treble clef with a common time signature (C). It continues the complex rhythmic pattern with sixteenth notes and various accidentals, ending with a double bar line and a fermata.

In This *Ground*, you have all the *Intervalls*, or *Distances*, which are in an *Octave*; for in the First Strain, you have 3<sup>ds</sup>. Falling, and 4<sup>ths</sup>. Rising; which include, (as the same thing,) 6<sup>ths</sup>. Rising, and 5<sup>ths</sup>. Falling. In the Second Strain; you have, (on the contrary,) 3<sup>ds</sup>. Rising, and 4<sup>ths</sup>. Falling; which is the same with 6<sup>ths</sup>. Falling, and 5<sup>ths</sup>. Rising. And lastly, for 7<sup>ths</sup>. you have Them included (by their Opposite *Octaves*) in Those *Notes*, which Rise, or Fall, by Degrees.

### Of Quavers.

*Quavers* to be considered, whether they be not the *Minute Parts* of some longer Note.

If *Quavers* occurre, in a *Ground* proposed unto you, to Play, or Make *Division* upon; you are, First, to consider, whether, or no, they be not the *Minute Parts* of some longer Note; as for *Example*; when they move by Degrees, in such Instances as These.

### Example.



Here, they signifie no more then the *Plain-Notes* you see in the Next *Barres* after them: and therefore, if you Play upon Such *Quavers*, as though they were the said *Plain-Notes*, making your *Division* proceed in a contrary Motion, it may pass for current, especially in Playing to a *Ground*, *Ex tempore*. But in case you desire to divide the *Quavers* Themselves, or to Play *Descant*, or *Mixt Division* Upon them, I will shew you them, according to the *Method* of our former *Examples*, both, Rising, and Falling, by Degrees.

Example.

## An Example upon Quavers Rising and Falling by Degrees.

The musical score consists of ten staves of music, each with a label below it. The labels are: 'The ground', 'The Ground broken', 'The Ground', 'Descant', 'The Ground', 'Mixt', 'The Ground', 'Mixt', 'Mixt', and 'Mixt'. The music is written in a single system with a treble clef and a common time signature. It features various rhythmic patterns, including quavers and semi-quavers, and includes some accidentals and dynamic markings like asterisks.

15

The First Variation of this Example, where the *Quavers* are broken into *Semi-quavers*, is a little irregular, as to what we have delivered concerning Meeting each following *Note* in the *Unison*, or *Octave*; for Here, each other *Quaver* is met in a *Second*. But necessity, and the shortness of the *Dissonance*, render That excusable in *Short Notes*, which would not be Allowed in *Longer*. For as *Crotchets*, so broken into *Quavers* are not very commendable, so *Minims* broken into *Crotchets*, after the same Manner, would be much worse. But if That, *Ascending*, or *Descending*, by *Degrees*, consisted of *Pricked-Notes*, Succeeded by *Notes* of the Next less quantity: Then, that way of *Breaking* would be both *Regular* and *Commendable*; as thus,

Example.

Example.

Of Notes being made Flat or Sharp, in relation to the 4th. Above, or Below.

If you ask me, why I have put a *b* Flat to that *Quaver* in *B*; I answer; because the *Division Descends* from it to *F*, which is *Flat*. Again; in the *Other Part* which *Ascends*, there is a *Quaver* in *F* made *Sharp*, because the *Division Ascends* from it, to *B*, which is *Sharp*: Both which are grounded upon the same Reason; which is, that in *four* Notes *Ascending*, or *Descending by Degrees*, we *seldome exceed the distance of a Full*, or *Perfect 4<sup>th</sup>* lest we produce unto the *Eare* that harshness, which is called *Relation not Harmonicall*. For though the *Less 4<sup>th</sup>* (that is; when the *Lower* terme is *Sharp*, and the *Higher*, *Flat*) be most *Frequent*, and very *Agreable*, in *Musicall Progression*; yet when Both termes are extended, the *Higher* being *Sharp*, and the *Lower*, *Flat*: the distance is a *Tritone*, which is more by half a *Note*, then a *Perfect 4<sup>th</sup>*. and therefore when this happens, we commonly alter That which comes first in compliance To (and preparing the *Eare* For) that which is to follow.

As for *Quavers* moving by *Leaps*, I have little to say; more then that *Grounds* ought not to consist of *Notes* so *Short*, as *Quavers*, in such a movement. But if such *Notes* should be proposed unto you, to *Divide* upon; you may serve your self by that *Example* you had, of *Crotchets*; in making Them, *Quavers*, and the *Quavers* upon them, *Semiquavers*; or, as you see in this following *Example*.

By these *Examples*, and what hath been delivered, you see in what Manner *Notes* are divided; either according to the Way of *Breaking the Ground*; of *Descanting* upon it; or of *Mixt Division*: which severall *VVayes*, have been set down seperately, to give you a more Full, and Perfect Knowledge of each *VVay*; but you are now left to your liberty, to use This, or That, or Mingle One with Another, as shall best please your *Fancy*.

And now there remains no more to be said, of *Dividing Notes*, (as I conceive) but that I give you some assistance, by taking you, as it were, by the *Hand*, and Leading you into the easiest *VVay* of Playing *Extempore* to a *Ground*.

How to Play Extempore to a Ground.

First; you are to make choice of some *Ground*, consisting of *Semibreves*, or *Minims*; or of *Semibreves*, and *Minims*; for such ought *Grounds* to be, that are proposed to be Played upon at Sight. Next; you ought to be provided of *Ten*, or a *Dozen Points* of *Division*; (the more, the better) each consisting of a *Semibreve*, or *Minim*; which must be accomodated to the *First Note*, or *Notes*, of your *Ground*.

Being thus prepared, take the Easiest of the said *Points*, and, by applying it First to One *Note*, and Then to Another; endeavour to carry it on, through the whole *Ground*. *VVhen* by practice you can do This; take Another *Point*, and do the like with It; and so from One, to Another.

I will here for your ease, and encouragement, furnish you with a *Ground*, and also with some *Points*; to which, you may adde infinite more at your pleasure.

The musical score consists of a single staff with a treble clef and a key signature of one flat (B-flat). The first line of music is labeled 'The Ground' and contains 11 measures. Below it, 24 numbered 'Points' are listed, each consisting of a single note with a specific rhythmic value and a key signature. The notes are: 1. Quarter note, B-flat; 2. Quarter note, A; 3. Quarter note, G; 4. Quarter note, F; 5. Quarter note, E; 6. Quarter note, D; 7. Quarter note, C; 8. Quarter note, B-flat; 9. Quarter note, A; 10. Quarter note, G; 11. Quarter note, F; 12. Quarter note, E; 13. Quarter note, D; 14. Quarter note, C; 15. Quarter note, B-flat; 16. Quarter note, A; 17. Quarter note, G; 18. Quarter note, F; 19. Quarter note, E; 20. Quarter note, D; 21. Quarter note, C; 22. Quarter note, B-flat; 23. Quarter note, A; 24. Quarter note, G. The notes are arranged in a sequence that follows the notes of the ground, with some variations in rhythm and key signature.

Let us now take some of these *Points*, and apply them to the *precedent Ground*; that you may, by *Example*, see how they are to be carried on.



Example.



An Example for carrying on a point upon a Ground

The musical score is written on 18 staves, each containing a single melodic line. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is divided into measures, with measure numbers 1, 2, 3, 4, 5, 6, 16, 21, and 18 clearly visible. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. There are several asterisks (\*) and other symbols scattered throughout the score, possibly indicating specific performance techniques or corrections. The notation is dense and intricate, typical of a technical exercise for a division-violist.

This

This driving, or carrying On, a *Point*, doth much ease the *Invention*, which hath no further trouble, so long as the *Point* is continued, but to place, and apply it to the severall *Notes* of the *Ground*. Besides; it renders the *Division* more Uniforme, and also more Delightfull; provided, you do not cloy the *Eare* with too much repetition of the same thing; which may be avoyded by some little Variation, as you see I have done in carrying on some of the before-going *Points*. Also you have liberty to Change your *Point*, though in the Midst of your *Ground*; or Mingle One *Point* with another, as best shall please your *Fancy*. Thus much for carrying on *Points*; and now let me advertise you

Concerning the ordering, and disposing of *Division*.

When you are to Play *Division* to a *Ground*, I would have you First Play over, the *Ground* it self; for these Reasons. (1) That Others may heare what *Notes* you divide upon. (2) That your self may be better possessed of the *Ayre* of the *Ground*, in case you know it not before. (3) That he who Playes the *Ground* unto you may better perceive your *Time*, or *Measure*. The *Ground* Played over, you may *Break* it, into *Crotchets*, and *Quavers*, or Play *Slow Descant* to it, which you please. If your *Ground* be of Two or Three Strains, you may do by the Second, or Third, as by the First. This done, and your *Ground* beginning over again; you may then *Break* it into *Division* of a *Quicker Motion*; driving on some *Point*, or *Points*, as hath been shewed. When you have profecuted that Manner of Play, so long as you please; and shewed some *Command of Hand*; you may fall off to *Slower Descant*, or *Binding Notes*, as you see cause; Playing also Sometimes Lowd, or Soft, to exprefs Humour and draw on Attention.

After this, you may begin to Play some *Skipping Division*, or *Points*, or *Tripla's*, or what your present *Fancy*, or *Invention* shall prompt you to; changing still from one Variety to another; for, Variety it is, which chiefly pleaseth. Without which the best *Division* in the World still continued would become Tedi-ous to the *Hearer*; and therefore you must so place and dispose your *Division*, that the Change of it from One kind to Another, may still beget a new attention. And this is generally to be observed, whether your *Ground* consist of One, or more Strains, or be a *Continued Ground*, of which I must also speak a little.

A *Continued Ground*, used for Playing, or Making *Division* upon, is (for the most part) the *Through-Basse*, of some *Motett*, or *Madrigall*, proposed, or selected, for That purpose. This, after you have Played Two or Three *Semibreves* of it, Plain; to let the *Organist* know your *Measure*; you may begin to divide; according to your *Fancy*, or the former *Instructions*; untill you come near some *Cadence*, or *Close*; where, I would have you shew some Agility of *Hand*. Here, (if you please) you may rest a *Minim*, two, or three, letting the *Ground* go on, and then come in with some *Point*: after which you may fall to *Descant*, *Mixt-Division*, *Tripla's*, or what you please. In this manner, Playing sometimes *Swift Notes*, sometimes *Slow*; changing from This, to That Sort of *Division*, as may best produce Variety: you may carry on the rest of the *Ground*; and if you have any thing more excellent then other, reserve it for the Conclusion.

Of Composing *Division* for One Viol to a *Ground*.

When you compose *Division* to a *Ground*, endeavour to make it easie for the *Hand*; for, of things equally excellent in their *Composition*, That is alwayes to be preferred, which is more easie to be performed. Hence, we may conclude, that no man is fit to compose *Division* to a *Ground*, (how great a *Musitian* soever he be) unless he understand the *Neck* of the *Instrument*, and the *Method* of *Fingering*, belonging to it.

This is all I have to say concerning *Division* for One *Viol*; more then that I would have you peruse the *Divisions* which other men have made upon *Grounds*; as those of Mr. *Henry Butler*, Mr. *Daniel Norcome*, and divers other Excellent Men

of this our Nation, (who, hitherto, have had the preheminance for this particular Instrument) observing, and Noting in their *Divisions*, what you find best worthy to be imitated.

### Of two Viols Playing together to a Ground.

After this discourse of *Division* for One *Viol*; I suppose it will not be unseasonable, if I speak something of *Two Viols* Playing together to a *Ground*; in which kind of *Musick*, I have had a little experimentall knowledge; and therefore will deliver it in such order as I have known the Practice of it; referring the Improvement thereof to further Experience.

Let the *Ground* be Pricked down in three Severall Papers: One, for him who Playes on the *Organ*, or *Harpsecord*; and the Other Two, for them that Play on the *Viols*; which, for *Order*, and *Brevity*, I will distinguish by three *Letters*: *Viz.* *A.* for *Organist*; *B.* for *First Basse*, and *C.* for the *Second*.

Each of these having the Same *Ground* before him, they may all begin together; *A.* and *B.* Playing the *Ground*, and *C.* *Descanting* to it in *Slow Notes*, or such as may sute a *Beginning*.

This done; let *C.* Play the *Ground*, and *B.* *Descant* to it, as the Other had done before; but with some little *Variation*. If the *Ground* consist of *Two Strains*, the like may be done by the *Second*; One, still Playing the *Ground*, whilst the Other *Descants*, or *Divides* upon it.

The *Ground* thus Played over; *C.* may begin again, and Play a *Strain* of *Quicker Division*; which ended, let *B.* answer the Same, with Another, Something Like it, but of a little more *Lofty Ayre*; for the better performance whereof, (if there be any difference in the *Hands*, or *Inventions*,) I would have the better *Invention Lead*; but the more able *Hand* still *Follow*, that the *Musick* may not seem to go less in performance.

When the *Viols* have thus (as it were) *Vied*, and *revied*, to one another; *A.* (if he have *Ability* of *Hand*,) may, upon a *Signe* given him, put in his *Strain* of *Division*; the *Two Viols* Playing, One of them the *Ground*, and the Other *slow Descant* to it. *A.* having ended his *Strain* of *Division*; the same may be answered, First, by One *Viol*, and then by Another.

Having answered One Another in this Manner, so long as they think fit; the *Two Viols* may divide a *Strain Both* together; consisting of *Crotchets*, *Quavers*, or *Semiquavers*, as they please; in which doing; let *B.* *Break* the *Ground*, according to the *Wayes* mentioned, *Pag.* 22, 23. and if *Necessity*, or his own *Fancy*, move him to fetch a *Compass*; let it be done in moving to the *Octave*, upward, or downward; returning back, either to end upon the *Note* it Self, or make a *Transition* to the *Note* following. By this, *C.* knowing *B's Motion*, he knows how to avoyd running into the same; and therefore will move into the 3<sup>d</sup>. or 5<sup>th</sup>. according to the *Way* of *Descant*. Thus much in relation to the present *Note*, or *Note Divided*.

Now, for meeting the *Next Note*, let *C.* take these *Observations*. (1) That whereas *B.* in *Breaking* the *Ground*, doth meet every *Next Note*, in the *Unison*, or *Octave*; his securest *Way* is to meet the said *Next Note* in a 3<sup>d</sup>. or in a 5<sup>th</sup>. if their *Motions* be contrary. (2) That such *Notes* of the *Ground* as require a 6<sup>th</sup>. to be joyned to them, may be met either in the 6<sup>th</sup>. or in the 3<sup>d</sup>. (3) That at a *Close*, or upon such *Notes* as signifie a *Cadence*, he may (after he hath divided the supposed *Binding Note*) meet the *Cadent Note* of the *Ground*, in an *Unison*, or *Octave*.

These *Directions* observed, the *Two Viols* may move a whole *Strain* together, in *Extemporary Division*, without any remarkable clashing in 5<sup>ths</sup>. or 8<sup>ths</sup>.

When they have proceeded thus far; *C.* may begin some *Point* of *Division*, of the length of a *Breve*, or *Semibreve*, naming the *Word Breve*, or *Semibreve*, by which *B.* may know his *Intention*: which ended; let *B.* answer the same, upon the succeeding *Note*, or *Notes*, to the like quantity of *Time*; taking it in that Manner, One after Another, so long as they please; which done, they may be-  
take

take themselves to *Another Point*, of a different *Length*, which will produce a *New Variety*.

This contest, in *Breves*, *Semibreves*, or *Minims*, being ended, they may give the *Signe* to *A.* if (as I said) he have *Ability of Hand*, that he may begin *His Point*, as they had done, One to Another; which *Point* may be answered by the *Viols*, either *Severally*, or *Joyntly*; if *Joyntly*, it must be done according to the former *Instructions* of dividing Together; Playing still *Slow Notes*, whilst *A. Divides*.

When this is done, *Both Viols* may Play another *Strain* together, either in *Quick*, or *Slow Notes*, which they please; and if the *Musick* be not yet spun out to a sufficient *Length*, they may then begin to Play *Tripla's*, and *Proportions*, answering One Another, either in *Whole Strains*, or in *Parcels*; and after That, joyn together in a *Thundering Strain* of *Quick Division*, with which they may conclude; or else, with a *Strain* of *Slow*, and *Sweet Notes*; according as may best suit the circumstance, of *Time*, and *Place*.

I have known this kind of *Extemporary Musick*, sometimes (when it was performed by *Hands* accustomed to Play together) pass off, with greater *Applause*, then those *Divisions*, which had been the most *Studiously Composed*.

### Some Observations, in Composing Divisions, of Two, and Three Parts.

Now; in Composing *Division* for *Two Basse Viols*, you may follow this *Method*, <sup>Two Basses.</sup> more, or less, as you please; moulding it into what form you like best; as making sometimes *This*, sometimes *That Part*, move *Above*, or *Below*: sometimes answering One Another; and sometimes joyning them, in *Division*, *Both* together; sometimes in *Slow*, sometimes in *Quick Motions*; such, as may best produce *Variety*: But, after their answering One Another by *Turns*, I would alwayes have them joyn Together, in some *Strain* of *Division*; with which, or with some *Slow*, and pleasing *Descant*, you may conclude your *Composition*.

If you make *Division* for *Two Trebles*; *Both* must be in the way of *Descant* to the *Ground*: and when they move in *Quick Notes*, *Both Together*; their most usual passage will be in *3<sup>ds</sup>*. or *6<sup>ths</sup>*. to One Another; sometimes, an intermixture with other *Concords*; but such, as must still have relation to the *Ground*. As for their answering One Another; their severall *Motions*, and *Changes*, in order to *Variety*; the same is understood as of the *Former*. <sup>Two Trebles.</sup>

In *Composing*, for a *Treble*, and *Basse*, you are to consider the *Nature*, and *Com-* <sup>Treble and Basse.</sup> *passe* of either *Part*: framing your *Division* according thereunto; which in the *Higher Part*, will be *Descant*; in the *Lower*, a more frequent *Breaking* of the *Ground*.

The same regard, to the *Nature* of the *Parts*, must be had in *Composing* for *Two* <sup>Two Trebles and Basse.</sup> *Trebles*, and a *Basse*; or for *Two Basses*, and *One Treble*.

In *Divisions* made for *Three Basses*, every *Viol* acts the *Treble*, *Basse*, or *Inward* <sup>Two Basses and a Treble.</sup> *Part*, by *Turns*. But here you are to Note, that *Divisions*, of *Three Parts*, are not usually made upon *Grounds*; but rather *Composed* in the way of *Fancy*: beginning with some *Fuge*; then falling into *Points* of *Division*; answering One Another; sometimes *Two* answering *One*, and sometimes, *All* joyning Together in *Division*; But commonly, Ending in *Grave*, and *Harmonious Musick*. <sup>Three Basses.</sup>

Howbeit; if, after each *Fancy*, there follow an *Aire*, (which will produce a pleasing *Variety*;) the *Basses* of *These*, consisting of *Two*, *short Strains*; differ very little from the *Nature* of *Grounds*; as may be seen in the *Basse* designed for the *Organ*, or *Harpsecord*.

*These Aires*, or *Allmains*, Begin like *Other Consort-Aires*; after which they Repeat the *Strains*, in divers *Variations* of *Division*; *One Part* answering *Another*, as formerly mentioned.

In *these* severall Sorts of *Division*, both for *Two*, and *Three Parts*, my Self (amongst Others more Excellent) have made divers *Compositions*; which, perhaps might be serviceable to *Young Musicians*; either for their *Practice*, or *Imitation*; but the *Charge* of *Printing Divisions*, (which cannot be well expressed unlesse by *Cutts*

in Copper) doth make That kind of *Musick*, less communicable. But, if you desire *Written Coppies* of *Divisions*, made for *Two*, or *Three Parts*, (a thing most necessary to those who intend to *Compose* such like themselves) none hath done More in That kind, then the ever Famous, and most Excellent *Composer*, in all Sorts of *Modern Musick*, Mr. *John Fenkins*. And here might I mention (were it not out of the *Rode* of my *Designe*) diverse Others; most Eminent Men of this our Nation; who, for their Excellent, and Various *Compositions*, especially for *Instruments*, have, in my Opinion, far out-done those Nations so much cryed up for their Excellency in *Musick*: but my naming them would signifie little, as to any Addition to their Reputations; they being sufficiently known, and honored, by their own *Works*: neither had I taken upon me, to nominate any Person, had it not been upon the necessary accompt of *Division-Musick*; the peculiar Subject of my now ended Discourse.

## ADVERTISEMENT.

Having this opportunity, I cannot but advertise my *Reader*; that in the year, 1655. a little Book of Doctor *Cambians* was Printed, with some short *Annotations*, which I had formerly added thereunto, at the Request of a Worthy Friend; to solve such doubts as occurred to him in reading the said Book. These, I should scarce have thought worth owning, though they had been set out to their best advantage; but in that manner they are Printed (the Letters and Marks being left out, which pointed to what words of the Text they had relation) I was much troubled and ashamed at the sight of them. Besides, there are some words misprinted, others quite left out; which destroys the Sense of what I intended. As for Instance, In my short *Exposition* of the *Gamut*, or *Scale of Musick*, which follows the Doctors Preface, (in the tenth Line after the Title) where (Speaking of the *Cliffs*) I said, *they open the meaning of the Song unto us*, it is Printed *Longs unto us*. Again; In the same Page (Line fourteenth and fifteenth) where I said, *when you look upon any Song or Piece of Musick, you commonly see five Rules, &c.* the words *you commonly see*, are quite left out. Moreover; at the end of the said *Exposition* of the *Gamut*, there is set an *Example of Notes*, and their value, different from that which my words do there explicate. This I thought fit to Publish, as well for my own Vindication, as Correction of the said Faults.

As for the Faults of this Present Book, whether relating to the *Text*, or to the *Figures*, I hope they are not remarkable. Only, that the *Examples* (being cut and engraven by those not accustomed to that kind of *Work*, nor acquainted with *Musick-Notes*) are, in some places (though true) not so fair and formall to the Eye as I could wish. What failings may appear in the Discourse it self; which, perhaps, by a longer consideration, might have been avoided, Importuned Hast must plead a pardon for them.

Divisions for the practice of Learners

A musical staff in treble clef with a 3/4 time signature. It contains a sequence of notes and rests, including several accidentals (sharps and naturals). The staff ends with a checkmark.

Prelude

A musical staff in treble clef with a 3/4 time signature. It contains a sequence of notes and rests, including several accidentals. The staff ends with a checkmark.

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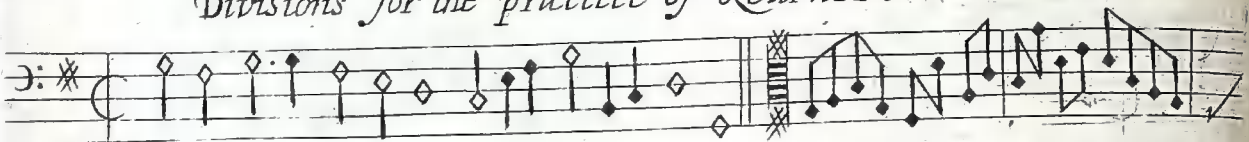
Prelude

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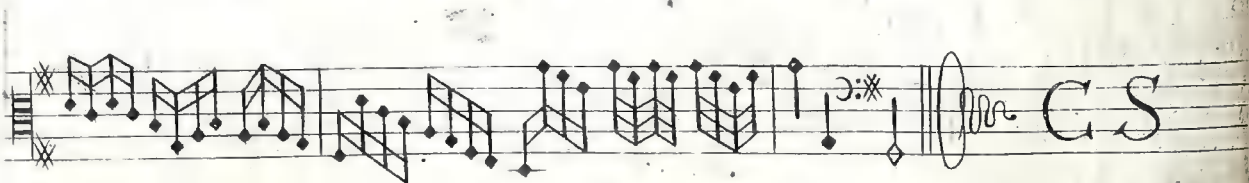
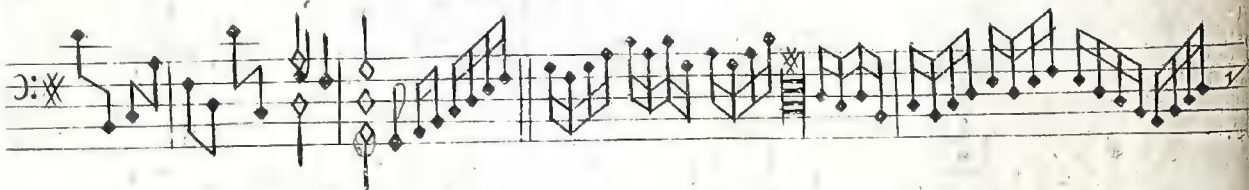
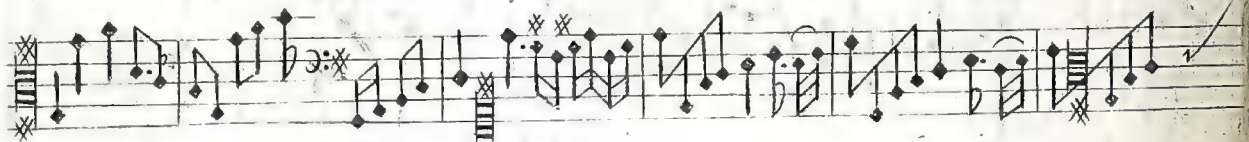
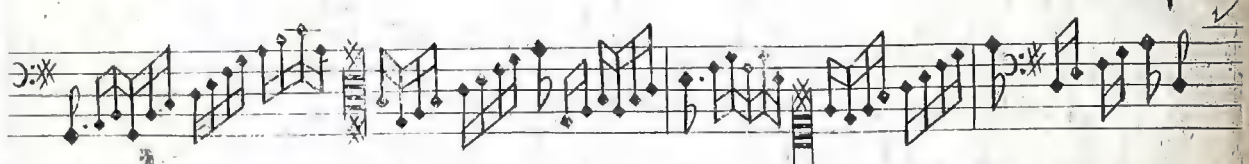
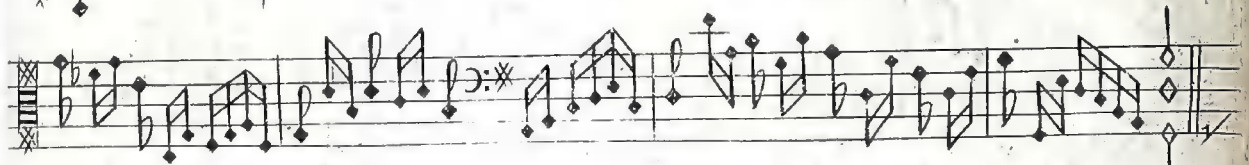
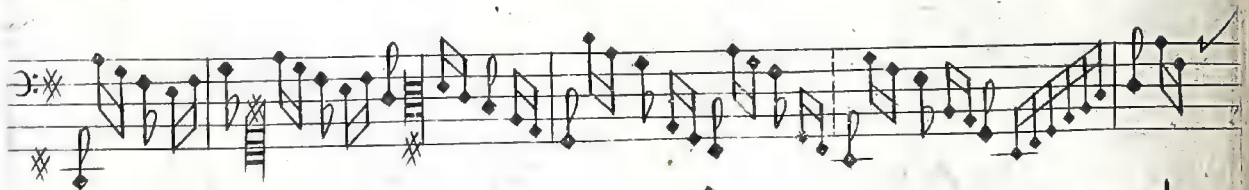
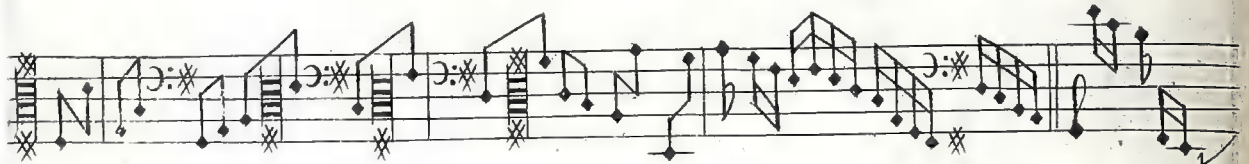
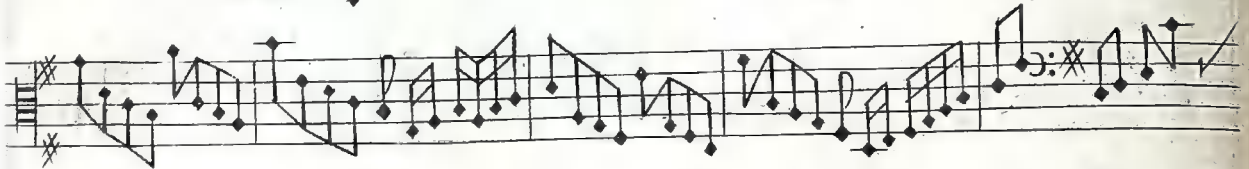
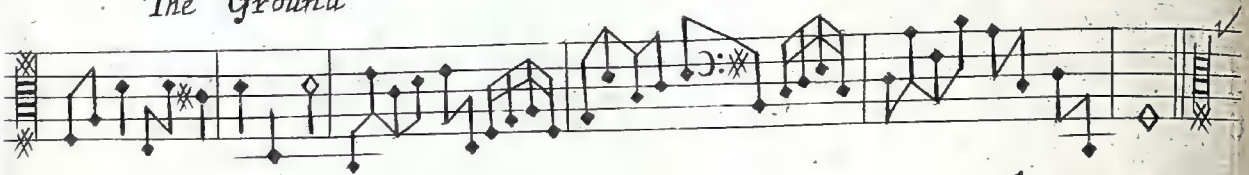
A musical staff in treble clef with a 3/4 time signature. It contains a sequence of notes and rests, including several accidentals. The staff ends with a double bar line and the letters "CS".

Q

*Divisions for the practice of Learners*



*The Ground*



A handwritten musical score consisting of ten staves, numbered 1 through 10. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The score is written in a style characteristic of 18th or 19th-century manuscript notation. The first staff begins with a treble clef and a common time signature. The notation includes many beamed notes, slurs, and dynamic markings such as 'p' and 'f'. There are also several asterisks and checkmarks scattered throughout the score. The staves are numbered 1 through 10, with the numbers placed above the corresponding staves. The final staff ends with a double bar line and a fermata.

C.S



This image shows a page of handwritten musical notation, numbered 56 in the top left corner. The page contains 11 staves of music, each with a unique set of symbols and clefs. The notation is highly stylized and appears to be a form of shorthand or a specific dialect of musical notation. Key features include:

- Staff 1:** Starts with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. It contains several diamond-shaped notes and vertical stems.
- Staff 2:** Features a bass clef, a key signature of one flat, and a time signature of 3/4. It includes diamond-shaped notes and vertical stems.
- Staff 3:** Starts with a treble clef, a key signature of one flat, and a time signature of 3/4. It contains diamond-shaped notes and vertical stems.
- Staff 4:** Features a bass clef, a key signature of one flat, and a time signature of 3/4. It includes diamond-shaped notes and vertical stems.
- Staff 5:** Starts with a treble clef, a key signature of one flat, and a time signature of 3/4. It contains diamond-shaped notes and vertical stems.
- Staff 6:** Features a bass clef, a key signature of one flat, and a time signature of 3/4. It includes diamond-shaped notes and vertical stems.
- Staff 7:** Starts with a treble clef, a key signature of one flat, and a time signature of 3/4. It contains diamond-shaped notes and vertical stems.
- Staff 8:** Features a bass clef, a key signature of one flat, and a time signature of 3/4. It includes diamond-shaped notes and vertical stems.
- Staff 9:** Starts with a treble clef, a key signature of one flat, and a time signature of 3/4. It contains diamond-shaped notes and vertical stems.
- Staff 10:** Features a bass clef, a key signature of one flat, and a time signature of 3/4. It includes diamond-shaped notes and vertical stems.
- Staff 11:** Starts with a treble clef, a key signature of one flat, and a time signature of 3/4. It contains diamond-shaped notes and vertical stems, ending with a large, stylized signature that appears to be "CS".

R

This image shows a handwritten musical score for guitar, consisting of 11 systems of staves. Each system typically contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation includes various musical symbols such as notes, rests, accidentals (sharps and flats), and dynamic markings like 'p' (piano) and 'f' (forte). There are also some unique symbols, possibly indicating fingerings or specific guitar techniques, represented by small diamonds and asterisks. The score is written in a fluid, cursive style, characteristic of a composer's or performer's manuscript. The page is numbered '8' in the top left corner and '58' below it. The music appears to be in a key with one sharp (F#) and a common time signature (C).

This page contains a handwritten musical score consisting of 11 staves. The notation is dense and includes various symbols such as asterisks, clefs, and rhythmic markings. The score is organized into measures, with some measures containing multiple notes and stems. The notation appears to be a form of shorthand or a specific dialect of musical notation. The page is numbered 59 in the top right corner. The handwriting is in black ink on aged paper. The notation includes various symbols like asterisks, clefs, and rhythmic markings. The score is organized into measures, with some measures containing multiple notes and stems. The notation appears to be a form of shorthand or a specific dialect of musical notation. The page is numbered 59 in the top right corner. The handwriting is in black ink on aged paper.

This image shows a page of handwritten musical notation, numbered 60 in the top left corner. The page contains ten staves of music, each with a treble clef and a key signature of one sharp (F#). The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. Measure numbers 1 through 10 are written above the staves. The music features complex rhythmic patterns, including triplets and sixteenth notes, and uses a variety of note heads and stems. There are also some unusual symbols, such as asterisks and diamond shapes, interspersed throughout the score. The handwriting is clear and legible, typical of a composer's manuscript.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values, accidentals (sharps and naturals), and complex groupings of notes. A vertical bar line is present near the end of the staff.

Handwritten musical notation on a five-line staff. A measure number '12' is written above the staff. The notation continues with complex rhythmic patterns and accidentals.

Handwritten musical notation on a five-line staff. A measure number '13' is written above the staff. The notation continues with complex rhythmic patterns and accidentals.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values, accidentals, and complex groupings of notes.

Handwritten musical notation on a five-line staff. A measure number '14' is written above the staff. The notation continues with complex rhythmic patterns and accidentals.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values, accidentals, and complex groupings of notes.

Handwritten musical notation on a five-line staff. A measure number '15' is written above the staff. The notation continues with complex rhythmic patterns and accidentals.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values, accidentals, and complex groupings of notes.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values, accidentals, and complex groupings of notes.

Handwritten musical notation on a five-line staff. A measure number '17' is written above the staff. The notation continues with complex rhythmic patterns and accidentals.

Handwritten musical notation on a five-line staff. A measure number '18' is written above the staff. The notation continues with complex rhythmic patterns and accidentals.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values, accidentals, and complex groupings of notes.

S

CS

This image shows a page of handwritten musical notation, likely a score for a piece of music. The page is numbered '62' in the top left and '20' in the top center. The notation is written on 12 staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is written in a style that includes many accidentals, slurs, and dynamic markings. The notation is dense and appears to be a complex piece of music, possibly a study or a technical exercise. The staves are filled with notes, rests, and various symbols, including asterisks and slanted lines. The handwriting is somewhat messy, suggesting it was written quickly or in a sketchy manner. The overall appearance is that of a working draft or a composer's sketch.

*La Sio S L M*

*6 2 f g e*

8

9

*a g e*

*a c b*

10

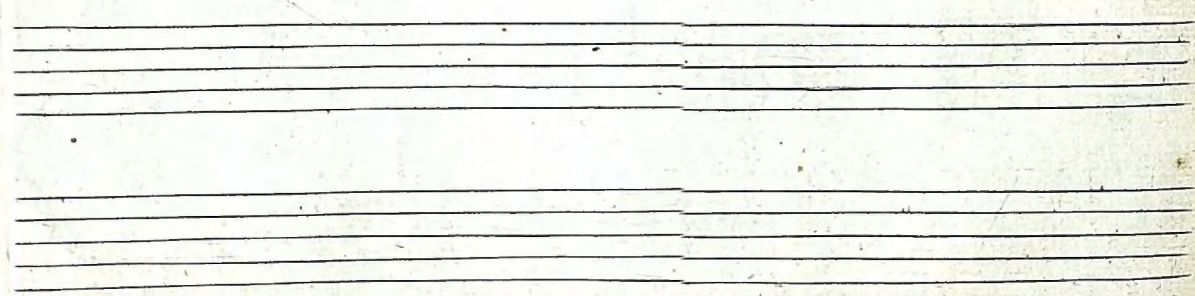
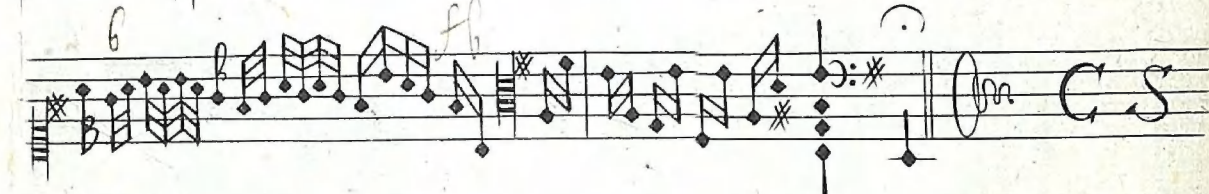
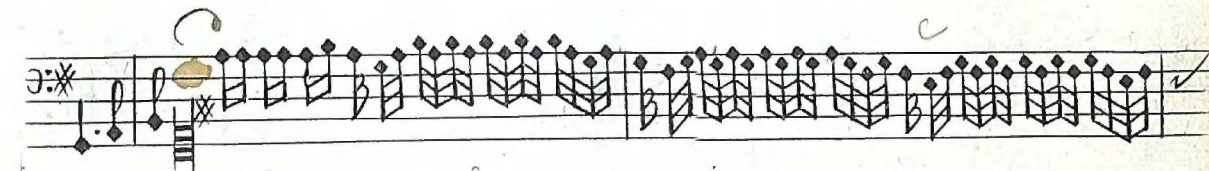
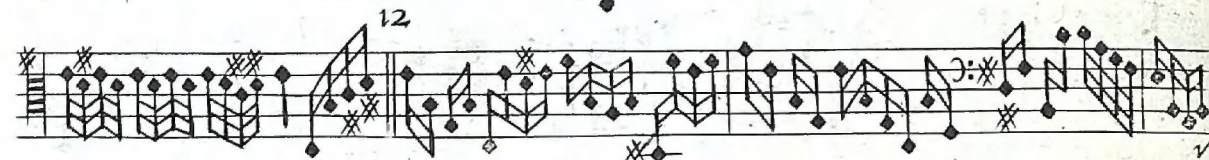
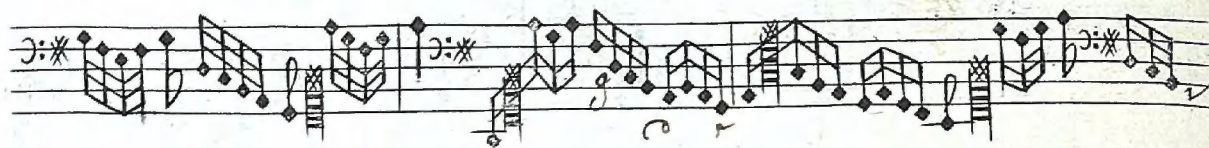
*a b*

11

Turn over



11



This page contains a handwritten musical score consisting of eight staves of music. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The score is organized into measures, with the first measure of each staff being numbered from 1 to 8. The notation includes treble clefs, a common time signature (C), and a key signature of one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, as well as rests and accidentals. The staves are connected by a vertical line on the left side. The paper shows signs of age, with some staining and wear at the bottom edge.

8

9

11

13

14

Handwritten musical score on ten staves. The notation includes treble and bass clefs, various time signatures (3/4, 2/4, 3/8), and complex rhythmic patterns. Measure numbers 14, 15, 16, 17, and 18 are clearly marked. The score features numerous accidentals (sharps, flats, naturals) and asterisks. The final staff concludes with the letters 'C S' and a diamond-shaped symbol.