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THE PRINCIPLES OF MUSIK,

IN

SINGING AND SETTING:

WITH

The two-fold Use therof,

[*Ecclesiasticall* and *Civil.*]

By

CHARLS BUTLER Magd. *Master of Arts.*



LONDON,
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1636.

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TO

THE MOST NOBLE AND GRACIOUS LORD, CHARLS,

BY THE GRACE OF GOD, PRINCE OF GREAT BRITAIN, FRANCE AND IRELAND.

SIR,

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

*Polit. l. 8. c. 3.

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

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

† *No les wittily and learnedly, than poetically, explaned by divine* Du Bartas, *and his worthy Interpreter* Joſua Sylveſter.

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

* Inſtit. Orat. *l.* 1. *c.* 4.
† *Ibid. C.* 10.

The

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

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

† *Ibidem.*

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

* *L. 2. c. 3. § 2.*

† *In Musica practica.*

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

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

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

* Eusebius *l.* 4. *de vita Constantini.*

† Niceph. Eccles. hist. *l.* 11. *c.* 3. *Pius Imperator Theodosius, ipse medius hymnis canendis præiit, habitu privato incedens.*

* Nieph. *l.* 17. *c.* 28. *Post Synodum, Imperator cantilenam [cujus initium est, Unigenitus Filius et verbum Dei] composuit: atq; eam ecclesiæ, inter psallendum, usurpandam tradidit.*

† Carion Chronic. *l.* 4. *Quandocunq; fuit in urbibus, accessit ad psalmodiam, & una cecinit ipse: & filiis ac principibus distribuit lectiones canendas: & precationem suam, cum pio studio conjunxit:* To wie Narration our Autor addes dis Epiphonema, *Quam pulchrum exemplum fuit toti orbi terrarum, tantum principem, acie jam dimicaturum, flare in templo, & se, & ecclesiam, & imperium, Deo commendare!*

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

* *In Psal.* 134.

† *Luth. in Epist. ad Senfelium Musicum*, cited by *Calvisius.*

possit Musicæ æquari: nam ipsa sola, post Theologiam, id præstat, quod alioqui sola Theologia præstat: scilicet Quietem & animum lætum. Hence is it, that *Musik* alone, of all the sevn liberall Sciences, is honoured with the higheſt Degree of Schooles. *Hence is it, that the learnedſt of Kings [your moſt Noble Progenitor] hath graced the Profeſſors of this profound Myſtery, with an Emblematicall Coat of Armes: and made them a free Company of the great Citti, or third Univerſiti. Hence is it, that *Charls* the Ninth of France, mooved with the like loov and affection to his intended Muſicall Academi, did, with his own hand and great Seal, confirm both it and the Conſtitutions thereof: profeſſing himſelf the Protector, and firſt Auditor of the ſame. *Merſennus in C. 4. Geneſ. V. 24. Articulo 15.*

*This is recorded by Sr George Buck [*Gentleman of the Kings privi Chamber*] in his Treatice of the third Vniverſiti, annexed unto Stows Chronicle. Cap. 38. *In this third Vniverſiti ar the beſt Muſicians of this kingdom: and equall to any in Europ for their skill, either in Compoſing and Setting; or in Singing and Playing upon any kinde of Muſicall Inſtruments.* wherupon it followeth,

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

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

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

Your Highnes

devoted Servant,

CHARLS BUTLER.

THE PREFACE
To ðe READER.

ÐE *Art of Muſik, (Muſical Reader) for ðe important and manifold* * *Uſes ðer of, is found ſo neceſſari in ðe life of Man; ðat even in ðeſe giddy and nu fangled times, it is ſtil reteined by ðe beſt, and in ſoom meſure reſpected of all. But ðe elder wiſer ages, as ðey acknowledged ðe Art to bæ ðe moſt ancient, ſo did ðey higly reverenc ðe Profeſſors ðer of, eſteeming ðem as Propets and wiſ men among ðem. Timagines* author eſt (ſait † *Quintilian*) omnium in literis ſtudiorum antiquiſſimum Muſicen extitiſſe: quæ tantum antiquis illis temporibus, non ſtudii modò, verùm etiam venerationis habuit, ut ijdem, Muſici, & Vates, & Sapientes, judicarentur. *To dis purpos ſpeaket* Ecclũs *of ðe ancient wordis of his Nation.* * Ðat ðey wer leaders of ðe people by ðeir counſels, and by ðeir knowledg of learning mæt for ðe people: wiſ and eloqent in ðeir inſtructions: ſu as found out Muſical Tuns, and recited Verſes, in writing. *Su wer* Davids *chief Muſicians,* [† Aſaph, Heman, *and* Jeduthun, *bæing alſo Propets:*] *of* wom Heman *was ðe Kings Sæer: yea ſu was ðe King himſelf,* [* *ðe ſweet Singer of Iſrael:*] wom *for dis caus* † *ðe ſam Autor doz ðus commend.*

* *Vide lib. 2.*

† *l. 1. c. 10.*

* *c. 44. v. 4*

v. 5.

† *vid. l. 2. c. 2.* § 1. (a) *in Not.*

* *2 Sam. 23. 1.*

† *Eccles. c. 47.*

v. 8. In all his works hæ praiſed ðe Holy On moſt hig, wit words of glori: wit his wol hart hæ Sung ſongs, and lœved him ðat mad him.

9. Hæ ſet Singers alſo befor ðe Altar, ðat, by ðeir voices, ðey mi̇gt mak ſwæt Melodi, and daily ſing praiſes in ðeir Songs. *And ſu wer, among ðe Greeks, doſe famous Muſicians and Poets,* Orpheus, Linus, Amphion, Arion, Terpander, Timotheüs, *and oðers, men of great pouer among ðe people;* wom *by ðeir art and wiſdom, ðey browgt from a wild and bru-*

tiſ manner of living, to Civiliti and Moralili. And der^e for^e oder learned men, renoumed for deir wiſdom, wi^e cold^e not attein to de perfection of deſ^e, would^e yet be^e Students of dis divin^e Art^e; dat, at de leaſt, dey migt hav^e ſom competent knowledg der^e of. *Claros nomine Sapientiæ viros, nemo dubitaverit ſtudioſos Muſices. Of dis number †Plutark teſtifyet divin^e Plato to bee on^e: wo was inſtructed der^e in by two coi^e Skool^e-maſters, [Draco and Metellus.] Studioſiſſimus Muſices fuit Plato: ut qui Draconem audiviſſet Athenienſem, & Metellum Agrigentinum. And *Quintilian, dat Socrates [Plato^s maſter, de †wiſeſt of Piloſopers] was an oder: wo having neglected de ſtuddi of dis profitable and neceſſari Art (as himſelf callet it) in his yut^e, was fain to learn it in his old^e ag^e. *Soerates jam ſenex inſtitui Lyrâ non erubeſcebat: and himſelf ſait dat †Connus was his Maſter, wo taugt him Muſik: for defenc^e wer^e of hee mad^e dis anſwer; *Dat it was not unmeet^e for him to learn tings wi^e befor^e hee had not known, beeing ſo profitable for dis lif^e. Objurgantibus reſpondit, nequaquam abſurdum eſſe ea diſcere, quæ prius neſciviſſet communi vitæ tam utilia & neceſſaria eſſe.

Neider hat dis profitable and neceſſari Profeſſion been mor^e acceptable unto de Wiſ^e and Learned, dan to de great and migty Potentat^s of de world. *Elfred or Alfred a Saxon King, [de mirrour of Princes, Founder of de moſt^e famous Univerſiti] beſid^s his knowledg in oder Arts, his many Moral and Divin^e Vertu^s, was moſt^e skilful in Muſik: wer^e of in his greateſt Extremiti, hee mad^e greater uſ^e, dan of all his oder bot^e inward and outward Helps. †Hadrian de Emperour was an excellent Poet, and Muſician, bot^e for de Theori and de practic^e. De Emperour *Alexander Severus, renoumed for his Vertu^e and Pieti, was learned in de Matematiks, and eſpecially in Muſik. De warlik King †Henri de Eigt of England, did not on^e ly ſing his Part^e ſur^e, but himſelf compoſed a Servic^e of 4, 5, and 6 Part^s: as Eraſmus teſtifyet of his own knowledg. *De Duk^e of Venoſa, an Italian Princ^e, of lat^e yeer^s, compoſed many rar^e ſongs; wi^e Mr. Peacham affirmet himſelf to hav^e ſeen. But †de Landgrav^e of Heſſen, in deſ^e days carryet away de Palm for excellenci, not on^e ly in Muſik, but in wat ſoever is to bee wiſed in a brav^e Princ^e. I hav^e ſeen

* Quintil. l. 1. c. 10.
† De Muſica.
* Q. Ibidem.
† So judged by de Oracle of Apollo. v. Academic. Quæſt. l. 1.
* Quint. ibid.
† Plato in Menexeno. Connum habeo præceptorem Muſices.
* Eraſm. lib. 3. Apophthegm. 92.
* Speed^e Chron. lib. 7. c. 36.
† Idem lib. 6. c. 17.
* Ibid c. 27.
† Mr. Peacham in his Complet^e Gentleman.
* Idem ibidem
† Ibidem.

see'n (sait dis Autor) 9 or 10 Sets of Motets, and solemn Musik, set purpos'ly for his own Cappel: wer', for de mor' honour of soom Festival, and soomtim's, for his Recreation on'ly, hee is his own Organist.

De loov and honour wic, for de profitable and necessari Uses of dis Art, de cief of Men [as wel de Wis' and Learned as de Princes and Monarks of de eart] doo' giv unto it, Ulysses, *in* Homer, *for de sam' reasons, reqiret from all men.*

* Πᾶσι γὰρ ἀνθρώποισιν ἐπιχθονίοισιν, Ἀοιδοὶ
Τιμῆς ἔμμοροι εἰσι, καὶ αἰδοῦς.

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

Henc' is it, dat as for de excellenci of Homers *Poesi, de* † Colophonii, Chii, Salaminii, Smyrnæi, *and oder peoples did all calleng'* Homer *to bee deir Countriman; so, for de sam' caus, divers Countris doo' claim de Inventer of dis Art to bee deirs. Soom wil hav'* Orpheus, *soom* Linus: [*two ancient famous Poets and Musicians:*] *of wom',* Virgil, Eclog. 4.

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

And soom wil hav' Amphion, *him wos' Musik dreew Ston's to de building of de walls of* Theb's; (* Movit Amphion lapides canendo) *as* Orpheus *tamed wild' Beasts, and mad' Trees to danc' after his Harp:*

† Mulcentem Tigres, & agentem Carmine Quercus.

By wic, de sam' Poet, in an oder plac', sewet an oder ting to bee ment: to wit, dat by de vertu' of deir wis' and pleasing Musicall Poems, de on' browgt de savag' and beast-lik'* Thracians *to humaniti and gentlenes; de oder perswaded de rud' and car'les* Thebans *to de fortisying of deir Citti, and to a Civil conversation.*

Sylvestres homines sacer interpresq; Deorum
Cædibus, & victu fœdo deterruit *Orpheus*:
Dictus ab hoc lenire Tigres, rapidosq; Leones,

* Odyss. Θ

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

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

† *Georg. 4.*

* *In Arte Poetica.*

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

† Pro Archia Poëta.

Aldowg đat ẅiȼ *is spoken of* đe *wild*ᵉ *beasts*, Tulli *affirmet to bee true in* đe *proper sens.* † Bestiæ sæpe immanes cantu flectuntur, atq; consistunt. Đis *ting testifyet* Henricus Stephanus * ẅerᵉ hæ saith, đat *hee saw in London, a Lion* đat *left his meat to hear Musik*; qui Musicen audiendi gratiâ epulas suas desereret. Cælius Rhodoginus *notet out of* Strabo, đat *Elephants ar deligted wit Singing, and* đe *sound of Tabrets: and out of* Plutarch *in* Symposiacis, đat *most brut*ᵉ *beasts ar pleased and affected wit Musik: as* đe *Harts wit Pipes, and Dolphins wit Singing, and* đe *Harmoni of* đe *Harp. And* đe Pythagoreans (*as* † Ælianus *writet*) *affirm*, đat *of all beasts* đerᵉ *is nonᵉ* đat *is not deligted wit Harmoni, but onᵉly* đe *Ass.* Pythagorei affirmant solum, ex omnibus animalibus, Asinum ad harmoniam factum non esse.

† *Hist. animalium, l.*10. *c.*29.

Oders ascribᵉ đe *Invention of* đis *Art to* Mercuri: *becaus hee found out* đe * *first Instrument by* đe *Tortois-sel. Oders to* đe Muses, *of* ẅom *it hat its namᵉ. And oders to Apollo,* [đe *President of* đe Muses:] ẅo *sayt of himself,* đat *hee invented bot Poesi and string-instruments:*

* *V. l.* 1. *c.* 2. § 2. (f)

† Per me concordant Carmina Nervis:

† *Metam. l.* 1. *in fine.*

as soom sayt đat Pan *war* đe *Inventer of windᵉ-instruments:*

* *Pan* primus calamos cerâ conjungere plures

* *Virgil Ecl.* 2.

Instituit.———*and soom,* Minerva: † Antiqui aiunt Minervam Tibiæ repertricem. *All* ẅiȼ *and oders migt haply bee, in* đeir *several countriᵉs, eider Autors or auctors of Musik and musical Instruments: for* ẅiȼ đey ẅerᵉ *in* đeir *timᵉs admired. But* đe *people of God doᵒ truᵉly acknowledg a far morᵉ ancient Inventer of* đis *divinᵉ Art:* [Jubal đe *soon of* Lamech đe *sixt from* Adam:] *of* ẅom *it is said,* đat * *hee was* đe *Fader of all* đat *handle* đe *Harp and Organ:* i. *of all Instruments,* † *botᵉ* Entata *and* Empneusta: ẅiȼ *Instruments doᵒ necessarily implⁱ* đe *Voicᵉ,* [đe *Ground and foundation of* đem *bodᵉ.*] *And* Sᵗ. Augustinᵉ *goet yet farđer: sewing* đat *it is* đe *gift of God himself, and a Representation or Admonition of* đe *sweetᵉ Concent*

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

and

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

* *Epist.* 28. *ad Hieronymum.*

† *Esai.* 40. 12. 26. *and* 28.

*But aldowg Musik hee ðe *gift of God; yet, likɛ oðer his graces and benefits, it is not given to ðe Idle: ðey ðat wil havɛ it, must reaɛ it to dem wit ðe hand of Industri. To put in practicɛ ðe Inventions, and works of skilful Artists, [i. to Sing and to Play wel] (by reason of ðe many Accidents of ðe Notɛs, ðe sudden ɛanging, or rising and falling, of ðe voicɛ, and ðe truɛ & reddy Fingering and Stopping of ðe Instruments, in so many sundry Lessons) is noɛ Easy matter: but artificially to Set doſɛ Lessons to voices and instruments, is a work so ful of Difficulti and deepɛ speculation, (by reason of ðe multitudɛ and great varieti of Rulɛs and observations, and of secret Mysteriɛs, wiɛ lyɛ hid in dis profound Matematik) ðat a skilful and expert Composer († aldowg hee bee first furnished wit a moſt excellent Wit, Memori, and Judgment, and a naturall Aptnes and proclivīti unto it; and morɛover bee wel Seɛn, and exercised, in ðe ɛoiſest patterns of ðe best Musicians) shall findɛ ðe Proverb verified in his work, Χαλεπα τα Καλα: Difficilia quæ pulchra.*

* *Vid. l.* 2. *c.* 3. § 1.

† *V. Epil. lib.* 1.

Seeing ðereforɛ (Ingenuous Reader) dis mysterious and cœlestiall Art, for ðe Antiqiti, for ðe Autors, for ðe various Uses and effects derɛof, trowg its various Mowdɛs, Melodi, and Harmoni, wit deir sweetɛ Ornaments, (botɛ in humanɛ and divinɛ offices) hat been, is, and deserveɛ ever to bee, esteemed and affected of all men; wat remaineɛ, but ðat ðey wo ar capable of it; dowɛ Studdi and Practicɛ it; and ðat ðey who ar not, dowɛ Honour and Reverenɛ it, and ðe Professors derɛof; ðe sweetɛ fruit of wosɛ serious Studdiɛs, and sacred Raptureɛs, in so many good Uses, ðey happily enjoy? Wootton, April 4. 1636.

CHAR. BUTLER.

TO

His friend Mr *Charls Butler*, Upon his Book^c of Musik.

SIR, I am satisfi'd: sinc^c you hav^c sown,
By dis Book^c, all de former wer^c your own.
Dis is de System *: dos^c de Practik Parts*
Of Natur^c's rarer Musik, and of Arts.
For wat, Grav^c Butler, *is dy* Syngeni,
But Natur^c's two-part-Song? Wat is dy Bee,
[*Dat little, busi ting wee so admir^c*]
Wat is it els, but Natur^c's complet^c Qir^c?
As for dy Grammar, *der^c I earmed ly^c*
Wit Consonants and Vouels Harmoni^c.
Wen dos^c sweet^c Accents hav^c my Senses stol^c,
Dy Rhetorik *den robs mee of my Sowl^c.*
Enoug, good Butler *: Stay dy Qil : and her^c*
Writ^c not to ravis, but t'instruct our ear.

HUM. NEWTON Bac. Mag. Col.

IN Mri. *CAROLI BVTLERI* Musicam.

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

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

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

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

SAM. EVANS. *Nov. Col. Soc.*

To de learned Autor.

ONe Imp hat made *Iov*'r brain admir'd :
Din hat teem'd fix, yet is not tyr'd :
Thy *Grammar*, *Rhet'rik*, *Monarkie*,
Musik, *Orator*, *Syngenie*.

Toueing dy present Book, I'le say,
D'ast turn'd our Musiks nigt to day :
Wat erst was Discant, it may bee
Heer learn'd as Plain-song nou from dee.

Butler, d'ast drawn all Musik drie,
De Learners first to satisfie.

Jo. PINCK Art. *Mag. Nov. Col. Oxon*

ÐE
Printer to Ðe READER.

ALđowg đe Antiqiti, Certainti, and Faciliti, of đe Orłografi or truᶜ writing, used in đis and ođer Bookᶜs, bœ sufficiently demonstrated in đe Engliſ Grammer; yet, becaus đe Aspiratᶜs (wiᶜ indeedᶜ ar mostᶜ easy) sœmᶜ to sœm, at đe first sigt, difficult and obscurᶜ; I łowgt it not amis, in đis vacant pagᶜ to explanᶜ đem, by đeir simple Consonants and đe Letter of Aspiration [H:] of wiᶜ đey ar nołing els, but Abbreviations.

Theta, or *Thau.*	ŧ	is	th, *likᶜ* Θ or ת : *as in* ŧiſſel, ŧank.
Dhaleth.	đ		dh, *likᶜ* ד : *as in* đis, đat.
	ɛ		ch, ------ *as in* ɛain, ɛapter.
Khi, or *Khaph.*	k		kh, *likᶜ* χ *or* כ : *as in* karacter, Tikicus.
Ghimel.	g		gh, *likᶜ* ג : *as in* hig, migti.
Phi, or *Phe.*	p		ph, *likᶜ* φ *or* פ : *as in* pyſik, piloſoper.
Shin.	ſ		sh, *likᶜ* ש : *as in* ſall, ſibbolet.
	w		wh, ------ *as in* wat, wen.

Notᶜ heerᶜ, đat, of all đe 8 Aspiratᶜs, Ɛ and W ar peculiar to đe Engliſ: đe rest ar common to ođer Languages wiᶜ ours: You may bœ pleased also to observ, đat E Sonant and E Silent, becaus different in pouer and usᶜ, ar for đe Readers eaz, differenced in Figurᶜ also: And đat Q bœing (as đe Namᶜ importeᶜ) an Abbreviation of C or K and V, an ođer V after it, having noᶜ usᶜ, is đerᶜ forᶜ omitted, as superfluous. See đe Prefacᶜ to đe Grammar, *and eaᶜ Letter in his placᶜ.*

J. HAVILAND.

ÐE PRINCIPLES OF MUSIK.

LIB. I. CAP. I. *Of ðe Mœd's.*

MUSIK is ðe (a) Art of (b) modulating Not's in (c) voic' or instrument. Ðe wi€, having a great (d) pouer over ðe affections of ðe mind', by its various Mœd's produce€ in ðe hearers various effects. (a) (b) (c) (d)

Ðes' Mœd's ar (e) fiv' : [*Dorik, Lydian, Æolik, Prygian,* and *Ionik.*] (e) *Quinq; Modi Musices.*

(f) Ðe *Dorik* Mœd' consiste€ of sober slow-timed Not's, generally in Counter-point, set to a Psalm or oðer pious Canticle, in Mæter or Rhy€mical vers : ðe not's answering ðe number of ðe Syllables. Ðis mœve€ to sobrieti, prudenc', modesti, and godlines. *Vide* (e) *in Notis.* Ðe 5 Mœd's. 1 *Dorik.* (f)

(g) Ðe *Lydian* Mœd' is a grav', ful, solemn Musik in Discant, for ðe most part', of slow tim', set to a Hymn, Antem, or oðer spiritual song in prose, and somtim' in vers, ðe not's exceeding often ðe number of ðe syllables : wi€ trœg his heavenly harmoni, ravishe€ ðe mind' wit a kind' of ecstasi, lifting it up from ðe regard' of earthly things, unto ðe desir' of celestiall joyz : (*Vid.* (e) *in Notis*) wi€ it dœ's liv'ly resemble. *Vid.* ☞ *in cap.* 3. § 1. 2 *Lydian.* (g)

3 *Æolik.* (h)

De (h) *Æolik* Mood^c is dat, wi^c, wit its soft pleasing sounds, pacifye^t de Passions of de mind^c, and wit instruments or dittiles *fa-la's*, in continued discant, deligting de sens, and not intending de mind^c of de hearer, like Mercuri^c's *Caduceus*, charme^t affections and car^c's, and so lulle^t him sweet^cly a sleep^c. *Vid.* (e) *in Notis.*

4 *Prygian.* (i)

De (i) *Prygian* Mood^c is a manly and corragious kind^c of Musik, wi^c, wit his stat^cly, or loud and violent ton^c's, rouse^t de spirit, and inciteth to arms and activiti: su^c ar Marc^es, Almains, and de warlike sounds of Trumpet, Fif^c, and Drum. *Vid.* (e) *in Notis.*

5 *Ionik.* (k)

De (k) *Ionik* Mood^c is contrary to de Prygian: an effeminat^c and delicat^c kind^c of Musik, set unto pleasant songs and sonnets of lov, and su^c lik^c fanci's, for honest mirt and deligt, chefly in feasting and oder merriments. *Vid.* (e) *in Notis.*

And som Musik is compounded of som or all of des^c: as de Battel-galliard. For all wi^c various effects, dis (l) Matematical Art and sevn^t liberal Scienc^c, hat bæn always respected, and us^d, of all sorts of people, as wel (m) learned and ingenuous, as (n) ignorant and barbarous.

(l) (m) (n)

Des^c 5 Mood^c's, wi^c *Cœlius Rhodoginus* (out of *Cassiodorus*, or rader King *Theodorius* Epistle to *Boetius*) rigtly describe^t * by de Effects, som Defin^c and Distinguis (as dey do^c de Airs) by de final Key of de Bas^c: or † rader by its (o) Constituted Ton^c) but Skilful Musicians know hou to form any Mood^c in any Key or Ton^c indifferently: so it be * conformable to de Air of the † Subject.

* *Vid.* (e) in *Notis.* † *V. c. 3. § 4. ¶ 4. & (d) in Notis.* (o) * *V.* (b) & (c) in *C. 3, § 4, ¶ 4.* † *Ibidem.*

Annotations to Cap. I.

(a) *An Art.* So *Aristotle:* * *Veteres inter Disciplinas Musicam collocavcrunt, ex eo quòd Natura quærit non solùm in negotio rectè, verum etiam in otio laudabiliter posse versari.* And *Boetius: Cùm sint quatuor Matheseos disciplinæ; cæteræ quidem ad investigationem veritatis laborant: Musica verò non modò speculationi, verùm etiam moralitati conjuncta est.*

* *Politic. l. 8. c. 3.*

(b) *Modulating.* So do^c † St *Augustin^c* defin^c it: *Musica est scientia bene modulandi.* De proper difference wer^of he do^c dus der^ maintein.

† *De Musica, l. 1. c. 2.*

Modulatio

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

(ᵃ) *Voicˢ or instrum.* Ðus in effect doˢ ðat holy *Faðer dividˢ: *Sonus triplex est: aut in voce animantis, aut in eo quod flatus in Organis faceret, aut in eo quod pulsu ederetur.* By ðe first, meaning vocal Musik; (wie is ðe elef) by ðe second, ðe musik of Organs and oðer windˢ-instruments; by ðe third, ðe Harp or Lute, or oðer instrument ðat soundeð by toue or strokˢ.

* *Tom. 1. de ordine l. 2.*

(ᵇ) † Tullius. *Assentior ego Platoni, nihil tam facilè in animos teneros atq; molles influere; quam varios canendi modos: quorum dici vix potest, quanta sit vis in utramq; partem. Nam & incitat languentes, & languefacit excitatos; & tum remittit animos, tum contrahit: civitatumq; hoc multarum in Græcia interfuit, antiquum vocum servare modum; quarum mores lapsi ad mollitiem, pariter sunt immutati cum cantibus.* Ðus *Plato:* and after him * *Aristotle. In melodijs ipsis sunt imitationes morum: & hoc est manifestum: statim enim † harmoniarum distincta est natura; ita ut qui audiunt aliter disponantur, nec eodem modo se habeant ad unamquanq; ipsarum: sed ad quasdam flebiliter & contractè magis, ad quasdam mollius secundùm mentem: ad aliam verò mediocriter & compositè plurimùm: ut videtur Dorica facere sola omnium* harmoniarum.* Ðeſ various effects were likˢwiſ obſerved by † *Macrobius. Omnis habitus animi, cantibus gubernatur: nam dat cantus somnos, adimitq;: nec non curas immittit, & retrahit: iram suggerit, & clementiam suadet: &c.* And by Stˢ * *Isidorˢ: Omnes affectus nostri, pro sonorum diversitate, vel novitate (nescio qua occulta familiaritate) excitantur magis, cùm suavi & artificiosa voce cantatur.* Alſo by *Cassiodorus*, or raðer King † *Theodorius*, morˢ at largˢ: *Musica cum de secreto Naturæ, tanquam sensuum Regina, tropis suis ornata processerit, reliquæ cogitationes exiliunt; omniaq; facit ejici, ut ipsam solummodo delectet audiri. Tristitiam noxiam jucundat: tumidos furores attenuat: cruentam sævitiam efficit blandam: excitat ignaviam, soporantemq; languorem: vigilantibus reddit saluberrimam quietem: vitiatam turpi amore, ad honestum studium revocat, castitatem: sanat mentis tædium bonis cogitationibus semper adversum: perniciosa odia convertit ad auxiliatricem gratiam: & (quod beatum genus curationis est) per dulcissimas voluptates expellit animi passiones: incorpoream animam corporaliter mulcet, & solo auditu ad quod vult deducit.*

* *Cœnobitis.*
† *L. 2. de Somnio.* Scip.
* *De Eccleſiaſt. officiis. lib. 1. cap. 5.*
† *Epiſt. ad Boetium Muſicum:* wie is ðe 40. Epiſt. in *Caſſiodorus.*

(ᵉ) Fivˢ. As * *Cœlius Rhodoginus* obſervet out of ðe abøv-cited Epiſtle. *Quid Cassiodorus* (ſaiɛ hœ) *super modis Musicis prodat, attendendum magnopere. Modus* Dorius *prudentiæ largitor est, & castitatis effector:* Phrygius *pugnas excitat, votum furoris inflammat:* Æolius *animi tempestates tranquillat, somnuma, jam placatis attribuit:* Lydius *intellectum obtusis acuit, & terreno desiderio gravatis cælestium appetentiam inducit, honorum operator eximius. Adjicitur à pleriſq;* Ionieus, *quem floridum intelligunt & jucundum.* But † *Martianus Capella*, making 3 degrɛˢ of eaɛ of ðeſe fivˢ, accounteð in all 15. DORIUS: Hypodorius, Hyperdorius: LYDIUS. Hypolydius, Hyperlydius: ÆOLICUS, Hypoæolicus, Hyperæolicus: PHRYGIUS, Hypophrygius, Hyperphrygius:

* *Variarum l. 9. c. 3.*
† As *Glareanus* haɛ *Dodecachordi. l. 1. c. 21.*

gius: IONICUS, Hypoionicus, Hyperionicus. In all wie *Hypo* signifiet a defect, and *Hyper* an excess of đe Mood' principal.

Soom ancient Musicians mad' but two Mood's, [Dorik and Prygian:] referring all ođer unto đem. † *Quidam in harmoniis posuerunt duas species, [unam Doricam, alteram Phrygiam:] cæteras omnes vel ad Doricam, vel ad Phrygiam referunt.*

† *Arist. Pol. l. 4. c. 3.*

☞ * In đe abovcited Epist.

* *Music. l. 1. c. 1.*

Đe fiv' Mood's by wie đos' various effects ar wrowgt, * *Cassiodorus* sewet to hav' đeir severall appellations of đe Countri's, in wie, according to đeir severall manners and dispositions, đey wer' invented and practiced. *Hoc totum* (sait hee) *quinque modis agitur: qui singuli provinciarum, ubi reperti sunt, nominibus vocitantur*: as lik'wis' * *Boetius*: *Modi Musici Gentium vocabulo designati sunt. Quo enim unaquæq; gens gaudet, eodem Modus ipse vocabulo nuncupatur.*

1 *Dorik.*

Đe first hat his nam' of *Doria* a civil part' of Greec', neer' Atens: đe ođer 4 had đeir beginnings and nam's from certain Regions of Asia minor, wie bordering upon Greec' wer' peopled by Græcian Coloni's.

2 *Lydian.*

Đe *Lydian* Mood' was so called of *Lydia*, famous for đe golden River *Pactolus*, and đe winding retrograd' *Mæander*: đe on' resembling đe treasur' and glorious matter of đe Ditti; đe ođer đe pleasing Reports and Reverts, wit ođer admirable varieti's of đe Musik. Đe cief citties ar *Piladelpia*, and *Sardis* [the royall seat of rich *Cræsus*.]

3 *Æolik.*

Đe *Æolik* of *Æolia* [đe Kingdom of *Æolus*] wenc' hee is feined to send his rusling wind's: đe wie doo' heerin resemble đis Mood', đat đey also hav' a sopiting faculti.

4 *Prygian.*

Đe *Prygian* Mood' of *Prygia*, a region bordering upon Lydia and Caria: in wie is *Cios* đat martiall Mart-toun, and đe most hig hil *Ida*, famous for the Trojan war.

5 *Ionik.*

Đe *Ionian* of *Ionia*, wie lyet between' *Æolia* and *Caria*; for đe goodnes of aier and đe commodious situation, inferiour to non' of đe Asian Regions: wos' plenty and idlenes turned đeir honest mirt into † lasciviousnes: as *Athenæus* observed in his tim': * *Nostra ætate Ionum mores deliciis sunt perditissimi: eorumq; itidem Cantus ab illo vetusto multùm diversus.* It was adorned wit 12 great citti's wer of *Ephesus* and *Miletus* wer' two.

† *Vide l. 2. c. 3. §4. (b) in Notis.*

* *Deipnosopist: l. 14.*

Đis Mood' is also called *Modus Chromaticus* [*i. coloratus, fucatus,*] of *Chroma, color*: becaus as pictur's ar beautifyed wit trim liv'ly coollors, to pleaz đe wanton ey; so đis kind' ls as it wer' coollored wit delicat' liv'ly sounds to pleaz đe wanton ear.

1 *Dorik.*

(f) Of đe *Dorik* Mood' ar đe Psalms in Meeter: and all grav' and honest songs: sue as is, *Like to đe Damask-rose we see*, - - - &c. đe Autor wer' of is Mr *F. Quarles*: wo hat written many excellent Divin' Poems. Đe wol' book' of Psalms was lat'ly set foort' in 4. Parts by Mr *Thomas Ravenscroft*, composed by *Iohn Farmer*, *Th. Morley*, *G. Kirby*, *Thomas* and *Iohn Tomkins*, *R. Allison*, *I. Milton*, and sundry ođers: but đe greatest part' by him đat set đem out.

Of đis Mood' wer' đos' sober feast-hymns, woont to bee sung in đe praiz

praiz of honourable men: wie * *Tulli* remembreth. *Vtinam extarent illa carmina quæ multis seclis ante suam ætatem in epulis esse cantitata à singulis convivis, de clarorum virorum laudibus, in Originibus scriptum reliquit Cato.* In † an ođer plac', to đe voic' is added đe Recorder or Shalm. *Gravißimus author in Originibus dixit Cato, Morem apud Majores hunc epularum fuisse, ut deinceps qui accubarent, canerent ad tibiam clarorum virorum laudes:* alđowg đe *Pyłagoreans* seemed rađer to affect đe Harp or other string-instruments, becaus every on' by himself might sing and play upon * *Entata* togeđer. Đis Mood', for đe Moraliti and Mediocriti đer'of (I may ad for faciliti) đe Pilosoper advise ꝛ to bee first learned of yung beginners. † *Manifestum* (inquit) *quòd Doricam præ cæteris decens est juniores addiscere.*

* *In Bruto* ¶ 38.

† *Tuscul: Quæst. lib.* 4.

* *V. l.* 2. *c.* 1. § 1.

† *Polit. l.* 8. *c.* 7.

2. *Lydian.*

(g) Of đe *Lydian* Mood' ar đos' solemn Hymns and ođer sacred Chyrꝛ-songs, called *Moteta, à motu:* becaus đey moov' đe harts of đe hearers, striking into đem a devout and reverent regard of him for wos' praiz đey wer' mad'. Đes' *Motets* requir' most' Art, of all Musik, in Setting: fitly to take Discords and Bindings, using plain, soft, sweet' Discanting, wiꝛ freqent, grac'full Reports and Reverts. Agreeable unto đe art of đe *Setters* ƒould' bee đe art of *Singers:* sweet'ly and plainly to express đe woords and syllables of đe Ditti, đat đey may bee understood of đe Congregation. and beeing lik' đeir *Motets* [grav', sober, holy] to sing wiꝛ a grac' to đe Lord in đeir harts. *V. l.* 2. *c.* 1. § 2. ❧ and *c.* 2. § 5.

Of đis Mood' seem' đos' religious vouz of đe *Romans* in đeir sacrifices; and đeir grav' Canzons at đe solemn feasts of đeir Magistrat's: of wie † Tulli; *Neq; verò illud non eruditorum temporum argumentum est, quòd in Deorum pulvinaribus, & epulis Magistratuum, fides præcinunt.* And lik'wis' đos' funeral Elegi's of Noble men, commanded in đe old' Roman Lawz. * *Honoratorum virorum laudes in Concione memorantor: easq; etiam ad cantum tibicinis prosequuntor, cui nomen* Nænia: *quo vocabulo etiam Græci cantus lugubres nominant.*

† *Tuscul. Quæst. lib.* 4.

* *Cicero de legib. l.* 2.

Of đis Mood' is đat passionat' Lamentation of đe good musical King, for đe deaꝛ of his *Absalom:* Composed in 5. Parts by Mr *Th. Tomkins*, nou Organist of his Majesti's Chappel Đe melodious harmoni wer'of, wen I heard in đe *Musik-skool'*, weiđer I ƒould' mor' admir' đe sweet' wel governed voices (wiꝛ consonant Instruments) of đe Singers; or đe exqisit Invention, wit, and Art of đe Composer, it was hard to determin.

Đes' *Nænia* or funeral Elegi's, seem' to hav' been đe first us' of đis Mood': as *Cælius Rhodoginus* observeꝛ in đe plac' of *Caßiodorus* befor' cited. *Prima Lydii modi constitutio fletus lamentationisq; causa facta est. Nam Aristoxenus in primo de Musica, Olympum tradit in Pythonis sepultura cecinisse tibiâ, secundùm Lydium modum, funeralia.*

Đis stat'ly Mood' đe Pilosoper preferreꝛ befor' all. † *LYDIA maximè omnium Harmoniarum ornatum simul, doctrinamq; affert.*

† *Polit l.* 8. *c.* 7.

3. *Æolik.*

(h) Of đe *Æolik* Mood' * was that Encanting Musik of đe Harp, provided for King *Saul*, wen đe evil spirit trubbled him: wie Musik beeing mad' by on' đat was cunning, and cold play well, so earmed đe evil

* 1 Sam. 16.

evil spirit; đat *Saul was refreſed, and was wel; and đe evil ſpirit departed from him.*

Of đis Mood' was đe Patetical ſong of đe good Biſhop *Flavianus*: wie mooved pitti in đe Emperour *Theodoſius*, and procured Pardon for đe peoples offenc'. † *Populus Antiochenus Theodoſii Imperatoris iram metuens ob ſeditionem exortam, Deo melodiis quibuſdam lugubribus ſupplicabat. Flavianus quoq; epiſcopus, cùm pro civibus apud Imperatorem adhuc offenſum intercederet, perſuadet adoleſcentibus, qui ad menſam Imperatoris canere ſolebant, ut pſalmodias canerent quæ in Supplicationibus Antiochenorum uſurpabantur. Quo facto, ferunt Imperatorem miſericordiâ ſuperatum, confeſtim iram poſuiſſe & urbi reconciliatum.*

† *Sozomen hiſt. Eccleſ. l. 7. c. 23.*

Of đis Mood' was đat calm Symponi wer' wit *Achilles* appeaſed his own Paſſions againſt *Agamemnon*: as * *Plutarch* notet out of *Homer*. *Oſtendens enim Muſicam multis in rebus eſſe conducibilem, introduxit Achillem, qui iram adverſus Agamemnonem ſuam concoqueret Muſicæ operâ, quam didicerat à ſapientiſſimo Chirone, Muſicæ ſimul, & juſtitiæ, ac Medicinæ Doctore.*

* *De Muſica.*

Of đis Mood' alſo was đe Pytagorean Evn-ſong, mentioned by † *Quintilian. Qui cum ſomnum peterent, ad Lyram prius lenire mentes ſolebant; ut, ſiquid fuiſſet turbidiorum cogitationum, componerent*: And by * *Tulli: Mentes ſuas Pythagorei à cogitationum intentione, cantu fidibuſq; ad tranquillitatem traducebant.* For conſopiting Car's and Paſſions, Inſtruments *Entata ſymphona* (*v. l. 2. c. 1. § 1.*) ar generally mor' fit, đan ođer inſtruments, or voices.

† *Lib. 9. c. 4.*

* *Tuſc: Quæſt. lib. 4.*

4 *Prygian.*

(i) Đus đoo't đe Piloſoper deſcrib' đis Mood': † *Phrygia diſtrahit ac rapit animum, & quaſi extra ſe ponit.* And againe; * *Habet eandem vim Phrygia in Harmoniis, quam habet tibia in Inſtrumentis: ambæ enim concitant animos, & in affectus impellunt.* Đe Prygian Mood' doo't diſtract and raviſ đe mind', and doo't as it wer' ſet it beſides it ſelf: having đe ſam' forc' among đe Mood's, đat đe Pip' or Fif' hat among Inſtruments: for bođ' of đem doo' rouz up mens mind's and driv' đem into paſſions. Wie ting đe skilfull Muſician *Timoteus* prooved in đe great *Alexander*: Wom', wit his Prygian Flut', hee did ſo incens, đat đe King ran preſently to take up Arms: Wie beeing doon, Sue (qot *Timoteus*) ſoold' bee đe Muſik of Kings. * *Timotheum aiunt Tibiâ ludentem ſuis Carminibus adeo perturbaſſe Alexandrum, ut inter audiendum ad Arma confeſtim corripiendum accurreret: Timotheum verò dixiſſe, Talia oportere eſſe Regia Tibiarum carmina.* Đe lik' doo't † *Marſenius* report of đis Hyperprygian Mood', in ſundry Examples.

† *Pol. t. l. 8. c. 5.*

* *Ibid. c. 7.*

* *Suidas in litera T.*

† *In Geneſ. c. 4. verſ. 24. Artic. 15.*

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

* King of *Denmark* ſirnamed *Bonus.*

to bee moved wit som strang^e and contrari Passions: and at last wit his Prygian mod^e hee set de King into sue a Frantik mod^e, dat in a rag^e hee fel upon his most^e trusty friends, and, for lack of weapon, slu^e som of dem wit his fist: wie wen he^r cam^e to himself, hee did mue lament. Dis is recorded at larg^e by *Krantzius lib. 5. Daniæ, c. 3.* and by *Saxo Grammaticus l. 12, Historiæ Daniæ.* Der^for^e is dis mod^e fit for de warz: being so used by de *Lacedæmonians, Romans, Germans,* and oder warlik^e Nations, wit divers Instruments. † *In bellis suis tuba utuntur Hetrusci, fistulâ Arcades, Siculi* *Pyctidibus, Cretenses lyrâ, Lacedæmonii tibiâ, Cornu Thraces, Tympano Ægyptii, & Arabes cymbalo, ac Troes lituo:* of wie *Virgil.* † *Clemens Alex. 4. Pædag.* * *Fidiculis.*

* *Misenum Æoliden, quo non præstantior alter*
Ære ciere viros, Martemq; accendere cantu: * *Æneid. 6.*

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

† *Exercitus Lacedæmoniorum Musicis fuisse accensos modis traditum. Quid autem aliud in nostris legionibus Cornua ac tubæ faciunt? Quorum concentus quantò est vehementior, tantò Romana in bellis gloria cæteris præstat.* Sue was our Ancestors Mod^e: of wie *Tacitus* say^t, *Cantantes ibant ad bellum.* † *Quint. lib. 1. cap. 10.* * *In descriptione Germaniæ.*

Of dis Mod^e also (dowg not so violent) was the Pytagoreans Huntsup or Morning-Musik, to waken and rouz up de^ir spirits to studdi and action. Of wie † *Quintilian. Pythagoreis certè moris fuit, ut cùm evigilassent, animos ad lyram excitarent, quò essent ad agendum erectiores.* † *L. 9. c. 4.*

5 *Ionik.*

(k) Of de *Ionik* Mod^e, wer^e dos^e *Epithalamia*, or *Hymens*, mentioned by * *Homer*, in his description of de^ir Nuptial Rit^s: * *Iliad. Σ.*

Νύμφας δ' ἐκ θαλάμων δαΐδων ὑπὸ λαμπομενάων
Ἡγίνεον ἀνὰ ἄστυ· πολὺς δ' ὑμέναιος ὀρώρει.
Κοῦροι δ' ὀρχηστῆρες ἐδίνεον· ἐν δ' ἄρα τοῖσιν
Αὐλοὶ φόρμιγγες ἐρατὸν ἔχον———

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

Also dos^e Lov-sonnets, of wie * *Tulli: Nec dubitari debet, quin fuerint ante Homerum Poetæ: quod ex iis Carminibus intelligi potest, quæ apud illum in* * *Procorum epulis canuntur.* † And generally all pleasant songs at Feasts: unto wie *Ecclus* (in praising god men) compare^t de swæt^e memorial of King *Josias.* * *De remembranc^e of Josias is as swæt^e as honni in all mouds; and as Musik at a Banquet of Win^e.* * *Brut. ¶ 36.* * *Iliad. A.* † *V. l. 2. c. 3. § 2. 11.* * *C. 49. v. 1.*

De Abus^e of dis Mod^e is reformed by de sober Ton^es of de *Dorik*, as *Boetius* sewe^t out of *Tulli^s* Fragments: *Cum vinolenti adolescentes, tibiarum etiam cantu, ut fit, instincti, pudicæ mulieris fores frangerent; admonuisse*

admonuisse Tibicinam ut Spondæum caneret, Pythagoras dicitur: quod cùm illa fecisset; tarditate Modorum & gravitate canentis, illorum furentem petulantiam consedisse. Inde Chromaticum, quòd adolescentium remollescerent eo genere animi, Lacedæmones improbâsse feruntur.

Of dis Mod^s ar *Madrigalz* and *Canzonets*.

Madrigal. De *Madrigal* is a Kromatik Mod^s in Discant, wos^e not^s do^e often exceed^e de number of de syllables of de Ditti; somtim^s in Duple, somtim^s in Triple Proportion: wi^t qik and swæt^e Report^s, and Repeats, and all pleasing varietiz of Art, in 4, 5, or 6 Part^s: having, in on^e or mor^e of dem, on^e or mor^e Rests, (especially in de beginning,) to bring in de Points begun in an oder Part^s.

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

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

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

In dis kind^e is also comprehended de infinit^e multitud^e of Balads (set to sundry pleasant and deligtfull tun^s, by cunning and witti Composers) wi^t Country-dances fitted unto dem. But bot^e in Madrigalz and Canzonets, Counterpoint wi^t Discant, and Discant wi^t Counterpoint, ar somtim^e enter-eang^ably and artificially mixt.

☞ All wi^e sur^ly, migt and wold^e bee mor^e frely permitted by our Sages; wer^e dey used, as dey owgt, on^ly for heal^t and recreation; and not corrupted, as dey ar, wi^t dangerous immodesti, and filty obsceniti, to de offenc^e of God and god folk, and to de hurt bot^e of body and sowl. (*Vid. lib.* 2. *c.* 3. § 3. and 4.)

Of de uses and abuses of Musik and Verses, at feasts, weddings, and oder mætings, dis is * *Martyrs* sentenc^e: *Omnia hæc (si moderatè ac tempestivè agantur) & ferri & commendari possunt. Nam huc tria bonorum genera concurrunt, [Honestum, Vtile, ac Iucundum.]*

* *Loc. com. class.* 3. *c.* 13. § 25.

(l) *Vid.* (a)

† *Tusc: Quæst. l.* 1.

(m) *As wel learned, &c.* † Cicero, *Summam eruditionem Græci ſtam consebant in Nervorum vocumq; cantibus. Igitur & Epaminondas, princeps meo judicio Græciæ, fidibus præclarè cecinisse dicitur: Themistocles q;, aliquot antè annis, cùm in epulis recusasset Lyram, habitus est indoctior. Ergo in Græcia Musici floruerunt, discebantq; id omnes: nec qui nesciebat satis excultus doctrinâ putabatur.*

* *In Somnium Scipionis. l.* 2. *c.* 3.

(n) * Macrobius. *Non solùm qui sunt habitu cultiores, verùm universæ quoq; barbaræ Nationes, cantus, quibus vel ad ardorem virtutis animentur, vel ad mollitiem voluptatis resolvantur, exercent: & ita delinimentis canticis occupantur, ut nullum sit tam immite, tam asperum*

pectus,

pectus, quod non oblectamentorum talium teneatur affectu. And † *Athenæus: Ad exercendam acuendamq; mentem confert & Musica: quocirca apud singulas Nationes tum Græcorum tum Barbarorum, quorum nobis innotuerunt leges ac instituta, in pretio est. Itaq; (ut non inscitè Damon Atheniensis dixit) agitato prorsus animo, cantiones atq; saltationes fieri necessarium est: liberales ac speciosas ab animis ejusmodi; contrarias ab iis quibus animus diversus est.* † *Deipnosophist. lib. 14.*

(o) Aldowg eae Key hav^e in it divers Ton^es; yet, de Mi-chief bæing known, on^e on^ely is taken. For in *Scala duralis*, de Constituted Ton^e of *G-sol-re-ut* is *Ut*: in *Scala naturalis*, it is *Sol*: in *Scala mollaris* it is *Re*. Lik^ewis^e in *Scala duralis* de constituted Ton^e of *C-sol-fa-ut* is *Fa*, in *Scala naturalis* it is *ut*, and in *Scala mollaris* it is *Sol*. And so of de reſt: Sæe de second Scal^e *in c.* 2. § 2. and (^f) *in Notis.*

Cap. 2. Of Singing.

§ 1. *Of* de *Number of* de *Not^es.*

De Parts of Musik. (a)

MUSIK consiſtet eider in (a) Singing, or Setting.

In Singing ar considered fiv^e things: [de Number, de Nam^es, de Tun^e, de Tim^e, and de 7 extern Adjuncts of de Not^es.]

De Number of de Not^es. (b)

Within de ordinari compas of human^e voices [i. from de loweſt Not^e of a Mans Bas^e, unto de higeſt of a Boyz Treble.] ar conteined (b) 3 Septenariz of Musical Not^es: aldowg der^e ar found som Baſes dat reach below, and som Trebles dat ariſ^e abov dis ordinari compas. And in Inſtruments de Not^es ar extended farder, bot^e upward and dounward: as in de *Virginal* to *C solfa* abov *eela*, and to *CC fa ut* below *ramut*: (in wi^e compas is conteined fowr Eigts, or a *Tetrakiſdiapaſon*) wer^e unto is also added *AA re* placed upon de loweſt of de narrow or ſort Keyz: (of wi^e ſort^e all de reſt ar *Hemitonia*, serving for de ſarping and flatting of de ordinari Not^es of de Scal^e) all wi^e ordinari Not^es ar expreſt in de broad keyz alon^e. But de *Organ* goet yet a far greater compas: as rea^eing on^e wol^e Septenari

below *C C faut*, and fiftæn^c Not^cs or a *Diſdiapaſon* abœv de * *Hyperbolæan C ſolfa:* [in all 51 Not^cs in the direct and natural order of de Scal^c:] beſid^s de 20 extraordinari *Hemiton^cs*, and de ſecond Set bot^c of *Principals* and *Diapaſons*.

* *V.* ☞ *in Notis ad* § 2 *poſt* (8) *in* (f)

☞ (c) De number of Not^cs Muſical is der^for^c divided by Septenariz; becaus der^c ar in Natur^c but (c) 7 diſtinct ſounds, expreſt in Muſik, by 7 diſtinct Not^cs, in de 7 ſeveral Cliefs of de Scal^c. For de 8th and 15th Not^cs hav^c de ſound or tun^c, and der^for^c de nam^c, and clief, of de firſt: de 9th and 16th of de ſecond: de 10th and 17th of de tird: de 11th and 18th of de fowrt: de 12th and 19th of de fift: de 13th and 20th of de ſixt: de 14th and 21th of de ſevnt.

Rul^s and Spaces. Deſ^e tric^e ſevn Not^cs (as de Cliefs wer^in dey ſtand) ar diſcerned by deir Places. A Plac^e is eider Rul^e or Spac^e. In elevn Rul^s wit deir Spaces is comprehended de wol^e Scal^e. Of wi^e Rul^s in de pricking or ſetting doun of any Part^e, (d) fiv^e ar commonly uſed: becaus dat number of Rul^s and deir Spaces ar Places enou for as many Not^cs as de ordinari compas of a Part^e dœt rea^e unto. If any Not^e happen to excæd^e dis compas; his Plac^e is to bæ notifyed by (e) a ſort Rul^e drawn for de nonc^e, eider abœv or below, as you ſall hav^e caus. Abœv, as in de Baſ^e, and below, as in de Countertenor, of de *Dial. V.* (h) *in Notis ad C.* 3. § 1.

(d)

(e)

Annotations to Cap. II. § I.

(a) Becaus Singing is de beſt expreſſing of Muſical ſounds; der^for^e, by a *Synecdoche*, de word *Cano* [to Sing] is enlarged, and ſignifye^s commonly, as wel to play on inſtruments, as to Sing wit voices: as *Tuſc. Quæſt. l.* 1. *Epaminondas fidibus præclarè cecinisſe dicitur.* (*vide* (m) *c.* 1.) and Eclog. 2. *Imitabere Pana canendo.* So Met. 1. *Structis cantat avenis.* Vid. Rhet. l. 1. c. 2. Singing alſo by a *Metonymia effecti*, ſignifye^s hær^as wel de knowledg of de præcepts, as de practic^e: for de practic^e alon^e dœs not mak^e a Muſician: as *Ornithoparchus* out of *Guido. Muſicorum ac Cantorum magna eſt differentia: illi ſciunt & dicunt; iſti faciunt quod dictatur. Eſt itaq; Muſicus ad Cantorem, quod Prætor ad Præconem.*

(b) Deſ^e

(b) Des' tree Septenariz or Orders of Not's and Sounds *Tulli did observ. *Mira est quædam natura vocis: cujus quidem è tribus omnino Sonis* [† *Inflexo, Acuto, Gravi*] *tanta fit & tam suavis varietas perfecta in Cantibus.* And * *Quint.* mentioneꝫ, wer' hæ likeneꝫ Rhetorik to Musik. *Musicorum etiamsi aliò spectent, Manus tamen ipsa consuetudine, ad Graves, Acutos, Mediosq; sonos fertur.*

* *De Oratore perfecto.*
† Mean, Treble, and Bas'.
* *L. 5. c. 10.*

(c) Des' 7 natural distinct Sounds or Not's, de Poet sewet to hav' been observed and used, even by *Orpheus*, [the fader of Musik] bot' in voic' and instrument: wer', in recounting de pleasant exercises of de *Elysian* fields, hæ sayꝫ,

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

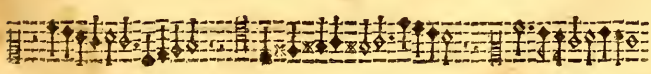
† *Æneid. 6.*

Soom foot' de danc', soom verses doo' recit';
And *Orpheus* de 7 sev'ral Not's der' sings
In Numbers: and de sam' doo'ꝫ sweet'ly strik'
Nou on de Harp-, nou on de Cittern-strings.

Aldowg *Boetius* affirm de perfect Septenari to hav' been found out afterward by degrees. *Vide* § 2. (f) *in Notis.*

(d) *Fiv' ar commonly.* For Plain-song, it beeing but of little compas, fowr Rul's hav' sufficed: for Instruments (wie go' beyond de compas of voices) six ar reqired: and for de Virginals and Organs two Sixes: on' for de left hand, or lower keyz; and de oder for de rigt, or upper keyz. De wie two Senariz (wen *gg* is set in de higest of de lower tree Rul's of de rigt hand, and): in de lowest of de higer tree of de left hand) doo' contein al de *Gam ut*: de lowest of de rigt hand, and de higest of de left hand beeing de sam': [to wit ⊟.]

(e) But if many Not's exceed', (so dat de set pite of de song bee altered) Tranposition of de Clief is permitted: by wie means also a general mistaking of de places in pricking is woont to be amended: as



CAP. II. § II.

Of de Nam^s of de Not^s.

De Nam^s of de Not^s. (a)

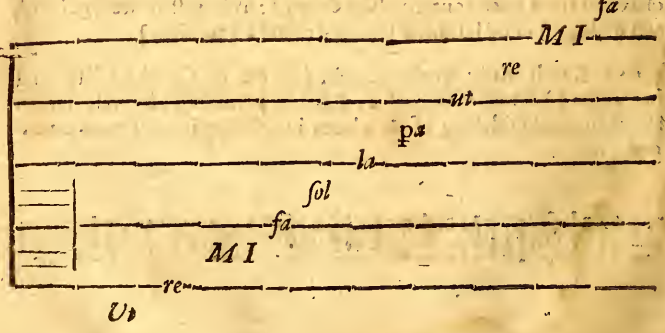
DE Nam^s of de Not^s wer^e (a) invented for de mor^e eaſy and ſpædy inſtruction of Skollars in Tuning dem: dat bæing taught de Nam^s and Tun^s togeder; wen dey ar perfect in doſ^e, dey migt, by de help of dem, know deſ^e de mor^e reddily.

For de 7 Not^s, der^e ar but ſix ſeveral Nam^s: [*Ut, re, MI, fa, ſol, la.*] De ſevnt Not^e, becaus it is but a half-ton^e abœv *la*, as de towrt is abœv *MI*; (wer^as de reſt ar all wol^e ton^s) is fitly called by (b) de ſam^e Nam^e: de wi^e bæing added, de next Not^e wil bæ an Eigt or Diapaſon to de firſt; and conſeqently placed in de ſame Letter or Clief, and called by de ſam^e Nam^e.

De ſecond Fa *or* Pa. (b)

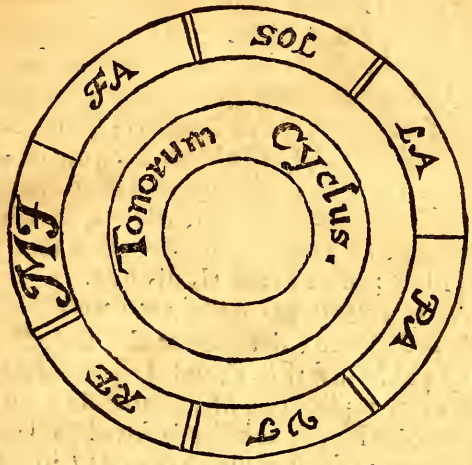
Of deſ^e ſevn Not^s dus Named, *MI* is de principal, or Maſter-not^e: wi^e † bæing found, de ſix ſervil Not^s dœ^e follow, (bot^e aſcending and deſcending) in deir order. As in example.

† *See de Free MI-cliefs.*



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

of đe Mœnts in đe yœrᶜ) is mostᶜ fitly exemplifyed in đat Figurᶜ, wiɛ hatᶜ noᶜ endᶜ.



Đesᶜ Namᶜs đowg đey bœ stil taugt in Skœlᶜs, (according to đe first institution,) among ođer Principles of đe Art; yet đe modern vulgar practicᶜ dœᶜt commonly ɛangᶜ *ut* and *re*, đe onᶜ into *sol*, đe ođer into *la*: so đat, for đe 7 several Notᶜs, đey usᶜ but 4 several Namᶜs: (ᶜ) wiɛ dœᶜt not a little hinder đe Learners botᶜ in Singing and in Setting. But if you wil nœdᶜs retein đis ɛangᶜ; đen take đis ƒort Direction. After *M I*, sing *fa*, *sol*, *la* twisᶜ upward; and *la*, *sol*, *fa* twisᶜ dounward; and so cœm you bođᶜ ways to *M I* again, in đe samᶜ Clief. (ᶜ)

Answerable unto đesᶜ 7 distinct Notᶜs, ar 7 several Cliefs or keyz, called by đe Namᶜs of đe first 7 Letters of đe Alpabet, [(ᵈ) *G*, *A*, *B*, *C*, *D*, *E*, *F*:] and đerᶜforᶜ as đe *7 Notᶜs, so đe 7 Cliefs ar tripled: ((ᵉ) đe first Septenari wherᶜof is noted wit Capitals, đe second wit vulgar letters, and đe tird wit dubble vulgar) wiɛ trœ Septenariz, for đe reason after-mentioned, (*vide* (ᵈ) *in Notis*,) ar called đe (ᶠ) *G A M-UT*: [đe ground and foundation of all Musik, botᶜ Vocal and Instrumental.] De *Gam-ut* or *Scalᶜ*. (ᵈ) *Vid.* (ᶜ) *in* § 1. (ᵉ) (ᶠ)

De old^e *Gam-ut* or Scal^e wo^s higeſt Clief was *ee-la*, wanted on^e Clief of de træ Septenariz: aldowg de Trebles of many ordinari Songs do^e rea^e a Not^e higer; as deir Baſes do^e to *F fa-ut*, below *Gam-ut*.

(g) *Thræ Signed Cliefs.* In de Scal^e or *GAM-UT*, ar (g) 3 ſigned-Cliefs: wi^e hav^e certain Sign^s or marks, wer^by dey may bæ known. And deſ^e ar de higeſt of de loweſt, [or de Baſ^e *F*;] de loweſt of the higeſt, [or de Treble *G*;] and de middlemoſt of de middlemoſt, [or de Mean *C*:] on^e of wi^e træ is prefixed to every part^e of a ſong: dat by it aſcending and deſcending in Alpabeticall order, you may certainly find^e all de reſt. De (h) mark of de Baſ^e *F* is this): of de Mean *C*, dis 𝄡: of de Treble *G*, dis *gg.*

(h) *For want of de common Karacter, wæ ar fain to ſubſtitut^e gg; wer^of it was mad^e.*

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

(i) *3 MI-cliefs.* To know wi^e of deſ^e 3 Cliefs hat de *MI* in de preſent ſong, Firſt, by de Signed clief, lok^e out de next *B*: wer^e, if you find^e not a † Flat, is his place: if de Flat put him out denc^e; lok^e him in *E*: wer^e you ſall hav^e him; unles de Flat lik^wiſ^e (wi^e happenet ſeldom) do^e remov^e him: and den his plac^e is certainly in *A*. *V*. (i) *in Not is.*

† *Vid. c. 2. § 5.*

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

(k)

Annot. to Cap. II. § II.

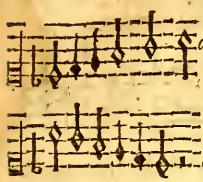
(a) De Autor of dis uſefull Invention, was *Guido Aretinus* [a famous Muſician:] of wom^e *Ornithoparchus l. 1. c. 3* give^s dis larg^e teſtimoni: *Guido Aretinus, Muſicus acutiſſimus, poſt Boetium ſolus apud Latinos, Muſicam illuſtravit, voces reverit, claves ordinavit, ac examinâ quadam induſtriâ, facillimum quendam practicandi modum invenit.* And in de 2. cap. hæ ſetter doun de ſtrang^e manner of de Invention: *Guido Aretinus, divinâ inſpiratione ductus, Hymnum divi Ioannis Baptiſtæ devotè examinans, verſuum ſex capitales Syllabas, [ſcilicet, Ut, re, mi, fa, ſol, la,] Muſicis conſonantiis convenire perpendit.*

dit. Quare eas in Introductorii sui chordis applicavit. Quod Ioannes 22. Romanæ urbis Pontifex, approbavit.

Des famous Syllables hee found in de first *Saphik* of de Hymn.

VT queant laxis REsonare fibris,
MIra gestorum FAmuli tuorum;
SOLve polluti LAbij reatum.

Wie six nams wer denc forc generally taugt and practised, in de sam order, ascending and descending: as in witty *Owens* conceited Epigram. *Epigr.* 171.



(b) *De sam Nams.* Yet som, becaus de sevn Not hat a distinct sound from all de rest, towgt good lik wis to giv it a distinct nam, and call it * *Sy:* † *Ericius Puteanus*, admitting also *Guidos* 6 Nams, calles de sevn *Bi:* And a certain * Duitc-man took upon him not only to giv a distinct Nam to de sevn Not, as dey; but also to nu-nam all de rest, dus: *Bo, Ce, Di, Ga, Lo, Ma, Ni.* All des agree, to call de sevn severall Not's by 7 severall Nam's: † as som say de Greks did by deir sevn vouels, [α, ε, η, ι, ο, ω, υ.] But becaus (as is abov said) dis sevn Not is but a *Semitonium* from his inferior *La*, as de fowrt is from his inferior *Mi*; qestionles it is best, and most easy for de Learners, to call dem bod (as de manner now is) by de sam Nam: altowg de second Half-not may, for differenc from de first, bee written *Pa:* wie is de first syllable of *Pharos*, de nam of an hig tour, and of an upper garment; as dis second *Hemitonium* is de uppermost and higest of all de sevn Not's.

* *Mersennus.*
† *In sua Musathena.*
* *Keplerus Harmon. l 3. c. 10.*
† *Mersennus.*

Pa

(c) Dat dis cang is a Let to spedy and certain Singing, appers by dis; dat *Sol* bering fowr not's abov *ut*, and *ut* 3 abov *Sol*; *la* 4 not's abov *re*, and *re* 3 abov *la*; acquainting our selvs wit deir proper Nam's, in des different risings and fallings, wee shall, by dat means easily hit upon de rigt Sounds of de Not's, in dos divers distances: (like as passing from *la* to *Mi*, and from *Mi* to *la*, wee dos readily giv dem deir rigt tun's, by reason of deir divers nam's: wer as (dis cang being mad) from *Sol* to *Sol*, and from *la* to *la* wil bee somtim 3, and somtim 4 Not's: so dat de so naming of dem, dos not help to de different sounds of des different distances.

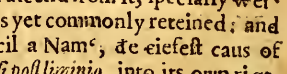
De lik certainti is betwen *re* and *Sol*, and betwen *ut* and *fa*; wie by dis cang is lost in bod: for den ascending from *Sol* to *fa*, and likwis from *la* to *Sol*, de distanc is somtim 3 not's, and somtim 2.

For

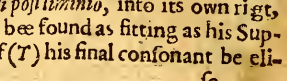
For dis cumbersom ranging dey have two Excuses: one dat RE and Ut ar not so facil and fluent sounds (especially in qik time) as *La* and *Sol*: de oder dat dey can sing as reddily and as truly wit desi 4, as wit all.

To de first I say, Conceipt is mute: but wo so tryes, shall finde dat *Re* is a syllable as facil and fluent as any; running smoothly and joyning fitly, even in swiftest time, to any Note, either superior or inferior: so dat der is no caus of ranging dat at all.

And for *ut*, wen wee descend unto it or ascend from it, specially were it is one of de lowest Notes of a Part, it is yet commonly reteined; and if elswer it seemes not so fluent and facil a Name, de chiefest caus of it is Disuse. But wen it shall return, *quasi postliminio*, into its own rigt, and have possest it a while in Peace; it wil bee found as fitting as his Supplanter *Sol*: and dat, in swiftest notes too, if (*Y*) his final consonant be elided, as (*L*) in *sol* is wont, in like case, to be:



as in example:



* *For dowg it be written* ut, *it is sounded* not.

But howsoever, de great use and benefit, wil more dan make amends for a little inconvenience.

And for de oder Excuse, Expert Singers indeed, dat instantly know de tunes of de Notes by deir places, may call dem at deir pleasure: dey may say *Mi* for *la* and *fa* for *Mi*; and, if dey will, *ut* for *sol* and *re* for *la*, as wel as *sol* for *ut* and *la* for *re*: dey may call any Note by any name, and all Notes by one Name: els how could dey sing Ditti, according to de Note, at first sight? But unto Learners (for wose help dis fit Number of fit Names was invented) de strict observing of dem in deir proper places, will prove no small furderance both in Singing and Setting: In Singing, as to a more spedi and true tuning of dat wic dey see pricked; so to a spedi true pricking doun of dat wic dey hear tuned: And in Setting (beleve it) dey shall mue more reddily discern de Concords and Discords by observing dese distinct Names of de Notes; dan by marking de distances of de Cliefs.

† TU. ¶ If you think dat de *Metathesis* of de Letters will make dis name more facil; so also is it one of de † capitall syllables of de same first vers: and so dose it begin wit a Consonant and ende wit a Vouel, as all oder Names dose, but one; wose last is a half-vouel, fit enoug to precede any of de oder Names: save only in very qik time, were it is wont to lose his final Consonant. *V. supra.* But if you love de Eaz and Speede of de Learners; in any case diminish not de just number of de Names, [de principal help to certain and reddy Tuning.]

* *Vid.* (a) *ante.* Nou for de passing from *fa* to *fa*, (betweene wic de distance is sometimes of 3, sometimes of 4 notes) becaus it cannot bee helped, (* being so ordered upon good reason at de first) it must bee tolerated: and one sue uncertain rising and falling, among de rest, wic ar certain, cannot mue hinder.

(d) † *L. 1. c. 2.* (d) *G, A, B, C, &c.* De use of dese 7 Letters in de Scale, answerable to de 7 essentiall or natural Sounds, † *Franchinus* sayt to have been de

Invention

Invention of St *Gregori. Septem tantùm essentiales chordæ septenis literis à Gregorio descriptæ sunt.* Wer^t not^s ðat aldowg G bæ ðe sevnt letter of ðe Latin Alpabet, yet, bæing ðe first letter in ðe word GRÆC^s, it is set in ðe first plac^t of ea e Septenari; and in ðe first Septenari reteinet ðe nam^s and form of ðe Greek^s *Gamma* Γ; in remembranc ðat ðe Art of Musik, as oðer learned Arts, cam^s from ðat seat of ðe Muses: as * *Ornithoparchus* notet out of *Berno* Abbas: *Græca litera in graviori Introductorii parte locatur, ad Græcorum reverentiam; à quibus Musica defluxit ad nos. Inquit enim Berno lib. 1. Musicæ suæ, Græcam literam maluerunt ponere moderni, quàm Latinam; ut Græci innuantur hujus Artis Authores.* To ðis purpos speaket † *Glareanus: Veteres Musici* Voces *pthongos*, Claves *Chordas seu nervos appellabant. Has claves in ordinem, tanquam in Scalam quandam, ad Græcam olim chordarum dispositionem, redegit* Guido Aretinus, [*eximiæ eruditionis vir:*] *quem nostra ætas sequitur: ita ut in infimo gradu in linea parallela poneret vocem* Ut, *præscriptâ tertiâ Græcorum literâ* Γ: *nempe ut haud immemores essemus hanc disciplinam, ut alias omnes, à Græcis esse.*

* *Lib. 1. c. 2. de Clavibus.*

† *Dodecachord. l. 1. c. 2.*

(e) Ðe first Septenari. *Sunt Claves naturâ distinctæ septem, totidem literis notatæ, hoc discrimine à Musicis pictæ:* [*majusculis formis primæ septem, sequentes 7 tenuibus, & supremæ geminatis.*] Glareanus Dodecachord. *l. 1. c. 2.*

(f) Ðe *Gam-ut* was ðe Invention of * *Guido Aretinus*, about ðe yeer^s 960. For ðe Greek^s, and ancient Musicians befor^t him, named ðe sevn Clefs and Kords according to ðe order of ðeir Places: (1) *Hypate, Parhypate, Lichanos, Mese, Paramese, Paranete,* (2) *Nete.* Unto wic perfect number ðey cam^s ðus by degrees. † It is recorded by *Homer*, ðat *Mercuri* finding a Tortois, wos^t nervs or Kords, being dryed and strained in ðe Sun, yeelded, wit a tone, a pleasing sound, did ther^s upon mak^s an (3) Instrument lik^s unto it, wic, after ðe nam^s of ðe Tortois, hæ called *Chelys*, [*Testudo:*] and strung it wit fowr Strings or Kords of 4 distinct Not^s: ðe loweſt *Nete*, ðe next *Paranete*; ðe Higeſt *Hypate*, and the next *Parhypate*, ðus:

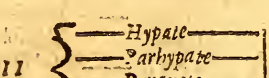
* *V.* (a) and (d)

(1)
(2)

† *Vid.* (4) *in* cc *Notis.*

(3)

(4) *Tetrachordon MERCVRII*



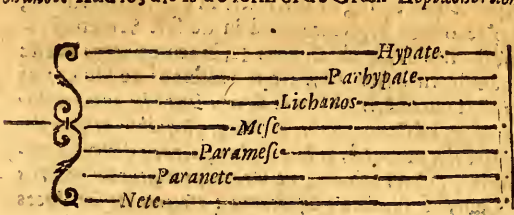
(4)

(5) Betwixt ðes^t fowr, *Chorebus*, [ðe ſon of *Atys* King of *Lydia*] did interpos^t a fift: wic, of his middle plac^t, was called *Mese. Hyagnis*, a Prygian, added a sixt: wic, bæing placed next abov *Mese*, is fitly called † *Lichanos*; becaus as ðe for^t finger is ðe fowr^t, beginning at ðe loweſt; ſo is ðis String or Not^s, beginning at *Nete*. And laſt of all *Terpander* of *Lesbos*, finding yet an oðer Not^s differing from all ðe former in sound, perfected ðe single Scale^s, by adding a sevnt Kord: wic, bæing placed next under *Mese*, is *Parameſe*. And ſo hat *Mese* his middle plac^t in ðe Sevn, (as at ðe first in Fiv^t) wic it loſt in ðe Six, becaus ðat hat no^t

(5)

† *Index*, i. ðe for^t finger.

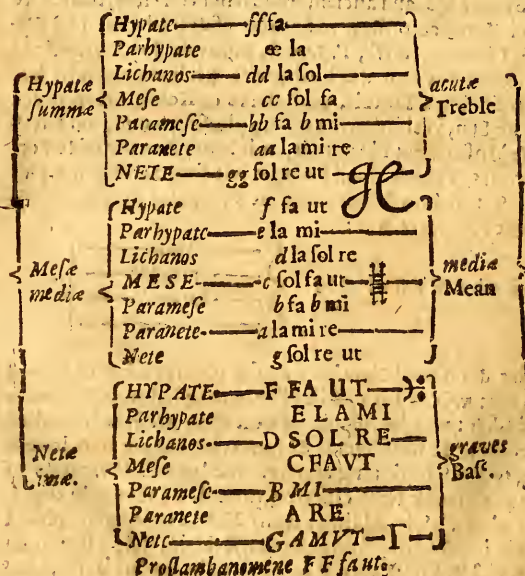
middle number. But *Lichanos*, by dis mean's is raiſed to de fift plac', [de place of *Anticheir* or *Pollex*:] wer' yet it ſtil holdes de nam' *Lichanos*. And ſo, dis is de form of de Greek' *Heptachordon*.



(6) Dus dis firſt Inſtrument obteined, at de laſt, his ſevn Strings, according to de ful number of de ſevn diſtinct Muſical Not's. But (6) *Pythagoras*, obſerving dat de two extrem' Kords wer' diſcordant, and dat neider *Diateſſaron* nor *Diapente* did mak' ſo good a *Symfoni* wit deir Ground, as if dey wer' conjoyned in a Diapaſon, aſſumed unto deſ ſevn Kords, an Eigt, (wic is der'for' called * *Proſlambanomenc*) to mak' a *Diapaſon* to *Hypate* [de ſevnt or higeſt;] as wee commonly aſſum' *F Fa ut* below *Gamut*, for a *Diapaſon* to de Signed *F fa ut*. And ſo de Greek' *Heptachordon*, and de Latin Septenari of *Letters* wit deir Not's, bæing tripled, (according to de ordinari compas of Voices) dis wil bee de Skem' or Figur' of deir and our Scal's, in (7) 22 Cliefs.

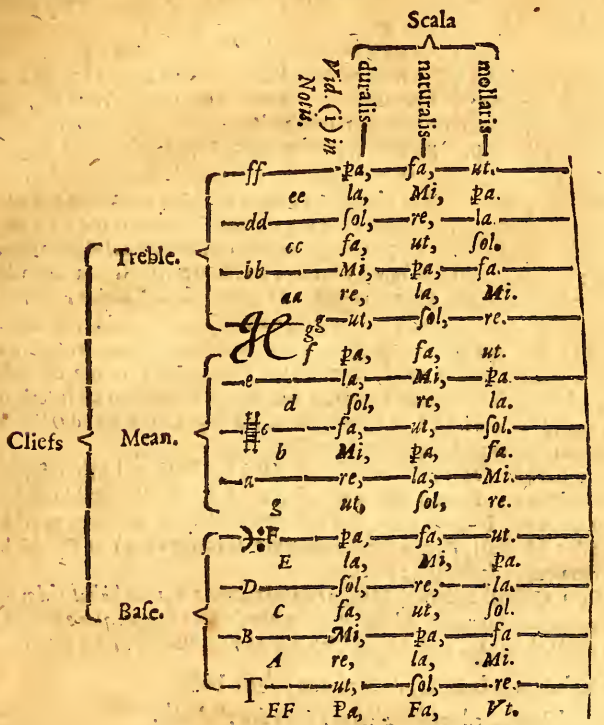
* *Aſſumpta*, of προσλαμβάνω *accipio prætera, aſſumo.*

(7)



But

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



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

Vnto dis Scal' of a Trisdiapason, may bee added (for de * *Virginal* and *Organ*) de rest of de 4 † *Hypobolæan*, or dubble Bas'-cliefs, [*EE La Mi*, *DD sol Re*, and *CC fa Vt*;] wit de 4 * *Hyperbolæan*, or Hig Treble-Cliefs [*G*, *A*, *B*, *C*,] wie mak' up a Tetrakisdiapason: and (for de Organ) *D*. For de *Organ* hat but dis on' Key, mor' dan de *Virginal*: all de oder transcendent Not's, [bot' Grav' and Acut'] even unto Pentakisdiapason, Hexakisd. and Heptakisd. ar mad' by de Stops.

* *Vid.* (b) *in* §1.
† Of ὑποβάλλω *subiicio.*
* Of ὑπερβάλλω *superiniicio.*

Not's upon de Not' (f.)

(1) *Hypate* (2) *Nete.* ὕπατος of ὑπέρτατος, de Superlativ' of "ὑπὲρ *supra*: * as ὕπατον ὄρος *altissimus mons*, † ὕπατος Ζεὺς *supremus* "*Iupiter*: ἄριστος.

* *Homer Epigr.*
† *Iliad* T, Ἰστω νῦν Ζεύς πρῶτα θεῶν ὕπατος καὶ

"*Iupiter*: so ὑπάτη χορδὴ, and *simpliciter* ὑπάτη *suprema chorda*, de "higest Kord. Lik'wis' νήτος, of νέατος, of νεώτατος, *novissimus*, "*ultimus*, *imus*; wenc' νήτη, *ultima seu ima chorda*, de lowest Kord: so "*Stephanus*, * *Aristotle in Probl. Vitruvius l. 5. c. 4. Martianus Capella*, "Scholiastes, *Plutarch de Musica*, and *Boetius* himself: (*Vide infra*) And "yet de stream of neoterik Musicians runnet an oder way: making "*Hypate* de lowest, (as if dey derived it from ὑπὸ, wie yet hat no' "sue Superlativ') and *Nete*, *vice versâ*, de higest. Wer' of I can "conceiv no' oder ground, but de mistaking of de meaning of dis word "[*gravissima*] in * *Boetius*; wer' hee sayt, *Inq; his quæ gravissima e-* "*rat, vocata est Hypate*. For aldowg among Musicians, *gravis* bee "generally taken for low or Bas', as *acutus* for hig; (as wer' it is sayd, "† *Acumen est quod conficitur per Intensionem, Gravitas quæ per Remis-* "*sionem: quando Chordas, ut congruæ sint, Intendimus aut Remittimus*) "yet it is manifest dat our Autor in dat Chapter, doo't not so under- "stand it: partly by his *Epexegesis* of de word; [*quasi major atq; hono-* "*rabilior: unde Jovem etiam Hypaton vocant*] but specially, for dat in "de sam' Chapter (according to de tru' meaning of de words, and de "common acception of ancient Autors) hee namet *Hypate* de first of "de 4 Superiors, (*Vide (6) infra*) and *Nete* de lowest of de Inferiors: "(*v. (5)*) as also in de *Diagram* bot' of his *Heptachordon* and *Octochor-* "*don*, in de sam' Chapter, is expressed.

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

* *L. 1. c. 20.*

† *Aristoxenus Harmonicorum element. l. 1.*

(3) Wie was de foundation of Harp and Lut', and other String- "instruments. But weider dis Instrument did mor' resemble de Lut' "or de Harp, is uncertain. De † Poet speaket for de Harp, wer' hee "callet Mercuri, *Curvæ lyræ parentem*: aldowg *Chelys* or *Testudo* bee "commonly taken for de Lut'.

† *Horat. Carm. l. 1. Ode 10.*

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

† *Boet. l. 1. c. 20.*

Homer. in Mercurium.

Ἔνθα κέλυν εὑρὼν ἐκτήσατο μύριον ὄλβον
Ἑρμής, τοὶ πρώτιστα κέλυν τεκτήνατ' ἀοιδόν.

Intus testudinem inveniens possedit infinitas opes
Mercurius: utiq; primam Testudinem fabricatus est canoram.

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

* *Boet. l. 1. c. 20.*

Vid. (1) & (2)

(6) † *Hujus*

(6) † *Hujus Lyræ heptachordæ* Pythagoras *concentus rationem & proportionem excogitâsse primus fertur. Is cùm intucretur, in septem nervorum Lyra, extremos nervos prorsus inter se esse* ecmeles; *existimavit non modò quarto & quinto, nervos ipsos esse consonos efficiendos; sed etiam inter se invicem componendos: proinde octavum adjecit: (qui ideo dicitur Proslambanomenos) atq; ex Heptachordo fecit Octochordon. In Heptachordi & Octochordi dispositionibus, (inquit* * Boetius) *Heptachordum quidem dicitur* Synemmenon, *quod est conjunctum; Octochordum verò* Diazeugmenon, *quod est disjunctum. In Heptachordo est unum Tetrachordon,* [Hypate, Parhypate, Lichanos, Mese;] *aliud verò* Mese, Parамese, Paranete, Nete: *dum* Mesen *chordam secundò nuncupamus; atq; adeo Tetrachorda per* Mesen *conjunguntur. In Octochordo autem (quoniam octo sunt chordæ) superiores quatuor* [Hypate, Parhypate, Lichanos, Mese] *unum Tetrachordum explent: ab hoc verò disjunctum inchoat à* Paramese, *progrediturq; per* Paraneten, *&* Neten, *ac finitur ad ultimam, seu Proslambanomenon.* † *Georgius Valla.* * *L. 1. c. 20.*

(7) 22. De number of 22 Cliefs in de Scal[e] † *Franchinus* reqire[t], as necessari: aldowg *Guido* set doun but twenty. † *L. 1. c. 1.*

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

(g) *Three signed Cliefs.* Wie 3 ar sufficient for Song: dowg, at de first, wer[e] marked *Gam ut* also, and *Dla sol: (vid* (h)) as nou dey ar in Virginal- and Organ-lessons of exorbitant compas.

(h) De marks of de Signed Cliefs wer[e] at de first de Karacters of deir Letters: as in *Gam-ut* it is Γ, and in *Dla sol, dd:* wie two being little used, had little occasion to bee ranged, as de oder by often transcribing, had. De sign[e] of *F fa ut* being at de first a plain *F*, cam[e] in time, by degrees, to des figur[s] : de sign[e] of *C sol fa ut* being a plain *C* was ranged by degrees into des[e] and de sign[e] of G *sol re ut* being a dubble G, *gg*, as of *D la sol* it is a dubble *D*, *dd*, (becaus all de Treble Cliefs used to bee written wie * dubble Letters) is turned into : and now again, in printed Copies, into a capital Roman *G*. Lik[e]wis[e] de flat and sharp (wie ar bod[e] in *B fa B mi*) ar marked, de on[e] by a round ♭, wie do[s] yet remain; de oder by a sqar[e] □, wie by little & little, is dus altered: □, ♯, ※. * *Vid.* (e).

(i) Of de 3 *Mi-cliefs*, de Scal[e] is treefold[e]. (i)

Scala { *Duralis.* *Naturalis.* *Mollaris.*

De Dural, or sharp, hat no[e] Flat marked: and his *Ut* is in *G*. De Natural hat on[e] Flat: and his *Ut* in *C*. De Mollar or Flat hat 2 Flats

and his *Vt* in *F*. As it is in de oldᶜ Vers:

In G Dural, in C Natural, F quoq; Mollat.

Aldowg yet, de Mollar, wie hat 2 Flats marked in it, [de onᶜ in *B*, de oder in *E*] is no morᶜ flat indeedᶜ, dan de Dural, wie hat nonᶜ: for de Dural wie is ſarp in bodᶜ doſᶜ Cliefs, hat yet 2 Flats in onᶜ Heptakord, [*C* and *F*:] and de Mollar hat no morᶜ; becaus doſᶜ 2 Flats [*C* and *F*,] by de flatting of *B* and *E*, becom wolᶜ notᶜs, [*ſol* and *ut*.] And dowg onᶜ wouldᶜ flat de 3ird Mi-clief alſo, (wie ſom, profeſſing to make an extraordinary flat ſong, havᶜ don) and ſo ſet *Mi* in *Dla-ſol-re*, *Re* in *C-ſol-fa-ut*, and *Vt* in *Bfa-Bmi*; yea if hee wouldᶜ goᶜ furder, and flat *D* too; yet all wouldᶜ bee onᶜ: de ſong wouldᶜ prøvᵗ noᶜ morᶜ flat wit all deſᶜ flats, dan wit nonᶜ of dem.

(ᵏ) Weider you learn de Letters alonᶜ, or de Notᶜs wit dem, ((if, for de help of Memori, you will account dem (as de manner is) on de fingers)) dey ar dus moſtᶜ fitly placed. Set *Gam-ut* in de firſt joint of de forᶜfinger, next de palm: denᶜ aſcending, ſet *Are* in de ſecond, *Bmi* in de 3ird, and *C fa ut* in de top: den deſcending on de bak-ſidᶜ, ſet *Dſolre* in de 3ird joint, *Elami* in de ſecond, and *F fa ut* in de firſt: and ſo havᶜ you don onᶜ Septenari. In likᶜ manner placᶜ de ſecond Septenari on de Middle finger, and de 3ird on de Ring-finger.

Cap. II. § III.

Of de Tunᶜ of Notᶜs.

3 *De Tunᶜ of Notᶜs.*

COncerning de Tunᶜ of Notᶜs, From *Mi* to *fa*, and likᶜwiſᶜ from *la* to *pa*, is but (ᵃ) Half a tonᶜ: betweenᶜ any oder two Notᶜs is a wolᶜ Tonᶜ: as from *fa* to *ſol*, from *ſol* to *la*, likᶜwiſᶜ from *pa* to *ut*, from *ut* to *re*, and from *re* to *Mi*: wiᶜ ting is manifeſted in a Lutᶜ: werᶜ from fret to fret is but half a Tonᶜ, and from any onᶜ fret to de next ſavᶜ onᶜ is a wholᶜ Tonᶜ, or Notᶜ. But, in Singing, hou to tunᶜ eaᶜ Notᶜ and Half-notᶜ to his fellow, cannot be declared by precept; but is to be learned eider by de livᶜly voiᶜ of de Teacher, or by ſom Inſtrument rigtly tuned: as if de firſt baſᶜ Lute-ſtring, ſtrøkᵗ open, bee *M I*; de ſamᶜ ſtopt at de firſt fret ſounded *fa*, at de 3ird *ſol*, at de fift (wiᶜ is all onᶜ wit de ſecond ſtring open) *la*: at de firſt fret of de ſecond ſtring *pa*, at de 3ird *ut*, at de fift *re*, at de ſevnt, or de ſecond of de 3ird ſtring, *Mi* again: &c.

ANNOT.

Annot. to Cap. II. § III.

(a) *Half a Tonᶜ.* Deſᶜ Half-tonᶜs weider dey bee Eqal or Uneqal, it is a Qeſtion. *Ariſtoxenus* de Muſician (according to de judgment of de Ear) teacez dem to bee eqal moitiz of a Tonᶜ.

* *Ariſtoxenus Muſicus, judicio aurium cuncta permittens, hæc Semitonia non arbitratur eſſe, contrariora Dimidio; ſed ſicut Semitonia dicuntur, ita eſſe Dimidietates Tonorum.* But *Philolaus* (as de ſamᶜ Autor haz) divideᶻ de Tonᶜ into 2 uneqal Parts: wherᶜof de onᶜ is morᶜ dan Half, wie hæ calleᶻ *Apotome*; de oder les dan half, wie hæ calleᶻ *Dieſis*. † *Philolaus duas efficit partes: unam quæ dimidio ſit major, eamq; Apotomen vocat; reliquam quæ dimidio ſit minor, eamq; Dieſin dicit.* Wie Parts, wit deir Parts and Particles, hæ doᶜᶻ dus definᶜ.

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

Dieſis (inquit Philolaus) eſt ſpatium, quo major eſt Seſquitertia proportio duobus Tonis. Boᶜ wie hæ doᶜᶻ afterward deſcribᶜ by de number of Commaᶜs.

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

* *Apotome major eſt quàm quatuor Commata, minor quàm quinq;.*

Diaſchiſma eſt dimidium Dieſios. i. *Semitonii minoris.*

Comma eſt ſpatium quo major eſt Seſquioctava proportio duabus Dieſibus.

Schiſma eſt dimidium Commatis.

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

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

† *Ibid. c. 5.*

† *Boet. l. 3. c. 6.*

Apotome.

Dieſis.

† *L. 3. c. 14.*

* *Ibid. c. 15.*

Diaſchiſma.

Comma.

Schiſma.

Semitonium integrum.

Dis opinion of *Philolaus*, concerning de uneqal partᶜs of a Tonᶜ, *Boetius* takeᶻ muᶜ pains, by his qeint Ariſmetical Concluſions, to maintein. But dat it is indeᶜd a mærᶜ fanci, forged onᶜly by Melankolik imaginations, derᶜ is noᶜ Muſician ſo ſimple, dat knoweᶻ not: and dat de Juſt Hemitonᶜ is that, wie naturally paſſeᶻ in de Order or *Series* of de Notᶜs in de *Heptachords* or *Septenariz* of de Scalᶜ. So dat, according to *Ariſtoxenus*, de *Diateſſaron* conſiſteᶻ of 2 Tonᶜs, and de *Diapente* of 3, wit onᶜ eqal Semitonᶜ: wie if it bee raiſed or depreſt from its juſt ſound, de quantiti of a *Dieſis*, or *Diaſchiſma*, or a *Comma* or *Schiſma*, or les, if les may bee; it is out of Tunᶜ: and noᶜ gud Muſik, or truᶜ Concord can beᶜ madᶜ wit it, til it bee rectifyed, and browgt to de perfect *Hemitonium*.

Cap. II.

Cap. II. § IV.

Of de Tim' of Not's : ¶ I. *Of Figur's.*

4 *De Tim' of Not's.* (a)

TO signifi' de differenc' of Tim', de Not's hav' (a) eigt different Figur's and Nam's : a Larg' [□], a Long [□], a Brief [□], a Sembrief ◇, a Minim ◇, a Cro-eet ♩, a Qaver ♪, and a Semiqaver ♪.

(b) *De Sembrief is de Mesur'-not'.*

(b) De principal *Tim'-not'* is de *Sembrief* : by wos' Tim', de tim' of all Not's is known : and it is mesured by *Tactus* or de Strok' of de Hand, in a certain spac' or distanc' : de wi-e, Imitation and Us' will make you perfect in.

Thesis & Arsis.

De part's of *Tactus* ar two : [*Thesis* and *Arsis:*] i. de Depression or Fall, and de Elevation or Ris' of de Hand.

Dis constant tim' of de Mesur'-not' dœ't contein 2 Minims, 4 Cro-eets, 8 Qavers, and 16 Semiqavers : and, on de oder sid', de Brief conteinet 2 of des' Tim's, de Long 4, and de Larg' 8 : as is hœr' expressed.



So dat, every greater comprehending his les two tim's, on' *Larg'* is as much as 8 *Sembriefs*, or 128 *Semiqavers.*

§ IV. ¶ II. *Of Proportion.*

Proportions to de Mesur'-note. (c)

DEr' belonget to de mesur'-not' *Proportion* : wi-e is fowrfold' : (c) [*Duple*, *Triple*, *Sextuple*, and *Noncuple.*]

1 *Dupla.*

Duple Proportion is, wen to a *Strok'*, or *Sembrief-tim'*, is sung 2 *Minims*, [or on' *Sembrief* wi-e countervailet dem,] (and conseqently 4 *Cro-eets*, 8 *Qavers*, and 16 *Semiqavers*,) on' to de *Thesis* or Fall, and de oder to *Arsis* or Ris' of de Hand : de Sign' wer' of is dis : ¢.

De Sign' of Duple.

Triple,

Triple Proportion is, ẅen 3 Minims [or a Sembrief and a Minim,] (and conſeqently 6 Croceets and 12 Quavers) go^e to de Sembrief-ſtrok^e: 2 to de Fall, and de tird to de Riſ^e of de Hand: (d) de proper Sign^e ẅer^eof is dis (Unto ẅi∈ 3 Minims, 2 in *Dupla* ar^e eqivalent: and der^efor^e may bee ſung to dem by an oder Part^e: for in bod^e Proportions, de Hand falle∈ in de ſam^e inſtant; dowg it riſ^e a little ſooner in de *Dupla*, dan in de *Tripla*: in dat, ẅen $\frac{1}{2}$, in dis, ẅen $\frac{2}{3}$ of de tim^e is paſt.

2 *Tripla.*

De Sign^e of Triple. (d)

Sextupla is de *Triple* of de Minim in *Duple* Proportion: ẅen to ea∈ Minim in *Duple* Tim^e, is ſung (e) 3 blak Minims [or a blak Sembrief and a Minim,] (and conſeqently 6 Croceets, ẅi∈ muſt hav^e, for differenc^e, de form of Quavers) 3 to de Fall, and 3 to de Riſ^e of de Hand: [or, if you will kæp^e † Minim-tim^e, 3 to on^e ſtrok^e, and 3 to an oder:] ẅi∈ *Triple* is der^efor^e called *Sextupla*; becaus 6 of deſ^e blak Minims go^e to on^e Sembrief-tim^e.

3 *Sextupla.* (e)

† *V.* (b) *in Notis.*

Noncupla is de *Triple* of de Minim in *Triple* Proportion: ẅen to ea∈ Minim in *Triple* Tim^e, is ſung 3 blak Minims, 6 to de Fall, and 3 to de Riſ^e of de Hand: ẅi∈ *Triple* is der^efor^e called *Noncupla*; becaus nin^e of deſ^e blak Minims go^e to on^e Sembrief-tim^e.

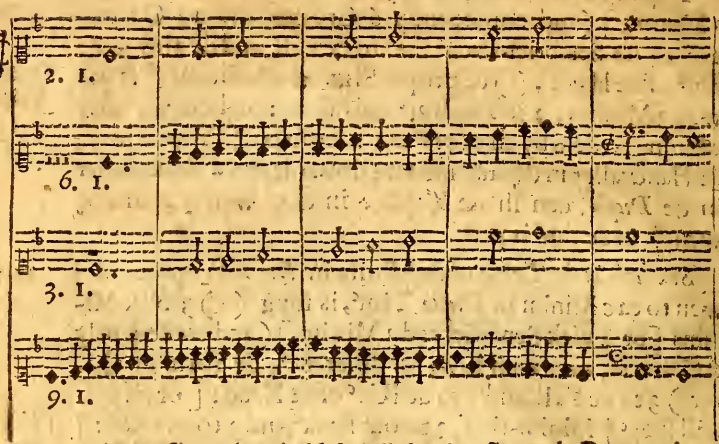
4 *Noncupla.*

De Sign^e of *Sextupla* is, wit de blak Not^s, his figured Number 6. 1: and of de *Noncupla*, it is, wit de lik^e blak not^s, his figured number 9. 1.

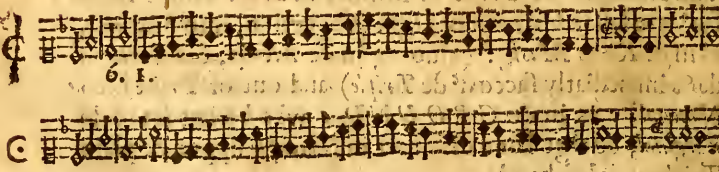
De Sign^s of Sextuple, *and Noncuple.*

Becaus *Sextupla* is de *Triple* of Minims in *Duple* Time, and *Noncupla* de *Triple* of Minims in *Triple* Tim^e; der^efor^e wæ fall reddily out of *Duple* Proportion, into *Sextupla*, as in de *Kings Mask*: (aldowg in de *Medley*, dis *Sextupla* dœ^s immediatly ſucceed^e de *Triple*) and out of *Triple* into *Noncupla*: as in de *GROUND*: ẅi∈ bæing ſet to de *Virginal*, de rigt hand diſcante in *Noncuple* uppon de plain *Triple* of de left hand.

Examples of de 4 Proportions.



☞ Notᵉ hærᵉ dat de blak Minim in *Sextuple* Proportion, bæing $\frac{1}{3}$ of a *Duple* Minim, and de Croᵉchet in *Triple* Proportion, bæing $\frac{1}{2}$ of a Triple Minim, ar bodᵉ, as of onᵉ form, so of onᵉ timᵉ; derᵉ going 6 of eaᵉ sort to a *Sembrief-strokᵉ*: but dere is dis differencᵉ, dat of de six blak Minims, de fowrt beginnet de Riſᵉ of de Hand, and is derᵉforᵉ morᵉ notably accented; as de Firſt is, wiᵉ beginnet de Fall: and of de six Croᵉets, de Fift beginnet de Riſᵉ, and is derᵉforᵉ morᵉ notably accented; as likᵉwiſᵉ de Firſt and Third is: so dat de blak Minims goᵉ jumping by Threæs, and de Croᵉets by Twoᵉs: werᵉ-by de Melodi of de samᵉ Notᵉs becommet divers: as in dis Example.



Proportion of Sounds. (f)

Beſidᵉs deſᵉ uſᵉful and neceſſary Proportions of Timᵉ, in Muſicall Notᵉs, Speculativᵉ Muſicians teaᵉ alſo (f) Proportions of Sounds: ſpecially in de træ firſt-found Concords, [*Diapaſon, Diapente*, and *Diateſſaron.*]

ANNOT.

ANNOT. to CAP. II. § IV. ¶ I and II.

Of Figur^s and Proportion.

(a) AT de first, as in Syllables, so in Not^s, der^e wer^e but 2 Qantiti^s, [a Long and a Short, or Brief:] and den as *Syllaba brevis, so Nota brevis unius erat temporis, longa duorum.* But Musicians finding afterward dat in dat sort tim^e dey migt pas 2 Not^s, divided de Short into two Half-sorts or Sembriefs; joyning also 2 Longs into on^e Figur^e, wic dey called a Larg^e: [*Larga* or *Maxima.*] De form of de *Short* or *Brief* was a Sqar^e □: de wic having a sank added unto it, (to signifi^e his leng^t) was de form of de *Long* |□|, and de Sqar^e being dubbled, wit de lik^e sank added, was de form of de *Larg^e* |□|. De form of a *Sembrief* or [Half-sort] was a Triangle or half of a sqar^e divided from angle to angle: wic sinc^e, for qik and decent pricking, dey hav^e ranged into a *Rhombus* or Diamond-sqar^e: dus ◇.

Philippus de Vitriaco, not long sinc^e, divided de *Sembrief* also into two Not^s, wic hee called *Minims*, or least of all: persuading himself dat dis sort or brief tim^e could^e not contein a greater number of Not^s dan 4: de form of de *Minim* was de form of de *Sembrief* wit a sank added unto it, ◇|. Des^e siv^e figur^s ar comprehended in dis old^e *Pentameter* or siv^e-soted vers:

Maxima, Longa, Brevis, Semibrevis Minima.

All wic *Glareanus* affirmet to hav^e bæn in us^e som 70 yeer^s hefor^e his tim^e: wo lived about de yeer^e of our Lord 1550. 1480. Glarean

De original of des siv^e Figur^s or Tim^e not^s, † *Franch.* dus deliveret. * L. 2. C. 1.

Poetæ atq; Musici omne vocis tempus breve longumve posuere, & unius temporis mensuram brevi syllabæ adscripserunt: longæ vero duorum temporum quantitatem. Sic Notularum alia brevis est, alia longa: naturaliter namq; correptio & productio sonis ipsis, veluti & syllabis inesse noscuntur. Quare Musici Brevem primò Notulam quadrato corpore tradiderunt, hoc modo: □: *Longam quoq; quadratâ cum virgula in dextra deorsum vel sursum:* □ □. *Brevem inde quadratam duas in partes diametraliter partientes,* Semibrevé *conduxerunt, dimidiam ei* Brevis *quantitatem adscribentes, hoc modo;* ◇|. *Neoterici postremò* Semibrevi *temporis unius mensuram adscripserunt;* Thesin & Arsin, *uniuscujusq;* Semibrevis *sono, concludentes: & Semib evem ipsam integrâ temporis mensurâ dispositam duas in partes æquas distinxerunt; quibus minimam vocis plenitudinem adscripserunt: ipsas inde* Minimas *nuncupantes.* Minimæ *figuram describunt* Semibrevem, *appositâ alteri acutorum angulorum virgulâ hoc modo:* ◇| |◇ *Deniq;* † *duplicem* Longam *superduxerunt Musici in Te-* † *Seu Largam.*

noribus Motetorum *quatuor* Brevia *tempora continentem.* |□|

But succeeding ages hav' gon far beyond *Philip*, wo towgt hee was at de fardest. For dey hav' mor'over devised not only a les dan de least, but also a les dan de les dan de least, yea and a les dan dat too De first of des', wic is a *Half-mnim*, had de form of a Minim wit a Crok' added unto it [wer'of it hat de name *Croeet* [a diminutiv' of de Frenc *croc*, a hok' or crok'] wic nam' it stil reteinet, dowg it hav' lost de form: for wen de *Qaver* [a half-Croeet] and *Semiqaver* [de qarter croeet] wer' invented; dey, for mor' expedit pricking, distinguished de *Croeet* from de *Minim* only by blacking de sqare ♩, de *Qaver* (wic is not so freqent) from de *Croeet* by his crok' ♪ and de *Semiqaver* from dem bod by his dubble crok' 𝅘𝅥𝅯.

And yet wen all is don, dey may seem to hav' don, in effect, as mue as noting. For in des' Nu' Not's, dey ar fain to kep' Minim-tim': and dat haply as long or longer dan de old' Brief-tim': and so de Nu' *Qaver* wil bee no swifter indeed', dan de old' *Minim* was: and wer' dey wil need's us' *Semiqavers* too; dey can bee content to protract de Minim-tim', specially in singing, dat so dos' many Not's may bee conteined in it. For, as *Lysitenius* sayt, de 3 Not's wic were invented sinc' de *Minim* [𝅗𝅥 ♩ ♪ ;] did serv rader for Instrumental, dan for Vocal Musik. † *Tres posteriores species magis Musicis instrumentis, propter nimiam celeritatem, quàm humanæ voci competunt.*

† L. 2. c. 1.

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

† Dis *Tactus major* is de tim' dat is ment in de Canons of *Fuga's*: as *Fuga in unisone, post duo tempora*: i. *post* 4. *Semibrevia.*

De Tim'-strok' of de *Brief*, *Lysitenius* termet † *Tactus major*, and of de Sembrief *Tactus minor*: de wic hee dos' et dus defin': *Tactus major est, cùm Brevis Tactu mensuratur: Minor est, cùm* Semibrevis *sub Tactum* cadit integrum. But now de Sembrief-tim' is our *Major Tactus*: and de Minim-tim' our *Tactus Minor.*

(c) Des' 4 Proportions of 2, 3, 6, and 9 to on', (being peculiar to de Mesur'-not') as now dey ar in respect to de *Sembrief-tim'*; so wer' dey formerly to de Brief tim'; wen dat was de Mesur'-not': being den called de 4 Mood's: [de Perfect and Imperfect of de mor'; ⊙, ☾ and de Perfect and Imperfect of de les, ○, C.]

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

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

3 Minims to de *Sembrief*: likᶜ unto our *Sextupla*: in wiᵉ 6 blak Minims goᶜ to de Sembrief-timᶜ.

De Perfect of de les, wen 3 Sembriefs went to de Brief-timᶜ, and 2 Minims to a Sembrief: likᶜ unto de *Triple* Proportion: in wiᵉ 3 Minims goᶜ to de Sembrief, [de nou meſurᶜ-notᶜ;] as 3 Sembriefs went to de Brief, wen dat was de Meſurᶜ-notᶜ.

And de Imperfect of de les, wen 2 Sembriefs went to de Brief-timᶜ, and 2 Minims to de Sembrief: wiᵉ ſeemeᵉ to bee all onᶜ wit de Duple Proportion: neider of dem altering de Natural and common valuᶜ of de Smaller Notᶜs, in reſpect of deir Integrals.

But now, de *Brief* being no longer uſed for de Meſurᶜ-notᶜ, de Mood's ar grown out of uſᶜ wit him. Never-de les, our Maſters ar pleaſed, in honour of Antiquiti, to continuᶜ de teaching of deſᶜ 4 Mood's among de firſt Rul's of deir Iſagog; as if de Brief werᶜ ſtil de Meſurᶜ-notᶜ.

I read of ſundry oder ſtrangᶜ Proportions: as of 5 to 1, 7 to 1, 9 to 2, 10 to 1, &c: de wiᵉ (eider having never been in uſᶜ, or being nou out of uſᶜ) becaus of dem derᵉ is no uſᶜ, but onᶜly to perplex de Setter and Singer, and to offend de Hearer; (woſᵉ ear to pleaz is de endᶜ of Muſik) it is enoug, if not to mue, onᶜy to mention dem.

(d) Som uſᶜ for a mark of *Triple* timᶜ, blak Sembriefs and Minims: (and den de witᶜ Sembrief comming among dem takeᵉ up de ful Sembrief-timᶜ) but dis makeᵉ a confuſion of de Proportions: and ſom uſᶜ blak briefs and ſembriefs: but deſᶜ ar not ſo proper: dey had indeedᶜ deir uſᶜ, wen de Brief was de Meſurᶜ-notᶜ; but now derᵉ is no needᶜ of dem at all: and ſom, to makᶜ ſurᶜ work, uſᶜ de Moodᶜ ☾, de blak notᶜs, de figured number 3. 1. and all.

(e) De *blak Minim* in *Sextupla*, de *blak Minim* in *Noncupla*; de Croᵉet in *Dupla*, and de Croᵉet in Tripla, having noᶜ differenᶜ in form, ar dus diſcerned. De *Croᵉet* is de half of de Minim: wiᵉ, weider it bee *Duple* or *Triple*, is known by de Mood, [𝅗𝅥 or 𝅗𝅥.]. De *blak Minim* is a 3ird part of his witᶜ Minim: and is known boᵗ by de *blak Sembrief* accompanying him, and alſo by his figured number: wiᵉ, if de blak bee de 3ird of a *Duple Minim*, is, 6. 1. if of a Triple, 9. 1.

(f) Dis ſuppoſed Muſical Proportion is borrowed of de Ariᵗmetical. *Proportion* in Ariᵗmetik is of great uſᶜ: as beeing de ground of de *Rulᶜ of Three*, [dat *Golden Rulᶜ*:] by wiᵉ even wonders ar wrowgt. And it is 3reefoldᶜ: [*Superparticularis*, Superpartiens, and Multiplex.] De ſignᶜ of de firſt is *Seſqui*: of the ſecond, *Super*.

Ariᵗmetical Proportion in Numbers.

I

Superparticularis.

Seſqui, out of Proportion, ſignifyeᵉ onᶜ and a half: as *ſeſquihora* onᶜ hour and a half, *ſeſquilibra* onᶜ pound and a half: but, in Proportion, being compounded wit de *Denominator* of any *Fraction*, it ſignifyeᵉ onᶜ entirᶜ, and alſo onᶜ for de *Numerator* of de *Fraction*: as *ſeſquitertia*, onᶜ and onᶜ 3ird part [1, 1/3:] as 4 is to 3: but annexed to a Multipiex, onᶜly onᶜ [de Numerator of de Fraction:] as *Tripla ſeſquiſeptima*, 3ree and onᶜ ſevnᵗ part, [3, 1/7] as 22 is to 7.

2 *Superpartiens.*

In lik' manner *Super*, compounded wit a word of *Superpartient Proportion*, signifyet on'ly on' entir': afeer wie is exprest de *Numerator* of de Fraction: and den de Denominator der'of: as *Superbipartiens tertias*, on' and two tird part's [1, $\frac{2}{3}$:] as 5 is to 3: but annexed to a Multiplex, it signifyet noting; but servet on'ly, as a *Copula*, to join de two Proportions in on': as *Tripla superbipartiens tertias*, tree and two tird parts [3 $\frac{2}{3}$] lik' as 22 is to 6.

3 *Multiplex.*

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

1 Eae of des' tree sorts of *Proportion* hat infinit' *species*. *Superparticularis* hat *Sesquialtera* 1, $\frac{1}{2}$, *sesquitertia* 1, $\frac{1}{3}$ *sesquiquarta* 1, $\frac{1}{4}$, *sesquiquinta* 1, $\frac{1}{5}$, &c. in infinitum.

2 *Superpartiens* hat *Superbipartiens*, *supertripartiens*, *Superquadripartiens*, &c. in infinitum: and every on' of des' hat also his infinit' part's; as *Superbipartiens tertias*, *superbipartiens quartas*, *quintas*, *sextas*, *septimas*, *&c.* in infinitum: so *supertripartiens quartas*, *quintas*, &c. in infinitum: and so *superquadripartiens quintas*, &c. in infinitum.

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

Musical Proportions in Sounds. * l. 1. c. 7.

Soom of des' Proportions * *Boetius* applyet to his Concords of Musik: wer' hee sayt, *Illud tamen esse cognitum debet, quòd omnes Musicæ Consonantiæ, aut in* Dupla, *aut in* Tripla, *aut in* quadrupla, *aut in* Sesquialtera, *aut in* Sesquitertia, *proportione consistunt. Et vocabitur quidem quæ in numeris* sesquitertia *est*, Diatessaron *in sonis*: *quæ in numeris* sesquialtera est, Diapente *appellatur in vocibus: quæ in Numeris* Dupla *est*, Diapason *in Consonantiis*: Tripla, Diapente *ac* Diapason: Quadrupla *autem*, Disdiapason. By occasion wer'of, divers of our lat' Writers, to shew deir wit, (as *Glareanus* sayt) hav' taken mue pains in making larg', tedious, and intricat' Discoorses of sundry oder Proportions: wie hee finding to bee fruitles and impertinent to Musik, doo't dus reprehend: † *Ars ut ars est tradi debet. At res ipsa nunc clamat, superfluum esse tot Proportionum observationes: quarum Nemo, quamlibet cantu exercitatus, meminisse queat: quasq; nullus ex doctissimis nostræ ætatis Musicis dignatus est (præter pauculas) in Symphoniam assciscere: ut in quibus major labor in addiscendo, quàm suavitas gratiave in cantando esse constet. Testor itaq, displicere, quòd magis hæc ad ostentanda ingenia, quàm ad Musices usum inventa videantur.* And der'for' hee retemet on'ly dos' few wie ar said to bee in de Concords, *Diapason*, *Diapente*, and *Diatessaron*: de wie hee doo't dus discrib': *Dupla ut 4 ad 2.* Superparticularis *vocatur, quoties major numerus minorem in se habet totum semel, & præterea unam aliquam ejus partem. Si dimidiam; proportio est* Sesquialtera: *quæ etiam* sescupla, *& Græcè* hemiola *vocatur*: *ut 3 ad 2, 6* ad 4. *Si tertiam partem*; sesquitertia *dicitur*: *ut* 4 ad 3.

† *Dodecachordon*, Cap. 12.

De Original of Proportions Musical.

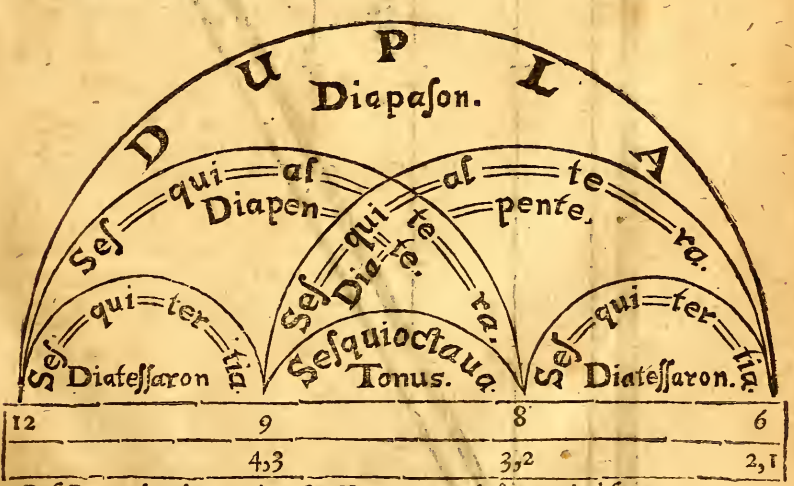
Des' Proportions, *Pythagoras* is sayd first to hav' found in de Smits Hammers, distinguished by deir weigts: as if de second Hammer, wie sounded upon de Anvil a *Diatessaron* to de first, weiged so mue as it and a tird part': de tird, wie sounded a *Diapente* to de First, weiged so mue and half so mue: and de fowrt, wie sounded a *Diapason* to de First, weiged

weiged twiſ ſo mue: Wie ting Boetius do[e]t dus deliver, *Pythagoras dum inquirebat, quanam ratione firmiter & conſtanter Conſonantiarum momenta perdiſceret; præteriens fortè Fabrorum officinas, pulſos Malleos exaudivit, ex diverſis ſonis unam quodammodo Concinentiam perſonare: diuque conſiderans, arbitratus eſt diverſitatem ſonorum ferientium vires efficere: atque ut id apertius colligeret, mutarent inter ſe Malleos imperavit. Sèd ſonorum proprietas non in hominum lacertis hærebat, ſed mutatos Malleos comitabatur. Vbi igitur id animadvertit; malleorum pondus examinat. Et duplici reperti ſunt pondere, qui ſibi ſecundùm Diapaſon Conſonantiam reſpondebant. Eundemetiam, qui Duplus eſſet uni; Seſquitertium alterius eſſe comprehendit: ad quem ſcilicet Diateſſaron ſonabat. Ad alium verò quendam (qui eidem Diapente conſonantiâ jungebatur) eundem ſuperioris Duplum, reperit eſſe Seſquialterum. Duo vero hi, (ad quos ſuperioris Duplex, Seſquitertius & Seſquialter eſſe probatus eſt) ad ſe invicem † Seſquioctavam proportionem perpenſi ſunt cuſtodire. Quum igitur, ante Pythagoram, Conſonantiæ Muſicæ partim Diapaſon, partim Diapente, partim Diateſſaron (quæ eſt conſonantia *minima) vocarentur; primus Pythagoras hoc modo reperit, qua proportione ſibimet hæc ſonorum chorda jungeretur. Et ut ſit clarius quod dictum eſt, Sint, verbi gratiâ, Malleorum quatuor pondera, quæ ſubter ſcriptis numeris contineantur: [12, 9, 8, 6.] Hi igitur Mallei, qui 12 & 6 ponderibus vergebant, Diapaſon in Duplo Concinentiam perſonabant. Malleus verò 12 ponderum ad malleum 9, & Malleus 8 ponderum ad malleum 6 ponderum (ſecundùm Epitritam Proportionem) Diateſſaron conſonantiâ jungebatur. Novem verò ponderum ad 6, & 12 ad 8, Diapente conſonantiam permiſcebant. Novem vero ad 8, in Seſquioctava proportione, reſonabant Tonum.* All wie Proportions, as dey hav[e] relation on[e] to an oder, ar expreſſed in dis Figur[e].

*l. 1, c. 10.

† *Quia 9 continent 8, & 1.*

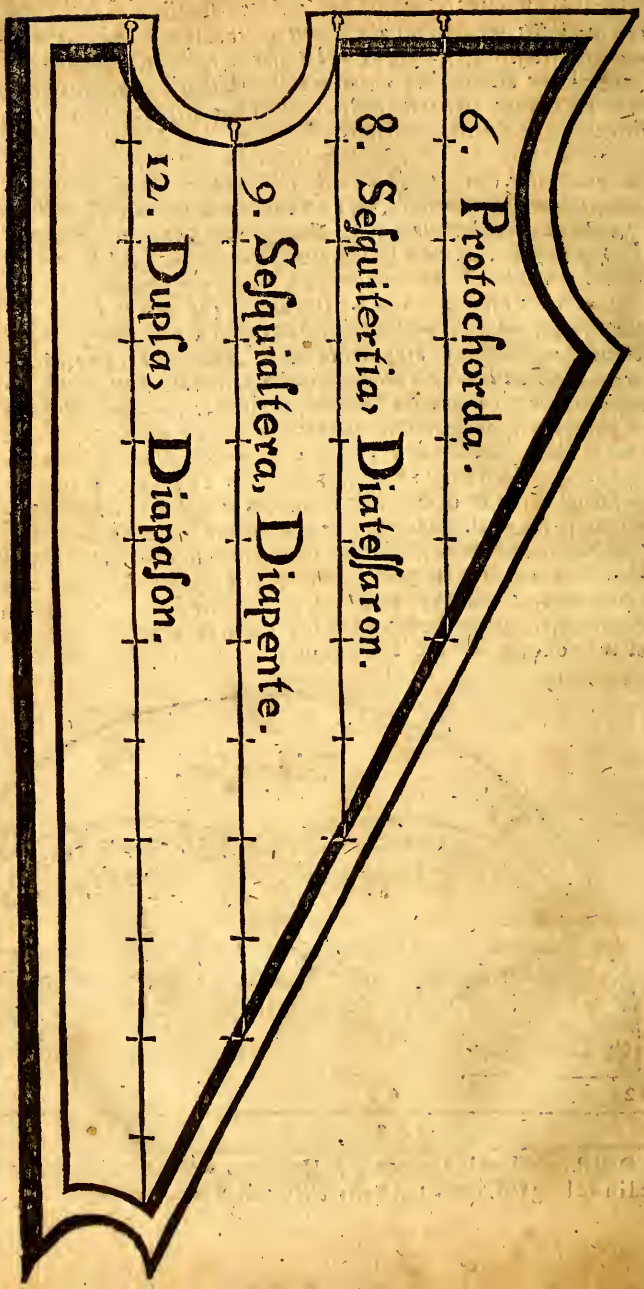
* *Nam Tertia perfecta & imperfecta, (ut item Sexta) tunc temporis ignotæ erant.*



Deſ Proportions in de weigt of de Hammers, wer[e] afterward obſerved in de leng[t] of Nervs: as * *Ariſtotle* manifeſtes in his *Triquetra*.

* *In Probl. Sect. 19, Quæſt. 23.*

De


6. Protochorda.
8. Sesquitertia, Diatessaron.
9. Sesquialtera, Diapente.
12. Dupla, Diapason.

Et in Triquetrus (say^t hæ) *Nervi, quorum alter longitudine* Dupla, *alter ſubdupla eſt, æque intenti,* Diapaſon *Conſonantiam reddunt: genus autem concinendi, quod* Diapente *nominatur,* Seſquialtera *conſtat: quod verò* Diateſſaron *vocamus, intervallo* Seſquitertio *continetur.* And after dat in Magnitud^e alſo, Capaciti, and Craſſitud^e of oder tings: † as *Boetius* note^t. Henc^e it is, dat Concords ar ſaid to hav^e Proportions: Diapaſon, a *Dupla*; Diapente, a *Seſquialtera*; and Diateſſaron, a *Seſquitertia:* becaus de tings dat yeld^e deſe Concordant ſounds, hav^e in dem ſue Proportions: So dat de knowledg of deſe myſteri^s ſeeme^t rader to concern de Artificers dat mak^e Inſtruments; dan de Artiſts dat uſe dem: aldowg it may bee, dat dey follow oder Rul^s and Proportions in deir work, dan deſe. † *L. 1. c. 11.*

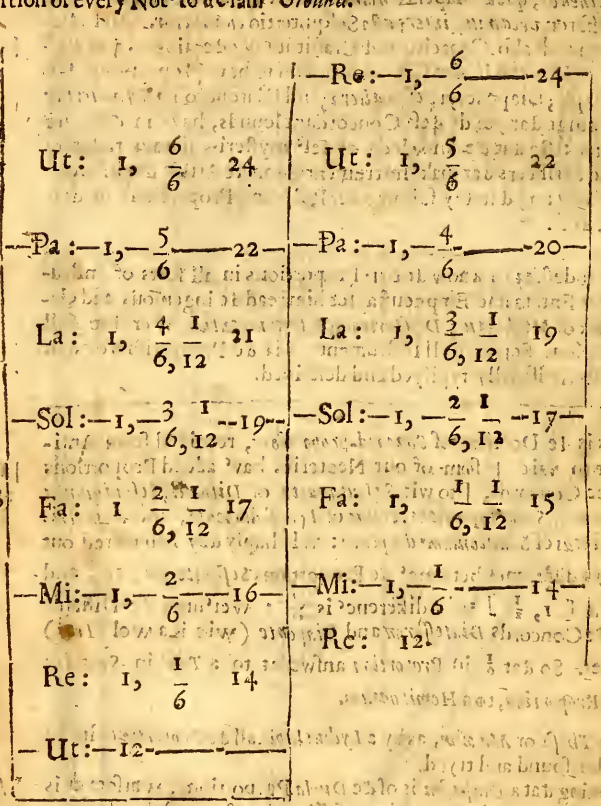
¶ Hæ dat deſire^t to know de tru^e Proportions in all ſorts of Inſtruments [bot^e Entata and Empneuſta] let him read de ingenious and elaborat^e work of *Merſennus, De Harmonicis Inſtrumentis.* Wer^e hæ ſall find^e de various Forms of all Inſtruments, wit de Proportions of deir Not^s, moſt^e Artificially typifyed and deſcribed.

And dis is de Doctrin^e of *Concord-proportions*, received from Antiqiti: Unto wie † ſom of our Neoteriks hav^e added Proportions of de oder Concords, [to wit *Seſquiquarta* of *Ditonus*, *Seſquiquinta* of *Semiditonus*, *Superbipartiens tertias* of *Tonus-diapente*, and *Supertripartiens quintas* of *Semitonium-diapente*: wle haply dey hammered out of de known differenc^e betweën de Proportions *Seſquitertia* [1, $\frac{1}{3}$ and *Seſquialtera* [1, $\frac{1}{2}$] wie differenc^e is $\frac{1}{6}$: wer^unto de Diſtanc^e betweën de Concords *Diateſſaron* and *Diapente* (wie is a wol^e *Ton^s*) dow^t anſwer. So dat $\frac{1}{6}$ in *Proportion* anſwere^t to a *Ton^s* in *Sound*: and $\frac{1}{12}$ in *Proportion*, to a *Hemitonium.* † *Calviſius c. 5.* and *Mutinenſis.*

By wie *Theſis* or *Maxim*, as by a *Lydius lapis*, all de *Proportions* in an Eigt may bee found and tryed.

For * ſeeing dat a *Diapaſon* is of de *Dupla* Proportion; watſoever is de number of any Kord, de number of his *Diapaſon* muſt bee ſo mue mor^e: as if de Mean *Ut* bee 12, de Baſ^e *Ut* [his *Diapaſon*] wil bee 24. Lik^wiſe *Pa* being accounted 12, de ſam^e *Ground Ut*, hat unto it de Proportion of 12 (wie is on^e entir^e) and $\frac{5}{6}$ of 12, [or 22.] So *Sol* or *Re* being 12, de *Ground* hat de Proportion, to de on^e, of 1, $\frac{5}{6}$, 12 [or 1 and $\frac{1}{12}$,] wie is 19; and to de oder of 1, and $\frac{1}{3}$, [or 14:] and ſo of de reſt. A Typ^e of all de Proportions of a Common *Ground* to de oder Not^s in an Eigt, bot^e *Ton^s* and *Hemiton^s*, followe^t in 2 Examples. Wer^e not^e, dat de Number ſet after any Not^e, is de Proportion of de *Ground* to de ſam^e Not^e: as 1, $\frac{2}{3}$, [or 16] ſet after *Mi*, is de Proportion of * Ariſt. Probl. § 19, Quæſt. 35. *Cum* Note *Dupla ad* Hypaten *ſit*; *quocunq;* in *genere* Note *duo tenuerit*, Hypate *unum habebit*: & *ubi* Hypate *duo*, Note *quatuor reſonabit.*

of *Vt* to *Mi*, not of *Mi* to *Vt*: and 1, $\frac{2}{3}$, $\frac{1}{12}$ is de Proportion of *Vt* to *Fa*, not of *Fa* to *Vt*. And likwiſe dat 12 ſet after de *Ground*, is de Proportion of every Not to de ſam *Ground*.



By dis it may appeer, dat dowg de *Intervallum* or diſtanc between *Diateſſaron* and *Diapente* (wic is $\frac{1}{6}$) be rigt; yet de Diſtanc bot of *Diateſſaron* and of *Diapente* from de *Ground*, is not exactly calculated: for de Proportion of *Diapente* (wic is of *Vt* to *Sol*) is a *Seſquialtera* and $\frac{1}{12}$: and de Proportion of *Diateſſaron* (wic is of *Vt* to *Fa*) is a *Seſquitertia* and $\frac{1}{12}$: ſo dat de juſt *Seſquialtera* is de half-ton betweēn *Diapente* and *Diateſſaron*: [an Irkſom Diſcord:] and de tru *Seſquitertia* is in *Mi*, [a Ditonus or perfect Third] half a Ton under *Diateſſaron*.

And derfor al dowg a *Diapente* and a *Diateſſaron* dō mak a ful *Diapaſon*

paſon in Sound; yet a *Seſquialtera* and a *Seſquitertia* wil not mak' a *Dupla* in Proportion; wic ting is evident by de forcited Inſtanc' of our Autor: wer' 6 is de * *Set number*, 12 de *Dupla*, 9 de *Seſquialtera*, [as conteining 6 and $\frac{1}{2}$ of 6,] and 8 de *Seſquitertia*, [as conteining 6 and $\frac{1}{3}$ of 6.] For ſeing dat de Difference or Exceſ of de *Seſquialtera* [9] to 6 is but 3, and de Difference of de *Seſquitertia* [8] to 6 is but 2; deſe Differences wit de Set number 6, being but 11, cannot mak' a *Dupla*, wic is 12: no mor' dan $\frac{1}{2}$ and $\frac{1}{3}$ of a Sum, can mak' de wol'. De Proportion den anſwering to the Concord *Diapente*, is not a *Suſquialtera*, wic is *Sesquiparticularis*; but a *Superpartient* proportion: i. *Supertripartiens ſextas cum ſemiſſe*, or *Superſeptempartiens duodecimas*. And likewiſ de Proportion anſwering to *Diateſſaron*, is not *Seſquitertia*; but *Superbipartiens ſextas cum ſemiſſe*, or *Superquinquepartiens duodecimas*. And dus de 2 Differences abov de Set number, [wic ar $\frac{7}{12}$ and $\frac{5}{12}$ of 6] being added to de Set number 6, mak' de juſt *Dupla*, 12. De lik' Judgment is of de Proportions of de oder 4 Concords.

* *Numerus propoſitus.*

(d)

But imagin wee deſe Proportions to bee not only in de Inſtruments; (as *Boetius* and *Ariſtotle* writ' from *Pythagoras* experiments) but alſo in de Sounds demſelvs, cauſed by de different proportions of Inſtruments; and alſo dat dey ar rigtly examined, and applyed to de Concords; [*Seſquitertia* to *Diateſſaron*, *Seſquialtera* to *Diapente*, and *Dupla* to *Diapaſon*;] yet, unles our moſt' skilful Muſicians (wo ar nou grown to dat perfection, dat noting neceſſary or uſful to de Art is hid from dem) can find' ſom uſ of deſe *Idea's*, let dem reſt: and reſt wee conteented wit de † proper proportions of Muſik, ſo uſful and neceſſary; dat witout dem, (dowg der' may bee a kind' of Symponi) all Grac' and Efficaci of de Art is loſt.

† *Proportions of Tim'.*

Cap. II. § V.

Of de Not's external Adjuncts.

Not's Adjuncts.

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

1 *Flat.*

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

2 *Sharp.*

A Sharp raiſet *fa* or *ut*, half a Ton' higer, not ranging deir nam's: and is dus marked, X.

3 *Ligatur'.*

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

(a)

or moꝛe Notꝛs ar ſung to onꝛ Syllable. And it is eider oldꝛ, of de Longer Notꝛs, [;] or nuꝛ, of de ſorter, [ ].

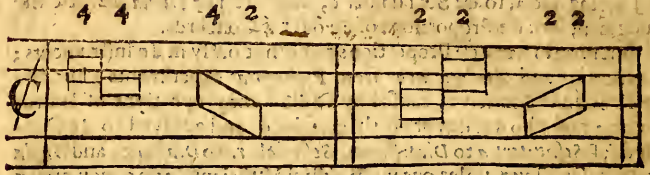
(b) (b) Oldꝛ Ligaturꝛ hat træ ſorts of Rulꝛs: 1, concerning Initial Notꝛs: 2, of Middle Notꝛs: and 3, of Final Notꝛs.

Rulꝛs,

Of Initial Ligaturꝛ, 4.

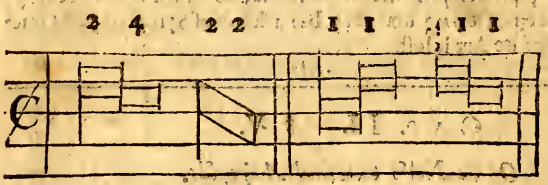
1 *Prima carens cauda* { *Longa eſt, Pendente ſecundâ.* / *Brevis eſt, ſcandente ſecundâ.*

2



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

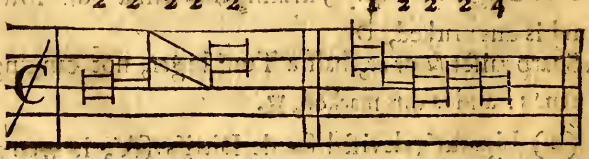
4 *Semibrevis prima eſt, ſurſum caudata ‖ ſequenſq;.*



Rulꝛs,

Of Middle Ligaturꝛ, 2.

1 *Quælibet in medio Brevis eſt: 2 ‖ at proxima adhærens Surſum caudata pro Semibrevi reputatur.*

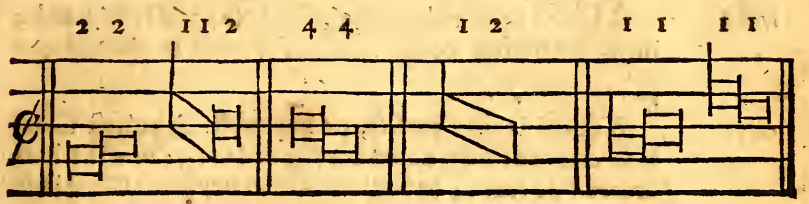


Rules

Rul^c s,

Of Final Ligatur^c, 4.

1 *Ultima conscendens Brevis est quæcunq; ligata.*
2 *Ultima dependens quadrangula sit tibi Longa.*
3 *Est obliqua Brevis semper finalis habenda.*
4 ||*Semibrevis, sursum caudatæ proxima primæ est.*



De Ligatur^c of de forter Not^c s is a semicircle, wos^c 2 end^c s point to de 2 Not^c s conjoined: as ⟨ ⟩, ⟨ ⟩. Soom-tim^c, (specially wen de Not^c s bee many to on^c syllable) dis Ligatur^c is signified in de Ditti on^c ly, by setting dat syllable, wit a Hypen under de first Not^c, and de following syllable after de last.

De middle and principal Not^c ◊, is conjoined by bod^c des^c Ligatur^c s. And wen any Not^c and his half-not^c in de sam^c plac^c ar conjoined for on^c syllable, de mark of de half-not^c, and of de Ligatur^c too, is a Point set by de Not^c: as ◊. ⟨. : for it is as mu c, as if wit de Not^c his half-not^c wer^c exprest, and conjoined by Ligatur^c.

A Repet^c is eider of de sam^c not^c s and ditti togeder, having dis mark (c) ⁝ ; or of ditti wit oder Not^c s having dis mark ; :||:, or dis, ⁝ : befor^c wi c de first woord of de Repeted ditti is commonly placed under his Not^c or Not^c s : or of a wol^c Strain ; having at de end^c der^c of 2 prickt Bars, toorrow all de Rul^c s : dus, :‖: . 4 Repet^c s.

A Pauz is a mark of rest or silenc^c in a song, for de tim^c of soom Not^c : wer^c of it hat his nam^c. 5 Pauz.

A lin' depending from a superiour rul', and not toucing đe rul' below, is a Sembrief-rest: đe lik' lin' rising from an inferiour rul', and not toucing đe rul' abœv, is a Minim-rest: đe sam' wit a crœk' to đe rigt hand, is a Crocet-rest, and to đe left hand, a Qaver-rest. Also a lin' reacing from rul' to rul', is a Brief-rest, or a Pauz of 2 Sembriefs: a lin' from a rul' to a third rul', is a Long-pauz, or of 4 Sembriefs: and 2 of đem togeđer mak' a Larg'-pauz, or of 8 Sembriefs.

6 *Direct.* A Direct in đe end' of a lin', sewet wer' đe Not' standet in đe beginning of đe next lin': and is marked đus ⌐, or đus ⌐.

7 *Cloz'.* A Cloz' is eiđer perfect, or imperfect. A perfect Cloz' is đe end of a Song, noted đus ⊙, or đus ⊙; or wit 2 Barz. aturt all đe Rul's; or bod' ways. An imperfect Cloz' is đe end' of a Strain; or any plac' in a Song, wer' all đe Part's mæt' and cloz', befor' đe end': and it is marked wit a single Bar.

Annotations to § V.

(a) Ligatur'. Of *Ligare*, to bind' or ty': becaus it tyet many Nots to on' syllable of đe Ditti. Wie Adjunct* *Franchinus* dœ't đus defin': *Omnis Ligatura, quanquam multas complexa est notulas, unicam subtrahit syllabam pronunciandam.*

* *L. 1. c. 2.*

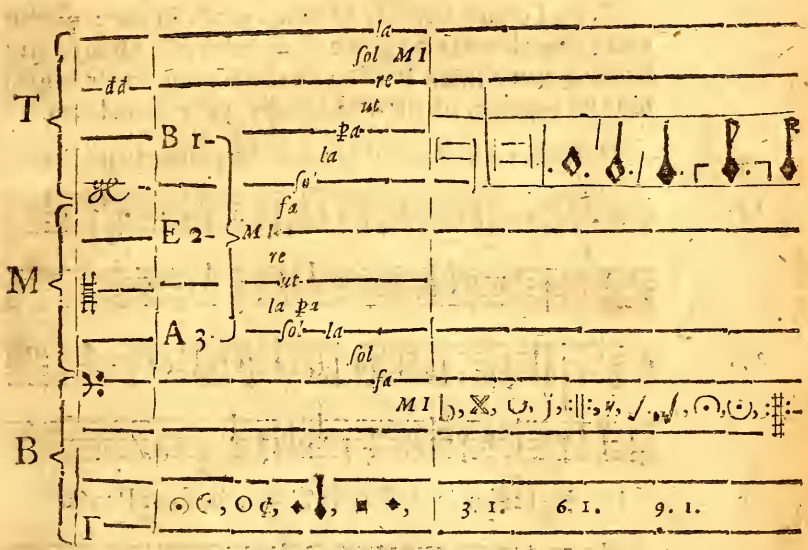
(b) In đe Old' Ligatur's, đe Ligatured Not's, [a Long, a Brief, and a Sembrief] hav' on' form: bœing differenced on'ly by đe Rul's: wie đowg a man dœ' know; yet in Practic', upon đe suddain, hœ may easily mistak'. And đer' for', for mor' certainti and faciliti, it wer' expedient, đat (as it is in đe nu' Ligatur's) đe Not's hœr' wer' distinguished by đeir proper forms. But đe us' of đes' antiq' Ligatur's is now wel nig antiqated.

(c) Đis Repet' j is used also for Not's alon', wer' đer' is no' Ditti.

Cap. II.

Cap. II. § VI.

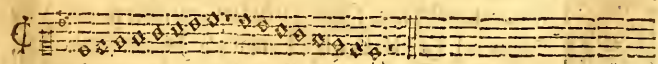
A brief Synopsis of de Scal', and oder premisses requisit to Singing: wic, wit de 5 Initial Lessons, ar to begin de Learners Book'.



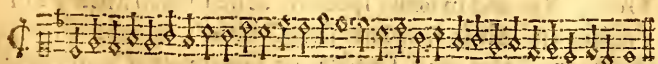
De fiv' Initial Lessons.

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

De first Lesson is de Duple *Ut-re*: conteining de Gradation [or passing by Degræ's] of all de Not's in a *Diapason*, bot' upward and dounward. 1

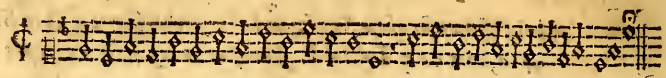


De second Lesson is de Skippings of Thirds, first upward and den dounward. 2



De Third is de Skippings, first of Thirds dounward, and 3

and Fowrꝛs upward: and den of Thirds upward, and Fowrꝛs dounward.



Deſc 3 Leſſons havc eac of dem 2 partcs in onc: wercof every ſecond ccomec in upon 2 Sembrief-reſts. All wic may bœ ſung ronnd in ſix Partcs: de ꝛræ leading Partcs beginning ſtil togeder, as likcwiſc de oder 3 dat ſecond dem.

4 De Fowrꝛ is de Prœfc of de uſuall Skippings: in 2 Partcs.

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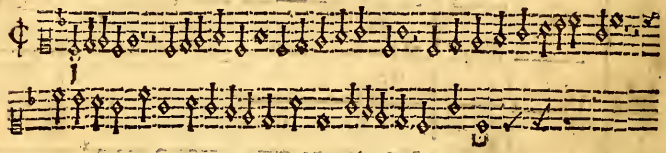

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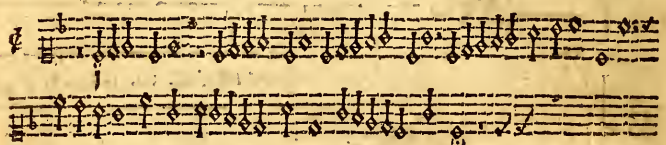
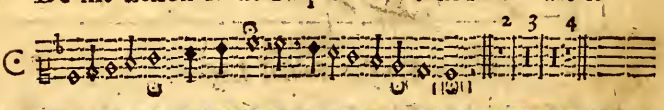


5 De fift Leſſon is de Triple *Ut-re*: in fowr Partcs.



Cap III. Of Setting.

§ I. *Of de Partcs of a Song.*

SEtting is de framing of a Song in Partcs: wic, for de moſt part, (ſpecially in Counterpoint) ar *fowr [(a) Baſc, (b) Tenor, (c) Countertenor, (d) Mean:] of wic, in ſcom Songs, is wanting onc or two: and in ſcom, for a voicc of an hig pitc, is added (e) a Treble. Yea and in ſcom, (ſpecially of de Lydian Moodc, as in Talliſes and Birds *Cantiones ſacræ*) beſidcs de oder Partcs ſingle, ar 2 Baſes, or 2 Trebles, or Tenors, or Countertenors: and den derc ar ſix Partcs: ſcomtimc 2 or 3 Partcs ar dubbled

*Vide (f) in Notis.
(a) (b) (c) (d) (e)

dubbled: and so der may bee 7 Part's, [as in Tallises *Miserere*;] or 8, [as in Birds *Deliges Dominum:*] And som, to few deir exorbitant skil, wil mak (f) many mor: but in des cases, som Part's must pauz wil oder sing; or els dey must nèd's *coincidere*.

(f)

In dis kind of Songs, de Musik do't mor consist in report's and ful Harmoni; dan in de Melodi of de several Part's.

☞ But a solemn † Antem, wer in a swèt Melodious Treble, or Countertenor, singet single, and de ful Qir answeret, (mu mor wen 2 su single voices, and 2 ful Qir's enterchangably replik on to an oder, and at de last cloz all togeder) is dat *Hyperlydian* Musik, wik (wer de Sobrieti, Decenci, and Pieti of de Singers concur wit de Art and swètnes of de Song) maket su a heavenly Harmoni, as is pleasing unto God and Man. *Vid.* l. 2, c. 2, § 1, III. and § 2. (f) in *Notis*.

† Græcè Ἄνθημα, of ἀνθέω *floreo*, of ἄνθος *flos* a Flour, of ἄνω θεν, *quod sursum ascendat dum crescit:* becaus de mor it increaset de mor it ascendet. For dis is dat fair flour, dat *flos odorus*, or rader *florea corolla*, wik, wik its swèt-smelling savour, ascendet from de ground of an humble Hart, unto de higest Heavens: even to de Mercy-seat of de most Hig.

All des Part's set togeder (dowg for de dèpest Bas voic, and de loftiest Treble-voice) ar conteined within de compas of (g) 22 Not's: wik is a *Trisdiapason*, or de ful extent of de *ram-ut*: but ordinarily dey do not exceed de number of 19 or 20. And generally, ea Part by it self is to be kept within his natural compas of (h) 8 Not's: unles (for a Point or som oder special cauz) you bee somtim constrained to transgres des bounds, a Not or 2, or 3, at de most.

(g) (h)

Annotations to § I.

(a) De Bas is so called, becaus it is de *basis* or foundation of de Song, unto wik all oder Part's bee set: and it is to be sung wit a dèp, ful, and pleasing Voic.

Bas.

(b) De Tenor is so called, becaus it was commonly in Motets de ditti-part, or Plain-song: wik * continued in de sam kind of Not's [usually briefs] mu after on plain fashion: uppon wik, de oder Part's did discant in sundry sort's of Figur's, and after many different ways: or (if you will) becaus neider ascending to any hig or strained not, nor descending very low, it continuet in on ordinari tenor of de voic: and der for may bee sung by an indifferent voic.

* Tenor, of *teneo*, signifyet on continued order or fasion of a sing, held on without chang.

(c) De Countertenor or *Contratenor*, is so called, becaus it answeret de Tenor; dowg commonly in higer keyz: and der for is fittest for a man of a swèt ful voic. Wik Part dowg it hav little Melodi by it

Countertenor.

ſelf; (as conſiſting mue of monotoni's) yet in Harmoni it hat de greateſt grac' : ſpecially wen it is ſung wit a rigt voic': wic is to rar'.

Mean. (d) De Mean is ſo called, becauſ it is a midling or mean hig part, betwee' de Countertenor, [de higeſt part of a man] and de Treble, [de higeſt part of a boy or woman :] and der'for' may bee ſung by a mean voic'.

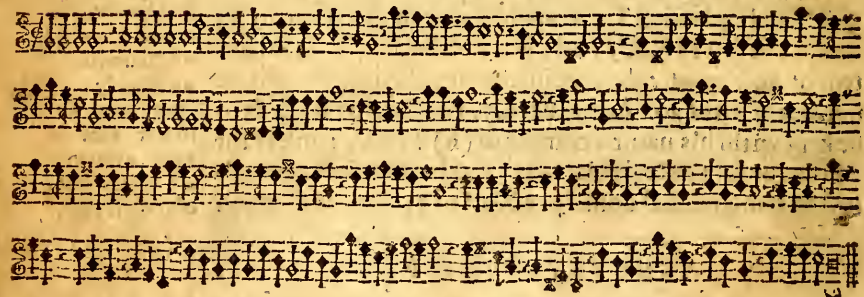
Treble. (e) De Treble is ſo called, becaus his not's ar placed (for de moſt pa:t) in de 1ird Septenari, or de Treble cliefs: and is to bee ſung wit a hig cleer' ſweet' voic'.

(f) Many mor'. *Partes aut voces in Harmonia, vel duæ, vel tres, 4, 5, 6, 7, 8, vel plures adhibentur: (nam hodie etiam vel quadraginta, vel interdum quinquaginta tales Partes & voces in unica Cantilena inveniuntur) Principales tamen tantum quatuor ſunt.* Calviſius Cap. 2.

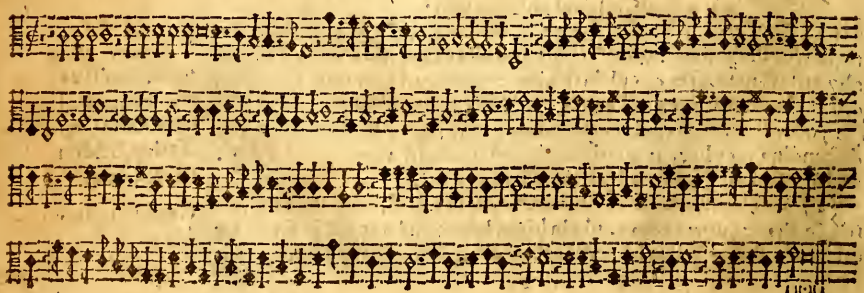
(g) 22 *Not's.* Dis compas of 22 Not's, or a Triſdiapaſon, is for Voices: ſor Inſtruments it may bee mue larger. *Vide* C. 2. § 2. (f) & ☞ *in Notis.*

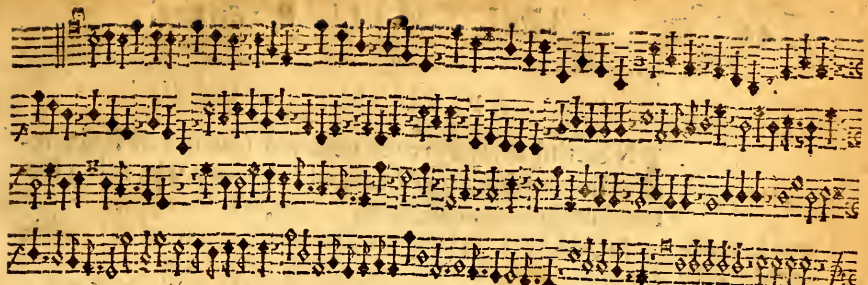
(h) 8 *Not's.* Yet de Parts of dat Dial-ſong (wic is conteined in de ordinari compas of *Triſdiapaſon*) do' all exceed' de ordinari limits of an Eigt: [de Tenor reaeing 9 Not's, de ſecond Treble and de Countertenor 11, de firſt Treble and de Baſ' 12:] as heer' you may ſee.

I *TREBLE.*

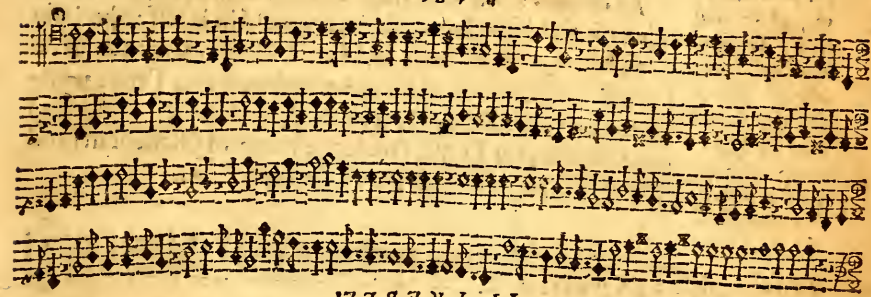


COVNTERTENOR.





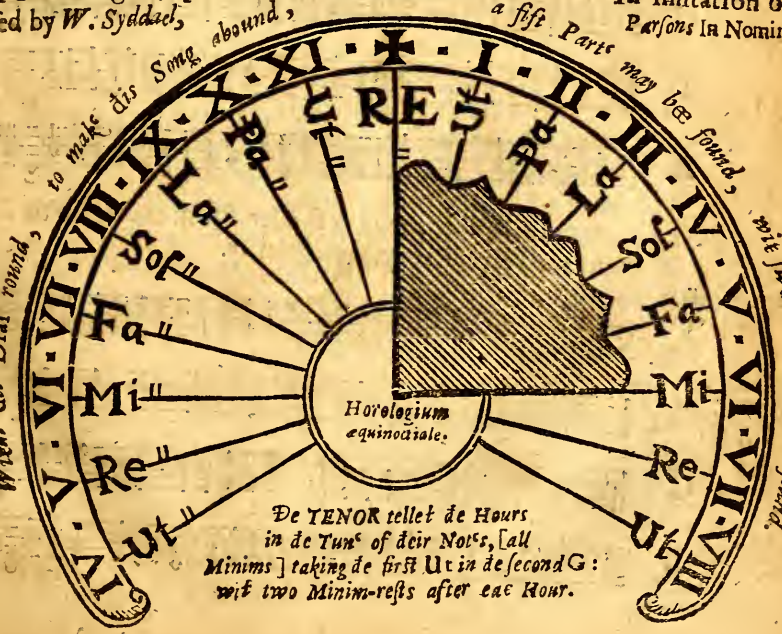
BAS.



II TREBLE.

A Dial-ſong compoſed by *W. Syddael*, In imitation of *Parſons* In Nomine.

Wiſin dis Dial round, to make dis Song abound, a fiſt Parts may bee found, wit ſweete Harmonious ſound.



De TENOR tellet de Hours in de Tunc of deir Notes, [all Minims] taking de firſt Ut *in de ſecond* G: *wit two Minim-reſts after eae Hour.*

Cap. III. §II. *Of Melodi.*

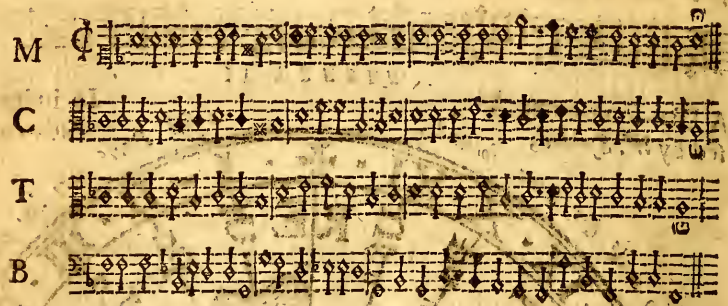
IN Setting ar always to be observed (besid's de Rul's requisit' to Singing) *Melodi* and *Harmoni*: wit deir 4 Ornaments [*Consecution*, *Syncope*, *Fuga*, and *Formaliti*.

Melodi, μελοδία *carminis cantus seu Modulatio*: of μέλος and ἄδω, (*V.* § 3. ¶ 1. and (a) *in Notis*,) dowg somtim' it bee used for Harmoni, or Concent of many Part's. *Vid. l.* 2. *c.* 1. § 2.

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

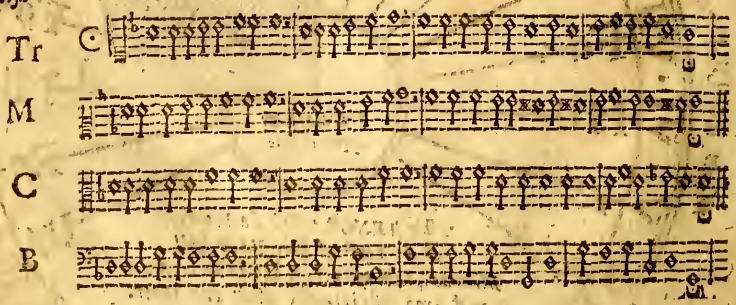
As de part's of a Song ougt to bee *Harmonious* on' to an oder; so sould' dey bee *Melodious* ea-e on' in it self: specially in de Meeters of de Dorik and Ionik Mood's. Su-e as ar all de fowr Part's of dat *Oxford* Tun': de Mean and Tenor wer'-of, in de Psalms set out by *Tho. East*, ar (for deir Melodi's) mad' two several Tun's, (under de nam's of Glassenburi and Kentis Tun's) wit oder Part's set unto dem.

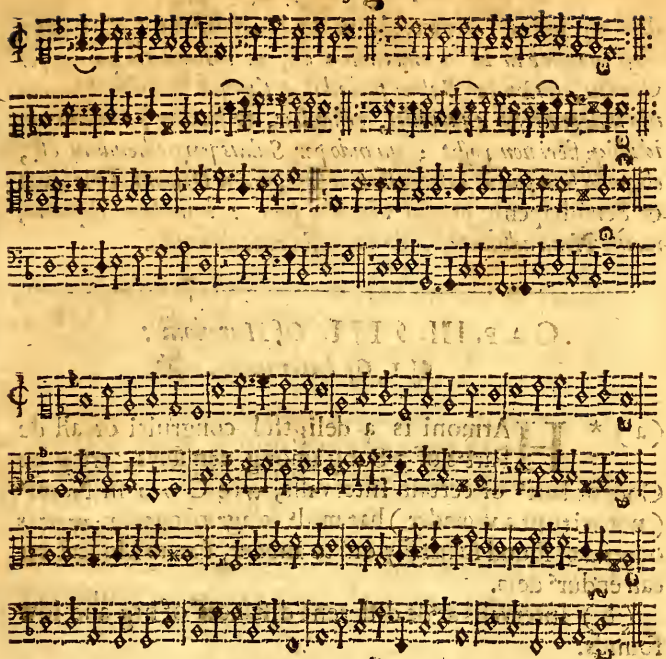
Oxford Tun'.



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

De Scottish Tun'.





But hær' on' of de upper Part's is necessarily to hav' a special Melodi abov' de rest: wic is called de *Cantus* or Tun': suc as may delig't a Musical ear, dowg it bæ sung alon' by it self. Of dis sort our * skilful Autors hav' devised infinit' varieti, in de *Ionik* or *Kromatik* Mod'. De Melodi of wic Part' consistet mu'e in report': somtim' of fewer, somtim' of mor' Not's; somtim' of half a Strain, somtim' of a wol' Strain, in de sam' vers: as in suc Tun's you may observ.

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

Modulations in Melodi ar mor' smood', facil, and fluent, by Degræ's, dan by Skips: (and der'for' even in many Part's, de chef, as muc as may bæ, fold' observ Degræ's) and Skips ar better to Consonant dan to Dissonant Intervalls: as to a Third, a Fowrt, a Fift, an Eigt, and somtim' a Sixt: but seldom to a Sevnt, or Nint; (and dat not without som special cauz) and to a *Tritonus* or *Semi-*

* Cap. 8. *diapente* never. Agreable is de Doctrin^e of * *Calvisius*. *Etsi maximè in id incumbendum est, ut Modulatio potiùs per Gradus, quàm per Saltus procedat; (propterea quòd Harmonia inde generetur æquabilior, volubilior, & facilior) tamen cùm id ubique fieri non possit; quando per Saltus progrediendum est, eligenda sunt potiùs intervalla Consona, quàm Dissona.* Tritonus & Semidiapente *prorsus vitanda sunt: interdum Septima, rariùs Nona adhibetur: & non nisi certis de causis.*

CAP. III. § III. *Of Harmoni:*

¶ 1. *Of Intervalls.*

(a) * Ἁρμονία *congruentia, concentus*: of ἁρμόζω *congruo.*

(a) * HArmoni is a deligtful congruiti of all de Part^s of a Song among demselvs, trog de Concordanc^e of certain Intervalls, wi^e GOD in Natur^e (not without a w onder) hat mad^e to agree togeder; wer^as oders do^e sound so harsfly on^e to anoder, dat no Musical ear can endur^e dem.

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

And dey ar eider Simple, or Compound.

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

Intervalls 12.

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

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

3. *Semiditonus* is an Imperfect Third, consisting of a Ton^e and a Half-ton^e: as from *Re* to *Fa*, from *Sol* to *Pa*, from *Mi* to *Sol*, and from *La* to *Vt*.

(d) 4. *Ditonus* is a perfect (d) Third, consisting of a Tone and

and a Tonᶜ : as from *Ut* to *Mi*, from *Fa* to *La*, and from *Pa* to *Re*.

5. *Diatessaron* is a (d) Fowrt, of 2 Tonᶜs and a Hemitonᶜ : as from *Ut* to *Fa*, from *Re* to *Sol*, from *Mi* to *La*, &c. (d)

6. *Tritonus*, or *Semidiapente*, is a Fift imperfect, consisting of 3 wolᶜ Tonᶜs, as from *Pa* to *Mi*; or of 2 Tonᶜs and 2 Hemitonᶜs, as from *Mi* to *Pa*. But *Calvisius* (for doctrinᶜs sakᶜ) dœt distinguiſ dem : calling de Interval of *Pa* to *Mi*, *Tritonus*; and of *Mi* to *Pa*, *Semidiapente*. *Vid.* Consecution of Discords.

7. *Diapente* is a perfect (d) Fift, of 3 Tonᶜs and a Hemitonᶜ : as from *Ut* to *Sol*, from *Re* to *La*, from *Fa* to *Ut*. (d)

8. *Semitonium-Diapente* is an imperfect Sixt, of 3 Tonᶜs and two Hemitonᶜs : as from *Re* to *Pa*, from *Mi* to *Ut*.

9. *Tonus-diapente* is a perfect Sixt, consisting of 4 Tonᶜs and a Hemitonᶜ : as from *Ut* to *La*, from *Fa* to *Re*, and from *Pa* to *Sol*.

10. *Semiditonus-diapente* is a Sevnt imperfect, of 4 Tonᶜs and 2 Hemitonᶜs : as from *Ut* to *Pa*, from *Mi* to *Re*, from *Sol* to *Fa*, and from *Re* to *Ut*.

11. *Ditonus-diapente* or *Semidiapason*, is a Sevnt perfect, or Eigt imperfect, consisting of fivᶜ Tonᶜs and a Hemitonᶜ : as from *Pa* to *La*, from *Fa* to *Mi*, and from ♮ sharp to ♭ flat in de Eigt.

12. *Diapason* is a perfect Eigt, conteining (e) a *Diapente*, and a *Diatessaron*; or 5 wolᶜ Tonᶜs and 2 Hemitonᶜs: [i. all de 7 * Naturall Sounds or Notᶜs besidᶜs de Ground;] or briefly All de 12 Simple Intervalls : (wercof it hat his † namᶜ) as from *Ut* to *Ut*, from *Re* to *Re*, or from any Notᶜ in any Clief to de samᶜ Notᶜ in de samᶜ Clief, in de next Septenari. (e)

* *V. c.* 2. §1, and (c)

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

(f) Compound Intervalls ar madᶜ of de Simple, and onᶜ or moᶜ Diapasons : as a Twelft, or a Diapason-fift, is compounded of a Fift and a Diapason : a Fowrteent or a Diapason-sevnt, of a Sevnt and a Diapason : as deir namᶜs importᶜ. Likᶜwisᶜ an Eigteent or a Disdiapason-fowrt, of a Fowrt and a Disdiapason : a Twentit or a Disdiapason-sixt,

(f) *Compound Intervalls.*

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

(b) All wic Compounds, having de sam Clefs, de sam Nams of Nots, and, in effect, de sam Sounds (der bæing no oder difference in dem, but *Acumen* and *Gravitas*) wit deir Simple Intervalls, inter se, in Harmoni, used as de sam; according to de common Maxim of Musicians, *De Octavis idem est judicium.* Vide in C. 2. § 1.

¶ II. *Of Concords and Discords.*

(c) Of de 12 Intervalls 7 ar Consonant, and 5 Dissonant: dos ar called, in on word, *Concords*; and dest *Discords*.

(g) (g) A *Concord* is de mixture of a Grav and Acut sound swetly falling to de ear.

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

Concords. De seyn Concords ar first (i) an Eigt, (wic * *Glareanus*, for perfection and eiefti, callet *Consonantiarum Regina*) a Perfect and imperfect Third, (k) a Fowrt, a Fift, a perfect and imperfect Sixt: wit deir Compounds. Unto dest Intervall-concords is added de (l) Unison: so called, becaus standing in de sam Clief dat de Ground dot, it yeldet, in an oder Part, suc a sound, as semet on and de sam wit it. De wic aldowg it bæ no Intervall; (as all oder Concords ar) yet, de Ground and it bæing 2 individual concording sounds, it may wel bæ called a Concord: and becaus, lik an Eigt, it dot swetly resound in Harmoni; and wit its swetnes, is ofttims necessari in contexing of Points, and oder melodious passages; it is justly reckoned among de Chief of dem.

* Dodecachord. l. 1, c. 8.

(i) (k) (l)

Of Concords som ar Primari, and som Secundari.

(m) Primari Concords ar an * Unison or Eigt, a perfect Third or *Ditonus*, and a Fift or *Diapente*. De wic of dem selvs, wit out de help of any oder, dos mak a swet sym-Poni. And der fot as dey ar god in de beginnings, and oder places; so ar dey necessari in de Clozes: wenc all Secundaris ar excluded.

(m) Primari Concords. * *Vid.* (1) in *Notis.*

Secundari

Secundari Concords ar an imperfect Third or *Semiditonus*, (n) a Fowrt or a *Diatessaron*, an imperfect Sixt or *Semitonium-diapente*, and a Perfect Sixt or *Tonus-diapente*. Wic becaus dey sound not so swætly as de Primari dos, nor satisfic de ear without a swæter following; derfor non of dem is admitted into de Cloz: and a Sixt or Fowrt scarc alloued in de Beginning. *Secundari Concords.* (n)

Intervalls ar also differenced by de Number of de 7 Sounds: (weider dey bæ *Tons* or *Hemitons*) as dey follow on an oder in de Scal. A Second, a Third, a Fowrt, a Fift, a Sixt, a Sevnt, and an Eigt, ar so called, becaus dey contein so many severall Sounds. Dat derfor wic conteinet 4 is called a *Diatessaron* or a Fowrt: and dat wic conteinet 5 is called a *Diapente* or a fift. But de 4 sounds of *Diatessaron* ar but 2 Tons and a Semi-ton abov de Ground, as *Fa* is abov *Ut*, or *Sol* abov *Re*: and de fiv sounds of *Diapente* ar 3 Tons and a Semiton abov his Ground, as *Sol* is to *Ut*, or *La* to *Re*. Likwisc from *Pa* to *Mi* abov ar 4 sounds, as in a *Diatessaron*: but dey ar 3 wol Tons from de Ground, wer of dat Interval is called *Tritonus*: and from *Mi* to *Pa* abov ar 5 distinct sounds, as in a *Diapente*: but dey ar from de Ground, but 2 Tons and 2 Hemitons, wer of dat Interval is called * *Semidiapente*. So dat de *Tritonus* is an excessiv *Diatessaron*, half a Ton too mue; and de *Semidiapente* is a defectiv *Diapente*, half a Ton too little: wic in effect is all on wit *Tritonus*. And derfor, as in de tru *Diatessaron*, de respect or relation of *Ut* to *Fa* or of *Re* to *Sol*, and, in a tru *Diapente*, de relation of *Ut* to *Sol*, or of *Re* to *La* (becaus dey ar Concords) is Harmonical; so, in de excessiv *Diatessaron*, de relation of *Pa* to *Mi*, and, in de defectiv *Diapente*, de relation of *Mi* to *Pa*, (becaus dey ar Discords) is called *Relatio non Harmonica*. *Tritonus.* *Semidiapente.* *Semi* in dis word (as in *Semiditonus* and *Semidiapason*) dos not signifie half of de wol, but de wol sav half a Not. *Relatio non Harmonica.*

But des harf Discords, by de help of Flats and sarps, ar reduced to deir tru Concords. For as de *Tritonus*, eider by flatting de sarp, or sarping de Fat, is mad a tru *Diatessaron*; so de *Semidiapente*, by de sam means, is mad a tru *Diapente*.

A *Synopsis of de Concords.*

Ut : Eigt.	Re Eigt.
to *La*, 3 *imperf.* *Sol*, 4. *Fa*, 5. *Mi*, 6 *imperf.*	to *Pa*, 3 *perf.* *La*, 4. *Sol*, 5. *Fa*, Sixt *perf.*
La : Sixt perf.	Pa : Sixt imperf.
to *Fa*, 3 *perf.* *Mi*, 4.	to *Sol*, 3 *imperf.* *Fa*, 4.
Sol : Fift.	La : Fift.
to *Mi*, 3 *imperf.*	Sol : Fowrt.
Fa : Fowrt.	Fa : Third imperf.
Mi : Third perf.	RE :
UT :	

Affiniti of Concords.

Beweën de Third and de Sixt, and betweën de Fift and de Fowrt, is som affiniti : for a Third to de Baſe, is a Sixt to his Eigt ; and a Sixt to de Baſe, is a Third to his Eigt. Likwiſe a Fift to de Baſe, is a Fowrt to his Eigt ; and a Fowrt to de Baſe, is a Fift to his Eigt.

De Sixt and Third muſt bee like.

A Sixt beeing joined wit a Third, muſt bee always ſuch as de Third is : if eider bee perfect, de oder muſt not bee imperfect : as becaus from *Re* to *Fa* ſarp is a perfect Third ; derfor Pa wich is a Sixt, muſt bee likwiſe ſarped, dat it may alſo bee Perfect : becaus from *Sol* to *Mi* is a perfect Sixt : derfor Pa, beeing to *Sol* a Third, muſt bee ſarped, dat it may likwiſe bee Perfect.

(o) Al-

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

† *Vid.* (a) *in c.* 2, § 4.



Concords dœ' den ſound moſt' ſwæt'ly, wen dey ar ſet in deir Natural and proper Places.

(p) De proper places of an Eigt, a Fift, and a Fowrt, ar in de lower Part's: and of Thirds, bot' Perfect and Imperfect, abœv. (p)

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

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

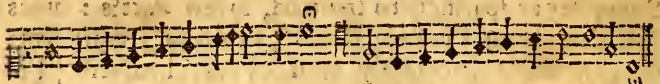
DISCORDS. Diſcords ar de Perfect and Imperfect Second, de Perfect and Imperfect Sevnt: and de *Tritonus* or *Semidiapente*.

As all Part's muſt agræ wit de Baſ', ſo muſt dey not diſagræ among dem ſelvs: and der'for' if on' Part' bæ a Fowrt; an oder may not bæ a Third or a Fift, but a Sixt: if on' bæ a Fift; an oder may not bæ a Sixt or a Fowrt, but a Third: for den would' dey diſagræ among dem ſelvs in a Second. Lik'wiſ' if on' bæ a Sixt, an oder may not bæ a Twelfe: (wic is a Compound Fift) for ſo wil dey diſagræ in de Sevnt: &c.

Yet a Diſcord, as in Oeconomi, ſo in Muſik, is ſomtim' allouable, as making de Concord following de ſweeter: but neider in dat nor in dis is it to bæ held too long: and der'for' in ſwift Diviſion it is beſt, and moſt uſed: eſpecially in * Gradation, [wic is a continued order of Not's aſcending

* *V. C.* 2, § 6.

ding or deſcending :] wer^e de Diſcord dœ^s better in de even, dan in de od Plac^e : as in dis Example.



Alſo a Diſcord is good in Binding : (eider in Cadenc^e or oderwiſ^e) wer^e it is always de od Not^e, or de latter Part^e of de Syncopated Meſur^e-not^e. *V. Sincope in* § 4, ¶ 2.

Lik^ewiſ^e de Melodi of a Part^e and de mainteining of a Point may excuſ^e a Diſcord.

Annot. to § 3. ¶ 1 & 2.

(a) *Harmoni'a eſt diverſorum ſonorum unio, redacta ad concentum. Non enim tantùm ſimplicem, in acutioribus aut remiſſioribus ſonis, Modulationem* (hoc eſt ſingularis vocis Melodiam) *admittit, & ab intervallo ad intervallum, vel velociore vel tardiore motu, ſecundùm Tempus in Figuris Muſicis præſcriptum, procedit ; ſed etiam alias voces, quæ concentum faciunt, accinentes habet : ex quibus, tanquam ex Partibus, Harmonia componitur.* Sethus Cap. 2.

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

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

(d) (d) (d) De Praſes her^e of Muſik and of Pyſik dœ^e accord : de Numeralls of bod^e being underſtood *incluſiv^e*. For as de Pyſicians dœ^e ſay a Tertian Agu^e, wie yet commet but every ſecond day, and a Qartan woſ^e acceſ is every 3ird day ; (becaus dey count de firſt Fit-day for on^e) ſo dœ^e de Muſicians call a Third, a Fowrt, and a Fift ; (wie yet ar but 2, 3, and 4 Not^e's from de Ground) becaus dey account de Ground it ſelf for on^e.

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

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

(g) (h) *Vide* (b) *ſupra.*

* *centur.* 2, n. 110. (i) An Eigt. De Diapaſon or Eigt (ſay^e * Sr. *Francis*) is in Muſik, de ſwœteſt Concord : in ſo mue as it is, in effect, an Uniſon.

And

And *Calvisius* lik'wis', *Diapason prima est omnium Consonantiarum, & perfectissima : Nomen inde duxit, quòd omnia Intervalla Simplicia complectatur.*

(k) *A Fowrt.* Dis Concord is on' of de * tree, so famous in all Antiqiti : wit de Symponi wer' of de first Musicians did content dem selvs ; and for de inventing of wos' † Proportions, dat most' ancient and subtil * Philosoper hat been ever sinc' so mue renoumed among all Posteriti. De joint-doctrin' of des' tree Concords, dowg it bee as ancient as Musik it self, approoved not on'ly by *Pytagoras*, but also by *Aristotle, Plato Ptolome, Euclid'*; and by *Aristoxenus, Boetius, Franchinus, Glareanus*, and all learned Musicians ; yet soom pregnant wits, of later tim's, hav' mad' no' bon's to teae de contrari: and nou, forsoot', dis *Diatessaron* wie for tousands of yeer's hat been a special Concord; (witout any de least empeaement or qestion) must need's uppon de sudden bee reckoned among de Discords : and dat, not on'ly Autoriti, but Reason also, and de very iudgment of de † Ear, reclaiming. For hee dat listet to tri' uppon de Organ or wel-tuned Virginal, fall find' dat of it self it doo't * wel accord wit de Ground, and better dan eider of de oder Secundari Concords, [de Sixt or imperfect Third :] and wit a Sixt to yeeld as tru' a Symponi, as a Third wit a Fift : and mor' sweet' dan a Third wit a Sixt : and wit a Sixt and an Eigt, to sound fully and Harmoniously, in pleasing varieti, among oder symphoni's. So dat, aldowg, beeing no Primari Concord, it bee not set to de Bas' in a Cloz' ; (See befor' Primari Concords) yet is it good in oder Places, even immediatly befor' de Cloz', and dat in slow tim' : as in dis example.

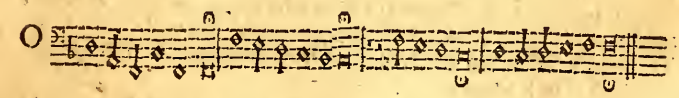
* [*Diatessaron, Diapente, and Diapason*]

† [*Sesquitertia, Sesquialtera, and Dupla.*]

* *Pythagoras.*

† *As Ptolome* l. 1. c. 5. *exprefly : Consonantias sensus quidem percipit: & eam quæ Diatessaron i. Quarta, dicitur, & eam quæ Diapente i. Quinta.*

* *Vid. infrà* III.



Mor'over, albeit befor' de Cloz', a † Discord eider wit de Bas', or wit an oder Part', bee soomtim' alloued ; (de Not' beeing but of fort tim', and a sweetening Concord presently succeeding) yet in de Cloz', (wer' all Part's meet' togeder) in a long-timed Not', not witout soom pauz uppon it, (so dat de ear doo't specially attend it) der' is never any Discord at all : but all de upper Not's ar Concords of on' sort or oder : and dos', as Primari to de Bas', so Secundari among demselvs. For example, wer' de Cloz'-not' of de Bas' is in *Gam-ut*, (and conseqently dos' of de oder Part's in *B-mi*, *D-sol-re*, and *G-sol-re-ut*, or deir Eigts) *B-mi* beeing a perfect Third to de Bas', is an imperfect Third to *D-sol-re*, and a Sixt to *G-sol-re-ut* : and lik'wis' *D-sol-re*, beeing a Fift to *Gam-ut*, is a Third imperfect to *B-mi*, and a Fowrt to *G-sol-re-ut*. Seeing den dat in Clozes, wie ar simply harmonious, no' Discord is admitted, but all Not's concord among demselvs ; it followet, dat a Fowrt as wel as a Sixt, or an imperfect Third, must bee a Concord : and seeing dat a Ground

† *V. mox* ☞

and his Eigt ar as it wer all on, (*vid.* ☞ *in c.* 2. § 1.) how can any man think dat *D-sol re*, wich is a Fift unto *Gam-ut*, and a Fowrt unto *G-sol-re-ut* [his Eigt] should bee de swetest Concord unto de on, and a Discord unto de oder; and yet dat *B-mi*, wich is but a Third unto de Ground, should bee a Concord also to de Eigt?

† De Lord *Verulam*, Centuri 2, and Numb. 110.

And der for dat honourable † Sag (wos general knowledg and judgment in all kind of literatur is generally applauded by de learned) rejecting deir novel fanci dat reject dis ancient Concord, professet himself to bee of an oder mind. De Concords in Musik (say hee) between de *Vnison* and de *Diapason*, ar de Fift: (wich is de most perfect) de *Third* next: and de *Sixt*, wich is mor harf: and (as de Ancients esteemed, and so do my self, and som oders) de *Fowrt*, wich dey call *Diatessaron*. Among dos Oders, dat singular Musician (to wom de Students of dis abstruse and mysterious Faculti ar mor beholding, dan to all dat ever hav written der of) [*Sethus Calvisius*] is on. His words ar des: **Rejicitur hodiè à plerisq; Musicis, ex numero Consonantiarum, Diatessaron: sed minùs rectè. Nam omnes Musici veteres, tam Græci quàm Latini, eam inter Consonantias collocârunt: id quod monumenta ipsorum testantur. Deindè quia conjuncta cum aliis Intervallis, parit Consonantiam: ut si addatur ad Diapente, fit Diapason: si ad Ditonon, vel Tribemitonion, fit Sexta major aut minor. Nihil autem quod in Intervallis plurium proportionum consonat, per se dissonare potest. Tertiò, si chordæ in Instrumentis Musicis, exactè juxta proportiones veras intendantur; † nulla dissonantia in Diatessaron apparet; sed ambo soni uniformiter & cum suavitate quadam aures ingrediuntur: sic in Testudinibus chordæ graviores hoc intervallo inter se distant, & ratione Diatessaron intenduntur. Quartò nulla cantilena plurium vocum haberi potest, quæ careat hac Consonantia. Nequaquam igitur est rejicienda; sed, propter usum, quem in Melopœia (si dextrè adhibeatur) habet maximum, recipienda.* But weider dis Concord bee Perfect or Imperfect, [*i.* Primari or Secundari] it is a Qestion. *Vide infrà* (m) & (n).

*C. 4. I II. III. † *Vt suprà Ptolomæus.* IV.

(l) Vnison. *Vnisonus dicitur quasi unus sonus: & definitur, quòd sit unio duorum aut plurium sonorum in eadem Clave consistentium. Intervallum autem Vnisonus non est, nec propriè Consonantia: idq; vel indè patet, quòd Intervallum distantia sit acuti soni gravisq;: Vnisonus autem distantiam sonorum, quoad acumen & gravitatem, non admittat. Adjungitur autem Consonantiis, & quidem perfectis, propterea quòd nihil magis consonum aut perfectum esse posit; quàm quod respectu sui unum est.* Sethus Calvis. c. 4.

*C. 4. † C. 5.

(m) Primari Concords *Sethus* calle * *Perfect*, and Secundari † *Imperfect*: but *Perfect* and *Imperfect* ar differences of de Intervalls: as a Perfect and Imperfect Second, a Perfect and Imperfect Third, a Perfect and Imperfect Sixt, a Perfect and Imperfect Sevnt.

Mor over hee make de 4 old Concords [*Diapason, Diapente, Diatessaron* and de *Vnison*] to bee of de first sort; and de 4 nu [de perfect and imperfect Third, de perfect and imperfect Sixt] to bee of de se-

cond

cond ſort: aldowg *Ditonus*, or a perfect Third, bee found to bee a perfect, *i.* a Primari Concord, as admitted into de Cloz; and a Fowrt or *Diateſſaron* to bee but a * Secundari, and excluded. * *Viden.*

(n) A *Fowrt.* Aldowg *Sethus* joining *Diateſſaron* wit his old fellows *Diapente* and *Diapaſon*, dow account it a Perfect [*i.* a Primari] Concord; yet dow hee ſeem to extenuat its perfection, ſaying † in on plac, *quæ aliquo modo perfecta cenſetur*: and in an oder plac of de ſam Chapter, *quæ vix perfecta exiſtimatur.* † *C.* 4.

(o) *Non frequenter in paucioribus vocibus collocandæ ſunt Octavæ aut Uniſonus: quæ, cum variationem concentus non admittant, Harmoniam generant aliquanto ſimpliciorem, & quaſi egenam. Non tamen ideò ſunt prorſus vitandæ: Harmonia enim, ut Clauſulas formet, & Modulatio ut elegantiùs & volubiliùs procedat, ſæpe earum præſentiam requirunt. Convenientiùs autem uſurpari poſſunt, ſi ambæ nec paribus Figuris, nec eodem temporis momento coincidant: ſed ſi altera vox poſteriorem Notulæ alterius partem occupet.* Seth. c. 9.

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

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§ IV. *Of de Ornaments of Melodi and Harmoni.*

¶ I. *Of Conſecution.*

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

Conſecution is de following of Intervalls, Conſonant or Diſſonant, upon Concords. In wic, skilful Artiſts hav obſerved divers neceſſary Cautions, dat may bee reduced unto certain brief Rulz or Canons. *Conſecution.*

Conſecution of Conſonant Intervalls is eider Simple or Mixt.

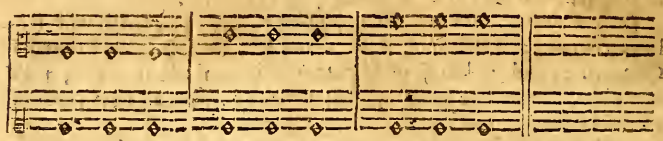
Simple Conſecution is of Concords upon Concords of deir own kind. Concerning wic der ar def Rulz.

CANON I. *Of Simple Conſecution.*

Simple Conſecution of Uniſons, Fifts and Eigts alloued.

De Conſecution of Uniſons upon Uniſons, of Fifts upon Fifts, and of Eigts upon Eigts, or of deir Compounds,

pounds, not canging đeir Keyz, is good, and đer'for' Alloued: as

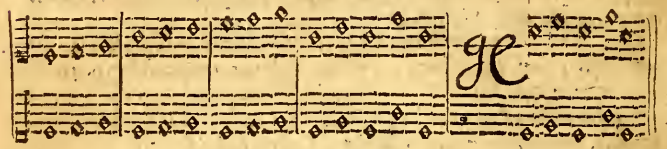


CANON II.

Simple Consecution of Vnisons, &c. Prohibited.

(a)

But đe Simple Consecution of đes' 3 primari Concords, bot' in Gradations and Skippings, is (a) irksom to đe ear, and đer'for' prohibited: as

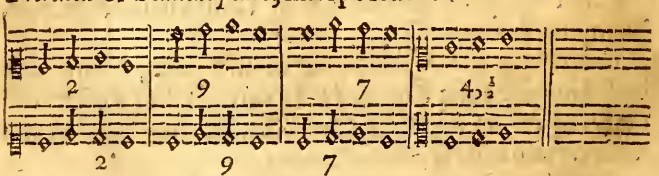


CANON III.

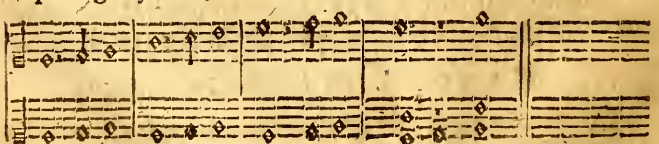
(b)

(b) Đes' prohibited Consecutions ar of đat forc', đat đey ar not taken away by đe interposition eiđer of Discords, or of đe smaller Rests.

First, đe Consecution of *Vnisons* is not avoided by a *Second*, nor of *Eigts* by a *Nin't* or a *Sevnt*, nor of *Fifts* by a *Tritonus* or *Semidiapente*, interposed: as

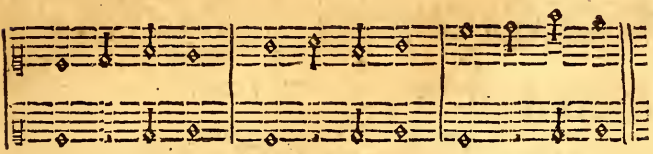


Secondly, neiđer ar đes' Consecutions avoided by interposing any Rest, les đan a Sembrief: as



But if đe Not', answering đe Rest, bee of đe sam' tim', and

and đe Not^cs fellow bœ mooved into an ođer key; đe faulty Consecution by đat means is avoided.

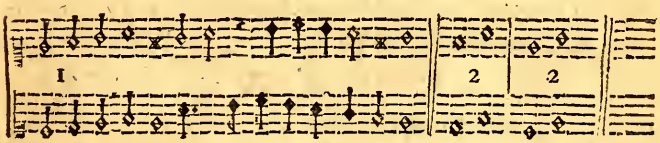


CANON IV.

But đe continued Consecution of ođer Concords is alloued, as wel ascending and descending, as immorant in đe sam^c plac^c: especially of *Thirds* and *Sixts* in (1) Gradation, and (2) soomtim^c in Skipping: bođ^c wiɛ [bœing, in different *Intervalls, (c) Perfect and Imperfect] doo^c, wit đeir varieti, avoid đat tediousnes, wiɛ đe Consecution of Uniform primari Concords doo^ct incur: (*Vide* (a)) as

De Simple Consecution of Thirds and Sixts alloued.

* *Vi.* § 3, ¶ 1. (c)

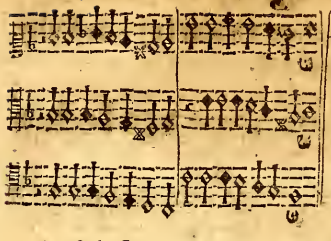


CANON V.

Đe Consecution of Fowrts bœing uniform, [*i.* all of on^c Intervall, as đe primari Concords ar] is not so good: yet becaus đey bœ but secundari Concords, đey ar soomtim^c continued: as đe † Musician did observ: *Vix quidem Quartæ ita vitari possunt, ut duæ vel tres continuæ non admittantur: tamen id plerumq; variatâ Basi, & in certa forma Clausularum fieri consuevit.* And again hœ sewet it to bœ đe practic^c of most^c Musicians, to continu^c Fowrts in Sixts: so đat đey begin wit a primari Concord, and end^c wit an Eigt. *Observetur* (inquit) *quòd plures Sextæ (si mediatione, Tertiam inferiore, loco habeant, & Quartam superiore) continuantur à plerisq; Musicis: maximè descendendo: tantùm, modo in perfecta Consonantia inchoent, & in Octava finiantur*: as in đes^c 2 examples of 3 Part^cs.

Simple Consecution of Fowrts.

† *Sethus c.* 10.



Wer̃ de upper Part̃ of de firſt example, and lik̃wiſ̃ of de ſecond, hat 4 continued Sixts to de Baſ̃: wi̇ ar ſo many Fowrts to de Thirds in de Tenor.

And deſ̃ Conſecutions ar Simple: [of de ſeverall kind̃s of Concords following demſelvs.]

Mixt Conſecution.

Mixt Conſecution is of all ſorts of Concords, variouſly entermedled, and enter-eang̃ably ſucceæding on̄ an oder.

Dis Mixt Conſecution hat deſ̃ Rul̃s.

Canon I. *Of Mixt Conſecution.*

(d) (d) De divers ſorts of Concords dow̃ beſt follow on̄ an oder in Degræ̃s, and in contrari motion: [on̄ Part̃ aſcending, wil̃ de oder deſcendet.]

Canon II.

(e) *Mutual Conſecution of Primari Concords.*

(e) Deſ̃ 3 Primari Concords, Uniſon, Fift, and Eigt, dow̃ wel follow on̄ an oder; if on̄ Part̃ proceæd̃ by Degræ̃s, and de oder by Skips.

Canon III.

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

(f) De Conſecution of de oder Concords, [as Thirds and Sixts perfect and imperfect, wit deir Compounds] upon deſ̃ Primari̇s, Uniſon, Fift, and Eigt (bot̃ by Degræ̃s and Skips, Aſcending and Deſcending) is facil and familiar.

And deſ̃ Conſecutions ar upon de 3 prim̃ Concords, [Uniſons, Fifts, and Eigts:] doi̇ dat follow ar upon de reſt: [Thirds, Fowrts, and Sixts.]

(g) *Conſecution upon de Third.*

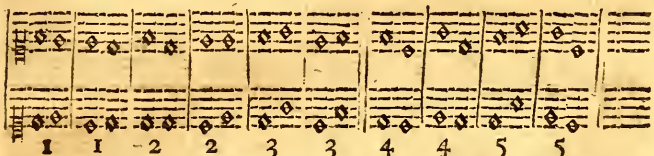
Canon IV.

(g) De Third, bot̃ perfect and imperfect, is followed by de Uniſon, in (1) Degæ̃s wen de Part̃s mow̃ contrarily; and in Skipping, bot̃ upward and downward,

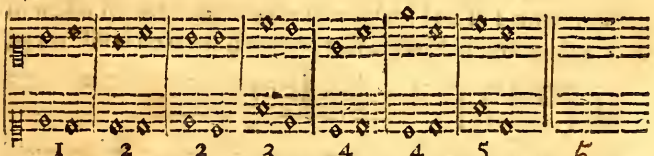
By Vniſons.

(2) wen

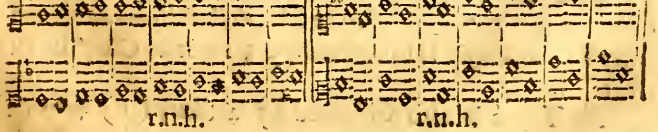
(2) wen onᶜ of dem ſtayet in his plaᶜ: alſo (3) wen bodᶜ Partᶜs aſcend togeder, de Superior by Degræ, and de Inferior by Skip. But wen bodᶜ Partᶜs dœᶜ (4) deſcend; and wen bodᶜ Partᶜs (5) Skip togeder; de Conſecution is not good.



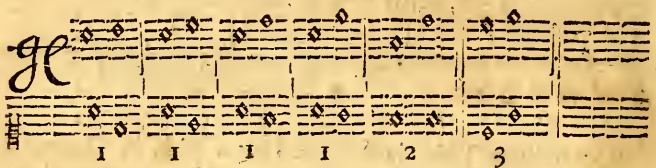
Secondly de Third is followed by a Fift, in Degræᶜs, (1) wen de Partᶜs mœvᶜ contrarily; and by Skipping botᶜ upward and dounward, (2) wen onᶜ of dem ſtayet in his plaᶜ: as alſo wen de Partᶜs deſcend or aſcend bodᶜ togeder, (3) de Superior kæping Degræ in Deſcending, and (4) de Inferior in Aſcending: and ſo de Fift may follow a Tent; (wiᶜ is a Compound Third) aldowg de Tent dœᶜ not aſcend, but deſcend: for a Compound deſcending a Fift, is as his Simple aſcending a Fowrt. Laſtly (5) wen bodᶜ deſcend by Skipping, ſo dat de Superior Fall de diſtancᶜ of a Third. By a Fift.



De Conſecution in de firſt and laſt of deſᶜ fivᶜ ways is excepted againſt, *propter* * *relationem non Harmonicam.* But dis happenet ſeldom: for of all de 7 Relations of de 7 Notᶜs, in bodᶜ deſᶜ ways, derᶜ is but onᶜ *Non Harmonica*; and dat, wen it happenet, by flatting de Sharp or ſharping de Flat, may bee corrected. * *V.* ☞ in §3, ¶2.



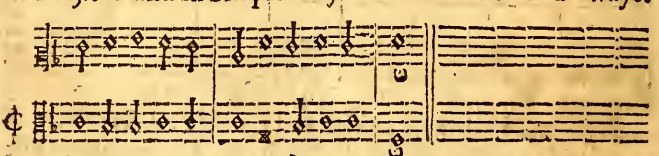
By an Eigt, Thirdly de Third is followed by an Eigt in contrary mœvings, (1) de Inferior Partᶜ deſcending, and de Superior aſcending: and (2) ſomtimᶜ wen de Inferior Stayet: eſpecially if de Sixt, to wiɛ de Superior Skippet, bæ imperfect, and in de *Arſis* or Elevation: (3) but de aſcending of bodᶜ togeder is not good.



By a Fowrt. Fowrtly de Fowrt followet de Third, wen de Inferior Stayet, and de Superior aſcendet by Degrees; or wen de Superior Stayet, and de Inferior deſcendet. It may alſo follow a Fift, wen de Inferior Stayet and de Superior deſcendet; or wen de Superior Stayet & de Inferior aſcendet. And as de Fowrt followet a Third and Fift, ſo is it followed by dem: and wen it is ſet to a Baſᶜ-cadencᶜ, (by reaſon dat de * Binding-notᶜ is ſharped) it is followed by a Semediapente.

* *Vide Cadencᶜ.*

Notᶜ hærᶜ dat de Fowrt is commonly taken in de *Arſis* or Elevation: if de Notᶜ bæ Syncopated, it is ſtil taken in de *Theſis*: and in Simple *Conſecution* it is taken bodᶜ ways.

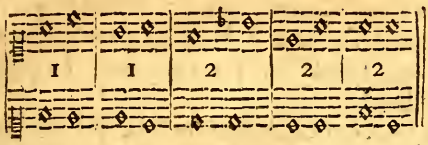


Dis example bæing divided into twifᶜ 7 Minims, beſidᶜs de Cloz-notᶜ; in de ſecond Minim of de firſt Partᶜ, de Fowrt in † *Arſis* followet a 3, and is followed by a Fift: and den (a Sixt interpoſed) de 4 in *Arſis* followet a 5, and is followed by a 3. In de oder Partᶜ begun wit an Uniſon, a Semidiapente followet de 4 in * *Theſis*: den de 4 in *Arſis* followet a 3: and laſtly de 4 in *Theſis* is followed by a 3: wit de Clozᶜ in an Eigt.

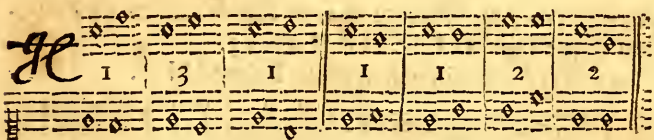
† *V. c. 2, § 4, ¶ 1.*

By a Sixt. De Third is alſo followed by a Sixt, (1) wen de Partᶜs

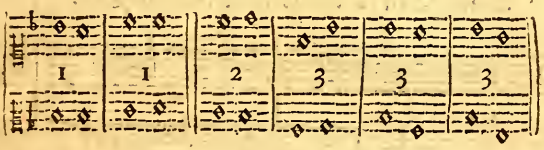
Part's mœv' contrarily : and (2) wen on' of dem kæpet his key.



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



De Sixt is lik'wiſ' followed by a Fift, (1) on' of dem Staying: and by an Eigt (2) in contrary mœving: (3) ſeldom wen dey aſcend or deſcend togeder, de on' by Degræ, de oder by Skip. *De Sixt* by a Fift and an Eigt.



Conſecution of Diſcords.

And ſu' is de Conſecution of Conſonant Intervalls. Der' is alſo a Conſecution of de Diſſonant : (h) de wi' bæing rigtly taken, not on'ly ar tolerable in Harmoni ; but alſo ad a Grac' and Ornament unto it : as wer'by bot' † de Concords ar mad' ſwæter ; and alſo many Muſical Points (wi' cold' not bæ without dem) ar ſwæt'ly mainteined. Yea de moſt' harſ Diſcords *Tritonus* and *Semidiapente*, w' ', for deir extrem' jarring abœv oders, ar branded wit * *Relatio non Harmonica*, bæing ordered arigt becom Hermonical. *Conſecution of Diſcords.* (h)

† *V. Diſcords in* §3, ¶2.

* *V.* ☞ *in* §3, ¶2.

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

Firſt dat de Not's, becaus dey ar Diſcords, bæ of ſort

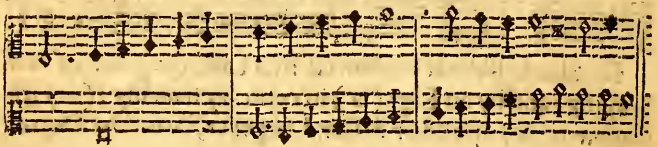
(i) tim^e [Minims, Croçets, Quavers:] for ſo (i) even *Relatio non Harmonica* wil not offend. 2 Dat dey bœ uſed almoſt^e altogeder in † Gradation, aſcending or deſcending: in Skipping ſeldom, and not abœv a Not^e or two at onc^e; wer^eas in Gradation, dey may paſ ſorrow a wol^e *Diapaſon*, or furder, if nœd^e bœ.

† *V.* C. 2, § 6.

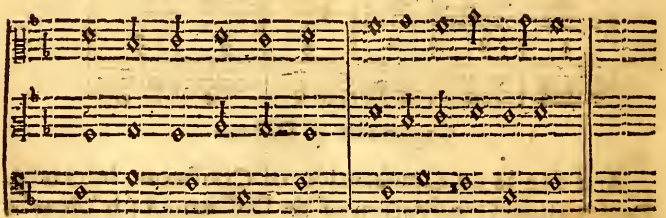
(k) 3. (k) Dat dey wi^e ar of de ſam^e tim^e dœ^e follow deir leading Concords in de Evn Plac^e: except in * Binding, wer^e dey ar alwais taken in de od:or oderwiſ^e ſomtim^e, wen, for de continuing of a Gradation, de Concord and Diſcord bœ forc^t to eang^e Places: as wer^e *Mi fa* anſwer to *Fa* below dem: *Vide DISCORDS in* § 3.

* *Vide Syncope.*

4. Dat dey begin wel uppon a Pointed Not^e.



Example of *Tritonus* amd *Semidiapente.*



Hær^e de 2 Pa's, ſet below, ar 2 *Tritons* to de *Mi's* abœv: and de ſam^e, ſet abœv, ar 2 *Semidiapentes*: yet, bœing dus taken, dey mak^e gœd Harmoni: yea dowg de *Minim*-Pa bœ alſo a Sevnt to de Baſ^e. But to turn dis diſcordant Minim into a Groçet, wit a Point added to de Minim precedent, is mor^e uſuall: dus 

☞ Deſ^e Conſecutions bot of Conſonant and Diſſonant Intervalls, dowg generally dey ar to bœ obſerved in Harmoni; yet muſt dey ſomtim^es giv plac^e to de greater Graces, [Report^e and Revert, de Melodi & Formaliti of de Part^es;]

wen

wen dey cannot bee wel effected without ſom violation of de Rul's of Conſecution. But hee dat would bee forrowly informed in deſ' Myſteri's, had need' firſt to peruſ' de furder Directions of de moſt' Artful Doctors: ſu' as ar *Padianius*, *Calviſius*, and our Countriman Mr. *Thomas Morley*: and den to examin de Examples of de † moſt' skilful *Melopœians*, for imitation. † *Vide Epilog.*

ANNOT. *to* §4, ¶1.

(a) *Is Irkſom to de Ear.* On' caus heer'of is de excelling ſweet'nes of deſ' Concords: wer'wit de Ear being ſatisfyed, de iterating der'of is tedious: for de ſweeteſt things (as de Orator obſerves in his owu Faculti) do' ſoneſt breed' ſatieti. † *Quæ maximè ſenſus noſtros impellunt voluptate, ab iis celerrimè faſtidio quodam & ſatietate abalienamur.* An oder caus is de want of Varieti in deſ' Concords, to prevent ſatieti. For all *Fifts* hav' but on' Interval, [of 3 Not's and a half:] and all *Eigts* hav' lik'wiſ' but on' Interval, [of 5 Not's and 2 half-not's] wer'as *Thirds* and *Sixts* hav' dis pleaſing varieti in dem ſelvs. For on' *Third* conſiſtet of 2 Not's, and an oder of a Not' and a half: on' *Sixt* conſiſtet of 4 Not's, and an oder of 4 and a half: ſo dat deſ' do' follow on' an oder * without ſatieti; wic to avoid, de *Fifts*, *Eigts*, and lik'wiſ' *Vniſons*, had need' of ſom oder Concord to com betwæn' dem. And yet in Multitud' of Voices, dis fault, as oders, being not eaſily obſerved, may bee ſuffered. † Els wer' de Stop of Twelfs in Organs (wic is added on'ly for fulnes of de Muſik) inexcuſable; ſeing dat der'by, de Simple Conſecution of *Fifts*, as wel moving as immorant, is perpetuated. † *Vide Can. IV. and V.*

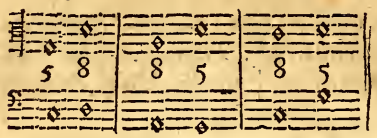
(b) *Tanta vis eſt hujus Conſecutionis, ut neq; Pauſis minoribus, neq; Diſſonantiis tolli poſſit.* Sethus C. 9.

(c) *Perfect* and *Imperfect*. De ſevn Not's do' mak', in Conſecution, 7 ſeveral *Thirds*; wer'of 3ree ar perfect, and fowr imperfect: alſo ſo many ſeveral *Sixts*; wer'of fowr ar perfect, and 3ree imperfect. For *Vts Third* and *Sixt* ar bod' perfect: *Re's Third* and *Sixt* ar bod' imperfect: *Mi's Third* and *Sixt* ar bod' imperfect: *Fa's Third* and *Sixt* ar bod' perfect: *SOL's Third* is imperfect, and his *Sixt* perfect: *La's Third* and *Sixt* ar bod' imperfect: and *Pa's Third* and *Sixt* bod' perfect. Of all deſ' *Thirds*, on'ly two perfect immediatly follow on' an oder: nam'ly, *Pa Re*, and *Vt Mi*. wic dowg dey bee Primari Concords (as wel as *Vniſons*, *Fifts*, and *Eigts*) yet ſeeing dey ar not of dem ſelvs ſo ſweet'; dey paſ wel enoug among de reſt, without fatieti.

(d) *Ex Conſonantiis perfectis ad imperfectas, & contrà, tranſimus (quantum fieri poteſt) in Gradibus, & in motu votum contrario: ita ut ſi altera aſcendat, reliqua deſcendat,* Calviſ. C. 10.

(e) *Conſonantiæ perfectæ non ejuſdem generis, ſeſe ſequi poſſunt; ſi altera*

altera procedat Gradibus, altera verò Saltu. Sethus C. 9. But *Morley* wil not allou rising from a Fift to an Eigt, nor from an Eigt to a Fift: wic hæ calle: Hitting de Eigt in de fac: as



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

* *seu imperfectam.*
† *seu perfectam.*

(g) Concerning des and de oder Consecutions uppon *Thirds*, See mor: in *Calvisius.*

* *Nempe in Consecutione, & Syncope.*

(h) *Dissonantiæ, si non temere, sed* certis quibusdam modis Harmoniam ingrediantur; non tantùm facilè tolerantur; sed concentum etiam magnopere exornant.* Calvisius C. 11.

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

† *seu figuræ, quæ scilicet tempus indicat.*

(k) *Quæ unius † formæ sunt, alternatim consonent: ita ut Consona incheet, Dissona sequatur. In integro itaq; Tactu consonare debet ex duabus Minimis prima, quæ Tactum in Depressione inchoat: ex quatuor Seminimis, etiam prima, quæ est in Depressione Tactus; & tertia quæ est in principio Elevationis: & ex octo Fusis impares quatuor* [*prima, tertia, quinta, septima.*]

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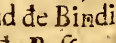
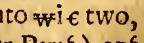
§ 4 *Of Ornaments,*

¶ 2 *Of Syncope.*

(a) (b) (c) (a) SYncope is (b) de Disjoining and Conjoining of (c) a Mesur:-not: wen (in respect of Tim:) it is disjoined into 2 Part:s; wer: of de former is conjoined wit de precedent half-not: in on: Tim:, and de latter wit his subsequent half-not: in an oder Tim: (d). De Conjoining of wic latter wit his half-not: following, is called by *Sethus, Alligatio*; and by *Morley*, Binding: In wic, for distinction, de first of des two conjoined half-not:s is called de Bound-not:, and de second de Binding-not: unto wic two, der: answeret (eider in de Bas: or in som oder Part:) on: (e) entir: Mesur:-not:, wic is as it wer: de Band, dat holdet dem bod: togeder: as  answeret to 

(d)

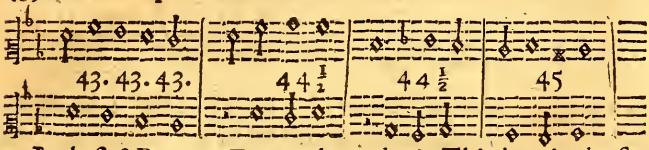
(e)

Dis

Đis Ornament is (f) very uſſful, not on'ly becaus it gracet and ſwæt'net đe following Concords; but alſo becaus it helpet muc to vari đe Harmoni, and to ſew đe *energi* and efficaci of đe Ditti. (f)

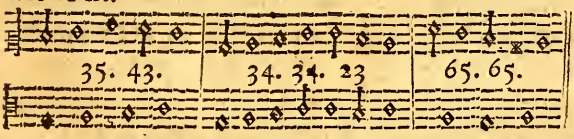
¶ Đe Not's đat ar bound in Syncope, ar eiđer Diſcords, or ſecundari Concords. Binding of Concords.

Of ſecundari Concords, đe Fowrt is freqently bound wit a Third: ſeldom wit a Diapente, and yet ſoomtim' wit (g) a Semidiapente. *B. of đe Fowrt* (g)



In đe firſt Bar ar 3 Fowrts bound wit Thirds: in đe ſecond and tird, 2 Fowrts bound wit Semidiapentes: in đe Fowrt, a Fowrt bound wit a Fift.

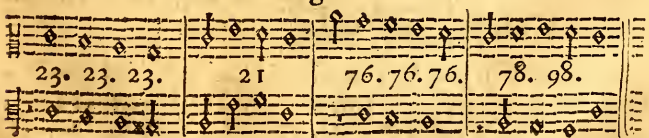
Đe Third is bound wit a Fift, or a Fowrt: and đe Sixt wit a Fift. *B. of đe Third and of đe Sixt.*



In đe firſt Bar is a Third bound wit a Fift, and a Fowrt wit a Third: in đe ſecond two Thirds wit Fowrts, and a ſecond wit a Third: in đe tird two Sixts wit Fifts.

¶ Suc is đe vertu' of Syncope, dat it maket đe ſecundari Concords as ſwæt' as đe Primari: yea and đe very Diſcords as good as any Concords. Binding of Diſcords.

Of Diſcords đe Second is freqently bound wit a Third, and ſoomtim' wit an Uniſon; and đe Sevnt freqently wit a Sixt, and ſoomtim' wit an Eigt. *B. Of đe Second and of đe Sevnt.*



In đe firſt Bar ar tree Seconds bound wit Thirds: in đe

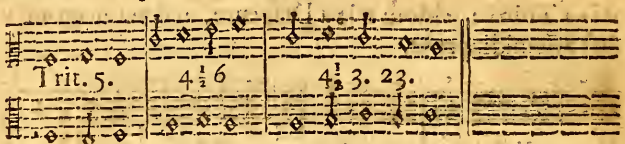
ſecond is a Second bound wit a Uniſon: in de tird Bar ar træ Sevnts bound wit Sixts: and in de Fowrt is a Sevnt bound wit an Eigt, and a Nint wit an Eigt.

B. of Tritonus & Semidiapente.

De Tritonus is bound wit a Fift: and de Semidiapente wit a Sixt; and ſomtimᵉ wit (h) a Third: but ſo, de Bound and Binding Notᵉs wil want * de entirᵉ Band, wiᵉ is neceſſari to a perfect Alligation.

(h)

* *Vid.* ᵉ *ſuprà.*



In de firſt Bar is a Tritonus bound wit a Fift: in de ſecond is a Semidiapente wit a Sixt: in de tird a Semidiapente wit a Third; and a Second wit a Third.

Binding ſingle and continued.

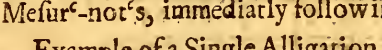
Alligation or Binding is eider Single, or continued.

(i)

If de Binding (i) Concord bæ a Single or lonᵉ half-notᵉ; de Alligation is derᵉ ended Single: but if it bæ de half of an oder Meſurᵉ-notᵉ; de Alligation is (k) continued: and dat morᵉ or les, according to de number of ſuᵉ disjoined Meſurᵉ-notᵉs, immediatly following onᵉ an oder.

(k)

Example of a Single Alligation you havᵉ in deſᵉ Notᵉs



werᵉ a Fowrt is bound wit a Third.

Cadenᵉ.

Moſtᵉ excellent in diskindᵉ is a Cadencᵉ: wiᵉ is an Alligation, woſᵉ Binding ſemitonᵉ fallet into de next key (l) alway ſarp: of wiᵉ falling de Cadencᵉ hat his namᵉ: (m) by wiᵉ de Harmoni & ſom partᵉ of de Ditti inclinet to reſt. Cadencᵉ is eider Perfect or Imperfect.

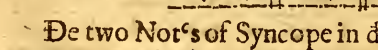
(l)

(m)

C. Perfect.

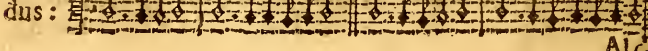
(n) A perfect Cadencᵉ is dat wiᵉ to de disjoined Meſurᵉ-notᵉ and de Binding Concord, addet a tird Notᵉ in de key of de disjoined: wiᵉ muſt bæ eider an Eigt or an Uniſon to de Baſᵉ: as

(n)

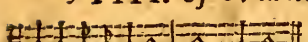


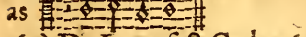
Reſolution of Cadences.

De two Notᵉs of Syncope in dis Cadencᵉ (leſt de often Repetition of dem in de ſamᵉ manner ſoldᵉ wax tedious) ar wont to bæ diverſly Reſolved into Notᵉs of les figurᵉs, dus:

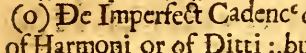


Alſo

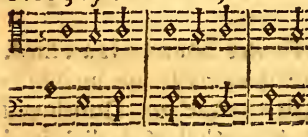

Alſo dis Cadenc^e is ſomtim^e reſolved, by raiſing de Bound Not^e into de next key: as 

(o) De Imperfect Cadenc^e do^et ſignifi^e very little reſt, eider of Harmoni or of Ditti: but dat dey ar bod^e to proceed^e furder: and it differe^et from de perfect in de tird or laſt Not^e: wi^e eider it ſilence^et, as  , or mœve^et from de proper key of an Eigt or Uniſon, to ſom oder: as

c. Imperfect.



Somtim^e dis cang^e is mad^e in de Baſ^e, de Cadenc^e remaining whol^e: wi^e neverdeles is imperfect; becaus de laſt Not^e, by dis means, is neider Uniſon nor Eigt: as

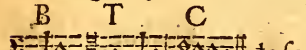


So proper is a Diſcord to a Cadenc^e, dat if der^e bœ non^e in de Cadenc^e to de Baſ^e; yet is a Diſcord wel admitted, in ſom oder Part^e, to de Cadenc^e. Wer^e not^e dat if de Not^e in a fowr^et Part^e, anſwering de Bound-not^e and his Diſcord, bœ a Third to de Baſ^e; it is better imperfect dan perfect: aldowg de perfect bœ a Fift to † on^e Part^e, and de imperfect bœ neider Fift nor Forwr^et, but *a Diſcord of a half-not^e betwœn^e dem bod^e. And der^efor^e if dat Third bœ naturally flat, dey wil not ſarp it: (ſo dat de oder Part^es ſtanding dus,

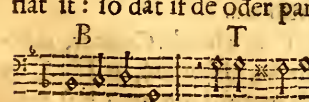
Cadences requir^e Diſcords.

† *Counter.*

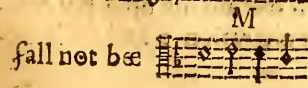
**Semidiapente.*

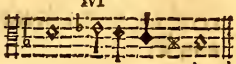


de fowr^et Part^e wil bœ ) but contrariwiſ^e, if de Third bœ naturally ſarp, dey wil flat it: ſo dat if de oder part^es ſtand dus,



, de fowr^et Part^e

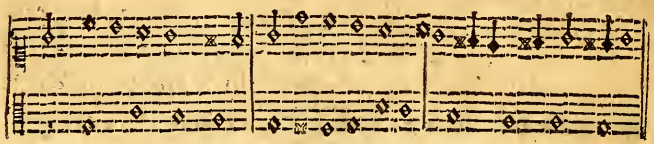


ſall not bœ , but 

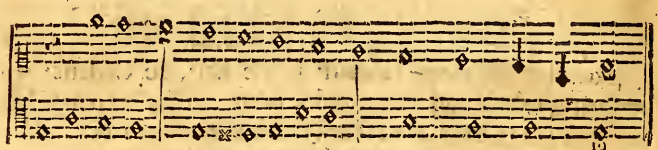
Continued Alligation.

And hederto of Single Alligation. What Continued Binding is, sæ befor[c] (i) and (k). Examples der[c]of, Mr *Morley* upon his Plain-song, hat desc two.

1.



2.



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

In de second ar 4 Fowrts Bound wit Thirds, a Nin[c]t wit an Eigt, and again 4 Fowrts wit Thirds.

Mor[c]over de first example finget every not[c] of de plain-song, and den concludet wit a Minim-cadenc[c]. And de second example strang[c]ly descendet from de higest plac[c] of de Lin[c] to de lowest, concluding wit 2 Croccets to cevn de tim[c], befor[c] de Cloz[c]-not[c].

Syncope is in Sembriefs, and Minims.

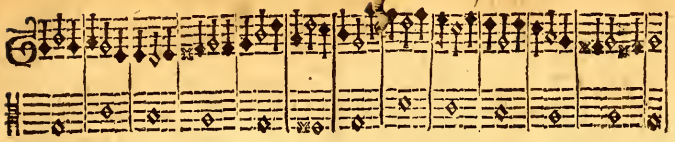
And desc Syncope[c]s ar of *Sembriefs*.

De Syncopating [or Disjoining and Binding] of *Minims*, hat 4 special ways: wic ar wont to bæ taugt among de Rudiments of Setting. In de træ first ways de Binding is Single: and in de fowrt, Continued.

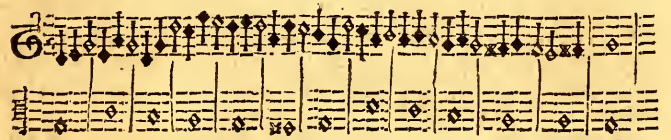
1

De first is wen de Binding not[c] is a single Croccet, making cevn de latter part[c] of de *Minim*, disjoined, in Tim[c], by a Croccet precedent: and so, all træ making up a just *Sembrief* ar often iterated without alteration: as in dis example.

De

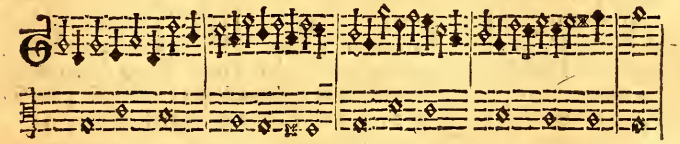


Đe ſecond is ꝩen to all đeſ' 3 Not's often iterated, you prefix on' od *Minim*, [in Reſt, or Not', or bod' :] by means ꝩer' of đe *Sembrief* wil always end' in đe middle of đe diſjoined *Minims* : and ſo wil đe Not's never cœm œvn, til at đe laſt you ad to đe ♩ ♩ ♩ a *Minim*, [đe fellow of đe prefixed *Minim*, đat mad' đe ods :] đus : 2



Đe ꝫird way is ꝩen to every ſuꝛ 3 Not's you prefix a *Minim* : đe ꝩiꝛ is not disjoined, as every ſecond *Minim* is. 3

Đeſ' 4 Not's dubbled mak' 3 juſt *Sembriefs* : đus :

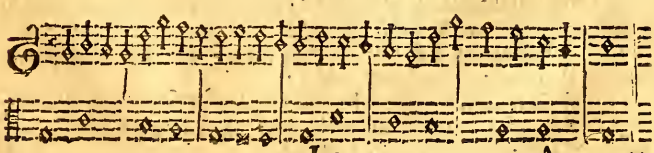


or ođerwiſ' ꝩen you ſet đe *Minim* after đem : but đen đe form of đe Point is altered : đus :



&c.

Đe fowrꝫ is a continued Binding : ꝩen after an od *Croꝛet* đer' follow many Syncopated *Minims*, befor' you cœm to an ođer ſingle *Croꝛet*, to mak' đe tim' œvn. For until đen, every *Sembrief-tim'*, and every *Minim-tim'* endꝛ in đe middl' of a *Minim* : đus : 4



ANNOT. to C. III. § III. ¶ II.

ΣυνΚοπὴ *Concisio.*

(a) *Syncope.* Aldowg συν in dis Compound may seem to ad nothing to de sens of de Simple; yet, seeing dat *Syncope* doth heer signifie not only de Disjoining of an Integrall into two Parts, but also de Conjoining again of de Parts into 2 Integralls; as κοπὴ [*sectio*] doth import de on, so may συν [*simul* or *unà*] intimat de oder: and so de * Notation of de Nam is a full Definition of de Thing.

* *Vide Orat. l. 2, c. 2, § 5.*

† *Cap. 12.*

(b) *Disjoining and Conjoining.* Agreeable heerunto is de Definition of † Sethus: *Syncope est irregularis applicatio Notulæ ad Tactum, facta propter minorem Figuram præcedentem.* wie hee doth explan: *Semibrevis enim, cum Tactu suo absolvatur, Regulariter in Depressione Tactus incboatur, & in Elevatione finitur. Quando autem ante Semibrevem Minimam in Notulis vel Pausis collocatur, quæ Tactum incboat in Depressione; necesse est ut Semibrevis in altera parte Tactus, hoc est in Elevatione, incipiatur, & in Depressione sequentis Tactus desinat: atq; ita partibus suis ad diversos Tactus distrahatur.*

* *Listhenius, and Calvisius, c. 12.*

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

(d) *In an oder tim.* So dat de Not, wie regularly is Mesured by de Thesis and Arsis of on and de sam *Tactus*, beeing Syncopated hat de former Part in de Arsis of on, and de latter in de Thesis of an oder. For wie caus a pointed Sembrief, and a pointed Minim in Arsis (wos Points begin de Thesis of a nu *Tactus*) ar accounted Syncopata: as *Semibrevis ac etiam Minima, cum Puncto, si Minima in Elevatione Tactus ponatur, Syncopatis annumerantur.* Sethus C. 12.

† *Vide* (a) *in c. 2, § 4.*

(e) *Entir Mesur-not.* Entir in respect of de *Tactus*: dowg, for de Ditti sak, it may bee parted into sundry † Figurs: as or for

(f) *Plurimum utilitatis habet Syncope, non tantùm quòd magnam suavitatem addit sequentibus Consonantiis; sed etiam quòd multùm facit ad variandam Harmoniam, & ad energian Textus demonstrandam.* Cal. vis. C. 9.

(g) *Facilius Quarta in Semidiapente resolvitur, tantùm modò inde in Ditonum perveniatur.* Seth. C. 12.

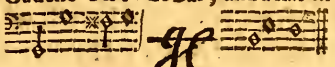
(h) *Semidiapente, si fiat notula Syncopata, hac conditione toleratur, modò in Ditonum perveniat.* Sethus C. 12.

(i) Weider de Bound-not bee Concord or Discord, de Binding not is always a Concord: sav only dat a Fowr may bee bound, in a Cadence, wit a Semidiapente. *Vide* (g)

(k) *Syncope*

(k) *Syncope aliquando continuatur: & non una tantùm Notula ad Tactum irregulariter applicatur, sed plures: donec redeat ejus potestatis Notula, cujus fuit Figura, quæ Sincopes causam in initio præbuit.* Sethus C. 12.

(l) *Always sarp.* Yea dowg de Cadenc' bee in de Bas', and a flat in som upper Part answer unto it: as *M. Part. 2. p. 29.*



Wie Example *Morley* dow't dus defend: As for de sarp in de Bas' for de Flat in de Treble, de Bas' beeing a Cadenc', de natur' der'of requiret a sarp: let de ear bee Judg: sing it, and you wil lik' de sarp mue better dan de Flat. Dis is confirmed by * *Calvisius*, wer' hee describet de natur' of a Cadenc': *Clausula omnis, sive sit in Acutis sive in gravibus, constat tribus Notulis, quarum penultima descendit, ultima ascendit: & tam descensus quàm ascensus per semitonium fit: sive id sit in iis clavibus, quæ semitonio naturaliter distant; sive in alijs in quibus per † signum Chromaticum, intervallum Toni diminui & ad Semitonium redigi potest. Natura enim in his locis appetit hoc Intervallum, & elevat quodammodo sonum, etiam signo Chromatico non ascripto.* * C. 13. † X.

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

(n) *Perfectæ cadentiæ sunt, quæ integræ* [i. *quæ dictis tribus constant notulis,*] *& in perfectissimis Consonantijs terminantur: ut in unisono aut octava,*

(o) *Imperfectæ Clausulæ sunt, quæ Harmoniam minùs ad quietem deducunt, sed eam aliquo modo suspendunt, & ulteriùs modulando progrediendum esse designant: quod fit cùm ultima notula vel ex propria sede mota sit, vel aliàs in imperfectam Consonantiam incidit.*

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§4 *Of Ornaments,*
¶3 *Of Fuga.*

FUga is de (a) Repeating of som Modulation or Point, in (b) Melodi and Harmoni: an Ornament (c) exceediug deligtfull, and without satieti: and der'for' Musicians de mor' dey ar exercised in Setting, de mor' studdi and pains dey bestow in dis Ornament. (a) (b) (c)

A Point is a certain number and order of observable Not's in any on' Part', iterated in de sam' or in divers Part's: within de tim' commonly of two Sembriefs in qik Sonnets, and of fowr or fiv' in graver Musik. *A Point.*

De Part's of *Fuga* ar (d) two, de Principal, wich leadet; de Repli', wich followet. And de Sorts lik' wis' two, Report' and Revert. (d)

Report'.

*Report*ᶜ.

*Report*ᶜ. Report^c is đe Iterating or mainteining of a Point in đe lik^c motion, [*per Arsin aut Thesin*;] đe Principal and Repli^c bod Ascending, or bod^c Descending.

Report^c is eiđer Direct, wiє iteratet đe Point in đe sam^c Cliefs and Not^cs [Unisons or Eigts;] or Indirect, wiє iteratet đe Point in ođer Cliefs: for it may bœ taken at any distanc^c from đe first Not^c of đe Point: but specially at a Fowrt or Fift.

Direct Report^c, or in đe sam^c Cliefs, is commonly in divers Part^cs: Indirect, or in divers Clifes, in đe sam^c Part^c.

Revert.

Revert. Revert is đe Iterating of a Point in contrari Motion, [*per Arsin & Thesin*;] đe Repli^c mœving *per Thesin*, if đe Principal Ascend, and *per Arsin*, if đe Principal descend. Wiє kind^c of Fuga is muє (e) mor^c difficult đan Report.

κατ' ἄρσιν, καὶ θήσιν.

(e)

Observations in Fuga.

1. Fuga^cs, as Cadences, fœld^c kœp^c witin đe Air of đe Song; begining and ending in on^c of đe Fowr (f) Air-not^cs: specially in đe Ton^c it self: Whos^c Cadenc^c hat đe Pouer to reduc^c all wandring modulations to đeir Proper Air. *Vid.*(i) *in* ¶ 4.

(f)

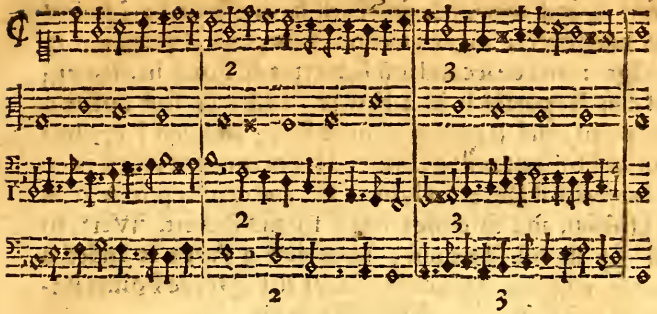
(i) *in* ¶ 4.

2. Fuga may cœm in wel witout a Rest; đowg better upon a Rest, so it bœ not abœv 3 or 4 Sembriefs: but best upon on^c od Minim-rest or tree.

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

☞ 4. Neiđer in Report^c nor in Revert, dœ^c Musicians always strictly ty^c đem selvs to đe just Number, Figur^c, Interval, or Tactus, of đe Not^cs in đe Point: and rising or falling a Fowrt for a Fift, or a Fift for a Fowrt is usual: as in đes^c 3 exampl^cs of Mr *Morleys*, [on^c of Treble-discant, and 2 of Bas^c-discant] upon his Plain-song, in đe second Part^c of his Bœk^c. Wer^c you may wœnder to sœ hou many ođer several Discants hœ hat mad^c for his several purposes upon đat on^c Ground.

In



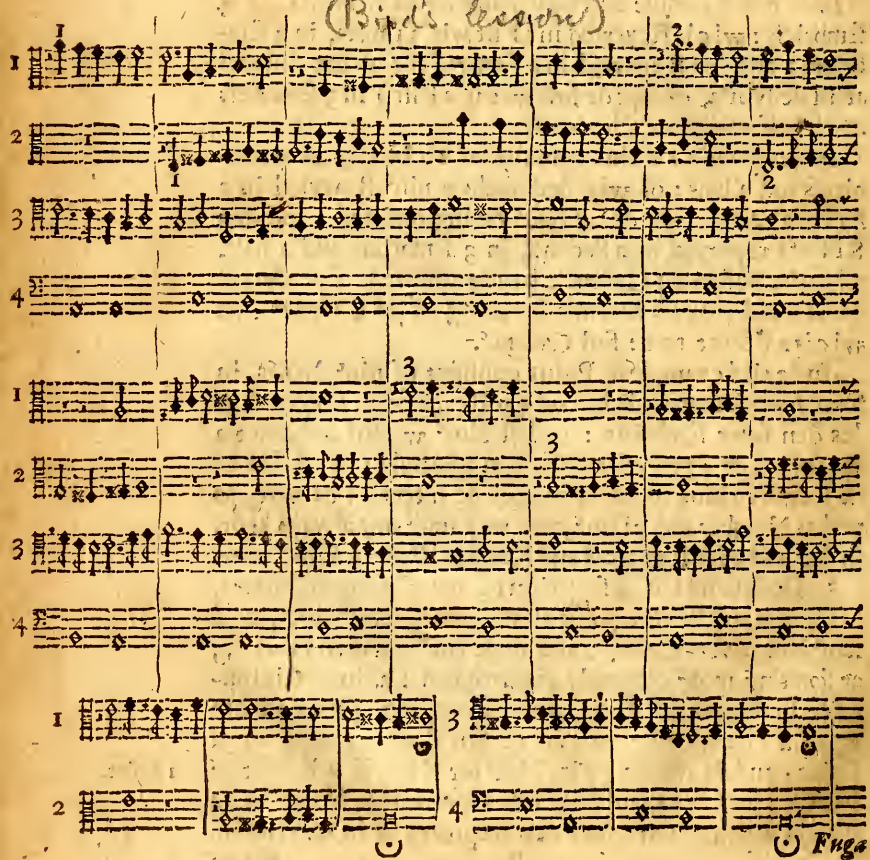
In de firſt Example de Point conſiſtes of 8 Notes, in 4 ſembriefs: wiche is Reverted in a Fift wit 11 nots, in 4 ſembriefs: and den Reported in a Fowrt (for of dat diſtance ar all de Notes, except de firſt wiche is a Fift) in 3 ſembriefs and a half, before de Cloze-note.

In de ſecond de Point conſiſtes of 10 Notes, in 4 ſembriefs and a half: of wiche derr follow nine Reverted in a Fift, in 3 ſembriefs, de laſt Note being omitted: and den 8 Notes reported in a Second, in 3 ſembriefs and a half, 2 Notes, before de Cadence, being omitted. For de laſt qavers and croeets ar but a breaking of de Cadence: de wiche is a Fowrt to de firſt Cadence.

In de tird example de Point conſiſtes of nine Notes, in fowr ſembriefs and a half: wiche ar Reverted in a Second in les den fowr ſembriefs: de laſt Note wherof beginnes a Report of de 4 precedent Notes in a Second: but de laſt of de Report riſing to *Elami* changes de Interval: de wiche, as wel as Number and Figure, you may finde not always kept, in deſt and oder Reported and Reverted Points. *Vide ante.*

5 De fift and laſt obſervation is, dat all ſorts of Fugaes, [Reports and Reverts, of de ſame and of divers Points, in de ſame and divers Canons, and in de ſame and divrrs Partes,] ar ſomtime moſt elegantly entermedled: as in dat inimitable Leſſon of Mr *Birds*, conteining two Partes in one upon a Plain-ſong: wherin de firſt Parte beginnes wit a Point; and den Reverted it, Note for Note, in a Fowrt or Elevnt: and de ſecond Parte firſt Reverted de Point in de Fowrt as de firſt did; and den Reported it in de Uniſon. 1 Point.

2 Point. Befor̃ de end̃ wer̃ of de firſt Part having reſted 3 Minims after his Revert, ſinget a ſecond Point, and Revertet it in de Eigt : and de ſecond firſt Revertet de Point in a fowrt; 3 Point. and den Reportet it in a Fowrt. Laſtly de firſt ſinget a tird point, and Revertet it in de Fift ; and den Reportet it in an Uniſon: and ſo clozet wit ſom annexed Not̃s : and de ſecond firſt Revertet it in a Fift, and den Reportet it in an Uniſon, and ſo clozet wit a ſecond Revert. Wer̃, to mak̃ up de ful Harmoni, unto deſ̃ 3 Part̃s is added a Fowrt, wit very Muſically touchet ſtil upon de Points Reported and Reverted. De Leſſon is dis.

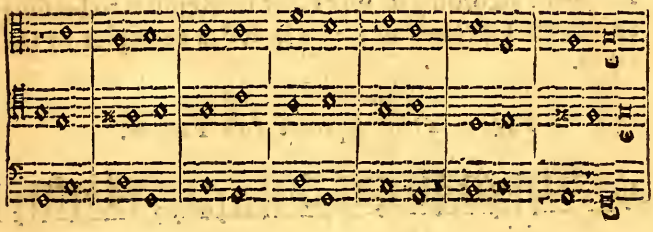


Fuga ligata.

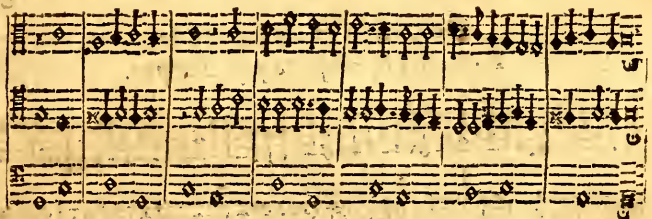
Iterating of de (g) wolc modulation of a Song [namcly wen two or moc Partcs ar madc in onc] is a kindc of Fuga: wic *Calvisius* calleth *Fuga ligata.* (g)

Descr Partcs [Principal and Replic] scomtimc dey prik doun severally by demselvs: as in Mr *Morleys* examples of two Partcs in onc, in (h) Epidiatessaron and Epidiapente, botc in Counterpoint and Discant. (h)

In Counterpoint dus.



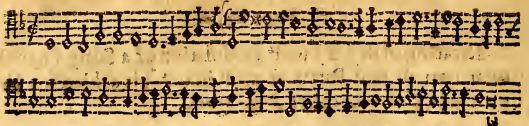
In Discant dus.



Scomtimc dey writc onc'ly de Principal: and prefix a (i) Title, declaring botc de Distancc of de Replic, and de timc wen it cometh in: (adding afterward, in his duc placc, de markc of his Clozc) wic Title de Musicians call *Canon.* As in dis example of *Calvisius.* (i)

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

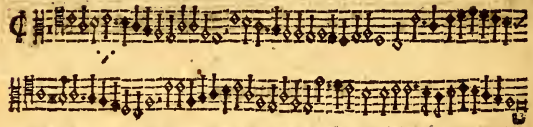
* i. *Brevia, non Semibrevia. Vide* (b) *in Natis ad C.* 2. § 4.



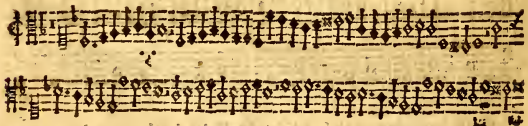
Wer^e, for mor^e sur^eti, de Not^e in de Principal, upon wi^e de Repli^e come^e in, is marked : dus :

But nou dey hav^e found a mor^e easy and surer way : *sewing* de Distanc^e of de Repli^e, by de plac^e of an oder Signed Clief Prefixed ; and de Tim^e of his coming in, by de Rest annexed : according to wi^e Clief de Repli^e is to bee sung, as if de first Clief wer^e not : as in des^e 2 examples of *Calvisius*.

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



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



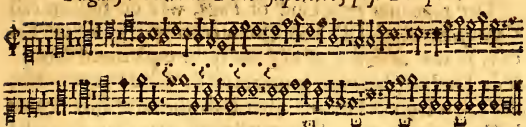
But wer^e de second Clief wi^e his Rest *sewe^e* de Canon, de Title wi^e de Mark of coming in may seem^e superfluous.

If you mak^e mo^e Part^e's [3, 4, or 5,] in on^e : deir Canons also may bee lik^ewis^e signifyed by deir Cliefs & Rests, prefixed in order on^e to an oder : as in dis example of *Jacobus Gallus* cited by *Calvisius*.

De

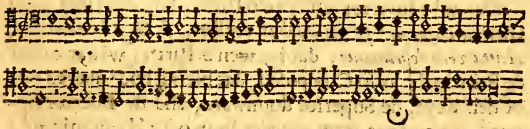
De Canon is,

Fuga 5 Vocum in Tertia superiore, post Tempus.

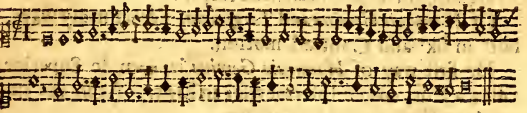


As *Fuga Soluta*, so lik^e wis^e *Ligata* may bæ Reverted, Iterating de Pincipal as wel by Contrari, as by lik^e Motion: as in de Example alleaged by *Calvisius* out of de great Musician *Joseph Zarlinus*. Wos^e Canon is, *Fuga Ligata per Arsin & Thesin.*

Fuga in Unisono post duo Tempora, & per Contrarium Motum.



Resolution of de Repli^e prickt as it is sung.



(k) A Cat^e is also a kind^e of *Fuga*: wen, upon a certain Rest, de Part^s dos follow on an oder round in de Unison. In wi^e concis^e Harmoni, der^s is mu^e varieti of pleasing Conceipts: de Composers wer^of assum^s unto demselvs a special licenc^e, of breaking, sumtim^s, *Priscians* head: in unlawful taking of Discords, and in special Confecution of Unisons and Eigts, wen dey help to de Melodi of a Part. (k)

¶ De knowledg of des^e mysteri^s is best obteined, by observing and imitating de (b) best Autors: and de practic^e der^of, as it serves to exercis^e and sarpen de wit; so wil it mu^e avail you to skilful and reddy Composing.

Harmonia Gemina.

Der remaineth yet a kind of *Fuga*, which de Italians call *Contrapunto doppio* [Dubble Counterpoint:] (belik because it was at firſt practiſed only in eqal-timed Notes) & de Engliſh (becaus it is nou mad in qicker Figurs alſo) do call it Dubble Diſcant: but *Calviſius* morſ fitly termeth it *Harmonia Gemina*: [a general nam, dat comprehendeth bod:] and becaus dey hav gon ſo far in dis ſtrang Invention, as to invert a tird Part alſo; hæ addeth *Tergemina*.

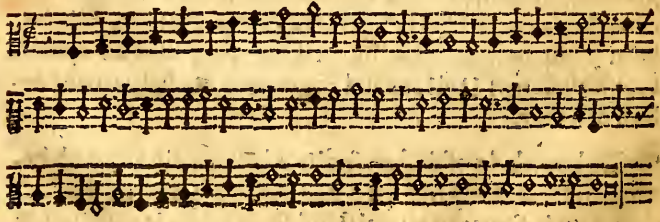
Dis qeint Harmoni hæ do dus defin: *Harmonia Gemina aut Tergemina eſt, qua, vocibus inverſis, ſecundâ aut tertiâ vice cani poteſt: ubi ſemper alius atq; alius concentus exauditur.*

Dat which Inverteth only two Parts, hæ deſcribeth dus: *Gemina harmonia fit ex duabus vocibus, ſi Gravis exaltetur, Acuta verò deprimatur*: dat is, wen 2 Parts [which ar called de Principal] ar ſo Compoſed, dat bæing bod moved out of deir Keys, de Superior dounward, and de Inferior upward, dey do yet agræ togeder in an oder Harmoni: which 2 Parts dus inverted ar called de Replic.

Of *Harmonia Gemina* and *Tergemina*, der ar many ways, bot in lik and Contrari motion.

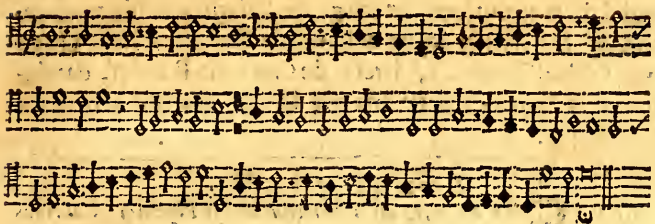
De firſt way of *Harmonia Gemina* is, wen de Superior falleth a Fift, and de Inferior riſeth an Eigt. As in dis example of *Zarlino* cited by *Calviſius*.

Vox ſuperior,
or de higer Part of de Principal.

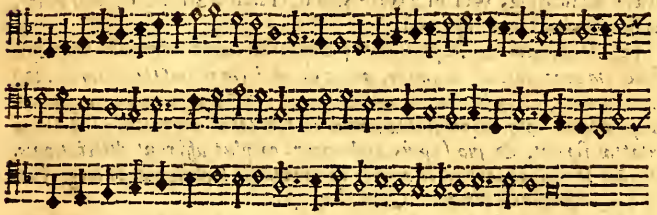


Vox

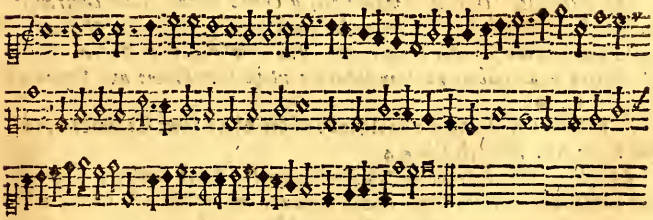
Vox inferior,
or de lower Part of de Principal.



(m) *Reſolutio Vocis ſuperioris, quæ deſcendit ad Quintam:*
or de Repliᶜ, of de higer part, in *Hypodiapente*
or de Fift below.



Reſolutio Vocis inferioris quæ aſcendit ad Octavam:
Or de Repliᶜ, of de lower Partᶜ, in Epidia-
paſon or de Eigt abœv.



De ſecond way is, wen de Superior falleᵗ a Tenᵗ, and de Inferior riſeᵗ an Eigt.

De ᵗird is, wen de Superior falleᵗ an Eigt, and de Infe-nior riſeᵗ a Tenᵗ.

De Fowrᵗ is in Contrari motion, wen de Superior de-ſcendeᵗ to de Ninᶜᵗ, and de inferior aſcendeᵗ to de Sevnᵗ.

But

But de ſundry ways of *Gemina* and *Tergemina Harmonia*, both in lik^e and Contrari motion, wit pregnant Examples and deir Reſolutions, ar tanght by *Calviſius* in his 20 Cap. and by Mr *Morley* in de end of his Second Part. Unto woſe ſubtil Tractat^s, I refer de Curious Reader, dat deſires to tri^e and exerciſe his wit in deſe abſtruſe and queint Conceipts.

ANNOT. *to* §4, ¶3.

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

(b) *In Melodi and Harm.* Not only in de Harmoni of Part^s, wer^e it hat a great Grac^e; but alſo in de Melodi of ea^e ſingle Part^e: der^e beeing ſcarc^e any Tun^e (ſpecially in de Kromatik and Dorik Mod^s) wor^e de hearing, wer^in a wol^e Strain, or half a Strain, or ſom Part^e, is not onc^e or often repeated.

(c) *Modulationum Repetitiones (disjunctæ tamen intervallo temporis, ſonorum gravitate & acumine, numerorum item celeritate ac tarditate) non tantùm, quando primùm audiuntur, mirum in modum mentes humanas afficiunt, atq; in conſiderationem ſui fere totas abripiunt; ſed etiam ætatem ferunt, & quo ſæpiùs audiuntur, eo plus afferunt delectationis. Muſici itaq; quo ſunt exercitatiores in condendis Harmoniis, eò magis ſunt in Fugis effingendis occupati.* Calv. Cap. 15.

(d) *Partes Fugæ duæ ſunt: Prior eſt vox quæ præcedit, altera quæ ſequitur: ſive una ſit, ſive plures. Quæ præcedit vox, Ducis officio fungitur: Ducis igitur nomine etiam inſignitur: quæ ſequuntur, Comites appellantur. Ibid.* De 2 Part^s of Fuga wir *Morley* calle^e Principal and Repli^e, ar hee^r called *Dux* and *Comes.*

(e) *Difficult. Difficilior modus eſt, ſi Comes Ducem ſuum contrariis paſſibus ſequatur, & tantum deſcendat quantum Dux aſcendit, & contrà: quæ Fuga dicitur fieri per contrarium, ſive κατ' ἄρσιν, καὶ θέσιν. Accidit autem in aliquibus tantùm formis: ut in Semiditono aut Septima.* Calviſ. C. 19.

(f) *Air-not^s.* Dat is de final Not^s of on^e of de fowr Cadences proper to de Air. *Vide* (h) *in* ¶4.

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

(h) *Epidiateſſaron.* De Interval of de Repli^e from de Principal, is ſomtim^e abov it, and ſomtim^e bened^e: and is der^for^e called ſuperiour or Inferiour. But de ree old^e Concords, [*Diateſſaron, Diapente*, and *Diapaſon*] ar commonly diſtinguiſhed by de Prepoſitions; ἐπὶ & ὑπὸ: as Epidiateſſaron, Epidiapente, and Epidiapaſon, wen de Repli^e is in de Diateſſaron, Diapente, or Diapaſon abov de Principal: and Hypodiateſſaron, Hypodiapente, and Hypodiapaſon, wen de Repli^e is in ſuc diſtanc^e bened^e.

(i) A Title. *Fuga ligata inſcribitur certo Titulo, (quem Canonem Muſici vocant) quo, & Temporis Intervallum, in quo Comites Ducem ſequuntur, & modus canendi indicatur.* (Calviſ. C. 12.) as in de examples der following.

(k) A Cate. *Fuga etiam ſpecies eſt, quando voces aliquot, poſt certum tempus, in Uniſono in orbem canunt, & a fine ad Principium redeunt.* Of dis kind hee hav 3 examples: and wee infinit: wer of On hav collected, and ſet forv a great Part.

(l) *Beſt Autors.* Mr *Morley* hav giv us many artificial Examples of 2 Parts in on, upon a Plain-ſong diverſly placed, [*i.* ſomtim abov de 2 Parts, ſomtim bened] at all diſtances of de Repli from de Principal [9, 10, 4, 5, 6, 7, and 8.] bot abov and bened it, and as wel in Contrari, as in Lik motion. Mr *John Farmer* [Autor of de fixteen Madrigals in 4, and de ſevnteen in twiſt 4 Parts,] hav mad 40 ſue upon on Plain-ſong (wie is likwiſ diverſly placed in reſpect of de 2 Parts, wit oder witti conceipts inſerted) in Imitation haply of doſe two Famous Muſicians [*Bird* and *Alphonſo*] wo in a loving contention (as * Mr *Morley* ſpeaket) mad upon de Plain-ſong of *Miſerere*, 40 ſeveral ways. But Mr *Georg Waterhous* hav in dis kind far ſurpaſſed all: wo, (as Mr *Morley* der teſtifyet) upon de ſam Plain-ſong, hav mad abov a touſand: every on different from an oder.

(m) *Reſolutio.* Dat wie *Calviſius* callet Reſolution of *Vox ſuperior*, and *Vox inferior*, [de two concordant Parts wie ar inverted] Mr *Morley* callet de higer and de lower Part of de Repli, to de higer & lower Part of de Principal.

* In de end of de Second Part.

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§ 4 *Of Ornaments.* ¶ 4 *Of Formaliti.*

De laſt and ciefeſt Ornament is Formaliti: wie is de mainteining of de (a) Air, or Ton of de Song, in his Parts. (a)

Dis is *Ornamentum Ornamentorum*: de Ornament of Ornaments: wit wie de Parts ar ſweetly conformed on to an oder, and eae of dem to it ſelf: and without wie, not only de oder Ornaments loſe deir vertu and ceas to bee Ornaments; but alſo bot Melodi and Harmoni demſelvs, loſe deir Grac, and wil bee neider good Melodi nor good Harmoni: de wol Song beeing noting els, but a Form-les *Chaos* of confuſed ſounds.

De proper Ton of eae Song, is (b) de Cloz-not of de Baſe in his Final Key: wie ſhold ever bee ſue, as beſt ſuitet wit (c) de Entranc, and Progreſ of de *Subjectum*, [**Cantus* or Plain-ſong;] and alſo agreeet wit de Cloz-not

Wat de Air or Ton is. (b) (c)

* *Vide* ☞ in *Cap.* 3. § 2.

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

Ton^s 6. † *V. c. 2. § 2. (b)*

Of Ton^s der^e ar six several Sort^s, defined and distinguished by de six † Servil not^s, [(d) *Ut, Re, Fa, Sol, La,* and *Pa* :] de Sevnt (wich is de Master-not^e) wil not bee subject to his Subjects, nor, in dat low plac^e, agree wit dem.

(d)

Of des^e Six Airs, de Third, Second, Fowrt, and First [*Fa, Re, Sol,* and *Ut*] ar freqent : *Pa* is rar^e, and *La* mor^e rar^e.

De Air or Ton^e being dus deduced from de Subject, or oderwis^e (without a Subject) cosen and constituted by de Autor, is to bee mainteined in all places [Entranc^e, Progres, and Cloz^e,] of de Song. De first two ar manifest.

A Cloz^e. *Clausula.*

De Cloz^e is a Formal meeting of all Part^s in Primari Concords, (commonly wit a Cadenc^e, and not without som preparation and prolusion unto it) for (e) de concluding cider of de wol^e Song, or of som † Principal Part der^e of. De wich, as *Epilogus Orationis, s*old^e bee (f) sweetest and most^e Patetical : and der^e for^e reqiret most^e Art.

(e) † *Vers, or oder Period.*

(f)

Of Clozes som ar Simple, without any Additament to de Cloz^e-not^s : such ar fit for Counterpoint. And som ar extended, or augmented wit (g) an Appendix : in wich de * three Means of Mainteining de Air, ar or may bee sweet^ly entermedled : such ar fit for Discant : especially in de Lydian Mood^e. Of bod^e wich sort^s, many Formal Examples, wit Cadences and without, bot^e for grav^e and ligt Musik, in 4, 5, and 6 Part^s, (collected, as I suppos^e, out of de best Autors) ar particularized by Mr *Morley* in de tird Part^e of his Introduction. De wich ar wordy to bee diligently examined and imitated of all Students and Practicioners.

(g) * *V. infra.*

De Air mainteined by three Means.

De Means, wer^by de Air in des^e three Places is mainteined, ar three : [Cadences, Fuga^s, and certain single observable Not^s.

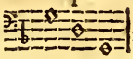
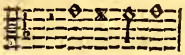
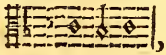
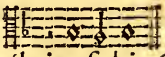
Proper Cadences.

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

(h)

De Primari Cadenc^e is formed (h) in de Ton^e it self [Unison or Eigt.]

De

De Secundari Cadences ar tree : formed in de tree Consonant Intervalls of de Ton^c. De first In de medieti of de Diapason : wie is de higest Not^c of de Diapente : de second in de medieti of Diapente, wie is de Third : and de Third in de middle betwœn^c de Fift and de Third, wie is de Diatessaron. So dat all de proper Cadences [on^c Primari, and tree Secundari,] ar conteined in de Ton^c's Diapente. As if, de Ton^c bœing SOL, de Diapason bœ  , de primari Cadenc^c wilbœ  , de Fift-Cadenc^c  , de Fowrt-Cadenc^c  , and de Third-Cadenc^c  .

De Primari Cadenc^c on^c'ly is used in Clozes, dowg not in de Clozes on^c'ly; but in all oder passages also of de Song: and dat mor^c freqently, dan any of de Secundari Cadences, wie ar taken in dos^c places on^c'ly : in wie it hat (i) dis peculiar pouer abœv de rest, dat wen troog Improper, eider Cadences, or Points, or great Figur^c's, de Harmoni sœmet to digres into any oder Ayr, it on^c'ly can cœver de Informaliti, and reduc^c de Harmoni to its proper Air again. *De Air Mainteined by Cadences.* (i)

Of Secundari Cadences de Fift is cief, as most^c pleasing and best mainteining de Air : de Third bœing de medieti betwœn^c de Ton^c and his Diapente, is counted next in us^c, and in affiniti to de Ton^c. But becaus, in tru^c Cadences, de Binding half-not^c must ever bœ* sarp; der^c for^c in de first and tird Ton^c [*Ut* and *Fa*] de Third is excluded : and in de second and fift Ton^c [*Re* and *La*] de Fift is excluded : becaus deir Binding half-not^c's ar (k) neider sarp, nor apt to bœ sarped. But (l) de Fowrt (wos^c Binding half-not^c, in all Airs, eider is or may bœ sarped) is never excluded : never de les it is ciefly used in dos^c Ayrs, wer^c eider de Third or Fift is wanting : for wer^c dey ar, dey ar preferred. **V. (l) in Notis ad ¶ 2.* (k) (l)

Improper Cadences ar lik^c wis^c tree, [de Sixt, de Second, and de Sevnt :] de wie, becaus dey ar strang^c and informal to de Air, ar der^c for^c (m) sparingly to bœ used : and wen, upon occasion, any sue ar admitted ; dey ar to bœ qalifyed by de principal Cadenc^c fitly succœding. *Vide* (i) *suprà.* *Improper Cadences.* (m)

Fugaꝛs likꝛ wiſꝛ and Obſervable Notꝛs ar (in reſpect of de Air) eider Proper or Improper : and Proper, Primari or Secundari. De Primari (as Primari Cadences) ar formed in de Tonꝛ : de Secundari in de Tonꝛs træ Concords, [Fift, Fowrt, and Third.] And de Improper in all oder Intervals.

By Fugaꝛs. (n) De Air is mainteined, in all places, by deſꝛ Proper Fugaꝛs, wen de Points begin (n) in de Tonꝛ it ſelf [Simple, or Componnd ;] or in any of his træ Concords : eſpecially doſꝛ dat ar found in de Subject. It is alſo formally mainteined, wen any Point of de Subject is iterated.

By ſingle Notꝛs. De Obſervable Notꝛ werꝛby de Air is mainteined in de Entrancꝛ, is de firſt Notꝛ of de Baſꝛ or loweſt Part, formed unto de firſt Notꝛ of de Subject : after deſꝛ Directions.

(o) I. (o) In wat Intervall ſoever from de Tonꝛ de Subject doꝛt begin, de Baſꝛ may begin in de ſamꝛ key wit him : but ſo dat hæ reparꝛ, as ſoonꝛ as may bæ, to de Tonꝛ.

(p) II. (p) If de Subject begin in de ſamꝛ key [Simple or Compound] wit de Tonꝛ ; (wiꝛ is moſtꝛ Formal, and derꝛforꝛ moſtꝛ uſual) takꝛ nonꝛ but de Tonꝛ for de Baſꝛ.

(q) III. (q) If in de Fift or Third to de Tonꝛ ; takꝛ likꝛwiſꝛ de Tonꝛ : or to de Fift, de Third.

¶ If de Subject begin in any oder Intervall ; de Baſꝛ may takꝛ any ſuꝛ Concord, as is conſonant to de Tonꝛ.

(r) I. (r) As if it begin in de Compound Second ; de Baſꝛ may takꝛ de Tonꝛs Fift : wiꝛ wil bæ de Seconds Fift alſo : and if in a Simple Second ; de Baſꝛ muſt takꝛ de Hypodiateſſaron, or Fowrt below de Tonꝛ : wiꝛ is de ſamꝛ key wit de Fift abœv.

(ſ) II. (ſ) If in de Sevnt ; de Baſꝛ may takeꝛ de Tonꝛs Fift, wiꝛ wil bæ de Subjects Third : or de Tonꝛs Third, wiꝛ wil bæ de Subjects Fift.

(t) III. (t) If de Subject begin in de Sixt ; takꝛ de Fowrt to de Tonꝛ : wiꝛ is his Third.

IV. If in de Fowrt ; (becaus neider de Tonꝛ nor any of de Tonꝛs Concords can bæ ſet unto it) de Baſꝛ muſt bæ content to takꝛ his Eigt or Uniſon : (as it may doꝛ, in wat Intervall ſoever de Subject doꝛt begin : *Vide* (o) *ſuprà*)

his

his oder Concords ar not Formal; as having no^c kind^c of Concordanc^e wit de Ton^c.

De Obſervable Not^s mainteining de Air in de Progreſ and Cloz^e, ar lik^e wiſ^e, firſt de Ton^c it ſelf, [Simple or Compound:] den de træ ſpecial Concords: (wer^e of de Fift is de chief) nam^e ly wen in de Baſ^e, or oder Part^e of de Song, dey ar inſiſted upon in ſom Greater Figur^e, (or his divided part^e s) conteining twiſ^e, or triſ^e, or oftner, de tim^e of de Meſur^e-not^e.

Unto ſuch a Great Figur^e, many qik Not^e s (wich ar commonly (u) quickeſt towards de end^e) do^e uſually anſwer: togeder wit iterated Points of lik^e tim^e. And ſomtim^e after de Simple Cloz^e, (eſpecially in Motets) de Ton^c is (x) inſiſted upon in on^e Part^e, wil^e de oder do^e Diſcant upon it: until at de laſt, dey met^e all togeder again in de ſam^e Cloz^e final. (u) (x)

Deſ^e Greater Figur^e s, her^e and der^e interpoſed, ar uſual and grac^e ful.

In Talliſes † *Abſterge*, de Baſ^e hat ſix Brief-figur^e s, and a Pointed Sembrief in Uniſon: fowr Brief-figur^e s in Diapente: on^e in Diateſſaron: and on^e in Semiditonus. † De ſecond Motet of *cantiones ſacræ*.

De Tenor hat on^e Brief-figur^e in Diapaſon: and fiv^e in Diapente; wer^e of træ ar Pointed, and on^e hat a Minim annexed: alſo on^e Long wit a Sembrief.

De Firſt Counter hat træ Briefs, on^e pointed Brief, on^e Brief wit a Minim, and on^e Long in Diapaſon: two pointed Briefs wit a pointed Sembrief, and on^e Brief, in Diapente: alſo on^e Brief in Semiditonus.

De ſecond Counter hat træ Briefs, a Minim wit a Brief, a Brief wit a Sembrief, and a Sembrief wit a Minim, in Diapente: alſo on^e Brief in Semiditonus, and on^e in Ditonus.

De Mean hat 4 Briefs, and two Pointed Longs, in Diapaſon: two Briefs in Diapente; and on^e in Semiditonus.

Deſ^e Greater Figur^e s ar Proper to de Air. But as Improper Cadences, ſo Improper Figur^e s [Seconds, Sixts, and Sevents] may ſomtim^e, for varieti, bee inſerted among de Proper: by wich (as wel as by Proper Cadences) dey ar ſuddenly to bee qalifyed; leſt by dat means de Air ſcold^e ſeem^e to bee changed.

ANNOT. to §4, ¶4.

(a) *Air, or Tone.* In dis word is a larg^e *Metalepsis.* Air, of *Aer*, for *Percussio Aeris*, *Metonimia est Subjecti : Percussio pro Sono, Meton. Causæ : Sonus pro Tono*, Synecdoche generis : *& Tonus pro finali Tono Baſſi*, eadem Synecdoche.

(b) *The Cloz^e-not^e &c.* According to de general Rul^e of Muſicians, *In fine videbitur cujus Toni*, Calviſ. C 17.

(c) De Entranc^e and progr. &c. *In hoc chorali cantu, diligentiſſimè conſideret huic Arti deditus, qui ſint ubiq; Modulationis Progreſſus, quod Exordium, & quis Finis : ut cognoſcat ad quem Modum referatur. Indè enim tam Primariam illius Modi clauſulam, quàm Secundariam, eruere, & convenientibus locis annotare, & inſerere poterit.* Calviſ. C 17.

† *V.* (c) *in* C. 1. Not^e hær^e dat by *Modus* [de proper name^e of † a Mood^e] *Calviſ.* meane^t de de Air or Ton^e. In wie ſens *Boetius* alſo hat taken it (*Vide infrà in fine* (d).) But *Boet.* (to avoid de Ambiguiti) do^e^t der^e explan^e himſelf by 2 oder known Term^e's [*Tropus* and *Tonus.*] Mor^eover by *Clauſula* [de proper nam^e of a Cloz^e] hæ hær^e meane^t a Cadenc^e : and yet der^e is ſo mu^e differenc^e betwæn^e dem, dat a Cadenc^e may bee wit^out a Cloz^e, and a Cloz^e wit^out a Cadenc^e. But it is meet^e (for facil and ſpeedy inſtruction) dat different ſings ſhold^e hav^e different nam^e's. Bod^e deſe words in deſe acceptions, ſee again in (e).

(d) *Ut, Re, Fa, Sol,* &c. De diſtinction of de Airs by de Keys, (wie *Calviſ.* ſeeme^t to allou) is uncertain ; becaus in de ſam^e Key ar many different Ton^e's : as in *D*, may bee *La*, or *Sol*, or *Re* : in *C*, may bee *Sol*, or *Fa*, or *Ut* : &c. So dat, if wee ſay de Ton^e is in *D laſol re*, *C ſolfa ut*, or *G ſolre ut*, &c ; wee ar yet to ſeek^e wie of de ſree Not^e's, in any of deſe Keys, to tak^e for de Ton^e. But de diſtinction of de Airs by de Not^e's, is certain and conſtant, in wat Keys ſo ever dey ſtand. It is tru^e, dat every of de ſix Ton^e's, hat ſree ſeveral Keys, (according to de number of de * *Mi*-cliefs) in wie it may indifferently bee ſet : but wer^e ſo-
* *V.* (i) *in* C. 2. § 2. ever it bee ſet, all come^t to on^e. For example : If *Re* bee de Ton^e or Air^e-not^e ; weider it ſtand in *Are*, (de *Mi-clicf* being *B*) or in *D ſolre*, (de *Mi-clief* being *E*) or in *Gamut*, (de *Mi-clief* being *A*) der^e is no^e differenc^e at all, eider in de Song, or in any Part^e of de Song, or in any Not^e of a Part^e. Lik^ewiſe, if *Sol* bee de Ton^e ; it make^t no matter, weider it ſtand in *D ſolre*, or *Gamut*, or *Cfaut*, &c. If you object, dat albeeit de order of de Not^e's, bot in nam^e and Sound, bee ſtil de ſam^e ; yet on^e of deſe Keys is higer dan an oder ; dat is not material : for weider de Key bee hig or low ; it reſte^t in de Diſcretion of de *Cant^er*, to ſet de Tun^e's, according to de *Ambitus* or Compas of his Voices.
† *l.* 4. *V. infrà* Dis in effect doe^t † *Boetius* tea^e, wer^e hæ diſtinguiſe^t de Ton^e's, not
* *V. C.* 3. § 3. *and* (e) *in Notis.* by de Keys, but by de ſeveral Diapaſons : wie ar grounded upon de ſeveral Ton^e's : every on^e wer^e of, conſiſting of his * 2 Part^e's [Diateſſaron and Diapente,] conteine^t in de Diapente, or lower Part, not on^ely de Ton^e it ſelf ; but alſo his ſree Proper Concords, [Fift, Fowr^t, and
† *l.* 4. *C.* 14. Third.] † *Ex Diapaſon igitur Conſonantiæ ſpeciebus, exiſtunt qui appellantur Modi : quos eoſdem Tropos vel Tonos nominant.*

(e) For-

(e) For ðe concluding eider, &c. * *Primaria Clausula, cum ubiq; quidem* [*Principio, medio & fine*] *cujusvis Harmoniæ locum habeat; (ne per alias clausulas, in alium atq; alium Modum deducatur, sed ut ubiq; verus Modus conspicuus sit) tanto tamen cum apparatu, & conatu nullibi fieri solet; ac in fine vel totius Cantilenæ, vel Periodorum.* * *Sethus C.* 18.

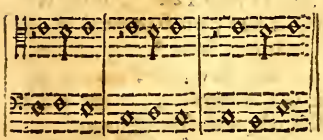
(f) Sweeteſt. *Cum ubiq; Tropus Harmoniæ ostendendus sit; maximè tamen in fine: unde omnis ejus bonitas, elegantia, & perfectio judicatur.* Sethus C. 17.

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

(h) In ðe Tonᵉ it ſelf. † *Primariam Clausulam* [i. Cadentiam] *formant in ipsa Clave finali, quæ est infima in Diapente.* Calv. c. 14. † *Vi. suprà (c)*

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

(k) *Neider ſarp nor*——Neverðeles ðe *La-cadenᵉ* is ſomtimᵉ admitted: as in ðeſᵉ examples.



In ðe firſt werᵉ of a Sevnt is bound with a Sixt.
In ðe ſecond a Ninᵉt is bound wit an Eigt.
In ðe ŧird, a fowrt wit a ŧird.

Som, to makᵉ dis likᵉ oðer Cadences, takᵉ upon ðem to ſarp *Sol*: but dis is unnatural, and unapt to bee ſung; houſoever, by ðe help of ðe inordinat half-tonᵉs, it may bee played.

(l) *De Fowrt*——De Fowrts, in all Airs, ar abſolutᵉ of ðemſelvs: ſavᵉ onᵉly ðe Fowrt of Pa, Wiᵉ is a Tritonus: but by flatting ðe Maſter-notᵉ, it becomeŧ a perfect Diateſſaron.

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

(n) In ðe Tonᵉ it ſelf. *Quando exordium Subjecti in finali illius Tropi clave fuerit; si Fugam ſolutam instituere cogitat, infimæ vocis notulam, cum Subjecto, in Unisono vel in Octava constituat: aut etiam ad Diapente, vel Diateſſaron; vel Tertiam* [*Toni Conſonantias*] *Voces quas adjungit, vel elevare vel deprimere poterit.* Claviſ. C. 17.

(o) *Vide* ☞ *in* (p).

(p) *Cognito Tropo & Clave finali, accedat Melopœus ad exordium* Subjecti: *id ſi in Propria illius Tropi clave fuerit; infimæ Vocis notulam cum* Subjecto *in Unisono vel in Octava constituat: ne, ſi aliam Clavem ſub* Subjecto *ſumpſerit, alium Tropum miſcere videatur: reliquas ſuperiores (ſi tantùm conſonent) ubicunq; velit, collocet.*

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

✤ *Quando tamen ad Propriam Clavem Prima* Subjecti *notula conſonat; in*

† *Nempe propriè Clave.*

in † *illa inferior aliqua Vox addit fundamentum* Subiecto *substruat: ut ita, statim in principio, Harmoniæ Tropum non obscurè ostendat.*

(q) *Vide* ♣ *in* (p).

(r) *If it begin in de Comp. Second.* In *Magnificat*, set by Mr *J. Farmer*, de Cloz notes of de *Cantus* or Cyrcle-tun, is *Re* in *G sol re ut*; and de Ton answering der to, is *Re* in *Gamut*: unto wich de first Not of de *Cantus* [*Mi* in *Alamire*] is a Compound Second: And der for de first Not of de Bas is *La* in *D sol re*: wich being a Fift unto de Ton is also a Fift unto de Compound Second, or first Not of de *Cantus*.

*Vi. § 2.

(s) *If in de Sevnt.* In dat ancient * Scottish tun, de last Not of de *Cantus* is *Sol* in *G sol re ut*; and de Ton answering to it, *Sol* in *Gamut*: unto wich de first Not of de *Cantus* [*Fa* in *F fa ut*] is a Sevnt. And der fer de first Not of de Bas is *Re* in *D sol re*: wich is a Fift to de Ton, and a Third to de Sevnt.

Dis Tun hat been set in 4 Parts, on way by Mr *Tho. Ravenscroft*, Bacceler of Musik, in de nam of Oxford-tun; and an oder way by *J. Douland* B. of Musik: and an oder way many yers ago, [above 60. in my memori] all keeping de sam *Cantus* and de sam Ton. During wich tim, and I know not how long befor, it hat been freqented in our Cyrees, wit approbation. And der for it may seem strang, dat any man (especially a profest Musician) shold adventur, without any Ground, to carg de trut Musik of it wit Informaliti, and de skilful Artists, sorrow wos hands it hat passed, wit neglect or ignoranc.

(t) *If in de Sixt.* In *Dapacem* set by Mr *Ravenscroft*, de last Not of de *Cantus* or Cyrcle-tun, is *Vt* in *G sol re ut*; and de Ton answering to it, is *Vt* in *Gamut*: unto wich de first Not of de *Cantus* [*La* in *Elami*] is a Sixt: and derefor de first Not of de Bas is *Fa* in *C fa ut*: wich being a Fowrt to de Ton, is a Third unto de Sixt.

† C. 17.

(u) *Quickest toward de end.* Dis practic is observed by † *Calvisius*, wer hee sayt, *Circa finem motus Harmoniæ fit aliquo modo concitatior, quàm in principio; ut ita quàm maximè Naturalem imitetur motum, qui similiter in principio tardior, in fine velocior est.*

(x) *Is insisted upon.* Dis Grac of extending de Cloz, is likwis remembred by *Calvis.* in de sam plac. *Post Clausulam illam propriam & finalem, brevis Appendix annecti solet: sed hac ratione, ut vox quæ est in Clave Primaria, (sive fiat in mediis, sive in acutis sonis) ἀκίνητος, i. immobilis relinquatur: & Bassus tandem, vel in eandem elevetur, vel in ejus Diapason, aut Disdiapason deprimatur.*

Cap IV. Of de twa ways of Setting.

§ I. *Of Setting in Counterpoint.*

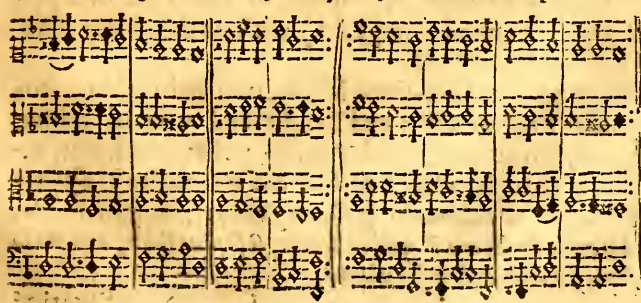
SEtting is eider in (a) Counterpoint or Diſcant. Counterpoint is wen de Notᵉs of all de Partᵉs, bæing of eqal timᵉ and number, goᵉ jointly togeder. If ſomtimᵉ, by reaſon of Binding and Diſjoyning, de Notᵉs dœ happen to bæ od; dey ar preſently madᵉ ævn again: and if, for de Muſiks ſakᵉ, a Notᵉ bæ ſomtimᵉ divided; de Partᵉs bæing in divers places, ar tyed by ligaturᵉ unto onᵉ ſyllable, as if dey werᵉ one Notᵉ.

Counterpoint. (a)

Counterpoint is uſed in Rhytmical vers, as Pſalms in Mæter, and oder Tunᵉs, meſured by a ſet number of ſyllables: unto wiᵗ de likᵉ number of Notᵉs dœᵗ anſwer.

Setting in Counterpoint is after dis manner. Having reddy de *Melodious Part, of your own or of an oders invention, firſt draw ſo many (b) linᵉs, [or rews of Rulᵉs] as you mean to makᵉ Partᵉs: (fowr in dis kind is beſt) den, if dis certain Partᵉ ſall bæ a Mean, prick it doun in de fowrᵗ linᵉ: if a Tenor, in de ſecond: and dividᵉ every Strain wiᵗ a dubble Croſ-bar drawn ſtraigt œorrow all de fowr linᵉs; and ſubdividᵉ dem in de midle wiᵗ a ſingle bar: then according to de rulᵉs of Art, ſtuddi to ſet a formal Baſᵉ unto de Mean or Tenor: and after dat, makᵉ de oder two Parts as formal likᵉwiſᵉ and melodious as you may: and conſider ſtil how dey all agræ, not onᵉly to de Baſᵉ, but alſo among demſelvs. De Bars wil direct you to a preſent ſynopſis of all de Notᵉs anſwering one an oder; dat you may de ſœner and ſurer eſpi de faults, if any bæ, as in dis example.

* *V. c. 3. § 2.* (b)



ANNOT. to Cap. 4, § 1.

(a) *Counterpoint.* In Latin *Contrapunctum*: ſo called, becaus, in de beginning, (wen der was no varieti of Tims and Figurs of Nots) dey marked out deir Songs by Pricks or Points; wic, in framing de Parts, dey ſet on against an oder: ſo dat *Contrapunctum*, or Counterpoint, is de proper Term for Setting of Plain-ſong; as Diſcant (wic ſignifyes Diviſion in ſinging) is of Figured Muſik. † *Cum ob pares quantitates, diverſitas Figurarum neceſſaria non eſſet, per Puncta tantùm libuit Cantum componere: & cum Punctum ita Puncto oppone retur; Contrapunctum hæc ars vocata eſt.* De moſt ancient Latin Songs wer plain, of eqal-tim'd Nots in Counterpoint: de curious ſundry-tim'd Diſcant, is de invention of later days: dat ſort is called by Muſicians, *Muſica plana, vetus, Gregoriana*: dis, *Figurata, nova, Ambroſiana.* But nou, as de eqal-tim'd Nots of de Plain-ſong ar ſomtim uſed in Figured Muſik; (*Vide* ☞ in § 2) ſo ar de ſundry-tim'd Nots of Figured Muſik ſomtim inſerted into Plain-ſong. But a little communiti dos not confound de *Species*, wic hav deir Denomination from de greater Parts.

† *Scthus Calviſius. Cap. 1.*

(b) A Muſik-lin is * 5 parallel Ruls, wit deir Spaces: deviſed for de diſtinguiſing of Tons; drawn out to de leng of a Ditti-lin, wer of it is ſo called. For as *Song* is a nam common bot to de Muſik and Ditti; ſo ar de Parts of Song: ſo mue Muſik as anſwer to a † Vers, a Strain, a Lin of de Ditti, is lik wiſ called a Vers, a Strain, a Lin.

* *Inſtruments, wic reac a greater compas, requir more.*

V. (b) *in c. 2. § 1.*

† *Oderwiſ a Stanze or Staf.*

CAP. IV. § II.

Of Setting in Diſcant.

Diſcant. DIſcant is, wen unto Integral Nots of longer tim in on Part, ar ſung eqivalent Particles, or Nots of ſorter tim, in an oder: (as to on Sembrief, 2 Minims, 4 Crochets, or 8 Quavers) de Parts following on an oder in Melodious Points, Reported, or Reverted, or bod; (wit oder Harmoni interpoſed) until at de laſt dey meet all togeder in de Cloz.

☞ Hær not dat ſlow-tim'd Muſik, nou and den interpoſed, dos not grac de qik: and dat de moſt artificial runing Diſcant, if it bee continued too long; wil at de laſt wax tedious, even to de vulgar: as *Tulli* did wel obſerv: *Quantò molliores ſunt & delicatiores in Cantu flexiones, & falſæ vocula, quàm certæ & ſeveræ? quibus tamen, ſi ſæpius fiunt, non modò auſteri, ſed multitudo ipſa reclamat.*

Orat. l. 3.

Somtim

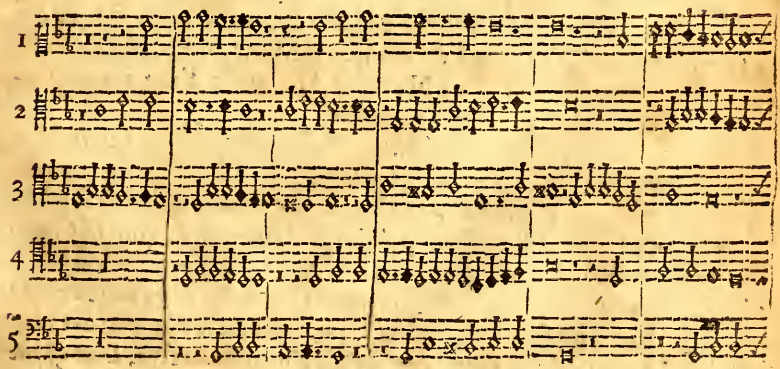
Soomtim^c on^c Part singet Plain-song, and de rest doo discant upon it: as in D. *Bulls* Ground: de wic upon but 4 Plain Sembriefs [de first in *C-fa-ut*, de 2 in *F-fa-ut*, de 3 in *G-sol-re-ut*, and de 4 in *C-fa-ut*,] hat 21 several Discants, all conjoined in on^c sweet^c Lesson: and in de excellent Musik of de *In-nomine^c s* of *Parsons*, *Taverner*, D. *Ty*, &c.

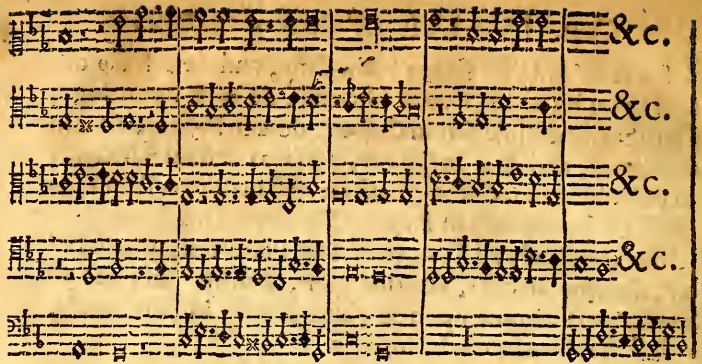
But commonly all Part^c s doo^c sing Plain-song: soomtim^c on^c, soomtim^c an oder, soomtim^c mor^c, soomtim^c les: and all doo^c lik^c wis^c discant upon de plain Not^c s, in deir turn^c s, as fall seem^c good to de Composer.

In Discant soomtim^c de Parts begin togeder as in Counterpoint: Example de 8th Motet of Mr *Tallis*: but most^c commonly on^c after an oder: and den de first beginnet wit a Point, wic it self and oders doo^c maintain (as afterward dey doo^c oder Points) enter cang^c ably: Example de 2 Motet of Mr *Tallis*.

In setting of Discant, (weider it bee upon a Plain-song or oderwis^c) first, at every 2 or 3 Sembriefs, draw de Bars toorrow all de Lin^c s, or Parts of your Song: dat you may de mor^c easily see, in tru^c Musik, to contriv^c your Points togeder, and afterward espi^c and correct your errours, if any bee in de Points, or Concords: den consider wat Point to begin wit, and hou it may bee best mainteined: and so procæd^c from Point to Point, til you conclud^c all wit a ful Harmonious Cloz^c.

Example de for^c-cited Motet.





EPILOGVS.

DE foundation of deſᶜ Rudiments bæing layd, you may begin to build your Practicᶜ derᶜon. But hæ dat affectet perfection in dis rarᶜ faculti, and de honour of a good COMPOSER, let him firſt ſæ dat hæ bæ furniſhed wit Naturᶜs gifts: [aptnes, and abiliti of wit and memori:] den let him ſorrowly peruſᶜ & ſtuddi de learned and exqiſitᶜ Precepts of dat primᶜ Doctor Mr *Thomas Morley*, (concerning de Setting of 2, 3, 4, 5, and 6 Partᶜs) in de ſecond and tird Partᶜs of his Introduction: and laſtly, let him hædᶜfully examin, obſerv, and imitatᶜ de Artificial wœrks of de beſt Autors: ſuch as ar *Clemens Non-Papa*, *Horatio Vecchi*, *Orlando di Laſſo*, *Olphonſo Faraboſco*, *Luca Marenzo*, *I. Crecke*, D. *Farfax*, D. *Tyᶜ*, Mr *Taverner*, Mr *Parſons*, D. *Bull*, Mr *Douland*, Mr *Tallis*, Mr *BIRD*, Mr *Whitᶜ*, Mr *Morley*, and now excelling Mr *Tho.* and *I. Tomkins* [dat *Aureum par Muſicorum*] wit many oder of admirable, divinᶜ, unſearcheable skil in dis myſteri. For as in * Oratori, ſo in Muſik, ar neceſſarily reqired to perfection; 1 Naturᶜ, 2 Art, and 3 Exercitation according to Art and Examples.

* *Vid. Orat. Epilog.*

And yet wen all is dœn, ſo full of difficultiᶜs and hidden myſteriᶜs is dis faculti of Setting; dat all deſᶜ helps concurring, wil not ſuffic to de framing of a good Leſſon; (eſpecially in de Lydian Mœdᶜ) unles de Autor, at de timᶜ of Compoſing, bæ tranſported as it werᶜ wit ſom Muſical fari; ſo dat himſelf ſcarcᶜ knowet wat hæ dœᶜt, nor can preſently giv a reaſon of his dœing: even ſo as it is wit doſᶜ dat play voluntari: of womᶜ derᶜforᶜ de *French-man* ſayt, *Leur eſprite eſt en le boute des doits*: Deir ſowl is in deir fingers ends.

ÐE SECOND BOOK, OF ÐE USES OF MUSIK.

C. 1. § 1. *Of Instruments.*

TO Ðe essenc of an Art † 2 tings ar requisit [a *Systema* or constitution of Rul's and Precepts; and ſom profitable Uſes or Ends, wer unto dey ar referred.]

†*Ars est comprehensio præceptionum coexercitatarum; ad aliquem in vita Finem utilem.* Lucian *in* Parasito.

Ðe Principles and Precepts of dis Art, in Singing and Setting, bæing declared; com wæ nou to ðe profitable Uſes der of: wic, dowg dey bæ many, may bæ all reduced unto * two: [on Eccleſiaſtical, for ðe Servic of God; ðe oder Civil, for ðe Solac of Men.]

* *Two general Vſes of Muſik.*

Ðeſ 2 Uſes ar diverſly performed: [by Voic, or by Inſtrument, or by bod:] wer of, Muſik is divided into Vocal, Inſtrumental, and Mixt.

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

Inſtruments. (a) (b)

Of bod deſ ſorts, ðe pregnant wits of induſtrious Artiſts hav deviſed (c) many different kind's: as (of *Entata*) *Harp*, *Lut*, *Bandora*, *Orparion*, *Cittern*, *Gittern*, *Cymbal*, *Pſalteri*, *Dulcimer*, *Viol*, *Virginal*, *&c.* and (of *Empneuſta*) (d) *Pip*, *Organ*, *Shalm*, *Saqbut*, *Cornet*, *Recorder*, *Flait*, *Waits* or † *Hobois*, *Trumpet*, &c. And deſ latter curious tim's hav conjoined two or mo in on: making ðe *Organ* and ðe *Virginal* to go bod togeder wit ðe ſam keys: yea and wit

(c) (d)

†*So alſo dow ðe French ſound it, dowg dey writ it Haultbois* [*big or loud ſounding wooden Inſtruments.*]

đe sam' keys to sound divers Pip's of đe *Organ* [grav' and acut'] by reason of đe Nu'-invented divers Stops.

Consort. Đe several kind's of Instruments ar commonly used severally by đem selvs: as a Set of Viols, a Set of Waits, or đe lik': but soomtim', upon soom special occasion, many of bod' Sort's ar most' sweet'ly joined in Consort.

ANNOT. *to* § I.

(a) E*Ntata* of 'εντείνω, *intendo: quia, intentis nervis seu fidibus sonant:* đey ar also called *Pselapeta* of ψάλλω and ἀφάω: *utrunq; idem significat, [tango, leniter percutio:] nisi quòd* ψαλλω *magis propriè de chordarum tactu & pulsatione dicitur.* In Hebru' đey ar called *Neginoth.*

(b) *Empneusta* of 'εμπνέω, *inspiro insto: quia, spiritu tibiis immisso, sonant.* In Hebru' *Nehiloth.*

(a) (b) Đes' two general sorts of Instruments doo't * *Athenæus* observ: đe wie *Tremelius* sewet to bee understood by 2 of đeir special kind's, [† *Organ* and *Harp*] in đat plac', wer' * *Iubal* is said to bee đe Autor and Inventer of đem bod'.

In an ođer plac' † đe *Pip'* and *Harp* ar named as đe 2 cief *species*: wie ar so used in Profan' Autors: as in *Plutarch*: * *Tunc primùm ingenti studio Pericles tulit, ut certamen Musicorum Panathenæo celebraretur: digessitq; id ipse, creatus † Athlothetes, quemadmodum certantes, Tibiâ, vel Voce, vel Ciaharâ, canerent*: and in *Ovid*:

* *Non illos Citharæ, non illos carmina vocum,*
Longaq; multifori delectat tibia buxi.

In wie examples, đe Vocal Musik is joined wit đe Instrumental of bod' sorts. Of bot sorts soom ar *Symphona*, đat hav' a *Symphoni* or *Harmoni* of Part's in đem selvs, (as *Organ, Harp, Lut'*:) soom ar *Asymphona*, đat play but on' Part: as đe *Cornet.*

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

(d) *Organ.* Of đe Greek' Ὄργανον, *Propriè Instrumentum*: and Synecdochicè *Instrumentum Musicum*: (as *Plut.* Sympos. 9. Ὀργάνων καίρουσι τοῖς ἐπιτερπὲς ἠκοῦσι: and 1 *Chron.* 23. 5. 4000 praised đe Lord wit đe Instruments wie *David* mad': wie, becaus đey wer' used in đe servic' of God, ar † elswer' called đe Instruments of God) and, by a Metalepsis of đe sam' Synecdoche, đis *Polyaulon organon*, đis grand wind'-Instrument is signifyed: (as *Iob* 21. 12. and *Psal.* 150. 4.) beeing so colled κατέξοχὴν [*per excellentiam*] becaus it is đe most excellent Musical Instrument of all.

* Dipnosoph. l. 4. *Sub persona* Aristoxeni.
† *Synecd. speciei.*
* *Gen.* 4. 21.
† 1 *Cor.* 14. 7.
* *In vita Periclis.*
† *Qui præmium certaminis statuit.*
* *Met.* 12.
Sympona and *Asympona.*
Synecdoche generis.
† 1. *Kr.* 16. 42.

Cap.

C. I. § 2. *Of de Voic.*

De Voic.

BUt de Voic, wic is de wœrk of Natur, dœs far exceæd all deſe wœrks of Art.

God Voices alonc, ſounding onc'ly de Notes, ar ſufficient, by deir Melodi and Harmoni, to deligt de ear: but bœing furniſhed wit ſom laudable *Ditti*, dey becom yet morc excellent. *Cantus, etſi per ſe hominum animos oblectet; attamen cum illi oratio ſubjicitur, quæ ſit Numeroſa, & pedibus quibuſdam alligetur, (ut Verſus eſſe cernimus) ſuavior multò redditur.* P. M. Loc. com. Claſſis 3, Paragr. 25. And *Calviſ.* C. 18. *Etſi Harmonia nuda (ut videre eſt in Inſtrumentis Muſicis, ſcienter & peritè ab Artificibus tractatis) propter Numerorum ac Proportionum rationem, quibus ſeſe humanis mentibus inſinuat, plurimam in Affectibus excitandis exercet potentiam; tamen ſi acceſſerit humana vox, quæ ſententiam inſignem numeris Harmonicis expreſſam, ſimul accinat; propter duplicem, quam & Harmonia & Sententia aliqua præclara gignit, delectationem, Muſica multò eſt mirabilior, auguſtior, auribuſq; pariter atq; animo acceptabilior.*

Ditti-Muſik.

Dis numerous *Ditti*, or Rhymc applyed to de Notc, de Piloſoper eqalizes to de *Melodi* it ſelf, for Reſembling and Mœving manners and affections. * *Sunt autem in Rythmis & Melodiis ſimilitudines, maximè penes veras naturas iræ, & manſuetudinis, ac fortitudinis, & temperantiæ, & contrariorum his, & aliorum omnium quæ ad mores pertinent. Patet id ex effectu: Mutamus enim animum talia audientes.* And afterward hæ makes it a Partc of Muſik: ſewing dat Muſik is madc as wel by *Poeſi* as by *Melodi*. † *Quoniam videmus Muſicam eſſe per Melodiam, & Rhythmos; horum utrunq; latère non debet quam vim habeat ad Doctrinam: utrùm præferenda ſit ea Pars quæ in Melodiis conſiſtit, an ea quæ in Rhythmis.* And derfor it is, dat de moſt pouerful Muſicians (ſuc as wer *Orpheus* and *Arion*: yea ſuc as was dat *Divinc Pſalmiſt*) wer alſo Poets. And ſuc ſcold our Muſicians bæ, if dey wil bæ complet: For hæ dat knowes bod, can beſt fit his Poeſi to his own Muſik, and his Muſik to his own Poeſi. And mor over hæ is enabled to judg of ſuc verſes as ar browgt

* *Polit. l 8. c. 7.*

† *Ibid. C. 7.*

Poeſi and Harmoni, eqall part's of Muſik: Bod profeſt by de ancient Muſicians.

unto

unto him, and, for a nēd^e, ſom wat to alter dem; dat de words may bē de mor^e conſonant to his preſent vein. To dis effect ſpeaket *Calviſius: Etſi hodiè Melopœiis liberum relinquitur ut Textum Harmoniâ exornandum vel ipſi fingant & forment, vel ab aliis ſumant; tamen neceſſe eſt ut convenientem cuilibet Textui Harmoniam condant. Poetæ autem veteres ſimul materiam, quam tractandam ſuſceperunt, verborum Metro comprehenſorum elegantia, ac figurarum ſententiarumq; ſplendore illuſtraverunt; & Harmoniam propoſito argumento accommodatam addiderunt.* In fine Capitis 1.

Obſervations in Ditti-ſong.

Concerning Setters.

De tings to bē obſerved in a Ditti-ſong, do^e eider concern de Setter, or de Singer. Concerning de Setter, hē muſt hav^e a ſpecial car^e dat de Not^e agrē to de natur^e of de Ditti. Plain and ſlow Muſik is fit for grav^e and ſad matter: qik Not^e s or Triple tim^e, for Mirt and rejoicing. A manly, hard, angry, or cruel matter is to bē expreſt by hard and harſh fort ton^e s, qik Bindings, and concording Cadences; and dat wit de ordinari or unaltered Not^e s of de Scal^e: but words of effeminat^e lamentations, ſorrowful paſſions, and complaints, ar fitly expreſt by de inordinat^e half-not^e s, (ſue as ar de ſmal keys of de Virginals) wi^e eang^e de direct order of de Scal^e; flatting de Not^e s naturally ſarp, and ſarping dem wi^e ar naturally flat: and do^e in longer tim^e; wit ſlow Bindings and diſcording * Cadences. Alſo words importing de circumſtances of Tim^e and Plac^e, ar to bē fitted wit Not^e s agrēable: as do^e dat ſignifi^e runing, or ſpēdy motions, alſo de fort ſyllables of any words, wit fort Not^e s; and de contrari wit de contrari. Lik^e wiſ^e do^e dat ſignifi^e hig^e and aſcending, wit hig not^e s; and dep^e or deſcending, wit low. Wi^e tings may bē don in Diſcant, by many Part^e s: to wit, in a Point ſucceſſiv^e ly iterated: but in Counterpoint (wer^e all de Part^e s ſing de ſam^e words of de Ditti togeder) it is enoug dat dey bē don in de *Cantus* or Tun^e, [de moſt^e Melodious and obſervable Part^e.] *Franchinus* direction is dis: *Studeat inſuper cantilenæ Compoſitor, Cantus ſuavitatem Cantilenæ verbis congruere: ut cum de mortis petitione, aut quavis lamentatione fuerint verba, flebiles pro poſſeſſiones pronunciet: cùm verò verba indignationem & increpationem dicunt,*

* *V. Syncope.*

dicunt, aſperos decet ſonos & duriores emittere : verùm laudis & modeſtiæ verba medios quodammodo ſonos expetunt. But *Calviſius* is mor^e punctual. *Vegetior erit Harmonia, ſi abſint † ſigna Chromatica : & contrà pronior ad miſericordiam, amorem, preces, &c. ſi crebrò miſceantur. Violentior erit ex pedum celeritate, manſuetior ex tarditate.* And again, *Res profunda, difficilis, ſilentium, deſcenſus, timor, planctus, ſuſpiria, materia funebris, amaritudo, &c. Harmoniam in ſonis Gravibus conſiſtentem requirunt : in Acutioribus contrà, ſi lætitia, riſus, aſcenſus, altitudo, clamor, &c. fuerint exprimenda. In interitu aut ſilentio, interdum omnes Voces ſilent.* Cap. 18.

† *Signa Chromatica ar doſ^e dat betoken de inordinat^e Hemiton^es.*

Report^es reqir^e Repet^es : dat if de Points Ditti bæ not apprehended at de firſt ; yet, in de iterating der^eof, it may. 2

Su^e Repet^es ſfold^e bæ Empatical, importing ſom ſpecial matter : and wi^e, in Divin^e uſes, may help bot^e to excit^e and to expreſ du^e zel^e and Devotion.

Ligatur^es obſcur^e de Ditti : and der^efor^e ar to bæ avoided as mu^e as may bæ ; and ſom part^e of de Ditti rader to bæ iterated, if it may bæ conveniently don. 3

As de Ditti is diſtinguiſed wit Points, [Period, Colon, Semicolon, and Comma ;] ſo is de Harmoni, anſwering unto it, wit Pauſes, and Cadences. *Directions bot for Ditti and Harmoni.*

Sembrief-reſts on^e or mo^e anſwer to a Period, or to a Colon : wi^e alſo is of Perfect ſens. (*V. Gram. C. 4. § 3. ¶ 1.*) Minim- and Croeet-reſts, to Semicolons, Comma^es, Breadings, and Sigs.

So lik^ewiſ^e, Primari Cadences Perfect, wi^e clos^e de Harmoni, anſwer fitly to Periods ending de Ditti ; or ſom principal part^e of it : and Secundari, to Colons or Interrogations. But Improper, and Imperfect Cadences, anſwer to Points of Imperfect ſens, [Comma^es, and Semicolons.]

Deſ^e Directions bæing obſerved (wit diſcretion) in de Harmoni, help not a little to de manifeſting and underſtanding of de Ditti.

¶ Concerning de Singers, deir firſt car^e ſfold^e bæ to fit wi^e a decent erect poſtur^e of de Bodi, without all ridiculous and uncomly geſticulations, of Hed, or Hands, or any oder *Obſervations Concerning Singers.* 1

2 Part^c : đen ((đat đe Ditti (wiȼ is half đe grac^c of đe Song) may bœ known and understood)) to sing as plainly as đey
3 wooldᶜ speak : pronouncing every Syllable and letter (specially đe Vouels) distinctly and treatably. And in đeir great varieti of † Ton^c s, to kæp^c stil an eqal * Sound : (except in a Point) đat on^c voic^c droun not an oder. Đus doo^c t đat † expert Musician advis^c : *Postremò novis Cantoribus, institutionis admonitionisq; causâ, duximus proponendum, ne insolito & inhonesto oris hiatu, aut ridiculo fortè cachinno, voces proferant modulando : rejiciant voces tremebundas, atq; perstrepentes. Decet autem alterum alteri vocem accommodare, ne alter alterius clamoris excessu confundatur. Insolens quoq; & indecorus capitis manuumve motus Cantorem declarat insanum.*

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

Cap. 1. § 3. Of mixt Musik.

Voic^c and Instruments conjoined.
* *Quint. l. 5. C. 10. in fine.*
† *Ezekiel 33. v. 32.*

DE Voic^c, đus fitted wit Ditti (eiđer in Part^c s, or single) is deligtful of it self : but Instruments added mak^c đe Musik mor^c acceptable. * *Cantum Vocis plurimùm juvat sociata Nervorum concordia.* And đer^c for^c đe Lord himself comparet đe swœt^c spœȼ^c of an Eloqent Preaȼer unto đe Musik of Voic^c and Instrument togeđer : † And lo^c, (sayt hœ) đou art unto đem as a very loovly Song, of on^c đat hat a swœt^c Voic^c, and can play wel on an Instrument.

☞ In Ditti-mixt-Musik is alway to bœ observed, đat đe Instruments doo^c eiđer sound Submisly, or by Turns ; đat đe Ditti bœ not obscured. For đowg đe Singers can soomtim^c content đemselvs wit đe Musik of đe Not^c ; yet đe Hearers ar not so wel satisfyed witout đe Ditti, if it bœ good.

CAP. II. § I. *Of đe Divin^c Vs^c of Musik, in general.*

De first general Vs^c of Musik.

DHe first Us^c uf Musik is in Divin^c servic^c and woorship of God : wer^c unto đe holy Propet, mooved by đe spirit of God, doo^c t often invit^c and exhort Gods People.

Soomtim^c

Soomtimᶜ to de ſingle Muſik of dᶜ Voic: as *Pſal.* 95. *Vocal Muſik.*

1. *O coom let us ſing unto* de *Lord: let us makᶜ a joyful noiz to* de *Rok of our Salvation.*

2. *Let us coom beforᶜ his preſencᶜ wit tanks-giving, and makᶜ a joyfull noiz unto him wit Pſalms.* And *Pſal.* 96.

1. *O ſing unto* de *Lord a nuᶜ Song: ſing unto* de *Lord all* de *Eart.*

2. *Sing unto* de *Lord, bleſs his namᶜ: ſew foort his ſalvation from day to day.* Suᶜ was †his Song, wherᶜin hᶜ praiſed God for his particular deliverancᶜ out of de hand of *Saul*, and of all his enimiᶜs. Suᶜ alſo ſeemeᶜ to bᶜ de **Eukariſt* of *Moſes* and de people, for deir deliverancᶜ from de *Ægyptians.* And de † *Epinicium* of *Debora* and *Barak* for de overtrow of *Siſera*; (dowᶜ de benefit werᶜ publikᶜ) becaus, de *Iſraelitᶜs* bᶜing not yet coom to de land of deir Reſt, deir Muſik cold not den bᶜ ſo complet. † 2 *Sam.* 22. * *Exod.* 15. † *Judges* 5.

And ſoomtimᶜ de Propet incitet to de (a) mixt Muſik of Voicᶜ and (b) Inſtruments conjoined: wᶜn as any ſpecial occaſion doᶜt reqirᶜ ſuᶜ ſolemniti: as *Pſal.* 33. werᶜ de Propet exhortet de righteous to prais God for his goodnes, for his truᶜt, for his juſticᶜ and mercy, and for his pouer in creating and governing de world. (a) *Mixt Muſik.* (b)

2. *Prais* de *Lord wit Harp: ſing unto him wit* de *Pſalteri, and inſtrument of ten ſtrings.*

3. *Sing unto him a nuᶜ Song: play skilfully wit a loud noiz.* And *Pſal.* 98. wiᶜ is a ſingular Propeci of de Kingdom of Kriſtᶜ, (*V.* 1.) de Saviour (*V.* 2. & 3.) and Judg (*V.* 9.) of all de world: werᶜin de Kingly Propet exhortet all people [botᶜ Juᶜs and Gentilᶜs] to prais de Lord, botᶜ wit voicᶜ and inſtruments, *V.* 1, 4, 5, and 6. Suᶜ ſeemeᶜ to bᶜ dat moſt excellent * *Epithalamium* of Kriſtᶜ and his Cyrᶜ, conteining a glorious *Encomion* botᶜ of de Bridᶜgromᶜ and of de Bridᶜ. * *Pſal.* 45.

But de moſtᶜ ſolemn Muſik, and ful Harmoni of Voices and loud Inſtruments in Conſort, is moſtᶜ fit for de moſtᶜ ſolemn Congregations, at ſolemn Timᶜs, & in ſolemn Places; wᶜn, upon ſom extraordinari occaſion, de Cyrᶜ is aſſembled to prais and pray God for his goodnes: as *Pſal.* 81. di- *Moſtᶜ ſolemn Muſik.*

rected to de chief Muſician upon *Gittith*: in wich de Propet exhortet de people to dis ſolemn ſervic^{e}, for deir mighty Deliveranc^{e} out of *Ægypt*.

1. *Sing aloud unto God our ſtrengt, mak^{e} a joiful noiz unto de God of Jacob.*

2. *Tak^{e} a Pſalm and bring heder de Timbrel, de pleaſant Harp wit de Pſalteri.*

3. *Blow up de Trumpet in de nu^{e} Moon^{e}, in de tim^{e} appointed, on de ſolemn feaſt days.*

And lik^{e}wiſ^{e} at de 3 ſolemn Remœvings of de Ark of God: firſt by *David*, from de hous of *Abinadab* in *Kiriat-jearim* to *Obed Edoms* hous: and den again, by him, from de hous of *Obed Edom* to de Tabernacle in de Citti of *David*: and laſtly, by *Solomon*, from de Tabernacle in *Sion* to de Oracle of de nu^{e}-built Temple in *Jeruſalem*.

De ſolemn Muſik at de 3 Remœvals of de Ark.

I. De ſolemniti of de firſt Remœval is deſcribed 1 *Kron.* 13. 6. And *David* went up, and all *Iſrael* to *Baalat*, [i. to *Kiriat-jearim*] to bring up denc^{e} de Ark of God de Lord, dat dwellet betwæn^{e} de *Cerubims*, woſ^{e} nam^{e} is called on in it. 7. And dey carryed de Ark of God, in a nu^{e} Cart, out of de hous of *Abinadab*. 8. And *David* and all *Iſrael* played befor^{e} God wit all deir migt, and wit Singing, and wit Harps, and wit Pſalteri's, and wit Timbrels, and wit Cymbals, and wit Trumpets.

II. Of de ſecond Remœval, 1 *Kron.* 15. *V.* 25. So *David* and de Elders of *Iſrael*, and de Captaines over touſands, went to bring up de Ark of de Covenant of de Lord, out of de hous of *Obed Edom* wit joy. 27. And *David* was cloded wit a rob^{e} of fin^{e} linnen, and all de *Levits* dat bar^{e} de Ark, and de Singers, and *Kenaniah* de Maſter of de Song wit de Singers: *David* alſo had upon him an Epod of linnen. 28. Dus all *Iſrael* browgt up de Ark of de Covenant of de Lord wit ſouting, and wit ſound of de Cornet, and wit Trumpets, and wit Cymbals, mak^{e}ing a noiz wit Pſalteri's, and Harps.

III. And de ſolemniti of de tird Remœval, 2 *Kron. C.* 5. *V.* 2. Den *Solomon* aſſembled de Elders of *Iſrael* and all de Heads

of de Trib^es, de chief of de Faders of de children of *Iſrael* unto *Jeruſalem*, to bring up de Ark of de Covenant of de Lord, out of de Citti of *David*, wi^ch is *Zion*.

7. And de Prieſts browgt in de Ark into his plac^e, [into de Oracle of de hous, into de moſt^e holy plac^e, even under de wings of de Cerubims.]

12. Alſo de Levit^es wi^ch wer^e de Singers, [all of dem of *Aſaph*, of *Heman*, of *Jedutun*] wit deir ſœns and deir bredren, bœing arrayed in wit^e linnen, having Cymbals, and Pſalteri^es, and Harps, ſtood at de Eaſt end of de Altar, and wit dem an hundred and twenty Prieſts, ſounding wit Trumpets.

Wi^ch ſolemn zelous ſervic^e hou acceptable it was to Almighty God, was der^eupon miraculouſly ſignifyed, in de plac^e wer^e it was performed.

V. 13. It cam^e to paſ as de Trumpeters and Singers wer^e as on^e, to mak^e on^e ſound to bœ heard in praiſing and tanking de Lord; and wen dey lift up deir voic^e, wit de Trumpets, and Cymbals, and Inſtruments of Muſik, and praiſed de LORD, ſaying (c) FOR HEE IS GOOD, FOR HIS MERCY ENDURETH FOR EVER; dat den de hous was filled wit a Cloud, [even de hous of de Lord.] (c)

14. So dat de Prieſts cold^e not ſtand to miniſter, by reaſon of de Cloud: for de Glori of de Lord had filled de hous of God.

De firſt ſolemn Muſik of Ezekiah.

Su^ch a ſolemn *Synodi* was appointed by good *Ezekiah*, 2 *Kron. c.* 29. at his renuing of de Covenant, and reſtoring of Religion.

V. 25. And hœ ſet de *Levits* in de hous of de Lord wit Cymbals, and wit Pſalteri^es, and wit Harps, according to de commandement of *David*, and of *Gad* de Kings Sœer, and *Natan* de Propet: for ſo was de commandement of de Lord by his Propets. 26. And de *Levits* ſtood wit de Inſtruments of *David*, and de Prieſts wit de Trumpets. *V.* 27. And *Hezekiah* commanded to offer de burnt-offering upon de Altar: and wen de burnt-offering began; de Song of de Lord began alſo, wit de Trumpets, and wit de Inſtruments

of *David*, [King of *Israel.*] 28. And all de Congregation wo*r*shiped, and de Sing*e*rs sang, and de Trumpeters sounded. And all dis continued, untill de burnt-offering was finish*e*d.

De second. And lik^{e} wis^{e} at de Passover, wi^{c} hee proclaimed not long
* 2 Kr 30 21. after: for den de* *Levit^{e}s* and de Priests praised de Lord day by day, singing wit loud Instruments unto de Lord.

De lik^{e} by Zerubbabel. And after de Captiviti de lik^{e} solemniti was appointed by *Zerubbabel* and *Iesh*ua. *Ezra* 3. at de nu^{e}-building of de Temple. *V.* 10. And wen de builders layd de foundation of de Temple of de Lord; dey set de Priests in deir apparrell wit Trumpets, and de *Levit^{e}s* de sons of *Asap* wit Cymbals, to prais de Lord, after de ordinanc^{e} of *David* [King of *Israel.*] *V.* 11. And dey sung togeder by cors^{e} in praising and giving tanks unto de LORD: BECAUS HEE IS GOOD, FOR HIS MERCY ENDURETH FOR EVER.

And by Nehemiah. And again, by *Nehemia*, *C.* 12. *V.* 27. &c.

ANNOT. to Cap. 2, § 1.

(a) HEnc^{e} de musical Propet entitles his 7th Psalm *Shiggaion* [*Ode mixta*, a Consort-song] † *quæ omnibus rationibus Musicæ decantabatur simul. Tullius Græca voce dixit Synodiam.*

† *Tremel. in locum.* De chief Autors of dis sacred *Symponi^{e}*, in de days of *David*, wer^{e} dree: [* *Asap*, *Heman*, and *Etan*, or † *Iedufun*] *lineally descended from de dree sons of *Levi^{e}* [*Gerson*, *Kohat*, and *Merari*] wie being expert in all de Points and Mysteries of deir Art, wer^{e} called *Magistri Symponiæ*, [de chief Singers:] unto wom^{e} de Poetical Propet directed his Psalms; (dat dey sold^{e} fit deir heavenly Musik to his heavenly Meeters) being chosen befor^{e} by de *Levit^{e}s* out of all deir Trib^{e}, for de sam^{e} purpos^{e}, at de appointment of de King: dey had also dis extraordinary prerogativ^{e}, dat dey wer^{e} Propets, and, *Elizeus*-lik^{e}, did propheci^{e} upon deir Instruments: and mor^{e}over dey had, for Assistants, deir 24 sons, † wie wer^{e} under deir faders, for Song and for Instruments. So dat questionles deir Musik was den most^{e} exquisit^{e}: composed and ordered wit all de Eleganci^{e}s and Graces of Melodi and Harmoni, dat eider Art, or Natur^{e}, or practic^{e}, or honour, or *Musik-entusiasm*, could suggest. And lest defect in de Singers sold^{e} obscur^{e} de perfection of de Setters; * many of deir bredren were diligently instructed in de practic^{e} of Singing: in wie offic^{e} † *Kenaniah* was specially imploied. By wie means all confusion in de multitud^{e} of voices and

* 1 Kron. 15. 17 † C. 9, 16. C. 25, 1 *by wie nam^{e} de Propet directed his Psalms unto him: as 39. and 62.*

* 1 Kron. 6. v. 16. 39. 33. & 44.

† 1 Kron. 25. 6.

* 1 Kron. 25. 7. *De number of dem wit deir bredren dat wer^{e} instructed in de songs of de Lord* [*all dat wer^{e} cunning*] *was* 288. † 1 Kron. 15. 22. *And* Kenaniah [*chief of de Levit^{e}s*] *instructed about de Song; becaus hee was skilful.*

Instruments,

Inſtruments, tedious diſcordances, breaking of Timᶜ, ill governing of de Voicᶜ, rudᶜ geſturᶜ, or any oder *Indecorum* was avoided.

(b) De Vſᶜ of Inſtruments in de ſervicᶜ of God, de Propet moſtᶜ expreſly reqiret Pſalm. 150: werᶜ ar mentioned as wel * *Entata* or *Neginot*, as *Empneuſta* or *Nehilot*: wic 2 ſortᶜs werᶜ ſeverally taugt and ordered by ſeveral Maſters, and Profeſſors: as appearet by de Inſcriptions of divers Pſalms: namᶜly *Pſ.* 4. To de chief Muſician on *Neginot*, [*Magiſtro ſyponiæ fidium:*] and *Pſ.* 5. To de chief Muſician upon *Nehilot* [*Magiſtro Symponiæ ad* † *pneumatica.*] But becaus *Entata* ar often out of tun᷑; (wic ſomtimᶜ happenet in de mids of de Muſik, wen it is neider god to continuᶜ, nor to correct de fault) derᶜfor, to avoid all offencᶜ, (werᶜ de leaſt ſoldᶜ not bee givn) in our Cyre-ſolemnitiᶜs onᶜly de Windᶜ-inſtruments (woſᶜ Notᶜs ar conſtant) bee in uſᶜ.

* Vid. C. I. §. 1.

† or Empneuſta.

Deſᶜ 2 ſortᶜs for morᶜ deligtful varieti werᶜ madᶜ of divers Pitees: * onᶜ higer, [*acutæ ſymponiæ*] wic dey called *Alamot*; de oder of an Eigt lower, [*gravis ſymponiæ*] wic dey called *Sheminit*.

* 1 Kro. 15. 20, 21.

And for furder varieti in mixt Muſik, ſomtimᶜs de Inſtruments did goᶜ beforᶜ de voicᶜ, and den de ſong was called † *Pſalmus-canticum*: (as *Pſal.* 68. 76. and 92. wic was for de *Sabbat*) ſomtimᶜ de Voicᶜ did goᶜ beforᶜ de Inſtruments, and den de ſong was called *Canticum-pſalmus*: (as *Pſal.* 83. 88. and 108. Dis is obſerved by *Tremellius* upon de 48 *Pſalm. Canticum-pſalmum incipiebat vox Cantorum modulari*; & *præcuntem ſequebantur inſtrumenta*: *ac pſalmum-canticum incipiebant Pſaltæ*; *ſequebatur vox.*

† For Pſalmus comes of Pſallo wic ſignifyet to toue or ſtrikᶜ: as χόρδας ψάλλειν or ſimpliciter ψάλλειν to play on a ſtring-inſtrument.

(c) Deſᶜ words ar found in de beginnings of 4 Pſalms [106, 107, 118, and 136.] In de 2 laſt dey makᶜ a patetical *Epiſtrope*; being itetated 4 timᶜs in de onᶜ, and in de oder 26 timᶜs: [even at de end of every vers.] De uſᶜ dat is heᶜr madᶜ of de words of de Pſalmiſt, in de timᶜ of *Solomon*, is to bee madᶜ of all de Pſalms, in all timᶜs, as ſeveral occaſions ſall reqirᶜ: and der forᶜ * *Exekiah* alſo, in his ſolemn ſervicᶜ, commanded de Levitᶜs to ſing praiſᶜ unto de Lord in de words of *David*. For de wolᶜ Bokᶜ of Pſalms is obſerved by de learned, to bee, boᶜ for *Matter* and *Form*, incomparable.

* 2 Kr. 29. 30.

For de *Matter*, wat is it but a ſweᶜt Epitome of all de Scripturᶜ? of wic St. *Baſil*, and from him St. *Auguſtin*ᶜ, in a largᶜ commendation of dis Bokᶜ, haᶜ deſᶜ words: † *In ſcriptura quidem ſunt alia quæ Prophetæ tradunt; alia quæ Hiſtorici; alia item quæ Lex; alia quæ in Proverbiis, monitorum formâ: Pſalmorum verò liber quæcunq; utilia ſunt, ex omnibus comprehendit: futura prædicit; veterum hiſtoriæ commemorat; legem fert viventibus; gerendorum ſtatuit modum; denig; publicum bonorum documentorum eſt promptuarium quoddam, ea quæ ſingulis conferunt, pro ſtudio ipſorum exhibens, &c.* Derᶜ havᶜ you many ſpecial expreſſions of Gods mercy towards man; as in de work of Creation, Redemption, Preſervation and Glorification: his Providencᶜ, Promiſes, Comforts, Deliverances, Humiliations, Exaltations, &c. And likᶜwiſᶜ of mans duty unto God: as Prayers, Praiſes, Thankſ-givings, Repentancᶜ, Confeſſion,

† Baſil. in Præfat. ad Pſal.

feſſion, Obedienᶜᵉ, Conſolaints, Lamentations, Rejoicings: Meditations on Kriſtᵉs Incarnation, Paſſion, Reſurrection, Aſcenſion, his Sitting on ðe right hand of God, and his coming again to judg ðe world. Alſo of mutual Exhortations, Dehortations, Conſolations, Inſtructions, Reprehenſions, &c: Wiᵗ you ſall findᵉ obſerved by our divinᵉ Poet in ðe Arguments of ðe Pſalms. Woſᵉ Tranſlation, for divers reſpects, (werᵉof you havᵉ a roue in his Prefacᵉ) I cannot but honour and admirᵉ.

G. W.

And for ðe *Form*, takᵉ ðe teſtimoni of ðat ſweᵗᵉ *Bard Dubartas**: Wo, in a Direct Proſopopci of †*Vrania*, ſpeakeᵗ ðus.

**In ðe Tropeis.*

†*i. ðe heavenly Muſᵉ: of* οὐρανος *cælum.*

Never elſ-werᵉ did plenteous Eloqencᵉ
In every part, wiᵗ ſuᵉ magnificencᵉ,
Set-forᵗ hir Beautiᵉs, in ſuᵉ ſundry Faſſions
Of Robᵉs and Juels, ſuiting ſundry Paſſions;
As in ðy Songs: Now, likᵉ a Qœnᵉ for Coſt
In ſwelling Tiſſuᵉs, rarᵉly-riᵉ emboſt
Wiᵗ Precious Stonᵉs: Neat, Citty-likᵉ, anon,
Finᵉ Cloᵗ, or Silk, or Camlet puts ſœ on:
Anon, morᵉ likᵉ ſom handſom Shepherdes,
In cœrſer Cloᵗᵉs ſœ doᵉᵗ her clenly dreſ:
Wat eᵉr ſœ wear, Wol, Silk, or Gold, or Gems,
Or Cœrſᵉ, or Finᵉ; ſtill likᵉ her ſelf ſœ ſœmᵉs:
[Fair, Modeſt, Cœrᵉful, fitting timᵉ and placᵉ,
Illuſtring all evᵉn wiᵗ a Heavᵉn-likᵉ Gracᵉ,]
Likᵉ proud loud *Tigris*, euer ſwiftly roul'd,
Now, aᵗrow ðe Plains ðou pour'ſt a Flod of goldᵉ:
Now, likᵉ ðy *Jordan*, or *Meander*-likᵉ,
Round-winding nimbly wiᵗ a many Creekᵉ,
Ðou run'ſt to meᵉtᵉ ðy ſelfᵉs purᵉ ſtreams behindᵉ ðœ,
Mazing ðe Meads werᵉ ðou doᵉſt turn and windᵉ ðœ.
Anon, likᵉ *Cedron* aᵗrow a ſtraiter Qil,
Ðou ſtraineſt out a little Brook or Ril;
But yet ſo ſweᵗᵉ, ðat it ſall ever bœ
Ð'immortal *Neſtar* to Poſteriti.

And anon (for ðe excellenci as well of Matter as of Form) ðe heavenly Muſᵉ ðus propecyeᵗ ðe eterniti of ðis ſacred Bookᵉ:

Ðou ſalt ſurvivᵉ aᵗrow-out all Generations:
And, plyant, learn ðe languagᵉ of all Nations:
Nowgt but ðinᵉ Airs aᵗrow, Aiᵗr and Sea ſall ſound:
In hig-built Temples ſall ðy ſongs reſound:
Ðy ſacred vers ſall cleerᵉ Gods cloudy facᵉ,
And in ðy ſteps ðe nobleſt wits ſall tracᵉ.

CAP.

Cap. II. § II.

Of de Continuanc of Cyrc-Muſik.

DIs ſolemn Muſik ſo pleaſing unto God, hat ever ſinc (wen de tims permitted) in one degræ or oder, bæn obſerved in his Cyrc. Befor de *Iſraelits* & de Kriſtians had Reſt, [dey from deir warz and wandrings, and deſ from deir poverti and perſecution;] deir Muſik cold not bæ ſo complet, as afterward, in tims of peac and proſperiti. Wat Muſik was uſed in de Apoſtles days, (weider vocal only, or inſtrumentall alſo wit it) is not apparent: aldowg de Apoſtles exhortation ſæmet to reqir as wel de Melodi of Inſtruments, as de concent of voices: † *Bæ ye filled wit de ſpirit: ſpeaking to your ſelvs in Pſalms, and Hymns, and ſpiritual Songs; Singing and* (a) *making Melodi in your harts to de Lord.* And de holy goſt, alluding to dis mixt Muſik of de Cyrc militant, dot dus expreſ de heavenly Harmoni of de Cyrc triumpant: * *I heard de voic of Harpers, harping wit deir Harps. And dey ſung as it wer a nu Song befor de tron &c.*

† *Epheſ.* 5. 18, 19.

(a)

* *Revel.* 14. 2, 3.

But houſoever dis ordinanc of God migt for a tim bæ interrupted; yet ſo ſon as de Cyrc obteined reſt, and, der by, means and opportuniti; dey ſtraigtway renued dis religious duty, and rejoyced der wit to prais de Lord, in deir great Congregations.

† *Iſidor* Arebiſhop of *Hiſpalis*, ſpeaket generally: dat of de ancient cuſtom of Singers in de old Cyrc of de Jus, de Primitiv Cyrc took example to nurriſ Singers: by wos Songs de minds of de hearers migt be ſtirred up to de lov of God. &c. *Pſalmos cantabant filii Aſaph continuis diebus, candidis induti ſtolis, ad vocem unius reſpondente* (b) *Choro. Ex hoc vetere more, Eccleſia ſumpſit exemplum nutriendi Pſalmiſtas: quorum cantibus ad affectum Dei mentes audientium excitentur.*

† *De officiis eccleſiaſticis l.* 2. *c.* 12.

(b)

St **Hierom* in an Epiſtle wic hee wrot, for oders, from *Hieruſalem* to *Rom*, ſewet dat der wer divers Nations abiding der, wic had every on of dem deir ſeveral Qirs.

* *Epiſt. Paule & Euſtochii, ad Marcellam.*

Hic vox quidem dissona, sed una religio: tot Psallentium chori, quot gentium diversitates.

Athanasius, [dat good ortodox Bishop of *Alexandria*] in his Treatic^e of de interpretation of de *Psalms*, sayt: *Propheta Psalmos, ut modulis canerentur, instituit, & cum hujusmodi harmonia recitari voluit. &c.* And a little after, *Modulatim recitare Psalmos. &c.* To sing *Psalms* artificially, is not to mak^e a few of cunning Musik; but an argument dat de cogitations of our minds do aptly agræ wit our Musik: and dat Reading wit observet de law of Fæt^e & Numbers, is a sign^e of a sober and qiët affection of de mind^e. For to prais God upon de wel-tuned Cymbals, upon de Harp, and Psalteri of ten strings, is a not^e and signification dat der^e is sum a concent betwæn^e de part^e's of de body, as der^e is among de strings.

* *Eccles. hist. l. 2. c. 16.* * *Eusebius* sayt out of *Philo*, dat de Cyrees of *Ægypt* did mak^e Songs and Hymns, wit most exact qaliti^e's and mesur^e's of verses, wit dey sang in de honour and prais of God.

(c) *Hymns.* De eldest Songs sung in de Servic^e of GOD, wer^e (c) *Hymns*: wit *Moses* and *David* in de old^e Cyr^e of de *Jus* first mad^e and sung: and in de Primitiv^e Cyr^e of *Kristians*, St *Hilari* and St *Ambros^e* did excel in dat kind^e: as † St *Isidor^e* witnesset: *Hilarius Gallus Episcopus, Eloquentiâ conspicuus, Hymnorum carmine floruit. Post quem Ambrosius copiosius in hujusmodi carmine claruit: & inde Hymni Ambrosiani vocantur.* And des^e wit oder spiritual Songs wer^e sung in de Cyr^e, somtim^e by way of (d) *Responsoriz*, and somtim^e by (e) *Antiphona^e's*.

† *L. 1. C. 6.*

(d) (e)

Responsoriz. * *Isidor. l. 1. c. 8.* De us^e of *Responsoriz* is most^e ancient: as bæing found in *Itali* long befor^e de Hymns of St *Ambros^e*. * *Responsoria ab Italis longo antè tempore sunt reperta: & vocata hoc nomine, quòd, Uno canente, Chorus consonando Respondeat: interdum duo vel tres canunt communiter, Choro in plurimis respondente.* Yea *Isidorus*, in de plac^e abov-cited, maket it mor^e ancient: testifying it to hav^e bæn derived unto *Kbristians* from de old^e Cyr^e: de wit (as de † Ecclesiastical Historian writ^e-et) was afterward confirmed to *Ignatius* by a Vision of Angels,

† *Socrates lib. 6. c. 8.*

Angels, praiſing ðe holy Triniti, b[y] *Reſponſori* Hymns. *Ignatius Antiochiæ tertius ab Apoſtolo Petro Epiſcopus, unà cum Apoſtolis aliquando verſatus, viſionem Angelorum per Reſponſorios Hymnos ſanctam Triadem laudantium vidit: & modum viſionis Antiochenæ Eccleſiæ tradidit: unde & ad omnes Eccleſias iſta Traditio promanavit.*

And concerning *Antiphonas*, ðe Antiqiti of ðem alſo in Gods Cyrc appeerc, by *Theodoret*, *Sozomen*, *Iſidor*, and *Baſil* ðe Great. *Antiphonas.* Theodoretus.

**Theodoret* ſewèt ðat in ðe Cyrc of *Antioch*, (wer ðe Diſciples wer firſt called † Kriſtians) ðoſ devout Biſhops, [*Flavianus* and *Diodorus*] ordeined, ðat ðe *Pſalms* of *David* ſould bæ ſung in Coorſ by a Qir of Singing-men, divided into two part's. Ðe wic order onc begun at *Antioch*, was denc derived farder and farder, even unto de utmoſt part's of ðe world. *Flavianus & Diodorus cum populo verſabantur: dieq; ac noctu inſtigabant omnes ad pietatis fervorem. Hi primi, in duas partes diviſis cœtibus, Pſalmos accinentium inſtituerunt alternis Davidicam Melodiam decantare: quod Antiochiæ fieri cœptum, pervagatum uſquequaq; eſt: & ad fines orbis terrarum pervenit.*

* *Eccleſ. hiſt. lib. 2. c. 24.*
† Act. 11. 16.

† *Sozomen* likwiſ relatet, ðat ðe Clergi and People of *Antioch*, dividing ðemſelvs into two part's, did (according to ðeir accuſtomed manner) prais God wit Hymns and Songs. Sozomenus.
† *L. 3. c. 29.*

And * *Iſidorus* affirmet, ðat ðe Græk's accordingly did firſt compoſ deſ *Antiphons*: [two Qir's ſinging by Coorſ, lik ðe † two Serapims anſwering onc an oðer in ðeir *Alleluia:*] and afterward ðe Latin's, among wom St *Ambroſ* was ðe firſt. *Antiphonas Græci primùm compoſuere, duobus choris alternatim concinentibus, quaſi 2 Seraphim. Apud Latinos autem primus beatiſſimus Ambroſius Antiphonas conſtituit.* Ðe ſam Cuſtom (ſayt * *Sozomen*) did *Kryſoſtom* ordein in ðe Cyrc of *Conſtantinople.* Iſidorus.
* *L. 1. C. 7.*
† Eſai. 6. 3.
* *L. 8. c. 8.*

St *Baſil* mentionet ðe uſ of (ſ) bod, not only in his own, but generally in all ðe Eaſtern Cyrces. † *De nocte populus conſurgens, antelucano tempore, domum Precationis petit: inq; labore, & tribulatione, ac lachrymis indeſinentibus, fuci à ad Deum* Baſilius Magnus.
† *Epiſt. 63. ad Neocæſarianos.*

Confessione, tandem ab Oratione surgentes, ad Psalmodiam instituuntur. Et nunc quidem *in duas partes divisi, alternis succinentes psallunt: deinde †uni ex ipsis hoc muneris datur, ut quod canendum est prior ordiatur; reliqui succinant. &c.* But neverđeles it sæmet đer' wanted not đen sœm contentious Cavillers against đes' holy Exercises: to wom', hæ maket đis sober Answer: *Horum gratiâ si nos fugitis; fugietis simul & Ægyptios: fugietis Lybiam utranq;, Thebæos, Palestinos, Arabes, Phoenicas, Syros, & qui ad Euphraten habitant. &c.*

*Responsori, †Antiphona.

Sinc' đes' Tim's đis sacred Musik hat ever bæn used by đe godly in đe hous of God, for his Divin' Servic' and wœrship, unto đis day. And if at any tim' it hav' bæn abused, it is a pœr' Reason, dat đer' for' it sœld' not bæ restored to its ancient rigt us' again.

ANNOTATIONS to C. 2. §. 2.

(a) *Making Melodi.* Đe wœrd in đe Original is ψάλλοντες. *i.* [*citharam pulsantes, fidibus canentes:*] of ψάλλω, wie, sœmtim' alon', and sœmtim' wit *chordas*, signifyet to play on a string-instrument: as *Plutarch .n Pericl.* πρὸς τὸν υἱὸν ἐπιτερπῶς ἔν τινι πότῳ ψήλαντα. And *Arist. Probl. sect. 19. quæst. 40. Sub postremam cantilenam Psallunt: & ibid. quæst. 43. Si quis, cum Neten pulsaverit, &c.* Of đis wœrd is derived ψαλμὸς, [*fidium cantus, vel carmen fidibus cantatum:*] also ψάλτὴρ & ψαλτρία, *qui & quæ fidibus scit:* and ψαλτήριον *Psalterium, qnod psallitur. Athenæus l. 14.*

* *Qui suaviter in Compotatione fides tetigit.*

(b) *Chorus est propriè multitudo Canentium. Isid. l. 1. c. 3.*

(c) *Carmina quæcunq; in laudem Dei dicuntur, Hymni vocantur. Isid. l. 1. c. 6.*

(d) (e) *Inter Responsorias & Antiphonas hoc differt; quòd in Responsoriis unus versum dicit: in Antiphonis autem versibus alternant Chori. Isidorus, Originum lib. 6 c. 19.*

(f) Đes' *Responsori's* and *Antipona's*, dœ' by đemselvs severally mak' a Solemn Harmoni: but Bođ' used *alternatim* in đe sam' Hymn, or ođer Spiritual Song, ar mor' Solemn; and fit for đe most' Solemn Servic', upon đe most' Solemn Festivals, or ođer eztraordinari Solemn Occasions.

CAP. 2. § 3. *Of Objections against Solemn Eyre-Musik.*

ĐIs holy Ordinanc' of God, instituted for his divin' servic' and wœrship, having đe sam' foundation wit ođer points of Kristian Religion, [đe Evidenc' of Gods Wœrd,

Wœrd, and de Practic^e of his Cyr€,] I^e fœld^e marveil dat any reaſonable man wœld^e diſallou; wer^e it not dat a ſetled prejudic^e, (dow^g againſt a clær^e tru^et) grounded on^ely upon probable *Objections*, is yet hardly remœved. For I am out of doubt, it is not obſtinat^e malic^e, but zelous ignoranc^e, dat dœ^et oppoſ^e it.

It is objected, dat exqiſit^e Muſik dœ^et not furder but hinder de Servic^e of God; wil^e de people liſtening to de pleaſantnes of de *Not^e*, regard not de matter of de *Ditti*: and ſo go^e away no wit edifyed by de Pſalm dat is ſo tuned. *Object.* I.

† St. *Auguſtin^e* was of an oder mind^e: wer^e ſpeaking of his Baptizing at *Millain*, hœ ſait to God, *O how I wept at dy Hymns and Songs, bœing vehemently mœved wit de voices of dy ſwœt^e-ſounding Cyr€. Doſ^e Voices did perc^e min^e ear^es, and dy tru^et diſtilled into min^e heart: and der^eby was inflamed mœ a lœv of Pieti: de tears trickled doun, and wit dem I was in a happy caſ^e. *Reſponſ.* †Confeſſ. l. 9. c. 6. * *Quantùm flevi in hymnis & canticis tuis, ſuavè ſonantis Eccleſiæ tuæ vocibus commotus acriter? Voces illæ influebant auribus meis, & eliquabatur veritas tua in cor meum: & exeſtuabat inde affectus pietatis, & currebant lachrymæ, & bene mihi erat cum eis.*

† In an oder plac^e ind€d^e, (al dow^g hœ acknowledg dat our mind^es ar mor^e religiouſly & mor^e fervently mœved wit holy wœrds wen dey ar ſung wit ſwœt^e & artificial Voices, dan wen dey ar not ſo ſung) finding himſelf ſomtim^e dumipſis ſanctis dictis religioſiùs & ardentiùs ſentio moveri animos noſtros in flammam pietatis, cum ita (i. ſuavi & artificioſa voce: ut ſupra) cantantur; quam ſi non ita cantarentur; & omnes affectus ſpiritus noſtri, pro ſuavi diverſitate, habere proprios modos in voce atq; cantu, quorum neſcio qua occulta familiaritate excitentur. Sed delectatio carnis meæ ſæpè me fallit. &c. Aliquando hanc fallaciam immoderatiùs cavens, erro nimiâ ſeveritate, ut melos omne cantilenarum ſuavium, quibus Davidicum Pſalterium frequentatur, ab auribus meis removeri velim, atq; ipſius eccleſiæ. (& quæ ſequuntur de more Alexandrino) Veruntamen cùm reminiſcor lachrymas meas, quas fudi ad cantus Eccleſiæ tuæ, in primordiis recuperatæ fidei meæ; & nunc ipſe commoveor, non cantu ſed rebus quæ cantantur. Cùm liquida voce & convenientiſſima modulatione cantantur; magnam inſtituti hujus utilitatem rurſus agnoſco: magiſq; adducor Cantandi conſuetudinem approbare in Eccleſia: ut per oblectamenta aurium infirmior animus in affectum pietatis aſſurgat.* Our Cyr€ der^for^e knowing de uſ^e of boð^e, dœ^et in deir du^e tim^e uſ^e dem boð^e. De daily portions of de Pſalms ar ſung after de plain manner of *Alexandria*; and de ſingle ſelected Hymns, Pſalms, and Songs, after de mor^e exqiſit^e manner of *Millain*.

† Confeſ. l. 10. c. 33. *Aliquando plus mihi videor honoris Sonis tribuere quam decet,*

too mu€ deligted wi‡ đe swæt^c diversiti of đe Musik, hæ fallet into a disput^c wit himself: and at first hæ sæmet to affect đe manner of *Alexandria*: wer^c đe Psalms wer^c tuned wit so litle altering of đe Voic^c, đat đey sæmed rađer to bæ red đan sung: but recollecting himself, hæ confesset as befor^c: But wen I remember đe tears wi€ I poured foort at đe Songs of đy €yr€, I am now also mooved wit đem: and am mor^c induced to approov^c đe custom of Singing in đe €yr€; đat by đe deligt of đe ears, đe weaker spirit may bæ raised up to đe loov of pieti.

* *In Præfat. ad Psalmos.*

To đis purpos^c, but mor^c resolut^cly, speaket * St. *Basil*: *Delectabiles cantionum modulos documentis suis permiscuit spiritus sanctus; ut dum suavitate & gratiâ mulcetur auditus, utilitatem illam percipiamus clàm, quæ ex sermonibus istis enascitur.*

Yea and St. *Augustine* lik^cwis^c in his Prolog unto đe Psalms, consenting wit St. *Basil* (as his Interpreter) doo^ct lik^cwis^c absolut^cly determin: *Spiritus sanctus delectabilibus modulis cantilenæ, vim suæ doctrinæ permiscuit; ut dum suavitate carminis mulcetur auditus, divini sermonis utilitas pariter inseratur.*

Object. 2.
† John 4. 24.
Resp.

Yea, but đe tru^c woorsip of God doo^ct not consist in đes^c outward Graces and ornaments: † *God is a Spirit: and đey đat woorsip him must woorsip him in spirit and in tru^ct.* Tru^c: & đer^cfor^c đey đat woorsiped God wit đis outward servic^c, and not wit đe Spirit, đeir servic^c was not accpeted of him: as himself professet by đe Propet * *Amos, Tak^c đou away from mee đe noiz of đy songs, for I will not hear đe melodi of đy viols.* But sall wæ say, or can wæ tink, đat đos^c holy men of God [*David, Solomon, Ezekiah, Nehemiah,* and đeir devout compani^cs] wi€ wer^c most^c exqisit in đeir Musik, did not worsip God in Spirit? *Absit.* Yea rađer, becaus đey woorsiped in Spirit, đer^cfor^c đey added đis outward servic^c: becaus *Davids* hart was reddy, đer^cfor^c his tung and his instruments wer^c reddy also, to prais đe Lord. † *O God my hart is reddy, my hart is reddy*: it followet, *I will sing and giv prais wit đe best member đat I hav^c. Awak^c Psalteri and Harp: I my self will awak^c rigt er^cly.*

* C. 5. 23.

† Psal. 108.

Wel:

Wel: bæ it ſo, dat dey wi€ ſerv God wit dis outward wœrſip, may neverdeles wœrſip him in Spirit: de Apoſtle, wer^e hæ ſpeake^t againſt de ſervic^e of God in an unknown tung, not on^ely require^t de Spirit, but wil hav^e de Underſtanding to go^e wit it. * *I will ſing* (ſay^t he) *wit de Spirit, and I wil ſing wit de Underſtanding alſo.* Nou our own moder tung ſung in dis exqiſit^e Muſik, of Diſcant and Inſtruments, is unto us an unknown tung: wæ dœ^e not underſtand it. If you dœ^e not; conſider wer^e de fault is. De Princes, de Levit^es, and de People of God in deir great aſſembli^es, amid de ful Symponi, and loud noiz of many Inſtruments, did ſing wit underſtanding: els wœld^e not deir Servic^e hav^e bæn ſo acceptable to de Lord, as it was. And if dis cœld^e not bæ; in vain did de Autor of dis heavenly harmoni reqir^e de people to ſing wit underſtanding: wer^e hæ ſay^t, † *God i€ de King of all de ear^t: ſing yee praiſes wit underſtanding.* De fault den muſt bæ in your ſelvs. For all doſ^e *Anſwers* in de *Decalog* and *Litani*, wit oders, (lik^e dat moſt^e ſolemn * *Hymnidien* wi€ dræw doun de glorious preſenc^e of God) ar known and familiar: and ſo ar de ordinary Antems, as *Te Deum*, *Magnificat*, *&c.* And for de reſt, ſœmtim^e on^e part finge^t ſingle, wi€ is eaſily underſtœd: and wen de Qir^e finge^t, you hav^e de help of ſœm ſpecial treatable voic^e, (wer^e unto you may attend) and of de Repet^es, wi€ at de ſecond or tird tim^e, mak^e dat plain, wi€ at de firſt was not obſerved. And if deſ^e helps dœ^e not ſuffic^e for de underſtanding of dem; dey dat can read may know them by bœk^e, and dey dat cannot, may learn dem by hart: and ſo go^e along wit de Qir^e dat finge^t dem. And indæd^e, witout ſu€ help^e, neider can our plain Mæterpſalms bæ underſtœd, wen dey ar ſung in de €yr€: de multitud^e of voices ſo confounding de wœrds, dat a gœd ear liſtening attentiv^ely can ſeldom apprehend dem.

Object. 3.

* 1 Cor. 14. 15.

Reſp.

† Pſal. 47.

* *V.* §1.

I, but dowg de Congregation, by dis means, may underſtand wat is ſung, and ſo go^e along in hart wit de Qir^e; yet can dey not join wit dem in deir exqiſit Muſik. No mor^e can de wol^e Congregation join wit de Singers of dis plainſong. For ſœm dat hav^e gœd mind^es, hav^e not gœd voices, and

Object. 4.

Reſp.

and ſom dat hav[c] voic[s], cannot read: ſom dat can read, cannot ſing, and ſom (in neider read nor ſing. All wi[c] ar de greateſt part of moſt[c] Congregations. And wy ſhold[c] it bæ mor[c] reqiſit[c], dat all de aſſembly ſhold[c] joyn wit de Qir[c] in de artificial ſinging of deir Hymns and Antems; dan wit de Prieſt in plain reading or ſaying of de Leſſons, Prayers, and oder part[c]s of de *Liturgi*; or de prayer of de Preacer befor[c] and after de Sermon? Or wy ſhold[c] not wæ tink dat de Pſalms and Hymns and ſpirituall Songs, ſung by a Kriſtian Qir[c] (de devout harts of de people concurring) bæ nou as acceptable to de Lord, as wen dey wer[c] ſung by de Prieſts and Levits, wit de harty devotion of deir Congregation? For it cannot bæ dat de common people (dowg dey wer[c] to join wit de Prieſts and Levits in ſpirit, and underſtanding of de matter) cold[c] join wit dem in de artificial tuning of deir Songs: except it wer[c] only of ſom ſort Verſicles, wi[c] migt eaſily bæ learned by hart: as that iterated Epiſtrope *Pſ.* 136. (ſung wit miraculous effect 2 *Kr.* 5. 13.) and dat Reſpons of de Propetes *Miriam* and hir company, unto de ſong of *Moſes* and de cildren of Iſrael. *Exod.* 15. 21.

But if you wil næd[c]s partak[c] wit de Muſical Qir[c], in de Ton[c]s alſo of deir harmonious Melodi[c]s; den learn to Sing: wi[c] is an ingenuous Qaliti, fit, in * divers reſpects, for all ſu[c]as ar capable of it.

*Vid. c. 3. § 2.

Wer[c]for[c] (de premiſſes conſidered) dey wi[c] wil hav[c], for deir own ſolac[c], de moſt curious Muſik bot[c] of voic, and inſtruments; and wil allou for de ſervic[c] of God, on[c]ly a litle poor[c] plain-ſong, and dat oft tim[c]s corrupted and diſgraced wit harſ diſcords, untun[c]able voices, and oder lik[c] Muſik-ſolœciſms, (wi[c] cannot but bæ tedious and offenſiv[c], even to de meaneſt and ſimpleſt of de multitud[c]) ar lik[c] (mæ tinks) doſ[t] irreligious Sacrificers, dat offered to God de † halt and de blind[c]; and kept de faireſt and de fatteſt of de cattail for demſelvs.

† *Deut.* 15. 21.

Object. 5. But you wil ſay dis artificial Muſik, ſo mu[c] commended, cannot bæ had in all Cyr[c]es. Tru[c]: and der[c]for[c] as in ſom tim[c]s, every wer[c]; ſo at all tim[c]s, ſom wer[c], men muſt bæ content wit plain-ſong, eider in Part[c]s, or (wi[c] is mor[c] defectiv[c],)

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defectivᶜ) all in onᶜ tunᶜ: and yet, no doubt, if ðey ſing wit ðe ſpirit, and wit ðe underſtanding, hæ ðat accepted of ðe poorᶜ widowᶜs mitᶜ, wil accept of ðeir good endevours, according to ðat ðey havᶜ, and not according to ðat ðey havᶜ not. But it behoovet us hærᶜin to avoid all Indecenciᶜ and Diſorder, and to aim at Perfection in ðis kindᶜ alſo: becaus, as St. *Auguſtin*ᶜ notet, * *In choro cantantium quiſquis voce diſcrepaverit, offendit auditum, & perturbat chorum.* For wiᶜ purpoſᶜ it werᶜ to bæ wiſed, ðat every Cyrᶜ had onᶜ skilful Levitᶜ at ðe leaſt, to inſtruct and direct ðe moſtᶜ Muſical and beſt Capaciti's, in ðe ſeveral partᶜs of Song, according to ðe ſeveral pitᶜes of ðeir voices: ðe wiᶜ may bæ Guidᶜs unto ðe reſt: ðat ſo, even in ðeſᶜ plain Dorik tunᶜs, ðey may ſing wit a gracᶜ to ðe Lord in ðeir harts; as becomet Saints in ðe hous of God, † werᶜ all tings ſoldᶜ bæ don decently and in order.

* In *Pſal.* 149.

† 1 *Cor.* 14. 40.

C. 2 §4. *Of ðe ſpecial Vſes of Divinᶜ Muſik.*

DE Special Uſes of Divinᶜ Muſik ar many: as in Acknowledging of Gods wonderful works, and in Praiſing his holy Namᶜ: in declaring his Merci's towards us, and in Thankſgiving to him for ðem; in Confeſſion, in Prayer, in Complaint, in Exhortation, Inſtruction, and Conſolation. Of *all wiᶜ, wit oðers, you havᶜ ſundry Precedents in ðe devout *Pſalms* of *David*. As *Pſal.* 10. wiᶜ is an earneſt Complaint of ðe Pridᶜ, Subtilti, and Preſumption of ðe ungodly Oppreſſor: wit a Prayer for Deliveranc. *Pſal.* 1, 11, and 15. wiᶜ ar mærly Inſtructions. *Pſal.* 17. wiᶜ is a Prayer for ðe Rigt, for Conſtanci, and for Mercy: alſo a Complaint of ðe Cruelti and Proſperiti of his enimiᶜs, wit Prayer to diſapoint ðem, and wit Comfort. *Pſal.* 27. wiᶜ is a confident Conſolation, wit Prayer. *Pſal.* 37. wiᶜ is ful of Comforting Inſtructions, and Exhortations, variouſly entermedled. *Pſal.* 49. wiᶜ is an earneſt Reproofᶜ of ðe Covetous, and Proud, ſewing ðeir vaniti and deſtruction: wit a Comfort to ðe godly. *Pſal.* 51. wiᶜ is a Prayer, Confeſſion, Com-

Vide ☞ §1.

fort, Profession of Repentanc^e, and Amendment of life. *Psal.* 86. wiє is a Prayer for Comfort and Mercy, wiŧ Prais and Thanks-giving to God for his Greatnes and Goodnes. *Psal.* 94. wiє is a Complaint against đe wicked for đeir Tyranny, and a Reproof^e of đeir folli, wiŧ a Comfort to đe Righteous. *Psal.* 103. wiє is a Prais of God for many benefits, an Acknowledgment of his Mercy, Mans frailti, Gods eterniti, and an Exhortation to his servants to Prais him. *Psal.* 104. wiє is a Prais of God for his Mercy and Wisdom in Creating and Governing đe world, wiŧ an orderly Description of his ɛief woorks. *Psal.* 107. wiє is an excellent Exhortation unto đe people to Prais God: grounded upon ŧræ points [đeir Miseri, đeir Repentanc^e, and đeir Deliveranc^e:] wiє ŧræ ar successivly iterated: and đat wiŧ two *Epistrope^e's Sententiæ*, (alternly repet^ed 4 tim^es) on^e including đeir Repentanc^e and Deliveranc^e, and đe ođer a Paŧetical *Exponesis* inciting to prais God for his goodnes. All wiє is concluded wiŧ đe recital of divers ođer Blessings, as furđer Motiv^es to prais God. And *Psal.* 136. wiє is an Exhortation to ŧank God for his woorks, [general, and special:] wiє ar đer^e recited, wiŧ đat perpetuated Epistrope of Gods perpetual Mercy, [đe sol^e fountain boŧ^e of his woorks, and of our ŧanks-giving.]

Extraordinari uses of divin^e Musik.

Besid^es đes^e Ordinari special Uses of Divin^e Musik, wœ read of certain Extraordinari: werby strang^e ŧings wer^e browgt to pas, boŧ^e touɛing đe Evil and đe Good Spirit. Touɛing đe Evil Spirit, in đat it was used for đe qiëting of Men possessed, and for đe expulsing of đe foul fiend: wiє ŧing * *David* wrowgt wiŧ his Harp, wen đe evil Spirit trubbled *Saul*. And đat đis was no^e strang^e ŧing in đos^e days, appœreŧ by đe suddain unanimous advis^e of *Sauls* servants. † *Let our Lord* (say đey) *nou command đy servants wiє ar befor^e đœ, to sœk^e out a man wo is a cunning Player on an Harp: and it fall coom to pas (wen đe evil Spirit from God is upon đœ,) đat hœ fall play wiŧ his hand, and đou falt hœ wel* (a). And for đe Good Spirit, đe lik^e Musik was used by đe Propets, đer^eby (as it sœmeŧ) to excit^e a special *Enŧusiasm*, or divin^e Raptur^e for soom present Oracle. * So wen *Elisa* was

* 1 *Sam.* 16. 23.

† *V.* 16.

(a)

* 2 *Kings* c. 3. 2. &c.

was besowgt to propeci^c unto đe tre Kings, wat ſoold^c bee đe ſucceſ of đeir battail againſt *Moab* befor^c hee coold^c giv đem any anſwer, hee called for a Minſtrel: and *wil^c đe Minſtrel play'd*; (ſayt đe Text) *đe hand of đe Lord cam^c upon him: and hee propecyed victori unto đem; and witall, glad tidings of plenty of water, wie đen đey wanted.* So did đe Propets wie *Saul* met, according to đe prediction of *Samuel.* † *It ſall coom to paſ, wen đou art coom to đe Citti, đat đou ſalt meet^c a coompani of Propets, cooming doun from đe hig plac^c; wit a Pſalteri, and a Tabret, and a Pip^c, and a Harp befor^c đem, and đey ſall propeci. And đe Spirit of đe Lord will coom upon đee, and đou ſalt propeci wit đem, and ſalt bee turned into an oder man.* And đat oder Propets afterward, did mak^c đe lik^c uſ^c of Inſtruments, appeeret in đe end^c of *Habakkuk*: wer^c hee directet his Propeci unto đe cief Muſician on his * *Neginot.*

† 1 *Sam.* 10. 5.

* Or *Strings Inſtruments.*

(a) DIs pouer of Muſik againſt evil ſpirits, † *Luter* ſeemet to tink đat it doo^ct ſtil remain. *Scimus* (ſayt hee) *Muſicam Dæmonibus etiam inviſam & intolerabilem eſſe*: and đerupon concludet, *Planè judico, nec pudet aſſerere, poſt Theologiam eſſe nullam Artem, quæ poſſit Muſicæ æquari.* I verily tink, and am not aſamed to ſay, đat after Diviniti, đer^c is no Art đat can bee compared unto Muſik.

† In an Epiſtle to *Senfelius Muſicus*, cited by *Sethus Calviſius.*

LIB. II. CAP. II. §V.

An Apoſtrophe to our Levit^cs.

UNto đe perfecting of a Cyre-ſong, đe perfection of tree pious Artiſts is neceſſari: [đe † Poet, đe Compoſer, and đe Singer:] đe Poet for making đe Ditti: đe Compoſer, for fitting đe Not^c unto it: and đe Singers for uttering đem bod^c togeđer in đe Aſſembly.

† *Poeta* of ποιειν [*facere*] to mak^c: & đer^c for^c đe Nort callet him a *Maker*, becaus hee maket Verſes.

In đe old^c Cyre of đe Ju^cs, đe cief Poet (at ſuch tim^c as Divin^c Muſik did flooriſ moſt) was đat holy Propet and King, đe beloved of God: đe Compoſers wer^c đe cief Muſicians [*Aſap, Heman*, and *Jedutun*] filled, as đoſ^c curious woorkmen [*Bezaleel* and *Aholiab*] wit đe ſpirit of God: đe Singers wer^c * *Kenaniah* [Maſter of đe Song,] and his bredren đe Levit^cs, † inſtructed and * ſanctifyed to đe woork.

* 1 *Kro.* 15. 27.
† 1 *Kron.* 25. 7.
* 2 *Kron.* 29. 34

All wi€ concurring in deir perfection, mad^c up dat heavenly Harmoni, so p^rasing unto almigty God.

In our Cyr€, de holy Poet is de sam^c: wœ hav^c also de Psalms of *David*, wit oder spiritual Songs, endited by Saints and holy men of God: our Composers [chief Musicians bot^c on *Nehiloth* and *Neginoth*] trœg deir rar^c wit, Art, and Practic^c, ar nou grown to dat perfection, dat, if it wer^c possible, dey mi€t exceed^c even *Asaph*, *Heman*, or *Jeduthun*: and for our Canters and Singing-men, deir skil in all sorts of Musik is most^c complet^c: deir Voices and Instruments (fitting all Part^s) as good as Natur^c and Art can mak^c: dat noting is nou wanting in our Qir^s; if, withall, dey bœ adorned wit su€ outward and inward Graces, as becom dos^c dat sing de Lords Songs in his holy Temple. De wi€ wil^c I reqir^c, I would^c not hav^c dem tink, dat I do^c so mu€ exhort dem to dat dey do^c not; as commend dem for dat dey do^c: according to dat of de Poet,

Ovid Trist. l. 5. in fine.

Qui monet ut facias quod jam facis, ipse monendo
Laudat, & hortatu comprobat acta suo.

First der^for^c let de wol^c Qir^c endevour so to moderat^c deir Voices, dat deir words may bœ plainly heard and understood of de Congregation: so dat, if not in Art, yet in Hart dey may go^c along wit dem in lik^c devotion. Too mu€ qeint Division, too mu€ shaking and qavering of de Not^s, all harsh straining of de Voices beyond deir naturall pit€, as dey ar odious and offensiv^c to de ear; so do^c dey droun de rigt sound of de words, and der^by depriv^c de Hearers of de sens and meaning der^of. De rud^nes and vaniti of dos^c *Stentorian* Vociferations, by som too mu€ affected, de *Poet dus taxet in de Singers of his ag^c.

Cur tantis, delubra, boum mugitibus imples?
Tune Deum tali credis placare tumultu?

To de discreet^c moderating of deir Voices, dey shold^c ad all oder outward Decenci. For all idle and car^les gestur^c, all ilfavoured distorting and disfiguring of de countenanc^c, all foul, fantastik, and uncomly attir^c, and watsoever

ever doo'ꝫ not besæm' grav' and sober Ministers of God in his Hous, is but a disgrac' to de Divin' Servic', and a scandal to de Congregation. But, aboov all ꝫings, let dem bæ adorned wiꝫ de inward beawti of holines : wer' unto de Psalmist earnestly exhorteꝫ. †*Oꝑwoosip de Lord in de beawti of Holines.* For **Holines becoomeꝫ his hous for ever.* Dis counsel of dat good King [de sacred Singers Lord and Master] did your Predecessors [de old' Levit's] religiously observ: Wo wen dey cam' to appær' befor' de Lord, and to perform deir solemn servic' in his Sanctuari ; † de Text sayꝫ, dat dey wer' sanctifyed to de woork : and dat dey wer' mor' holy dan de Priests, * wom dey served : wiꝫ mad' deir sweet' Singing to bæ as a sweet'-smelling Sacrific' unto de Lord.

† *Psal.* 96.
* *Psal.* 93.
† 2 *Kron.* 29. 34.
* 1 *Kron.* 23. 28.

And der'for' (dat de Psalmodi of Kristians, in de Gospel, migt bæ no les acceptable unto God ; dan de devout Songs of de Ju's, in de Law) de Cyrꝫ of Krist' haꝫ ever bæn car'ful, dat all ꝫings in dis Divin' duti migt bæ doon, not on'ly decently and in order, as befor' men ; but also religiously, and piously, as in de sigt of God. † *Isidor'*, for de better performanc' of dis excellent Servic', reqireꝫ, in de Singers, excellenci boꝫ' of Voic' and Art. *Psalmistam & voce & Arte præclarum illustremq; esse oportet : ita ut ad oblectamenta dulcedinis animos incitet Auditorum. Vox autem ejus non aspera, non rauca, vel dissonans ; sed canora erit, suavis, atq; liquida : habens sonum & melodiam sanctæ religioni congruentem.* * De sixt Councel of *Constantinople* speakoꝫ to dis purpos' : reqiring mor'over zelous attention, and compunction of Hart. *Eos qui in Ecclesia ad Psallendum accedunt, volumus nec inordinatis Vociferationibus uti, & naturam ad clamorem urgere ; nec aliquid eorum quæ Ecclesiæ non conveniunt, & apta non sunt, adsciscere : sed cum magna attentione & compunctione, Psalmodias Deo, qui est occultorum inspector, offerre.* And de † Councel of *Aquisgran* commandeꝫ all Singers not to pollut' de Skil, givn dem by God, wiꝫ vicious living ; but to adorn it wiꝫ vertu' and holines. *Studendum summopere Cantoribus est, ne donum sibi Divinitus collatum vitiis fœdent, sed potiùs illud humilitate, castitate, sobrietate, & cæteris sanctarum virtutum ornamentis exornent : quorum Melo-*

† *Lib.* 2. *c.* 12.
* *Canon* 75.
† *Canon* 137.

dia animos populi circumstantis, ad memoriam amoremq; cœlestium, non solùm sublimitatis Verborum, sed etiam suavitate Sonorum, quæ dicuntur, erigat. And St. *Hierom* upon desᶜ wœrds of đe Epistle to đe *Ephes.* [* *Cantantes & Psallentes in Cordibus vestris Domino,* Singing and making Melodi to đe Lord in your Harts] exhortet đus: *Audiant hæc adolescentes: audiant hi, quibus in Ecclesia est Psallendi officium, Deo non voce tantùm, sed corde cantandum.* Wiє wœrds werᶜ sincᶜ taken into đe † *Canon:* werᶜ đey ar expressed in đe *Glos* by đis oldᶜ *Distich:*

* C. 5, 19.

† Decret. Distinct. 92.

Non Vox sed Votum, non Musica Chordula sed Cor,
Non Clamans sed Amans, cantat in aure Dei.

Not Voicᶜ but Vou, Harts zelᶜ not Musiks String;
Lœv not loud criᶜ, in đ'ear of God dœᶜt sing.

And đerforᶜ it is not mœtᶜ đat any vulgar profanᶜ Pipers (watsoever đeir skil bœ) foldᶜ bœ suffered, in đeir discordant and irregular Habit, to barᶜ a Partᶜ in đis holy Action; nor, *Uzza*-likᶜ, to put đeir hands to đis Ark of God. But if, for Art and Vertuᶜ, đey fall bœ towgt mœtᶜ for đe wœrk; let đem first forgoᶜ đeir profanᶜ Profession, and bœ ordeined and alloued by Autoriti, beforᶜ đey presumᶜ to set a fœtᶜ in đe Qirᶜ: as is reqired by đat ancient *Canon: Non liceat in Pulpito Psallere aut legere, nisi qui ab Episcopo sunt ordinati Lectores.* Đe * Counsel of *Laodicea* commandet đe samᶜ. *Quòd non oportet ampliùs præter eos qui regulariter Cantores existunt, qui & de codice canunt, alios in pulpitum conscendere, & in Ecclesia psallere.*

Decret. Dist. 92.

* Cap. 15.

Đe *Simile* wiє good *Tulli* borrowed from skilful Musicians, Musicians foldᶜ callengᶜ as đeir own, and apply it unto đemselvs. * *Ut in Fidibus aut in Tibijs, quamvis paululum discrepent, tamen id a Sciente animadverti solet; sic videndum est in vita ne quid discrepet: vel multò etiam magis, quo major & melior Actionum; quam Sonorum concentus est.* Đey đat dœc so easily observ, and abhor đe least Discordancᶜ in Musik foldᶜ as wel discern and detest all Discordancᶜ in Lifᶜ: and đat so muє đe morᶜ, by hou muє đe concent of Actions is greater

* Offic. l. 1. ad finem.

greater and better, dan de concent of Sounds: leſt dat bee juſtly objected againſt dem; † *Dis people draweth nig unto mee wit deir Mouth, and honoureth mee wit deir Lips; but deir Hart is far from mee.* † *Mat.* 15. 8.

Deſe fair Beawtis of body and mind, deſe outward and inward Graces, ar your chief Cyrc-ornaments: without wic your moſt exqiſit and ſolemn Servic, wil pleas neider God nor godly men: and wit wic, I know not wy your ſolemn Devotions, aſſiſted wit de Pieti of a zelous Congregation, ſhold not bee as acceptable to almigti God in his holy Cyrc, as dat of de Prieſts, and Levits, and People of de Jus was in de Temple, * wen de glori of de Lord filled de hous of God. Put dem on der for (beloved) wit fear and reverenc: and, beeing onc put on, let dem never bee put off again; until you exang dem for doſe † wit robs, wer- wit de great multitud of dem dat praiſed God is cloded, (having Palms in deir hands) befor de Thron and befor de Lam. Den ſhall your Prayers aſcend as de Incens, and your Songs perc de higeſt heavens: den ſhall you ty de ears of de people to your tungs, and deir harts and affections to your holy harmonis: den ſhall God and de King bleſs you, and you hav caus to bleſs God and de King: den ſhall you mak your ſelvs fit to ſing, wit de Saints and Angels in heaven, * *Allelujas* unto de Lord God omnipotent: and † to hear de voic of de Harpers harping wit deir Harps; woſe Song no man can learn, but dey dat ar redeemed from de eart. * 2 *Kron.* 5. 13. & 14. † *Revel.* 7. 9. * *Revel.* c. 19. 6. † *Ibid.* c. 14. v. 2, & 3.

Cap. III. § I.

Of de allouanc of Civil Muſik, and de Uſ der of in general.

AND ſu c is de firſt and chief Uſ of Muſik in de Servic of God. De ſecond and civil Uſ is for de Solac of Men. De wic as it is agreable unto Natur; ſo is it allowed by God, as a temporal bleſſing, to his people.

To

I. To de first point concerning Natur, no man can giv better testimoni, dan dat * grand Secretari of Natur : *Habet Musica naturalem voluptatem, per quam illius usus cunctis ætatibus, cunctisq; moribus est acceptus.* And again, † *Congruit autem Naturæ hujusmodi disciplina. Musica enim ex his est, quæ sunt jucunda secundùm Naturam. Et videtur cognatio quædam esse nobis cum harmoniis & rhythmis. Quapropter multi sapientum dixere, alii quidem animum esse harmoniam ; alii verò habere harmoniam.* And in * an oder plac, *Quòd motibus Naturalibus oblectari, a Naturæ omnibus datum est ; numeris, modulis, canticis, deniq; omnibus concinendi generibus, oblectari omnes consuevere.* To dis purpos speaket † *Boetius : Nihil est tam proprium humanitati, quàm remisti dulcibus modis, astringiq; contrariis : idq; non modò sese in singulis, vel studiis vel ætatibus, tenet ; verùm etiam per cuncta diffunditur studia : & infantes, juvenes, nec non etiam senes, ita uaturaliter affectu quodam spontaneo modis Musicis adjungumtur ; ut nulla omnino sit ætas, quæ à cantilenæ dulcis delectatione sejuncta sit.* And in de Concluding of de sam Capter, *Ex his perspicuè appareat, ita nobis Musicam naturaliter esse conjunctam, ut eâ, ne, si velimus, carere possimus. Quocirca intendenda vis mentis est, ut id quod Naturâ est insitum, Scientiâ quoq; possit comprehensum tueri.* Musik den bæing natural unto Mankind, Not to bæ *animal Musicum*, is Not to bæ *animal rationale.*

* *Aristotle. Polit. l. 8. c. 5.*

† *Ibidem.*

* *Problem. Sectione 19. quæst. 38.*

† *Lib. 1. c. 1.*

II. To de second point, [dat Musik is a special gift of God, ~~wic~~, among oder worldly blessings, it hat pleased him in his wisdom and mercy to ordein, for de Solac and deligt of de sons of men,] wæ hav de expres testimoni of his Word : ~~wer~~ hæ promiset de fruition der of to de godly, as a token of his favour, and a reward of deir weldœing ; and treatenet de taking of de sam away, from de ungodly, as a token of his displeasur, and a punishment of deir revolting and disobedienc. Unto de Cyrc of de Jus (~~wen~~ dey wer reconciled) hæ promiset dis token of his lov : * [*Shæ shall Sing as in de days of hir yut, and as in de day ~~wen~~ shæ cam up out of de land of Egypt :*] ~~wer~~ as befor, for deir Idolatri, hæ treatenet, † *I wil caus all hir Mirt to ceas : hir Feast-days, hir Nuc-moncs, and hir Sabbats, and all hir solemn Feasts :* as lik ~~wis~~

* *Ose. 2. 15.*

† *Ibid. V. 11.*

likwiſc for deir oppreſſing of de poor. * *I will turn your feasts into mourning; and all your songs into lamentation.* And again, † *Becaus dey hav transgreſſed de laws, ⁊anged de ordinances, broken de everlasting covenant; v. 6. derfor hat de curs devoured de eart,* &c. v. 8. *de mirt of de tabrets ceaſet, de noiz of dem dat rejoyc endet, de joy of de harp ceaſet:* * as it was in de tim of *Judas Maccabæus*, wen, de ſtori ſayt dat * *Joy was taken from Jacob, and de pip wit de harp ceaſed.* Wer as, (wen deir ſinz had browgt dem into ſorrowful captiviti) becaus dey repented, and praiſed de Lord, and ſaid, † *O Lord ſav dy people de remnant of Iſrael*; * derfor did hee redeem dem from de hand of him dat was ſtronger dan dey: and alſo promiſed dem, (togeder wit oder tokens of his favour and goodnes) de ſolac of mirt and Muſik again. † Derfor (ſayt hee) *dey ſall com and Sing in de heigt of Zion; and ſall flow togeder to de goodnes of de Lord, for weat, and for Win, and for Oil*; &c. *and dey ſall not ſorrow any mor.*

* *Amos* 8. 10.

† *Iſai* 24. 5.

* 1 *Mac.* c. 3. v. 45.

† *Jerem.* 31. 7.

* v. 11.

† v. 12.

It is tru, dat de wicked do ſomtim enjoy dis deligt, as dey do oder temporal benefits: but it is to deir greater condemnation: for a Wo followet: *Wo unto dem* (*ſayt de Propet) *dat riſ up early in de morning, dat dey may follow ſtrong drink; dat continu until nigt, til win inflam dem:* v. 12. *And de harp and de viol, de tabret and pip, and win, ar in deir feasts: but dey regard not de work of de Lord.* It followet, v. 13. Derfor *my people ar gon into captiviti.* &c. And again, † *Wo to dem dat ly upon beds of Ivori, and ſtret demſelvs upon deir couces; and eat de Lams out of de flock, and de Calvs out of de mids of de ſtall:* v. 5. *dat ⁊ant it to de ſound of de Viol, and invent to demſelvs inſtruments of Muſik, lik* David: &c. v. 6. *but dey ar not grieved for de affliction of* Joſeph. It followet, v. 7. Derfor *now ſall dey go captiv,* &c.

* *Esai* c. 5. 11.

† *Amos* c. 6. 4.

Heerunto agreet de Complaint of *Job.* * *Dey ſend fort deir litle on's lik a flock, and deir children danc:* v. 12. *Dey tak de Timbrel and Harp, and rejoic at de ſound of de Organ.* It followet, v. 18. *Dey ar as ſtubble befor de wind, and as caf dat de ſtorm carryet away.*

* *Iob* 21. 11.

CAP.

Cap. III. § II.

Of de divers special Uses of Civil Musik.

DE divers sorts of Musik ar hœrᶜ used, as de circumstances of Timᶜ, Placᶜ, and Persons, ſall reqirᶜ: sœmtimᶜ de Vocal alonᶜ; [eider Single, or in Set:] sœmtimᶜ de Instrumental alonᶜ, [eider † Single, or in Set, or in Consort:] and sœmtimᶜ boꝫᶜ Vocal and Instrumental togeder. And all of dem for divers special Uses, according to de divers occasions of de Musik.

† *Especially if de Instrument bee Symponon: Vide* (a) (b) *in notis ad c.* 1. § 1.

I

Onᶜ special Usᶜ is to cœrᶜ and comfort men, wilᶜ dey ar busy in deir painful Vocations; so to deceiv deir tedious timᶜ: as de * Rhetorician observed: *Musicam Natura ipsa videtur ad tolerandos faciliùs labores, velut muneri, nobis dedisse.* Naturᶜ sœmeꝫ to bestow Musik upon us as a favour, for de easier enduring of our labours. Dis usᶜ did dat Husbandman makᶜ of his Singing, at his wœrk abroad in de field.

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

† *Virg. Eclog.* 1.

† *Altâ sub rupe canit Frondator ad auras.*

And de Gœdwisᶜ at homᶜ about hir huswifri.

* *Georg.* 1.

* *Interea longum cantu solata laborem,*
Arguto Conjux percurrit Pectine telas.

† *In fine Iliad* Σ.

Dis Usᶜ dœꝫᶜ de Poet copiously expres in de † field of *Achilles*, wrowgt by de Skil and Hand of *Vulcan*: werᶜin, after de Usᶜ of Musik in Nuptial Ritᶜs, (*V. l.* 1. *C.* 1. (k) *in Notis*) ar expressed oder Uses derᶜof, in mens sundry Vocations and Labours: as in Shepherding, Harvesting, Grapᶜgadering, &c. — — — Δύω δ' ἅμα ἕποντε Νοῆμες Τερπόμενοι συρίγξι. —— —— ——

Duo simul sequebantur Pastores, oblectantes sese fistulis. & ibid.

Γαρθενικαὶ δὲ καὶ ἠίθεοι ἀταλὰ φρονέοντες, &c.

Virgines autem & Juvenes innupti, pueriliter sapientes,
Textis in calathris portabant dulcem fructum.
Hos autem inter medios, puer citharâ sonorâ
Suaviter citharizabat: chorda autem belle resonabat
Tenellæ voci: hi autem pulsantes simul
Cantuq; sibiloq;, pedibus tripudiantes sequebantur.

And

And đus dœ' nou many mekanik Artificers; wi€, Single, (having gœd voices) yœld' swœt' Melodi, as wel to oders, as to đemselvs. But, in sœm places, (wer' ar many wœrkmen togeđer) đey mak' gœd Harmoni also, of 2, 3 or 4 voices: wi€ sur'ly is pleasant enoug to đe hearers.

Đis Us' of Singing hat an ođer benefit; causing, witall, healt of bodi: it bœing a special means to clœr' & strengten đe Lungs: so đat (wer' it not for on' ting) a Singing-man nœd' never fear đe *Astma*, *Peripneumonia*, or *Consumption*: or any ođer lik' affections of đat vital part: wi€ ar đe deat of many Students. If unto đis inward exercis' of đe Lungs, wer' added đe outward exercis' of đe Lims; đey sœld' find' it a means to increas đeir healt and to clœr' đeir wits, and so (as † *Plato* speaket) to mak' đem perfect Musicians. *Eum igitur qui Gymnasticam cum Musica pulchrè miscet, & moderatè hæc animo adhibet, rectissimè perfectum quendam Musicum diceremus.* Đe example of his most' wis' Master confirmet đe sam': * wo to his Musik, for his exercis', added Dancing. *Socrati exercitatio corporis non injucunda erat Saltatio.*

† *De Repub. l. 3.*

* *Plutarch. de sanitate tuenda.*

II.

An ođer Special us' of Musik is to recreat' đe mind's of industrious men, wen đey ar nou wearyed wit labour, car', or studdi: as đe Pilosoper adviset: † *Musica Medicina est molestiæ illius, quæ per labores suscipitur.*

† *Polit. l. 8. c. 5.*

* Đus, in old tim', wit singing and wit playing upon string-instruments, did đe wis' and learned Pytagoreans, after intentiv' studdi's, reviv' đeir spirits: *Pythagorei mentes suas à cogitationum intentione, cantu fidibusq; ad tranquillitatem traducere sunt soliti.* According to wi€ example, many of our hard Students dœ' nou sœmtim' ingenuously solac' and refres đemselvs, eiđer wit Instrument [† symponon] alon'; or wit Voic' and Instrument, or wit a Set of Instruments, or wit a Consort, or (wer' đer' is a ful Qir') wit complet' Vocal Musik, artificially set, and artificially sung in Part's; (wi€ dœ't far excœd' all Instrumental, even đat wi€ is most excellent in his kind') and đat eiđer alon'; or wit Instruments tœ: wi€ must nœd's bœ best; unles đe Instruments droun đe Voices, or đeir Ditti. *Vide C. 1. § 3.*

* *Tusc. q. l. 4. in initio.*

† *Vide* (a) (b) *in Notis ad c. 1. § 1.*

But dis uſe of Muſik is moſt ſeaſonable in de time of Feaſting: * when men meet togeder to bee merry, and to enjoy de fruit of deir labours: wich is de gift of GOD. And derefore ſayt de † Prince of Phyſicians, not to have a Harp or oder like Inſtrument at a Feaſt, was accounted a very baſe ting. *Abeſſe à convivio lyram, vel id genus aliud, turpiſſimum cenſebatur.* To him agreeet de * Prince of Poets,

* *Odyſſ. A.*

Μολπή ὀρχηθμός τε· τὰ γὰρ τ' ἀναθήματα δαιτὸς
Cantuſq; & choreæ dulcis donaria cœnæ.

and again;

† *Odyſſ. I.*

† Οὐ γὰρ ἔγωγέ τι φημὶ τέλος καλλίτερον ἔμμεναι,
Ἢ, ὅταν εὐφροσύνη μὲν ἔχῃ κατὰ δῆμον ἅπαντα·
Δαιτυμόνες, δ' ἀνὰ δώματ' ἀκουάζωνται ἀοιδοῦ
Ἥμενοι ἑξείης. — — —

Non enim ego quippiam puto magis gratum eſſe,
Quàm, quando lætitia habet populum univerſum:
Convivantes autem per domum audiunt Cantorem,
Sedentes ordine.

So kind is Muſik at a Feaſt; dat it is compared to a rich Juel: and is preferred, at dat time, even befor wiſe ſpeaking. As de * ſon of *Sirach* teacheet at de ordering of a Feaſt.

* *Eccleſ.* 2. 24.

* *Eccliis c.* 32.

4. *Pour not out words* (ſayt he) *wer der is a Muſician, and ſew not forth wiſdom out of time.*

5. *A Conſort of Muſik in a banqet of Wine, is as a Signet of a Carbuncle ſet in gold.*

Derefor was dis Cuſtom anciently uſed in doſe Civil and Learned Nations: [Hebrus, Græks, Romans.] Of de Romans ſayt *Quintil.* † *Veterum Romanorum epulis fides ac tibias adhibere moris fuit.* And *Tulli*: * *Epulis magiſtratuum fides præcinunt.* And again, † *Graviſſimus author in Originibus* dixit *Cato, morem apud Majores hunc epularum fuiſſe, ut deinceps qui accuharent, canerent ad tibiam clarorum virorum laudes.* Of de Græks, teſtifyeet * *Ariſt.* from *Ulyſſes* in *Hom. Optimam eſſe degendi rationem, quando lætis omnibus, Convivæ audiunt citharœdum, ſedentes per ordinem.* And *Tulli* of dat Græcian Captain, dat hee was accounted to bee unlearned, becaus hee refuſed de Harp at a Feaſt. † *Themiſtocles cùm in epulis recuſaſſet*

† *l.* 1. *c.* 10.

* *Tuſc. quæſt. l.* 4. *in initio.*

† *Ibidem.*

Polit. l. 8. *c.* 3.

† *Tuſc. quæſt. l.* 1. *in initio.*

ſaſſet Lyram, habitus eſt indoctior. *Plato* in *Gorgia* ſpeakes to dis purpos: wer hæ mentiones dat Epithalamium, [*Formoſam eſſe, & divitem & benevalere,*] wont to bee ſung at Bridals, or marriag-feaſts. And for de Hebrus, wee read dat * wen *Zorobabel* had obteined leav and means of *Darius*, to reedifi *Jeruſalem* and de Temple; hæ and his bredren feaſted wit Inſtruments of Muſik 7 days. *Vid. Modum Ionicum.* * 1 *Eſdras* 4. 63.

An oder Uſ is to lament de deats, and to ſolemniz de funerals of honourable Perſonages: and ſwætly to cær de ſad and drooping ſpirits of de Mœrners. Dis ſpecial Uſ did *David* mak of it; wen hæ lamented de deats of *Saul* and *Jonatan*, in dat mœrnful Dittl: 2 *Sam.* 1. III.

V. 19. *De beawty of Iſrael is ſlain upon de hig places: how ar de migty fallen?*

20. *O tel it not in Gat: publiſh it not in de ſtræts of Aſcalon. &c.* Wer de Valour and Vertus of deſ two wordis is wordily honoured, by de Heroik ſtatly Vers of dis Princly Poet. * Dus did de Singing-men and Singing-weomen ſpeak of good *Joſia* in deir Lamentations, wen *Jeremiah* and all *Juda* mœrned for his untimly deat. Dus did *Andromake*, wit de Singers, lament de deat of hir dear *Hector*. * 2 *Kron.* 35. 24, 25.

— — — δῆμος δ' ἐπέχυντο ἀοιδοί — Iliad ω.
Θρήνων ἐξάρχους — — — *&c. Juxta vero collocabant Cantores,*
[*Luctus principes;*] *inſuperq; gemebant mulieres:*
Inter illas autem Andromache albiulna cœpit luctum.
Mi vir ætate Juvenis periiſti, &c.

Agræable unto dis practic was de old Law of de Romans. † *Honoratorum virorum laudes in Funere memorantur: eaſq; etiam ad Cantum Tibicines proſequuntur, cui nomen* Nœnia: *quo vocabulo etiam, Græci cantus lugubres nominant.* De wic Solemniti's, wit oders, ar likwiſ uſed at our chief Funeralls. † *Tulli. de Legibus* l. 2. *in fine.*

An oder Uſ of dis Muſik is, upon a contrari occaſion, [ſom extraordinari proſperous event] to increas and expreſ de extraordinari joy and gladnes conceived derof. IV.

* Dis uſ did dat Glad-ſad daugter of *Jepta* mak; wen ſhe went forth wit Timbrels and wit Dances, to mæt hir * *Iudg.* 11. 34.

victorious Fader returning from de slaugter of de *Ammonit*s.

† 1 *Sam.* 18. 6. † Dis Us did de weomen mak of deir Musik, wen dey cam out of all Citti's, Singing and Dancing, to mæt King *Saul, wit Tabrets, wit Joy, and wit Instruments of Musik.*

Dus did de people expres deir joy, at de proclaiming of King *Solomon*: * *And all de people cam up after him: and de people piped wit pipes, and rejoiced wit great joy, so dat de eart rent wit de sound of dem.* So did *Simon*, wen hæ had recovered de Tour of *Jerusalem* from de enimi's; † *And entred into it wit tanks-giving, and branches of Palm-trees; and wit Harps, and Cymbals, and wit Viols, and Hymns, and Songs.* Dus did *Judit* triump wen sæ had slain *Holophernes*. * De *weomen of Israel put a garland of Oliv upon her, and hir maid dat was wit her: and sæ went befor de people in de Danc, leading de weomen: and de men followed in deir armour.* † Den Judit *began to sing (and all de people sang after her) dis song of prais. Begin unto my God wit Timbrils: sing unto my Lord wit Cymbals: tun unto him a nu Psalm: exalt him, and call upon his Nam.*

* 1 *Kings* c. 1. v. 40.

† 1 *Macca.* c. 13. v. 51.

* c. 15. v. 13.

† c. 16. v. 1, 2.

V An oder Us of dis Musik is to direct and order de Danc: a ting of it self so harmles and us'ful, dat, wer it not for de concomitant abuses, I suppos de strictest Stoiks, and severest Censors wold rader giv it applaus, dan opposition. *Aristotle*, out of *Euripides*, recites 3 tings dat moov Deligt, and remov Car's: [Slæp, Drink, and Musik:] * *Somnus, Potus, Musica, sunt per se jocunda, & simul cessare Curas faciunt. Quapropter instituunt in hac: & utuntur cunctis istis similiter,* [*Somno, & Potu, & Musica.*] Unto des træ (sayt hæ) dey ad Dancing for a fowrt. *In his quoq; Saltationem posuerunt.* And surly not without caus. For even de stif Countri-Hin's wil leav any deligt for dis: and dowg dey hav wrought or travelled hard all day; yet com dey as fres unto it, and bestur demselvs as nimbly at it, as if dey had don noting in a week befor: and of dis you need not doubt; dat, all de wil dey ar dus employed, deir mind's ar never trubbled wit any Car, or grief, or de least towgt of deir own, or deir Masters busines. And morover, wit dis

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

dis joiful recreating of de minds, by privation of Care, and fruition of Delight, is joined a healthful Exercise of de body: wich kæpet men in breat, causing and increasing Nimblenes, Strengt, and Activiti: wer by they ar enabled for any service, in peace or in war. Der for did dat warlik people, de *Persians*, learn as wel to Dance, as to Ride: supposing dis mesured Motiõ of de Body to avail much unto Strengt. †*Verùm sicuti Equitare, ita & Saltare discunt Persæ: modulatam id genus motionem, corporis robori conferre plurimùm arbitrati.* Dis practice is approved by *Socrates* himself: who in his Poems sayt, * *Eos qui optimè saltant, ad bellicas res esse idoneos:* dat dey who Dance wel, ar fit for warlik exploits. Neider ar dese [Healt, Strengt, and Activiti] de only good Effects of dis laudable Exercise; it causing moreover a Concin, and comly Comportment of de bodi. For wich, †*Plato* in his laws reiret, dat de yute of both sexes should bee taught to Dance. *Pueros & Puellas consentaneum est Tripudium Gymnasticamq; discere. Ideoq; pueris Saltandi magistri, ac puellis ejusdem Artis magistræ tribuantur; ut in illis exercitationibus aptam quandam corporis conformationem consequantur.* Wich Law was accordingly observed by dat wise and warlik Nation: as by *Homer* (after oder memorable tings) is expressed in *Achilles* Shield.

† *Cælius Rhodoginus l. 18. c. 18.*

* *Athenæus lib. 14.*

† *De Legibus lib. 7.*

Ἔνθα μὲν παίζοντε νέοι καὶ παρθένοι ἀλφεσίβοιαι, &c. *In fine Iliad. Σ.*

Ibi quidem adolescentes & virgines formosissimæ
Tripudiabant, invicem in volis manus tenentes.
Horum autem, hæ quidē tenues vestes gerebant: illi vero tunicas
Induti erant bene textas, sensim splendentes tanquam oleo:
Et hæ quidem pulchras coronas habebant: illi autem gladios
Gestabant aureos, ab argenteis cingulis.

Hi verò quandoq; in orbem cursitabant doctis pedibus
Agiliter admodum; sicut quum quis rotam aptatam manibus
Sedens figulus tentaverit si currat.
Quandoq; autem rursus cursitabant per ordines inter se:
Plurima verò delectabilem choream circumstabat multitudo,
Oblectantes sese. Duo autem Saltatores inter ipsos,
Cantum incipientes, versabant se per eos medios.

In

In respect of all wi∈ benefits it is, dat our Indulgent Heavenly Fader, out of his wisdom and lœving kindᶜnes, Permittet and Promiset dis Bœnᶜ to his Obedient Children; and, for deir Disobedienᶜ in his displeasurᶜ Taket it from dem. De first appœret in de Propeci of *Jeremi*: werᶜ de Lord sayt unto Israel, * *Don salt again bœ adorned wit dy Tabrets; and salt gaᶜ fortᶜ in de Dances wit dem dat makᶜ merry.* And again, † *Den sall de Virgin rejoyᶜ in de Dancᶜ: botᶜ yung men and oldᶜ togeder: for I will turn deir mœrning into joy, and wil comfort dem.* &c. De oder in de *Lamentations.* * *De Elders havᶜ ceased from de gaᶜ; de yung men from deir Musik:* † *De joy of our hart is ceased; our Dancᶜ is turned into Mœrning.* And derᶜforᶜ werᶜ deseᶜ comfortable deligts cannot bœ had; de want must bœ suffered wit patiencᶜ, as a punisment of our ungodlines: but werᶜ God givet leavᶜ; it is no fault for men to takᶜ it, and wit tankfulnes to makᶜ usᶜ of it. * As *Judit* and de *Jusᶜs* did at de deat of *Holophernes*: and as was dœn upon de victori of *Saul* and *David* against de *Philistinᶜs*: and of *Jephtah* against de *Ammonitᶜs*. And dat dis kindᶜ of rejoicing was used among de Jusᶜs, in de days of our Saviour; appœret in de Parable of de † Prodigal son. De wi∈ dat dey migt perform wit morᶜ decenci, wen dey werᶜ men; it semet dey werᶜ inured to it, wilᶜ dey werᶜ * cildren. And likᶜwisᶜ after dat timᶜ, † *Theodoret* speaket of Banqets and Dancings wi∈ Kristians used after deliverances: namᶜly doᶜ of de men of Antioch, wo, for deir peacᶜ and safᶜti by de deat of dat blodi Apostata *Julian*, madᶜ publik Feasts and Dancings. His wœrds ar deseᶜ: *Antiocheni cognitâ cœde Juliani, epulis & festis indulgebant, & Choreas agebant. Qui impius Ecclesiæ Persecutor & Apostata, Mortali vulnere saucius, sanguinem in aerem sparsit, & exclamat,* Vicisti Galilæe.

Sœ de Places forᶜcited: [Judit 15.13. 1 Sam. 18. 6. Iudg. 11. 34.]

*C. 31. v. 4.

† *V.* 13.

* *C. 5. v. 14.*

† *V.* 15.

† *Luc.* 15. 25.

* *Luc.* 7. 32.

† *l. 3. c. 27.*

Oder Civil Uses of Musik se in de fivᶜ Mœdᶜs, *l.* 1. *c.* 1.

CAP.

Cap. III. § III.

Of Objections against de Vses of Civil Musik.

SEeing derfor dat Civil Musik, wit hir severall Uses, ar usful for men, alloued by God, agreable to Natur, and practised by de godly for deir comfort; hou comes it to pas, dat dey ar altogeder disalloued by som, and accounted unmet to be used at all? Becaus (*say* dey) dey ar but Vaniti's, wic ar commonly so abused, dat dey do unto many, mor harm, dan good. *Object.* I.

Dat dey ar vaniti's, it cannot be denyed: for all dat we do, and all dat we hav, and we our selvs, ar Vaniti's. * De building of goodly houses, † de making of fin gardens and orcards, ar Vaniti's: * de silver and gold, wic we possess, yea and all our † worldly wisdom, ar Vaniti's: and yet, I suppos, der is no man of dem so vain; dat he had rader be without des Vaniti's, dan hav dem. Nay our Musical Propet tells us mor, dat not only our actions and possessions ar Vaniti, but even de Autors and Owners of dem also. * *Verily every man living is altogeder Vaniti.* *Resp.* I. **Eccles. 2. 4. † 5. * v. 8. † 15. * Psal. 39. 6.*

And, for de abus of des Vaniti's, surly de fault is no les in our old Sages dat suffer it, dan in fond younglings dat do it. *Temeritas est videlicet florentis ætatis, prudentia senectutis.* We know dat yut knowes not to moderat and govern it self: Reason and Judgment in dat ag ar weak; Appetit and Affections strong: so dat dey can hardly kep or find de Mean; but ar apt, wit de least temptation, to fall from good to evil, from evil to wors, and by degres (if dey be not restrained) from wors to worst of all. It behoves derfor, de grav Elders and chief men of eac plac, to endevour, by all means, de preventing and reforming of Abuses: first by † *bringing up deir children in de nurtur and admonition of de Lord*: dat in deir harts dey may abhor de ting dat is evil: den, by being present at deir set metings, to se dat dey demean demselvs civilly and modestly in deir Sports, without all rud spec & behaviour: and dat dey tak tims alloued and convenient for suc exercis: (for aldowg der be * a tim *Resp.* II. † *Ephes. 6. 4.* * *Eccles. 3. 4.*

to Danc^e, as wel as a tim^e to Mourn^e; yet all tim^es ar not fit for it) and in desc convenient tim^es, to leav of in tim^e convenient, dat de Sun may bee witnes of deir Converſation and Parting: and doſc dat dey find^e incorrigible or refractari, to repel from de fruition of dat contentment, wi^e dey can bee content, in ſtæd of a tanc^ful acceptanc^e, ſo ungrat^efully to abuſ^e; and dat to de ſpoil of demſelvs and deir fellows. But wol^ely to prohibit dat wi^e God permitte^s, and, for de abuſ^e of ſom, to debar all from de uſ^e of dis delig^tful and healtful Recreation; is to doo^e as dat angri *Lacedæmonian*, wo commanded de Vin^es of his Countri to bee grubbed up, becaus ſom wold^e bee drunk wit de fruit der^eof. Doo^e you not tink, hee mig^t hav^e don better, to cut doun de vic^e, and let de Vin^es grow?

Object. II. I, but (dey repli^e) hou ſall wee bee able to doo^e any good wit our unſtable yunkers, ſo long as doſ^e deboſ^t Balad-makers and Danc^e-makers [de voued vaſſals of *Aſmodeus*] not content, wit deir own uncleannes to doo^e him homag^e and fealti, ſpend deir tim^e, and ſtrain deir wits, to draw as many oder as dey can, into de ſam^e condemnation: and de on^e wit obſcen^e and filty words, de oder wit immodeſt and ſam^eles geſtur^es, ſtriv^e weider ſall hav^e de precedenc^e, in leading deir ſilly proſelyt^es hedlong into hell? But indeed^e de mat^e betweën^e deſ^e twain is ſo uneqal, dat dis ſtrif^e may ſon^e bee ended. It is not lik^e dat of de *two Sword-players, of wom^e de Proverb is, *Non melius commiſſus fuit cum Bitho Bacchius:* Nor dat of de †two Shepherds contending for de Maſteri in extemporal poeſi: wo did ſo eqaliz^e on^e anoder; dat *Palæmon* knew not weider to prefer, but was fain to paſ dis indifferent Sentenc^e, *Et vitulâ tu dignus; et hic.* - - -. But heer^e de ods is ſu^e, dat an indifferent *Palæmon* wil eaſily bee reſolved, and adjudg de *Calf* to de Baladers: wo dayly doo^e deir Maſter mu^e mor^e ſervic^e, dan deir mat^es doo^e: proſtituting deir baſ^e and peſtilent mer^eandiz^e, not on^ly at ſu^e publik Merriments; but alſo in privat houſes, yea and openly in de ſtræt^s, and market-places: wer^e dey hav^e deir Factors, wo vent it boldly wit^out any bluſing.

Reſp. I. For anſwer, It is tru^e dat doſ^e you blam^e, ar de principal Arkitects

*Horat Sat. l. 1. Satyra 7.

† *Menalcas & Dametas. Eclog. 3.*

Arkitects of all de miſcief: dey ar de Inventers and contrivers of de Plot: but it is deir ſorded Agents [de mercenary Minſtrels] dat put de ſtratagems of dem bodᵉ in execution: dey ar de Inſtruments, to put in de filty Songs of de onᵉ; and to teaᵉ de filty faſions of de oder. And deſᵉ, it is in your pouer dat ar but inferior Magiſtratᵉs, or oderwiſᵉ men of woᵣt, to reform. If you findᵉ fault, dat dey ſay or doᵒᵉ dat wiᵉ is contrari to good manners, wiᵉ tendeᵗ to de corrupting of yutᵉ, or de offending of modeſt ears and eys; haply dey will bæ aſamed: but if you ſarply rebukᵉ dem; (knowing in wat caſᵉ de Law haᵗ left dem) doubtles dey wil fear to offend eftſoonᵉs in dat kindᵉ.

But (tanks bæ to God) deſᵉ impurᵉ Buffons (weider it bæ dat dey ar not nou permitted, as formerly, to defilᵉ de Preſ; or dat demſelvs ar, at laſt, aſamed of deir ſtalᵉ ribaldri; or dat de people, waxing morᵉ modeſt, wil noᵉ longer endurᵉ it;) begin, mæ tinks, to wear away; and derᵉ ariſeᵗ in deir ſtæd a better generation: our *Marlows* ar turned into *Quarleſes*. Haply dey havᵉ found morᵉ, & morᵉ ſolid miraᵗ and deligt in honeſt conceipts, and witti Urbaniti; dan in all wanton and immodeſt jeſts, or any kindᵉ of obſcenᵉ ſcurriliti. For indædᵉ derᵉ is noᵉ truᵉ miraᵗ without honeſti: and derᵉforᵉ de experienced King-Preaᵉer joineᵗ dem togeder. * *I know* (ſayᵗ he) *dat derᵉ is noᵉ good wit de ſons of men; but for a man to Rejoicᵉ, and to doᵒᵉ Good in his lifᵉ.* * *Eccleſ.c.3.12.*

Reſp. II.

And for de Dancᵉ-makers, even dey alſo (weider it bæ dat dey ar reſtrained by de pious Magiſtratᵉ, and eekt by de awful lookᵉs of auſterᵉ auᵗoriti; or dat de people, growing into a morᵉ civil carriageᵉ, begin to load deir ſlabbering guizes; or dat demſelvs ar ſo wearyed in deir foul ways, dat, likᵉ tired jadᵉs, dey can goᵉ noᵉ furder) giv nou noting ſo muᵉ caus of offencᵉ, as formerly; wen modeſt maids and matrons werᵉ oft times fain to ſit out, not knowing hou, for ſamᵉ, to partakᵉ wiᵗ deir rudᵉ aſſociats.

Epilogus.

WEr'for' (ingenuous and intelligent Readers) all tings rigtly weiged, der' is no' sufficient caus, dat *Wæ* sold' wilfully depriv' our selvs of des' permitted Comforts; but rader tak' hæd' dat wæ provok' not *God* to depriv' us of dem: as de Ju's oftentimes did wit deir wickednes and apostaci'; so * turning deir mirt into mourning, and miseri. Let us not der'for' bæ lik' dat † *faitles and stubborn generation*: [*a generation dat set not deir hart aright, and wos' spirit cleaved not stedfastly unto God:*] nor lik' de profan' godles headen: * *wo bæing past fæling, did giv demselvs over unto lasciviousnes; to work all uncleannes, even wit grædines.* But let us consider dat wæ are Kristians: *unto wom' de grac' of God hat' appæred,* † *teaching us dat, denying ungodlines and and worldly lusts, wæ sold' liv* (a) Sobrie, Juste, Pie, [*soberly, rigteously, and holily*] *in dis present world: holily* in respect of God, *rigteously* in respect of our neigbour, and *soberly* in respect of our selvs. Dis our Sobrieti, as at all tim's, so giefly in our Pastim's, is to bæ used: dat by Intemperanc' and luxuri wæ abus' not our liberti, nor pollut' our honest mirt, wit any kind' of turpitud' or Lasciviousnes: wic ar tings in demselvs so odious, dat by de common verdict bot' of good and bad, of godly and profan', dey ar condemned. For Lasciviousnes in *Dancing*, derived from de wanton *Iones* to de *Romans*, in deir idle prosperiti, * even deir own Poet cold' tax it, as an open enimi' to Modesti, Castiti, and Civalri.

(b)

Motus doceri gaudet (b) *Ionicos*
Matura virgo: & fingitur artibus
Jam nunc: & incestos amores
De nuero meditatur ungui. &c.

Et mox ibidem.

Non his Juventus orta parentibus
Infecit æquor sanguine Punico. &c.

For

* *Vid. Ose 2. 15. &c. in c. 3. § 1.*

† *Psal. 78. 9.*

* *Ephes. 4. 19.*

† *Titus 2. 12.*

(a)

* *Horat. Car. l. 3. Ode 6.*

For Laciviousnes in *Singing*, [illegible] holy Fader dooᶜt dus bewail it : *Quàm multi mali & [illegible]osi scienter cantant digna auribus suis & cordibus, novimus & dolemus. Sciunt enim se cantare flagitia ; & tamen cantant tantò libentiùs, quantò immundiùs : quoniam tantò se putant debere fieri lætiores, quantò fuerint turpiores.* Đe reason of dis complaint hæ givet in an *oder placᶜ : *Talibus etenim turpitudinibus cantionum, animi humani illecti enervantur, & decidunt à virtute : & propter ipsas turpitudines postea sentiunt dolores : & cum magna amaritudine digerunt, quod cum dulcedine temporali biberunt.*

† S. *Augustin. Exposit. Ps.* 18.

* *Tom.* 9. *de decem Chordis.*

And for đe lacivious *Autors* of dis Laciviousnes, [đe degenerated Cruᶜ of deboſt Buffons] đat generous truᶜ Poet, in đe person of *Urania*, dooᶜt đus reproovᶜ and exhort đem :

† *O Profanᶜ Writers, your lascivious rhymᶜ*
Makᶜs our best Poëts to bœ basᶜly dœmed,
As Juglers, Jesters, and đe scum of Timᶜ :
Yea, wit đe Vulgar, les đan đesᶜ estœmed.

† *Dubartas in Urania : Quadrain* 44.

You makᶜ eastᶜ Clio *a ligt wanton Minion,*
Mount Helicon a Stuᶜs : your ribaldri
Makᶜs prudent Parents [strict in đeir opinion].
To bar đeir eildren reading Poetri.

Đe eain of Vers was at đe first invented
To handle onᶜly sacred Mysteriᶜs,
Wit morᶜ respect : and noting els was eanted,
For long timᶜ after, in suᶜ Poesiᶜs.

So did my David, *on đe trembling strings*
Of his divinᶜ Harp, onᶜly sound his God :
So mildᶜ-sowld Moses *to* Jehovah *sings*
Jacobs *deliveranᶜ from* đ' Egyptians *rod.*

So Deborah *and* Judit *in đe Camp,*
So Jobᶜ, *and* Jeremi *wit carᶜs oppressed,*
In tunᶜful Verses of a various stamp,
Đeir Joiz and Sigs divinᶜly-sweetᶜ expressed. &c.

To đis purposᶜ speaket * *Martyr* : first ſewing đe divinᶜ original,

* *Locor. commun. Classis* 3. *C.* 3. *Parag.* 25.

original, and laudabl[e] of tru[e] Poesi; and den inveying againſt de ſam[e]ful Ab[u]ſi of ſom lewd Poëtaſters: wo having giv[n] demſelvs over to all manner of luxuri and uncleannes, mak[e] no öder uſ[e] of deir Wit and Art, but to proclaim deir own ſam[e], and, by deir alluring Carms, to draw öders after dem into de ſam[e] perdition. *Sciendum eſt veteres, & cum gratias Deo agerent, et cum ab eo aliquid impetrare niterentur, communibus votis carmina quædam ſolennia conſulevi ſſe adhibere. Et ſane Poëſis initia ſua hinc habuit: eamq; donum Dei fuiſſe non irrem inficias: ſed id optârim, ut pura ac caſta inter homines retineretur. Id verò propterea dico, quoniam immundi quidam et impuri homines illam fœdiſſimè conſpurcârunt; dum cantum et verſus ad laſciv as libidines, et quævis turpia dejiciunt. Quorum carmina, ut elegantia et bene latina ſint; Chriſtianis tamen auribus ſunt prorſus indigna, neq; adoleſcentibus deberent ullo modo proponi: qui cùm ad vitia ſatis propenſionis habeant; ad eos impellendos et inflammandos, novis ignibus et arietibus non eſt opus. Verſus hujus generis, animorum Sirenes jure dici poſſunt: quibus juvenes auſcultantes, vix fieri poteſt quin naufragium faciant.*

Perditorum itaq; horum Nebulonum ſordes (ne præſtantes Juventutis Chriſtianæ indoles, diutius in perniciem inquinare queant) ex illorum ſcriptis expurgare, (†ſicuti jam facilitari cœptum eſt) opus ſanè eſſet Hercöicum, & Principibus dignum Chriſtianis.

† *In Martiali caſtrato.*

It wer[e] derefor[e] a happy ting (ingenuous Readers) dat all deſ[e] dangerous ſtumbling-bloks (at wi[ch] wœ often ſœ our eildren [our deareſt eildren] to ſtumble and fall) wer[e] qit[e] removed out of deir ways; dat in deir holſom and neceſſari Recreations, dey migt, without let, walk ſaf[e]ly and uprigt. In de mean ſpac[e], (til dis publik good may bœ happily effected) let us, in de fear of God, ſo mu[ch] de mor[e] circumſpectly look[e] unto our fot[e]-ſteps; leſt dat, wi[ch] ſhold[e] hav[e] bœn for our good, bœ mad[e] unto us an occaſion of falling. Let us in all our Sport[e]s, avoid de fals deligts of Laſciviouſnes: wi[ch] do[e] ſo enervat[e] and enfeeble de powers and faculti[e]s bot[e] of body and mind[e]; dat dey wo ar onc[e] infected der[e] wit, do[e] hardly ever after prov[e] good for any ting: but

ar

ar an offenc' to God, a Scandal to good men, and, in đe end, Ruin to đemſelvs : on'ly wit (is ad) antag', đat (lik' (c) đoſ' wo had đeir harts woondec) đ y dy' lauging. Yea let us, in our wol' converſation, eſ ew evil and doo' good : let us bee zelous in đe ſervic' of God, abhorring Sacrileg' and Superſtition : let us bee faitful in đe loov of our neigbour, abhorring Robberi and Oppreſſion : and let us ſo uſ' đe tranſitori Pleaſur's of đis lif' ; đat wee loſ' not đe permanent joys of đe lif' to coom.

(c)

ANNOT.

(a) SObriè. † *Hæc tria perpetuò meditare adverbia Pauli :*
Hæc tria ſunt vitæ regula ſancta tuæ.

† *Piſcator in locum.*

(b) *Motus Ionicos.* i. * *ſaltationes laſcivas & petulantes : inſtar* Ionum, *qui mollem ſaltationem, membrorum geſtibus adinvenerunt.* Wie kind' of Laſciviouſnes, *Atenæus* notet to bee đen commonly đe win' is in, and đe wit out. † *Ionicam ſaltabant inter pocula.*

* *Coment. antiq.*

† *lib.* 14. *c.* 5.

(c) *Ictu trajecta præcordia in præliis, riſum attuliſſe traditum* eſt.

* *Ariſt. de Part. lib. animal. lib.* 2. *cap.* 10.

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ar an offenc[e] to God, a Scandal to good men, and, in de end, Ruin to demselvs : on[e]ly wit dis aduantag[e], dat (lik[e] (c) dos[e] wo had deir harts wonded) dey dy[e] langing. Yea let us, in our wol[e] conversation, eschew evil and dow[e] good : let us be zelous in de servic[e] of God, abhorring Sacrileg[e] and Superstition : let us be faitful in de lov of our neigbour, abhorring Robberi and Oppression : and let us so us[e] de transitori Pleasur[e]s of dis lif[e] ; dat we los[e] not de permanent joys of de life to com.

(c)

ANNOT.

(a) SObriè. † *Hæc tria perpetuò meditare adverbia Pauli : Hæc tria sunt vitæ regula sancta tuæ.*

† *Piscator in locum.*

(b) *Motus Ionicos.* i. * *saltationes lascivas & petulantes : instar Ionum, qui mollem saltationem, membrorum gestibus adinvenerunt.* Wic kind[e] of Lascivious nes, *Athenæus* notes to be den commonly used, wen de win[e] is in, and de wit out. † *Ionicam saltabant inter pocula.*

* *Coment. antiq.*

† *lib. 14. c. 5.*

(c) * *Ictu trajecta præcordia in præliis, visum attulisse traditum est.*

* *Arist. de Partib. animal. lib. 3. c. 10.*

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