AN INTRODUCTION TO THE SKILL OF MUSICK.

IN TWO BOOKS.

THE FIRST:
The Grounds and Rules of MUSICK, according to the Gamut, and other Principles thereof.

THE SECOND:

By JOHN PLAYFORD.

To which is added,
The Art of Descant, or Composing Music in Parts.
By Dr. T.H.O. CAMPION.

With Annotations thereon, by Mr. Chr. Simpson.

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PREFACE

To all Lovers of MUSICK.

MUSICK in ancient Times was held in as great Esteem, Reverence and Honour, by the most Noble and Virtuous Persons, as any of the Liberal Sciences whatsoever, for the manifold Uses thereof, conducing to the Life of Man: Philosophers accounted it an Invention of the Gods, bestowing it on Men, to make them better conditioned than bare Nature afforded; and concludes a special necessity thereof in the Education of Children, partly from its natural delight, and partly from the Efficacy it hath in moving the Affections to Virtue, commending chiefly three Arts in the Education of Youth, Grammar, Mufick, and Gymnastick, this last is for the Exercise of their Limbs: Roselin reports, in his time the fairest Men taught both Grammar and Mufick. Those then who intend the Practice thereof, must allow Mufick to be the Gift of God, yet (like other his Graces and Benefits) it is not given to the Idle, but they must reach it with the hand of Industry, by putting in practice the Works and Inventions of skilful Artists, for merely to Speak and Sing are of Nature, and this double use of the Articulate Voice the rudest Swains of all Nations do make, but to Speak well, and Sing well are of Art: Therefore when I had considered the
Of MUSICK in General,
And of its Divine and Civil Uses.

MUSICK is an Art unsearchable, Divine and Excellent, in which a true Conformity of Sound or Harmony is produced, that rejoiceth and comforteth the Hearts of Men, and both in all Ages and in all Countries been highly reverenced and esteemed, by the Jews for Religion and Divine Worshipp in the Service of God, as appeareth by Scripture, by the Greeks and Romans to induce Poesy and Gracility, and to invite to Courage and Valor. Great Distinctions were among the Greeks, Dedicating the first Inventor, some for Orpheus, some for Hymnus, some for Poeras and Musicians, others for Amphion, whose Muzick, they say, was the building of the Walls of Thebes; as Orpheus had by the harmonious touch of his Harp, moved the Wild Beasts and Trees in Dance. But the true meaning thereof is, that by means of their Muzicks, and their wife and player Muzick Poems, the one brought the Savage and Beast-like Thracians to Humanity and Gentleness, the other perfumed the rude and careless Thessalians to the fortifying of their City, and to a civil Conversation : The Egyptians in Apollo, attributing the first Invention of the Harp to him, and certainly they had an high esteem of the Excellency of Adiaphonic, to make Apollo (who was the God of Wisdom) to be the God of Muzick: But the People of God doth acknowledge a far more ancient Inventor of this Divine Art, Iobal the Son from Adam, who, as it is recordered.

A 4
G.n.
OF MUSICK in General, and of
Gen. 1, 17, was the Father of all that handle the Harp and Organ, St. Augustine faith yet further, saying, that it is the gift of God himself, and a representation or imitation of the two Confort and Harmony which his Wisdom hath made in the Creation and Administration of the World. And well it may be termed a Divine and Mysterious Art, for among all the rest Arts and Sciences, with which God hath endued Men, this of Musick is the most sublime and excellent for its wonderful Effects and Inventions. It hath been the Study of Masters of Musick for many thousand years, yet none ever attained the full scope and perfection thereof; but after all their deep Search and laborious Studies, there still appeared new matter for their Inventions, and which is most wonderful, the whole Artistry of this Art is comprised in the compass of three Notes or Sounds, which is most especially observed by Mr. Christopher Simpson, in his Division Violin, pag 3 in this book. All Sounds that can possibly be joined at once together in Musical Concordance are still but the reiterated Harmony in Three; a significant Emblem of that Supreme and Incomprehensible Trinity. Three in One, Governing and Disposing the whole Machine of the World, with all its included Parts in a perfect Harmony; for in the Harmony of Sounds, there is some great and hidden Mystery above what hath been yet discovered. And Mr. Katherine Philpott in her Exposition on Mr. Henry Lawe his Second Book of Ayres, hath these words:

Muse, which is the wild Creation’s Soul,
That truly curious Agent in the whole,
The Art of Heaven, the Order of this Frame,
Is only Musick in another Name.
And as King, Conquering what was his own,
Hath choice of several Titles to his Crown,
So Harmony on this side now, that then.
Yet still is all that takes and Govern Men.
Beauty is but Musick, and we find
Conrue is but the Concord of the Mind;
Friendship the Union of well-join’d Hearts.
Honour’s the Chorus of the Noblest Parts;
And all the World, on which we can collect,
Musick to the Ear, or to the Ear.

Nor had there yet been any Design given of that sympathy in Sounds, that the String of a Viol being struck, and another Viol laid at a distance, and tuned in Consonance to it, the same Strings thereof should sound and move in a sympathy with the other, though not sound’d; not that the sound of a Sackbut or Trumpet, jointed by a Strong Emulsion of breath, step from Concord to Concord, before you can force it into any Gradation of Tones or Notes. More Observations of the mystery of Sounds is learnedly discovered by the Lord Bacon in his Nat. Hist. 2. Part. Chap. 3. Mr. Kercher, a learned Writer, reports, that in Calabria, and other parts of Italy, there is a pensive Spider, called the Tarantula, by which such as are bitten fall into a frenzy of madness and laughter; to stay the immediate passion thereof, Musick is the speedy Remedy and Cure, for which they have dinned Songs and Tunes.

The first and chief Use of Musick is for the Service and
OF MUSIC in General, and of
and Praise of God, while Gift of it is. The several Life is for the Service of God, which as it is agreeable unto Nature, so is altogether by God, as a temporal blessing to create and clear men after long Study and weary Labor in their Pleasure. Beelitz, 1690. Wine and Music rejoiceth the Heart, as the Philosopher advi- sed, musica Medicina est. Morale, and the music thereto serves for the Good health. All virtuous in the Holy, Animal, et cetera, it is to be noted, That as all pretty, there is none that is not delighted with Harmony, but only the Absurd. It Stephen's reports, that to save a Liver, Animal, et cetera, it is a Jesuit that all pretty, there is none that is not delighted with Harmony, but only the Absurd. My self, a I travelled some years since the Popish, met a Bardi of Study, about twenty, upon the Rock, following a Violin and a Violin, which while the Bishop, said they were formed, when he could they all pretty, and in this manner they were brought out of Yorkshire to Hampstead. If in natural Crescendo or non-musical, and are delighted with Music,
all rational Men, who are inured with the knowledge thereof? Alas, said flour hath this Observation. This Music is used only of the most Abstract Crescendo, Lond and understood by Men: The Birds of the air, those pretty-Winged Creatures, now as the approach of the Day do they Wamba, what them their Madras Praise, among which, the little Lark, who by a natural instinct doth every evening mount to the Sky, as high as his Wings will bear him, and there Wamba on the Crescendo as long as his strength enable him, and then descents to the Earth, who presets itself to another Creature to signify that Divina Service. The Philosopher says, not to be Animal Madras, is not to be Animal Rationale. And the Indian Proverb is, God loves him, where he hath not made to love Music: Nor does Its Divine and Civil Uses.
Music only delights the Mind of Men, and that, and Birds, but also conduces much to Unity in the love of the Praise in Song, which both clear the Mind and strengthen the Soul, and if it be also joined the Exercise of the Law, and used with Piety or Conformity, the want of which Exercise is a common death of many Students: Also much benefit hath been found thereby, by such as have been troubled with dejectness and Sorrows, in grief and joy, the former which of them that are careful, is to admit a Flute and Harp, the utmost Splendor in Praise is anima- tion, and whose hearts be the sound of the Trumpet, the Praise and Stagnation. All Mechanical Arts to find so cheer them in their heavy labors. Besides, it gives a release of these Efforts, because the Spirits about the Heart, being in that trembling and dancing Air into the Body, are moved together, and gladdened up with it, so that the Mind, Harmoniously Composed, is refreshed at the sound of the Music. And further, we see even young Birds are charmed before by their singing Nymphs, not the poor labouring Beasts at Plow and Cart are there to be found of Music, though it be in their Madagascar. If God them had granted such benefits Men by the Civil Exercise, from the Harmonious and Divine Life, would much more remain in our eternal comfort, if such were here we join our finger with the Indian writing his holy Place. Variance the same was, that the Music, but Melody may enter the Doors of the Church: The object which to the Worship of the Church. The Praise, which is the Worship and Service of God, that it be not anz używa, and should he be continued may be truly proved from the Evidence of God's Work, which is the Practice of the Church in all Ages.
Of MUSIC in General, and of
Music: You shall seldom meet Holy David, without an
Instrument in his Hand, and a Psalm in his Mouth; Fifty
three Holy Masters or Psalmists be Dedicated to his
Chief Minister Johnathan, in Composing Music to them:
He was one in whom the Spirit of God delighted to dwell,
for an evil Spirit will abide to carry where Music and
Harmony are helped, for when he played before God,
the evil Spirit departed immediately. This Power of
Music against evil Spirits, Luther seemingly to think
that it doth still remain, Scimus (such he) Musicae
De
dominae etiam invictam & intransitabilem esse. We know
that Music is most dreadful and irresistible to the
Devils. The acceptable Divine Harmony was to God in
his Worship, appears in 2 Chron. 29, 3, 4, 11. Also the
Lestevir the singers, all of them of 
Alabah,
of Haran, of Jerusalem, with their Sons and their Broth-
ers, being arrayed in white linen, haveing Cymbals and
Psaltries, and Harps, stood at the East end of the
Altar, and with them an hundred and twenty Priests
founding with Trumpets: It came even to pass,
as the Trumpeters and Singers were as one, to make
one sound to be heard in Praising and thanking the
Lord: and when they lift up their Voice with the
Trumpets and Cymbals, and Instruments of Music,
one that then the House was filled with Cloud, even
the House of the Lord. The Life of Alabah was con-
tinued in the Church of the Jews, even until the De-
cision of their Temple and Nation by Titus. And
the psalms also began in the Christian Church in
our Saviour and his Apostles time. If you consult
the Writings of the Primitive Fathers, you shall scarce
meet with one that doth not write of the Divine Life of
Alabah in Churches, and yet true it is, that some of
them

Its Divine and Civil USES.
them did dwell with some Alabahs thereof in the Ser-
vice of God, (and if they would) now if they were al-
live,) but that endures not. Eighty six of them, more
than the Holy Sepulchre is condemned by St. Paul,
which he blemishes with what is detestable profaned it.
The Christian Emperors, Kings, and Princes, in all Ages
have had the Divine Sciences great Eileen and Ho-
more: Constantine, The Great, and Theodosius, did both
of them begin and found Divine Hymns in the Christian
Congregations; and Julian the Emperor composed
an Hymn to be sung in the Church, which began. To
the only begotten Son and Word of God: Of Charles
the Great it is reported, that he went often into the Psal-
medr and sung Himself, and appointed his Sons and other
Princes what Psalms and Hymns should be sung. But
became nearer home: History tells us, that the ancient
 Britons of this Island had Alabahs before they had
Runky; and the Romans that Invaded them (who were
not so forward to magnify other Nation,) confest what
power the Druids and Druids had over the People Affes-
tronts, by recording in Songs the Deeds of Heroe, Pri-
rites, their Laws and Religion being sung in Tunes, and
io without Letters) transmuted to Perviery, where
were in use, that their Neighbours of Gaul came hither to learn
it. Alfred a Son of King that
Land was weak, and in all manner of Learning, but
on his Knowledge of Alabah took none delight. King
Henry the Eighth did much advance Alabah in the
first part of his Reign, when he Alabah was more intense
upon Arts and Sciences, at which time he invited the
best Alabahs out of Italy, and other Countries, where
he gave to great Knowledge therein, of which he gave
Testimony, by Composing with his own hand two entire
Services,
Of Music in General, and of Services of Fire and for Parts, as is recorded by the Lord Vertue, who was his Epicure. - Nay, in the reign of the King - who was a Lover and Encourager thereof, if we may believe Dr. Yyne, one of his Chaplains, who put the Acts of the Apotheosis into Muses, and composed a song to the Song of Four Parts, which he printed and Dedicated to the King; his Epistle begins thus: Consider well, my Godly King, The zeal and perfect Love Your Grace doth bear to each good Thing; That given is from above; That such good things your Grace might move, Your Love when you alloy, Instead of Songs of warton Love, Those Stories then to Play.

Queen Elizabeth was not only a Lover of this Divine Science, but a good and proficient singer, and I have been informed by an ancient Musician and her Servant, that she did often receive her oft on an Excellent Instrument called the Pultisane, not much unlike a Lute, but shorter and Lighter: And that it was her care to remove the Lute in the Worship of God, may appear by her Injunctions. And King James granted his Letters Patent to the Musicans in London for a Corporation.

Nor was his late Lord Jeffreys, and Bishop Monteferr, King Charles the First, behind any of his Predecessors in the promotion of this Science; effectively in the Service of Almighty God, which with much Skill he would hear reverently performed; and often appointed the Service and Anthems himself, being by his Knowledge of Music, a comperiate Judge therin.

Its Divine and Civil Uses.

Of whye Vertue and purity (by the infinite mercy of Almighty God) this Kingdom now enjoys a lasting Example in his Son and our Gracious Sovereign Charles the Second, whom Guiding presence, while Love of this winning Art appears by his Encouragement of it, and the Professors thereof, especially in his beautiful Augmentation of the Annual Almowes of the Gentlemen of his Chapel, which Example if we were followed by the Superiors of our Cathedrals in this Kingdom, it would much encourage Men of this Art (who are there employed) to a Praise to Almighty God, to be more flourishing than they, and would take off that Contempt which is cast upon many of them for their mean performances and poverty, so that all true Christians fervent to see how that Divine Worship is conducted by blind Zealots, who do not, nor will not understand the art and excellence thereof.

But Music in this Art (like other Arts and Sciences) is in large esteem with the generality of people, our late and present Abbots, both Vocal and Instrumental, is most enjoyed of all fame by the new Composers and jest of Foreigners, to the grief of all sober and judicious Understanders of that formerly solid and good Music; nor shall we expect Harmony in Peoples Andro, to lose in Pride, Pompous, and Discord, as is predominant in their Lutes: But I conclude with the Words of Mr. Owen Felse to his Relations: "We find that in Heaven there is Music and Harmony."
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An Introduction to the Skill of MUSIC.

CHAPTER I.
Of the Scale of Music, called the Gamut.

The Gamut is the Ground of all Music, both Pical and Instrumental, and (as Orbnopariae reporteth) it was composed by Guilo Arsino, about the yeare 960, who (our of six Syllables in the Sapheic or the Hymn of St. John Baptist, framed his Musical scale, let downe in these six Syllables, as Names for the six Musical Notes.

VT quae tenebimus, eamque soli centum,
SOLVATIS pietat larum rectum.

VT RA M E F SOL LA VT RE SOL LA.

Theke Six Notes were thus used for many years past in that order, ascending and descending; but in their latter times, Four are only in Use, the which are SOL, LA, ME, FA; to that UT and RE are now changed into SOL and LA, four being found sufficient for expressing the
the several Sounds, and sets a Delight to the Memory of Practitioners.

Besides the Names of the Notes, there is used in our Scale of Musick, called the Gamma, seven Letters of the Alphabet; which are set in the first Column, at the beginning of each Rule and Space, as A, B, C, D, E, F, G. And of these there are three Septenaries ascending one above the other, G being put first, which is according to the third Letter in the Greek Alphabets, called Gamma, and is made thus: (the first derivation thereof being from the ancient Greek) as you may see in the Scale at the end of this Chapter.

These seven Letters of the Alphabet are called seven Clefs, or more properly Cleveres, the other Names and Symbols appertained to them are the Notes; and by these three Septenaries are distinguished these several Parts of Musick, into which the Scale is divided: first, the Bass, which is the lowest part; secondly, the Tenor middle part; and thirdly, the Treble, or highest part; so that according to these three Septenaries, Gamma is the lowest Note, and E the highest. And thus the several Courses in Mr. Sterley and others, did not exceed but it is well known that there is many Notes in use, both above and below, which exceed that compass, and that both in Vocal and Instrumental Musick, which sought not to be omitted; for the compass of Musick is not to be confin’d: And though there be but three Septenaries of Notes in the Example of the Gamma, which amount to the Compass of One and Twenty Notes or Sounds; yet in the Treble, or highest part, as occasion requires, you may append more Notes; for it is the same over again, only eight Notes higher; or in your Bass, or lowest part you may descend the like Notes lower than Gamma, as the Compass of the Voice or Instrument is able to extend, the which will be the same, and only Rights to those above. And these Notes of Addition are usually thus distinguished; those above E are called Notes in Alt, as S, T, and G; and below, &c., in Alt. And those below Gamma are called Double Notes, as Double S, T, Double E, &c., in Alt. And being Rights or Dissonants to those above Gamma. I have therefore in the Table of the Gamma in this Book, expressed them with double Letters in their right places.

The Gamma is drawn upon fourteen Rules, and their Spaces, and doth comprehend all Notes or Sounds usual in Musick, either Vocal or Instrumental.
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In the second Column is set the Names of the Notes as they are called, which is B flat or $b^\flat$, as having no flat in B major, and then your Notes are called as they are set there on the Rules and Spares ascending. The third Column is $b$ flat or $b^\flat$ natural, which hath a flat in B minor only, which is put at the beginning of the line with the first, and there you have also the Names as they are called on Rule and space. The fourth Column is the Note called $f^\#$ or $f^\#$ minor, having two flats, the one in B minor, the other in E minor, placed as the other, by observing of which, you have a certain Rule for the Names of the Notes in any part, be it Treble, or Bass.

In these three observe this for a General Rule, that what Name the Note hath, the same Name properly hath his Eighth above or below, be it either in Treble, Medium, or Bass.

There is an old Metre, though not very common, yet it contains a true Rule of the Theoric part of Musick, which is necessary to be observed by young Beginners, and as it falls in our several Chapters I shall insert it: It begins thus,

"To attain the Skill of Musick Ars, "
"Learn Gam-Ups up and down by descent,"
"Thereto to learn your Rules and Spares,"
"Names Names are known, knowing their places."
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A Second Table of the Scale of MUSICK called the GAMUT, in which every Key or Note is put in its proper place upon the Five Lines, according to the two usual signified Cleaves or Clefts, viz. the BASS and the TREBLE, ascending from the lowest Note of the BASS to the highest in the Treble.

D la sol, E la, F fa ut, G sol re mi, A la mi re,

F fa ut, G sol re mi, A la mi re, B fa mi, C sol fa,

A la mi re, B fa mi, sol fa ut, D la sol re, E la mi,

B mi, C fa ut, D sol re, E la mi, F fa ut, G sol re mi,

C fa ut, D sol re, E la mi, F fa ut, G sol re mi,
CHAP. II.

Of the Cliffs or Cleaves.

In this System (as I said before) is contained three Septenaries of Letters, which are G, A, B, D, E, F. Th' three seven Letters are set at the beginning of each Rule and Space, and called Seven Cleaves; of these seven, four is only usual, one of which is usually placed at the beginning of every Line of the Song or Leffon, either Sing or Instrumental. The first is called the F First Cleave or Cliff, which is only proper to the B-flat or Bass part, and is thus marked $\mathbb{B}$ on the fourth Line, at the beginning of Songs or Leffons. The second is the C Second Cleave, which is proper to the middle or inner parts, as Tenor, Counter-Tenor or Mean, and it is thus signed or marked $\mathbb{C}$. The third is the G Third Cleave or Cliff, which is only proper to the Treble, or highest, and is signed or marked thus $\mathbb{G}$ on the second Line of the Song or Leffon.

These three Cliffs are called the three signed Cliffs, because they are always set at the beginning of the Line on which is placed the Song.

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Song or Leffon: (for Cleave is derived from Cleave which signifies a Key.) From the place of this Cliff, the places of all the other Notes in your Song or Leffon are understood, by proving your Notes from it, according to the Rule of the Cane-at.

The fourth Cliff is the $\mathbb{B}$ Cliff, which is proper to all parts, as being of two natures or properties, that is to say, Flat or Sharp, and doth only serve for that purpose for the flattening and sharpening of Notes, and therefore it is called B-flat or B sharp; the B-flat signifies flat, the B-flat or B plain, is known by Rule or Space by this mark [5], and the B-flat, which is Sharp, by this [6].

But these two Rules you are to observe of them both: First the B-flat, or B-sharp, doth alter both the name and property of the Notes before which it is placed, and is called B-flat, making it half a tone or sound lower than it was before.

Secondly, the B-flat, or B-sharp, alters the property of the Notes before which it is placed, but not the Names; for it is usually placed either before F or D, and they retain their Names still, but their Sounds is raised half a tone or sound higher.

Note, That these two B Cliffs are placed not
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not only at the beginning of the Lines with
the other Cliffs, but is usually put to several
Notes in the middle of any Song or Latin for
the Flattening and Sharpening of Notes, as the
Harmony of the Musicke requires.

CHAP. III.
A brief Rule for proving the Notes in
any Song or Latin.

First observe with which of the three-
ual Cliffs your Song or Latin is agreed
with at the beginning, if it be with the
G sound at Clefts, then that the Note be above
it, whose name and place you would know,
you must begin at your Cliff, and assign to
every Rule and Space a Note, according
to the Rule of your Gem-m, according till
you come to that Rule or Space where the
same Note is set: But if that Note be below
your Cliff, then you must prove downwards
to it, laying your Gem-m backwards, affix-
ing to each Rule and Space a Note, till you
come to its place. So that by knowing in
what place of your Gem-m the Note is set,
you will easily know its name. The next Chap-
ter directing you an infallible Rule for it,
and that by a safe and familiar Example.

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CHAP. IV.
Containing a Plain and safe Rule for the
Naming your Notes in any Cliff.

Having observed the foregoing Direc-
tion of proving your Notes, to know their
Places, you may easily know their Names
also, if you will follow this Rule: First,
observe that Mi is the principal or under
Note, which leads you to know all other,
for having found out that, the o-
thers follow upon course, and this Mi hath
its being in four several places, but it is
but in one of them at a time; its proper
place is in G mi, but if a #/a, which is a
$ flat (as is mentioned in chap. 3.) be put
in that place, then it is removed into E la mi,
which is its second place; but if a $ flat be
placed there also, then it is in its third
place, which is A mi re; if a $ flat come
there also, then it is removed into its fourth
place, which is D la fed re; so that in which
of these it is, the next Notes above is a
sharpening are Fa sol la, Fa solle, twice, and
that you meet with your Mi again, for it is
found but once in Eight Notes; in like man-
ner,
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near, the Notes next below it defending
are L sol fa, La sol fa, and then you have
your Mi again. For your better understand-
ing of which, I have here inserted the afore-
mentioned old Metre, whose Rules are plain,
true, and easie.

No man can sing true at first sight,
Unless he know his Notes aright;
which since it learn, if that you Mi
You know its place where e'er it be.

If that no flat be set in B,
Then in that place standeth your Mi.

Example.

\[
\begin{align*}
\text{Sol} & \quad \text{La} & \quad \text{Mi} & \quad \text{Sol} & \quad \text{Sol} & \quad \text{Sol} \\
\end{align*}
\]

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

Example.

\[
\begin{align*}
\text{Sol} & \quad \text{sol} & \quad \text{sol} & \quad \text{sol} & \quad \text{sol} \\
\end{align*}
\]

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

Example.

\[
\begin{align*}
\text{La} & \quad \text{Mi} & \quad \text{fa} & \quad \text{sol} & \quad \text{fa} & \quad \text{sol} & \quad \text{la} \\
\end{align*}
\]

If all be flat, E, A, and B,
Then Mi alone dies stand in "D."

Example.

\[
\begin{align*}
\text{La} & \quad \text{fa} & \quad \text{sol} & \quad \text{Mi} & \quad \text{fa} & \quad \text{sol} & \quad \text{la} \\
\end{align*}
\]

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

Example.

\[
\begin{align*}
\text{Sol} & \quad \text{Mi} & \quad \text{fa} & \quad \text{sol} & \quad \text{sol} & \quad \text{fa} & \quad \text{sol} \\
\end{align*}
\]

If you'll sing true without all blame,
You call all Eights by the same name.

\[
\text{Sol}
\]
Thee Rules and Examples being severally perused by the Learner, will infallibly direct him to the right naming of his Notes, which is a very great help to the Singer, for there is nothing makes him sooner mistake his tune in Singing, than the notnaming of his Notes: Therefore for the better understanding the Rule of naming your Notes, by finding your Mi in its several places, cut your eye on another Example, for the like naming your Notes in any Cliff whatsoever, be it F#, F##, Treble, or any forward Part. For there is no Song prick'd down for any part, but it doth employ some of those Five Lines in this following Example. The which several Parts are demonstrated by those little Arches, or Columns, on the right side of the following Example.

Example.

This Example expresses the Names of the Notes as they are called in the three removes of your Mi. I have seen some Songs with four flats, as is before mentioned, that is to say, at Bmi, Eflat, Aflat, and Dflat; but this fourth place of Dflat, is very seldom used, and such Songs may be termed irregular, as to the naming the Notes (being rather intended for Instruments than Voices) and therefore not fit to be proposed to young Beginners to sing. And because I will omit nothing that may be useful to Practitioners, I have let down a third Example of the naming of the Notes in all Parts and Cliffs, as the Flats are aligned to all Cliffs. An
An Introduction to
An exact Table of the Names of the Notes
in all usual Cliffs, expressed in the Six several Parts of Musik.

TREEBLE, C folio at Cliff on the second Line.

Sol la mi fa fol la fa fol
la mi fa fol la fa fol
la mi fa fol la fa fol

ALTUS, C folio at Cliff on the first Line.

Fa fol la fa fol la mi fa
fa fol la mi fa fol la fa fol
fa fol la mi fa fol la fa fol

MEAN, C folio at Cliff on the second Line.

mi fa fol la fa fol la mi
fa fol la mi fa fol la fa
mi fa fol la mi fa fol

First learn by Cliffs to Name your Notes,
By Rules and Spaces right;
Then Tune with Time, to ground your Skill
For Musik's sweet Delight.
The Skill of Musick.

CHAP. V.

Of Tuning the Voice.

Thus having briefly given you plain and familiar rules for the understanding the nature and use of the Staff, it will be necessary, before I set down your first plain Song, to infer a word or two concerning the Tuning of the Voice, in regard none can attain the right guiding or ordering their Voice in the rising and falling of several Sounds, which are in Musick (at first) without the help of another Voice or stringed Instrument. They are both of them extraordinary helps, but some Voices are best guided by the sound of an Instrument, and better, if the Learner have skill therein to express the several Sounds, so that his Voice may go along with the Instrument, in the sounding and declining of the several Notes or Sounds. And (if not) if an Instrument be founded by another who is an Artist, so the Learner hath a good Ear to judge his Voice in unity to the sound of the Instrument; it will with a little practice, by sometimes fingering with, and sometimes without, guide his Voice into a perfect harmony, to sing any plain Song with exactness.
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Here followeth the three usual Plain Songs for Tuning the Voice in the Ascending and Descending of Notes.

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

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

Lastly, observe that in Tuning your first Note of your plain Song, you equal it so to the pitch of your Voice, that when you come to your highest Note, you may reach it without Squeaking, and your lowest Note without Grumbling.
Of Tones or Tunes of Notes.

Observe that the two B flatts before mentioned are used in Sing for the flattening and sharpening Notes. The property of the B flat is to change M into Fa, making that Note to which it is joyn'd a Semitone or half a Note lower, and the B sharp raiseth the Note before which it is let a Semitone or half a Note higher, but alters not its Name, so that from Mi to Fa, and likewise from La to Fa, is but a Semitone or a half Note, between any two other Notes it is a perfect Tone, or found, as from Fa to Sol, from Sol to La, from La to Mi, are whole Tones, which is a perfect Sound. And this may be easily distinguished, if you try it on the Frets of a Fiddle or Lute, you shall perceive plainly that there goes two Fretts to the hopping of a whole Note, and but one Fret to a half Note; so that it is observed that Mi and Fa do only serve for the flattening or sharpening all Notes in the same, and they being rightly understood, the other Notes are easily applied to them, for if a flat or sharp have a sharp fret before it, it's the same is found with A la mi re flat, and G flat G, as being of one and the same found, or stopped upon one and the same Fret on the Viol or Violin. For Example: 

For a Discourse of the Chords and Discords, I shall only name them in this part of my Book. Perfect Chords are these, a Fifth, an English, with their Compound or Octaves. Imperfect Chords are these, a Third, a Sixth, with their Compounds, all other distances reckoned from the Bass are Discords. 

A Discourse is a perfect Eighth, and contains 5 whole Tones and a half Tone, that is in all the seven natural Sounds or Notes of the Ground, what flat or sharp we're there be. But for a further Discourse, I shall refer you to the Second part of this Introduction, entitled, The Art of Devising, or Composing of Musick in Parts; my purpose in this Book being only to lay down the Rules for the Theorick part of Musick, so far as is necessary to be understood by young Practitioners in Musick, either Vocal or Instrumental. I shall therefore proceed to the next Rules for the Note, their Time and Proportions.
CHAP. VII.
The Notes; their Names, Number, and Propositions.

Mention, being longest in sound, and theSemibreve the half of Augmentation, being shortest in sound: In Time, it is called the Master-Note; being of one certain Measure by itself. All the other Notes, both of Augmentation and Diminution, are measured by or proportioned to its value: The Large contains eight Semibreves, the Long four, and the Breve two. The Notes of Diminution, &c. Minims, Crotchets, Quavers, and Semiquavers, are reckoned to, as the others were measured by the Semibreve; and, according to the ordinary proportion of Time, two Minims are accounted to the Semibreve, two Crotchets to the Minim, two Quavers to the Crotchet, and two Semiquavers to the Quaver.

Example.

Notes of Augmentation. Notes of Diminution.

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

A pause or rest is silent characters; or an artificial omission of the Voice or Sound, proportioned to a certain Measure of Time, by motion of the hand or foot (whereby the Quantity of Notes and Rests are directed) by an equal measure; the signatures and characters of which are placed over each Note in the Example at the beginning of this Chapter.

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

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

A further Example of the Prick Notes, wherein the Measure of the Time is varied according as the Semibreve, both by Prick, Semibreves, Minims, and Crotchetts.
An Introduction to

Secondly, Pricks of Perfection are used for perfecting of Notes, and are only used in the Triple-Time, of which, I shall speak more at the latter end of Chap. 10.

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

[Diagram of the Tying of Notes]

This Example shews, that many times in Songs or Laments, two, four, or more Quavers or Semiquavers, are Tied together by a long stroke on the top of their Tails: And though they be so, they are the same with the other, and are so tied for the benefit of the sight; when many Quavers or Semiquavers happen together, not altering the Measure or Proportion of Time.

CHAP.

Of the Keeping of Time by the Measure of the Semibreve or Master-Note.

Observe that to the Measure of the Semibreve all Notes are proportioned, and its Measure is expressed (by a Natural Sound of the Voice, or Artificial on an Instrument) to the moving of the hand or foot up and down when its measure is whole; in Notes of Augmentation, the Sound is continued to more than one Semibreve; but in Notes of Diminution, the Sound is variously broken into Minims, Crotchets, and Quavers, or the like: So that in keeping time your hand goes down at one half, which is a Minim, and up at the next. For the more easy at first, if you have two Minims or four Crotchets as in the Example following, in one Bar, which is the proportion of a Semibreve; you may, in Minims, pronounce one, two, your hand being down at your first sound of one, lift it up exactly, and when it is up a small distance pronounce two, and then laying your hand down again begin the third Minim, lifting it up at the fourth, and down at the fifth, &c. Also when you have four Crotchets, pronounce one, two, three,
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three, four, that is, the hand is down at one and up at three, and down when you begin the
next Bar of four Crotchets, as in this Example.
This Rule observe, according to the Measure of
the Note, whether Semibreve is divided into,
be it either Triple, Duple or Common Time.

Example,
\[\text{Music notation}\]

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

The usual Moods may not here be mist,
in them much cunning do confus.

Here are four Moods, the which are di-
vided into four Tables, that is to say,

the Skill of Musick,

1. The Perfect of the More.

2. The Perfect of the Less.

3. The Imperfect of the More.

4. The Imperfect of the Less.

Those four Moods were used in former
times, but of late years, those of our Na-
tion that have Composed Musick, either
Vocal or Instrumental, have made use only
of the two latter, that is to say, the Imper-
fected of the More and Imperfect of the Less,
one being called the Triple Time, the other
the Duple or Common Time, these two being
sufficient to express much variety of Musick:
However, because the Italians do at this day
use in their Musick all four, I will not omit
to give you the Definitions and Proportions of
them in their order, and be more large upon
the two latter, because most used by the Prac-
titioners of Musick in this our Nation.
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Of the two first Modes.

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

The perfect of the Morce.

2. The perfect of the Left is when all go by two, except the Semibreves, as two Longs to a Large, two Breves to a Long, three Semibreves to a Breve, two Minims to a Semibreve, &c. and its Sign or Mark is made thus,

The perfect of the Left.

Of the two Left or most usual Modes.

3. The imperfect of the Morce is when all go by two, except the Minims, which go by three, as two Longs to a Large, two Breves to a Long, two Semibreves, to a Breve, three Minims to a Semibreve, with a Prick of Perfection, which makes the whole proportion of three Minims, and is called a Time. Its Mode is thus figured &c., and this is usually called the Triple Time.

The imperfect of the Morce.

This Mode is much used in Airs, Songs, and Galliards, and is usually called Galliard or Triple Time; and is of two Motions, the one slow, the other more swift. The first is, when the Measure is by three Minims to a Semibreve with a Prick, which Prick is for Perfection, to make it a perfect Time, and is usually called Three to One.

The second Measure of this Triple Time is to a swifter motion, and is measured by three Crotchets, or a Minim with a Prick for Perfection. This swifter Measure is appropriated or used in light Lofions, as Corants, Sarabands, Jigs, and the like.

the Skill of Mufick.
Of the several Adjuvants and Characters used in Musick.

CHAP. XI.

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

2. Bars are of two sorts, single and double. The single Bars serve to divide the Time, according to the Measure of the Semibreves; The double Bars are set to divide the several Stanzas of the Songs and Leifons, and are thus made,

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

4. A Tie is of two sorts; first, when the Time is broken or struck in the middle of the Note, it is usual to Ty two Minims, or a MINIM and a Crotchet together, as thus,
An Introduction to

The second sort of 

is, when two or more Notes are to be sung to one Syllable, or two Notes or more to be played with once drawing the Bow on the Viol or Violin, as thus:

Then doth he end his Count.

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

6. The Figures usually placed over Notes in the Thorough-Bass of Songs or Ayres, for the Organ or Theorbo, is to divide the Perfect or to strike in other Parts to those Notes, as Thirds, Sixths, and the like, to the Ground, as thus:

I shall here conclude the First Part, wherein I have set down what is needful to be understood of the Thorough Part of Musick, in the plainest and Chief Method that I could; not doubting but by it, and a little assistance of some already skilful in Musick, to guide you to the Practice.

the Skill of Musick.

A Brief Discourse of the Italian manner of Singing; wherein is set down, the Use of those Graces in Singing, as the Trill and Grappo, used in Italy, and now in England: Written some years since by an English Gentleman, who had lived long in Italy, and being returned, Taught the same here.

The Proem to the Said Discourse is to this effect.

Hitherto I have not put forth to the view of the World, those Points of my Musick Studies employed about that Noble manner of Singing, which I learnt of my Master the famous Siccione del Pello in Italy; nor my Compositions of Ayres, Composed by me, which I saw frequently practised by the most famous Singers in Italy, both Men and Women. But seeing many of them go about mistrusted and scoff'd, and that those long winding Points were ill performed, I therefore desir'd to avoid that old manner of running Division, which has been hitherto
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used, being indeed more proper for Wind and Stringed Instruments than for the Voice. And recking that there is made now a days an indifferent and confused use of those excellent Graces and Ornaments to the good manner of Singing, which we call Trills, Trapps, Exclamations of Interjections and Abruptions of the Voice, of which I do intend in this my Discourse to leave some footprints, that others may attain to this excellent manner of Singing: To which manner I have framed my last Ayre for one Voice to the Thomas, not following that old way of Composition, whose Musick not suffering the Words to be understood by the Hearers, for the multitude of Divisions made upon short and long Syllables, though by the Vulgar such Singers are cried up for famous. But I have endeavoured in those my late Compositions, to bring in a kind of Musick by which men might as it were Talk in Harmony, using in that kind of Singing a certain noble neglect of the Syllables (as I have often heard at Florence by the Actors in their Singing Operas) in which I endeavoured the Imitation of the Consonance of the Words, feeling out the Sounds more or less passionate, according to the meaning of them, having concealed

the Skill of Musick, so much as I could the Art of Defect, and pausing or staled the Consonances or Sounds upon long Syllables, avoiding the short, and observing the same Rule in making the passages of Division by some few Quavers to Notes and to Cadences, not exceeding the value of a quarter or half a Semibreve at most. But, as I said before, those long windings and turnings of the Voice are ill used, for I have observed that Divisions have been invented, not because they are necessary unto a good fashion of Singing, but rather for a certain tickling of the Ears of those who do not well understand what it is to sing Passionately; for if they did undoubtedly Divisions would have been abhor'd, there being nothing more contrary to Passion than they are, yet in some kind of Musick less Passionate or Affectionate, and upon long Syllables, not short, and in final Cadences, some short Points of Division may be used, but not at all adventures, but upon the practice of the Defect; but to think of them first in those things that a man will sing by himself, and to fashion out the manner of them, and not to promise a mans self that his Defect will bear it, for the good manner of Composing and Singing in
this way, the understanding of the conceit and the humour of the words, as well in passional Cords as passional Expressions in Singing, doth more avails than Deceits; I having made use of it only to second two Parts together, and to avoid certain notable Errors, and bid certain Disturces for the accompanying of the Passion, more than to use the Art: And certain it is, that an Art composed in this manner upon the conceit of the words, by one that hath a good fashion of Singing, will work a better effect and delight, more than another made with all the Art of Deceit, where the Humour or Conceit of the words is not minded.

The original of which defect (if I deceive not my self) is hence occasioned, because the Musician doth not well profess and make himself Master of that which he is to Sing. For if he did so, undoubtedly he would not run into such Errors, as in ours he fell into, who hath framed to himself a manner of Singing: for Example, altogether Passional, with a general Rule that is Enveiling and Abusing the Voice, and in Exclamations, is the foundation of Passion, doth always use them in every Art of Music, nor determining whether the words require the Skill of Music, to acquire it; Whereas those that well understand the conceit and the meaning of the Words, know our defects, and can distinguish where the Passion is more or less required. Which sort of people we should endeavour to please with all diligence, and more to efface their pride, than the applause of the ignorant Vulgar.

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

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

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

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

Now, because I have not contained my self within ordinary terms, and such words have used, yet rather have continually learned after novelty, so much as was possible for me, so that the Novelty may flux force to the better obtaining of the Musicians and, that is to delight and move the affections of the mind, I have found it to be a more effectual way to Tune the Four by a contrary effect to the other, that is, to Tune the first Note in its proper Tune, diminishing it, because Exclamation is the principal means to move the affection, and Exclamation properly is no other thing, but the shaking of the Voice to enforce it somewhat more. Whereas Increasing of the Voice in the Treble Part, especially in feigned Voices, both oftentimes become harsh, and unutterable to the Hearing, as upon divers occasions I have heard. Undoubtedly therefore, as an affection more proper to move, it will work a better effect to Tune the Voice diminishing it, rather than in-

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Interesting of it: Because in the first of their always now mentioned, when a man increases the Voice, to make an Exclamation, it is needful that in excelling of it, he Increase it the more. And therefore I have said that it sheweth hard and rough. But in the Diminishing of the Voice it will work a quite contrary effect, because when the Voice is fleshed, then to give it a little faire, will always make it more passionat. Besides that also, singing sometimes one, sometimes another, variety may be used, which is very necessary in this Art, that is to be directed to the fald end.

So then, if this be the greatest part of that Grace in Singing, which is apt to move the affection of the mind, in those conceits certainly where there is most use of such Affections or Passions, and if it be demonstrayed with such lively reason, a new consequence is hence inferred, that from Writings of men likewise may be learned that most necessary Grace, which cannot be described in better manner, and more clearly for the understanding thereof, and yet it may be perfectly attained unto: So that after the Study of the Themis, and of their Rules, they may be put in prattile, by which a man grows

the Skill of Musick.

grows more perfect in all Arts, but especially in the profession of a perfect Singer, be it man or woman.

Note Languid, A lively Exclamation.

For Example.

Cor mio deb non languis • re gui • • • •

Of Tuning therefore with more or less Grace, and how it may be done in the aforesaid manner, tryd may be made in the above-written Notes with the words under them, Cor mio, deb non languis. For in the first Alinun with the Prize, you may Tune Cor mio, diminishing it by little and little, and in the falling of the Crotchet increase the Voice with a little more faire, and it will become an Exclamation passionat enough, though in a Note that falls but one degree: But much more spirituful will it appear in the word deb, by holding of a Note that falls not by one degree: As likewise it will become most sweet by the taking of the greater Sixth that falls by a leap. Which thing I have observed, not only to shew to others what
what a thing Exclamation is, and from whence it grows, but also that there may be two kinds of it, one more passionate than the other, as well by the manner in which they are described, or tuned in the one way or the other, as also by imitation of the word, when it shall have a signification suitable to the conceit. Besides that, Exclamations may be used in all Passionate Musicks, by one general Rule in all Atoms and Crescendi with a Freack falling; and they shall be far more passionatc by the following Note, which runneth, than they can be in Semibreves; in which it will be fitter for increasing and diminishing the Voice, without using the Exclamations. Yet by consequence understand, that in Arcy Musicks, or Crescendi to dance, instead of these Passion, there is to be used only a lively cheerful Kind of Singing, which is carried and ruled by the Arc it self. In which though sometimes there may be place for some Exclamation, that liveliness of Singing is in that place to be omitted, and not any Passion to be used which souvenir of Languishment. Whereupon we see how necessary a certain judgment is for a Musician, which sometimes used to prevail above Art. As also we may perceive by the

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foregoing Notes, how much greater Grace the four first Quavers have upon the second syllable of the word Languir (being so played by the second Quaver with a Freack) than the four last equal Quavers, so printed for Example. But because there are many things which are used in a good fashion of Singing, which because there is found in them a greater Grace, being described in some one manner, make a contrary effect one to the other, whereas we see to fae of a man that he fings with much Grace, or little Grace: Those things will occasion me at this time first to demonstrate in what fashion I have described the Trill and the Grap; and the manner used by me to teach them to those who have been interested in my house, and further, all other the more necessary effects: So that I leave not unexpressed any curiosity which I have observed.

Trill, or plain note. Grap, or Double Reck.

The Trill described by me is upon one Note only, that is to say, to begin with the last Crescendo, and to beat every Note with the
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the throat upon the Vowel ['d] unto the left
Breve ; as likewise the Grapp or double Trill,
which Trill and Grapp was exactly learned,
and excellently performed by my Scholars. So
that if it be true, that Experience is the Te-
acher of all things, I can with some confidence
affirm and say, that there cannot be a better
means used to teach it, nor a better form to
describe it. Which Trill and Grapp, because
they are a step necessary unto many things
that are described, and are effects of that
Grace which is most defin'd for Singing
well ; and (as is aforefaid) being described
in one or other manner, do work a contrary
effect to that which is requisite: I will shew
not only how they may be used, but also
all the effects of them described in two man-
ers, with the same value of the Notes,
that still we may know (as is aforementioned)
that by these Writings, together with
Practise, may be learned all the Curiosities
of this Art.

Example of the most usual Graces,

the Skill of Music.
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A voice 

Deh, deh dune fan fuggeri deh, dune fan fuggeri


Chi de qualsiasi suo se non humano

Exclam. cheerful, as if were talking in harmony, and neglecting

Aure aure divina e' er rete peregrie in qua

the Music. Still Exclamation.

Et pareja quella deh recate novella dell' alma

the Skill of Music.

Exclam. large time. Trilla.

Luci loro aure ch'io me ne moro deh recate su-

Exclam. enhanced.

nella dell' alma luci loro Aure Aure

Exclam. cheerful.

ch'io me ne moro.

And because in the two last lines of the foregoing Ayre, Deh dune fan fuggeri, there are contained the best passions that can be used in this noble manner of Singing, I have therefore thought good to let them down, both
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Short Ayres or Songs of Two Voices,
Treble and Bass for Beginners.

A. i. Voc. BASS.

[Music notation]

A her your Ros-buds while you may, old

Time is still a flying, and that time fly's that

smiles to day, to morrow will be dying.

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

If thy Sleepers famous Sleep, la la la la la la la.

Chaste merrie, let her go, la la la la la la la.

[Music notation]

Comes sweep, but let her be return'd, la la la la la.

[Music notation]

[Music notation]
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A. 3. Voc. TREBLE. T. M.

Oh is the Month of Maying, when merry
Lads are playing, Falalalala, &c.
Each with his bonny Lass upon the greeny gras,
Falalalala, &c.

Fa la la la, &c.

N the entry month of Maying a morn by break of day
forth I walk the wood so wide, when as May was in the guise
there I spyed all apace, Phyllis and Dorcas.
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A. 3. Frc.  

TREBLE.  

H. L.  

One Client before the Bow, to sport an Eye

the day be done; such is the power that every Bow's

will ope to thee as to the Sun.  

The man that maketh the Bow and the Arrow;  

will come from he's Honour, who tell my  

With their green arms inclose them  

To keep the burning Sun away.  

the Skill of Musick

A. 3. Frc.  

TREBLE.  

F. G.  

ill Client call her Sun bright, Eye upon to

mean I'll say do I Can she affect myorton read? on

Soop to wear my Shepherds word.  

What moral sport can I devise,  

To please her Lord, to grace her Eyes?  

For close love, for close tears,  

With Angel Eyes and Angel Ears.
An Introduction to

TENOR.

T. B.

TENOR.

TENOR.

TENOR.

TENOR.

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TENOR.
An Introduction to

TRECTE.

W. L.

One is left and gone away being blind both left

his way. In was cryeth for her son, cut also, she is undone!

God for his mother weepeth, when she is gone and gone.

For more Songs and Arias of this nature, refer to my Book lately published, viz. 

A SONG AND ARIAS, containing two and three parts, with an Appendix, the same, also two and three parts, with an Appendix, the same.

An Introduction to

the Skill of Music.

RULES AND DIRECTIONS

For SINGING the PSALMS.

The Tunes of Psalms are of general use, all who are true Lovers of Divine Music will have them in estimation, they may be called true Divine Music, they are easy and delightful: Those who are principally concerned, are Parish-Clers, as being the Leaders of those Tunes in their Congregations; for whole use and benefit, I have set down these following Directions.

First, observe how many Notes Comprise the Tune is, secondly, the place of the first Note, and at last, how many Notes above and below that, so that you may begin the first Note in such a Place, as the rest may be sung in the compass of your own and the peoples Voices, without sounding above, or grumbling bellow.

For the better understanding of which, these following Instructions are necessary, which serve also for all other Tunes that are not here, but when you are perfect in them, I refer you to my Book lately published in Folio, Entitled, Psalms and Hymns in Solomon Music of Four Parts, in which is 47 several Tunes, with the Keys under each Common Tune, as proper to sing to the Organ, Theorbo, or Ralse-Pipes, also variety of excellent Translations of Psalms and Hymns, never before published.

70
An Introduction to
The Short Tunes to Four Lines, whose Measure is Eight Syllables in the first Line, and fix in the next.

Oxford Tune
Cambridge Tune
Archbishop Tune
Low-Dutch Tune
York Tune
Waller Tune
Weilson's Tune
Elie Tune
Wellington Tune
Hambledon Tune
Southwell Tune
New Tune
St. David's Tune
Market Tune
Welsch Tour
London Tune
London new Tune
Norwich Tune
Hereford Tune
Exeter Tune

Long Tunes, most of them useful to Psalms of Eight Lines, which contain Eight Syllables in the first Line, and fix in the next.

Ps. 4.
Oxford Tune.

The most usual Common Tunes Sung in Parish Churches, with the Bag under each Tune.

Ps. 69.
Lichfield Tune.

The Skill of Musick.

The most usual Common Tunes Sung in Parish Churches, with the Bag under each Tune.

Ps. 4.
Oxford Tune.

God hath led me on high, Lord, hear me when I call;
Thou hast been my strength, when I was sore opposed.

Ps. 69.
Lichfield Tune.

Sing ye with praise unto the Lord, new songs with joy and delight.

Song unto him with one accord, all people on the earth.
DESCANT:

By a most familiar and easy Rule.

In Three liberal TREATISES:

I. Of making new Psalm-Counterpoints.
II. Of the true Art of Counterpoint and composition.
III. Of the use of all Compositions.

By Dr. THOMAS CAMPION.

With Anecdotes, &c. &c. &c. &c. &c. &c. &c. &c. &c.

London: Printed for the Author, and are to be sold at his Shop in the Temple. 1674.
The ART of DESCANT: or, Composing Music in Parts.

I. Of * Counterpoint.

The Parts of Music are in all but four, howsoever some skilful Musicians have Composed Songs of twenty, thirty, and forty parts; for the parts never so many, they are but one of these four in nature. The names of those four parts are these: The Bass, which is the lowest part and foundation of the whole Song; the Tenor, placed next above the Bass; next above the Tenor, the Mean or Counter-Tenor; and in the highest

*Counterpoint, in Latin Contrapunctus, was the old manner of Compounding Parts together, by setting Points or Pricks one against another; as Minimus and Rondets are for in this following, though the manner of which Points or Pricks were long ago being in the quantity of the Notes or Syllables in which they were applied. (see A short Essay in Music, under the name of Accidents) and, though in Plain Song Music was for None against None, so they did point against point. Hence it is, that the kind of Music, which still retains the name of Counterpoint, place
The Art of Descant: Or,

Which being prick'd in several parts, appear as thus:

Treble:  

\[8 \quad 3 \quad 8 \quad 3 \quad 8 \quad 3 \quad 8 \quad 5 \quad 3 \]

Middle:  

\[8 \quad 5 \quad 8 \quad 3 \quad 8 \quad 5 \quad 8 \quad 3 \quad 8 \]

Tenor:  

\[5 \quad 8 \quad 3 \quad 8 \quad 5 \quad 8 \quad 3 \quad 8 \quad 5 \]

Bass:  

\[2 \quad 7 \quad 3 \quad 8 \quad 2 \quad 7 \quad 3 \quad 8 \quad 2 \]

I have prefixed the former Example of the several lines, to lead the young beginners to a true knowledge of the Scales, which cannot be effected, but having once got that knowledge, in him then consult Mr. Flower in several parts, as before in the second Example. Here I think it was not well to alter the young beginner's theory of the Scales, that is, that the Bass should only be a fifth, or sixth, a fourth (which is above, or has been said) that part which is in third to the Bass.


Composing of Musick in Parts. If I should discover any more than this already deciphered of Counterpoint, wherein the native order of four parts with use of the Conords, is demonstratively expressed, might I be my own judge, had I effected more in Counterpoint, than any man before me hath ever attempted, but I will yet proceed a little further. And that you may perceive how cunning and how certain nature is in all her operations, I know that what Curve had been good in this ascending and descending of the Bass, answer in the contrary by the very same rule, though not so formally as the other, yet so, that much use is, and may be made of this sort of Counterpoint. To keep the figures in your memory, I will here place them again, and under them plain Examples.

\[8 \quad 3 \quad 5 \]

\[3 \quad 5 \quad 8 \]
[10]

Melick Rely Sold by John Playford at his Shop near the Temple Church.

Chromatic Aires, the third Set, consisting of Four Aires and Three Varys to the Organ, Composed by Mr. Richard Davies, in five books, in fol. page 1. 6. 6.

Chromatic Aires, the second Set, consisting of Varys and Am- thems for two Varyers to the Organ, in Two and Three Varys in English, Composed by Mr. Gigilo, Dr. Rogers, Mr. More- storme Lock, and others, in three books to fol. prior f. 3.

Henry and the Moors for two Varyers to the Organ, Composed by Mr. Wall, in three books, fol. page 2. 3. 6.

The Hymn of David, Composed in four parts, as they are sung in Fitch Church, in one volume in fol. prior f. 3.

An Improvisation to Melick, both Vocal and Instrumental with a Conundrum on the Art of Defence, or Composing Melick in parts, newly printed, and enlarged, with an addition of The manner of performing Divine Service in Cathedral Churches and College Chapels, published by John Playford, in octavo, price bound 3s.

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The Psalms of David, Translated into English Verse by the Reverend Dr. Henry King, late Lord Bishop of Cloyne, according to the Muses of the common Psalms sung in Parish Churches, published for publick, or private use of Families, in octavo, price bound 1s. 2s.

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