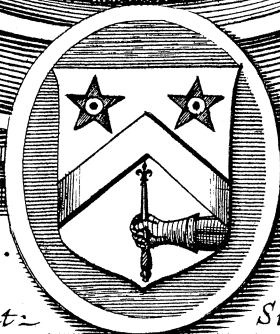


*Men. Cooke pinx.*

*W. Faithorne sculp.*



*Effigies Tho.  
Trin: Coll:  
Ætat:*

*Mace  
Canta<sup>br</sup>: Clerici.  
Sua 63.*

Musick's Monument;  
OR, A  
REMEMBRANCE  
Of the Best  
Practical Musick,

Both *DIVINE*, and *CIVIL*, that has ever  
been known, to have been in the World.

Divided into Three Parts.

The First PART,

Shews a *Necessity of Singing Psalms Well, in Parochial Churches*,  
or not to *Sing* at all; Directing, how They may be *Well Sung, Certainly*; by  
Two several *Ways, or Means*; with an *Assurance of a Perpetual National-  
Quire*; and also shewing, How *Cathedral Musick*, may be much *Improved,*  
and *Refined*.

The Second PART,

Treats of the *Noble Lute*, ( the *Best of Instruments* ) now made  
*Easie*; and all *Its Occult-Lock'd-up-Secrets Plainly laid Open*, never before  
Discovered; whereby It is now become so *Familiarly Easie*, as *Any Instrument*  
of *Worth*, known in the *World*; Giving the *True Reasons of Its Former*  
*Difficulties*; and Proving Its Present *Facility*, by *Undeniable Arguments*;   
Directing the most *Ample Way*, for the use of the *Theorboe*, from off the  
*Note, in Consort*, &c. Shewing a *General Way of Procuring Invention*, and  
*Playing Voluntarily*, upon the *Lute, Viol*, or any other *Instrument*; with  
Two *Pretty Devices*; the One, shewing how to *Translate Lessons*, from  
one *Tuning, or Instrument*, to *Another*; The other, an *Indubitable Way*,  
to *know the Best Tuning*, upon any *Instrument*: Both done by *Example*.

In the Third PART,

The *Generous Viol*, in *Its Rightest Use*, is Treated upon; with  
some *Curious Observations*, never before Handled, concerning *It*, and  
*Musick in General*.

---

By Tho. Mace, *one of the Clerks of Trinity Colledge, in the*  
*Univerfity of Cambridge*.

---

L O N D O N,

Printed by T. Ratcliffe, and N. Thompson, for the Author, and are to  
be Sold by Himself, at His House in *Cambridge*, and by *John Carr*,  
at His Shop at the *Middle-Temple Gate in Fleetstreet*, 1676.

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T H E  
E P I S T L E  
D E D I C A T O R Y .



O Thee, One-Only-Oneness, I Direct  
My Weak Desires, and Works; please to Protect  
Both Them, and Me; For Thou alone art Able,  
( And none but Thee ) to make us Acceptable  
Unto the World. —

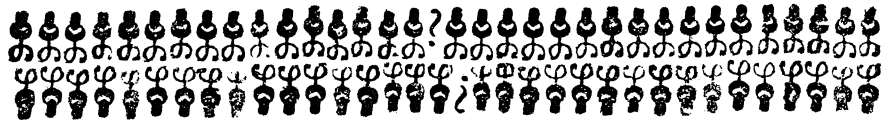
I am not of That Catholick Belief,  
( I mean the Roman's Faith ) who seek Relief

( At th' Second Hand ) from Saints; but I Thus take  
My Freedom, and ( sans Complement ) Thus make  
My Seeming-Fold-Address: Not Judging It  
A Crime with Thee; but rather count it fit;  
Part of my Duty call'd for, which I owe  
Unto Thy Goodness; Therefore Thus It show.

I've wonder'd much, to see what Great Ado  
Men make, to Dedicate their Works, unto  
High Mortals; who Themselves can no way Save,  
From th' Slan'drous Tongues, of every Envious Knave.

Thou ( only ) art The Able-True-Protector;  
Oh be my Shield, Defender, and Director,  
Then sure we shall be Safe. —

Thou know'st, ( O Searcher of All Hearts ) how I,  
With Right-Downright-Sincere-Sincerity,  
Have Longed Long, to do some Little Good,  
( According to the Best I understood )  
With Thy Rich Tallent, though by me made Poor;  
For which I Grieve, and will do so no more,  
By Thy Good Grace Assisting, which I do  
Most Humbly beg for: Oh Adjoyn It, to  
My Longing-Ardent-Soul; And have Respect  
To This my weak Endeavour; and Accept  
( In This Great Mercy ) both of It, and Me,  
Ev'n as We Dedicate Our Selves to Thee.



A N  
**E P I S T L E**  
 T O A L L  
**D I V I N E R E A D E R S ;**

ESPECIALLY,

Those of the *Discenting Ministry*, or  
*Clergy*, who want not only *Skill*, but *Good-Will* to  
 This Most Excelling-Part of *Divine-Service*, viz.  
*Singing of Psalms, Hymns, and Spiritual Songs*, to the  
 Praise of the *Almighty*, in the *Publick Assemblies* of  
*His Saints* ; And yet more Particularly, to *All Great,*  
 and *High Persons, Supervisors, Masters, or Governors*  
 of the Church, (if any such should be) wanting *Skill,*  
 or *Good-Will* Thereunto.



*Ext unto God, I turn my Self to You,*  
*High Men of Honour, Judging It your Due ;*  
*You are the Chiefest Objects of Respect ;*  
*And Therefore you ( if Any ) might Protect*  
*Such Works as These: But not by your Great Names;*  
*Renowned Titles; Worhipnesses; Fames:*  
*Those will not do't; Example is The Thing;*  
*Ther's but One Way, which is, Your Selves to Sing:*

The Best way  
to Refine our  
Cathedral-  
Church-Mu-  
fick.

*That sure will do't; for when the Vulgar see,*  
*Such Worthy Presidents, Their Leaders be,*  
*Who Exercise Therein, and Lead the Van,*  
*They will be brought to't, do they what they can;*  
*But otherwise, for want of such Example,*  
*'Tis meanly Vallu'd, and on It they Trample:*  
*And by That Great Defect, so long unsought.*  
*Our Best Church-Mufick's well-nigh brought to Nought.*

How Church-  
Mufick is come  
to Decay.



Besides,

An Excellent  
Ornament, for  
Great, and Di-  
vine Persons.

*No Robes Adorn High Persons, like to It,*  
*No Ornaments for Pure Divines more Fit.*  
*That Council giv'n by the Apostle Paul,*  
*Does certainly Extend to Christians All;*

*Especiallly*

## *An Epistle to the Divine Readers.*

*Epecially to You, who Leaders are ;  
And therefore Judg'd to have the Greater Care.  
Colloſſians the 3d. the 16th. Verſe,  
( Turn to the Place ; ) That Text will Thus Reherſe,  
( Viz. ) Let th' Word of Chriſt dwell in you Plentifully,  
( What Follows ? Muſick in Its Excellency )  
Admoniſhing your ſelves, ( in Sweet Accbord )  
In Singing Pſalms, with Grace unto the LORD.  
Sed fine Arte, That cannot be done,  
Et fine Arte, Better let alone.*

*Ile Hint you to an Eminent Example,  
Who was a Singer, Singularly Ample ;  
Though not a Prieſt, yet He a Prophet was,  
And did All Prieſts, and Prophets far ſurpaſs,  
In This ſame Art ; and in It Sang ſo Well,  
That He, The Singer Sweet of Iſrael,  
Was call'd. —*

*He was both Prophet, and Great King of Fame,  
Of High-Tranſcendent-Acts D AVID by Name,  
A Man ( Recorded ) after Gods own Heart ;  
And ( Scripture ſays ) could Sing, and Play His Part ;  
Or elſe, what mean Thoſe Inſtruments, which Thoſe  
\* Four Thouſand us'd, ( in Chronicles ) He choſe  
To Praise the Lord with ? Nay, Much more than That  
He did, towards That Great Work : But wat ye what ?  
He made Thoſe Inſtruments ; which ſhews, That He  
Did more than Slightly Prize This Myſterie :  
And had much more than Ordinary Skill :  
Nor was He Lazie in His Mind, or Will ;  
He was Mechanick, Muſicus, and Poet ;  
His Various Works in Scripture, Plainly ſhow It.  
He was not well Content to be One Thing :  
( The Greateſt Thing that was, to be a King ; )  
Much leſs to be enclos'd within a Cell,  
'Mongſt Piles of Books, which All Things would Him tell,  
And He tell Them again, ; as if that He  
Had Skill and Knowledge, in each Myſterie.*

*Lip-Knowledge was to Him no Satisfaction,  
But Vigorous He always was for Action ;  
He would be ever Doing ſomething ; and  
What e're oppos'd Him, could not Him withſtand.*


*Who can Example better for you be,  
Than ſuch a Man ? Tea ſuch a Man as He ?  
WHO was Belov'd of God ; His Chofen One ;  
WHO ſat upon an Everlaſting Throne ;  
WHOSE Pow'r was ſuch, as He commanded All,  
Both Princes, Prieſts, and Levites at His Call ;  
He Summon'd Thoſe together, and They came  
Immediately, to Perform That ſame,*

Chriſts Com-  
mand for the  
uſe of It.

A Moſt Emi-  
nent Example  
in Muſick,  
worthy Imit-  
tation.

\* 1 Chr. 23. 5.

The Greateſt  
quire in the  
World.

  
King David's  
Extraordinary  
Skill, and A-  
ctivity in Mu-  
ſick.

The Beſt Ex-  
ample for  
Great Perſons,  
and Divines, in  
the World, as  
to This Thing.

1 Chro. 23. 3.



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## *An Epistle to the Divine Readers.*

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Chap. 25. 7. *Which He should Them Command ; and Streightway They  
( As you may read ) fell close to Sing, and Play,  
Till they were Cunning ; that is, Skilful ; and  
Not only Chatter'd, but did Understand  
The Myſtery, ( without all doubt ) ſo well,  
That None each Other Therein did Excel ;*

Verſe 8. *For by That Text, you'l read, They Lots did Caſt,  
Who ſhould be Firſt, and who ſhould be the Laſt :  
So Equal were They, Learned in Their Skill,  
That Any might, Anothers Place well fill,  
Without Detect, or Blemiſh ; which ( in ſuch  
A Number as we Read of \* There ) was much  
And ſhows, a Wondrous Dilligentia Care  
Was had, to make That Service Choicely-Rare :*

\* 188 *Nor can This Service, which we now do uſe,  
( Inſtead of It ) be done without Abuſe,  
Except ſuch Hints as I have given, may  
Prevail with You, not only for to Say ;  
And Sit ; and Hear ; and Pay ; and give Command,  
In That ſame Thing you do not underſtand ;  
But that you enter your own Selves into It,  
That, That's the only way will ſurely do It.  
How can a Maſter be a Right Commander,  
When as He ſtands under ſo great a Slander,  
As Ignorance ?  
How can He be a Judge of Good, or Ill,  
When ( in That Thing ) Defective He's of Skill ?  
Or how can He tell, who Sings Right, or Wrong,  
Who in the Chorus, cannot Joyn among ?  
What ſhall I ſay ? or ſhall I ſay no more ?  
I muſt go on, I'm Brim-full, Running o're :  
But yet I'll hold, becauſe I judge ye wiſe ;  
And few words nnto ſuch, may well ſuffice.  
But Much-much more than This, I could Declare ;  
Yet for ſome Certain Reaſons I'll forbear ;  
But leſs than This, I could not ſay ; becauſe,  
If ſaying leſs, I ſhould neglect Gods Cauſe ;  
I or 'tis His Cauſe Alone, I plead ſo ſtrong for ;  
And 'tis His Cauſe-Compleated, that I long for :  
And 'tis True Doctrin certainly, I Preach :  
And 'tis That Doctrin every Prieſt ſhould Teach :  
Therefore I hope your Pardon I ſhall have,  
For being Thus Bold ; the which I Humbly Craue.*



T H E  
P R E F A C E.



Although I have *Fronted* my *Book*, with the *Divine Part*; in which I have *Preached my Little Short Sermon*, upon *That Text* of *St. Paul*, (as you will find) *Relating to the Most Excellent Part, or Piece of All True Christians Publick Service, to God Almighty*; the which I hope I have done, to the *Satisfaction of All Rationally-Pious Christians*, who do, and cannot but Account It *Most Necessary*, to *Serve Him*, according to *His Own Exhortations, Order, or Appointment*. Yet My *1st. and Chief Design*, In *Writing This Book*, was only to *Discover the Occult Mysteries* of the *Noble Lute*, and to show the *Great Worthiness* of *That* too much *Neglected, and Abused Instrument*; and my *Good Will* to *All the True Lovers* of It; in making It *Plain and Easie*; (as now It will certainly be found) Giving the *True Reasons*, why It has been *Formerly, a Very Hard Instrument* to *Play Well upon*; And also why *Now*, It is become so *Easie, and Familiarly Pleasant*: And I believe, that *Whosoever* will but *Trouble Himself* to *Read Those Reasons*, which he shall find, in the *First Chapter* of the *2d. Part of This Book*; and Joyn his *own Reason*, with the *Reasonableness* of *Those Reasons*, will not be able to find the *Least Reason* to *Contradict Those Reasons*; But must needs Conclude with Me; *That the Lute is a very Easie Instrument*.

‘ *That is, Any Person (Young or Old) shall be Able to Perform so Much, and so Well upon It, in so Much, or so Little Time*; ‘ *(towards a Full, and Satisfactory Delight, and Pleasure; Yea, if it were but only to Play Common Toys, Giggs, or Tunes) as upon Any Instrument whatever; yet, with This most Notable, and Admirable Exception, (for the unspeakable Commendations of the Lute) that they may (besides such Ordinary, and Common Contentments) Study, and Practice It, all the Days of Their Lives; and yet find New Improvements; yea doubtless, if They should live unto the Age of Methusalem, Ten times over; for there is no Limitation to Its Vast Bounds, and Bravery.*

‘ *Yet for Common Pleasure, (such as most Ayrey, and Ingenious Persons Learn upon Instruments for) I do Really Affirm, There is no Easier Instrument in use, than is the Lute.*

I have spoken in *That 2d. Part* to every *Particular Thing*, (so far as I could Remember) concerning *Its whole Progress*, from the  
the

No Limitation to the Bounds, and Bravery of the Lute.

---

## The Preface.

---

the very *Rudimental Beginning*, to the *Highest known Perfections of It*; and in such a *Plain, and Exact Manner*, that *None* can doubt of my *Meaning*, or of a *Right Information* concerning It; so that (*Now*) the *Lovers of It* can find no *Greater Enemy to It*, and *Themselves*, than *Faithlesness*; nor *Greater Friend*, than *Belief*, and *Resolution* to Attempt the *Trial* of It.

Nothing omitted concerning the very Mystery of the Lute, either Practical, or Mechanical.

Eminent confirm'd-Testimonies, concerning the easiness of the Lute.

I have Provd This out, by several *Young Ladies*, and others, in *London*, during the Time of my *Attending the Press*, since I began to *Print*; and *Two of Those Young Ladies*, before *They* had *Learn'd* out their *1st. Month*, ( which was but *Twelve Times* to *Their Month* ) were so *Fully Satisfy'd*, ( by *Their own Experimental Trial* ) that *Both of Them* agreed in the very same *Saying*, viz. *That They did wonder, why any Body should say, the Lute was Hard*. And *These Two Persons* were not at all *Acquainted* with each other, nor had either *Seen*, or *Heard* one another *Play*; But both *Play'd* so very well for such a Time, as much *Rejoyced* both *Themselves*, and all *Their Parents, and Friends*, beyond all *Expectation*.

This is a *Real Truth*, of which I can *Produce divers Witnesses*, if need were.

Why the Mechanical Part is Publish'd.

And as to the *Mechanical Part* *Thereof*, ( about which I have taken up the *Room* of 2 *Chapters*, viz. the *4th. and 5th.* ) I apprehend, that some will think It *Superfluous*, and others, a *Thing* too far below *Them* to undertake; which I grant may be for very many; yet *Below None* to be able to know how It should be done, or when *Well*, or *Ill* done; so that *Thereby* *They* may not be *Gull'd*, or *Their Instrument Injur'd* by some *Ignorant, Careless, or Knavish Work-man*; who too often *Abuse* both *It*, and the *Owners*; which *He durst not venture to do*, but that he presumes *They* are wholly *Ignorant of His Art*.

No Injury to an Honest Work-man.

A Great Loss for want of the Knowledge of It.

Besides, I have known many, Living in the *Countrey*, ( *Remote from Good Work-men* ) upon some very *Slight Mischance* happening to their *Instrument*, ( for want of *That Knowledge*, which Here they may find ) quite *Lay It by*; and the *Instrument*, for want of *Timely Assistance*, has grown *Worse and Worse*, ( sometimes ) to *Its Utter Ruine*.

*These are no Small Inconveniences.*

Besides, ( to some sort of *Ingenious, and Active Persons*, ( although of *Quality* ) there is a *Satisfactory Recreation*, attending such *Agitations*.

And whereas in my *Expressions* I am very *Plain, and Down-right*, and in my *Teaching-Part*, seem to *Tautologize*; It would be *Consider'd*, ( and whoever has been a *Teacher*, will Remember ) that the *Learners* must be *Plainly dealt with*, and must have *Several Times Renewed* unto *Them* the *same Thing*; which according to my *Long, and Wonted Way* of *Teaching*, I have found very *Effectual*; Therefore I have chosen so to do in several *Places*; because I had rather ( in such Cases ) *Speak 3 Words too Many, than one Syllable too Few*.

But

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## The Preface.

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But if I had been only to have spoke to *Those of Experience* and to show the *Elegancy* of my *Tongue*, I should have contriv'd my *Discourse* into another *Shape*; But in that I intend It chiefly for *Learners*, I conceive I have not spoke *Much too Much*: And whereas I may seem too *Smart*, or *Satyrical*, in some *Particular Places*, concerning the *Great Abuse*, and *Abusers of Musick*; I do not at all *Repent me*, as thinking what is said to such *Ill deserv'ing Persons*, *Much too Little*.

'Tis like I may be condemn'd by some, for speaking so *Confidently*, against the *General Swing* of the *Times*, so very much in *Force*, and *Estimation*.

The Truth is, I have consider'd: that if I should say *Any Thing* to the *Purpose*, I cannot tell how to say otherwise, except I should be a *Time-Server*; to *Connive*, *Dissemble*, *Flatter*, and *Speak against my own Knowledge*, and *Conscience*; in *Joyning* with what is *Sleight*, and *Trivial*, and forsaking that which is *Solid*, and *Substantial*; which, ( *I thank God* ) I have been too *Long*, and *Well Grounded* in, to *Renounce*; and to *Turn me (now)* to *Embrace Jingles*, *Toys*, or *Kickshaws*; which at *This Day*, too *Generally bear Sway*, to the *Great Prejudice*, both of the *Art*, and the *True Lovers* of It.

If This *Apology* will not serve, to *Excuse* the *Errat's* in my *Book*, of *Those Natures*; I must rest satisfied, to undergo the *Brunt* of It.

The Best on't is, I need not *Fear*, any *Judicious Masters*, or other *Ingenious Knowing Solid Persons*, (some such, God be thanked, we have still *Living*; ) and as for others, I am as *Careless*, as They can be *Envious*.

And although These *Instructions*, are chiefly intended for *Learners*; yet (upon due *Examination*, it will be found) they may be of *Good*, and *Necessary use*, to some *Young*, *Raw*, and *Unexperienced Teachers*, who are often too *Confident* of their *Own Supposed-Skill*, and *Ways*.

' *But the Chief Sum of the whole Work is: That It shall stand as a Monument, or Remembrancer of the Very Best Performances in Musick, (both Divine, and Civil) which have been known in the World; and (as to the Civil Part) Practiz'd by the Best Masters of These last 50 Years; Better than Which, no Memory of Man, Record, or Author can be produced, which can say, That Ever there was Any that could Equal It; nor certainly Any Ever likely to Exceed It.*

The Sum, and Great Benefit of the whole Book.

' *But yet more especially, as to the Particular Benefit of Any Person making use of This Book, whether He be Skilful, or not Skilful in the Art; yet if He shall employ a Teacher in His Family, for His Children, or Others; He shall need, but to turn to the Contents, of whatsoever Business may be in Hand; and by That, He may be able to judge ( Exactly ) of the Right, or Wrong Dealing of such a Teacher; and may ( if He have any Indifferent Skill in Song ) Teach Himself, without the Assistance of any other Teacher.*



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## The Preface.

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Of Procuring  
Invention,  
or Playing  
Voluntarily.

The *Hints* and *Directions* which I have given, as towards the Procuring of *Invention*, or *Playing Voluntarily*, will be of no *Small*, but *Great Advantage*, to any who are capable of such *Observations*, and will take *Good Notice* of the manner of Them, in Their *Explanation*; the *Way* to which may be Plainly Perceived, in the whole *Number* of *Lessons*, quite through the *Book*.

Concerning  
the Language  
of Musick

And whereas I *Treat*, and *Compare*, or *Similize Musick* to *Language*, I would not have *That* thought a *Fantasy*, or *Fiction*: For whosoever shall *Experience* It, as I have done, and consider It Rightly, must needs *Conclude* the *same Thing*; there being no *Passion* in Man, but It will *Excite*, and *Stir up*, (*Effectually*) even as *Language*, or *Discourse* It self can do. This, very many will acknowledge with me.

The Divinity  
of Musick.

But whereas I *Similize* It to *Divinity*, &c. I am not unsensible, but too-too many will *Discent* from me, in *That Particular*; concerning *Which*, I shall *Conclude* my *Preface* with *These following Rhimes*, and only *Thus much* say.

*Where in This Book, in certain Places, I  
Do mention Musick, in Its Mystery;  
And in Its Vast Profundity, do tell  
Such Stories, as perchance won't Relish well,  
In th' Ears of some; To whom I thus much say;  
Let Them go Practice well, to Sing and Play,  
And Study in the Art, as much as I:  
Then, may They Understand Its Mystery,  
As I have done. — 'Tis Foolishness in Men,  
To Contradict, they know not what; and when  
They've done, Pretend Authority; because  
They'r some ways Learn'd: Therefore their Words are Laws  
They think; or else would have Them so; but I  
Do understand, that True Authority,  
Comes from True Knowledge, and Experience,  
In That Same Thing, of Which It gives Its Sence,  
And by no other means.  
How can a Blind Man, Judge of Colours be,  
Which should be Judg'd, by Those, who Well can See?  
How can a Deaf Man Judge of Sounds, by th' Ear,  
Who, Thundring Cannons, cannot cause to Hear?  
Or how can He, who Understanding Lacks,  
In th' Mystery, be Judge? although He Cracks  
Never so much, of His Great Wit, and Parts;  
True Artists They must be, who Judge of Arts.  
Therefore,  
Forbear to Judge, who e're you be, that Thus  
In your own Conscience, are Thus Conscions:  
Let Things Alone, you do not Understand;  
Take Them on Trust, rather at th' Second-Hand;  
'Tis far more Credit so to do, than Vant  
Of Skill, and Knowledge, when you'r Ignorant.*

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## The Preface.

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*The Fool, oftentimes by Silence, Credit gains,  
And is thought Wise, whilst Wiselings for their Pains,  
In Talking, oft are known for Fools ; yet They  
( Through Self-Conceit ) will still find what to say,  
Though little to the Purpose ; and their Talk,  
Much like to Parrots, who Cry, Walk Knave Walk ;  
Though Nought they understand, as to the Sence ;  
Yet think Themselves the Birds of Eloquence.  
What Here I've said, I've said to None but Such,  
Whose Knowledge, is Beneath their Tongues, too Much :*

*And if I've said too much, they'l say ;  
I'm Sorry not at all ;  
For much more unto Such, I may,  
And not be Criminall.*

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The

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A Short  
**E P I S T L E**  
O F  
**T H A N K F U L N E S S,**  
To all my  
**N O B L E S U B S C R I B E R S ;**



*What Differs Men, but Heav'n? Inspiring Arts  
Into some Certain Souls of Worthy Parts;  
And Tinct'ring them, (at least) with so much Love,  
That Nothing seems so Good, They'l Prize, above  
Such Excellent Endowments; which they show,  
By Countenancing All Things, that they know  
Are Fit, and Worthy to be Known, and Priz'd,  
By True Ingenious Souls, and Exercis'd.*

*Loe, Here such be; Each in This Number stand,  
Who Freely lent, a Ready-Helping-Hand,  
To Raise This Work of Mine; which otherwise  
Would Scarce 'been Able of It Self to Rise.*

*Alas, Alas! Poor Arts; yea Artists too;  
Were't not for Such as These; what would you do?  
I say again, wer't not for Such as These,  
What could you do? — You might go do your Ease;  
And when ye'd done, ye might go Beat your Brains  
Again; and have your Labour for your Pains;  
This would be your Reward; and Nothing More,  
Which to a Manly-Man must needs seem Poor;*

*But Thanks to Heav'n, whose Wisdom's-Ordring-Might,  
Not only made the Darknes, but the Light.  
Those Two Contraries, which in Nature be,  
In All Created Things, are Myserie.*

*Good, could not ( Properly ) be said to Be,  
Were not the Ill, to cause Diversitie;  
Nor could the Ill, be said to bear a Name,  
But for the Good, which Diff'renceth the Same.*

*The Ill in all Things, is of Ex'lent use,  
If Men could use It Right, without Abuse;*

The 2 Con-  
traries in Na-  
ture.

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## *An Epistle to the Subscribers.*

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*The very worst of Evils, ( understood )  
Was made ( for certain ) to Set off the Good,  
Those Heavy-Moulded-Saturnines, which do  
Despise all Liberal-Arts; yea Artists too,  
Are much to be Regarded in their Places,  
Ev'n like Black-Patches, in Fair-Ladies Faces;  
Which though They Bright, and Beautious were before;  
Yet when Those Dulls appear, They are much more  
Esteemed Fair. —*

*God 'twixt His Creatures, has Vast-Diff'rence made,  
Witness the Racey Courcer, and the Jade,  
The Towering-Falcon, Lesning in his Flight,  
The Buzzard-Dull, the Heavy-winged Kite,  
The Nightingale, with Her Sweet-Juggling-Note,  
The Screech-Owle, with His Dismal-Frightful-Tote,  
The Fam'd Camelion, Living on the Air,  
The Cormorant, who no Good Things will Spare.*

*And as the Creatures Thus do plainly show,  
This Contrariety which All Men know;  
So may the very Same be seen 'mongst Men;  
Yet Differenc'd Thus; that scarcely One in Ten  
Adheres unto True Worth,*

*But You,*

*Renowned Worthies, worthy of Renown,  
You are the Men, High Jupiter will own:  
And wer't not for Those Vertues you Retain,  
Within Your Noble-Breasts, It were in Vain,  
For Artists Thus to strive, as I've done Here,  
( For Publick Good ) in making Art appear  
Delightful; Lovely; Facile; Acceptable  
Unto the Weaker Sort; who are made Able  
Now, to Enjoy such Things, as formerly were Hard,  
And They ( by that means ) utterly Debarr'd.*

*Therefore to You, and only Such as You  
Belongs all Real Praises, as Your Due;  
You are the Men I'll Value, Love, and Prize,  
And whom ( if any ) I would Idolize.*

*But lest I should both You, and Heav'n Offend,  
( In Modesty to Yours ) I'll make an End;*

*Only*

*My Just-Due-Debt I'll Pay: My Thanks*

*I give*

*And Thus will own Your Favours whilst*

*I Live.*



## The Subscribers Names.

The Names of Divers Honourable, Reverend, Worshippful, and very Worthy Persons, who did Encourage towards the Printing of This Book, by Subscribing Their Names, Each One to take a Copy of the Same, at the Price of 12 s. But It cannot be Expected, in the setting down of These Names, that I should know How to Place every One according to the Right of Precedency; nor (It may be) give every One His Due Title: because many (unknown to me) sent in Their Names without any Titles Express'd; Therefore I hope None will take Offence, that I Thus set Them down Promiscuously, as They hapned to come to my Hands, from Their own Hand Writings; yet I have, (as near as I could) Set Such and Such of a County, &c. to stand together; and Begin with the City of York First; because There, I First Tendred This Business to the Right Honourable

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Hum: Salt, *the Printer-Composer of This Book.*

These are All the Names which have been Hitherto sent me In, from Sundry Friends, ( *My Self having Visited very Few, of the whole Number;* ) Therefore I hope I shall not be Blam'd, for not Publishing the Names of Divers, (who I doubt not but have already *Subscribed;* but (as yet) not come to my Hands) the *Work* not admitting any *Longer Delay.* Yet I have left *This Next Page Blank,* on Purpose, for the Names of *All Such Persons,* as may happily be sent In, before the whole *Impression* be *Quite put off:* And if so, I do intend ( God willing ) to have *Them* set down in *That Page,* in *Those Books* which shall Then Remain *un-put off.*

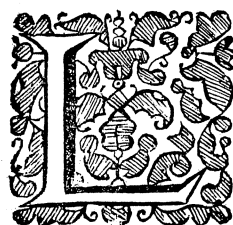
Having This Little Room to Spare, I thought It convenient to insert Thus much, by way of Answer to some, who seem to dislike my way of *Rhiming.*

**I** Hear, some Are, who do pretend to Spie  
 Faults in my Rhimes, but give no Reason why.  
 The Rhimes are Perfect; All True-Number'd-Feet;  
 Run Glib, and Smooth; and in True Accent meet;  
 What should They more? Ple tell Them: There's Good Store  
 Of Sence, and Reason too; which They, Alas!  
 Regard not much; But let That Sleightly pass;  
 That's not the Thing They Look for; yet should be:  
 And is The Chief, Wise Folks desire to see.  
 If That be wanting Here; Then let Them Shame Me:  
 If Otherwise; Then let Them Cease to Blame Me.  
 Yet for Their Further Answer, let Them know,  
 'Tis for my Recreation, Thus I do;  
 And for my Pleasure, why I Thus sometimes  
 Link Sence, and Reason In, with Musick-Rhimes;  
 ( Yea, Solid Matter too. ) Let This Suffice  
 To Answer Those, who are so very Wise.





A Short Epistle to the *READER*, concerning the Authors several *Reasons* for Writing This *Book*.



ook for no Splendid-Painted-Outside Here ;  
 But for a Work, Devotedly Sincere ;  
 A Thing Low-Priz'd, in These too High-flown Days ;  
 Such Solid, Sober Works get Little Praise ;  
 Yet some there be,  
 Love True Solidity.

And unto Such Brave Noble Souls I Write,  
 In Hopes to do both Them, and Musick Right.  
 I Write It not to please the Itching Vain  
 Of Idle-Headed Fashionists, or Gain  
 Their Fond Applause ;  
 I Care for no Such Noise.

I Write It Only for the Sober Sort,  
 Who love Right Musick, and will Labour for't :  
 And who will Value Worth in Art, though Old,  
 And not Affrighted with the Good, though told  
 'Tis out of Fashion,  
 By \* — of the Nation:

I Write It also, for to Vindicate  
 The \* Glory of Instruments, now out of Date,  
 And out of Fashion Grown, ( as Many Tell )  
 'Tis doubtful (sure) that All Things are not Well,  
 When Best Things are  
 Most Sleighted, though most Rare.

I Write It likewise, for That Feruent Love  
 I Bear unto the Lute, which far Above  
 Most Instruments I Prize ; This cannot be  
 A Fault ; For All Men have Liberty,  
 To Like, and Love,  
 What They do Most Approve.

I Write It also, out of Great Good Will  
 Unto my Countrey-men ; and Leave my Skill  
 Behind me, for the Sakes of Those, that may  
 Not yet be Born ; But in some After-day  
 May make Good Use  
 Of It, without Abuse.

But Chiefly, I do Write It, for to show  
 A Duty to my Maker, which I Owe ;  
 And I no Better Way know how to do,  
 Than Thus, to strive to make One Tallent Two :  
 If Thus too Blame,  
 I'll Humbly Bear my Shame.

1<sup>st</sup>:

2<sup>d</sup>:

3<sup>d</sup>:

\* The Reader has Liberty to put in what Word he thinks most Proper.  
 4<sup>th</sup>:

\* The Lute.

5<sup>th</sup>:

6<sup>th</sup>:

7<sup>th</sup>:

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A N  
A D V E R T I S E M E N T,  
Concerning the Value and  
Price of the B O O K.

Licensed R.  
L'Estrange,  
May 5. 1675

Reader,



*YOU may see, by This Worthy Person, ( the Licen-  
censer ) who is an Eminent, and Skilful Critick  
in This Noble Art ) and by Those Honourable,  
Learned, and Worthy Persons ( my Subscribers )  
before mentioned, what Fair Encouragement I  
have had to Publish This Piece; ( the which has  
been Freely Exposed to the View, and Examination of many of  
Them; ) However, I must not expect It can Please All; But if It  
Please the Judicious, Wise, and Sober Sort, I shall have what I  
look for.*

*And as to the Price :*

*Take Notice, That although It has been Hitherto Subscri-  
bed but at 12 s. in Sheets, by All Those Honoured Persons,  
Yet in regard of My Unexpected Great Charge, besides My  
Unconceivable Care and Pains, to have It Compleatly done;  
It cannot well be Afforded at That Price, to return Me any Tollerable,  
or Reasonable Requital.*

*However, out of a High Respect to All the True Lovers of the Art;  
and more especially to Divers, ( and I believe very many ) who  
would willingly have been Subscribers, ( together with Those above-  
said ) had they known of It, or could have had opportunity  
of So Doing; I do ( I say for Their sakes ) Declare, That whosoe-  
ver shall Purchase This Book within the 1st. 3 Months, viz. before  
the 10th. day of August, in This Present Year 1676. shall be look'd  
upon as a Subscriber, and shall only pay for It, the Subscription Price,  
viz. ( in Sheets ) 12 s. But after That day is past, the Price is inten-  
ded to be Raised; There being not Many of Them Printed.*

*I shall only Add Thus much, ( as being bold to say ) That there  
are several Pages; yea several Lessons in This Book, ( according to  
the Ordinary Value, Esteem, or Way of Procuring such Things )  
which are every one of Them of more Value than the Price of the  
whole Book, by Far.*

*And for the peculiar Credit of my Printer, ( upon the Compara-  
tive Examination of the Well-doing of This Work, in reference to  
his Undertaking, ) It will be found that He has Out-done all Musick-  
work in this kind, Ever before Printed in this Nation; And is the  
only fit Person to do the like : He only having those New Materials,  
the like to which we never had made before in England.*

Concerning



Concerning the  
**Church-Psalms,**  
 In reference to the  
**P O E T R Y:**  
 Composing and Singing of them.  
*By way of Preparation.*

C H A P. I.



ALL things in the *Church*, and in its *Service*, would be so contriv'd and order'd, that the *Common-Poor-Ignorant-People* might be so much capable as 'tis possible of Apprehending, Discerning or Understanding; so, as they might *unite* their *Voices, Hearts* and *Affections* together with the *Congregation*, and the *Service*. The which cannot more hopefully be effected, or brought to pass, than by making all things in the *Service plain and easie to their Capacities*.

Now as to *Musick*, 'tis known and observed by Experience, that *Short-square-even and uniform-Ayres* are both Pleasant, and readily Apprehended and Learned by most.

The benefit of short and uniform Ayrs.

And as there are likewise a great number, who are but indifferently inclined by Nature to *singing*, who notwithstanding, if they were considered after this manner, together with what I shall further make mention of, would make a very good Assistance in the *Chorus*, which otherwise are utterly debarr'd, and made incapable.

There are two things very considerable as to this Preparation of good Singing in *Churches*.

First, the *Poetry*. Secondly, the *Composition* of *Musick*.

The *Poetry* would be, 1. *Even and uniform*, as to the number of Feet in each *Staff*.

For Psalms what manner of Poetry best.

2ly. Every *Staff* of the same *Psalms* would correspond with the

first *Staff*, in the same order of *Feet*; otherwise the same *Tune* which fits the first *Staff*, will not serve the whole *Psalms*.

There would not be too great a variety.

Again, (as to the whole number of *Psalms*) there would not be too great a variety of *Poetical forms* or *Shapes* in the *Staves*: Because that then a fewer number of *Tunes* might serve for the whole; so that if the *Book of Psalms* were composed by an *Excellent Poet*, and as *Excellent a Musician*, into a matter of 8, 10, or 12 *Varieties*, and those *Varieties even, smooth, short, and uniform to themselves*, it might be enough, and doubtless conduce very much to the drawing in of a *Congregational-good-Quire*.

But if the *Poetry* be too *various* and *intricate*, as I will instance in that *Excellent Piece* of Mr. or Dr. *Woodford's*, (which I have lately seen) in which there is scarcely two of the whole number of his *Psalms* which are of the same *order* or *quantity* of *Feet* quite through his whole *Book*, and several of them *un-uniform* to themselves, *viz.* not one *Staff* like another of the self-same *Psalms*. I say, that although it be an *Excellent Piece*, for a *Poet* to look upon, yet it is not a fit *Piece* to be composed for the use of a *Congregational Quire*, for those Reasons aforesaid. There being work more than enough, for a most *excellent Musician* during his whole life, to compose *proper* and *fit Ayres* to those *Psalms*, but never to have them Sung by any *Country* or *City Congregation*.

For those *Ayres* which are *intricate* and *un-uniform* (the which I call *unnatural*, as those must needs be) are difficult to be Sung, especially by those who have no *Skill*.

The Poet and the Composer to be of the same understanding.

The *Poet* therefore and the *Composer* ought both to be so much of the same Understanding in each *Art*, that these, or such like Observations might guide them both. And doubtless he is to be look'd upon as the most *exquisite Poet*, who is *thus* able to command his *Fancy*.

Many of our old Psalm Tunes excellent.

The *Common Rhimes* and *Phrases* in our *Psalms* are many of them very *absurd* and *ridiculous*, and it is to be wished that they might be *amended*. But many of our *old Psalm Tunes* are so *excellently good*, that I will be bold to say, *Art* cannot *mend them* or make *better*.

The benefit of retaining them.

I conceive it might be very well worth a *Considerative Poet's* undertaking, to suit some of those *Psalms* which need amendment, to some of those our *old good Tunes*; because those *Tunes* are already apprehended and learned by most of the *Common People*. Therefore they will the more readily embrace a *new Alteration*, when as they find they are not too much *puzzled* with *Novelty*, but can bring them with ease into their *old Tunes*.

Concerning the Composer, and his Observations in Composing.

As for the *Composition*, making, or *inventing Tunes* for the *Church-Psalms*, it would, First, be done by a *Chief Musician*, according to the Example of the Prophet *King David*.

Secondly, the *Musician* should observe to cast all such *Psalms* as are concerning *Humiliation, Confession, Supplication, Lamentation* or *Sorrow, &c.* into a *flat, solemn, mournful Key*; and on the contrary, all such as are concerning *Rejoycing, Praising of God, giving Thanks, or extolling his wondrous works or goodness, &c.*

into

into a *sharp, sprightly, brisk Key*; contriving for both as much *Majesty and Statelinefs* as can be found out in the *Art*, which abounds with *plenty*; observing the *nature* of the words, so as to suit them with the *same likeness* of *conceit* or *humour* from his *Art*. There being a very great *affinity, nearness, naturalness* or *sameness* betwixt *Language* and *Musick*, although not known to many. And it is a bemoanable pity to consider how few there are who know, but fewer who consider, what *wonderful-powerful-efficacious Virtues and Operations* *Musick* has upon the *Souls* and *Spirits* of *Men Divinely-bent*. And to publish here what I am able to say in this particular, according to a daily experience which (I thank God) I have of it, will be look'd upon as a piece of *Vanity*, therefore (as to that) I shall be silent, and so proceed to my intended purpose of giving Directions for the best way of *Singing Psalms in Parochial Churches*; concerning which there are two ways which I have prompted unto, so that either may be followed to very good purpose, but both together put into Practice will be most *magnificent*, and is as followeth.

The great affinity betwixt Language and Musick too much neglected; and known to very few.

## CHAP. II.

### Concerning Parochial Musick, viz. Singing of Psalms in Churches.

I shall not need to *blazon* it abroad in Print, how miserably the *Prophet David's Psalms* are (as I may say) *tortur'd* or *tormented*, and the *Service of God dishonoured*, made *course*, or *ridiculous thereby*; seeing the generall *outcries* of most *Parochial Churches* in the Nation are more than sufficient to declare and make manifest the same, so often as they make any attempt to *sing at those Psalms*.

Therefore I will say no more to that particular, nor *rub* that *fore place*. Only thus much I will presume to say, *viz.* That (sure) it were far better *never to sing at all in Churches*, or in *Gods Service*, than to sing *out of Tune*: that is, not in *Harmonical Conchord* or *Agreement*.

For as I often use to say, that as *Conchording unity in Musick* is a *lively* and very significant *simile of God*, and *Heavenly joyes and felicities*, so on the contrary, *Jarring Discords* are as apt a *simile of the Devil*, or *Hellish tortures*.

The signification of Conchords and Discords in Musick.

This observation is *clear* enough to all who understand *those Admirable-Divine-Mysterics*, which lie couch't in *Musick*, and *This* (too much neglected) *part thereof* (*Singing*.)

Certainly the first *Institution* of *Singing of Divine Hymns and Psalms in Churches* was, both to *illustrate* and *adorn* the *Service*, and likewise to be as a means or an occasion of *help* towards the raising of our *Affections and Devotions*, to *praise* and *extoll* *God's Holy Name*.

How Christ's Church was exhorted to Sing with a Grace, and to make melody.

'Tis very well worth noting how St. Paul instructed the *Ephe- sians*, chap. 5. vers. 18, & 19. Thus. Be fulfilled with the *Spirit*, speaking to your selves in *Psalms and Hymns*, and *Spiritual Songs*; *singing and making melody to the Lord in your hearts*, &c.

So likewise doth he exhort the *Colossians*, chap. 3. vers. 16. in these words: Let the word of Christ dwell in you plenteously in all wisdom, *teaching and admonishing your own selves in Psalms and Hymns, and Spiritual Songs, singing with a Grace in your hearts to the Lord.*

*This was* (we may see) the undoubted *practice and endeavour of Christ's Church in His, and the Apostles time*, not only to Sing, but to Sing with a *Grace* and making *melody*. The which *two things* are not possibly to be done, without some *skill, and singing in Tune.*

And that (*viz.* Singing in Tune) I do confidently affirm can *never be done*, except there be some other way found out than that which at the present is generally in practice in our Churches; the which I shall by and by demonstrate and make very plain, by undeniable Arguments.

But first I desire that *Those* foregoing *Admonitions of St. Paul* might be a little better taken notice of than generally they are.

And because I am as much a *Divine* (I mean a *Priest, and Son of the Church*) as a *Master in Musick*: I will take the liberty to give my Explanation of *those words of St. Paul*, yet humbly submitting to better Judgments.

The Explana- tion of St. Paul's words.

St. Paul speaks to the *Colossians* thus: Let the word of Christ dwell in you plenteously in all wisdom, teaching and admonishing your own selves in *Psalms and Hymns, and Spiritual Songs, &c.* which to me seems as much as if he should have said, Let *that word which Christ formerly spake unto you* about such things dwell in you, or be *remembered by you*, &c.

Whence I do infer thus much, *viz.* that it was *Christ's own instruction, direction, advice, or command* formerly given unto them, to *teach and admonish* one another in that very exercise of *Singing of Psalms, &c.* otherwise what can be meant by that saying of St. Paul's, Let the words of Christ dwell in you, but that Christ had taught and admonished them before concerning it, and so that by their *diligence and careful practice therein* (which was a piece of *wisdom* in them so to do, in regard they had been formerly so admonished by Christ) they might thereby be enabled so to Sing, as it might be both *graceful, and melodious.*

The Reason why Christ and St. Paul gave this earnest Instruction.

For without all question *Christ* (who was the *wisdom* of his *Father*) was not *ignorant* of the least *secret* or *mysterie* in any *Art* whatsoever, nor of any thing that might conduce to the *Benefit* or *Compleating* of any Performance in reference to any undertaking. Christ knew the *difficulty* of *that service of Singing* so very well, that (I am subject to believe) *therefore* it was that he had formerly by his own word admonished them to *that Duty of practising and teaching* one another: And therefore likewise was it, that St. Paul thus was to *re-mind* them of *it, their Duty*; well

well knowing how very *needfull* such a piece of *practice* was to the right performing of so *solemn* and *Saint-like a Duty*, in that it was as a *Sacrifice* done unto *God*. And how subject men are to do it *lamely* or *ill-favour'dly* without *skill, care, or practice*, is too manifest by the general *ignorance* in that *quality* of *Singing*, which may be perceived in most, who *chiefly* should, or ought to have so much *skill* in it, as both to *perform* in it *themselves*, and also to *teach and admonish* those who are weak or ignorant, according to that *Exhortation* of the *Apostle* in those last quoted places. By which *Exhortation* it plainly appears, that *Singing of Psalms* is not a *Duty* of so *slight* or *negligent regard*, as all *those* who do not enable *themselves* to have that *skill*, seem to believe it is, otherwise (sure) they would not be so *idle, careless* or *negligent*, to make so *slight* of it, as not to endeavour for so much *skill* (at least) as to be able to *set or lead a Psalm-Tune* by the *Rule of Art*, which a *Child* may be taught to do in a *months time* or less.

Singing of Psalms no slight or negligent business, as too often is seen.

And *those* who have not that *faculty*, nor do endeavour so far as in them lies to obtain it, shall never make me believe that *they have the word of Christ dwelling in them plenteously*, &c. let them talk never so fairly and well.

Yet I will not deny but some there are who by Nature are absolutely *unable* of *Singing any Tune Harmonically*

Who are to be excus'd from it.

Such, I say, after they have *endeavour'd all they can*, and find that *impossibility* of attaining it, are justly *excusable*.

Provided they still *encourage and promote it* in others. But certainly *all Christians* who are in Nature *capable* of it, and do *neglect it*, are *culpable* before *God*.

Who are culpable

Now by what I have here said it cannot but appear, that *Singing of Psalms* is both a *Christian mans Duty*, and ought to be his *great care* to do it *well*, and no ways *slightly* or *negligently*.

But because *this Duty* is generally neglected in most *Parochial Congregations* in the *Nation*, and that they are also at a *loss* how to have it well performed, (and I do confidently affirm that 'tis absolutely *impossible* ever to have the *Psalms rightly* and well performed according to the common way used throughout the *Nation*) I will (here following) first give my *Reasons* why I thus conclude, as also propose an *absolute-certain and infallible way*, how to have them *well and rightly performed*.

Impossible to have the Psalms constantly well Sung, but by some other means than formerly.

### CHAP. III.

AND as concerning this matter, I will not deliver my *Opinion*, but my *practical Experience, Knowledge and Judgment*, both according to the rules of *Reason*, and above *50 years experience and practice* in *this Art of Singing*. And thus I proceed.

First, It is to be noted what a *general defect, or insufficiency* there is in *Nature*, observable in *all Voices* whatever; so that let the

Note how hard it is to Sing in Tune.

the



Proved by the  
rule of Reason  
and Experi-  
ence in the  
Art.

the most *curious, tractablest, and best accomplish'd Voice*, adjoyned to the most *exact Ear*, both which uniting in one person, together with the most *perfect and profound skill* in the *Art of Musick* that can be imagined; this person (I say) shall not assure himself to be able to Sing any *one Song* (although never so *well practis'd in it*) of the length of one of our ordinary Church-Psalms, but that he shall be prov'd to have Sung *out of Tune*, before he hath finished *that Song*.

This is a *real Truth*, which I doubt not but *all experienced Masters* in the *Art* will *affirm* with me; Experience having all along *confirmed this thing*, (viz.) *That no Voice has ever been found able (certainly) to sing steadily and perfectly in Tune, and to continue it long, without the assistance of some Instrument, but that it would either Rise or Fall some small matter from the first pitch it began at before it had made an end.*

Yet I will not say that it is so impossible but that by *chance* it may be done, but not *certainly*.

Nor need any one fear to lay a *good wager* against the most confident *Attempter* of such an undertaking; especially when the *Key* shall be given him from *another person*, as always the Psalm-Tunes are (in Churches) given by the *Clarks*.



The conse-  
quence, pro-  
ving the ne-  
cessity of some  
assistance.

Now what I would infer from hence, is this, *viz.* That if such an *absolute Voice* as I have made mention of, shall be thus *uncertain* of *Singing in Tune*, &c. what shall the *unskillfull-inharmonious-course-grain'd-harsh-Voice* be able to do without some certain *help or support*? most apparent it is, that it must needs Sing *miserably out of Tune*, and all others who venture at it thus confusedly, without regard, skill, or any other help besides their own *ignorance*, &c. And this is the general *condition* of most of our *Parochiall Quires*. And certainly *God Almighty* can take no *delight or pleasure* in such *halt, lame and blind Sacrifices*.

Therefore I say, and *advise*, that if you will Sing Psalms in Churches, *Sing in Tune*.

Note just here  
what you are  
to do.

But now you will say, That's *impossible* by your own *Arguments*. I say so still. Why, what will you have us to do? you'll say. Still I say, Either Sing *in Tune*, or Sing *not at all*. Why then you'll say, Sure we must not Sing at all. I say not so, but yet I say *Sing*, for *Christ* has bid you *Sing*, and *Sing in Tune too*, or *with a Grace*, which can never be without it, *viz. Singing in Tune*. How can that be? why now I'll tell you how, *viz.*

The certain  
way how to  
Sing Psalms  
well and in  
Tune accord-  
ing to the  
best Advice.

If you will Sing *well* and *in Tune*, the first thing you are to do is to take the *advice* of *St. Paul*, which is to *teach and admonish* one another, as before he has directed you unto, in *Psalms and Hymns*, and *spiritual Songs*, &c. This is his *advice* and *counsel*; and if it be worth any thing take *notice of it*: but if you think it be *not worth noting*, continue still in your *ignorance*, but yet speak *plainly* and *out-right* what you think, *viz. That St. Paul's counsel is not worth a Rush*, and that you care not a *pin for it*: *Plain dealing's a Jewel* you know; and this would be far better so to say, and make an end of the *business and trouble*, than to *guggle* and



and gull, or sooth up your selves in a false shew, Hypocritically seeming to approve of *his counsel*, in doing of some *slight things scurvily*, which please your own *lazie humours*, and are things of *little labour and small cost*: But where you can *swallow such goblets*, (I mean, as to save both your *pains*, and your *purse*) let St. Paul go *whistle* with his *Psalms*, and give his counsel to those who have *nothing else to do*.

These, or such like *close-lurking-sayings, Arguments or Thinkings* must needs be supposed to be the result of such strange and *gross negligence*, which is *generally* found, and too apparent in most *Parish Congregations*.

But now methinks I hear some of the most *ingenuous and pious* of-you say, Alas, how is it possible that we should *teach and admonish* one another according to St. Paul's *directions and advice*? since none of us have any (the least) skill in the *Art of Singing*, nor was it ever put to us; and so are utterly destitute of *all hopes* of ever attaining to *that ability*.

Truly this is a very *sad complaint*, and much to be *lamented*. And the first thing I shall say unto it is this, *viz. The more shame* be upon *your Parents* and *your selves* for it.

But here secondly I would ask *this one Question, viz.* Whether you think that St. Paul was such an *impertinent Fellow* (as by your neglect he seems to be made) to *counsel and advise* the *Colossians* to a thing with such *Emphasis*, as here in this place he doth, where he saith, *Let the word of Christ dwell in you plenteously in all wisdom, teaching and admonishing one another in Psalms and Hymns, and spiritual Songs; Singing with a Grace in your Hearts unto the Lord*: if it were not a matter of more then *ordinary concern*? *Sure, sure, sure, Singing of Psalms and spiritual Hymns by Art and skill* (though it be much out of *fashion*, and slightly regarded, or *ill-favourdly* performed by most, or very many) is a thing of so much *wisdom*, whereby *good Christians* might shew the *plenteousness* of *Christs word* dwelling in them, that it would undoubtedly most *gloriously* become the *gravity, splendour, or function* of the most *illustrious*, even *Princes themselves*; and if so, then questionless *All others*.

A very pertinent Question.

## CHAP. IV.

**D**avid the King, and the beloved Prophet of God, was called the *sweet Singer of Israel*, 2 Sam. 23. 1. which denotes to us, that he did not only satisfy himself with that most *eminent Quire* that ever mention was made of in the *whole World*, *viz. 4000 persons*, of *Princes, Priests and Levites*, and the very *best* of the People, who *praised the Lord with Instruments*, which he (*David the King*) himself had made, 1 Chron. 23. 5. But without all question he himself was a performer amongst them, yea and a very *skilfull*

The most magnificent Quire that ever was in the world.

*skilfull one too* : otherwise he would never have *made*, or *given directions* for those *Instruments*, much less have assumed *that Name* of the *sweet Singer of Israel*.

Now upon a solemn consideration of *these things*, how *really true* they were, how *wonderfully Glorious* they must needs be, considering that *choice* and *curious care* which was taken in the *preparation* for *that Service*, and how *exceedingly acceptable* they were unto *God Almighty*; for 'tis *doubly worth my writing* and your *reading* to take notice of *that place of Scripture* which here I will set down, *viz.* 2 Chron. 5. 12, 13, 14. the words are these :  
 'And when the *Priests* were come out of the *Sanctuary*, (for they were *all sanctified*) and the *Levites the singers* of all *sorts* being clad in *fine linen*, stood with *Cymbals*, and with *Viols*, and *Harps*, at the *East-end* of the *Altar*, and with them an *hundred and twenty Priests*, blowing with *Trumpets*; And they were *all as one*, blowing *Trumpets and singing*, and made *one sound* to be heard in *praising and thanking the Lord*; And when they *lifted up their voice*, with *Trumpets, and Cymbals, and with Instruments of Musick*, and when they *praised the Lord, singing, For he is good, because his mercy lasteth for ever* : Then the *house was filled with the Glory of the Lord, so that the Priest could not stand to minister*.

Note carefully.



The wonderful effects of Musick and that Quire.

These things, I say, upon a solemn consideration how *exceedingly acceptable this Service* (thus *unanimously* and *univocally* offer'd) was unto the *Almighty*, should stir us up, and rouse us from that *drowsiness*, or *lethargie of stupidity*, which has well-nigh *benum'd* us into an *insensibility*, and an *incapableness of understanding any thing in these Divine Mysteries*.

How Musick has come to be undervalued.

And certainly *Musick*, (especially such *Singing*, I mean, with the *skill and Art* thereof) for want of a *true rational and pious consideration of its unexpressible excellency and Divine worth and use*, has come to fall into the *conceits* of most men, (and which is most to be lamented, of some who pass for *learned and pious Divines*) an *inferiour-low-slighted-undervalu'd-regardless-despicable-needle's Thing*, and not at all thought fit to be brought into the *House and Service of God*.

And others again there are who can *just endure it there*, but take *no care to understand any thing in it*, letting it pass for an *Airy-vapour*, a *pretty Toy* to keep them from *sleeping*, and so forth.

Yet (*thanks be to God*) some there are who on the contrary are more *considerative, pious and worthy*, who *esteem it* (as indeed it is most fit to be esteem'd) an *Ordinance of God*, otherwise why should the *Apostle Paul* so *pressingly* call upon the *Colossians* to let *Christ's words dwell* with them *plenteously* in reference to it, as hath been before declared sufficiently.

I will now proceed and make good my *Promise*; and propose an *undoubted way* how the *Psalms* may be *exactly* performed, to the great *illustration* of the *Service of the Church, your own comforts, and the Glory of God*; *infinitely* beyond whatever has been, or can be by the contrary.

And

And because I have made it manifest how difficult a thing it is for any *person* to Sing in *Tune alone*; but *ten times more difficult* when he is within hearing of any *who sings out of Tune*; (nor is it possible for any to do it) It is to be noted, that where *Nature* is *deficient*, or *obstructed*, *God Almighty* has infus'd into the *Understandings* of men *wit and ingenuity*, by *Art* to be assisting unto it.

Note when 'tis impossible to sing in Tune.

And it is known by all *experience*, that there are certain ways found out in *this Art* to cause men and women, who are but of *indifferent capacities*, (as to *Musick*) so to Sing in *Tune* that (at the worst) they shall not *interrupt* or *disturb* any who are within hearing of them, but (with a very little *use* and *practice*) they shall *assist and augment* the *Chorus* to very good purpose.

CHAP. V.

Now as to this, there is no *better way* than to Sing to some *certain Instrument*, nor is there any *Instrument* so proper for a *Church* as an *Organ*; so that it will follow by right *reason* in *consequence*, that if you will *Sing Psalms* in *Churches well*, and in *Tune*, you must needs have an *Organ* to Sing unto; by which means the *whole Congregation* will be drawn (or as it were *compell'd*) into *Harmonical unity*; even so, that 'tis *impossible* for any person, who has but a *common or indifferent Ear*, (as most people have) to Sing *out of Tune*.

The best assistance for Voices in singing Psalms.

When impossible to sing out of Tune.

This is the way, and *None* in *compare* unto it; nor can the performance be *excellent without it*, or as it ought to be.

For when we Sing unto *God*, we ought to Sing *cheerfully*, and with a *loud voice*, and *heartily* to *rejoyce*: The *Scriptures* make mention of *all this*, and *much more*, as I have quoted elsewhere sufficiently in *this Book*.

'Tis *sad* to hear what *whining, toting, yelling, or screeking* there is in many *Country Congregations*, as if the people were *affrighted*, or *distracted*. And all is for want of *such a way and remedy* as *This* is.

The sad Singing in most Country Churches.

Now if (by what I have hitherto said) I may (happily) have gained so much *credit* as *thus far* to be *believed* by any, as I doubt not but I have with the *rational and ingenuous-well-composed-willing-good-Christians*, who would gladly *serve God aright*, if possibly they knew but *how*; yet methinks I hear them make *this scruple*, and doubt whether or no this thing be possible ever to be attain'd unto, saying, What! *An Organ in our poor Parish Church?* and *An Organist too?* (for if we have the one, we must have the other) *This* sure can never be; which way can we compass *two such difficult things* as *These?* Answer. *Most easily*.

But before I shew you the way, I would propose unto your consideration only *these two things*, which will be a right *preparative* to the *business*.

Two needfull things by way of preparation towards a right singing the Psalms, easily attainable.

The first is, I would have you *seriously* to consider *what it is you are about*, when you pretend to offer *this Sacrifice of praise and thanksgiving* to the *Great God, Creator of Heaven and Earth*; and likewise consider and ask your self *this Question*, viz. If you ought not to perform *that Service* in the most *exact, sincere, and excellent manner* that possibly you can imagine lies in you, both as to *Body, Soul, Spirit, and Estate*. This you must needs grant is your *Duty*, and that you cannot think any thing *too good, too precious, or too dear* unto you to part withall for *his Service*. All this I am confident you will say is *true*.

Now take heed you *lye not to God*: for if you say it, and are unwilling to *doe it*, you do *worse* than *lye*, for you know your Masters will, but do it not.

The second thing I would have you consider is, only to *examine well* where the main *impediment, stop, or hindrance lies*, and if you can once find *it out, remove it*.

This with the *former* will certainly put you upon *doing the business*.

And *now* methinks I hear you cry out *aloud* and say, that truly if we knew how to *raise* an *Organ*, we would have it very suddenly.

An easie way how to procure an Organ in every Parish Church.

If therefore ye be brought but to *this place*, doubt it not; for I make no question but to put you into a *ready way*, which is *this*: viz. First I would have you propose to your selves some very *great and urgent occasion, or necessity* for a *speedy raising of a sum of Money*, supposing such an one as *this*; viz. the *Parliament* has made a *great Tax to run quite through the Nation*, such an one as the *last 18 months Tax*, or rather the *Chimney-money*; and it must be *paid in presently*, without any *contradiction or delay*.

This I know you would most *certainly prepare to do*, without accounting it *impossible*.

Now I say, do but *suppose this, or some such like thing*, and *presently go about getting up the money, every man his share*, and lay it by for *that use*, till your *Organ* be ready, and you will soon see it *set up* in your *Parish Church*, to your *great content and commendations*.

The Charge of procuring an Organ in every Parish Church.

The matter of *30, 40, 50, or 60 pounds* will procure a *very good Instrument, fit for most little Churches*, and so accordingly in proportion for *greater*.

Therefore now cheer up, the way is plain and easie, if you be *willing*, and dare but venture *thus much* upon the *account of Gods Service*, (supposing he has commanded you to this small, or great Tax.) Thus much for an *Organ*.

But now as to an *Organist*; That is such a *difficult business*, as I believe you'll think *absolutely impossible* ever to be obtained; a *constant Charge!* a *Terrible business!*

For how many *hundred Parish Churches* are there in *England*? and there must be so many *Organists* at a *yearly charge*, whereas when our *Organ* is once set up, a small matter will *maintain* it for ever; But as to the charge of an *Organist*, this is sad.

Now

Now for your comfort know, that this is *ten times more easie* and *feasible* than that other of the *Organ*; and that after ye are once gotten into the way, you will have *Organists grow up amongst* you as your *Corn* grows in your *Fields*, without *much* of your *Cost*, and *less* of your *Care*.

CHAP. VI.

*How to procure an Organist.*

**T**He *certain way* I will propose shall be *This: viz.* First, I will suppose you have a *Parish Clark*, and such an one as is able to set and lead a *Psalm*, although it be never so *indifferently*.

A far easier way how to procure an Organist.

Now *This* being granted, I may say, that *I will*, or any *Musick Maister* will, or many more *Inferiours*, (as *Virginal-Players*, or many *Organ-makers*, or the like) I say, *any* of *those* will teach such a *Parish Clark* how to *pulse* or *strike most* of our *common Psalm-Tunes*, usually Sung in our *Churches*, for a *trifle*, (viz. 20, 30, or 40 *shillings*;) and *so well*, that he need *never* bestow more cost to perform *that Duty sufficiently* during his *life*.

Note, Note.

This I believe no *judicious person* in the *Art* will *doubt of*. And *then*, when *this Clark* is *thus well accomplish'd*, he will be so *doated* upon by all the *pretty ingenuous Children*, and *Young men* in the *Parish*, that scarcely any of them, but will be begging now and then a *shilling* or *two* of their *Parents* to give the *Clark*, that he may *teach them* to *pulse a Psalm-Tune*; the which *any such Child* or *Youth* will be able to do in a *week* or *fortnights time very well*.

And then again each *Youth* will be as *ambitious* to *pulse that Psalm-Tune* in *publick* to the *Congregation*, and no doubt but shall do it *sufficiently well*.

And thus by *little* and *little*, the *Parish* in a short time will *swarm*, or abound with *Organists*, and sufficient enough for *that Service*.

For you must know, (and I intreat you to believe me) that (seriously) it is one of the most *easie pieces of performance* in all *Instrumental Musick*, to *pulse* one of our *Psalm-Tunes truly and well*, after a very little shewing upon an *Organ*.

What is one of the most easie performances in Musicks Art.

The *Clark* likewise will quickly get in *his Money*, by *this means*.

And I suppose no *Parent* will *grutch it him*, but rather *rejoyce* in it.

‘ Thus may you perceive how very *easily*, and *certainly* these two *Great difficulties* may be overcome, and with nothing so much as with a *willing mind*.

‘ Therefore, be but *willingly resolv'd*, and the work will soon be done.

‘ And now again methinks I see some of you *tossing* up your  
 ‘ *Caps*, and crying aloud, We will have an *Organ*, and an *Organist*  
 ‘ too; for ’tis but laying out a *little dirty money*: and how can  
 ‘ we lay it out *better*, than in *that Service* we offer up unto *God*?  
 ‘ and who should we bestow it upon, if not upon *Him*, and *His*  
 ‘ *Service*.

This is a very *right* and an absolute *good Resolve*; *persist* in it,  
 and you will do *well*, and doubtless find much content and satisfi-  
 cation in your so doing.

A most excel-  
 lent Benefit  
 arising to all  
 young Chil-  
 dren.

For there lies link’d to *This* an unknown, and unapprehended  
*Great good Benefit*, which would redound certainly to *All*, or most  
*young Children*, who by this means would in their minorities be  
 so sweetly *tinctur’d*, or *seasoned*, (as I may say) or brought into  
 a kind of *familiarity* or *acquaintance* with the *harmless-innocent-*  
*delights* of such *pure and undefilable practices*, as that it would be a  
 great means to win them to the *love of Virtue*, and to disdain,  
 contemn and flight those common *gross ill practices*, which most  
*Children* are incident to fall into in their ordinary and accustomed  
 pursuits.

For if they be once truly *principled* in the Grounds of *Piety*  
 and *Musick* when they are *young*, they will be like *well-season’d*  
*Vessels*, fit to receive all other *good things* to be put into *them*:  
 And I am not only subject to believe, but am very confident, that  
 the *vast Farrings*, and *Dischording-untunablenesses*, *over-spreading*  
*the face* of the *whole Earth*, might be much *rectified*, and put into  
*Tune* sooner *this way*, than by any other way (*without a miracle*)  
 that can be thought upon.

This I speak from an *experience* in my *own Soul*, who am a man  
 subject to the *passions and imperfections* of the *worst* of men: Yet  
 by *This virtue*, *This sublime Elixir* of *Musical and Harmonical Divi-*  
*nity*, have found as much (in a comparative way) as *this* comes  
 to, upon my *own Soul* and *violent passions*.

Musick is a  
 Divine-Magi-  
 cal-Spell a-  
 gainst the  
 Devil.

It cannot be too often repeated, how the *Evil Spirit* departed  
 from *Saul*, when *David played upon his Harp*: *True Musick* being  
 a certain *Divine-Magical-Spell*, against all *Diabolical* operations  
 in the *Souls of Men*. But how little *This* is taken notice of, be-  
 lieved, or regarded by most, is *grievous* and *lamentable* to be  
 thought upon.

Well; *Let thus much suffice* as to an *encouragement* towards an  
*Organ*, and an endeavour to have good Church-Musick after this  
 manner, which is the most easie and sure way I can think upon:  
 ‘ *An Organ* being such a *prevailing*, or *commanding Instrument*, and  
 ‘ so *naturally-suitable* to our *humane Organs*, *viz.* our *Voices*, that  
 ‘ after a little time of *use and custom* to it, there will scarce be *one*  
 ‘ *Voice* in an *hundred*, but will be *drawn in*, and be able to *unite*  
 ‘ *Harmonically*, and to very-very *good purpose*, although *he* or *she*  
 ‘ should have *no skill* at all in *Song*, but by a *meer natural apti-*  
 ‘ *tude* they shall do it *well*.

CHAP. VII.

*How Psalms may be well performed in Churches  
without an Organ.*

HAVING laid you down the most *certain, easie, and excellent* way of *Singing Psalms* to an *Organ*, which (whatever else can be said or contriv'd) shall (still) be the most *glorious, magnificent, and a stately-steady way*. Yet because I know there are many who take *Boggle* at the very *Name* of an *Organ*, and yet otherwise (perhaps) would be content to *Sing Psalms well* if they knew how.

The best way for a certain and continual Quire in every Parish, or a National Quire.

I will therefore (according to my *best Ability*) put them into a most *substantial and infallible way*, whereby the *Psalms* shall not only be *well Sung, and gracefully*; but that there shall also be an *ability of teaching and admonishing one another perpetually*: (But it is suppos'd they must follow my counsel.)

And as to *This*, it must be consider'd, that nothing of *Excellency* or of *High-worth* can be done without *Forecast, Care, and Industry*.

Therefore if we think *this Thing* we are talking about be *such a Thing*, viz. of *Excellency, or High-worth*, and worthy of our *Forecast, Care, and Industry*: Then I say there is no way but *one* to compass or effect *it*. That is,

We must once more Face about, and back again to *Good old St. Paul*, (one of *Christ's Deputies*) and try if *his counsel* be like yet to do us any good, who says still, *Teach and admonish one another in Psalms, &c.* (These words must not be raz'd out of the Gospel.)

But as to *This*, 'tis already confess'd, that none of you are able to *teach or admonish* in *That Faculty*; and it may be some of you are grown so *old*, and others too full of *more necessary Business* in your *Worldly Affairs*, than to look after such *needless things* of *this nature, due to God and his Service*, (for so it must needs be judg'd of all, who do so *shamefully neglect it*.)

But although you will not trouble your selves in *This matter*, yet it cannot be thought, but that you'll find some *little scruples, or motions of Conscience, secretly whispering and telling you*, (as it doth all sorts of *Sinners*) *That you ought to do it*, and that it is *your Duty so to do it*. For 'tis *Christ's own Order* to *St. Paul* to put you in mind of it, (as hath been already prov'd) and no *humour or conceit* of mine, but *Christ's and St. Paul's*, (if you dare, and will call it so:) Therefore look to it, as you intend to answer for the contrary.

But now (to *ease* you a little of *that burthen of Conscience*) I'll tell you how you may in some measure make *amends* for your former neglect, if first (after your *true Repentance*) you'll strive but to *bring up your Children so*, as (in time to come) they may  
be



be enabled to *understand*, and capable to *perform* in *this so Christian a Duty*.

And *This* must be done by putting them to *learn the Art and skill of Song, or Singing*.

Pretend not to serve God at all except, &c.

Now this again will seem a *hard task* for those who *love their Money better than the Service of God*. And to such I say, *Pretend not to serve God at all, or else serve him as he hath commanded you; You must bestow something upon Him and his Service*.

Imitate *that most eminent pattern and example*, which you will find in the *2 Sam. 24. & 24.* no worse Person then a *Prophet and a King*, who would not offer up *That unto God* which *cost him nought*; yea although he might have had it freely given him, as there you may read he might.

Consider, I say, and *bestow something upon God*; or if not upon *Him, bestow it upon your Children for shame*.

The many Benefits attending those who attain to skill in Musick.

For this *Quality of Musick* is a *Gentile Quality* at the very worst: And it will *adorn your Children* much more than *ten times the cost* can be worth, which you shall bestow upon *them* in the gaining of it.

Besides, it will make them *acceptable to all ingenuous people*, and *valued amongst the best*.

They will be more capable of *Preferment* in the world, in case of any necessity.

Moreover, the great *content and delight your selves will daily take in them, and they in themselves*, in that they are made *fit Instruments to serve God* in the *best of his daily Services*, which is to *Sing, and set forth his praises*, in imitation of the *glorious Saints and Angels, in his Heavenly Quire*, where they *eternally sing and rejoyce before God*.

And now methinks I hear some of you say, that you would gladly have your *Children learn this so excellent a Quality*, if you knew how to have them taught.

To this I must confess I know not readily how to assist you, (the Harvest is great, and the Labourers but few) yet I doubt not but to find out a way how to advise you.

The truth is, there is so great a *barrenness of Musical Assistants* in most *Country Towns*, caused through the *neglect, disesteem*, or the *undervaluing of this Divine Quality* in some, and also through the *ill use, and abuse of it* in others, that at the present it will be something *difficult* to have *all Children taught* who live remote from *great Towns*.

But if I could be assured that you all would be as willing to *promote the business*, as I am willing and ready to *advise* you, I question not but that I have already found out the way for it: As thus.

CHAP. VIII.

W Herefoever you send your *Children to School*, (I mean to the *Grammar-School*) indent so with the *Master*, that your *Children* shall be taught *one hour* every day to *Sing*, or one *half day* in every *week at least*, either by *himself*, or by some *Musick-Master* whom he should procure: And no doubt but (if you will pay for it) *the business* may be effected.

How all Children may be so brought up as they may be usefull in the Church and Service ever after.

For there are divers who are able to *teach to Sing*, and many more would quickly be, if such a general course were determin'd upon *throughout the Nation*.

There would scarcely be a *Schoolmaster*, but would, or might be easily able *himself* to do the *business*, once in a quarter or half a year; and in a short time every *senior Boy* in the School will be able to do it *sufficiently well*.

And this is the most *certain, easie, and substantial way*, that can possibly be advis'd unto.

And thus, as before I told you, how that your *Organists* would grow up amongst you, as your *Corn* grew in the *Fields*, so now (if such a course as *This* would be taken) will your *Quiresters* increase even into *swarms* like your *Bees* in your *Gardens*, by which means the next *Generation* will be plentifully able to follow *St. Paul's Counsel*, namely, *to teach and admonish one another in Psalms and Hymns, and spiritual Songs*, and to *Sing with a Grace in their hearts and voices unto the Lord*, and to the *setting forth of his glorious praise*.

A perpetual ability to follow *St. Paul's* counsel.

Which that they may do, I pray God to give *all Parents of ingenuous Children* so much *Grace*, as to bestow *this little-poor-trifle* upon *them*, (I mean, that *pitifull-inconsiderable-cost*) in their *Educations extraordinary*, the which will extraordinarily much conduce to *their Advantages, your own Comforts, the Churches Service, and the Glory of God*.

Thus have I with much *ardency* and *zeal for God*, and with no less *love* and *affection* unto *his true Service*, and unto all *Christian people*, laid down two *undoubted certain-good wayes* of *Singing Psalms well*; and either of which will serve very well, but *both together much-much better*.

And if neither of *These two ways* shall be thought fit to be followed, nor some other *way*, that may be *equivalent (at least)* thereunto; whereby the *Common way* of *Singing* may be *amended*, so as the *Service* may not become *injured* or *blemished* thereby; it were far *better* sure *only* to have the *Psalms Read*, and never more pretend, or offer at the *Singing of them*.

## C H A P. IX.

I Will now conclude all with this general and very needfull *Caution* to all *Christians*, of what *Ranks* or *Qualities* soever, ( for it *highly concerns every one to take especial notice of it* : ) And it is this, *viz.*

A very needfull *Caution* for every *Christian* to take notice of.

That every *Person* ( who at any time shall attempt to *Sing a Psalm* in the *Church* ) do well consider *what it is he is about*, or in *doing* at that time ; and whether or no *that performance* be not, or ought not to be esteemed as a *Sacrifice* which he is then *offering up unto God* ? The which surely cannot be denied.

And if so, then to consider farther the *Nature* of a *Sacrifice*, and how it ought to be *prepar'd* and *offer'd*.

Now to know all *this*, and *clearly* to *understand it*, there is no readier way than to turn to the 22d. Chapter of *Leviticus*, and read from the 17th. verse to the end of that Chapter.

But more especially take notice of verse the 19th. where 'tis said thus, (*by Gods own Commandment unto Moses.*)

Concerning the *Sacrifices* offered unto *God*, and the *Purity* of them.

*Ye shall offer of a free mind a Male without a blemish, &c.*

Where note, first, that the *Sacrifices* offer'd unto *God*, should be done *willingly* and *freely*, and not by *compulsion* or *force*.

Again, in the 20th. verse, *Ye shall not offer any thing that hath a blemish, for that shall not be acceptable.*

Again, verse 21. *His offering shall be perfect, no blemish in it.*

And in verse the 22d. (mark well) *Blind*, or *Broken*, or *Maimed*, or having a *Wen*, or *Scurvy*, or *Scabby*, or *Ill-favour'd*, &c. these shall ye *not offer* unto the *Lord*.

Note here how often 'tis press'd verse after verse, [ *not having blemish.* ]

ev. 14. 13.  
Num. 28. 31.  
Deut. 15. 21.  
17. 1. Ezek.  
43. 22. Eccl.  
35. 12. &c.

Sure 'tis of *very great concern*. And to this very purpose I could quote you many more places quite through the whole *Levitical Law*, as in the margent here I have set some down ; whereby you may plainly see your *own Duty*, and the great *Care* you ought to take therein.

An Objector against *Sacrifices*.

But here an *Objector* tells me, that *then*, under the *Law*, such *Sacrifices* were indeed so and so *performed* ; but *now*, under the *Gospel*, there are *no such things* to be done.

Answered.

To the which I first answer thus, That herein we may be said to be the more *beholding* unto *God Almighty*, who has disburthen'd us of such *grievous burthens*.

And I cannot but so call them *grievous*, because when I reflect upon the *great charge*, *constant trouble* and *attendance* belonging unto *them*, and also upon the *general covetousness*, and *gripping humours* of too too many in *these our dayes*, and how *loath* they are to *bestow* any thing either upon the *Church*, or *its Services*, or upon *God himself*.

And that if now they were called so constantly to bring in of the *best* and *fattest* of their *Herd*s and *Flock*s, as *then* they were ; how

how loath, I say, and grudgingly surely would they do it? and not at all freely, and of a willing mind, as God requires it.

I say, when I consider upon these things, I cannot but still say we are much beholding unto God, for so great an ease and freedom, both to our Purjes and Persons in that particular.

But now secondly, although we are not commanded any of these things under the Gospel, yet we cannot deny but that we are to do some Duties to God, which stand in the room of those Legal Sacrifices; the which can be none other than the Sacrifices of Praise, Thanksgiving, Adoration, and sincere Devotion, &c.

What are the Christians Sacrifices.

These certainly every good Christian will affirm to be still due unto God; nor can it be deny'd, but that these ought to be done without blemish; that is, not Blindly, Maimedly, Scurvily, Scabbily, or Ill-favour'dly, according to the words before recited.

Now I say, how these Sacrifices in our time are generally performed, is the thing chiefly to be noted and regarded.

Nor is there any better way to examine them, than according to the last repeated words which God spake unto Moses his Servant, saying,

The Best way to Examine them.

Speak unto Aaron and his Sons, and to all the Children of Israel, &c.

'Ye shall offer of a free mind, a Male without a blemish unto the Lord; not Blind, nor Broken, or Maimed, or having a Wen, or Scurvy, or Scabby, or Ill-favour'd, &c.

'Which to me seems as if Christ Jesus, or any of his Deputies, (viz. St. Paul, &c.) should say now unto Aaron, viz. the Archbishop; and to his Sons, viz. the whole Clergie; and unto the people of Israel, viz. the whole Christian Congregational Churches, (none excepted,)

'Ye shall offer these Sacrifices of Praise and Thanksgiving, viz. Psalms, and Hymns, and spiritual Songs, of a free mind, viz. liberally, willingly, chearfully, and without constraint or grudging.

How they are to be performed.

'A Male without a blemish, viz. the most principal piece of Industry, which Art or Nature has furnish'd you with ability to perform with.

'Not Blind, viz. not ignorantly, but skilfully, (for we ought to be skilfull in the service of God.)

'Nor Broken, viz. not divided, but united.

'Nor Maimed, viz. not out of Tune, but in Conchord.

'Nor having a Wen, viz. not having any superfluous vain actions either of Ostentation, or seeming Holiness; but in all humility, and simplicity of heart.


'Nor Scurvy, viz. not envious at another who has a better faculty than your self; but rather rejoyce in him, and applaud him.

'Nor Scabby, viz. not giving any infectious ill examples, in superfluity of gorgeous Attire, (beyond your Degree, Rank, or Quality) by Pride, or other impurity, but in all purity and humility both of body and mind,

'Nor Illfavour'dly, viz. no conceited humorous behaviours or affected gestures,

‘*stures*, unbecoming the *Service of God*, but in all *comlinefs*, *sincere-  
pious-gravity* and *sobriety*.

‘ Thus may the *Sacrifices of Praise* and *Thanksgiving* be offered  
‘ up unto *God*, and accepted of *Him*; but otherwise *not*.

  
The Chief  
Note.

Therefore it behoves every *Christian* to examine himself, how he is *affected* when he is in these *Performances*, and above all whether his *Heart* go along with his *Voice* or not; without the which all will be but as *vain babling*, *sounding Brass* or *Tinckling Cymbals*.

And thus have I according to my *small Talent*, cast into *Gods Treasury* my *little Mite*, *sincerely praying Him* so to *blefs* it, as it may become of some *good use* to my *Fellow-Christians*, to the *Praise* and *Glory of His Eternal Name*. Amen.

*The end of the Directions for Parochiall Musick.*

## CHAP. X.

### Concerning the great Excellency and Eminency of a Psalm well Sung.

Where and when has been the Best singing of Psalms that ever the Author heard.

I Will now in the *Conclusion* of this *Discourse*, adde only *one Chapter* more, in making mention, both of the *Time* and *Place*, *when* and *where* was heard (I believe) the most *remarkable*, and most *excellent Singing of Psalms*, that has been *known* or *remembered any where* in *These* our *latter Ages*.

But most certain I am, that to *my self*, it was the very *best Harmonical-Musick* that ever I heard; yea far excelling all other either *private*, or *publick Cathedral-Musick*; and infinitely beyond all verbal expression or conceiving.

The *Time when*, was in the year 1644. the *Place where*, was in the *stately Cathedral Church* of the *Loyal City York*.

And because by the *occasion* of it, you may the better apprehend, and the more easily be brought to *believe* the *gloriousness* and *illustriousness* of that *Performance*; I will here (in a *Short seeming-Digression*) declare it unto you: As also something of more then *ordinary remark*, relating to that *Time* and *Place*.

The occasion of that Singing.

The *occasion* of it was, the *great* and *close Siege* which was then laid to that *City*, and *strictly maintain'd* for eleven weeks space, by three very *notable* and *considerable great Armies*, viz. the *Scotch*, the *Northern*, and the *Southern*; whose three *Generals* were these, for the *Scotch*, the old *Earl of Leven*, viz. *David Lesley*, (alias *Lashley*;) for the *Northern*, the old *Ferdinando Lord Fairfax*; for the *Southern*, the *Earl of Manchester*: And whose three *Chief Commanders* next themselves, were, for the *Scotch*, *Lieutenant-General* \_\_\_\_\_; for the *Northern*, *Sir Thomas* (now *Lord*) *Fairfax*; and for the *Southern*, *Oliver Cromwell*, (afterwards *Lord Protector*.)

By

By *This* occasion, there were shut up within that *City*, abundance of People of the *best Rank and Quality*, viz. *Lords, Knights,* and *Gentlemen* of the Countries round about, besides the *Souldiers* and *Citizens*, who *all or most* of them came constantly every *Sunday*, to hear *Publick Prayers* and *Sermon* in that spacious *Church*.

And indeed their *Number* was so exceeding great, that the *Church* was (as I may say) even *cramming* or *squeezing full*.

Now here you must take notice, that they had then a *Custom* in that *Church*, (which I hear not of in any other *Cathedral*, which was) that always before the *Sermon*, the *whole Congregation* sang a *Psalm*, together with the *Quire* and the *Organ*; And you must also know, that there was then a most *Excellent-large-plump-lusty-full-speaking-Organ*, which cost (as I am credibly informed) a *thousand pounds*.

A Good Custom, not commonly used in Cathedrals.

This *Organ*, I say, (when the *Psalm* was set before the *Sermon*) being let out, into all its *Fulness of Stops*, together with the *Quire*, began the *Psalm*.

But when *That Vast-Conchording-Unity* of the whole *Congregational-Chorus*, came (as I may say) *Thundering in*, even so, as it made the very *Ground shake* under us; (*Oh the unutterable ravishing Soul's delight!*) In the which I was so *transported*, and *wrapt* up into *High Contemplations*, that there was no room left in my *whole Man*, viz. *Body, Soul* and *Spirit*, for any thing below *Divine* and *Heavenly Raptures*; Nor could there possibly be any *Thing* in *Earth*, to which *That* very *Singing* might be truly compar'd, except the *Right apprehensions* or *conceivings* of *That glorious and miraculous Quire*, recorded in the *Scriptures*, at the *Dedication* of the *Temple*, of which you may read in the *2 Chron.* ch. 5. to the end; but more particularly eminent in the two last verses of that Chapter, where *King Solomon* (the wisest of men) had congregated the most *Glorious Quire* that ever was known of in all the world: And at their *Singing* of *Psalms, Praises, or Thanksgivings*, the *Glory of the Lord* came down amongst them, as there you may read.

The unutterable Excellency and Benefit of a Psalm Rightly sung.

I say, the true apprehensions of *This Quire*, comes nearest of any thing to be admitted as a *Comparison*.

But yet still beyond *This*, I can truly say, it was usefull to me in a much higher manner, viz. even as a most lively *Similitude*, or *Representation* of the *Beatifical, Cælestial, or Angelical Quires* above, which continually *Rejoyce before God, Adoring and singing Praises to Him and of Him in all Eternity*.

☞ idem.

But still further, that I may endeavour to make this something more *livelily apprehended*, or *understood* to be a *real true Thing*;

It would be considered, that if at any *Time*, or *Place*, such a congregated *Number* could perform such an *outward Service* to the *Almighty*, with *True-ardent-inward-Devotion, Fervency* and *Affectionate-zeal*, in expectation to have it accepted by *Him*; Doubtless it ought to be *believ'd*, that it might be and was done *There, and Then*.

A strange  
piece of Hea-  
thenish Inci-  
vility of the  
Enemy in  
time of Divine  
Service.

Because that at *That Time*, the *desperateness* and *dismaidness* of their *Danger* could not but draw *them* unto *it*, in regard the *Enemy* was so very near, and *Fierce* upon them, especially on *That side* the *City* where the *Church* stood; who had planted their *Great Guns* so *mischievously* against the *Church*, and with which constantly in *Prayers time* they would not fail to make their *Hellish disturbance*, by *shooting* against and *battering* the *Church*, in so much that sometimes a *Canon Bullet* has come in at the windows, and *bounc'd* about from *Pillar* to *Pillar*, (even like some *Furious Fiend*, or *Evil Spirit*) backwards and forwards, and all manner of side-ways, as it has happened to meet with *square* or *round Opposition* amongst the *Pillars*, in *its Returns* or *Rebounds*, untill its *Force* has been quite spent.

And here there is one thing most *eminently remarkable*, and well worth noting, which was, That in all the whole time of the *Siege*, there was not any *one Person* (that I could hear of) did (in the *Church*) receive the least *Harm* by any of their *Devillish Canon Shot*: And I verily believe, there were constantly many more then a *thousand Persons* at *That Service* every *Sunday*, during the *whole Time* of that *Siege*.

Thus much shall suffice to notify the (*General-unknown* or *unconceiv'd*) *Excellency* and *Divine worth* of *Singing Psalms* well.

I will now proceed to *Cathedral Musick*.

## C H A P. XI.

## Concerning Cathedrall Musick.

HAVING said so much concerning *Parochial Musick* in the preceding Part, there is but little left for me now to say as to *This*, because the *Fundamental Supports* of *Both* being the *very same*, the *very same Fundamental Rules* ought to be observed in *Both*.

That is, that *All* who have any *Relation* to the *Service of the Church*, to be able to teach and admonish one another in *Psalms and Hymns and spiritual Songs*; And to sing with a *Grace* in their *Hearts* unto the *Lord*: For there is nothing wanting in the *Cathedrall Musick* of our *Nation*, so much as *This*.

The best way to Refine and Illustrate Cathedrall Musick.

And if *This One Thing* were but done, *This Alone* would do *The Work*; viz. *Refine, Illustrate*, and make a *Glorious Quire*, in imitation of *That in King Solomon's time*, mentioned before in the *2 Chron. ch. 5.* which undoubtedly was *The Pattern* or *Original* from whence *All Cathedrall Musick* was first deriv'd; and in *Allusion* to which it is still (even) kept *Alive*, or used to this day in *All Cathedrals*: Yet *Infinitely short* of what was *Then*.

But why we in *These our Dayes* should come so short of *Them*, I can see no *reasonable cause* for in *Nature* or *Art*; because we are without doubt in all *outward Respects*, in as good a *capacity* as *They* then were, if not in a far better.

For we have in *This our Nation* a *large Collection, Store* or *Provision* of the very *Best Pieces of Art* (properly fit for *That Service*) that can be produced in the *whole World*.

Our Cathedrall Store, of the best Pieces of Art in the world.

Made by the most *Principal* and *Choice Masters* in *That Art*; so *magnificently lofty* and *sublime*, that (truly I believe) it is impossible they should ever be *Excelled* by *Art* or *Industry*.

For certainly we (in these our latter Ages) are arrived to that *Eminent height of Knowledge, Skill* and *Excellent Proficiency*, both as to *Composition* and *Expression, Vocal* and *Instrumental*, which *never* was before attained unto in *This Art*.

Except it might possibly be by *Those* most *Excellent* and *Choice Musicians* which the *Holy Scriptures* make mention of in *King David* and *King Solomon's time*, those *Prophetical Singers, Asaph, Heman, Jeduthun*, together with their *Sons, Priests* and *Levites*, and the rest of that *Vast Quire*, the like to which was never any known to be in the world.

And therefore we may probably be thought to have the very *Best, Utmost* and *Principal Part* of *That Knowledge* and *Skill*, which the *Almighty* has permitted and thought *sufficient* for the *Sons of men* to enjoy *Here*, till *transplanted Hence*.

Never to be Excelled or Excelled.

And also in regard there is *Nothing remaining* of their *Art, Skill*, or *Labours* in this kind; And likewise in that the *World* has labour'd ever since in this most *worthy* and *profound Art*, and *nothing*



is produceable which may be compared to what at *This Day* we do most happily enjoy; yet too much unhappy in that so few know, or endeavour to understand the Thing, much less the unexpressible Good of it; and therefore make not the Right use thereof, (nor can,) but rather (on the contrary) slight, disregard, contemn, or prophane it.

Therefore I say, we may with much Reason conclude, that we are arrived to the utmost height that is permitted the Sons of men to reach unto.

The most Excellent Works of best Authors.

And the rather we may so conclude, in that if it be considered how in *This present Age*, (if we seem not to decline, or go backwards, yet) we nothing at all Excell or Exceed those Divine Works of the foregoing, and never to be forgotten admired rare Authors of the last Century of Tears, whose Names are recorded in our Church-Books, and (doubtless) will be preserved, as precious Monuments and Examples to all after Generations, so long as the World and the Church endure.

The consideration of these things should excite and stir us up to endeavour more after the Knowledge, Skill, and true Understanding of it, and its Divine Use, than is generally known or done.

The most Excellent Singers of this our Age.

2dly. We have likewise in *This* our Nation, Men most Excellently skilfull and Expert, as to the Art of Singing; sufficiently able to perform Those so Eminent and Artificial Composures and Services, far beyond whatever History or Record makes mention of, since those Prophetical Singers.

The perpetual Allowances given to the Church.

3dly. We have also Pious and very worthy Donations, Stipends or Allowances left us, by the Devout Zeal of many our Godly and very Exemplary Predecessors, towards a perpetual maintaining of That so Glorious and Illustrious Service.

Stately Churches built us.

4thly. We have moreover many stately and magnificent Structures, ready built us, by the Care, Industry and Cost of Those our Benefactors, fit for such Services.

Now all These Things considered, and Thus concurring, how should it be doubted, but that we must necessarily have Excellent, and most Exquisite Church-Musick?

The truth is, I do not doubt it, but can say, I Know, and am Assured that we have, in some Places.

But this also I must needs say, that in many, or most Places, it is Deficient, Low, Thin and Poor; and the Great Grief is, in that it cannot possibly be Better'd or Amended, (Rebus sic stantibus) as the Constitution of things stand at present, except there be some other way found out for its Assistance, then now is.

Now here it may be demanded, what way that should, or might be?

The best way to discover the defects in our Church-Musick.

The which to answer Rightly, can be done no better way then first to consider well, what may be the Defect; which still can be no better way done, or discerned, then by making a Comparison, betwixt the Original Sampler, and the Sample, and by observing how They agree, or differ, or what likeness or unlikeness there may be between Them.

The

The *Sampler* or *Pattern* is exprefs'd before, *viz.* the *Cathedrall Musick of King Solomon's Temple*.

And here I confefs I could make a *Long-comparative-Recital*, between what was *Then*, and what is *Now*; but I shall forbear *That* (in *This Place*) and leave it to the Considerations and Apprehensions of the *Learned and Skilfull* in the *Art*, and shall only speak something to the *Defect*.

And as to *That*, it is most apparently to be seen, and in these two Respects.

First, By the *General Thinness* of most *Quires*, *viz.* the *Paucity* or *small number* of *Clarks* belonging to each *Quire*.

Two Defects generally in Cathedrall Musick.

Secondly, By the *Disability* or *Insufficiency* of most of *Those Clarks*.

Now the *Thinness* of our *Quires* will appear by *This*, *viz.* that in most *Quires* there is but allotted *One Man to a Part*; and by reason of *which* it is impossible to have *That Service* constantly performed, although but in a very ordinary manner, (*Thinly*, yea *very Thinly*) because that often by reason of *Sickness, Indispositions, Hoarceness, Colds, Business*, and many other *Accidents* and *necessary Occasions*, *Men must be Absent, Disabled, or Impeded* from doing *Their Duties*; so that at *such Times*, the *Service* must *suffer*: And such like *Accidents* happen too often.

Then again, 2dly. As to the *Insufficiency* of many of *Those (Few) elected Clerks*; it is likewise apparent, that very *Few of Them* are (or can possibly be) *Masters* in the *Art of Song*, or *Singing*; much less in the *Art of Musick* in general.

And except they be *Masters* in the *Art of Singing*, (which is no such *easy Task* as is vulgarly thought to be) *They are not* to be accounted *Fit* for the Performance of *That Choice Duty*, which is the *most Eminent Piece of Our Church Service*.

If therefore *These two Defects* were *Well Weighed*, and considered upon, *So*, as they might possibly be *Remedied*; doubtless our *Church-Musick* would be *Exceedingly much Refin'd*, and *Improved*; otherwise *Not*.

And now because it must needs seem a *Hard matter* to *Rectifie* *These two* so very *Great Difficulties*, in regard they proceed from an *Occult, Remote*, or seeming *undiscernable Cause*; I will first lay open *That unperceivable Cause*, and then shew how both *Those former Difficulties* may (very probably) be *Overcome*, or *Rectified*.

And as to this *Cause* of the *Thinness* and *mean performance* of our *Cathedrall Musick* in the general;

I conceive it proceeds from nothing so much as from the *low Esteem*, and *great Disregard*, which *most People* have, and all along have had of it, in *These latter Ages*, since the first Institution *Thereof*.

The which may be well perceived, in that there is *Nothing*, or *very Little* (to be seen or heard of) *Given* from any *late Benefactors*, towards the *Augmenting* or *Maintaining* of it, since the first very *liberal* and *well-meaning Founders* large *Bounties* and *Donations*;

The undiscernable but true Cause of the Defects in our Church-Musick laid open.

*Donations* ; which although *They* were *very large, liberal, and sufficient Then*, yet *They* are *Now* in a manner as it were *shrunck to Nothing*.

This *very Thing*, I say, must needs argue a general *Low, Slight, and Disregardless value or Esteem* had unto *This Service*.

Whereas (on the contrary) if we cast our *Eyes* about, into any *County, City, Town-Corporate, or University, &c.* we may soon find out *Numbers of late Benefactors or Donors*, to sundry and various intended *Good Ends and Purposes*.

As, *viz.* so much given for *Ever* (in *Good Lands*) towards the maintaining of a *Lecture, a Free-School, an Almes-house, a Fellowship, a Scholarship, Building of Churches, Chappels, Monuments, or* such like.

But still we see *This very Excellent, and most Glorious piece* of the *Church-Service*, to stand *Forlornly Thin*, and very *meanly accommodated or Provided for*.

No late Benefactors towards that Service of the Church.

No *Great-Rich-Men* (Living or Dying) in *These our latter Ages*, so much as *Thinking*, or taking the *Least Notice* of its *Absolute* and very *Great Necessities*, so as to *bequeath* some *small matter* towards its *Needfull Augmentation and Illustration*.

The Clerks Statutable Wages.

And that there is such an absolute *Necessity*, must needs appear, if it shall be consider'd, what manner of *pittifull-low* and *mean Allowances* the *Poor Servants* of the *Church* (in such *Places*) are *Generally* forc'd to *Live* upon ; where *Their Yearly Wages* are in some *Quires* not exceeding *eight, ten, or twelve pounds a year* ; but none amounting to *One quarter* so much as may *sufficiently, or comfortably maintain* such *Officers*, according to the *Nature or Dignity* of *Their Places*, in *These our Excessively-beightned and Dear Times*.

Large, liberal and sufficient when.

Yet I do verily believe, that such *Stipends or Wages* might *plentifully suffice Them*, in *Those former Cheap Times*, when (as I have heard) *Good Wheat* was bought for *4 d. the Bushel* ; and so in proportion (doubtless) all other *Commodities* answerably *low-priz'd and Cheap* : And *Money Then* (on the contrary) at a *High value*.

When insufficient, and the Reason why.

So that (without all *Question*) such a *Provision* of *eight, ten, or twelve pounds a year*, was *Then* a very *Considerable, Ample and sufficient Provision* ; whereas *Now*, All things being so mightily alter'd from *Cheapness* to *Deareness*, it must needs be judg'd a very *Low, Inconsiderable, Insufficient, Unbecoming and Uncomfortable Livelihood*, for such an *Officer of the Church*, who (according to the *Exhortation* of the *Prophet King David*) should *Sing chearfully unto God, and Heartily Rejoyce*.

But *Alas ! Alas !* He or *They* have little *Heart or Courage*, in *These our Griping Dayes, So to Do* ; but rather on the contrary, to make *Sowr Faces*, and *Cry, or Roar out aloud*, and say, *Who will do us any Good ? &c.* For *We* and our *Families* are almost *starv'd*.

And how should they be thought otherwise then well-nigh *starv'd* ; were it not for that *Notable piece* of *Connivance, or Contrivance*

trivance of the worthy Prelates and Masters of our Churches, who suffer *Them* to *Work* and *Labour* (otherwise) for Their necessary *Livelihoods*; some in *one Calling*, and some in *another*, viz. in the *Barbers Trade*, the *Shoe-makers Trade*, the *Taylors Trade*, the *Smiths Trade*, and divers other (some) more *Inferiour Trades* or *Professions*, (God knows.)

*These Things*, although they seem to the *Eyes* of some very commendable and plausible; yet to others Not; who say, 'tis rather a kind of *Disfhonour* to the *Function* of a *Church-man*, and his *Office*, &c.

Yet I confess, considering the *urgent Necessity*; as First, That no more then *Statutable-denominated-Wages* can be had;

Then 2dly. That *Meat*, *Drink*, *Cloaths*, and *House-Rent* must be had for *Themselves*, *Wives* and *Children* :

Therefore of *Two Evils* the *Less* is always to be chosen.

So that in *This Hard Case*, there is a seeming kind of *Necessity* (pleaded for) to make *Choice* of *such Men* into *Those Places*, as will *sing* so well as *They Can*, for *so much Money*, although they be of other *Trades* and *Professions*.

And indeed *This* is the *Real*, *True*, and *Miserable Condition* of the *Church-Service*, (in *That kind*) and of *Those Poor-drudging-Clarks* of *Quires* generally at *This Day*, for want of some *Open-hearted-Good-willing-Benefactors*, to *This Choice Piece* of the *Service*.

The great need of some new Benefactors.

So that considering the *Old-nominated-Statutable-Wages*, being (as I have said) but *so* or *so*; and those who list not to *Sing* (as generally most of them do) *so* or *so*, for *so much*, may go *Whistle* if they will; for they are like to get *No More*; there being *No other Provision* (as 'tis said) left, by the *Precise Words* of the *Statutes*. (A *sad Case* indeed, in *These Miserable-hard-dear-Gripping-Times!*)

Now I say, *These Things* considered how certainly *True they are*, first in reference to the *Clarks Pitifull-poor-Wages*, and likewise to the general *Dead-heartedness*, or *Zeal-benumb'd-Frozen-Affections* in *These our Times*, towards the *Incouragement* of *Such Things*; how can it be imagined, that such *Clarks* should be *Fit and Able Performers* in *That Duty*, which necessarily depends upon *Education*, *Breeding*, and *Skill* in *That Quality of Musick*, which is both a *Costly*, *Carefull*, and a *Laborious-Attainment*, not at all acquirable (in its *Excellency*) by any *Inferiour-low-capacitated Men*.

Nor can *Such Men* be any way *Capable* of getting *It*, in *That Condition They Now* are in; and very few of *Them* brings it with *Them* into *Those Places*, (as is too generally seen.)

And here to say what I myself have been an *Experimental Witness* of, for more then these *50 years*, (in which I have been all along a *Member* of the *Church*, and in *That particular Service*) would be too *tedious* and *uncomely* a *Recital* in *This Place*.

Therefore out of a very *Real and True Respect*, which I bear to the *Honour* of our *Church* and *its Service*, I shall forbear.

The Author's  
Good Hopes.

Yet hoping, that *This Little* which I have here said, may (one time or other) happily appear unto the *Eyes*, and enter into the *Hearts* of some *Considerative, worthy, Able, and Willing-Good-Christians*, who may possibly think it (as indeed it is) a *Most Necessary piece of Renowned and Christian Benefactorship*, to *Assist* (by *Augmentation*) our *Cathedrall Musick* in *These Two* former recited needfull *Respects*.

The Alpha  
and Omega of  
this Discourse.

And in the mean time, till *This* shall happen to be done, by the *Large-heartedness, Freeness and Zealousness* of some such *Nobly-minded Benefactors, (Lovers of That Art and Service;)* There can doubtless be found out no better *present Remedy*, then has been already (above) mentioned; which is, by *adhering* to, and putting into *Practice*, the *Counsel and Advice* of *Good St. Paul*; which as it has been the *Alpha* of *This* my *Discourse*, so likewise must it be the *Omega*; *viz.* that every one who is *Related* to, and receives *Benefit* of the *Church*, (being in a *Fit Capacity thereunto*) endeavour to have so much *skill*, as to be *Able* to *Teach* and *Admonish* one another in *Psalms* and *Hymns* and *spiritual Songs, &c.*

For doubtless there cannot possibly be *found out* or *thought upon* a *Better* or more *Certain way* than *That*, especially in *This* so *Difficult a Case*.

## CHAP. XII.

Many of the  
Masters of our  
Church very  
Skilfull at this  
Day, to the  
great advantage  
of the  
Service.

AND that there are many such *Able*, and very *Skilfull-worthy Persons, Masters of Our Church at This Day*, who are *Thus Extraordinarily Qualified*, is sufficiently known, to *Their* own deserved *Great Commendations*, and the *Churches* most *happy* and *necessary Support*.

Who so often as *They* can be *Resident*; *Themselves* not only help to bear up the *Burthen* of *That* most *Excellent Service*, by uniting their *Voices* (in *Skill*) together with the *Quire*; But also by reason of *Their* so *Great Knowledge* and *Understanding* in the *Art*, are able to discover any the least *Fault* or *Blemish* in the *Service*, committed by others who are *less Skilfull*: And *Thereby* become much more *Usefull* and *Helpfull* in that particular *Service*, in many *Respects*, than otherwise *They* could possibly be, (had they but *little* or *No skill* in the *Art*.)

For *They* give *Example* to others *Profitably*; *Rectifie Errors Effectually*; and *Reprove Ignorance or Insufficiency Knowingly and Confidently*.

A notable  
Story of a  
confident ignorant  
Clark.

Whereas on the contrary, I have known a *Reverend Dean of a Quire* (a very *notable, smart-spirited Gentleman*) *Egregationly Baffled* by one of the present *Clarks*; who to my knowledge was more *Ignorant* in the *Art of Song*, then a *Boy* might be thought to be, who had *Learn'd* to *Sing* but only *One month*; yet could make a shift  
to

to Sing most of the *Common Services* and *Anthems*, by long use and habit, (with the *Rest*) pritty well, ( as *Birds* in *Cages* use to *whistle* their *Old Notes*.)

Yet I say, *This Dean* being known by *This Bold-Confident-Dunce-Clark* ( who you must know took himself to be a kind of *Pot-Wit* ) to have *No Skill* at all in the *Art of Musick*; *The Dean*, I say, upon a *Time* (after *Prayers*) coming out and following *This Great-Jolly-Boon-Fellow*, and as he was pulling off his *surplice*, began to *Rebuke him sharply*, (and indeed very *justly*) for a *Gross Absurdity* committed by *Him* in *That very Service Time*, by reason of his *Great-Dunstical-Insufficiency* in *Singing* of an *Anthem* alone; in *which* he was so *Notoriously and Ridiculously Out*, as caused *All*, or most of the *Young People* then present, to burst out into *Laughter*, to the *Great Blemish* of the *Church-Service*, and the *Disbonour* of *God*, (at *That Time*, and in *That Place*.)

But *Thus* it fell out, (in short) viz. that after the *Angry Dean* had *Ruffled* him soundly in very *smart Language*, so that he thought he had given him *Shame enough* for his *Insufficiency* and *Duncery*;

How think ye *This Blade* came off?

Why, *most Notably*, and in such a manner as made all the *standers* by *Wonder* and *Admire Him*; venting himself in *These very Words*, (for I my self was both an *Eye* and *Ear witness*) with a most *stern Angry Countenance*, and a *vehement Rattling Voice*, even so as he made the *Church Ring* withall, saying, *Sir-r-r-r* (shaking his head) I'd ha' you know I Sing after the *Rate of so much a Year*, (naming his *Wages*) and except ye *Mend my Wages*, *I am resolv'd Never to sing Better whilst I live*.

Hark ye *Here, Gentlemen!* was there *ever* a more *Nicking* piece of *shrewd Wit*, so suddenly shew'd upon the *Occasion*, than *This was*? Yea, or *more Notable* and *Effectual* to the *Purpose*? as you shall hear, by the *Sequel*.

For the *Cholerick Dean* was so *fully* and *sufficiently Answer'd*, that turning immediately away from him, without *one word* more, He *Hasted* out of the *Church*, but *Never* after found the least *Fault* with *This Jolly Brave Clark*; who was *Hugg'd* more then *sufficiently* by *all the Rest* of the *Puny-Poor-Fellow-Clarks*, for *This* his *Heroick Vindication* and *Wit*.

I have here set down *This Story* out of no *Jocundity*, or *Jolly-Light-Humour*, (*God* knows) but only to shew what *Confidence* many such *Ignorant Clarks* have grown up unto, meerly as it were to *shrowd* themselves in their *Insufficiency*; and seemingly likewise to *Justifie* the same, only for want of *Better* or more sufficient *Allowances*.

Therefore that they might be void of *All Excuse*, and also be in a *Capacity* to be *Able Performers*, there can be but *One way* to *Effect* it; which is, that if it were *possible*, *Their Wages* might be *Enlarg'd*, so that *They* might be taken off, from all other *Employments* whatever, and wholly *attend* and *wait* upon the *Church*, and *Its Service*; by which means they would not only have *All the oppor-*

The strang  
Confidence  
and shrewd  
Wit of an ig-  
norant Clark  
of a Quire.

An assured  
way to take  
off all Excuse  
for Faults  
committed by  
the Clarks.

An assured way to stop all the mouths of the Adversaries of This Service.

tunities imaginable for their *Improvements in the Art*, whereby to gain *perfect Skill*, &c. but also it would be no small *Inducement* (but a *main Motive*) to *Encourage*, or *win Them to Sanctified and Pious Lives and Conversations*; the which questionless would so *Amplifie and Adorn* (yea make *Amiable*) the *whole Service*, that the very worst of its *Enemies*, must necessarily (at least) *stop their mouths from speaking Evil* either against *It* or *Them*, (which too many do;) if not also be a means whereby to draw *Them* into a *Love and Delight of That Service*.

This I humbly conceive may be a *Business* worthy *Consideration*; But which way to bring it to pass is the *Great Difficulty*, for want of *Open-hearted New Benefactors*, which we are utterly *destitute* of in *These* our Days.

However, I am not *doubtfull* but I shall here propose a *Way*, both very *Natural* and *suitable*, if it may only find *Favour* in the Eyes of our *Reverend* and *worthy Masters and Rulers* of our *Church*, (for it solely depends upon their *Goodness, Good-wills* and *Kindness*.)

A way proposed for a present Help.

The way is *This*, viz. That considering there is *Much* given by the *Old Founders and Benefactors* in *Good Lands* for *Ever*, toward the *maintaining* of the *Church*, its *Officers* and *Services*; And all which *Lands*, have undoubtedly been mightily *Improved*, as to the *Increase* of *Rents*, for *Stipends, Wages* or *Dividends*, &c.

If therefore, in regard of *This*; and also, that the *Poor Clerks Proportion* of *Lands* (if any such may be thought to be, which in *Reason* might well be conceived to be) yet *stands* at a *stay*, and *nothing* at all *Improved* since the *first beginning*, by any *signs* of *Increase* coming to *Them*, (Poor men.)

And that the seeming present *urgent necessity* of *Augmentation* in *That kind* does so plainly appear, and as it were *Cry out aloud* for some *Relief* or *Assistance*, and no other *Hopes* or *Expectation* in any kind (effectual) can *Probably* be *Thought* upon, *Hoped* for, or *Expected*.

How the Business might be much assisted, in case of no more Benefactors.

I say, if therefore (in *This sad Case*) *They Themselves* would please to be so *kind*, as to *Condescend* a little, and allow *Them something* (if not the *whole*) of such *Improvements, Proportionable* to *Those Ancient* (former denominated) *Statutable Wages* of 8, 10, or 12 *l.* a year, &c. to the present very needfull support of *Them* and the *Service*; the *Business* (no question) might (in *This respect*) be *Effectually done*.

And *This* I presume cannot be thought an *Unsuitable, Unnatural, or Unreasonable Remedy* or *way*, and therefore may as *Reasonable* be allow'd an *Humble Desire*, or a *Longing Expectation*.

But if *This cannot be Had*, *Things* are like to stand as *They do*, without any *Hopes of Refinement* or *Improvement*.

And thus I humbly leave them to the *Wise, Just, and Pious Considerations* of *All Those* who have to do, and are *chiefly concern'd* in *This Great and most Eminent Affair* of our *Church-Musick*.

Very

Very much more might be said (in divers and fundry Particulars) concerning *This Business of Cathedrall Musick*; But *These Two chiefly* being the *Principal and Main Considerable Things*, whereby our *Service* can possibly be thought any way to be *Illustrated*, (and by *No other way Imaginable*) for if *They* were once *perfectly* and *sufficiently Effected*, they would consequently draw after them, or to them, whatever else might be thought *needfull*; Therefore I say, *These Two Things*, viz. the *Thinness* or *Weakness* of most of our *Quires*, and the *too low Wages* or *Allowance* of the present few *Clarks*, would *necessarilly* be *provided for*, or else it is in *vain* to think of, or expect any *Illustration* of *That Service*, otherwif then what at the present we now enjoy.

These two main things provided for, would draw All whatever else is needfull.

Therefore I shall here conclude All, with my very *Heartly Prayers*, and *Fervent Desire*, that (as *This most Illustrious* and *Best Piece* of our *Publick Church-Service* to the *Almighty*, has in *All Ages* been had in high veneration and esteem amongst the *Saints* and *Servants of God*, even from the first Institution of it, all along down through the *Law* and the *Gospel*, until *This day*) it might still *Flourish*; and *more and more* appear to be (what indeed *it is*, if *Rightly performed*) **THE MOST EXCELLENT AND MOST GLORIOUS THING IN THE WHOLE WORLD.**

The high Veneration in all Ages had unto This Service.

Which that it may,

The *God* of all *Harmony*, bring into *Concord* and *Perfect Unity* *All Dissenting*, *Jarring*, and *Discording Christians*, so that they may have a *Right Discerning* of the *True Worship* and *Service of Him*; And if it be possible, that they might *Joyn Hearts*, *Affections*, and *Voices* in the *Publick Assemblies*; in *Zeal to God*, and *Love* to one another.

No Illustration conceivable like This, and which must needs be Acceptable unto the Almighty.

By *which means only*, might our *Christian Oblations*, and *Sacrifices* of *Praise*, *Thanksgiving* and *Adoration*, be both *Augmented*, *Refined* and *Illustrated*, and also assuredly *Acceptable unto Him*; As are *Those* of the *Cælestial Quires Above*, whose *Eternal Work* and *Recreation* is, *Only Singing*, and *Rejoycing* before *Him* the *Eternal Being*, in *Unutterable* and *Unconceivable Allelujahs*.

Glory be to God.

*The end of Cathedrall Musick.*

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An EPISTLE  
*To all Ignorant Despisers*  
 OF THIS  
 Divine Part of MUSICK.

**K**Ind Ignoramus, *whosoe're* Thou art,  
 Not having Skill in This most Glorious Art ;  
 Nor knowing Note, and Careless e're to Learn,  
 I prithee Read This Book : *Thou'lt then* Discern  
 Thy Gross Defect ; and *th' great* Necessity  
 Of Learning *something in* This Mystery.

*But now I think on't, lest* Thou *shouldest* Grutch  
 So Hard a Task, and *think such* Pains too much,  
 I'll for Thy sake a shorter way *contrive*,  
 And Here in These few Lines my Counsel *give* :  
 But first I'll ask Thee This one Question,  
 Which is a Question worthy *Thinking on*.

And *This* it is,

*'What think'st* Thou Musick *was ordained for* ?  
 'That Thing which Angels Love, and Devils Abhor ;  
 'That Thing which Evil Spirits doth Expell ;  
 'That Thing which clearly differs Heav'n from Hell ;  
 'That Thing which Best of Men do chiefly Use ;  
 'That Thing which Worst of Men most what Refuse ;  
 'That Thing which sure's of Chiefest Excellence,  
 'Next to Divinity's Preheminence ;  
 'That Thing which in High Heav'ns Angelick Quire,  
 'Both Cherubins, and Seraphins Admire ;  
 'That Thing in which th' Enthroned Hosts do Praise  
 'The Lord of Life, in Everlasting Laves ;  
 'That Thing which all along in Churches Story,  
 'Both Jews and Christians us'd for God's (true) Glory :  
 'They knew 'mongst Arts no Better Art than This ;  
 'No, none so Good to suit Heav'ns Mysteries.

*This*

*This Art Excelleth All without Controul ;  
The Faculties it moveth of the Soul :  
It stifles Wrath, it causeth Griefs to cease ;  
It doth excite the Furious Mind to Peace :  
It stirs up Love, Increaseth Good Desires ;  
To Heav'n alone, its Center, it Aspires.  
It kindles Heav'nly Raptures, and doth make  
That Soul that's thus inflam'd for to partake  
Of Heav'nly Joys. ———*

*And canst Thou think that God made This for nought ?  
Or that Its Mysteries should not be sought,  
But be neglected by His Chiefest Creature  
Man ?*

*Oh fie ! Oh fie ! Sure, sure The Wise Creator  
Did not intend It so to be Neglected ;  
But by Thy wise Regard to be Respected ;  
And sought into ; and Labour'd for ; and Us'd ;  
But Great Care taken, Not to be Abus'd,  
As 'tis too much by most : But Musick Right,  
And Rightly Us'd, No better Soul's Delight.*

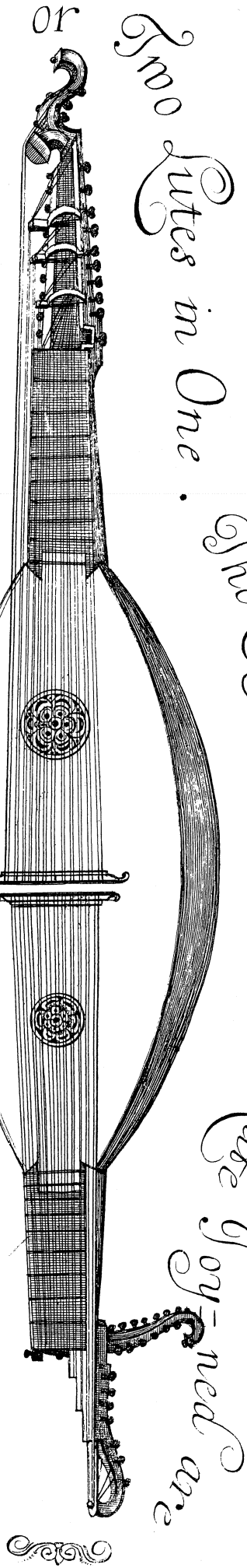
*These are such Certain Truths, none can deny ;  
The Scripture speaks them plain, much more then I.  
Read, Read Those Sacred Texts it's Margent Quoted,  
Then sure Thou'lt think Them worthy to be Noted ;  
If any Spark of Love-Divine be in Thee  
Unto God's Glory, doubtless then they'l win Thee  
Not only to the Love of This High Art,  
But also move Thee 'strive to bear Thy Part  
In This so Heav'nly and sublime a Thing,  
In which the Angels, and Archangels Sing }  
Eternal Allelujahs to Heav'ns King.*

1 Chron. 23. 5.  
ch. 24. 7.  
Eph. 5. 18, 19.  
Col. 3. 16.  
Psa. 33. Psa. 45.  
Psa. 47. Psa. 81.  
Psa. 92. Psa. 95.  
Psa. 96. Psa. 98.  
1 Chron. 13.  
6, 7, 8. ch. 15.  
16, 28. 2 Chr.  
29, 25, 26, 27,  
28. ch. 30, 21.  
Judg. 5. Ex. 15.  
Ezra 3. 10, 11.  
2 Sam. 6. 5.  
2 Chron. 5.  
12, 13, 14.

*This out of Great-good-will to Thee I write,  
Hoping it may help Tune thy Soul aright.*

*Read, Read Those Quoted Places ; Read but Four,  
And if Thou like them not, then Read no more.*

Both <sup>ch</sup> have made a Lute beyond Compare. The Lute Dypbone



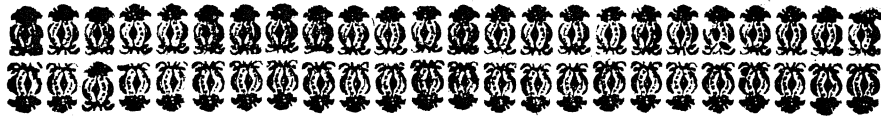
Two Lutes in One .

The English & y<sup>e</sup> French Lute

of y<sup>e</sup> new are

Concerning this Instrument Reade Pag: 203.

W. Faithorne fec.



*The Second, and CIVIL Part :*  
OR,  
The LUTE made Easie.

A Recreative Prælude to *This Work*  
of the LUTE-PART.

BEING

A *Dialogue* between the *AUTHOR* and  
*His LUTE*: The *Lute* complaining  
sadly of Its *Great Wrongs and Injuries*.

With something *Remarkable* adjoining, in Reference  
to the *Language of MUSIC*.

Author. **W**hat makes Thee sit so Sad, my  
Noble Friend,  
As if Thou wert (*with Sor-*  
*rows*) near Thy End?

*What is the Cause, my Dear-Renowned-Lute,*  
*Thou art of late so Silent, and so Mute?*  
*Thou seldom dost in Publick now appear ;*  
*Thou art too Melancholly grown I fear.*

Lute. *What need you ask These Questions why'tis so ?*  
*Since 'tis too obvious for All men to know.*

*The World is grown so Slight ; full of New Fangles,*  
*And takes their Chief Delight in Jingle-Jangles :*  
*With Fiddle-Noises ; Pipes of Bartholmew,*  
*Like those which Country-Wives buy, Gay and New,*  
*To please their Little Children when they Cry :*  
*This makes me sit and Sigh thus Mournfully.*

Author. *Alas my Dear ! too sensible I am*  
*Of thy Just Grief ; Therefore I hither came*

To Comfort Thee, if possibly I might,  
And let Thee know, I mean to do thee Right.

Lute. *How can that be, since Fame has Cry'd me down  
With That Fools-Bolt, I'm out of Fashion grown?*

Author. *Fear Thou it not; for such a Course I'll take,  
I do not doubt, Thee many Friends to make.*

Lute. *I doubt it much, for several Reasons why;  
I'm Injur'd not with One, but, Many a Lye:  
Besides, I'm Tortur'd much with Fumbling-Fools,  
And oft Abus'd by Bunglers, and Their Tools.*

Author. *This is confess'd; All which I know, and more  
Than Thou canst say, with what Thou'st said before.*

*There's nought of thy Concern but I it know,  
And soon can 'spie Thy Friend out from Thy Foe:  
Thou mayst not Thus Despair.* Lute. *Despair I do:*

*Old Dowland he is Dead; R. Johnson too;  
Two Famous Men; Great Masters in My Art;  
In each of Them I had more than One Part,  
Or Two, or Three; They were not Single-Soul'd,  
As most our \* Upstarts are, and too too Bold.*

*Soon after Them, that Famous man Gotiere  
Did make me Gratefull in each Noble Ear;  
He's likewise gone: I fear me much that I  
Am not Long-liv'd, but shortly too shall Dye.*

Author. *Cheer up, Brave Soul! And know that some  
Yet Living, who for Thee will take such Care, (there are  
That Thou shalt be Restor'd Thy former Glory,  
And be Eterniz'd to Eternal Story.*

Lute. *I know I have some Friends which yet do Live,  
But are so Few, can scarcely make me Thrive:  
My Friend Jo. Rogers, He's The only Man  
Of Fame; He'l do me All the Good he can:  
But He grows Old now; has not long to stay;  
And when He's gone, go Hang my self I may  
Upon the Willows, or where else I list,  
And there may long enough so Hang, I wist,*

*Ere any Take me down.* Author. *Come, come forbear  
Such Pensive Thoughts as These; Cast off Thy Fear,  
And know, 'All Things their Revolution have;  
'The Great Creator, He This Order gave*

\* Some  
Pitifull  
thin Com-  
posers of  
This Age.

' To his Chief Workman Nature, that he should  
' All Things in This same manner Turn and Fold  
' Upon that Wheel which ever turns them Rown,  
' One while they're Up, another while they're Down :  
' 'Tis now your Lot to be Below you see,  
' But Up you shall again as Certainly.

Lute. You speak some Comfort. Au. Doubt it not, I say,  
It is so sure, as Night is to the Day ;  
True worth can ne're decay.

Lu. I'm much Refresh'd ; my Heart you hugely Chear:  
But yet methinks I have some little Fear,  
Because 'mongst all the Books of sundry Arts,  
There's not One Book yet writ of my Deserts,  
Which gives both Full and Certain Rules whereby  
To be Assisting to Posterity  
In my Beloved Art. Auth. 'Tis true, 'tis so :

Now for Your better Comfort, you shall know,  
There is a Friend of Yours, I'll not yet Name,  
Is very Ready for to do The same ;  
And fully hath intended It shall be  
Put into Print ; the which e're long you'll see :  
This for your Comfort take. Lu. I'm much Reviv'd :  
But is It made, or yet to be Contriv'd ?

Auth. 'Tis almost wholly made, and so near done,  
As is the Day, near setting of the Sun.

Lute. I joy, I joy ; Chear up my Grieved Heart,  
And all my Drooping Spirits, come bear a Part ;  
' Unite your selves in Chearfulness and Mirth,  
Yet longing for That Day of our New Birth.

Chorus.

We All Unite and Joyn in Joyfull Mirth,  
And Long for That Good Day of our New-Birth ;  
In which we'l Triumph, in Harmonious Chear,  
And keep That JUBILE-DAY Year after Year.

---

*The Language of Musick confirmed.*

**B**eloved Reader, you must know,  
That LUTES could Speak e're you could so ;  
There has been Times when They have been  
DISCOURSERS unto King and Queen :

The Lutes  
Language.

To Nobles, *and the Higheſt Peers* ;  
*And Free Access had to Their Ears*  
 Familiarly ; *ſcarce paſſ'd a Day*  
*They would not Hear what Lute would ſay :*  
*But ſure at Night, though in Their Bed,*  
*They'd Liſten well what then She ſaid.*

*She has Diſcourſes ſo ſublime,*  
*No Language yet in Any Time*  
*Had Words ſufficient to define*  
*Her Choice Expreſſions ſo Divine.*

*Her Matter's of ſuch High Concern,*  
*No Common Folks can It diſcern ;*  
*'Twas ne'er intended for the Rude*  
*And Boiſterous-Churliſh-Multitude ;*  
*But for Thoſe Choice-Refined-Spirits*  
*Which Heav'nly-Raptures oft Inherits.*

'Tis fitteſt ſure for ſuch as They  
 'Who Contemplate and Daily Pray ;  
 'Who have their Souls Divinely Bent  
 'To Serve their God, with Hearts Intent :  
 'Such Students as Theſe be can Spell  
 'Her meaning out ; and oft can tell,  
 'By Her Inſpiring-Influence,  
 'What is Her Choice Intelligence :  
 'Yet want they Words for to expreſs  
 'Such Raptures as ſhe doth poſſeſs  
 'Their Minds withall ; and makes Them be  
 'Like Men Inſpir'd, through Harmonie ;  
 'This is no Fiction, but well known  
 'To Some, though not to Every one.

The various  
 Capacities  
 of Men.

*But if you doubt of This, you may*  
*Conſider well All men how They*  
*Are ſeveral ways Endow'd ; ſome be*  
*As 'twere Cut out for Myſterie :*  
*Others again, ſo Hugely Dull,*  
*That nought of Art comes near their Skull ;*  
*Yet He who e're had Ripeſt Wit,*  
*And made the Higheſt Uſe of It*  
*In Arts that e're was known ; ev'n He*  
*Came ſhort of knowing Myſterie*

*In General : He had his Bound,  
His Limitation sure He found :  
And though the most He did Excell  
In Chiefest Knowledge ; yet to Spell  
He must again ; and shew that He  
Is Ign'rant in most Things that be :  
And very few attain so High,  
To understand This Mysterie.*

*Yet that It may appear more plain,  
I'll instance to you once again  
In one Comparison, which You  
Will not deny, but say 'tis True.*

*He who considers Right and well  
How Beasts and Birds their Stories tell  
To One another Certainly,  
And yet no Words they speak Plainly ;  
But by That Language which is giv'n  
In Nature, (by Decree from Heav'n)  
They Understand undoubtedly  
Each others Speech, as well as we  
Do our own Words, which we do say,  
As by Experience see you may :  
If you'l regard with stedfast Eyes,  
And dive into such Mysteries,  
You'l find that Nothing's Plainer then  
That BRUTES have Speech as well as MEN.*

*A little further still I'll go,  
And speak of what I cannot know ;  
Yet do believe it to be so,  
And doubt not but you'l do so too.*

*Consider how that Spirits use  
(Though not by Words) for to infuse  
Their Meanings to each other so,  
That Each, Each others Meanings know.*

*Though Words to Men a Language be,  
Yet something else we may well see  
Does do the Office of the same,  
But not a Word, or Letter Name.*

*Why may not Lute then Tell to me,  
(Who know Her Hidden Mysterie )*

The Lan-  
guage of  
Birds and  
Beasts.

The Lan-  
guage of  
Nature.

The Lan-  
guage of  
Spirits.

The Conse-  
quence.

*Such*



*Such Stories as I Understand,  
Though some in Them are at a stand,  
As to the Couchant Sence therein,  
Being chiefly pleas'd with That sweet Din  
Which Gratefull is to th' Outward Sence,  
But wants th' Inward Intelligence.*

*To clear this by Comparison,  
In Aptness here I'll give you One.*

The Comparison made good from Divinity.

*'Tis known even in Divinity,  
There lies the self-same Mystery ;  
The outward Meanings many know  
Oth' Texts oth' Scripture, and can shew  
By words significantly good,  
The proper Meaning understood  
Of This or That Discourse ; they'll tell  
According to Right Reason well.*

*' Yet beyond This a Secret lyes,  
' Hid from all outward Ears and Eyes ;  
' And's only to the Inward Sence  
' Perceiv'd, by Divine Influence.  
' This, True Divines can surely tell,  
' Who by Experience know it well ;  
' There is an Inward Ear and Sence,  
' Which is the very Quintessence  
' Of Mans true Understanding Part,  
' Not to be attain'd by Humane Art ;  
( Much less to be expres'd, )*

\* Infus'd,  
or Inspir'd.

*' But 'tis \* Innate, and to Him giv'n  
' By God alone ; ( a Gift from Heav'n. )  
I might from hence Long Stories tell,  
But I will here no longer dwell ;  
I'll hasten to my Work away,  
Only This One Thing I will say ;*

**No LANGUAGE is of greater Force to me,  
Than is the Language of LUTE'S Myserie.**

*The Second Part.*

The LUTE made Easie.

CHAP. I.

**T**HAT the LUTE was a *Hard* or very *Difficult Instrument* to Play well upon, is confessed; And the *Reasons why*, shall here be given: But that it is *Now Easie*, and very *Familiar*, is as *Certainly True*; And the *Reasons* shall likewise be given.

The *First and Chief Reason* that it was *Hard* in *former Times*, was, Because they had to their *Lutes* but *Few Strings*; viz. to some 10, some 12, and some 14 *Strings*, which in the *beginning* of my *Time* were almost altogether in *Use*; (and is this present Year 1675. Fifty four years since I *first* began to undertake *That Instrument*.)

The first and Chief Reason why the Lute was Hard, by fewness of Strings.

But soon after, they began to *adde more Strings* unto *Their Lutes*, so that we had *Lutes* of 16, 18, and 20 *Strings*; which they finding to be so *Great a Convenience*, stayed not long till they added more, to the *Number* of 24, where we now rest *satisfied*; only upon my *Theorboes* I put 26 *Strings*, for some *Good Reasons* I shall be able to give in due *Time* and *Place*.

Now (having but yet *said* so) I will *Prove* it very manifestly: Thus therefore;

Proved by Good Reason.

To be expected to *Perform much*, and to be *Confin'd* and *Limited* to *Straitness*, or *Narrow Bounds*, certainly must needs be concluded *more Difficult*, than where there is *Liberty*, *Scope*, and *Freedom*.

This is the *very Case* between the *Lutes* of *Former Times*, and the *Lutes* of *This present Age*.

Yet a little more *fully*, especially to *Those* who are *Unexperieñc'd* in the *Art* or *Instrument*.

You must know, that he who undertakes the *Lute*, will meet with things becoming the *Lute*, viz. *Composures* of *Parts*, with much variety of *Trebles*, *Basses*, and *Inner Parts*.

All which upon the *Old Lutes*, by reason of the *Fewness* of *Strings*, was (really) *extreme Hard* to perform.

And from *Thence* chiefly did it derive the name of *Hardness*, or a *Hard Instrument*; which ever since (through the *Ignorance* of *People*) hath continued upon *It*.

Vulgar Errors continue long.

Whereas *Now*, (on the contrary) as *Really* as it was *Then Hard*, so *Truly* is it become *Easie*, and very *Familiarly Pleasant* to the *Learner*, by reason of the *Increase* of *Strings*.

Secondly,

A Second Reason is, from the Workmen in those days.

Secondly, The *Work-men* of Those Times did not *Lay* their *Lutes* so *well, fine, and easie* for the *Fingers*, as now by experience our *late Work-men* have been inform'd to *Rectifie*; which is a very great, yea a *main matter* in the Use of the *Lute*. ( A more particular explanation of *This*, shall be when I come to shew the whole *Order of the Instrument.* )

A Third Reason, from the Closeness of Masters.

A Third and very Considerable *Reason* is, From the *Closeness of Masters* in the *Art*, who (all along) have been extreme *Shie* in revealing the *Occult and Hidden Secrets* of the *Lute*.

The *French* ( who were generally accounted *Great Masters* ) seldom or never would *prick* their *Lessons* as *They Play'd them*, much less *Reveal* any thing (further than of necessity they must) to the thorough understanding of the *Art*, or *Instrument*, which I shall make *manifest* and very *plain*.

Nor was there, nor yet is there *Any Thing* more constantly to be observed among *Masters*, than to be *Very Sparing* in their *Communications* concerning *Openness, Plainness, and Freeness*; either with *Parting* with their *Lessons*, or *Imparting* much of *Their Skill* to their *Scholars*; more than to shew them the *Ordinary way* how to play such and such *Lessons*.

This hath been, and still is the *Common Humour*, ever since *my Time*.

' So that it is no marvel, that it continues *Dark and Hidden* to *All*, excepting some *Few*, who make it their *Chief Work* to *Practise*, and *Search* into *its Secrets*.

' Which when they have done, and with *Long Pains*, and much *Labour obtained*, THEY DYE, AND ALL THEIR SKILL AND EXPERIENCE DYES WITH THEM.

' So that the next *Generation* is still to *seek*, and *begin* again *a-New*, for such *Attainments*.

' And it may be noted, That *seldome* in an *Age* appears above *One or Two* who are *Excellent* or *Rare Artists* in *This kind*.

' So that (to *Magnifie*, and make *Themselves* more *Illustrious* ) they keep *All close to Themselves*, communicating *Nothing* but upon a *Pecuniary Account*.

' This must needs make *Easie Things Hard*, and *Long* before they be known in a *General way*, so as they may become *Easie*.

' Whereas, if such *knowing Masters*, would be so *kind* to their *Fellow-Creatures*, as to *Reveal* and *Discover* their *Knowledge* and *Experience* (whilst *They Liv'd*) more *freely*, or at least leave it behind them to be published to the world for a *Common Good* after their *Decease*, it would much redound to the *facilitating* of the *Art*, and *Gratifying* of *Posterity*.

' Which by the *Grace of God* I will make my *Business* to do, according to my *Best Abilities*, and *Understanding in the Art*.

' *And if to th' Purpose it I shall not doe,*

' *Say, Good-will was not wanting thereunto.*

Note, that rarely not above one or two Eminent Lute-Masters in an Age.

Thus

Thus much I think may be sufficient to gain *Belief*, that the *Lute* must needs have had such *Impediments*, by reason of which, it might well be accounted a *Hard Instrument*

The which being taken away, I doubt not but it will appear both *Easie*, and *very Delightfull*.

Now I will give you some *Reasons* why it is become *Easie*; and is, by the *Increase of Strings*; which (although it may seem a *Riddle* to some) is most *True*.

The first Reason why the Lute is become Easie, yet a seeming Riddle.

And here you must take notice, that when we say a *Lute* of 12 *Strings*, there are but 6; and likewise a *Lute* of 24 *Strings*, there are but 12, (as to *substantial Use*.)

For we always *Tune and strike two Strings together as one*.

So that in the *Old Time* upon their *Lutes* of 12 *Strings* (as to use) they had but 6: Therefore were they constrain'd to extreme *hard, cross, and wringing Stops*, both above and below upon the *Finger-board*.

Yea, such *Stops* have I seen, that I do still wonder how a *Mans Hand* could *stretch* to perform some of them, and with such *swiftness of Time* as has been set down.

Whereas *Now*, by the Addition of *six Ranks of Strings*, *All those hard cross-grain'd Stops* are *undone*, and brought to a *Natural Form*, and *Aptitude for the Hand*; And are so very *Easie*, that an *Ingenious Child* in *half an hours time*, may readily *Form its Hand* to the *whole Number of Hard Stops*, ordinarily in use, and generally *Requirable* for the necessary scope of *Lute-play*.

A Child in half an hour able to perform the hardest stops upon the Lute.

The which I shall most plainly *Demonstrate*, when I come to inform the *Learner* and set down the *Rudiments thereof*.

Again, There is found by *Experience* a *Better* manner of *Laying our Lutes*, (as we term it) which is done, by causing the *Finger-board*, 1. to lye a little *Round*, or *Up* in the *middle*; as also that the *Bridge* (answerably) *rise a little Round* to it.

A second Reason why easier, in 3 Respects.

Then 2dly. to lay the *Strings* so close to the *Finger-board*, that the *Strings* may almost seem to *touch* the *first Fret*. This is call'd *Laying of a Lute Fine*, when all the *Strings* lye near the *Frets*.

3dly. Laying the *Ranks of Strings* so *carefully*, that the *Pairs* may be conveniently *Near*, and the *Ranks* pritty *wide*.

By which means we have a more ready and certain *Command* over them, for *neat* and *clean Play*.

These things were not in the *Old Lutes* so regarded, as may still appear by many of *Them*, yet to be met withall.

'The *Instrument-makers* were not *Then acquainted* with *That secret*, which assuredly is such an extraordinary *Great Advantage* to the *Hand*; That if *Two Equal Players* of a years standing, should either of them take up a *several Lute*, the one *well Lay'd*, and order'd as I have described; and the other *Ill Lay'd*, (as were generally the *Old Lutes*) it would be judg'd by their *difference* in *Play*, that the *One* having learn'd a *Year*, the *Other* had not learn'd above a *Quarter*.

Note.

'This I do assure you is a most *Certain Truth*.

'Therefore you may very well conclude from these *Reasons* only,

Whence the  
name of Hard-  
ness is deriv'd.

' only, there must needs be a *Great Facility* in Playing upon *These Lutes of Our Time*, more than upon *Those of the Old Time*: From whence hath come, and still remains *most Falsly*, the name of *Hardness*.

Advantages  
from the Ar-  
tist included.

Now besides all *These Reasons for Advantage and Ease*, (which I doubt not but do seem apparent to the Reader) being only in the *Instrument*, which *Time and Experience* hath reformed; It will not be unreasonable to conclude, but that there are, or may be likewise several *other Advantages* from the *Artist*, whereby the Work may be made more *Ease*.

Some of them  
named.

Otherwise we have laboured many years in *Vain*, which would be too great a *Disparagement* unto us of *This present Age* to be *Guilty* of; since it is generally seen and known, that in *All Arts, Time and Experience* finds out more *Compendious and Ready ways* to *perfect and accomplish* their *Works* in, than was known in the *Beginning and Infancy of Arts*.

I will nominate some *Particulars* here in reference to the *Great Benefit* of the *Scholar*, and towards the facilitating of the *Work*.

The First shall be, I would (by all means) that the *Scholar* be taught to *String* his *Instrument*, with *Good and True Strings*; also to *Fret* it, and to know when the *Frets* stand *Right or Wrong*, which may be easily and quickly done.

Secondly, That the *Scholar* be taught (so soon as possibly may be) to *Tune* the *Lute*, which likewise may in a reasonable *Time* be done.

A wofull mis-  
chief to Lear-  
ners.

For, the want of such *skill*, is not only a great *Discouragement* to the *Learners*, and also a great *Hindrance* to their *Proficiency*; but is a *Grand Cause* of much *Corruption* of the *True Distinguishing-Musical-Faculty* of their *Ear*.

☞

For, long and much use of Playing with an *Instrument out of Tune*, does habituate and wont them so to *False Sounds*, that at last they grow *Careless*, and scarcely ever after become *Good and Accurate Tuners*.

This I have prov'd by *Experience*.

The Helps to *All This* I shall set down in its proper place, when I come to *Instruct* my *Scholar* in the *Documents of Lute-play*.

## C H A P. II.

NOW after all this that hath been said, I cannot but hope that *Those many False and Ignorant Out-cries* against the *Lute* will be laid aside, and deem'd (as indeed they are) *False*.

I will here *Name* some of *Them*;

First, That it is the *Hardest Instrument* in the *World*.

Secondly, That it will take up the *Time* of an *Apprenticeship* to play *well* upon *It*.

Thirdly, That it makes *Young People* grow *awry*.

Fourthly, That it is a very *Chargeable Instrument* to keep; so that one had as good keep a *Horse* as a *Lute*, for *Cost*.

Fifthly, That it is a *Womans Instrument*.

Sixthly, and Lastly, (which is the most *Childish* of all the rest) It is *out of Fashion*.

I will here give a *short* (but *True*) *Answer* to each of *These Aspersions*.

And as to the First, *viz.* that it is the *Hardest Instrument*, &c. I suppose my *former Reasons* may sufficiently convince any *Reasonable Person* of the *contrary*; However (in that *This* is the *main Objection*) I will spend a little more *labour* against *it*, than against any of the *Rest*; And doubt not but so clearly to *Rectifie* that *Errour*, that whosoever will rightly consider what I shall here *write* concerning it, will never more give *Credit* to that *Flim-Flam-Ignorant* saying of the *Vulgar*.

To which purpose I will make a *Comparison* betwixt the *Lute* and the *Viol*.

The *Viol* is confess'd to be a *Plausible Instrument*; and no *Affrightment* to any *Person* to undertake *it*; and in a *short time* they *do much* upon it.

Now that the *Lute* must needs be so *Easie* as the *Viol*, examine them *Both* after *This Right manner*, by way of *Comparison*; not comparing the *Musick* of *the one* with the *Musick* of *the other*, for that is confess'd by *All* in *General*, that the LUTE IS THE RAREST AND MOST EXCELLENT PORTABLE INSTRUMENT IN THE WORLD, but barely as they are *Instruments*, and as to the performance upon either.

And in such a *Comparison* we must consider, *what* it is that makes an *Instrument* of Strings *Hard* or *Easie*.

The Answer to which must be, *The Number of Strings*, and the *Grasping*, or *Stopping* of *That Number*. Well then;

The *Viol* hath *six Strings*, which are all used in *Grasping* or *Stopping*.

The *Lute* likewise hath but *six Strings*, which are used in *Grasping* or *Stopping*; For although it have *12 Strings*, all the other *Ranks* of *Basses* are not used at all in *Stopping*: But only struck *open* with the *Thumb*, which serve both to *Amplifie* the *Harmony*, as also very much to *facilitate* the *Stops* or *Grasps* of those other *six Strings*.

Common  
Aspersions  
upon the  
Lute.

The first  
Aspercion  
answered.

The Lute is  
prov'd as Ea-  
sie, as is the  
Viol, by Rea-  
son.

What makes  
an Instrument  
of Strings  
hard or easie.

The Compa-  
rison between  
the Lute and,  
the Viol.

Now if *This* be *True*, ( as I appeal to *All the Experienc'd Men* in our *Quality*, whether *This* be not *Truly* declared ; ) How then must it not needs be, but that the *Lute* is as *Easie* as the *Viol* ?

But to *This* I know it will be presently objected, That *Those Basses* are very *Hard* to be *Hit*, so that the *Lute* must needs be *Harder* thereby.

To which I answer, *No*. But on the contrary, the *Lute-play* is made *far more Easie* ( in its general scope ) thereby, as I shall make appear.

Now therefore that you may perceive what an *Easie* matter it is, (*viz.*) to *Hit those six Basses*, ( which Thing in all my whole Progress of *Teaching* ( Young or Old ) seldom or never was above *One quarter of an Hours work* ; )

And to make you understand the *Easiness* of it, consider it thus, in a plain and homely *Comparison*, *viz.*

An apt Comparison.

Suppose you had *Fix'd* before you upon a *Table*, *six or seven Ranks of Strings*, in that nature as *Country-People* ( many of them ) have at the end of some *Cupboards*, fastned on with *Nails* at each end ; And so, lifted up a little from the *Table* or *Cupboard* with small *Stones* or *Sticks*, to cause them to rise and sound from the *Wood*.

How *easily*, I say, could not any *Ingenuous Child* strike *Those six or seven Ranks* in *Order* ; First as resembling the *Bells*, and then with as little trouble strike them *out of Order* into *Changes* ; And so presently be able ( looking off ) to do the same ? I say, He or She who could not do such a thing pritty perfectly in *less than a quarter of an hour*, either would have a very Ill opinion of *Themselves* for *Blockishness* or *Doltishness*, or had cause enough so to have.

Now the *Truth* is, those *six Ranks* of the *Lute Basses* ( which are never stopt ) have no other manner of use than those upon the *Country-Peoples Cupboards*.

Nay it shall appear, they must needs be *Easier* to *Hit certain* than such like of the *Cupboard* ; because the *Country-People* do it without a *Rule* ( and yet by *Habit* ) *well enough* ; whereas we have an *Infallible Rule* by which we can scarcely *miss*, except on purpose ; which is, the setting down of the *Little Finger* in a certain place by the *Bridge*, so that with *opening* the *Hand* by way of *Span*, we ascertain our selves ( after a little use ) with the *Thumb* to reach to what *Bass* we please, without the least *impediment* to any our other *Performances*.

And now methinks I hear some say, you will make the *Lute too Easie*, if you go on in this manner.

Half the Performance of the Right Hand

The whole.

Why, truly I cannot tell how to speak otherwise than *True* : It is even so, and no otherwise ; And which to do, is *Half* the performance of the *Right Hand* ; And the other *Half*, which is to be performed with the *Two Fore-fingers*, is ( upon the matter ) as *Easie*, if not *Easier* : So that there you have *Half Lute-play* already set forth.

But I shall begin my *Work* out of *Order* ; therefore I will break off

off *This Discourse*, and desire your *Patience* till I come *orderly* unto it ; And then if you will but give me the *Attentive Reading*, as also laying what you read to your *Reason* and *Consideration*, I do not doubt but I shall be the occasion of *many Good Lutenists*.

Now by what has been here declared, how can any Rational man think *the Lute the Hardest Instrument in the World* ? or that it is not, as I have explain'd it to be, *Full as Easie* as the *Viol* ?

Several Asper-  
sions against  
the Lute an-  
swered.

*I wish I were to try it out with any man for a Considerable Wager, to see what we could bring a couple of Scholars unto ( one upon the Lute, and the other upon the Viol ) in the space but of one Quarter of a Year.*

But here I desire that none will make a *Bad Construction* of *This* my seeming *Challenge* ; For I *Challenge None* : neither will any, I hope, take it as an *Affront*, for truly I mean no such thing ; But only for the *Lutes sake*, I say, *If I were Challeng'd* in such a way, to try if I would *make Good* what I have thus set down here concerning the Lute ; *I should very gladly imbrace the Challenge, ( as I said ) for the Lutes sake, and the Lovers thereof, that it should be seen I do affirm nothing, but what I would make Good by such an Adventure.*

Thus much against the *First Aspercion*, viz. *That the Lute is a Hard Instrument.*

That the *Lute* will take up the *Time* of an *Apprenticeship*, before one can *Play well* upon it, is a very *False Aspercion*, and a manifest *Injury* done both unto *It*, and to all the *Lovers of It* : As by many years *Experience* I can *Justifie*, and by eminent *Performances* upon that *Instrument* by divers very *Worthy Persons* ; several such at this present remaining in our *University of Cambridge*, who have not been at *It* from their first undertaking yet a full Year ; and in *one Quarter of a Year* could play extremely well, even to *Admiration*.

The second  
Aspercion, and  
the Answer to  
it.

I shall forbear here to *Name Them*, lest I may (in so doing without their *consent*) give an occasion of *Offence*.

However in that *This* may be taken as an *Excuse*, and in that I have undertaken to prove the *Falsity* of the *Lutes Aspercions*, I will take the *liberty* of naming *One Person* as a sufficient *proof* to this purpose, who is my *Youngest Son*, (named *John Mace* ; ) And has very *lately* undertaken both the *Lute* and *Viol*, contrary to my expectation or knowledge, till of late ; nor have I *Assisted Him* much in either, since I knew *His drift*.

A most abso-  
lute and suffi-  
cient proof of  
the Lutes ea-  
siness, &c.

But as to *His Performance* upon the *Lute*, I do here most solemnly and really affirm, I have not *taught* him, nor spent so much time with him in the way of *teaching*, as in the whole (since his first beginning with it) will make up the quantity of *one Day* ; (if I should say *half a Day*, I am assured I *Lye not*.)

The *Chief Advantage* he has had towards it, has been the *Perusal* of *This my Work* since I made it : And at *Christmäs* last was a *Twelve-month*, viz. 1671. there was not one word of it writ ; but since that time wholly *Compos'd* thus as you see.

This was writ  
in the year  
1672.

This



This *Young man* (my *Son*) has been indeed very *Inquisitive* concerning the *Nature* of my *Work*, and has so far *Div'd* into *It*, as (to speak *modestly*, yet *truly* of him) I believe he *understands* it so *sufficiently*, and has gain'd a *Hand* upon the *Lute* so *Notably*, for his *short time* of *Inspection*, that let whomsoever please (to inform *Themselves* of the *Truth* of what I have here writ) *Call him out for My Witness*; who I hope (and doubt not but in a *short time*) will make as *Able a Master-Teacher* both upon the *Lute* and *Viol*, as need to *Undertake Them*.

I must be *Pardon'd* for *This* my so *strange*, and *seeming-Boasting* way in *His Commendations*; yet I neither *Boast*, nor purposely speak in *His Commendations*; only for the *Lutes*, and *Truths sake*, (having, amongst many, none I may make so *bold* with as I may with *Him*) I do in this manner *attest* (by *This Proof*) the extreme *Falsity* of *This second Aspercion* upon *It*, viz. That *One must be an Apprenticeship at It before they can Play well*: which is so absolutely *False*, That I do still *affirm*, that an *Ingenuous Child* may be made to *Play very well in one Quarter of a Year*.

Let thus much suffice to *Contradict* so *Gross a Mistake*.

The *Third Aspercion* upon the *Lute* is, That it *causeth Young Folks to grow awry*.

To *This* I can only say, That in my whole *Time* I yet never *knew one Person, Young or Old, that grew Awry by That Undertaking*.

Yet do believe it is *possible*, if (through their own *Negligence*, and their *Teachers Disregard*, and *Unskilfulness*) they be suffer'd to *Practise* in an *Ill and wrong Posture*.

So may they do by several other *Exercises* and *Employments*, (which is often seen.)

But let *Them* be first set *Right* to the *Lute*, according to such *Directions* as hereafter I shall set down, it shall be *impossible* for any *Person* to grow *Awry* by *Lute-play*.

*This Aspercion* I doubt not but will appear *False*, like *All the Rest*, when you shall (with your *Reason*) consider of the *Exactness* of my *Rules* and *Order*.

That one had as good keep a *Horse* (for *Cost*) as a *Lute*, is the *Fourth Objection*.

This likewise is so *Gross an Error*, that I have *disprov'd it all my Life long*; and which *All my Scholars* will *affirm*, if need were; of whom I never took more than *five shillings the Quarter* to maintain each *Lute* with *Strings*; only for the *first Stringing* I ever took *ten shillings*.

I do confess *Those* who will be *Prodigal*, and *Extraordinary Curious*, may spend as much as may maintain *two or three Horses*, and *Men to Ride upon them too*, if they please.

But 20 *s. per Ann.* is an *Ordinary Charge*; and much more they need not spend, to practise very hard.

The *Fifth Aspercion* is, That it is a *Womans Instrument*.

If *This* were *True*, I cannot understand why *It* should suffer any *Disparagement* for *That*; but rather that *It* should have the more *Reputation* and *Honour*.

The third  
Aspercion  
answered.

The fourth  
Aspercion  
answered.

The fifth  
Aspercion  
answered.

I suppose I need not make any *Arguments* to prove *That*.

But according to *Their Sence of Asperſion*, I deny it to be a *Womans Instrument* ſo, as by *That* means *It* ſhall become *leſs Fit for the Uſe of a Man*.

For if by *That Saying* *They* would inſinuate, *That* it is a *Weak, Feeble, Soft Instrument*, as to the found; what can that ſignifie whereby to make it a *Womans Instrument more than a Mans*?

But whereas firſt they ſay, *It is the Hardeſt Instrument in the World*; *That* ſhews *They Contradiſt Themſelves* in *This* particular; and conclude by *That Saying*, *It cannot* ſo properly be called a *Womans Instrument*, in regard *They* are the *Weaker Veſſels*; and therefore *not ſo Fit* to ſet upon and attempt the *Mastery of Things of ſuch Difficulty*.

Therefore if ſtill *They* will needs put it upon the *Woman*, I ſay, *the more ſhame for Them*; And ſo much for *That*.

Now Laſtly, whereas *They moſt Sillyly ſay*, *It is out of Faſhion*.

The ſixth  
Aſperſion  
answered.

I ſay, the *Greater Pity*, and ſtill the *Greater ſhame* for a *Man* to Refuſe the *Uſe of the moſt Excellent Thing in Its kind*; and eſpecially, *Becauſe it is out of Faſhion!* which, although it be *Thus Aſpers'd*, (as I have here mentioned) by the *Ignorant and Inconſiderate*, yet notwithstanding *It* has *This General Applauſe and Praise*, viz. **THAT IT IS THE BEST MUSICK IN THE WORLD.**

*This* is acknowledg'd by *All* who are men of *Knowledge and Experience in the Art*, (unprejudic'd;) and if together with *This ſo High, ſo True, ſo Deſerved* and moſt *Uncontroulable Commendations*, it ſhall *alſo* appear (by *This* my *Faithfull and Well-intended Work*) *Easie*, yea *Very-very Easie*; there is no doubt but *It* will come into *Faſhion* again with *All wiſe Folks*.

Thus having (I hope) to full ſatisfaction explained the *Matter*, I doubt not but the *Lute* henceforward will be more look'd after and eſteemed than of late years it has been.

I will now draw nearer to *The Work it ſelf*, and provide my *Scholar* with a *Fit and Good Instrument*.

## C H A P. III.

First provide  
a good and fit  
siz'd Lute.

**T**He first thing to be thought upon before you begin to *Learn*, must be to get a *Good Lute*, and of a *Fit Size* for your *Hand*: In reference to which I shall give this *Advice*, by *These Directions* following.

A common  
Errour in  
Learners.

It is very usual with many, at the first to make *Shift* with almost any *Instrument* for a *Tryal*, (as they say) be it never so *Bad* or *Unfit*.

Now I must assure *Them*, who do so, do themselves *much Wrong*, and to their great *prejudice*; as by *Experience* I have proved.

For I have known some *Young Persons* so *Discouraged*, under the *Sence* and *Inconvenience* of a *Bad* and *Ill-contriv'd Instrument*, that in short time they have grown *Out of Love* with their *Undertaking*, and have indeed been so quite *Discouraged Thereby*, that they have *wholly left it off*, and never *Return'd* again; whereas others on the contrary, who have had *Apt* and *Good Instruments*, have come on exceeding *Delightfully* to *Themselves*, their *Teachers*, and *Others*.

I shall therefore *advise* All *Learners*, *At First* to provide them with *Good Instruments*; and then they will proceed *Cheerfully*.

How to know  
and chuse a  
good Lute.

Now to know a *Good Instrument*, is something *Hard* for a *Young Scholar*; therefore he must take the *Advice* of some *Friend* who hath *Skill*. Yet for his better *Information*, I shall give him some *General Hints* and *Signs* how he shall *know* a *Good one*.

First, know that an *Old Lute* is better than a *New one*: Then, *The Venice Lutes* are commonly *Good*; which you shall know by the writing within, right against the *Knot*, with the *Author's Name*.

Laux Maller  
Lutes the best.

There are diversities of *Mens Names* in *Lutes*; but the *Chief Name* we most esteem, is *Laux Maller*, ever written with *Text Letters*: Two of which *Lutes* I have seen ( *pittifull Old*, *Batter'd*, *Crack'd Things* ) valued at 100 *l. a piece*.

Mr. *Gootiere*, the *Famous Lutenist* in *His Time*, shew'd me *One of Them*, which the *King* paid 100 *l. for*.

A true Story  
of a Lute.

And Mr. *Edw. Jones* ( one of Mr. *Gootiere's Scholars* ) had the other, which *He so valued*; And made a *Bargain* with a *Merchant*, who desired to have *It* with him in *His Travels*, ( for his *Experience* ; ) And if *He lik'd It* when he returned, was to give Mr. *Jones* 100 *l. for It*; But if he *Refus'd* it at the *Price* set, he was to return the *Lute safe*, and to pay 20 *l. for His Experience and Use of It, for that Journey*.

I have often seen *Lutes* of *three* or *four pounds* price, far more *Illustrious* and *Taking*, to a common *Eye*.

Therefore I say, it is a *Difficult Thing* for an *unexperienc'd Person* to *Chuse* a *Good Lute*.

The next thing to be observed is, the *Shape of the Lute*.

The

The *Shape* generally esteemed, is the *Pearl-Mould*; yet I have known very excellent *Good Ones* of several *Shapes* or *Moulds*: But I do acknowledge for constancy, the *Pearl-Mould is Best*, both for *Sound*, and *Comlineſs*, as also for the more conveniency in *holding* or *uſing*.

The best shape of a Lute.

Then again observe the *Number of Ribbs*.

The Compleat Number (most esteemed) is *Nine*; yet there are very *Good Ones* of several Numbers.

How many Ribbs best.

Next, what *Wood is Best* for the *Ribbs*.

The *Air-wood* is absolutely the *Best*.

What Wood best.

And next to that, *Our English Maple*.

But there are very *Good Lutes* of several *Woods*; as *Plum-Tree*, *Pear-Tree*, *Yew*, *Rosemary-Air*, *Aſh*, *Ebony*, and *Ivory*, &c. The two last (though most *Costly*, and *Taking* to a common Eye) are the *worſt*.

Next, observe the *Colour*; which is the *Dark-black-reddiſh-Colour*; though I believe it contributes nothing at all to the *ſound*; only the *Beſt Authors* did uſe to lay on *That Colour*, eſpecially *Laux Maller*.

What Colour best.

Thus much for the *Choice* of your *Lutes* by the *Back-ſides*.

Then for the *Bellies*, make choice of the *fineſt-grain'd Wood* you can, free from *Knots* or *Obſtructions*, which you may eaſily perceive to hinder the *Grain* of the *Belly* for *Running ſmooth* to your *Eye*, as it were by *ſmall Strings* or *Threads* of *Wood* from the *Bridge* upward, &c.

The choice of the Belly of a Lute.

The *Beſt Wood* is call'd *Cullin-cliff*; and is no other than the *fineſt ſort* of *Firr*, and the *choiceſt part* of *That Firr*.

I have ſeen ſome of *Cyprus* very *Good*, but none like the *Cullin-cliff*.

The *Knot* or *Roſe* in the *Lute Belly*, would be *little*, and *ſmoothly cut*.

The Knot or Roſe.

If there be any *Cracks* in *Back* or *Belly*, let not them trouble you, except *They* be *Croſs-wayes*; *Thoſe* are to be *diſliked*: But if *Long-wayes* with the *Grain* of the *Wood*, it makes no great matter, ſo as they be *neatly* and *well glewed* together again.

And before you part from the *Belly*, try whether the *Barrs* (which are within, to ſtrengthen and keep *It ſtraite and tite*) be *all faſt*; which you may do, by gently knocking the *Belly* all along, round about, and then in the *miſt*, with one of your *Knuckles*; and if any thing be either *looſe* in *It*, or *about It*, you may eaſily perceive *It*, by a little *Fuzzing* or *Hizzing*; but if all be *ſound*, you ſhall hear nothing but a *Tight-plump* and *Twank-ing-knock*.

The Barrs.

Then laſtly about the *Belly*, ſee that the *Bridge* be *cloſe*, *Trimly* and *firmly Glew'd* to the *Belly*, without any the leaſt ſign of *parting*: For if it begin never ſo little to *part*, you ſhall be ſure (the next *moiſt ſeaſon*, if you leave it *abroad*, eſpecially in a *damp room*) to have *It come off*, and ſo endanger the *Belly*, in *bringing ſome part of It along with it*, which is a common decay in many a *Good Lute*.

The Bridge, and its dangers.

After you have thus survey'd the *Back* and *Belly*, cast your Eye up towards the *Neck* and *Heads* ;

The length  
and thickness  
of the Neck.

And in the *Neck* observe the *Length* thereof, which you shall know to be *Good* or *Bad*, according to the *Number of Frets* It carries : If it carry less than *Nine*, it is *too short* ; and if *more*, it is *too long* : Therefore *Nine* is esteem'd the *Best Number* of a *True-siz'd Neck*.

Yet I had rather have a *Neck too long*, than *too short* :

For if it be *too long*, ( in which are *two Inconveniences*, viz. the one will cause *Strings* to *break* too fast, the other makes the *distances* of the *Frets too wide* ) I can *cut that Neck shorter*, without any *Inconvenience* at all to the *Instrument* ; But if it be *too short*, there is no *Handsome Remedy* but to have a *New Neck*.

Again, the *Neck* would not be over *Thick* or *Gouty*, to cause too great an *Extention* in the *opening* of the *Hand*, in the *Grasp* or *Use* of *It* ; which will be *unpleasant* to the *Practitioner*.

About an *Inch Thick* at the *first Fret*, is a *good scantling* for an *ordinary siz'd Lute*, and so *increasing* in *Thickness* almost insensibly down to the *last Fret*.

But for my own part, I did not care how *Thin* it were, provided it were so *strong*, as ( by the strength of the *Strings* pulling ) it did not come *forwards*, by which means many a *Lute* is caused to *Lye too Course*.

The Finger-board to lye Round.

The *Finger-board* is the next thing to be minded ; which would be made of *Hard Wood*, of which *Ebony* is both *Handsomest* and the *Best*.

See that it be not *Joynted* or *Pieced* upon the *very Edges*, which if they be, ( as sometimes they are ) will hinder the *Frets* from running *smoothly*, when you have occasion to put them *on*, or *move* them.

Again, observe how *It lyes*, whether *Flat*, or a little *Round* under the *Frets*, from the *Treble* to the *5th. or 6th. Strings*.

If it lye *Flat*, it lyes *Not well* ; which was the *General Fault* of the *Old Work-men a hundred years ago*, and since ; till of later Times we find that a *Round-laid Finger-board*, is a *Great Advantage* to the *easie stopping* of a *String*, especially in *Cross-stops*.

The two Heads.

The next things you are to view are the *Two Heads*, the one *Turned back*, which must carry *16 Strings*, ( accounting the *Treble Peg double* ) and the *Upright Head* must carry *8* ; all which make a *24-Strung-Lute*.

The more *neat Those Heads* are wrought, the more *Commendable* ; Yet they adde *nothing* to the *Sound*, but it is the *Back* and *Belly*, which *Principally* give the *Sound* ; and we use to say, the *Belly is the Chief producer* thereof.

The Pegs the greatest trouble about an Instrument.

Then look well unto the *Pegs*, that *They be Truly Fitted* ; for if *They be not*, you will find more *Trouble* by reason of *Them*, than by any *other Thing* about the *Lute*.

The first thing you must observe is, whether *They be exactly Fitted* at *both ends*, that is, that they *Bite equally stiff* at *both Holes* ; for if they be *slack* at *one Hole*, and *stiff* at the *other*, they will

will constantly be *slipping*, and so the Tuner loseth much Labour and Time.

And you must know, that from the *Badness* of the *Pegs*, arise several *Inconveniencies*;

The first I have named, *viz.* the *Loss of Labour*.

The 2d. is, the *Loss of Time*; for I have known some so extreme long in *Tuning their Lutes and Viols*, by reason only of *Bad Pegs*, that *They* have wearied out their *Auditors* before they began to *Play*.

7 Inconveniencies attending them.

A 3d. *Inconvenience* is, that oftentimes, if a *High-stretch'd small String* happen to *slip down*, it is in great danger to *break* at the next *winding up*, especially in *wet moist weather*, and that *It* have been long *slack*.

The 4th. is, that when a *String* hath been *slipt slack*, it will not *stand in Tune*, under many *Amendments*; for it is continually in *stretching it self*, till it come to *Its highest stretch*.

A 5th. is, that in the midst of a *Consort*, *All the Company* must *leave off*, because of some *Eminent String slipping*.

A 6th. is, that sometimes ye shall have such a *Rap* upon the *Knuckles*, by a *sharp-edg'd Peg*, and a *stiff strong String*, that the very *skin* will be *taken off*.

And 7thly. It is oftentimes an occasion of the *Thrusting off the Treble-Peg-Nut*, and sometime of the *Upper long Head*;

And I have seen the *Neck* of an *Old Viol*, *thrust off into two pieces*, by reason of the *Badness* of the *Pegs*, meerly with the *Anger and hasty Choller* of *Him* that has been *Tuning*.

Now I say that *These* are very *Great Inconveniencies*, and do adde much to the *Trouble* and *Hardness* of the *Instrument*.

I shall therefore inform you how ye may *Help All These* with *Easie*; *viz.* *Thus*.

When you perceive any *Peg* to be troubled with the *slippery Disease*, assure your self he will never grow better of *Himself*, without some of *Your Care*; therefore take *Him out*, and *examine the Cause*.

For there are *Three Causes* of a *Pegs slipping*;

The *One* is, the not *equal Fitting* or *Biting* at *both the Holes*; therefore you must observe at which *Hole it bites least*; for if it *bite hard* at the *wide Hole*, which is the thickest part of your *Peg*, and *slack* at the other, then your *String* will constantly *slip down*, so soon as the *Peg* or *Hole* is *worn smooth*.

Three Causes of a *Pegs slipping*.  
The first Cause.

But if it *bite hard* at the *small end*, and *slack* at the *great*, it will not so often *slip*, but many times cause your *Peg* to *twist in pieces*.

Now the *Remedy* for all this, is only to *scrape* the *Peg* a little *smaller* at the end which is *too Thick*, so long, till upon *Tryal* you find that *It bite at both ends a-like*.

Another cause of a *Pegs slipping* is, when both ends are equal, yet both the *Peg* and the *Holes* are *worn smooth*, (being made of *soft Wood*;) wherefore so near as you can have all your *Pegs* of *Hard Wood*, (and without *Sap*) as of *Plum-Tree, Box, or Ebony, &c.*

The second Cause.

The *Remedy* for *This Inconvenience*, is only to *scrape* the *Peg* at both ends a little, and then *rub* it at the *two biting places* with a piece of *Chalk*, and then *It will stick fast*.

The third  
Cause.

A third and very *Common Cause*, is from the *putting on* of the *String*, which although the *Pegs* be never so *well Fitted* and *Good*; yet if the *String* be put on so, that in the *twisting about* the *Peg* at either end, the *String lye too near* the *Cheeks* of the *Pin-holes*, it hinders the *Peg* from *biting*.

And I have often seen some *Fumblers*, *Fret* and *Vex Themselves* a quarter of an hour or more, to *fasten* such a *Peg*, and when 'twas done, by and by *slip* again; And so *Ignorant* have *They* been of the *Cause*, that they have not so much as *try'd* to see if it might be *mended*, but *Cry out*, *Oh here's a base Peg*, or something like it.

Now the *Remedy* for *This* is the *Easiest of all*, and lies only in the *Care* of the *Putter on* of the *String*, to see that it lye wholly *Clear from both the sides*.

And take *This Rule* along with you, never to *twist too much String upon the Peg*.

The common  
Destruction of  
a good String.

*This fault* of the *Putter on* is very often the *Destruction of a Good String*, than which, a man had better sometimes *lose a Shilling*: For the *Trebles*, and *Seconds*, (which are the most *Chargeable* and *Breaking Strings*) come where you will, you shall find *Them* most commonly *close and hard wound up to the Cheek of the Peg-holes*, by which means the *String* is so *pinch'd* and *squeez'd*, that it is not *Long-liv'd* after; And then they *Cry out*, *Oh these are base rotten Strings*, &c.

I have insisted the longer upon *These Inconveniences* of the *Pegs*, because I know they are so generally *Common*: And indeed if regarded, they will contribute *much ease and pleasure* to *All*, but especially to *Learners*.

I have now run through all the particular parts of the *Out-side* of the *Lute*, excepting the *Five Nutts*, which the *Strings lye upon*; And on purpose I have let them alone till *Now* in the *last place*, because they so necessarily relate to the *Stringing of the Lute*, which is the next thing to be done.

The ordering  
of the Five  
Nutts.

And as to *Those Nutts*, there is not much to be said concerning *Them*; yet so much, as cannot be left unsaid without a *Great Defect* to the *Business*.

First then, they are most generally made of *Ivory*, (which is *Best*) and do require a *Curious Care* in the accurate *Laying*, and *Notching* of *Them*, according to the right *Distances* between *Ranks* and *Ranks*, *Pairs* and *Pairs*; A *Rule* for which take *Thus*.

First you must lay your *Long Nutt* (which must carry *seven Ranks of Strings*, besides the *Treble String*) in a *Notch* cut out of the *Plate* of the *Finger-board*, fit for *Its proportion*, and so *neatly*, that the *Top* of the *Neck* of the *Lute*, and the *Top* of the *Nutt*, may joyn *equally-even* in all *that same length*, to the end that the *Strings* which must be twisted upon the *Pegs*, may lye *smooth* upon that part of the *Flatness of the Neck*, immediately *joyning to the Nutt*; which

which will secure the *Strings* from being *Cut* with the *sharpness* of the *Edge of the Nutt*.

Then after it is thus *Truly Layd*, you must cast for the *True Laying* and *Dividing* the *Ranks* of the *Strings*.

To the doing of which, you must first of all take a *Treble String*, and *fasten it* in the *first Hole* of the *Bridge*, (which is for the *Treble String*;) then bring *that String* up to the *Treble Nutt* or *Peg*, and there hold *It* in your *Left hand* in such a place, as *It* may lye *all along* within a *little less than a quarter of an Inch* of the *cut-side* of the *Finger-board*; and when it so *lyes*, take a *Knife* and make a little *impreſſion* upon the *Nutt*, just *under* the *String*, which must serve for your *Mark*, and must afterwards be *Filed down deep enough* for the *String* to lye in: But let that alone till you have first *marked the Places*, for all the *Strings* to lye in; which may be done with a *Pencill*, or a *Pen and Ink*.

The best way to Rank the Strings truly.

After your *Treble Notch* is thus *marked*, then put on your *eighth String* (next) upon the *Bridge*, and draw it up to the *other end of the Nutt*, as you did the *Treble*, and so make *Its mark*.

Thus then having the *Two Extremes* of your *Nutt*, it will be easie to *mark out the Places* for all the *rest proportionably*.

Yet observing, that the *Pairs* of the *2ds*, *3ds*, *4ths*, and *5ths*, would be a *very little closer together*, than those of the *6ths*, *7ths*, and *8ths*. The reason I give is, because they are always in the use of *stopping*, and so may the more *easily* be *stopp'd close*, *clean*, and *sure*, than if they lay *wider*.

But here you must Note of what *Length* the *Nutt* should be.

The *Length of the Nutt* of a *Full-siz'd Consort Lute*, fit for a *Mans Hand*, or a *Womans*, would be just *Two Inches, quarter and half quarter long*; and in a *Nutt of This* proportion, you will have *full scope and freedom* to lay your *Strings* so conveniently *wide*, that they shall all *speak Clear*, and your *stopping* will be *very Roomey and Large*; which is a mighty matter for *Clear and Good Play*: Yet too much *Room* is an *Inconvenience*.

Of what length the Long Nutt should be.

But upon *Little-siz'd-Lutes*, for *Children*, or the like, the *Nutts* must be *shorter*, according to *Discretion* and *Proportion*.

Thus when you have *Mark'd*, and *Rank'd* all your *Strings*, and that you see the *Distances* please you *well*, then take *off* your *Nutt*, and with a *fine smooth File*, *cut* the *Notches* to a convenient *depth*, so that all your *Strings* may lye at an *even and equal height*, from the *Finger-board*, which would be about the thickness of a *Half-Crown*, or a little more; and will be a convenient *Height* to let the *Strings* have *scope* enough to *whirle* about with *clearness of Sound*, and not to touch the *First Fret*.

There is one thing more concerning the *Shape* of the *Nutt*, very considerable, for *easie and neat Performance* in *Lute-play*; viz. that *Care* be taken to *File* the *Nutt thinner a little towards the 3ds, 2ds, and Treble*, than it is in the *farther part*: The *Player* will find much *advantage* in his *Play* by this very *Observation*.

Note a great Conveniency towards easie Play, by the Shape of the Nutt.

Then, when your *Long Nutt* is thus far in *Order*, you must take *It* and *Pollish It* very well, (but especially the *Notches*;) the  
which



How to Pollish  
the Nutts.

which to do is *Thus* ; viz. take a piece of *New Neats-Leather*, and a little *scrap'd Chalk wet in Spittle*, which with good *Pains* must be *Rubb'd* so long, till you be assur'd that the *Notches* at the *Bottom* be very *Smooth* and *Glib*, so that the *String* in the winding up may have no *Impediment* either in *Gauling*, or in *Sticking fast* in the *Nutt*, which are very *Common Inconveniencies*, to the *Loss* of many a *Good String*.

Clear it with a *Dry Linen Cloath*.

This being done, you may proceed to the *Stringing your Lute*, which must have a *Peculiar Direction*.

Let your *Four little Nutts alone*, till you have Strung so far.

The Reason of  
the necessity  
of knowing  
these Things.

All *These Things* which I have set down, (although I say you must do *Thus*, and *So*) are not properly a *Work* for *You* to do, (except you will be *Ingenuous* and *Mechanical*) but for the *Instrument-Maker*; And when ever you *Buy a Lute*, it ought to be *Thus Fitted*: Yet because I know that sometimes *Work-men* are *Careless*, and suffer *Instruments* to go out of their hands *Defective* in many such respects; and also that I would have you *able* to *Judge of These so necessary Concernments*, Therefore I have *Thus* given you *Information*, that thereby *You* may have any thing *amended*, before it comes *out of their Hands*.

As also, that many times you living in the *Country*, far from *Work-men*, may either *Your self* be able to *mend* any such *Fault*, or give *Directions* to some *Ingenuous Country Work-man* to *assist You Therein*.

## CHAP. IV.

### Concerning the Mechanical Order of the LUTE.

AND now I talk of living in the *Country*, it puts me in mind of *One very needfull Thing*, which whosoever lives *far from Work-men*, and keeps a *Lute*, cannot be without the knowledge of, without extraordinary *Inconvenience*; which is, *How to take off a Lute Belly*, and *set it on again Compleatly*, and is a *Great Curiosity* to perform *well* and *neatly*.

A Lute Belly  
often in need  
to be taken  
off.

And you must know, that *once* in a *Year* or two, if you have not very *Good luck*, you will be constrained to have *It taken off*.

Because the *Belly* being so very *Thin*, and only supported with six or seven *small weak Barrs*, and by the constant *stretch* of the *Strings*, (which is a *Great strength*) the *Belly* will commonly *Sink* upon the *First Barr* next above the *Bridge*, but sometimes upon *any other*, and so cause *It* to let go *Its hold* at the *ends* of the *Barr*, and then your *Lute* will *Jarr*, and *Grow unpleasant*.

And if it be not timely *amended*, worse *Inconveniencies* will follow, which may endanger the *spoiling* of the *Belly*.

Therefore

Therefore when ever a *Barr* is loose, let it be quickly amended, or presently set your *Lute* down to a Lower Pitch, or untwist your *Strings*, and Lay it by, till you can get It mended.

Now therefore that you may know how to Help your self, by your self, or by your own Directions to any Country Work-man, as need shall be; I will shew you; and give you a Reason why.

For I have known a *Lute* sent 50 or 60 miles to be mended of a very small mischance, (scarce worth 12 d. for the mending) which besides the Trouble, and cost of Carriage, has been Broke all to pieces in the Return: So, farewell *Lute*, and all the Cost.

Danger in sending a Lute far to be mended.

This Thing therefore which I am about here to set down, is of such absolute Necessity, that 'tis fit for all Persons who keep Lutes, to be acquainted with it.

The way unto it is Thus.

First, you must be provided of some certain little necessary Instruments or Tools, fit for such an Undertaking.

Implements fit to be had always in readiness.

The first may be a *Glew-Pot*, of about a *Pint*, made of *Lead*.

1. A Glew-Pot.  
2. Glew and Izing glass.

2dly. Have ever in readiness some of the *Clearest and Best made Glew*, together with *Izing-glass*, (both which mixt together make the *Best Glew*.)

3dly. Let your *Smith* make you a *Four-square Iron*, about the length of your *Middle Finger*, and about three quarters of an *Inch square*, Filed flat and smooth at one end, and at the other let there be a long *Shank* (much like to a *Steel-stick*, but *Thicker*) with a sharp end to run into some *Handle of Wood*, to hold it by; but if you had two of These, the other about a quarter so thick, it were better for some small uses.

3. An Iron.

4thly. You must have a *Curious sharp Chizzel*, about an *Inch broad*; but if you had two or three, you would find conveniency by them, some broader and narrower.

4. A Chizzel.

5thly. A little *Working-Knife*; such, are most commonly made of pieces of *Broken-Good-Blades*: One of them fastned into a pritty *Thick Haft of Wood or Bone*, leaving the *Blade* out about two or three *Inches*, and then Grind it down upont he *Back* to a very sharp *Point*, and set to a *Good Edge*, it will serve you for many *Good Uses*, either in *Cutting, Carving, making Pens, &c.* which is called a *Working-Knife*.

5. A Knife.

The 6th. is, a little *Three-square File*, which must serve to make *Notches* in the *Nutts*, or *Ruff* and fit the *Pegs*, as need shall require.

6. A File.

The 7th. and last is an *Aul*, a pritty strong and straight one, which you will find a necessary use of.

7. An Aul.

These seven Implements will take up no great matter of Room in the Corner of any *Gentlemans Study*, being all put up in one little *Box*, so that at any time they may be in readiness, and not to seek.

I would have added unto them a *Whetstone*, of a fine and smart *Gritt*; for your *Chizzel* and *Knife* must always be kept very sharp.

And being Thus Accommodated, you may (when occasion is) fall to work on This manner; viz.

First,

Preparations  
towards ta-  
king off the  
Belly.

First, *untwist* your Strings, *only so much*, as you may have *Liberty* to take them *from the Bridge* ; which when you have done, draw *those of the first Head* all together through your *Hand*, and twist them about *that Head and Pegs* : Then take the other *four Ranks of Basses*, and do the like with them, amongst the *Pegs of the Long Head*.

This being done, your *Strings will be safe*, and well out of your way, and ready to *find their Places* in the *putting on* again.

If any of your *Nutts fall off*, you must be careful they be *not Lost*.

How to take  
off the Lace.

Proceed next to the *taking off the Lace*, and if it be a *Parchment*, you may be the *bolder with it*, and never fear the *spoiling it*, for you must have a *New one put on*.

But if it be *Silk or Silver*, and that it shall *serve again*, take *This Course* with it :

First, have a *Dish of Water*, and set it *close by you* upon a *Table*, and with a *Linen rag*, (wet in the water) *anoint* (as it were, or *bedabble*) *the Lace all over*, about *half a quarter of an hour together* ; and then *warm all your Lace over with your Iron*, being *red hot*, drawing your *Hand slowly and closely*, from *place to place*, till you think the *Lace is hot quite through*, (but take heed of *Burning*) and when you have so done, you may take the *Lace at one end*, and draw it off, so easily as if *It had never been Glewed*, without the least damage to your *Lace* at all.

How to take  
off the Belly.

This being done, *Attempt the Belly* after the *same manner*, but yet with *more Caution* : And as you *used the Lace* with your *wet rag*, so use the *Edge of the Belly* all over where the *Lace* was, (but with *more Time*, at least a quarter of an hour) and *especially That uppermost flat-narrowest-part of the Belly next the lowest Fret*, (at least an *Inch and a half*) for that part *lies Glewed* upon so much of the *Finger-board*, and will ask *good Suppleing* with *Water* and *Heat*, before it will yield.

Thus when you have well *suppled It*, take your *Red hot Iron*, and *heat it very well all over*, till you think the *Glew within is dissolved*.

Note.

Then take your *Little Working-Knife*, and begin to try to get it *between the Belly and the Back*, at the *Bottom first* ; at *which place* take notice that the *Belly* lies upon a *Flat*, about a *quarter of an Inch*, the whole *square of the Bottom* ; so that you must put in your *Knife accordingly*.

And if you have *Wetted*, and *Heated* enough, your *Knife* shall find an *easie Entrance* ; which if you find *not*, *Wet* and *Heat that part* still again where you are at work, till you perceive it will *willingly yield to the gentle force of your Hand and Knife* : So when that *Flat bottom is opened* ; *Wet* and *Warm* again a little further *upwards* (an *Inch* or two) *well*, and then put in your *Knife* again, and when you *feel a Barr*, then *get your Knife under that Barr*, and so *gently force it*, till you perceive *It loose*. And so from *Barr to Barr*, till you come to the *Top-broad-flat-place* ; The which place you must again *Wet* and *Heat very well* and *thorowly*, and then taking

taking the *bottom of the Belly* (which is loose) in one hand, and the *Neck of the Lute* in the other, you will find (with a little forcing) that it will *come off very readily*; but if need be, you may take a *broad Meat-knife*, and getting it underneath within, help it to *part by degrees*.

And now your *Lute is quite undone*, you must get it *mended* again as well as you can. The Lute undone.

A *Carefull Messenger* to *London* will do very well; a *convenient Box*, and an *Easie-going Horse*, or a *Coach*, will be very needfull; for 'tis in a *wofull Pickle*; a man would scarcely think it would ever come to good again: Well, fear it not.

And now because I have been an *occasion* why 'tis brought to *This pass*, and also that 'tis pitty a *Good Instrument* should be *endanger'd* in such a *Long and Hazardous Journey*, I will direct you how you shall *Mend it*, and *put it together again*, without the *least prejudice*, and to very *Good advantage*.

Therefore begin where you left off, that is, with the *Belly*, and before you lay it by, take your *Hot Iron*, (*viz.* not *red hot*, but only so hot as it may lye upon the *Belly* and not *discolour or scorch it*;) I say, take such an *Iron*, and laying *that end of the Belly* (which you last *took off*) upon a *Table*, with the *Inside outwards*, and holding it at the *bottom* with one hand, and the *Iron* in the other, and all to *be-heat It*, by which means you will *straighten It* again after that *bending*, which was caus'd by the *taking off*; (for *Heat* will set any thing *straight*, or *awry*.)

And in that manner may you likewise straighten any part of a *Belly*, which oftentimes will be *risen or swell'd* to an *unevenness*.

This being done, lay your *Iron away*, and begin to *view the Belly* all over on the *Inside*, and find out what *Barrs* are *loose*, and what *Cracks* there are, which by your *Eye* (oftentimes) you will *hardly find*, especially in the *Knot*: Therefore to make *All sure*, take the *Belly* in one *hand*, and with the *other*, *Knock it gently all over with your Knuckle upon the outside*, by which means you may discover the least *Crack* or *Looseness* of any *Barr*, by the *shattering* or *Fuzzing* it will make, (if you be not *Deaf*.)

How to find the Faults in a Belly.

Then, when you have found out what *Faults* you can, *The work is half done*; Therefore to *Work*; and *first mend all the Cracks*, before you meddle with *fastning* any *Barr*; which to do *well and neatly*, you must first *cleanse all the Belly within*, from any *Old Glem*, or such *Patches* as may hinder, (if any such be) which (with a *scorching hot Iron*) will presently *come off*.

How to mend a Crack.

Then with your *broad Chizzel* scrape and make *all clean*.

And for the *mending a Crack*, it is only taking a little *Thin Glem* upon the tip of a *Thin-cut-stick* or *Chip*, (for you need no *Brush*, as *Joyners* do) which you may with the assistance of your *Finger*, (opening the *Joynt* or *Crack* with a *small force*) let in, and rub a *little Glem*, only enough to *wet every part* of the *Crack*; which when you have done, then take your *Hot Iron*, and hold it so *close*, as may thorowly *heat* both the *Glem* and the *Belly*, which will cause the *Glem* to *incorporate*, and take *fast hold* of the *Wood*.

Then

Then laying the *Belly flat* upon some *smooth place*, *Press* the *Joynt close* and *even* with your *Fingers*, and then lay all along upon the *Crack* a little *slip* of *Paper*, about a *quarter of an Inch* broad, or less, *wet* with *Glew* very *thinly*, and with your *hot Iron* *fasten* on the *Paper*, which will immediately cause that *Crack* to be as *Firm* as any part of the *Belly*.

Note how hot the *Iron* must be.

And here you must note, that your *Iron* must be *so hot*, as to *scorch* the *Paper*, and the *out-edges* of the *Glew* only, and *not* at all to *scorch* the *Belly*; for by that little *scorching* the *Crack* is more *quickly* and *strongly mended*: Thus much for *mending* a *Crack* either in *Back* or *Belly*, &c.

No lining of *Cracks* but upon *Necessity*.

Only *Note*, that if you find the *Belly* or *Back* in any such part to be *Infirm* or *weak*, with *Worm-holes* or the like, you may either let such *Paper* *remain on still*, or adde a larger *Paper* or *Parchment*, as you see cause, either upon *That*, or instead of *It*: Yet I do not allow of *too much Lining*, either in *Back* or *Belly*, the which do *Clog* an *Instrument*, and *dull the Sound* of *It*; But upon *Necessity* (in *some cases*) it *must be done*.

Note further as to the *General use* of *Glew*, whensoever you have occasion to *Use it*, be sure to *cleanse* away all the *Old Glew* *first* very well; because that *New Glew* will not take any *fast hold* upon *Old*; and that must be done by a *Scorching Iron*, as aforesaid.

The *Barrs* mending.

Thus having *mended* all the *Cracks*, fall to work upon those *Barrs* you find *Loose*, which most commonly be at the *Ends* about an *Inch* or *two*, and are likewise *easily mended*, first by *heating* and *cleansing off* the *Old Glew*, and then, with your thin *Glew-stick*, put a little *Glew* between the *Belly* and *Barr*; then laying your *Belly* upon a *smooth Table*, *heat* again the *Barr* and *Belly* with your *Iron* as it lyes, and so hold it *down close* to the *Table* till it be *cold*, which will be in less than *half a quarter of an hour*.

But because you may (if you will) be *eased* of so much trouble of  *Holding*, it will be convenient that you have in readiness two or three pair of little *slips of Trenchers*, such as *Boys* make for *Snappers*, about an *Inch* broad, and 4, 5, or 6 *Inches* long.

Tye these, two and two together, at one end with a strong *Pack-thread*, and they will serve to *slip over the Barr end*, and so hold *It* and the *Belly* very *close*: These you may let stay on so long as you please, which will save you so much *Labour* and *Time*, the which you may spend in doing *another*, or any thing else *needfull*.

These are very necessary *Implements*, fit to *put up* with the rest of your *Tools*, to be in *readiness* when *need* requires.

Then when all your *Barrs* are thus *well mended*, lay by your *Belly* *Carefully*, lest any body *Tamper* with *It*, before *It* be well *dry* and *hardned*, which in 5 or 6 *Hours* will be *sufficiently fit to be handled* again, if it be a *dry-warm-season*; but if not, then set it in some *Chimney-Corner*, (only within the *Ayr of the Fire*;) for too much *Heat* will *warpe* and *prejudice* the *Belly*.

Thus

Thus you must do if you be in *Hast*; but if not, it were better to *stay till next day*, before you *handle It* any more.

Then you may confidently prepare for a *Conjunction Copulative*; first by *cleansing all the superfluous roughness, of Glew and Paper, remaining about Those mended Places*; the which to do is a *Curiosity*: But *Thus* must you do it.

If you have a *less Iron*, heat it and use it; if not, your *other* may do *well enough*: I say, *Heat It to such a height*, that you may nimbly and lightly *touch*, and *scorch* all those *Rough Places*, either of *Glew* or *Paper*; But take heed of *scorching the Belly*, or *over-heating the Joynts lately Glewed*, lest your work come in *Pieces* again.

The cleansing of all Glewed Places.

When you have thus *scorched all*, and would have them *come off*, then take your *Chizzel*, ( your *Belly* being laid *Flat* upon a *Table* ) and *scrape gently* all *Those Places*, and all will come off very *cleanly*, as you would desire, to the very *Wood*: But if at the *first time* all comes *not off*, as you would desire, Then, *lightly*, and with a *quick touch* of a *Hot Iron*, *scorch it again*, and so time after time, by little and little, you must work, till you see *All clear and smooth*.

Take notice, that in cleansing off *Glew*, and *Paper* by *scorching*, it is only to be done in the *Inside* of *Instruments*; for it will *spoil the Gloss* or *Varnish* of the *Outside* of any.

An especial Note concerning cleansing off Old Glew or New.

The *Outsides* therefore must ever be *cleansed by moisture* only.

There is but *One* thing more to do, before you *joyn Back and Belly* again, which is, to *cleans*e carefully every *Barr end*, and the whole *Round-side-edge*, of the *Back and Belly*, with the *Two Flats*, at *Tops and bottoms*; All which must be done as aforesaid, with a *scorching Iron* first, and then with your *Working-knife*, or *Chizzel*, take off the *Scorchings*, to the *clean Wood*, that the *New Glew* may take *fast hold*; which being done, proceed in *This* manner.

First bring your *Back and Belly* together, and *see* if they will fit; by which doing, you will perceive ( it may be ) some *little Impediment*, or *Fault*, fit to be *amended*, before you come to *Glewing*, and so do and *try* till you are *fully satisfied* that all is *clear and fit*; Then *fear nothing*, but *boldly proceed* to the *Uniting*, which must be done after *This manner*.

Take your *Aul*, and after you have laid the *Belly True in the uppermost Flat*, ( which you cannot well miss of, because the *Points* of the *Neck* will give you *infallible directions* ) I say, when you are *fully satisfied*, that your *Neck* lieth *close, direct, and right* to the *Top*, then ( with your *Aul* ) prick a *Hole quite through the Belly*, in the *midst of that upper Flat*, and *joyn Belly and Back together*; then when you have *thus Fitted them*, pluck out your *Aul* again; for *This* doing is but as a *Mark* or *Direction* for you, against you have occasion to come *There again*, ( which shall be very soon. )

The Uniting of Back and Belly.

A Choice piece of Curiosity.

Now to your *Glew-Pot*, with *Back and Belly*, and begin with which you please, and anoint all the *Edges Carefully round*, where

you know they must *Joyn*, and every *Barr-end* be *sure* you *touch well*, and when *Both* are thus *Carefully done*, ( for *here lies the strength of the Work* ) then ( having a *Good Fire ready* ) bring *Both* to the *Fire*, and *warm them a little*, and *clap them quickly together*, and with your *Aul prick* and *fasten them together* at the *Top* in the *same Hole* which before you *Joyned them at*.

Take heed of clogging with too much Glew.

But here in *This Work* you must be *exactly Carefull*, that you *Clog neither the Back nor Belly*, with the least *drop of Glew* more than is *needfull* ; for all *superfluity of Glew*, is *hurtfull to the Sound of an Instrument*.

Now having in *readiness* your *Great Iron*, *red hot*, *heat the Edges thorowly all over*, and then *especially* the *upper Flat* where your *Aul sticks*, till you perceive the *Glew* is become *warm* and *thin*.

Then begin with your *upper Flat*, and with your *Fingers* you may *Force it close to its old and true place*, and then with *little pieces of Paper*, ( so big as *pence*, or *two-pences*, wet with *Glew* ) *cover all the upper Flat in the Joyns*, yet leaving about a *Straw-bredth* or two betwixt *Paper and Paper*, so that you may see *how the Joynt joyns*, and presently *scorch on those Papers*, one after another, leaning *pritty hard* upon each one, with the *squared end of your broad Iron*, which must *not be too Hot*, for fear of *burning the Belly*, yet hot enough to *scorch the Papers*, and the *superfluous Glew*, into a *Crustiness*.

This being done, it will be a good *Guidance* to make *It fall right* all along ; Then after this manner *proceed Inch by Inch*, first on *one side*, and then on *the other*, ( for if you *Glew all one side first*, you may chance find it fall *uneven at last* : ) Therefore *have a Care* often to be *viewing* how it *fades on both sides*, and be *sure* at every *Barr*, you *thrust it so close as possibly you can*, with your *Thumb and Fingers* ; and *Paper it well* all the way with *Scorching*, as above-said, and when you have rounded *It Thus*, lay it by till next day before you *cleansse off Those Papers*, &c.

But if you be in *hast*, you may *cleansse It* within 6 or 7 *hours* after, provided you *handle it gently*, otherwise you may *loosen something within*.

And to *cleansse It*, only do *Thus* ;

How to cleansse the Lute.

Take a dish of *Water*, and with a *Rag bemoisten all those scorched Papers and Glew*, often *renewing the moisture*, ( yet but a *little at a time* ) and once in *Half an Hour*, they will be so *soft*, that only with your *Nails* lightly running them *backwards upon It*, it will *all come off* as you will have it.

Note.

And here I would have you *Note*, and *Remember*, that you use *no other Toole saving your Nails*, for any such work ; because you may *Gaul and blemish the Instrument with any hard Toole* ; but your *Nails* will *not Hurt it*, if you take *Care*.

When *This* is done, proceed to the *putting on of your Lace*, or *Parchment*, which if it be the *Old Lace*, you shall first lay it in *water a while to steep*, both to *dissolve the Old Glew*, and also to make it *Gentle and plyable*, and when it is *steep'd enough*, you may with the *Edge of a Knife* run off all the *Old Slime and Glew*, which with  
twice

twice or thrice drawing over, betwixt your *Thumb and Finger* gently, will be done, and then 'tis *fit to be put on*.

Then (sitting down and taking the *Lute* into your *Lap*, having your *Glew warm* and *close by*, and your *Great Iron very Hot*) *Anoint* about a *Fingers length* or more of the *Lace* *lightly with Glew*, then with your *Iron, warm* so much of the *Edge* of the *Lute*, (where you intend *That shall lye*) together with the *Lace and Glew*, and begin your work at which side you please, and holding *It hard and close with your Thumb and Finger* at the *Top*, draw it *hard down with your other hand*, only so far as it is *anointed*, and so *pinch it close on both sides, smoothing it gently backwards and forwards with your Thumb and Finger*, till you perceive *It has fastned*, which will not be long till you may proceed to the doing of *such another length*; then (cunningly *taking up the Lace* so, as you may not *undo the former*) *anoint* so much more of the *Lace*, and do as *you did before*, and so proceed till *all be Finish'd*.

How to put on the Lace.

All this will not be *one quarter* of an hours work.

But yet *Note*, that when you have *wrought it down* so far as the *turning* (about the *Bridge*), you will find *those turnings more troublesome* than the rest; Therefore you must (after *anointing* and *heating that place*) *pluck the Lace very hard there*, and *smooth it well between your Thumb and Finger often*, till you at last find *It ply and lye smooth and close*.

Note what part of the Lace will be most troublesome.

You may for the more *Curiosity* in keeping the *Lace clean*, take a *clean Linen rag*, and hold between your *Thumb and Finger* whilst you are in *smoothing*, and so *it will be neat*.

There is nothing else to be said as to *This* doing, but be *Carefull* to lay it on *straight*, that you may have *Credit of your Work*, and that it be not *too much* upon the *Belly*, which will *clog the Sound*.

The *Narrower* your *Lace is*, the *Better it is*, provided it will but *just appear with a little Edge upon Back and Belly*.

But supposing you are to put on a *Parchment*, (which is every way as *Good for use*, if not *Better*) then cut a *Convenient breadth*, and if it be in *one, two, or three Lengths*, it makes no matter.

The way to put on a Parchment.

Then lay it in *Water* a little while to *soften it*, and make it take *Glew and ply*, and after it has *soak'd*, take it out and draw it over your *Knife Edge* gently, between your *Thumb and Finger*, to take out the *Water* and the *Slime*, and by so doing it will be *fit enough to take Glew*, and to be dealt with as *abovesaid* concerning the *Lace*; only take heed of letting your *Hot Iron* come too near it, because it will be subject to *run up into wrinkles*, (with *too great a Heat*.)

This being done, lay by your *Lute* for a *Day or Two*, that the *Glew* may *harden*, and then you may proceed to the *Stringing of it*.



## C H A P. V.

NOW your *Lute* is pritty well come to *It self* again ; and without all question ( if you have rightly followed the *Order of Those Directions* prescribed ) you will find it in all respects so *Good* as it *was*, if not *Better* ; Therefore doubt it not in the least, but so soon as *It is Dry enough*, put on the *Strings* : Yet before you proceed to *That*, take *These* necessary *Directions* concerning the *keeping your Lute*.

Choice Observations about keeping a Lute.

And that you may know how to *shelter your Lute*, in the worst of *Ill weathers*, ( which is *moist* ) you shall do well, ever when you *Lay it by* in the day-time, to put *It into a Bed, that is constantly used, between the Ring and Blanket* ; but *never* between the *Sheets*, because they may be *moist* with *Sweat*, &c.

This is the *most absolute and best place to keep It in always*, by which doing, you will find *many Great Conveniences*, which I shall here set down.

The first Commodity by keeping a Lute well.

As, First, for the *saving of your Strings from Breaking* ; for you shall not spend *half so many Strings* as another, who lays their *Lute* open in a *Damp Room*, or near a *Window*, &c.

2. 2dly. It will keep your *Lute constantly in a Good Order*, so that you shall have but *small Trouble in the Tuning of It*.

3. 3dly. You will find that it will *Sound more Lively and Briskly*, and give you *pleasure* in the very *Handling of It*.

4. 4thly. If you have any *Occasion Extraordinary* to *set up your Lute* at a *Higher Pitch*, you may do *It safely* ; which otherwise you cannot so well do, without *Danger* to your *Instrument* and *Strings*.

5. 5thly. It will be a great *Safety to your Instrument*, in *keeping It from Decay*.

6. 6thly. It will prevent *much Trouble*, as in keeping the *Barrs from flying Loose*, and the *Belly from sinking*.

7. Now these six considered all together, must needs create a *seventh*, which is, *That Lute-play must certainly be very much Facilitated*, and made *more Delightfull Thereby*.

And because you shall not be wanting, in being able to give a *Reason* for any of *These seven Conveniences*, I will here in *Order* set you down the *Reasons why*.

The first Reason given for those 7 Conveniences.

As first, *That it will save your Strings from breaking very much* ; Your *small Experience* will find *That apparent* ; because a *String* exposed to the *Air*, ( especially if it be a *moist Air* ) will not *last Long* : For the *moisture* causeth it to *swell* ; Therefore it cannot hold *stretching* like *That String* which is kept *Dry*, and in a *Good Temper*.

2d. Reason.

Secondly, *That it will keep your Lute in a Good Order and Temper*, you will likewise find by as *small Experience*.

For *That String* which suffers the *Inconvenience* of the *moist Air*, as it will certainly *swell*, so as certainly will it go *out of Tune*.

Therefore

Therefore it must necessarily follow, that *That String* which is constantly kept in a *Dry Temper*, ( as in a *Bed* it will be ) must needs stand *more constantly* at, or near the *Pitch it was set at*, than the *other*, expos'd to *moisture*. Therefore your *Trouble* will be *less* in the *Tuning*: This is plain. Yet know, that the *Bed* doth alter *It* a little; but still for the *Best*.

Note.

For when you put it into the *Bed*, it is supposed to have been *out*, and in the *Air*, which if it have been *moist*, never so little, will have *Rais'd the Strings* a little; which you must grant an *Inconvenience*, (although it should be but *small*;) But by putting *It* into a *Bed*, *Remedied*.

And always observe, when a *Lute* is taken *out of a Bed*, the *Strings* are more *Lank* than they were *before*; which may more easily be perceived by the *bigger Strings of the Basses*: for *They* will ever ( at the coming out of the *Bed* ) be *Flatter* than any of the *smaller Octaves*, which *Pairs* with *Them*: The *Thicker* therefore a *String* is, the *more* doth it partake of the *moistness* of the *Air*; and so must needs *swell* proportionably, and be the *more sharp*.

Thirdly, Whereas I said the *Lute* would sound *more Lively and Briskly*; There is very good *Reason* for *That*: Because all the *Misty Vapours and Dampness* (which is the cause of the *Dulness of Sound*) will be *expelled*; so that all the *Natural Briskness* which is in a *Lute*, will *shew it self*, having no *Interruption*. 3d. Reason.

Besides, it helps to *Mellow a Lute*; For *Experience* tells us, that an *Old Lute* is *Better* than a *New One*.

And the *Reason* must needs be, because that in a *New Lute* there is more of *moistness* in the *Pores of the Wood*, than when it is *Old*; *Seasoned*, and well *Mellowed*.

And truly I have found as much *Difference at Times*, in *One* and the *same Lute*, as if I had play'd upon *Two several Lutes*; which is very easie to be perceived, by any one who will *observe a Lute* at *one Time* left *Carelessly*, and expos'd to *damp Air*, and at *another Time*, laid up in a *warm Bed*, and ordered as I have given *Directions*.

And as I also said, It will give you *Pleasure* in the very *Handling of It*; you will as easily perceive the *Reason* of that: For the *Bed* will *dry up* all the *Moisture* and *Clamminess*, which *moist weather* constantly occasions to any thing made of *Wood*, &c.

Fourthly, If you have occasion to *set your Lute at a Higher Pitch*, you may then the *better* do it; because the *Strings* being *Dry*, and free from *swelling*, they will both *hold better*, and also the *Lute* is in *no danger* thereby; because the *Glew* is *hard and strong*, so that both the *Bridge* and *Barrs* are *Tite*, and all things well able to *endure the stretch*; which if you should do to a *Lute* lying *abroad*, expos'd to the *moist Air*, in a *Damp Room*, or the like; first, *Snap* goes *your Strings*, and it may be by and by *off comes your Bridge*; and your *Barrs* cannot hold *long fast*. 4th. Reason.

All which *Mischiefs* I have often known; the which are assuredly *prevented by a Warm Bed*.

Fifthly,

5th. Reason.

Fifthly, It will keep the *Instrument from Decay*.

It is a usual saying, That an *Oak* is 100 years in *Growing*, 100 years *standing*, and 100 years in *Decaying*; which is suppos'd to stand in *all Weathers, wet and dry*.

Now if *This Thick-strong-lusty-sturdy-Oak* will ( in 100 years ) *Decay*, by such usage; How much more *easily* then, must a *Lute* ( *made of so gentle soft Wood, and so very Thin* ) with such like *Ill usage* ) *Decay*?

Yet we see, that *many Lutes* there are, of a *Great Age*; and I myself have at this present, a *Lute* made of *Ayre*, that is *above 100 years old*, a very *strong* and *Tite Lute*, and may yet last 100 or 200 *years more*, provided it can be kept according to *This Carefull Order* prescribed.

6th. Reason.

Sixthly, It will save the *Barrs from sinking*, except you now or then give it a *knock*; for nothing sooner than *Moisture* ( except *It* ) gives liberty, or occasions the *Barrs to sink*, for the Reasons aforesaid.

Therefore, a *Bed* will secure from *all These Inconveniences*, and keep your *Glew* so *Hard* as *Glass*, and *All safe and sure*; only to be excepted, *That no Person be so inconsiderate, as to Tumble down upon the Bed whilst the Lute is There*; For I have known several *Good Lutes spoil'd with such a Trick*.

A Caveat needfull.

7th. Reason.

Seventhly, and Lastly, That *Lute-play* thereby must needs be *much Facilitated*, will appear very *Plain*; when as it will be considered, That all *Those foresaid six Inconveniences* will be *taken away*, by *This Order and Care*.

Therefore it must needs follow, that the *Young Scholar* will be *eased of much Trouble*, and consequently take a greater *Delight and Pleasure* both in the *Lute*, and in his *Practice*.

I have now done with *Those Reasons*, why I would have a *Lute* kept most constantly in a *Bed*, when it is in *daily use*; But at other times, when it is *not used*, a *good warm Case*, lined with *Bayes within*, and covered with *Leather without*, with *Lock and Key*, and *Hassps*, will be very necessary.

Yet *All These* are *not a sufficient security* for *It*, if it should stand in a *Damp Room*, for then both *Lute and Case* will be all *mouldy*, and *Come in pieces*.

Therefore care must be taken that *It* always stand in some *warm Room*, where a *Fire is constantly used*, or ( next to that ) upon your *Bed-Testor*.

Let *This* suffice for keeping your *Lute safe*.

I have now ( except *Stringing* ) spoken of *All Things* I can at present think upon that I judge *fit*, or may conduce to the *Benefit* of *every One*, who is a *Lover and Keeper of a Lute*, that they may know how to be able either to *doe*, or give *Directions* to have *Them* done, according to *This most Compleat and necessary Order*: and it is no *Hard Work*, nor *Troublesome*, but very *Delightfull* to any *Active and Ingenuous Person*, and a *Commendable Recreation*, besides all the aforesaid *Benefits and Conveniences*.

I will next proceed to the *Stringing of the Lute*.

CHAP. VI.

AS to the *Stringing* of the *Lute*, take *This General Direction*.  
 The first thing you are to consider, is the *Size* of your *Lute* ;  
 2ly. The *Substance* and *Strength* of it.

Some General Directions as to the well Stringing of a Lute.

And as to the *Size*, if it be a *Large Lute*, it must have the *Rounder Strings* ; and a *Small Lute*, the *Smaller*.

Then again (as to the *Substance* ) if it be a *Strong firm-made Lute*, it may bear the *Thicker Strings* ; but if *Weak* and *Crazy*, then the *Smaller Strings*.

Yet I rather advise to String it, according to the *Size*, than the *Strength*, &c.

First, Because in so doing, a *Lute* has more *Natural Right* done it, and will return you, more *Acceptable Content*, in token of *Its Gratefulness*.

2ly. Because a *Lute* that is *Crazy* and *Weak*, may have *Ease* done it, in setting it at a *Lower Pitch*, (if you see cause) sometimes.

But if you be to use your *Lute in Consort*, then you must String it, with *such siz'd Strings*, so as it may be *Plump, and Full Sounded*, that it may *bear up*, and be *heard, equal* with the *other Instruments*, or else you do *Little to the purpose*.

Another *General Observation* must be *This*, which indeed is the *Chiefest* ; viz. that what *siz'd Lute* soever, you are to String, you must *so suit your Strings*, as (in the *Tuning* you intend to *set it at*) the *Strings* may all stand, at a *Proportionable, and even Stiffness*, otherwise, there will arise *Two Great Inconveniences* ; the *one* to the *Performer*, the *other* to the *Auditor*.

The very principal Observation in the Stringing of a Lute.

And here Note, that when we say, a *Lute* is not *equally Strung*, it is, when some *Strings* are *stiff*, and some *slack*.

Nor can any man play so *Evenly*, or *Equally well*, upon *such a Strung Instrument*, as upon one *well Strung* ; especially when he is to *Run Division* : For it will be, as if a man were to shew *Nimble Footmanship*, and were confined to *Run over a piece of uneven Ground*, with *hard, and soft Places mix'd together*.

Sure, he must needs *Run unequally*, in *those places*, or *slack his Pace*, or else *stumble and fall*. Even so is it with such an *unequal Strung Instrument*.

Then again, it must needs be *perceivable* by the *Auditor* ; for whensoever such *unequal performance* is made, the *Life and Spirit* of the *Musick* is *lost*.

Thus having given you *These General Observations*, in *Stringing your Lute*, I shall now more *Nicely*, give you some other, *more Particular*.

The first and *Chief Thing* is, to be carefull to get *Good Strings*, which would be of *three sorts*, viz. *Minikins*, *Venice-Catlines*, and *Lyons*, (for *Basses* : ) There is another sort of *Strings*, which they call *Pistoy Basses*, which I conceive are none other than

More particular Observations as to Strings.

*Thick Venice-Catlines*, which are commonly *Dyed*, with a *deep dark red colour*.

And what  
fort of Strings  
are Best.

They are indeed the *very Best*, for the *Basses*, being *smooth* and *well-twisted Strings*, but are hard to come by; However out of a *Good parcel of Lyon Strings*, you may (with care) pick those which will serve *very well*.

And out of *these three sorts*, First, chuse for your *Trebles*, *2ds*, *3ds*, and some of your *small Octaves*, (especially the *sixth*) out of your *Minikins*.

Then out of your *Venice-Catlines*, for your *4ths*, *5ths*, and most of your other *Octaves*.

Your *Pistons*, or *Lyons*, only for the *Great Basses*.

There is a *small sort of Lyons*, which many use, for the *Octaves*; But I care not for *Them*, they being constantly *Rotten*, and good for *little*, but to make *Frets* of.

How to chuse  
your Strings.

Now that you may know, *all these Strings*, and also how to know *Good*, from *Bad*, take these following *Observations*.

Minikins.

First know, that *Minikins* are made up always, in *long-thin-small Knots*, and 60 are to be in a *Bundle*.

Catlines.

*Venice-Catlines* are made up, in *short double Knots*, and 30 doubles in a *Bundle*.

Both which, are (generally) at the *same Price*, and the signs of *Goodness*, both the same; which are, first the *Clearness* of the String to the *Eye*, the *Smoothness*, and *Stiffness* to the *Finger*, and if they have *Those two qualities*, dispute their *Goodness* no further.

Lyons.

The *Lyon String*, is made up in a *double Knot*; but as *Long* as the *Minikin*.

They are sold (commonly) by the *Dozens*, and not made up into *Bundles*. Their *Goodness* may be perceiv'd, as were the *other*. But they are much more *Inferiour Strings* than the other.

Coloured  
Strings.

I have sometimes seen Strings of a *Yellowish Colour*, *very Good*; yet, but seldom; for that *Colour* is a general *sign* of *Rottenness*, or of the *decay* of the *String*.

There are several Sorts of *Coloured Strings*, *very Good*; But the *Best* (to my observation) was always the *clear Blue*; the *Red*, commonly *Rotten*; sometimes *Green*, *very Good*.

How to keep  
your Strings.

As concerning the *keeping* of your *Strings*, you must know, there ought to be a *Choice Care* taken; for they may be very *Good* when you *buy them*, but *spoiled* in a *quarter of an hours time*, if they take *any wet*, or *moist Air*. Therefore your best way is, to *wrap them up close*, either in an *Oyl'd Paper*, a *Bladder*, or a *piece of Sear-cloth*, such as often comes over with *Them*, which you may (haply) *procure*, of them who sell your *Strings*. Yet they are not very *willing* to *part* with it, except they sell a *Good quantity* of Strings together.

Which, when you have thus done, keep them in *some close Box*, or *Cupboard*; but not amongst *Linen*, (for that gives *moisture*;) and let them be in a *Room* where there is, or useth to be, a *Fire oven*: And when at any time you *open them* for your *Use*, take heed,

heed, they lye not *too long open*, nor in a *dark Window*, or *moist place*: For *moisture* is the *worst Enemy* to your *Strings*.

Forget not, to *Tye*, or *bind them close*, or *hard together*.

I will now begin to help you to *String your Lute*, and the first thing I would have you take notice of, is to know how to *pull out a String well*; For I have seen many a *Good String* *spoiled* for want of the *best way*, and *Care in this particular*: And *Thus* it is;

The first thing towards Stringing the Lute to be observ'd.

Your *Minikins* and *Venice-Catlines*, will generally *Run quite out*, after you begin to pull them at the *right end*.

In your *Minikin*, observe to find the *running end*.

Then take it either with your *Fingers*, or your *Teeth*, (holding the *contrary end fast* with your *Finger and Thumb*, to keep it from *Ruffling*, or *Running upon cross Twists*) so may you draw it *quite out*, to the *twisted place*; the which you must be *Carefull to untwist*, otherwise you will draw it into a *Knot*, and so *lose a good*, (or it *may be the best*) *part of your String*.

Thus will most *Strings* run out *easily*; yet sometimes they will *run a-cross*, and not come out well, without your *farther Care*; which must be, to find out the *other Twisted end*, and so with a *Pin*, or some such *Thing*, open that *Twist*, by which means you will *save your String*, otherwise (if you *force it*) you *spoil*, or *break it*.

Secondly, when your *String* is *well open*, and you find it *smooth*, and *free from Knots*, *Try its strength*, by taking it at *one end* in *both hands*, pulling it *so hard*, till you perceive it *Strong*, or *Rotten*; And if it be a *right good strong String*, it will many times *endanger* the *Cutting* into your *Flesh*, rather than it will *break*, yea, although it be a *small Treble-Minikin String*: But your *Venice-Catlines* will scarcely be broken, by a *Mans (reasonable) strength*.

The second.

Thirdly, when you are thus far satisfied concerning the *Fitness* of your *choice*, both for *strength* and *size*, then endeavour to find, a *True length* of that *String*, for your purpose, (the which is both a *pritty Curiosity* to do, and also *Necessary*;) And thus 'tis done.

The third.

First, draw out a *Length*, or more, then take the *End*, and *measure the length* it must be of, within an *Inch* or *two*, (for it will *stretch* so much at *least*, in the winding up) and hold *That length* in both hands, *extended* to a reasonable *stiffness*; Then with one of your *Fingers* *strike it*, giving it so much *liberty*, in *slackness*, as you may see it *Vibrate*, or *open it self*; which if it be *True*, it will appear to the *Eye*, just as if there were *Two Strings*; but if it shews *more than Two*, it is *false*, and will sound *unpleasantly*, upon your *Instrument*; nor will it *ever be well in Tune*, either *stopt* or *open*, but *suarle*.

How to chuse and find a true String, the most curious piece of Skill in Stringing.

But then again, if you find it to be *True*, at the *whole length*, you must further examine it, how it will shew it self upon the *Frets*, (viz. *stopt*;) For you must know, that most *Strings* that are *True Open*, (that is, the *whole Length unstopt*) when you come to make use of *Them* amongst the *Frets (stopt)* they will be *False*; Therefore *This* must be your constant way, to *Try Them*, viz. when you

have found a String *True the whole Length*, hold it still as you did ; but with that hand which holds the *End* you intend for the *Frets*, ( or *uppermost* ) take up about an *Inch shorter*, and then *strike it*, and see how you *like it*, according to your former *Directions* : Then again *another Inch*, and so *try it* again, and in conclusion *again and again*, so far as you have *use of that String amongst your Frets*.

Note how far you must find your String True.

And here Note, some *Strings* ( generally ) are *not stopt* beyond the *Letter d*, as the 4th. String, upon the *French Lute, Flat Tuning*.

The 5th. String, not usually beyond the *Letter f*.

The 6th. not beyond the *Letter d*, &c. according as you may perceive, by the *Reason of Tuning* ; in regard every *smaller String takes off the Greater, at the Tuning Place*.

A Good Note for the setting of Lessons, either upon Lute or Viol.

So that in the General and Ordinary use of the *Lute, Lessons* are not set ( nor should be, except upon some *Extraordinary Occasion* ) with *stopt Strings*, when you may have *Open Strings*, which will do the *Business* ; and for two very good *Reasons*.

First, because an *Open String* is more *sweet*, and *Freer of Sound*, than a *stopt String*.

2ly. Because the fewer *stopt Strings* you have, the *easier* must your *Lesson needs be*.

How far there is a Necessity of finding a String True.

But your *Treble String*, would always be examin'd and found *True, to b, y, or k*, because there is no other String, to take it off.

Your *2d. String* likewise to *b, or y* ; because it is often us'd so far.

Your *Third* would be found *True* to *e, or f*, at least, for the *same Reason*.

But all your *Diapasons*, if you find them only *True open*, ( viz. *at their Length* ) it will be *sufficient*, because *They* are never *stopt*.

Thus much may suffice for direction of *finding a True String*.

Yet you must know, that although you put on *All your Strings True to day*, to *morrow some or other of Them will many times stretch Themselves false or uneven* : Therefore you must be the more careful to give *It a Review the next day*, if you intend to be *very Curious*.

To Fret the Lute.

The next *Thing* ( after your *Lute is Thus Carefully Strung* ) is to *Fret It* ; which if your *Lute lye well*, and your *Strings* be put on *True*, is no *hard matter* to do : Yet there is a *Curiosity* in doing it ; Therefore Note,

First, to chuse your *B Fret*, so *Thick* as well you may, ( according to the *Lying* of your *Nutt*, and *Strings* ; ) For the *Thicker That Fret* is, the more *easily* may you *fit* all the *Rest* : because that in *Fretting*, every next *Lower Fret*, would be some small matter *Smaller*, than the *next above*, ( quite through : ) Yet *This Rule* is *not observ'd* by *most*, who are *Careless* ; so that oftentimes, their *Instrument* *Jarrs*, and *Sounds unpleasantly*.

Now therefore observe first, to *Tye on*, or *fasten a Fret well*,  
so

so that it may be *stiff*, and not to be *mov'd* (*easily*) out of *Its Place*.

And you will find, that the *first Fret*, will be ever the *hardest*, to *Tye well on*, for two Reasons.

First, because it is the *Thickest*, therefore not so ready to *ply*, and *stretch*.

2dly. Because there is but a *little narrower room above It*, by reason it is so near the *Nutt*: Therefore you must be the more careful, to *stretch It* very well, before you *settle It*.

The way to *Tye on a Fret* the *best way*, is Thus; viz. Your *Lute* standing (as it were) before you upon a *Table*, upon *Its Back*, take your *Fret*, and put *It double*, under all the *Strings*, beginning from the *Basses*, towards the *Trebles*; then (putting your *Left Hand* under the *Neck*) take *That Middle Double*, and draw it under the *Neck* towards the *Basses*, (holding fast the two *Ends* in your *Right Hand*) till you have brought them together, (viz. the *Middle Nooze*, and the *Two Ends*.)

The best way to Tye on a Fret after the old Fashion, viz. Double.

Then take that *End* next you, which you held in your *Right Hand*, and put it *through That Nooze*, so, that you make *another Nooze of That End*, and then let the *first Nooze go*.

Then again, take but the *other End*, which itill remains in your *Right Hand*, *unused*, and put *It through your last Nooze*, taking the *Ends*, (in each hand one) *and let All else go*, and (only drawing them straight) your business of *Tying* is over.

This being done, (now comes the *Curiosity*, to *Stiffen*, *Fasten*, and *Fix This Fret*) I say, take the *Fret* (thus far fastned) and draw *It so close* (by both ends) as you can well, to *stiffen It to the Neck*; then, (holding *both Ends fast*, in your *Left Hand*) with your *Right Hand* and *Left*, *force It down so low* (towards *C. D. E. F. &c.*) as you can; then *put It up again* to the *Nutt*, where you'll find it much *too wide* or *slack*; therefore take the *Ends*, (in each hand *One*) and draw *It stiff, and close again*; then (as before) *down* with it, so low as you can, and *up again*. Thus do it *three or four times*, till at last you find it *stiff*, and so *fast*, that it will *scarce be stir'd*, to *Its place of B.* (which is but a very little space.)

The Curiosity of Stiffning, or Fixing a Fret.

But here *Note*, that at last, before you *force it down*, to *Its place at B.* you are (after all stretching) to *Tye it*, of *another hard Knot*, and then it is *firmly fast*.

And except you serve *This first Fret Thus*, you will always be *Troubled with It* in your *Play*.

And if you take notice of *most Lutes* and *Viols*, wheresoever you come, you will find *Them defective in This first Fret*, for want of such a *Care*, as here I have directed unto, which is a great *Inconvenience* to the *Instrument*, and the *Musick Thereof*.

I have been the longer about *This*, because I know it *so very Needfull*; and also have taught you to *Tye on All the other by This*; but they will all be *easier to stiffen* than *This*, because they all have more *Room upwards*, in the *Narrow of the Neck*, than *That* has; And besides, they being all *smaller siz'd strings*, will the *more easily stretch*, and *ply*, to their *stiffness* and *closeness*.

There



A single Fret  
the best.

There is a way which I have lately try'd, and I find it *much Better*, which is, to *Fret a Lute with single Strings*.

My Reason is, because it is not only *sooner done*, and with a *shorter String*; but *chiefly*, it does (assuredly) cause a *Clearer Sound* from the String stopt; which must needs be granted, if it be considered, that the *String lying* upon This only *Round single Fret*, cannot but *speak Clear*, when as (on the contrary) it lying upon *Two*, (as in the *Double Fret* it does) it cannot be thought to *speak so Clear*, because, that although it *Lye hard and close*, upon the *uppermost* of the *Two*, next the *Finger*, yet it cannot lye so very *close and hard*, upon the *undermost*; so that it must needs *Fuzz* a little, though not *easily discern'd*, and thereby, takes off something of *Its Clearness*, especially if the *Fret* be a *Thick-broad-Double-Fret*.

This I confess is a *Curiosity*, yet I think it worth *Examination*, because the *Business it self is a Curious Thing*.

This is sufficient for *Stringing* and *Fretting*.

The next thing is to *Tune your Lute*, and place your *Frets Right*.

## CHAP. VII.

How to place  
the Frets by  
Tuning the  
Lute.

**N**OW to *Tune your Lute*, (which is a *principal piece of Curiosity*) you must begin where you left, *viz.* at the *Frets*, for your *Frets* are *not* to be *drawn quite down*, to their *proper Places*, till you have some *Assurance*, of *those proper Places*; the which must be, by your *Ears*, in *Tuning*.

I confess there is a *Mathematical Rule*, and way, to *place the Frets*, and is used in *Bandores, Auferions, Citterns*, and *Instruments* Strung with *Wyar Strings*; by which any *Person*, having neither *Ear*, nor *Skill* in *Musick*, may set them *perfectly right*, by *That Rule*: Yet *That way* will not hold *exactly* (*always*) with our *Gutt-Strings*, except they were *exactly True*, as generally *Wyar Strings* are; but in regard of their so often being *False*, the *Best way* is to place your *Frets* as you *Tune up your Lute*, by your *Ear*, according to *Unisons, 3ds, 5ths, and 8ths*.

Therefore I say, first, *Tune It* so well as you can *Open*, (without *Frets*) making *All agreeing Strings accord*, in their several *Concords*; And when you are *so satisfied*, then attempt the *fixing* of your *Frets* to their *Certain Places*, and not before.

The which must be, by *fixing your Frets exactly*, according to the *Unisons* of your *Tuning*, set, (the which shall be set you in *Its proper place*;) And the more *Exact* your *Lute is Strung*, the more *readily* will your *Frets find their Places*, and consequently your *Business* of *Tuning* the *easier*.

This being done, your *Lute is ready* for a *Good Hand*; which, because I would have you to have, I will proceed by such *Infallible*

fallible Rules and Directions, as you shall not fail in the obtaining Thereof.

The Rule for Tuning, is set down in the 12th. Chapter.

CHAP. VIII.

I Will suppose you to be a *Very New Beginner*, and that you know Nothing at all towards the *Business*; for *such an One* I had rather *Chuse* for my *Scholar*, than *One already Enter'd*; except by a *skilfull and Carefull Master*, who has not suffer'd them to run into *Ill-Habits*: My *Reasons* for this shall be shewed in their due place.

Concerning Lute-play.

The *First Thing* I would have you regard, is your *Posture*, viz. *How to sit, and hold your Lute*: For the *Good Posture* has two *Commodities* depending upon it.

The first Document towards Lute-play.

The first is, it is *Comely, Credible, and Praise-worthy*.

The 2d. is, it is *Advantageous*, as to *Good Performance*, which upon your *Tryal*, you will soon perceive, although very many do not mind it.

Now as to *This Order*, first set your self down against a *Table*, in as *Becoming a Posture*, as you would chuse to do for your *Best Reputation*.

The Posture.

Sit *Upright and Straight*; then take up your *Lute*, and lay the *Body of it* in your *Lap a-Cross*; Let the *Lower part of It* lye upon your *Right Thigh*; the *Head erected* against your *Left Shoulder and Ear*; lay your *Left hand down upon the Table*, and your *Right Arm over the Lute*, so, that you may set your *Little Finger down upon the Belly of the Lute, just under the Bridge, against the Treble or Second String*; And then keep your *Lute stiff, and strongly set* with its *lower Edge* against the *Table-Edge*, and so (leaning your *Breast* something *Hard* against *Its Ribbs*). cause it to *stand steady and strong*, so, that a *By stander, cannot easily draw it from your Breast, Table and Arm*.

This is the most *Becoming, Steady, and Beneficial Posture*.

The reason why I order your *Left Hand* to lye upon the *Table*, is for an especial *Great Benefit*; For if first you be thus able to manage the *holding of your Lute with One Hand*, the work will come *easily* on, because the work of the *Left Hand* is the *most Difficult*, and therefore must have *no hindrance, or impediment*, but must be *Free*.

Note the Reason of laying the Left Hand upon the Table.

And the holding of the *Lute Neck up with It*, (as very many do) takes away the *Chief Strength, Liberty and Activity* of *That Hand*; therefore *gain* but this *One Ability* at the *very first*, and it will give you *Ease, and Content* ever after, and enable you to do *that which others shall never be able to do*, who hold their *Lutes* by the *Labour* of the *Left Hand*.

This at first will *easily* be *gain'd*, but afterwards *not*.

The

The 2d. work  
is the Little  
Finger.

The 2d. thing to be gain'd is, setting down your *Little Finger* upon the *Belly*, as aforesaid, *close under the Bridge*, about the *first, 2d, 3d, or 4th. Strings*; for thereabout, is its *constant station*.

It *steadies the Hand*, and gives a *Certainty* to the *Grasp*.

The 3d. is  
your Thumb.

The 3d. thing is, (keeping all hitherto in *This Posture*) *Span out your Thumb*, amongst the *Basses*, and lay the end of *It down*, upon which you please, but rather upon the *Last, Twelfth, or Greatest Bass*; and when you have thus made your *Span* or *Grasp*, view your *Posture* in all respects.

Review your  
Posture.

A most neces-  
sary work to  
be gain'd.

'And First, mind if you sit *Comlily, Upright* and *Straight*.  
'2dly. If your *Lute* be not *sunk down, from its Exaltation*, with  
'the *Heads*. 3dly. That you continue *It stiff, and steadily-strong*,  
'against the *Table*. 4thly. That your *Left Hand*, remain still upon  
'*the Table*. 5thly. That your *Little Finger*, be still *fixt under the*  
'*Bridge*. 6thly. That your *Thumb End*, lye upon the *last Bass*; I  
'mean, the *End of your Thumb*, about *half an Inch* over the *last*  
'*Bass*, and about *three or four Inches* above the *Bridge*. Lastly,  
'That in *This Posture of your Right-Hand, your Right-Hand Wrist*,  
'*rise up, to a Convenient Roundness*; yet not *too much*, but only  
'to an *Indifferency*, and to keep it from *Flatness*, or *Lying a*  
'*long, &c.*

'Now, by that time, which you can *Examine well*, all *These Per-*  
'*formances*, 'tis two to one, but you find your self to *fail*, in some  
'*one, or other of Them*; therefore, before you proceed any further,  
'*Rectifie your Fault or Faults*, and enable your self, to *fit in This Po-*  
'*sture*, for some time, till you find an *Aptitude thereunto*, which will  
'be, in one *quarter* of an *hour*, or less.

'This, although it seem but *little*, will be *Greatly* to the  
'*Purpose*.

And now, supposing you are *perfect* in your *Postures*, proceed to the *striking of a String*, the which first, shall be the *Twelfth*, (the String on which your *Thumb* lyeth.)

Note how to  
strike the first  
stroke after  
your Posture  
is gain'd.

And as to that *Work*, it is only (first) keeping your *Thumb straight, and stiff*, and *gently pressing down that String*, (with an *easie strength*) so, as your *Thumb* may only *slip Over it*, viz. *That Pair*, (for you must know, that always the *Pairs*, are *struck together*) and rest it self upon the *next* (or *Eleventh*) *String*, your *Thumb* then standing *ready*, to do the like to *That String*; and so from *String* to *String*, till you have serv'd all the row of *Basses* after the *same manner*.

And when you are able thus, to frike them *Forwards*, try to practise them *Backwards*, which will presently be done, and the *whole duty* (or *work*) of the *Thumb*, *quite finished*.

But *This* you must *remember*, viz. when ever you *strike* a *Bass*, be sure, you let your *Thumb rest it self*, upon the *next String*, and *There* let it *remain*, till you have *Use of It* elsewhere.

And this is the only way, to *draw from a Lute* (as we term it) the *sweetest Sound*, that a *Lute* is able to *yield*; which being perfected, you may conclude, *half the work of your Right Hand accomplished*.

The 4th. thing is, to teach you the Use of your *Fingers*, and is *Thus* done.

The 4<sup>th</sup>. Thing, is the use of the *Fingers*.

First, observing still, all your *former Postures carefully*, with your *Thumb* ever *resting* upon some one of the *Basses*, (where you please) put the *End* of your *second Finger*, a *very little* under the *Treble String*, (about three Inches above the *Bridge*) as if you did intend only to *feel your String*, having your *Fore-finger* (at the same time) *close adjoyning* in readines, (yet not touching your *second Finger*, or the *String*;) then draw up your *second Finger*, from under the *String*, forcing the *String* with a pritty *smart Twitch*, (yet gently too) to cause it to speak *strong* and *Loud*; the which, try to do several times, so long, till at last you perceive, (by several ways of *Tryal*) you can draw a *sweet, smart, and pleasant Sound* from *That String*; and when that is done, strive to do the like with your *Fore-finger*, (your *second Finger* keeping the *same Posture* of *closefness* and *readiness*, as your *Fore-finger* kept.)

Then, try to *divide* your *strokes equally*, betwixt your *Fingers*; beginning first, with your *second Finger*, and then with your *first*: And so endeavour to strike the *Number of four strokes, equally and evenly*; ever observing to begin with the *second Finger*: at which *stroke*, you shall count *one*, then, with your *Fore-finger*, count *two*, your *second Finger* again, count *three*, and the *last*, with your *Fore-finger*, count *four*.

And *Thus* practise to count 1, 2, 3, 4, *often*; and *so long*, till you find you can do them *readily, equally, and evenly*; and never to *strike twice* together with the *same Finger*.

Now what I mean by *Equally*, and *Evenly*, will be *well worth your Noting*, and has a *double signification* or *meaning*.

Equally and Evenly, doubtly to be understood.

First, I mean by *Equally* and *Evenly*, that all the number of *strokes* which you make, be for *Loudness alike*.

Secondly, for *proportion of Time alike*, neither one *louder* or *softer* than another, nor one *quicker* or *slower* than another; the which to do, is a very *Curious piece of Performance*, and will lay a *substantial Ground*, or *Foundation*, for *Excellent Good Play*; *Both* which may well be attain'd unto, in *half an hours* time, with *diligent observation*.

But in the doing of *This*, take notice, that you *strike not your Strings with your Nails*, as some do, who maintain it the *Best way of Play*, but *I do not*; and for *This Reason*; because the *Nail* cannot draw *so sweet a Sound* from a *Lute*, as the *nibble end* of the *Flesh* can do.

The Reason, why the Nails are not so good to draw Sounds with, as the Flesh.

I confes in a *Confort*, it might do well enough, where the *Mel-lowness* (which is the most *Excellent satisfaction* from a *Lute*) is *lost* in the *Crowd*; but *Alone*, I could never receive so *good Content* from the *Nail*, as from the *Flesh*: However (*This* being my *Opinion*) let *Others* do, as seems *Best to Themselves*.

And that you may learn to *strike a String Clear, and Clean*, take notice, that in your *stroke*, you strive to draw your *Finger a little Upwards*, and not *Slanting*, for that will *endanger* the *bitting* of

How to strike a String Clear, and Clean.

another String, together with That String, you intend to Strike Single. This is called *Clean Striking*.

And Thus, when you find your self able to strike, and Count the Number of 4, or 8, or 16, ( or what even Number you please ) *Equally*, and *Evenly*, upon the *First String*; Then try to do the like upon the *Second, Third, Fourth, or Fifth, &c.* All which, I would have you *Practice*, to do *Smoothly, and Neatly*, according to all my *former Directions*.

And here suffer me to *Tautologize* a little, *viz.* Your *Left-Hand upon the Table*; your *Lute Firmly Fix'd*; your *self and It, in your True Postures*; and when (but) *This is done*, suppose your *self, half a Lute-Player*; For now you have *little, or nothing* to do more, besides the *bringing up, and ordering of your Left-Hand, and so to joyn their Forces both together*; which you shall presently, and very readily know how to do; as Thus, *viz.*

How to order  
the Left-Hand

First, ( keeping your self still in all your *Exact Postures*, before mentioned ) bring up your *Left-Hand from the Table, bended, just like the Talents of a Hawk*; All, excepting your *Thumb*, which must stand *Strait*, and *Span'd out*; your *Fingers* also, *all divided* one from the other, in an *Equal, and Handsome Order*; and in *This Posture*, place your *Thumb* under the *Neck* of the *Lute*, a little above (♯) *Frett*, just in the midst of the *Breadth of the Neck*; all your *Four Fingers*, in this *Posture*, being held close over the *Strings* on the *other side*, so that *each Finger*, may be in a *readiness to stop down upon any Frett*.

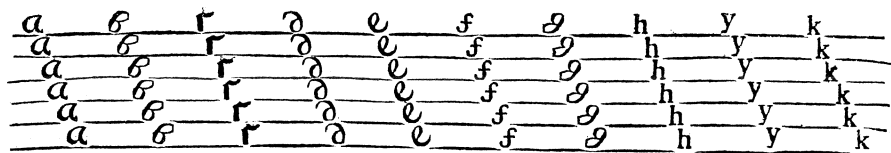
And now in *This Lively, And Exact Posture*, I would have your *Picture drawn*, which is the most *becoming Posture*, I can *Direct* unto, for a *Lutenist*; and is all I can think upon *Necessary*, as to *Preparation for Good Play*.

All the Prepara-  
tions are Fi-  
nished.

The next thing therefore shall be, to proceed to It: To which End, take notice of *This Musick Line*, ( which although there be *Six Lines*, yet we call them, a *Musick Line*, and the meaning of It is *This*.

*Those Six Lines*, bear a reference to the *First Six Ranks* of your *Lute-Strings*: As for Example.

## CHAP. IX.



**T**He First, or *Uppermost Line*, you must suppose to refer, to your *First, or Treble-String*, the *2d Line*, to your *2d String*, the *3d Line*, to your *3d String*, the *4th*, to your *4th*, the *5th*, to your *5th*, and the *lowest, or last*, to your *6th String*.

And

And whereas you see *several Letters* placed upon *all those several Lines*; know, That those *Letters* do refer to the *several Fretts*, upon the *Neck* of the *Lute*: As for Example.

The *Letter a*, is ever to be *Struck Open* (viz. *unstopt*) upon that *String*, on which *It stands*; or plainer, *Thus*; viz. *That String* is ever to be *Struck Open*, when the *Letter a* *standeth* on *That Line*, which refers to *That String*. Explain'd Thus, viz. The *First Letter a* standeth upon the *First*, or *Uppermost Line*; Therefore the *First*, or *Treble String*, is then to be *Struck Open*; Likewise, the *2d Letter a*, standing upon the *2d Line*, shews, That the *2d String* of your *Lute*, is then to be *Struck open*; and so of all the rest, as aforesaid.

Now, for the *Letter e*, upon any *Line*, it shews, That the *same String* of your *Lute* must be *stop'd close*, to the *uppermost Frett*, with the very *Tipp of One of your Fingers*; And, so of all the rest.

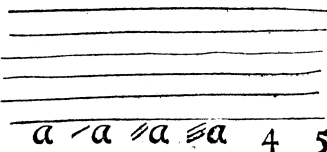
The *Letter r*, close to the *2d Frett*, *o*, to the *Third*, &c. and so of all the rest, till you come to *y* and *k*. (The *Letter y* being put instead of *i*. And the *Letter k*, is the *Last*, and *Lowest Frett*.)

And here Note, That the *Number of 9 Fretts*, is the *Best Number* for a *Lute-Neck* to carry; for if it bear *fewer*, It will be *too short*, both as to the *Proportion*, and *Comeliness* of the *Instrument*, and *Deficient* as to the *proper good use* required in a *Lute*; and if it bear more than *9*, It will be *Inconvenient*, both as to the *Proportion* of the *Lute*, and also, as to the *Breaking of Strings*.

What Number of Fretts is best upon a Lute.

Now, supposing you can find out (readily) every *String*, and *Frett*, according to those *Six Lines*, as also, *stop* every *Letter* by the *same Rule*, your *Work* will be *very Easie*; for you have only, *Six other Ranks of Strings* to take Notice of, which have no other *Trouble*, or *Use*, than to be constantly *struck Open* with your *Thumb* only.

And you shall *Know*, and *Distinguish* them *Thus*; viz. They ever *standing under those Lines*, and so *Marked*; as you see by *This Explanation*.





The Character of Time, over the 1st.  $\alpha$ , shews, that the other 3.  $\alpha$ 's are to be performed (every of them) as the 1st.  $\alpha$  is, for matter of Time, or Proportion; and so of the rest.

The Pricks underneath, stand, to shew, with what Finger you are to Strike each Letter, viz. Two Pricks, signifie the Second Finger, and One Prick the Fore-finger.

Lastly, The down-right Stroak, (or Bar, as we call It) shews the Evenness, Sufficiency, or Observation, of a Full Time, (as I shall here-after declare. )

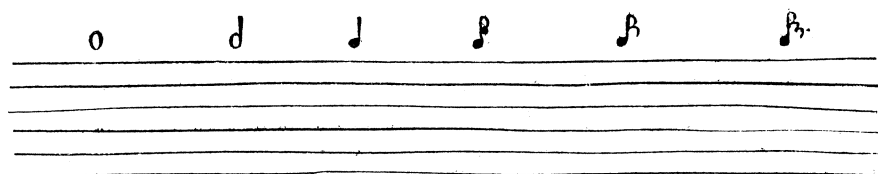
And now (as to your practice from This Line, I would have you (sitting, as I said, in all your comely and convenient Postures) with your Thumb Spar'd out, and Resting, or Lying, with the End of It, upon some of your Basses) strive to bit the 1st. 4.  $\alpha$ 's, as they are there set.

The 1st.  $\alpha$  with your 2d. Finger; and the 2d. with your Fore-finger. (The which, is All you have to do:) For you may perceive, the other Two, are but the same repeated.

Then strive to put 4 Together, as you see in the 1st. Barr; and when you can put 4 Together, pritty readily, then strive to put 8, as Evenly as you can.

But before I proceed any farther, I must acquaint you with Those Characters standing over the Heads of those Letters, which are of 2 several sorts, as you may perceive, by their various forms; and They (with some few more, which I shall here set you down in This next Musick Line) are of such Eminent Use, and Necessity, in all manner of Musick, both Vocal, and Instrumental, that Nothing can be performed well, without the knowledge of them. Therefore, see Them All Here set down together.

CHAP. X.



Semibreve, Minim, Crochet, Quaver, Semiquaver, Demiquaver.

THESE are the Chief Notes and Characters, of Musick's Proportions, by which, (as they are placed, or set over any Letters, in a Lesson, (as you see in the foregoing Musick Line they are) you may know of what Quantity, any Note or Letter is, in your whole Lesson. As for Example.

The meaning of those Characters.

If a Crochet stands over any Letter, (as there stands one over the first  $\alpha$ , in that Line aforesaid;) you must say, that That  $\alpha$  is a Crochet; and because there stands nothing over the next  $\alpha\alpha$ 's, they are also of the same Quantity with the first  $\alpha$ , viz. all Crochets.

So



So likewise there stands a *Quaver* over the Fifth *a*. Therefore *That a* must be called a *Quaver*: And the next 7 *aaaaaaa's* are therefore *all Quavers*, by the *same Rule*: And so likewise of all others. This is sufficient to let you know the meaning, or use of *Them*.

Now I will more particularly let you know their *Differences*, in their *Exact Proportions*, and *Quantities*.

Know therefore, (1st. in general) that the first *Character*, (*viz.* the *Semibreve*) is the *Character* of the *Longest Proportion*, generally needful in *Lute-Play*: And the *last*, (*viz.* the *Demi-quaver*) is the *Shortest*.

And they are in *Order*, from the *first* (every one) but *half so much as the foregoing Note*. As for Example.

I will *Compare* them to *Money*, (*and most People will be ready enough to count them the better (I suppose) for That*.)

Suppose therefore, that the 1st. *Note* (*viz.* the *Semibreve*) be a *Groat*, (which is your *Chief Note*, of *Note*.)

The Characters of Time Compared to Money.

And because you must still *divide by Halves*, you'll say, That the *Minim* must be but a *Two-Pence*, The *Crochet* a *Penny*, The *Quaver* a *Half-Penny*, and the *Semiquaver* (which is the *Last*, and *Shortest*, generally in use) a *Farthing*.

Trouble not your self, for the *Demi-quaver*, till you have a quick Hand; It being half a *Semiquaver*.

This is an *Faste*, and *Plain way*; and in regard you have but *Five only* to Trouble you, I suppose you will the *more intently strive* to be able to *understand Them*, and be *Exact in performing Them*; the which to do, I shall put you in such a way, that you cannot possibly but be *able to do Them in a very short time Perfectly*.

The Definition of a Semibreve.

I will begin first with the *Semibreve*, and give you *Its Definition* according to *Its General Use*, by which you will understand all the rest.

To the right *understanding* of which, you must know, That in *All Musical Performances whatever*, if they be done according to *Art*, they are done according to the *Rule of Time-keeping*, (as we call It) which is ever observed, and done by the *Motion*, either of *Hand or Foot*. during the *whole time we either Sing or Play*.

Now, because upon an *Instrument*, both our *Hands are employed*, we must therefore *keep Time*, with a *Foot*: Which is to be done with an *Exact Observation*, in putting the *Foot down and up*, *Equally*; that is, to be *Constant to a True, and Even Motion*, with the *Foot, down and up*; like unto the *Ballance of a good Clock*.

And the *Best way* to do it, is first to be able to *Count the Number of 4, Evenly, viz.* as if you were suppos'd to *Measure every Count, with a pair of Compasses*; Thus, 1:2:3:4, and not Thus, 1:2:3:4, nor any way *unequally*; by which *Explanation*, I suppose you may understand my *Meaning*, and is Thus (*more plainly*) *viz.* 'Just at your saying *One*, your *Foot must knock*, and re-

Note well This.

'main *down*, till you have counted the *Word Two*; then, just as 'you say the *Word Three*, your *Foot must rise*, and *continue up*, till you

‘ you have said the *Word Four*, and then down again at the *Word One*. And thus must your *Foot constantly be in Motion*, during your *Play*, and *Equally dividing your Down from your Up*, so *Exactly*, that not the least *Difference* may be perceiv’d; which, if you *Carefully practice at the first*, you will ever continue It; but, if you be *remiss in the beginning*, you will always after, be *uncertain*, not only, to your *own hindrance*, but also, to all others, who shall *Play in Consort with you*: Therefore you cannot be too *Careful*, till you have gain’d your *Habit*, which will quickly be got.

What is the Time Called a Semibreve.

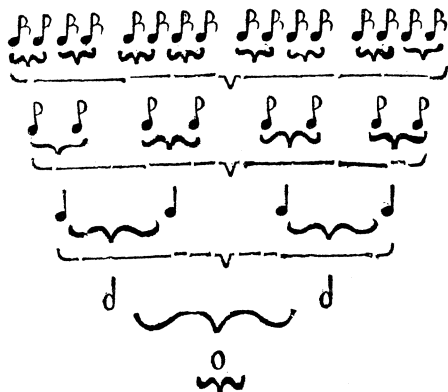
And here you must take notice, That *Those 4 Counts*, perform’d with your *Foot*, down, and up, is the *Time*, which we call a *Semibreve*, (*viz.* your *Groat*;) so that, if you observe, you will perceive, in the performance of *It*, that you have perform’d both the *Minim*, (*viz.* the *Two Pence*) and the *Crochet*, (the *Penny*) only with *This Difference*; That whereas you have made but *One Semibreve*, you have made *Two Minims*; and also *4 Crochets*; for the *Minim*, is only the *Down*, or the *Up*; and the *Crochets* are any *Two of Those Counts*, down, or up.

Now here must needs arise a *Question*, *viz.* How long must you be, in *Counting Those 4 Counts*? For you may be an *Hour*, or *Two*, (more or less) in doing of *Them*.

And as to *This*, I shall direct you unto, *Two manner of Ways*, (and both *Good*) the first is *This*.

Let *Those 4 Counts* be spoken *Deliberately*, *viz.* as a *Man* would speak *Gravely*, or *Soberly*, and not *Hastily*, or *Huddlingly*; yet not *Drawlingly*, or *Dreamingly*; but in an *Orderly Familiar* way of *Speaking*.

And *This* is one very *Good Way*, of *laying a Notion into your Head*, of some kind of *Certainty*, in *Measuring your Time*; and with a little *Practice*, you will gain a *Readiness*, and *Familiarity* unto *It*: Yet There is a *Better*, and *more Certain Way*, than *This*, which I will shew you, after *First*, I have given you a *View of your Musick Characters*, as *Here* they are set down, with *Their Explanation*.



Observe *Here*, in the *Lowest Place*, stands the *Semibreve*, (or *Groat*) marked *Thus* (0)

In the next place above *It*, stands *Two Minims*, (or *Two Twopences*) mark'd *Thus* (d d) Over

Over *Them*, stand 4 *Crochers* (or 4 *Pence*) mark'd *Thus* ( ♪ ♪ ♪ ♪ )  
 Over *Them*, Eight *Quavers*, (or 8 *Half Pence* ) mark'd *Thus*  
 ( ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ )

And next above *Them*, at the *Top* of all, stand 16 *Semiquavers*,  
 (or 16 *Farthings*) mark'd *Thus* ( ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ ♪ )

These Five *Characters*, are *All* you need to trouble your  
 self to take notice of; only sometimes you will meet with a  
*Prick'd Note*, *Thus*, ( o. ) or *Thus*, ( d. ) *Thus*, ( ♪. ) or *Thus*,  
 ( ♪. ) which, whensoever It happens, You must know, That  
*That Note*, is *Augmented in Quantity*, half so much as it was before;  
*viz.* a *Prick'd Semibreve*, is made *Three Minims*; a *Prick'd Mi-*  
*nim*, *Three Crochets*; and so of the rest. The which I shall *Ex-*  
*plain* here following, in the next *Chapter*, more particularly.

## CHAP. XI.

An Infallible  
 Rule how to  
 keep Time  
 well.

**N**OW I will proceed to the enabling of you to *perform your*  
*Time*, and by a most *Exact*, *Easte*, and *Infallible Way*;  
 which shall be as a *Touch-stone*, to try whomsoever shall pretend  
 to *keep Time*, the most *Exactly*; and it is *Thus*.

Take a *Fullet*, or any *Round Piece*, of what *weighty thing you*  
*please*, to the weight of *half a Pound*, or a *Pound*, (more or less)  
 and *fasten It*, to the *End* of a *Pack-thread*, or any other *String*,  
 long enough to reach the *Top of the Seiling of the Room*, in which  
 you intend to *Practice*.

Then fasten the *End* of the *String* upon some *Hook*, or *Nail*,  
 to the *Top* of the *Seiling*, so, as the *Weight* may well-nigh *touch*  
 the *bottom of the Floor*; and when this is done, set It to *work*, after  
 this manner, *viz.*

Take the *Weight* in your *Hand*, and carry It to *one side of the*  
*Room*, lifting It so *high* as you can *reach*; then let it *fall out of*  
*your Hand*; and you shall observe, ' That *This Weight*, will *keep*  
 ' an *Exact True Motion of Time*, forwards, and backwards, for an  
 ' *Hour or Two together*.

A strange Se-  
 cret of the  
 Pendent.

' And that although, at every *Return*, It strikes a *shorter Com-*  
 ' *pass*, than It did the *Time before*; yet it keeps the former *Exact*  
 ' *Proportion*, (for *Length*, or *Quantity of Time*) *Infallibly*: Yea,  
 ' when It makes so *little a Motion*, as you can *scarcely perceive It*  
 ' *move*, It *Then gives the self-same Measure*, (for *Quantity*) as It did  
 ' at *first*: The which is a *pritty strange thing*, yet most *Certain*; And  
 ' *Easily prov'd*, by any.

' Now I say, having found out, such an *Assur'd Time-keeper*, as  
 ' *This is*, Let it be your *Director*, in all your *Curious Private Pra-*  
 ' *ctices*.

How to make  
 use of This  
 Perfect Time-  
 keeper.

' And thus, I would have you make use of It, *viz.* when you  
 ' have set it to *Work*; First, *Sit*, and *Observe It in Its Motion*,  
 ' *Well*; and *take good Notice*, of the *Proportion of Time It Strikes*:  
 ' And here you must know, That according to the *Length*, or  
*Shortness*

‘ Shortness of the String, It will have a Slower, or Quicker Motion.  
 ‘ Therefore a Long String is Best to Practice with, at first, and  
 ‘ such a Length, as will allow you to Count the Number of 4, with  
 ‘ Deliberation, (as before I hinted you to) in Its whole Course,  
 ‘ viz. Beginning to Count, One, just with the Turn, and meet It  
 ‘ with the Count Three, at the next Return; and so Counting,  
 ‘ ( with Its Motion ) One, Two, Three, Four, Exactly, in the time  
 ‘ of Its coming, and going; and to be able, Punctually, still to  
 ‘ meet the next Return, with the like Count, is the Work I would  
 ‘ advise you to Practice well, along with It; and, so long, till you  
 ‘ perceive you have gain’d an Indifferent good Habit, in this man-  
 ‘ ner of Time-keeping, with your Tongue, and Foot. Which, after  
 ‘ you can confidently do, by the Order of 4, (in which is inclu-  
 ‘ ded, Crochets, Minims, and Semibreves ) and perceive your  
 ‘ self Perfect; Then adventure to Count 8, viz. Quavers; by Num-  
 ‘ bring 4 to the Down, and 4 to the Up; Always remembring to  
 ‘ be Extreemly Careful, to begin your First Count, just with the Be-  
 ‘ ginning of the Swing’s Turn, or else you will faile much, and do  
 ‘ your self no good.

A Long Pen-  
 dent, best to  
 Practice with.

‘ And in This undertaking, you will find a necessity to Count, and  
 ‘ to Play, just so fast again, as you did before; the which will be  
 ‘ Nimble, and pritty difficult to perform, at the first; yet soon over-  
 ‘ come, with good Care; and so well, that by This Practice, you  
 ‘ will be brought to have an Exact Motion, of True Time-keeping;  
 ‘ which is one of the most Necessary, and Main Things, in Musick;  
 ‘ especially for a Beginner to know, and Endeavour after.

Note well;  
 all This Side.

‘ And indeed, there is a General Fault, in This Particular, in  
 ‘ most Performers; yea, in Masters Themselves: When in Play-  
 ‘ ing of Divisions, they come to Sub-divide, (upon a Plain Song,  
 ‘ or a Ground ) They ( Generally ) are subject to Break Time, and  
 ‘ ( most what ) to Play too Fast.

‘ And Here, a Man might venture to lay a Good Wager, That  
 ‘ there is scarcely One Artist, ( of the Highest Form ) among Ten,  
 ‘ ( I mean, a Very Master ) that shall be able to keep an Exact True  
 ‘ Time, ( by This Infallible Rule ) for 20 Semibreves together, ( His  
 ‘ Back being Turned towards the Pendent, for That Time. )

How to be as-  
 fured, to win  
 a Musick Wager  
 of a Good  
 Artist, if it  
 were layed.

‘ I speak not This, to disparage any Master, or other; But only,  
 ‘ because I know, It is so very Critically-Nice, and Hard to be Per-  
 ‘ formed.

‘ But now again, you must know, That, although in our First  
 ‘ Undertakings, we ought to strive, for the most Exact Habit, of  
 ‘ Time-keeping, that possibly we can attain unto, ( and for several  
 ‘ good Reasons ) yet, when we come to be Masters, so that we  
 ‘ can command all manner of Time, at our own Pleasures; we Then  
 ‘ take Liberty, ( and very often, for Humour, and good Adornment-  
 ‘ sake, in certain Places ) to Break Time; sometimes Faster, and  
 ‘ sometimes Slower, as we perceive, the Nature of the Thing Re-  
 ‘ quires, which often adds, much Grace, and Lustre, to the Per-  
 ‘ formance.

‘ But, This ought not to give the least Liberty, ( to Young Be-  
 ‘ ginners )

'ginners ) to neglect their Chiefest Endeavour, after the most Excellent way, of True Time-keeping.

Thus, having prompted you, to the very Best way of learning, to keep Time, Truly ; and as but yet, only with your Tongue, and Foot, I now would have you try, to perform some such Counts, ( with your Practice ) in some Lesson, upon your Instrument.

And at first, your Best Way will be, to take your last Musick Line, which I set you, ( and is Here again renewed to your view ; ) and enable your self, to strike all those Letters, along with your Swing, according as I have Directed.

But 1<sup>st</sup>. you must take notice of the Pricks, standing under each Letter ; which are to signifie, with what Finger each Letter is to be struck ; viz. 2 Pricks, shew the 2<sup>d</sup>. Finger, and one Prick, the First, as was shewed before.

♪	♪	♪	♪	♪	♪
aaaa		aaaaaaaa			
..	..	..	..	..	..
aaaa	aaaa	aaaa	aaaa	aaaa	aaaa
..	..	..	..	..	..
aaaa	aaaa	aaaa	aaaa	aaaa	aaaa
..	..	..	..	..	..
aaaa	aaaa	aaaa	aaaa	aaaa	aaaa
..	..	..	..	..	..

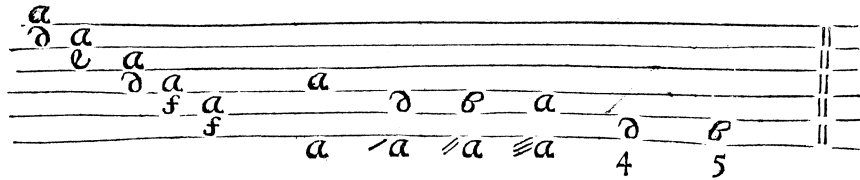
Now therefore, go back to your Practice, of Time-keeping again, and try with your Swing, Hand, and Foot together ; and enable your self, to strike These Letters, with True Fingering, ( so set ) in a Just, and Even Proportion of Time ; and so long Practice Them, till you perceive, you can Readily, and Familiarly do Them, with your Swing ; The which will be one of your Greatest Difficulties in Lute-Play, and the Chiefest Work of your Right Hand.

The Chiefest  
Work of the  
Right Hand.

This being done, I shall proceed to shew you, how to Tune your Lute ; And as to That, you must take notice, There are divers sorts of Lute-Tunings, ( as there are also Viol-Tunings. ) All which, when you have gain'd an Ability, of Good Play in This One, ( which I shall here set you, ) you may very Easily ( of your self ) be able to Tune, and Play, in any of the Rest, at your Pleasure.

Therefore, for your Best Profit, and Advantage, I shall set you down, in This Musick Line, That Tuning, which I Esteem The very Best, among the French Tunings, ( as they call Them ) or the late New Tunings ; and is the Last, and Newest, Excepting only One. And because I Esteem It, and say it is the very Best of Them All ; I shall most Plainly Demonstrate It, so to be, to the Reasons, and Judgments of All Men, before I End This Work.

CHAP. XII.



The Tuning of the Lute, (Erroniously) called, the Flat-Tuning, &c. The Best of French-Tunings.

This is called, (Erroniously) the *Flat-French-Tuning*; but might more properly go under the Name of *Sharp*; both in Reference to the Tuning of the Three 1st. Ranks of the Diapasons, (beginning at the 12th. String;) as also the Three 1st. Ranks of Trebles; By which Observation, we may (more Reasonably) Term a Tuning, Flat, or Sharp.

Reasons, for the Calling of a Tuning, Flat, or Sharp.

But This is not so fit Discourse in This Place, for my Young Scholar; Therefore I will break it off, at present, and inform him, how to Tune his Lute; This way: As for Example.

If you would learn, well, to Tune your Lute, It is to be suppos'd, that you know an Unison, 3d, 5th, and 8th: Or else you must learn, so to do; and then take notice, of Those Letters, set in the last Musick Line; which show, That every String, must be an Unison to the next, under, or above It, as I have there set them down; only the Basses, and their Octaves, must be an Eight, to each other; and all the rest of the Double Strings, (which are Equal in their Sizes) must be Unisons, one to the other.

This will be sufficient, for you to know, as concerning Tuning your Lute; and a little Use, will make you Ready at It.

I will now shew you, the further use of your Right Hand.



The further use of the Right-Hand-

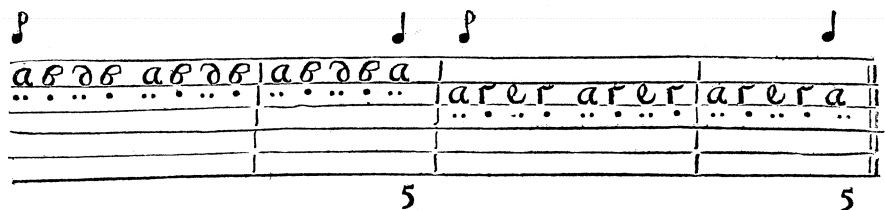
You see Here, still, the same Line you had, before; only I have added (under every first of a Down, and first of an Up) a Bass, which must be struck, together, with the very same Letter, at the very same time; with the Thumb; (which at the first, will seem a little troublesome, yet soon gain'd, or overcome.)

Your 1st. Rule holds good, in both Thumb, and Finger; for your Thumb must rest upon the next String, but your Finger not, but pick up. And your General Rule is, always, to strike a Single Bass, and Treble, with your Thumb, and 2d. Finger Remember, to stop the (c) with your Fore finger, and hold It so stopt all the Time, till you have Play'd the whole Line; and when you can do It pritty readily, Then Practice it with Time, by your Swing,

*Swing, Hand, and Foot*, as you did, with the *Single Line*, last before set you ; The which, *in half an hours time*, will be your *own*, tollerably well : But, at 2, or 3 *such half hours*, *Exactly* ; and Then you are in a *Higher Form*, and with *Good Desert*.

Next, Learn the *Order*, and *Fingering of your Left Hand*, *Thus*.

### CHAP. XIII.



But before you touch the *First Letter* (a,) upon the *2d String*, Remember to lay your *Thumb* upon the *Last Bass*, (which is to be struck, the last *Note* of the *2d. Barr* ) that it may be both in *Readiness*, and *Resting* some where, ( as always it must be. )

The most Comely Posture of the Left Hand, Carefully to be Observed.

Then, ( having prepar'd your *Right Hand* ) bring up your *Left*, ( your *Fingers* standing *Hollow*, and *Round* ; and of an *Equal Distance* ( as the *Talents of an Hawk* ; ) which is the most *Comely*, and *Useful Posture*, for that *Hand* to be in.

Yet Noting, That your *Left Thumb*, stand *not Bending*, but *Strait out* ; Then, placing *That Thumb* a little above the (♯) *Frett*, underneath the *Neck* of the *Lute*, so that your *Fore-finger*, may stand just *over the Letter* (♯,) upon the *2d. String*, Pick up the *Letter* (a,) with the *2d. Finger* of your *Right Hand*, and then be ready to stop down (♯,) with the *Fore-finger* of your *Left Hand*, and so strike It, or Pick It up, with your *2d. Finger*, ( as It is Marked ) of your *Right Hand*.

Then ( holding it still stop ) stop the *Letter* (d) with the *Tip of your Little Finger*, and so strike it, or pick It up, with your *2d. Finger*, ( as it is marked. )

In This Little doing well, a Great-way is gain'd in Lute-Play.

These 4 *Letters* only, Practice so long as you please, ( 20, 30, or 40 *Times over* ) till you have gained an *Exact Habit* in doing *Them* ; And in which doing, you will have gained, an *Exceeding Great-way into Lute-Play* : Yet taking Notice, That when you come to the *3d. Barr*, ( which shews the work of the *3d. String* ) you are *not* to keep your *Thumb* above the (♯) *Frett*, ( as I formerly gave Direction ) but plant it ( according to the *Reasonableness of the Work* ) a *Frett lower*.

And so you must ever move It, ( as occasion requires. )

Then

Then, when you perceive, you can put *Those 4 Notes* together, *Truly*, and *Readily*; proceed to the rest, as you find *Them* prick'd down; and Endeavour to Play *Them*, as you did the *first Four*, (for all the Rest, must be stop'd, as *Those 4* were, (*viz.* with the *First*, and *Little Finger.* )

And *Here* take notice, of *One very Great Piece of Care*, which by all means, you must now (at *First* ) *Observe* : For fear of an *Ill Habit*, which is ;

That *after* your *Stopt Note*, (whatever it may be) you are *not to take up That Finger*, which you last *Stopt*, until necessity require, or that you find some *Reasonable Cause*; as either to give way, for some *other Letter*, ( as your (♯) here must give way, for (♮) to sound, (in your coming back) or else, for that you are to use, *That last Stopt Finger*, in some other *Necessary Place*; Therefore take notice of *This*, for a *General Rule*, ( both in *Lute*, and *Viol-Play* ) *That you never take up any Stopt Finger*, ( *after you have struck it* ) till you have some necessary Use of It, or that your holding of it so *Stopt*, may be inconvenient for some other performance; And when you do remove, (or unstop It) let it be so very little from the String, as *One can scarce perceive your Finger*, to have unstop It; which *Custom*, will teach you to Play *Close*, and *Quick*, *Neat*, and *Fine* : But if (on the contrary) at the *First*, you use your self, to *Lift*, or *Toss your Fingers High*, ( as too many use to do ) you shall never Play *Handsomly*, *Quick*, or *Well*.

One of the Best General Rules for Fingering, either in a Lute, or Viol-Play.

I us'd to compare such *Tossing-Finger'd-Players*, to *Blind-Horses*, which always *lift up their Feet*, *Higher than need is*; and so by that means, *can never Run Fast*, or with a *Smooth Swiftness*: It is therefore, both *Commendable*, and *Profitable*, to Play *Close*; so that in doing much, you seem to take little, or no pains; and in so doing, you cannot but do *Neatly*, *Nimbly*, and *Well*: But if in your *Beginning*, you get an *Ill*, or *False-Habit*, you will scarcely ever be *Reclaimed*; which is ( indeed ) *One main Cause*, of so many *Bad Performers*, and the *Lute's Discredit*; either, in that *Masters* have not an *Especial Care*, in the *1st. Entering of their Scholars*, or that *Scholars* are not *Ingeniously Observant*, to *Practice*, as they are *Directed*.

Toss not your Fingers High.

Beware of an Ill-Habit, at First.

Thus have I been *Long*, in shewing you a *Little*, *viz.* to Perform the *Last Line*; yet think you it *not Long*, but be *Patient* to overcome It, and you will (by *That Time* ) be able to do a *Great-Deal*, with *Ease*.

Here follows the *Natural Formation* of all the *Stopt Strings*, in these 5 following *Musick-Lines*; which if you can once do, *Nothing can be Hard for you*, and 'tis but *One Half-hour's Work*.



*The Formation of the Treble String.*

Gain the Formation of the Treble String, and you have Gain'd All.

And here take notice of those *Figures*, which stand under *each Letter*; and are to direct you, with what *Finger* you must stop *each Letter*; viz. the 1<sup>st</sup>. 2<sup>d</sup>. 3<sup>d</sup>. or 4<sup>th</sup>. *Finger*, according to the *Figures*.

Now, you must endeavour, *To make This Line Exactly Perfect upon your Fingers*, just as you see It set.

And the *Quickest, and Best way to do it* is; First only to Practice the 1<sup>st</sup>. 4 Letters, 20, 30, or 40 times; or so long, till you find a ready aptitude, to perform Them Equally, and Evenly, at your Command.

No String needful to be so much stop'd, as the Treble String.

Then do the *like* to your next Four; and so from 4 to 4, till you have gain'd Them All. And in *This one Line* doing, you have more than gain'd the doing of All the other *stop'd Strings*; as you may plainly perceive by their standing, (there being no necessity of stopping, so much, any *String*, as the *Treble String*.)

*The Formation of the Second String.*

5

The 2<sup>d</sup>. *String*, is very seldom, so much stop'd, (nor is it needful;) because (a) upon the *Treble*, takes the 2<sup>d</sup>. *String* off, at the *Letter* (d,) from any *Necessity* of Use; only sometimes, for *Conveniency* of *Fingering*, &c. we Play, or Prick the same Tones, upon the 2<sup>d</sup>. which otherwise belong, *properly*, to the *Treble*: Or sometimes, when the *Treble String* is Broke, you may make a good shift, to Play many Lessons, (without It) upon the 2<sup>d</sup>. *String*, by the same Rule.

*The Third String's Formation.*

5

This is the whole order of the 3<sup>d</sup>. *String*: And as the *Treble* took the 2<sup>d</sup>. off, at the *Letter* (d;) so doth the 2<sup>d</sup>. take *This* off, at the *Letter* (e;) so that there is no necessity of stopping

ping *This String*, any further than (e,) except for the *same Reasons* aforesaid.

The 4th. String's Formation.

This is the *whole order* of the 4th. String, and more than needs, by much, because The 3d String, generally takes the use of *This* off, at the Letter (d)

The 5th. Strings Formation.

This is the *whole order* of the 5th. String; the 4th. taking It off, at the Letter (f.)

The 6th. String, needs no *Explanation*, in that It is *seldom stopt*, beyond the Letter (d.)

This I think *fully sufficient*, to give you the *Exact Information*, concerning the *whole Fingering* of the Lute, as to *Single Stopping*.

It only remains for you, to acquaint your self, with the *Ready Use* of every String, as It is *Thus ordered*; (the which will soon be done.) and Then, you will proceed, with much *Cheerfulness*, and *Delight*, to the *Full-Stops*, which are not many, nor at *All Hard*, but very *Familiarly Easie*, and *Natural*, for the Hand.

But before I proceed to *Them*, I will make *Perfect*, all your Work, *Thus far*, as we have gone.

Therefore, take notice, of *This next Musick Line*; which is the *very same* I set you a little before, only I have added to It, some *Basses*, or *Diapasons*; and if you forget *not my former Directions*, I doubt not, but you will Play It, at the *first sight*.

There being no *difficulty*, in the Playing of *This*, the *Treble*, or upper part, being (as I said) the same you had a little before; only strike the *Basses*, with *Those Trebles*, you see set under Them.

## CHAP. XIV.

Seven Hand-  
som Lessons,  
or Praludi-  
ums, follow.

Hitherto, I have given *Sufficient Directions*, as to the *whole Order of the Lute*, in Reference to *Single-Play*; I should therefore proceed, to inform you the way towards a *Full-Play*: But, because you shall be *more Perfect* in *This*, (by which means, the next, will be much *more Easie*) I will, here following, set you down 7 *Præludes*, (in each *Key One*) which shall serve you, as so many *handsome Lessons*, upon any after occasion, in any One of the 7 *Keys*. The 1<sup>st</sup>. shall begin here, in *C-fa-ut-Key*.

The 1<sup>st</sup>. Lesson, being a Præludium for the Hand in C-fa-ut-Key.

The musical notation is presented in four systems, each with a treble clef and a common time signature. The notes are written on a five-line staff. Below the staff, there are various symbols and numbers indicating fingerings and positions. The first system starts with a C-clef and a common time signature. The notes are: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The second system starts with a C-clef and a common time signature. The notes are: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The third system starts with a C-clef and a common time signature. The notes are: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The fourth system starts with a C-clef and a common time signature. The notes are: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

This I'll call a *Lesson*; All the other were only *Rudiments*, and of no further use, than to give you *Insight*, *Thus far*: Therefore, when you have made your intended use of *Them*, leave them, and adhere to your *Lessons* only.

This may serve you, as a *Prælude*, at any time, upon *This Key*; being call'd *C-fa-ut-Key*.

Take good  
not ce, in what  
Key you Play  
in, at any Time.

Now, before I proceed any farther, It will be very needful, that I, and you, make *sure* of the *True*, and *Exact Performance*, of *This Lesson*, in every *Punctilio*; For it will profit you *Extreamly much*

*much*, so to do; and if you do not *This well*, you will be *Deficient*, in *many Things*: Therefore take *Patience* unto you, and *Examine*, every *Barr*, in the *whole Lesson*.

The *Number of Barrs*, are 16, and every *Barr*, has just *one Semibreve*, in *It*.

First then, take notice, that in the *1st. Barr*, are 8 *Quavers*, (which, you know, makes a *Semibreve*;) In the *Playing* of which, (before you attempt the striking of the *first Stroak*) you must be sure to *provide*, or make *preparation* for the 3 *Notes following* (at least.)

The first *Stroak*, is (G) upon the *Sixth*, and the *Figure 5*, (being the *last Bass*;) both which, must be *struck*, at the *same time*, with the *Thumb*, and *2d. Finger*.

But your *Preparation*, must be *Thus, viz.* Having stopt the (G) with the *End of your Fore-finger*, and made ready your *Right Hand*, you must take the 3 *following Letters*, into your *Consideration*, (before you strike the first stop) and so make ready your *Little Finger*, by setting it close over the *Letter (D)* by which means, you may *readily stop It down*, so quick, as you please; And being in this *ready Posture*, strike the *1st. stop*, but take not up the (G,) till you come to the *last Note of that Barr*; nor (D,) till you come to the *last (G)* by which means, the stops will be *All ready*; and the *Thus holding* of your *Letters stopt*, all the while, will give a very *Fine Sound*, or *Gingle*, beyond any other way of *Play*.

Thus, (having Explained the *1st. Barr*) when you perceive you can put them together *Readily*, and *Truly*; Practice them over, 20, 30, or 40 times, before you attempt a *Note* farther; and then, undertake the *2d. Barr*; Remembring, to observe all the *same Directions*, as you did in the *1st. Barr*, viz. *Always prepare for the ensuing Notes*, before you strike the *First Note of any Barr*; then take up no *stopt Finger*, till need so require; for any stopt *Finger*, remaining still upon *Its stop*, gives you a better advantage, than if it were taken off, as being a *sure Guide*, to any other stop following; and by *This Habit*, or *Custom*, your *Hand* will have a kind of *assured Knowledge*, and *Aptitude*, to reach from *place to place*, *Certainly*.

Whereas, on the contrary, when the *Hand* is loose, and off, from the stops, It is *uncertain*, and cannot be *assur'd to stop*, so perfectly well, as by *that other Habit*, without taking your *Eye off your Book*, which often proves *very prejudicial*; but by *This way* of Practice, you shall suddenly gain the way, to Play without any *Trouble* of looking upon your *Fingers*, or otherwise; the which, is both *Commendable*, and *very Beneficial*; for It will quickly make a *Ready-Hand*, and *most Neat*, and *Curious Play*; And, (besides All which) sometimes It is of *Absolute Necessity*, (in reference to the *strict Rules*, and *Laws of Composition*) that *such a Note*, ought to be held stopt, and sounding, so long, till *such a Number of Notes*, (following) are all performed; as upon occasion, in your farther Proceedings, I shall explain, by some Examples.

An Explanation of All the Particulars, in the foregoing Lesson; and of Great good use to a Beginner.

The first Barr Explained.

Several Benefits of holding a stopt String stopt, till there be need of Its Release.

This Puntillo is Explained at large in the Viol Part. Pag.

This *Punctillio*, I stand very much upon, and so would I have All my Scholars, because I know, It is of *most Excellent Use*, both in *Lute*, and *Viol-Play*.

In your last *Barr*, save one, the 5th. *Letter* of that *Barr*, is a (r.) upon the 4th. *String*, and has before it a little *Crook*, or *Comma*, Thus (,) which is the Mark of a *Grace*, in *Play*, which we call a *Back-fall*; and if you can do It, in *This place*, you will do It, (upon occasion) in *any other place*, upon the *Lute*.

Now, how to perform It, is Thus, *viz.*

If you remember, (according to my *General Rule*) that the precedent *Letter* (d,) is to remain stopt, till you come to strike *This Letter* (r,) you will find, that the *Back-fall*, will be very *easie* to perform; for, (you are to know that) to make a *Back-fall Right*, you are always to strike the *Precedent Letter*, (which stands upon the *same String*) instead of *That Letter*, which is to be *Back-fall d*) with your *Right Hand*, and not at all to strike the *Letter It self*; yet you must make It sound, by your *Left-Hand Finger*, (so soon as you have struck the *Precedent Note*) by *shaking It from That* (d,) (so struck) into the (r.)

Explanation  
of a Back-fall,

This is the *Nature* of all *Back-falls*, *viz.* They ever partake first, of that *Tone*, either of a *half Note*, or a *whole Note*, next ascending, (according to the *Aire of the Lesson*, or *Key*.)

This last Saying, *viz.* according to the *Aire of the Key*) will be a *Mystery* to you, at present; but I shall take a fitter time, and place, to *Explain It* in; In the *Interim*, let It not trouble you.

I will now make an *End*, of shewing you *This Lesson*; and there is only the last *Barr* of it to speak to, in which is a *Full Stop*; the first part of it, is to be struck with a *Raking*, or *Brushing-stroak*, downwards, by the *Thumb*, immediately after you have struck the (e) upon the *Sixth*; and the last 4 *Letters* in one *Stop*, *Raked* over, with your *Fore-finger*, upwards, all at once; but strive to *Rake Them smoothly, and neatly*; or (to say better) only *stroak them all over Gently, or Lovingly*, from the uppermost, to the undermost, and Then the work is done; but be sure to stop *Clean*, (as we use to Term It) so that one *Finger* hinder not another.

By the Well-  
Learning of  
This Lesson,  
all such Les-  
sons are Lear-  
ned.

By this plain *Direction*, I suppose, *This Lesson* is your own; and likewise, (together with It) *All other such Single Lessons*; I mean *Single*, because there is only Express'd a *Bass*, and a *Treble*.

What is inju-  
rious to a  
Learner.

Now, because it is a great *Trouble* for the *Master*, always to fet down *Figures* for *Fingering*, as also, a *Greater Injury* to the *Scholar* to Expect It, (for the Custom of It keeps Him in *Ignorance*) so that He learns without any *Reason, Rule, or Skill*; only, because It is so *Mark'd*, or *Figur'd* for Him,) I will therefore (to cut off all such inconveniencies on both sides) give an *Affur'd-General-Rule for Fingering*, with *Examples* to confirm the same.

First therefore, Let the foregoing *Memento*, be ever had in *Mind*, when you are to Play a *Lesson*, at first-sight, (*viz.*) before

fore you attempt to stop, or strike the first Note of any *Barr*, be sure to view the whole *Barr*, and observe how the Notes stand, one differing from another, Then order the first *Stop*, with such a *Finger*, or *Fingers*, as may be held stop'd, (if you can) till the first *Barr* be performed, or further (if without inconvenience) you may.

A General, and Certain Rule, for True Fingering, with the Left Hand.

This Rule alone, will almost do the whole *Business*; as by Example, you may perceive very much, in This next Lesson, which is a *Prælude* in *D-fol-re-Key*.

CHAP. XV.

The 2d. Prælude in D-fol-re.

THE 1st. stop is a double Note; and both the Letters may be held stop'd, very conveniently, till the whole *Barr* be performed; in the holding of which, you have an absolute certainty of Fingering, for all the rest of That *Barr*, without the least doubt; For by holding the first stop stop'd, your *Fore-finger*, and *Little-finger*, will naturally ply, or take *b* and *d*. So that if you were blind-fold, you could not tell well how to miss Them; especially, after you have wonted your *Hand* a little to that order by *Habit*, (which is soon gain'd.

This Lesson Explain'd, so that by This means, One may Play Blind-fold.

In the 2d. *Barr*, (*b*) may very conveniently be held, till the whole *Barr* be performed.

In the 3d. *Barr*, you can but perform the 1st. 4 Letters, before you remove. But, in the Playing of those 4 Letters, observe a New Rule, (which yet I have not given) both for the *Right*, and *Left Hand*, Thus.

Note well, This New Rule.

Stop the *b*, and the *r*, both together, at the same time, as if you did intend to Play them at the same time, both together.

Then, (before you strike the (*b*) lay on your *Thumb*, *Fore-finger*, and 2d. *Finger*, all together, upon the *b*, *a*, and *r*, as if you did intend to strike Them all together; Then, when both

How to draw a sweet Sound, and not to Knock, or Drum upon the Lute, as too many do.

your Hands are in *This Readiness*, you will find it, not only very Easie to pick them up, one after another, (as they must be) in their due proportion; but also they will yield a far more *Curious Sound*, than if you should (as most do) *stab upon Them*, at a *Venture*, (the which I call *Knocking, or Drumming upon the Strings;*) *But This way I call, Feeling your Strings*, before you sound Them, and *Drawing a Sweet Sound from the Lute*; which is so very *Considerable*, as any performance you can make upon your Instrument.

The General Rule of the Thumb, contradicted, and why?

Close-Play, and its Certain Rule,

There is yet one little *Punctilio*, which I must acquaint you with, before I leave these 4 Notes, *viz.* The first Letter ( $\sigma$ ) is a *Bass*, and therefore to be struck with your *Thumb*; yet in this place It must not be struck, as other *Basses*, (*viz.* *Resting your Thumb upon the next String*) according to the *General Rule*; ) because, if you should do *so here*, the *Resting of your Thumb*, would hinder the next following ( $\alpha$ ) (upon the *4th. String*) from *Sounding Readily*; so that you must give that ( $\sigma$ ) a little *Lift up*, and cast your *Thumb, beyond the End of your Fore-finger, without Resting*; and so it will do very well.

This I call *Close-Play*; And in *All such Cases*, when you have *Close-Play* (with your *Thumb, and Fingers*, so very High together, (as Here you have) *you must do so*; otherwise, *ever Rest your Thumb*.

The next 4 Letters of *This Barr*, likewise *prepare for, together, with both Hands*, before you strike the first Note, and then Play Them *Evenly, and Equally*, as you did the other; only Here you must *Rest your Thumb*; *This not being accounted Close-Play*, because you have a *String, or Two*, between the *Thumb*, and the *Treble*.

This last Example, is a General Rule, for all Close Play, especially the 3d. Barr, of It.

And In *This Order*, perform the whole *Lesson* through, and *all such like Lessons* in the world, as you meet with.

This Rule, carefully observ'd, will undoubtedly teach you, *True Fingering, Good, Sweet, Neat, and Curious Play, in any Lesson*.

You have in the End of the *Last Barr*, save *One*, a *Back-fall* to the uppermost ( $\alpha$ ) on the *2d. String*; which must be *Back-fall'd* from ( $\sigma$ ) upon the same *String*, as in the former *Example*, you had your ( $\rho$ ) *Back-fall'd* from ( $\gamma$ .)

A General Rule, to perform all Full-Stops.

The last Note of this *Lesson* is a *Full Stop*, (which yet you have not met with before) therefore take this *General Rule* for It, and all *Full Stops*; *viz.* when you have made it ready, by stopping it *True, and Clear*, strike it altogether with your *Thumb, and Fore-finger*; The *Bass* only with your *Thumb*, and *Rake* all the rest, (beginning with the *Treble String*) with your *Fore-finger*, which is enough for *This Lesson*.

I call That, the *Treble* of a *Full Stop*, which is the *uppermost* of any *Stop*, though not the *Treble String*.

CHAP. XVI.

I Will still farther *Explain* (by *Example*) the *General way*, of *Good*, and *True Fingering*, by setting you a short *Pralude*, upon *each Key*, and by that means, you will also gain, so many *Lessons*. A further Explanation of the General Rule for Fingering.

I have told you, There are but *Seven Distinct Keys*, ( *Naturally* ) in the whole *Scope*, and *Nature*, of *Musick*; and You have had *Two*, already, viz. *C-fa-ut*, and *D-sol-re*; This next shall be in *E-la-mi*.

*The Third Pralude, in E-la-mi.*

The *1st.* thing *needful*, in this *Lesson*, for you to *Remember*, is to *hold the last* (d), in the *1st. Barr*, stopt, till you have struck the *2d.* (e,) in the *2d. Barr*; then *hold that* (e) *still*, that *whole Barr*.

At the *3d.* Note, of the *4th.* *Barr*, plant your *Fore-finger* In that (e) by which you are Enabled to Play *all that Barr*, and the *2 1st.* Notes of the *next Barr*, *without any trouble*, or *other form*, (you perceiving, how *aply* f h, and f e will fall to be *stopt*, according as I have *marked them*.

The *5th.* Note of the *next Barr*, is (e,) which you must (according to their *General Rule*) hold, till the (d) following be struck upon the *Sixth String*.

The next 2 r r's, must be both stop'd with your *Fore-finger*, by laying it a-cross, close and hard, which is contrary to the *General Rule* of stopping, as aforesaid, yet sometimes you will find it needful, as here in this place It is; and though It be more troublesome than with the *End* of your *Finger*, yet it will soon be

Here the General Rule of Stopping, is again excepted against.

be



be Eas'd ; for It is but for them 2 Letters. I have nothing more to say of *This Lesson*, than still to put you in mind, constantly to hold every 1<sup>st</sup>. Letter, till your 2<sup>d</sup>. be struck, when you have them come by 2, and 2, as in the next *Barr* they be, and so forwards.

The *Back-fall*, at the 9<sup>th</sup>. Note, in the last *Barr*, but *One*, must there be taken from the (r,) which stands before it, (which in that place is from a *whole Note*, or 2 *Fretts* ; but your other, which you learnt before, was only from a *half Note* ; and *One Frett*, is always a *half Note*.

Your 2 last *Full Stops* must be struck, the 1<sup>st</sup>. wholly with the *Thumb*, in the way of a *Rake*, beginning at the *Bassest String* ; and the *Last* wholly with the *Fore-finger*, beginning at the *Treble String*. So *This Lesson* is finished, I hope to your perfect *Understanding* of It.

The next, is a *Prelude*, in *F-fa-ut-Key*, as you may here see.

## CHAP. XVII.

### The 4<sup>th</sup>. Prelude for Fingering, in F-fa-ut-Key.

HERE is nothing in *This Lesson*, that you can doubt of, but is according to your *General Rules*, till you come at the 5<sup>th</sup>. *Barr* ; where you shall see the 2<sup>d</sup>. and 3<sup>d</sup>. Notes, both mark'd with the *Fore-finger*, which is contrary to the *General Rule* ; yet oftentimes we do Play, (as there you see) twice with the *Fore-finger*,



Exceptions from your General Rule, in shifting of Fingering, very needful to be known.

And you might think, that because your *Rule* bids *hold the one*, till you *come at the other*; therefore the other might best be still *kept stop't with the same Finger*; I shall here, give you a *Reason* (both why) it is *altered in this place*; and in all such Cases, you may *alter your Fingering, for a better advantage*, in performing the *Ensuing Notes*.

You see that *f*, and *h*, follow the *2d. e*; therefore, because of that *Convenience*, (which you see you gain, by altering your *2d. e*) you do *much better*, than if you should hold it still stop'd, with your *4th. Finger*; besides, you have time enough, to *shift Fingers*, by reason of the *Eighth String*, coming between; in which time, you may do it, without the *least Inconvenience*.

There is another the like *shifting of Fingering*, in the 2 last *Notes* of the *next Farr*, viz. *f e*; your *e* being held still stop't, from the last *Farr*, might, (you may say) very well be still kept, with the *Fore-finger*; I say so too, If it were not so short a *Note*, as you see It is, which will be *troublesome, to skip back to the next Letter (r,)* in the *next Farr*; therefore, in that respect, as also the precedent *Note f*, being a *Long Note, viz. a Trick'd Quaver*, you may better make your *shifting, in that place*, than in the *next*.

You will find *many such occasions, reasonable to contradict your General Rule*; for which Cause, I thus *Explain*, upon *These 2 Places*; that thereby, you may make your own *Observations* in the like Cases, Hereafter.

This is all that is needful, for *This Lesson*. Here's another in *Are-Key*, being the *Sixth Præludium, for Fingering*.

CHAP. XIX.

The Sixth Prelude in A-re-Key, for the Fingering.

The musical score consists of three systems of music. Each system has a treble clef and a common time signature (C). The first system contains four measures of music. The second system contains four measures of music. The third system contains four measures of music. The notes are written in a stylized, handwritten font. Below the notes, there are various fingering instructions, including numbers 1-4 and symbols like 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o', 'p', 'q', 'r', 's', 't', 'u', 'v', 'w', 'x', 'y', 'z'. There are also some decorative flourishes and symbols like '≡a' and '≡a'.

IN the Ninth, and Tenth Barr of This Lesson, observe only to lay the End of your Fore-finger, flat over both Those 2 (e's) which you see Marked with the same Finger, and I question not, but you will Play the whole, without any further Direction.

Now we come to the 7th, and Last Key, being B-mi; and is a Key, which seldom any Master Setts, or Plays any Lessons, in; except He alter the proper Nature of It, by making it Flat; and Then (indeed) It is a very Noble, Brave, and Brisk-Lively Key, as Any Key in the whole Scale: But as It is here Natural, It is Seldom, or very Rarely Compos'd In; However, in that you shall see, It is a Thing, that may be done; And also, that This Tuning is capable of Bearing It Sufficiently, and Well: I will Here set you a Prelude in It also, as It now follows in the next Page.

And likewise, among the Number of Setts of Lessons, (following) you shall have a whole Suite, or Sett, in the same Key: and I doubt not, but They will Please you, as well, as Any, or Most, in the whole Book.

CHAP. XX.

The 7th. Prelude, for Fingering;

The musical score consists of six systems of three staves each. The notation includes various musical symbols such as clefs, notes, rests, and ornaments. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics like 'p' (piano) and 'f' (forte) are used. The piece concludes with a double bar line and repeat dots.

I Believe, there is *nothing* in *This Lesson*, which you will make any doubt of; yet, because it is the last of the 7, which I intend for *Rudiments*, in *Single Play for Fingering*; I will not think my *pains ill spent*, to renew unto you a short Repetition, of the *Substance*, of what I have already been about, in all these 7 *Preludes or Rudiments*, if you will not think your *pains ill spent*, in *Reading, and Observing*.

I say, (in the 1st. place) for *Single Fingering*; Hereafter put away all *Marks, and Figures*, and commit your self, *wholly to your Reason,*

A short Repetition of the whole Rudiment for Fingering, very profitably to be repeated; being a General Rule for True Fingering.

Reason, and let that Guide you; yet upon any difficulty, or doubt (through forgetfulness) you may have recourse hither, to these Rudiments; for they carry in them, the whole natural Formation of every String, for ordinary Play.

In the 1st. place therefore, you are to remember, that in the Playing of every Barr, in a Lesson, you are to view the whole Barr, (or more) before you attempt to stop, or strike any one Letter. The 1st. Remembrance.

Then 2dly, when you stop the 1st. Letter, you must have regard to stop it, with such a Finger, as you may (with ease, and conveniency) stop, and provide for the following Notes, in that (or the next) Barr. 2d.

But 3dly, and chiefly, in Plain Time, that is, when your Barrs consist of 4 Crochets, or 8 Quavers) you must ever contrive, to put 4, or 8, Equally together. As for Example. 3d.

In the 1st. Barr of this last Lesson, I have Mark'd the 1st. 2 (r r's) with the 2d. and 3d. Finger, which I might have done several Other ways; but in respect of the subsequent Notes, of the same Barr, I count it better to stop them all, as you see.

Then 4thly, you must (above all) not forget to keep your Holds; that is, (as before) ever hold fast-stop'd, the 1st. Letter, (at least) till you have struck the 2d. But if you can, (and that there be no inconvenience, either for hindring of some other Notes, or performance of some Curious Grace, or that your Hand may be too much bound, &c.) hold it, till you have performed all, that conveniently you can. 4th.

This last Rule alone, will be almost sufficient, to teach any one, Good, and True Fingering, for the Left Hand.

Fifthly, you must be Very Careful (now, in your first beginning) to get a Good Habit; so that you stop close to your Fretts, and never upon any Frett; and ever, with the very End of your Finger; except, when a Cross, or Full Stop is to be performed. 5th.

And Sixthly, take heed of Tossing your Fingers, high from the Strings, when you have occasion to take them off. But let your Play be Close, and scarcely seem to move your Fingers, which is a great Commendation, but a far greater Advantage to your self; For, who so gets That Ill Habit of Tossing, shall never Play quick, nor well, but very uncertainly, and most unhandsofly. 6th.

I will here repeat; because I know there is one thing more, Exceedingly well worth your Remembrance; which is, ' That always in playing of 2, 3, or 4 Single (or Divided) Notes, (which begin a Barr, or begin at any Bass, or the like:) I say, be sure you provide both your Hands to perform, so far, as conveniently you can, before you hit the first Note: My meaning is, prepare for the stopping of 2, or more; and striking of them also, as if they were to be struck, altogether, by setting your Left Hand upon the Stops, and your Right Hand upon the String, ready to strike; yet strike them in their due time, and at your leisure, according to their true Quantities. 7th.

The most absolute, and best performance, (or observance) towards Good Play.

Note. Thus I have (perchance) seem'd too *Teadious*, in *Repeating* unto you ; but I know it so *needful a thing*, for a Learner to be told more than once, of such *Considerable Rules*, without the which observing, *he shall never Play well* ; So that still, I do perfwade you to *Read them over, very often* ; but especially to put them *Carefully into Practice*.

I will now trouble you with no more Repetitions of this matter; only refer you to those Particulars, which Explain the manner of performing those 7 *Praeludes* ; I shall only desire, that you *Perfect them upon your Fingers*, before you attempt any thing else ; for in so doing, you will advantage your self very much.

## CHAP. XXI.

I Will now proceed to shew you, what belongs to *Full-Play* ; (for all these have been *Single*, except your *Closes*.)

Full Play.

Your General Rules for that, will be *short*, and very *easie*. As for Example.

Here is an Example, for all *Notes* of 3 Parts, *viz.* a *Bass*, and 2 *Trebles* ; and if you can do *This*, you will do All in *This Kind*.

3

Explained in the next Line, Thus.

Those 4 *First Barrs*, in the uppermost short *Musick Line*, are sufficient for the General Knowledge of the like.

Their Explanation, is in *Those Notes*, in your last undermost *Line*, and show, that the *Letter B*, must be hit with the *Thumb*, and the 2 (*a a's*) with your *1st.* and *2d. Finger*; yet, though I have so divided them, (for your sight) they must be struck *alltogether*, or but a very *little dividing*, (which may be allowed, in many *Cases* ; ) However practice them both ways.

Here is another *Example* for *Nearer, and Closer Play*, with your *Thumb, and Finger*.

Here

d. Close Play.

Explained in the next Line, Thus.

Here follows an Example for 4 Parts, viz. Three Trebles, and a Bass.

Explained in the next Line, Thus.

You must know, That the *Explanation of This last Example*, as I have Explained It, is not the way, which is much used, in these days, (although I use It often, as you may do, upon occasion;) but the Fashionable way of Playing them, (now us'd) is *much more easie*; namely, only to hit the *Bass* with your *Thumb*, and *Rake* down all the other 3 *Letters*, with your *Fore-finger*, at the same time; and is the *General way* of *Playing* all other Full, or Fuller Stops.

Either Raking, or Dividing Play: Which is a very good old substantial way.

An *Example* of some, you may see in this following *Musick Line*.

Raking Play

Begin to *Rake* (or *Smoothly Stroak*) all those 1st. Six *Strings*, at the *Treble String*, laying on your 1st. *Finger*, at the same time you

How to Rake a Full-Stop.



you lay on your *Bass* ; Then, just as you hit the *Bass* with your *Thumb*, draw all over your *Fore-finger*, *very gently*, till you have hit the *Sixth String*, and you will hear a very *Full Consort*, of 7 *Parts*, (provided you stop *Hard, and Clean* ; ) and thus must you do, by all the rest of the *Full Stops*, till you come to the 2 last Notes of the 3d. *Barr*, which  $\partial$  and  $\alpha$  are to be struck, with your 2 *Fore-fingers*, with the *Bass* ; as in your former *Examples of Dividing Play* ; Then make your *Back-fall to the r*, in the last *Barr*, from  $\partial$  ; and after you have *well Shaked it*, stop the last *Full Stop*, before you hit the Single  $\alpha$ , between them, because it is a *short Note*, and will not admit of any delay, after it is struck ; but requires the last *Note, quick* upon it : So that in the time of your foregoing *Prick'd-Crochet*, ( which we count a *long Note*, especially at a *Close* ) you may have liberty to stop the last *Full Stop*, ( which will take you up a little time ; ) Then ( you being thus ready ) strike that  $\alpha$ , and so bring in the last Stop, with the more *Compleatness*, and thus of all such *Close Notes*.

A way to bring in a Close, Neatly, without Blemish.

## CHAP. XXII.

BY this time, I will conceive you *sufficiently ready*, at all these foregoing *Rudiments*, which ( although but very few ) yet are as the *main Foundation*, of your *whole Business*, which I count well over with you, because I suppose you *Ingenious*.

I will now, in these 2 *Chapters following*, lay down, all the other *Curiosities*, and *Nicities*, in reference to the *Adorning of your Play* : ( for your *Foundations being surely Laid*, and your *Building well Rear'd*, you may proceed to the *Beautifying*, and *Painting* of your *Fabrick*. ) And those, we call the *Graces* in our *Play*.

The Names of such, which we must commonly use upon the *Lute*, be *These*.

The 1st. and *Chiefest*, is the *Shake*, Marked *Thus*, with a *Prick* before it, as here you may see, ( $\cdot\alpha$ ) The 2d. the *Beate*, *Thus*, ( $\text{'}\alpha$ ) The 3d. the *Back-fall*, *Thus*, ( $\text{,}\alpha$ ) The 4th. the *Half-fall*, *Thus*, ( $\text{-}\alpha$ ) The 5th. the *Whole-fall*, *Thus*, ( $\text{+}\alpha$ ) The 6th. the *Elevation*, *Thus*, ( $\text{#}\alpha$ ) The 7th. the *Single Relish*, *Thus*, ( $\text{:}\alpha$ ) The 8th. the *Double Relish*, *Thus*, ( $\text{:}\text{:}\alpha$ ) The 9th. the *Slur*, *Thus*, ( $\text{)}\alpha$ ) the 10th. the *Slide*, (the same) *Thus*, ( $\text{)}\alpha$ ) the 11th. the *Spinger*, *Thus*, ( $\text{a-}$ ) The 12th. the *Sting*, *Thus*, ( $\text{w}\alpha$ ) The 13th. the *Futt*, *Thus*, ( $\text{:}\alpha$ ) The 14th. the *Pause*, *Thus*, ( $\text{)}\alpha$ ) or *Thus*, ( $\text{)}\alpha$ ) The 15th. and last, *Soft and Loud Play*, *Thus*, ( $\text{lo: lo:}$ ) which is as *Great, and Good a Grace, as any other, whatever*. These are the 15 *Graces*, which may be used upon the *Lute* ; yet *Few, or None* use them All. Their *Explanation* followeth ; And first of the *Shake*.

The Names, and Marks of the Graces.

The *Shake*, is 2 ways to be performed, either *Hard*, or *Soft*, the *Hard*, (or *Tearing-Shake*) is thus done, *viz.* If you *Shake any String Open*, you must first strike it with some *Right Hand Finger*, and then be ready with the *Fore-finger*, of the *Left Hand* to pick it up, with the very *Tip* (near the *Nail*) of your *Finger*; and so, by often, and quick picking it up in that manner, or (more plainly) *Scratching It*, in a *Smooth*, *Nimble*, and *Strong Agitation*, you will have performed It.

The Explanation of the *Hard*, or *Tearing-Shake*, open.

The *Soft-Shake*, is done, in all respects, like the former, except the *Tearing*, and *Scratching*; and only by *Beating the String Strongly*, and with a *Quick Motion*, in the *same place*, as you did the other; which always must be either in *♮*, or *♯-Frett*; and if it be done *Evenly*, and *Strongly*, it gives a very *Pleasant Grace* unto your *Play*.

The *Soft-Shake* open.

Some there are, (and many I have met with) who have such a *Natural Agility* (in their *Nerves*) and *Aptitude*, to *That Performance*, that before they could do any thing else to purpose, they would *make a Shake, Rarely Well*. And some again, can scarcely ever *Gain a Good Shake*, by reason of the *unaptness of their Nerves, to that Action*; but yet otherwise come to *Play very well*.

I, for my own part, have had occasion to *break, both my Arms*; by reason of which, I cannot make the *Nerve-Shake well*, nor *Strong*; yet, by a certain *Motion of my Arm*, I have gain'd such a *Contentive Shake*, that sometimes, my *Scholars* will ask me, *How they shall do to get the like?* I have then no better *Answer* for Them, than to tell Them, They must first *Break their Arm, as I have done*; and so possibly, after that, (by *Practice*) they may get *My manner of Shake*.

The Authors Inability, to make the *Nerve-Shake*.

The *Arm-Shake*.

The *Stopt-Shake*, is (only) differing from the *Open-Shake*, in that you are always to use some One of your *Under-fingers*, in your *Shaking*, and to *Stop*, one of your *Upper-fingers*, upon some *Letter*, and then *Shake* with an *Under-Finger*. As for *Example*, Suppose you stop the *Letter ♮* upon the *2d. String*, with your *Fore-finger*: Then must you make your *Shake*, from the *Letter ♮*, (because It is the *Aire*) upon the *same String*, with your *Little Finger*; Remembring to *Stop the ♮, Hard and Close*, all the time of your *Shaking*; and if you will have a *Soft*, and *Smooth Shake*, then only *Beat the Letter ♮ Hard, and Quick, directly down, and up, with the very Tip of your Little Finger*; but if you would have a *Hard, or Tearing Shake*, then *Nibble the ♮ Strongly*, and very *quick*, and it will give you *Full Content*; and so for all *Stopt Strings*, which require *Shaking*.

The *Stopt-Shake*, and its Explanation.

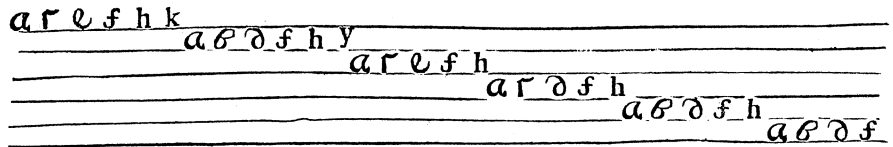
You must likewise know, That a *Shake* is not always to be made *2 Fretts off*, (which is a *Full Note Distance*,) but as often from *One Frett*, (which is but *Half a Notes Distance*.)

And to know certainly, when to do *One*, and the *Other properly*; *Take This General, and Certain Rule*; (never to be altered) which is, That *All Shakes*, must be made, either from the *Half*, or *Whole Note*; according to the *Aire, and Humour of your Tuning*,

A General Rule, how to make All *Shakes* properly, and in their *True places*.

*Tuning, and Lesson.* As for Example. In this next *Musick Line*, I have set the *Aire* of the *Tuning down*, upon every *One* of the *Six Strings*, which only are to be *Shaked*; the *Bass*, never.

An Example of whole Notes, and half Notes, in reference to Shakes, and Back-falls, in their proper Aire.



Observe the *Order* of the *Treble String* first, and see which are *Whole Notes*, and which are *Half Notes*, from each other.

First, from *a*, to *r*, is a *Whole Note*, (because 2 *Fretts*.)

From *r*, to *e*, is likewise a *Whole Note*, for the same Reason.

From *e*, to *f*, is but *Half a Note*, (because but *One Frett*.)

From *f*, to *h*, is a *Whole Note*; and from *h*, to *k*, a *Whole Note*.

A certain General Rule, for Graces; never to be Contradicted.

Thus, by *This Rule*, Examine all the rest, and you cannot fail, to know *Whole Notes*, and *Half Notes*; which is a certain Rule, both for *Shakes*, *Relishes*, *Elevations* and *Back-falls*, never to be contradicted; That is, *Every Shake*, is to be made in the *Aire*, viz.

If I would *Shake r*, upon the *Treble String*, I must first stop *r*, and then *Shake It*, in *e-Frett*.

Likewise, If I would *Shake r*, upon the *2d.* or *4th. String*, I must stop *r*, and then *Shake it* in *d-Frett*, (because that is the *Aire*, and but *Half a Note*.)

This I suppose enough, to make you know the *Certain Place* of *Shaking any Note*.

I will, from hence, proceed to the *Back-fall*, because the same *General Rule*, is proper for them both.

The Back-fall Explained.

A *Back-fall*, is only *Thus*; viz. Let your *Note* be what it will; It must *1st.* partake of the *Tone of another Note*, or *Half Note above it*, before it Sound, As for Example.

Suppose I would *Back-fall a*, upon the *Treble String*, then I must *1st.* stop *r*, upon the *same String*, and strike it, as if I did absolutely intend *r* (only) should Sound; yet so soon as I have so struck *r*, I must, with the *Stopping Finger* (only) cause the *a*, to sound, by taking it off, in a kind of a *Twitch*, so that the *Letter a*, may Sound, (by reason of that *Twitch*, or *Falling back*.) presently after the *Letter r*, is struck, &c.

This is called a *Back-fall*, and there needs no more to be said of it, (It being so *Easie* to be understood.)

Now you must know, That the *Back-fall* may be either *Plain*, or *Shaked*; if *Plain*, you have done it already, by the *last Direction*.

If *Shaked*, then *Thus*, viz.

When you have given it that *Twitch*, (I have not a fitter word to give it) you must *Shake it*, either with the *Loud*, or *Soft Shake*, (in the proper *Letter*) afterward, as if it had not been *Back-fall'd*; and *This*, is likewise sufficient for It.

The

The *Beate*, is your *Letter* struck; (be it what it will) and so soon as it is struck, that Sound must be *Falsified*, always into a *Half Note* beneath, by taking up your *Finger*, (as if you would *Back-fall* the *False Note*, from that *stop'd Letter*) and *strongly*, so *shaked*, to and again; yet, at last, the same *Finger*, must rest down, in the *1st. True Note*. As for Example.

The *Beate*,  
Explained.

If I would make a *Beate* upon *ᵛ*, on the *4th. String*, I must, at the *same time*, (together with that *ᵛ*) stop *ᵿ*, on the *same String*; and, so soon as I have struck the *ᵛ*, I must *Twit* it up, and by the *Twitch*, cause the *ᵿ* to Sound, and so continue in that *Quick Motion*, as if I did only intend to *Shake* the *ᵿ*; yet, so *strongly knocking down my Finger* into *ᵛ*, that at every *Knock*, or *Motion*, *ᵛ* may be *Equally heard* with *ᵿ*; and when I have thus continued *Beating*, so long as my *Time* will allow me, I must then give the *last Knock* into *ᵛ*, with all the strength I can; so that *ᵛ* must be *Eminently heard* at that very last: For you must know This, That whatever your *Grace* be, you must, in your *Fare-well*, express the *True Note* perfectly, or else your *pretended Grace*, will prove a *Disgrace*.

Observe, not  
to make a  
Grace, to  
prove a Dis-  
grace.

The *Half-fall*, is ever from a *Half Note* beneath, (as is the *Beate*) and is performed, by striking that *Half Note* first; but so soon, as that is so struck, you must readily *Clap down* the *True Note*, (with the *proper Finger*, standing ready) without any further striking. Explained Thus.

The *Half-fall*,  
Explained.

Suppose I would make a *Half-fall* to *ᶑ*, upon the *Treble*, (or any other *String*) I must place a *Finger* in *ᵉ* upon the *same String*, and absolutely strike *ᵉ*, as if nothing else were intended; but so soon as *ᵉ* has given its perfect Sound, my next *Finger*, must fall smartly into *ᶑ*; so that *ᶑ* may Sound strongly, only by *That Fall*; which will cause a *Pritty, Neat, and Soft Sound*, without any other striking, and this is the *Half-fall*.

The *Whole-fall*, is a *Grace*, much out of use, in *These our Days*; yet because, in some Cases it is very *Good*, and *Handsome*, and may give *Delight*, and *Content* to many, who think fit to use It; know, it is *Thus Performed*; viz. It gives *Two False Letters*, before the *True intended Letter* comes in. Explained thus.

The *Whole-fall*,  
Explained.

Suppose I would give a *Whole-fall*, to the Letter *ᵛ*, upon the *5th. String*: Then I must first strike *ᵿ*, upon that *String*; and then fall my *Fore-finger* hard, upon *ᵉ*, on the *same String*, and so closely after, (holding *ᵉ* still stopt) fall my *3d. or Little Finger*, as hard into the *True intended Letter* *ᵛ*; and thus the *Performance is Finished*; yet always observing, (that for an *Equality*, and *Evenness*, in these 3 Sounds) which is a thing *Chiefly* to be Regarded) you must take *Care*, that you strike not the first so Loud, as that the *strength* of the *Finger*, is not sufficient to cause the other 2 following Letters to Sound as Loud, as the first, which was struck. Therefore, ever at a *Whole-fall*, strike the first Note of the 3, *Softly*; so may you with the more *Ease*, and *Certainty*, make the next 2, as Loud; for a Man cannot fall a *String* so Loud, as he can strike it.

Choice Dire-  
ctions, for It  
Exact Perfor-  
mance.

This is sufficient to Explain the *Whole-fall; Only Note*, That you always fall it, *through the proper Ayre-Notes of the Key*, (which to a *Musical Ear*, is *Naturally known*.)

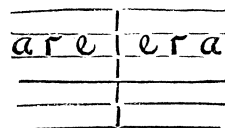
Sometimes, it will be 2 *Full Notes*; as, suppose you should *Fall e*, on the 3d, *String*; Then must you *Fall* it from *a*, into *r*, and so into your *True Note e*, which is the *Ayre* of that 3d. *String*, for *Those Notes* in this *Tuning*.

CHAP. XXIII.

The Elevati-  
on, and its  
Explanation.

THE *Elevation*, the *Single Relish*, and the *Double Relish*, will take up too much *Trouble to Explain Them*, by *Words only*; and will better be done, by *Notes*, or *Letters*, because they are to be performed, by *many, and various Notes*. Therefore, in *Their Explanation*, I will use a *Musick Line*, and *Letters*, for your more *Easie understanding of Them*.

The *Elevation*, is generally to be made in the *Ascension*, or *Descension* of a 3d. and always upon the *Middle Note*; ( But in saying a 3d. or 3 *Notes*, I do not mean always 3 *Full Notes*; for there is a 3d. *Major*, and a 3d. *Minor*, as are *Here Explained*. As for



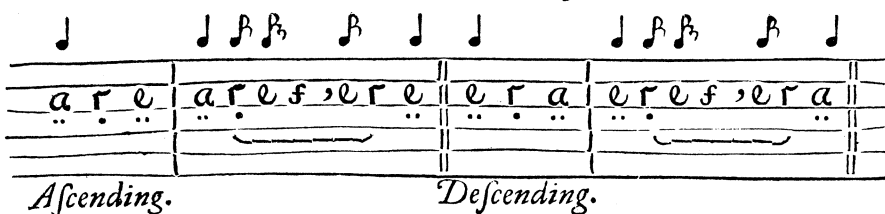
Example. Those 3 *1st.* are a 3d. or 3 *Full Notes Ascending*, which we call 3d. *Major*, or *Sharp 3d.* and the 2d. 3, are a 3d. or 3 *Full Notes Descending*.

The 1st. 3 of these, are a 3d, *Ascending*,, with the *Half Note in the midst*, which we call a *Flat 3d.* or a 3d. *Minor*; the last 3, are the same *Descending*.

Now, from any of *These Notes*, you shall know, how the *Elevation* is to be made, and that is always upon the midst of the 3; Thus, *1st.* according to the 3 *Full*, or *Whole Notes*, as in the 1st. *Six Letters* upon the 3d. *String*. Explained *Thus*.

The 2d. 3 Thus.

The Elevati-  
on, Ascending,  
and Descend-  
ing.



Thus the *Elevation* is express'd, both *Ascending*, and *Descending*, as you may see ( by this *Line* ) upon the *Letter r*, which takes up 5 *Letters*; ( as you see link'd together by a *Hoop'd Stroak* ) None of which, are to be struck, but only the 1st. *r*, and all the rest are to be performed by the *Activity* of the *Left Hand*, in the manner of *Falling, or Sliding*.

The *Falling*, you have had exprefs'd before ; and the *Sliding*, shall by and by be Explained.

Let this suffice to exprefs the *Elevation* ; only you must Remember, that as in your *Falling of the Whole-Fall*, I gave you a Note, not to *Hit* your 1<sup>st</sup>. of the *Number*, *Harder* than you were able, to cause *All the rest* following, to give the same *strength of Sound* ; so must you do in *This* : For they must always be *Equal in Loudness* ; which will require a pritty *Careful Practice* : For 'tis a *Hard Grace*.

The 3<sup>d</sup>. *Minor*, or *Flat 3d.* is done after the *same manner* ; yet observing the *Ayre* of your *Lesson*.

The *Single Relish*, ( after *This*, is understood ) will be very *Easie*, as being but a piece, or part of the *Elevation* ; and is likewise generally done upon the *Ascension*, or *Descension* of a 3<sup>d</sup>. *Thus*.

Ascending a 3d. Thus.      Descending a 3d. Thus.

Explained Thus, 1<sup>st</sup>. Ascending.

2<sup>d</sup>. Descending.

Note, That the 2<sup>d</sup>. Note, upon which you perform the *Relish*, has a *Back-fall*, which would always be performed very *strongly*, and *smartly*, before you attempt the other 2 Notes ; which is *All* that is needful to be exprefs'd, concerning the *Single Relish*.

The *Double Relish*, is a *Grace*, very profitable to practice, for the making the *Hand Nimble*, *Quick*, and *Even* ; But upon the *Lute* is not us'd to be performed, by any *Sliding*, or *Falling of Notes*, as *Others* are ; because It consists of *too many Notes*, to be performed, without some other *Help*, than by the *Left Hand* ; But is done in *This following manner*, Thus.

The Single Relish.

The Double Relish.

The Plain Notes. 5     Their Explanation. 5

The notation shows two staves. The first staff has notes 'd o' followed by a double bar line and then 'd d o'. The second staff has notes 'd r d' followed by a double bar line and then 'd r d f d f d f d r a' followed by a double bar line and then 'd r d r d r a r d' followed by a double bar line and then 'd r d'. Below the first staff is the number '5' and below the second staff is the number '5'. The text 'The Plain Notes.' and 'Their Explanation.' is written below the staves.

All This, is but called the *Double Relish*, expressing *Those 3 Plain Notes*.

In *Encient Times*, the *Well, and True Performance of It*, upon the several *Keys*, throughout the *Instrument*, (either *Lute*, or *Viol*) was accounted an *Eminent piece of Excellency*, though now, we use it not at all in our *Compositions* upon the *Lute*.

However, I shall commend the *Private use, and Practice of It*, to *All Practitioners*, as a very *Beneficial piece of Practice*, for the *Command of the Hand*. And although the very *Shape, and Fashion* of It, be not at *This Day in General use*; yet I will set down such *Allusions* to It, or such *Kind of Dependences* upon It, (when I come to give *Further Directions* for the *Hand*) as shall pass, with very much *Grace, and Modish-Good-Appraise*.

But I must *1st.* make an end of *Explaining* the rest of *These Graces*, which I will hasten to do.

The Slur.

The next therefore, is the *Slur*, and is no more than the *Falling* of so many *Letters*, (*Ascending*) as you can, upon *Any one String*; only by hitting the *1st.* as you did the *Whole-fall*. As for Example. *All Those*, which are *Hooped in*, go under the Name of *Slurr'd-Notes*; only hitting the *1st.* and *Falling* the rest, as in the *Elevation before*.

Explained Thus.

The notation shows a single staff with notes 'a e d' followed by a slur over 'a r d f' followed by another slur over 'a r d' followed by a slur over 'a e d'. The notes are written in a stylized font.

The Slide.

The *Slide*, is near of *Kin* to the *Slur*, and differs only *Thus*; your *Notes* are always *Descending*, and *Mark'd* with a *Hoop, or Slide*, as your *Slur*. As for Example.

The Slide Explained.

The notation shows a single staff with notes 'f e r a r a' followed by a slur over 'e a' followed by a slur over 'e a' followed by a slur over 'r a r a' followed by a slur over 'r a' followed by a slur over 'd e a' followed by a slur over 'a' followed by a slur over 'd e a' followed by a slur over 'e e'. The notes are written in a stylized font. Below the staff is the number '5'.

The notation shows a single staff with notes 'f d r a' followed by a slur over 'f d r a' followed by a slur over 'f d r a'. The notes are written in a stylized font.

We seldom *Slide* above 2, or 3 at a time, as you may see marked in the *1st. 2d. and 3d. Barrs*, with the *Slide*.

Sometimes we *Slide* Four, as in the *Little Short Line*.

The

The doing of *This*, is no more, than *ist.* to make all the *Stopt Letters Ready*, (that is, have *Them all Stopt together*;) Then hit the *ist.* and Twitch the rest, with your *Stopt Fingers*, one from another, as you take *Them off*, and Remember to do them *All Equally*, for *Distance*, and *Loudness*, according to former *Directions*.

The *Spinger*, is a *Grace*, very *Neat*, and *Curious*, for some sort of *Notes*; and is done *Thus*, viz.

The Spinger,  
Explained.

After you have *Hit your Note*, which you intend to make the *Grace upon*, you must (just as you intend to part with *your Note*) *Dab* one of your *next Fingers* lightly upon the same *String*, a *Fret*, or 2 *Fretts* below, (according to the *Ayre*) as if you did intend to *stop the String*, in that *Place*; yet so *Gently*, that you do not cause the *String to Sound*, in *That stop*, (so dab'd;) but only so, that it may suddenly take away *That Sound*, which you last struck; yet give some *small Tincture* of a *New Note*; but not *Distinctly* to be heard, as a *Note*; which *Grace* (if *Well done*, and *Properly*) is very *Taking*, and *Pleasant*.

The *Sting*, is another very *Neat*, and *Pretty Grace*; (But not *Modish* in *These Days*) yet, for some sorts of *Humours*, very *Excellent*; And is *Thus done*, (upon a *Long Note*, and a *Single String*) first strike your *Note*, and so soon as It is struck, *hold your Finger* (but not too *Hard*) *stopt upon the Place*, (letting your *Thumb loose*) and *wave your Hand* (*Exactly*) *downwards*, and *upwards*, several *Times*, from the *Nut*, to the *Bridge*; by which *Motion*, your *Finger will draw*, or *stretch the String* a little *upwards*, and *downwards*, so, as to make the *Sound* seem to *Swell* with *pritty unexpected Humour*, and gives much *Contentment*, upon *Cases*.

The Sting,  
Explained.

The *Tut*, is a *Grace*, always performed with the *Right Hand*, and is a *sudden taking away the Sound* of any *Note*, and in such a manner, as it will seem to cry *Tut*; and is very *Pretty*, and *Easily done*, *Thus*.

The Tut, Ex-  
plained.

When you would perform *This Grace*, it is but to strike your *Letter*, (which you intend shall be so *Grac'd*) with one of your *Fingers*, and immediately *clap on your next striking Finger*, upon the *String* which you struck; in which doing, you suddenly *take away the Sound* of the *Letter*, which is that, we call the *Tut*; and if you do it clearly, it will seem to speak the word *Tut*, so plainly, as if it were a *Living Creature*, *Speakable*.

Which makes  
the Lute to  
speak.

The next, (which I (*my self*) only call a *Grace*; because no *Master* ever yet (as I can find) directed it, as a *Grace*, but my self) is to Play some part of the *Lesson Loud*, and some part *Soft*; which gives *much more Grace*, and *Lustre to Play*, than any other *Grace*, whatsoever: Therefore I commend It, as a *Principal*, and *Chief-Ornamental-Grace* (in its *Proper Place*)

Soft and Loud  
Play, a most  
Excellent  
Grace.

The last of All, is the *Pause*; which although it be not a *Grace*, of any performance, nor likewise *Numbered* amongst the *Graces*, by others, yet the performance of It, (in proper Places) adds much *Grace*: And the thing to be done, is but only to make a kind of *Cessation*, or *standing still*, sometimes *Longer*, and

The Pause.



and sometimes *Shorter*, according to the *Nature*, or *Requiring* of the *Humour* of the *Musick* ; which if in Its *due Place* be made, is a very *Excellent Grace*.

I have now done, with the *Declaration*, and *Explanation* of the *Graces*.

I will therefore proceed, to ( what I suppose you long for ) *viz.* the further *Explaining* of *Lute-Play*.

## CHAP. XXIV.

I Can Remember but *One Thing* more; which I count *Needful*, that you be informed in, before you shall find your self *sufficiently Able* to give a *True Account* of every performance in *Any Lesson*, that you shall meet with.

A General Rule for the Right Hand Fingering.

And it is the knowledge of the *Right-Hand-Fingering*, in a *General way* : Which Thing, in this Chapter, I will endeavour to Explain ; and the rather, because it is too *Great a Trouble*, in the *Pricking*, or *Printing* of *Many Lessons*, to set down the *Fingering*, to every *Note*.

Besides, for your future satisfaction, and that you may Play by a *Certain Rule*, and not upon *Trust*, at a *Venture*, with much *Uncertainty*, not knowing a *Reason* for what you do : Wherefore, attend *This General Rule* ; which shall never fail you, for *True Fingering*.

All Lessons should be Barr'd.

You must know, all *Lessons* you shall meet with, either will, or should be *Barr'd* ; so that when you see the *Barr*, you will easily perceive, what *sort of Notes* it consists of, *viz.* of *Even*, or *Odd Notes*.

If *They* be all *Even Notes*, either of *One Kind*, or *Mixt*, ( provided they be mixt *Even* ; as 2 *Crotchets*, and 4 *Quavers* together, or any such ; ) Then, ever begin the first, with your *2d. Finger*, and then the *2d.* with your *1st. Finger*, &c. as you will see in most of *Those 7 Preludes*, I set you down before, with their *Fingering Mark'd*.

When your Thumb single, begins any Barr, what Finger follows.

But in Case your *Thumb* shall begin any *Barr*, with a *Single Letter*, ( as in the *7th Prelude*, in *B-mi*, It did ) you must know, that In such a Case, your *Thumb* supplies the *Place*, and *Office* of your *2d. Finger*, as in that *Prelude* you may see, in most of the *Barrs*, quite through.

When the Thumb supplies the place of the Fore-finger.

But when the *2d. Finger*, shall begin a *Barr Single*, and the *2d. Note* of the *Barr* shall be struck with the *Thumb*, ( as in the *5th. Prelude* in *Gam-ut*, you may see ; ) Then the *Thumb* supplies the *Place*, and *Office* of the *Fore-finger*, your *2d. Finger* still keeping Its Course, in taking the *3d.* or next *Note*. Thus, ( let your *Lesson* be so long as it will ) if your *Barr* consist of *Even Notes*, or *Evenly Mixt* ; make no *Scruple*, but perform it always in *This Even manner* ; which is the *Sure*, and *Best way* of Playing *All Divisions*, so falling out.

But

But if you meet a *Barr*, not *Evenly Mixt*, as one *Crochet*, and 2 *Quavers*, for the 1<sup>st</sup>. 3 *Notes*; and then the like again, for the 2<sup>d</sup>. *Three Notes*, (or the like;) In such a *Case*, you must only have *Respect to Those Even Notes*, of a *Kind*, (in that *Barr*) viz. which are the 1<sup>st</sup>. 2 *Quavers*, and which the last 2 *Quavers*; and begin *Them*, with your 2<sup>d</sup>. *Finger*, although you struck the *Former Note*, with the *same Finger*; as *Thus*, for *Example*, you may see in *These 2 Barrs*.

Even Notes of a Kind, in a Barr, how to be Play'd.

I suppose, you remember, that a *Single Treble*, and a *Bass*, is always to be struck with the 2<sup>d</sup>. *Finger*, and the *Thumb*.

Let *This* suffice, for *Even Notes* in a *Barr*.

But when you meet with *Odd Notes* in a *Barr*, *Thus*.

Odd Notes in a Barr, how.

Then *Play Those Three 1<sup>st</sup>. Notes* of the *Barr*, as you see them *Mark'd*, (which is *Natural*, and proper *Fingering*;) but then, at the 4<sup>th</sup>. *Note*, you will perceive, that *Those remaining 4 Notes*, will prove to be *Even Notes*, and of a *Kind*, (as to the *Rule of Fingering*) though *Two of Them* be *Semiquavers*, and *Two of Them Quavers*; That is, they are 2 and 2 of a *Kind*; which is all the *Concern* of your *Observation in Fingering*: Therefore, you must *Turn your 2<sup>d</sup>. Finger*, although you struck the *stop* before, with the *same Finger*.

The 2<sup>d</sup>. and 3<sup>d</sup>. *Barrs*, are both of the *same Nature*, as you see I have *Mark'd Them*.

This may serve for a *Sufficient Direction*, for your *General Observation*, in your *Right Hand Fingering*, viz. That whensoever you meet with *Even Notes of a Kind*, in a *Barr*, you are to begin the 1<sup>st</sup>. of that *Even Number*, with your 2<sup>d</sup>. *Finger*; although the *Barr*, in the whole, consists of *Even*, or *Odd*.

In *Triple Time*, you will often meet with *Three Odd Quavers*, *Thus*, as in this *Example* following on the other side.

Even Notes of a Kind.

Triple Time.

An Exception for the General Rule, of Fingering, for the Right Hand.

Example Thus.

The Rule will still hold Good ; For you must hit the 1<sup>st</sup>. odd Quaver, with your Fore-finger ; and then the 2 last, ( which are Even Notes of a Kind ) begin, as you see, with the 2<sup>d</sup>. Finger.

I think I need say no more, concerning this General Rule, for Fingering : Yet sometimes, there will happen such kind of Notes, and Passages, which we find, will be more Handsomly Convenient, to be Play'd, Contrary to This General Rule ; some of which I will here set you down.

The 1<sup>st</sup>. Example, contrary to the General Rule.

Observe the 3<sup>d</sup>. Note of This Rudiment, and you will perceive, that It is a Semiquaver ; and they are all so, till you come to the Fifth Note of the last Barr : They are likewise Notes of a Kind ; so, that according to your General Rule, All Those Notes should be Played with contrary Fingering, to what you see them here set ; viz. Whereas you see them Mark'd, to begin with the First, and Second Finger, they should begin with the Second, and First Finger.

The Reason, why the General Rule, is contradicted Here.

Now, my Reason is This ; because, that in This Place, It is more Natural, according to the Formation of the Hand ; and so It will be more familiarly easie, and ready for the Hand, to perform Those Notes. ( as they so stand ) than according to the General Rule : Which if you attentively observe, you may easily perceive.

As for Example ; Take notice, how that the Fore-finger, of your Striking Hand, (stands in Its Posture of Play) more conveniently ready over the 2<sup>d</sup>. String, than over the 1<sup>st</sup>. So also doth the 2<sup>d</sup>. Finger, ( at the same Instant ) stand more ready, over the Treble String, than over the 2<sup>d</sup>. So that, if you will make your Preparation, as formerly I have directed, viz. To make your 2<sup>d</sup>. Note ready, ( with both Hands ) before you strike your First ; I say, ( Thus Preparing ) you cannot chuse but perceive, how that the Natural Formation of the Right Hand, doth Invite you to This manner of Play, in This Place ; And so would be in all other, hapning in the same Kind. As for Example.

Here

Here is another such.

The 2d. Example, contradicting the General Rule.

The 1st. Barr, is according to the *General Rule*; But the 2d. you see, is just in the *Nature* of the other above, *Contradictory*; and therefore, would be so performed.

Now, It will be very good, (for your *Experience*, and *Confirmation*) to try to Play *These 2 last Examples*, according to the *General Rule*; by which means, you will more apparently perceive the *Difference*, and *Reasonableness* of *This Exception*; For you will find, by such *Tryal*, that you *cannot perform Those Notes*, so *smoothly*, and *easily* by the *Rule-Play*, as by the *Exception-Play*.

The best way to confirm you, in this particular Play.

I will still proceed in *This Kind of Explanation*; because, that in the doing of It, I shall do you *Two Great Advantages*.

The One shall be, I will *Explain All* (or the most part of) such *Passages*, as usually are so performed upon *This Tuning*, or the *Lute in General*; by which doing, you shall ever after be put out of doubt, as to the right order of all such *Performances*.

Then 2dly. I shall give you such an *Advantage*, as to the *General way*, of *Curious coming to the several Closes* of *Those several Keys*; in which I shall *Express Them*, as will be a great means, to enable you to *Command a Kind of Voluntary Play upon the Lute*; which *Thing* indeed I do aim at; And it shall be the very next adjoining Work to This, which I do intend (God Willing) to Endeavour: The which, (to be able to do) is the *Most Absolute*, and *Most Satisfactory Piece of Performance*, that any *Person can Attain unto*, upon *This*, or upon any other *Instrument*.

What is the most Absolute satisfaction, upon the Lute.

But First, I will make an end of *This kind of Play*.

Here therefore, are *Five other such Examples*; which, (with the former *Two*) runs through *All the Keys*; and I suppose will be sufficient, to enable you, both to know *when*, and *how to Break the General Rule-Play*, upon *All such Cases*, at any *time*. And also, (if you often Practice *These following Examples*; which you may do at any time, upon *Tuning your Lute*, &c.) and which will seem very *Handsom*, upon *That*, or any other *Occasion*, and add *Lustre* to your *Play* also, and make your *Hand Neat Agile*, and *Fine*; For you must know, That such kind of *Come-offs*, as *These*, are accounted *Quaintnesses*, or *Elegancies*; and in *Play*, *Esteemed very Credible*, in the *Performer*, if he *Perform Them Accurately*, and *Curiously Well*. And here, in this next *Page* following, you shall have Them set you.

Q

Example

The Civil Part ; or,

Example in D-fol-re-Key.

Example in E-la-mi-Key.

Example in F-fa-ut-Key.

Example in Gam-ut-Key.

Example in B-mi-Key.

In this last Example, Tune F-fa-ut, ( or the Ninth String ) Sharp.



Here you may apparently discern the Key, of This *Prelude*, by the *First Note*, which is *C-fa-ut*.

Now for the *Fuge*, *Shape*, or *Form* of This *Lesson*, you shall know It *Thus*.

The *Fuge* is seen in the first *Barr*, in which is express'd a determinate *Order*, intimating *Matter*, and *Form* of *Notes*, which *Matter*, or *Conceit* ; I do intend to pursue, quite through the *Lesson*.

The meaning of a *Fuge*.

This *Term Fuge*, is a *Term* used among *Composers* ; by which They understand a certain intended *Order*, *Shape*, or *Form* of *Notes* ; signifying, such a *Matter*, or such an *Extention* ; and is used in *Musick*, as a *Theam*, or as a *subject Matter* in *Oratory*, on which the *Orator* intends to *Discourse*.

And this is the *Nature*, and *Use* of a *Fuge* in *Musick* ; and, as you may most plainly discern, in *This last set Lesson*.

Examine It therefore, and observe the 1st. *Barr*, which speaks the *Intent*, or *Conceit* of the whole *Lesson* ; each *Barr* varying a little ; yet (as I may say) *Tasting* of the *First*, or *Alluding Thereunto*.

The very Best way, to procure *Invention*.

This is the very way, if well Understood, and Imitated, which will occasion *Invention*, with much *Ease*, and *Great Delight* : But at the present, will (or may) seem a *Mystery* : However, I will pursue It so long, in what I shall hereafter set down, that I doubt not, but you will *Grapple* with the meaning of It, well, before I conclude, and to your great *Satisfaction*, and *Advantage*.

From this Place, quite through the *Book*, there is scarce a *Lesson*, but will Exemplifie This particular *Matter* of *Invention*.

I am Engaged next, to let you know, how to express your *Key*, by a 3d. or 10th. to your *Diapason* intended.

Now for Example, you still intend *C-fa-ut-Key* ; and you begin to touch your 2d. *String*, which is a 3d. or 10th. to your intended *Key*.

Here is a *Prelude*, which will show you, how That may Hand-somely be done ; As also to *Maintain a Fuge*, or *Humour*.

The 2d. *Prelude* in the 10th. above the *Key*.

Here

Here the *Key is obvious, and Plain*, as beginning on the 2d, *String*, (the *Letter e*, on the same *String* being but the same *Tone*, yet augments the *Sound*, and makes it a little *Fuller*;) And that 1st, *e* may properly have a *Beate* to It, for Its *Grace*, (the which is set;) Likewise the 1st. *d*, in the 2d. *Barr*; The 1st. *e*, in the 3d. *Barr*; The *e*, in the 4th. *Barr*; The 1st. *y*, in the 5th. *Barr*; And the 1st. *d*, in the 9th. *Barr*.

Note likewise, That *All those Letters, which I have Noted for Beates, must be struck with the Thumb*; and the *Treble* above each, with the 2d. *Finger*.

Note.

This may suffice, for the *Fingering of the Lesson*.

Now, as to the *Humour* of It, you may observe, That It All *Tasts of*, or *Similizeth* with the 1st. *Barr*, in some small kind; yet not too much of the same *Humour*; for that is *Nautious*, and *Tiresome*, (which has been *Anciently*, by some, us'd too much; but too little now a days, by others.

'*Judgment, gain'd by Experience, must be the best Director in This Matter.*

'The last part, Is a little a *Kinto the Fuge*; yet peculiarly a *Humour by It self*.

'For you may carry on, and maintain several *Humours*, and *Conceits*, in the same *Lesson*; provided they have some *Affinity*, or *Agreement* one to the other: But That does require some *Experience*, and *Judgment* also; and more than some of our *Late Composers* of *These Times* shew, who make their *Lessons*, as I have known *Boys* to make their *Jacks of Lent*; Their *Doublet-Sleeves* of several *Colours*, and both differing from the *Skirts*, and the *Body* differing from *All*, (and yet all very *Good Stuffs*, *Cloth*, or *Silks*, had they been properly, and *Judiciously plac'd*;) which kind of *Ridiculous Compositions*, have no *Good Order*, or *Compendious Artifice* in Them; but are made up at *Random*, by *Hab-Nab*, without *Care*, *Skill*, or *Judgment*.

A Comparison, concerning Ridiculous Compositures.

'Now here, it will not be *Impertinent*, to make a short *Digression*, and to say something in *This Respect*, of *Musick*; which I believe, every one will not believe, or think possible; and especially, in the matter of *Invention, in Composition*.

A Necessary, and short Digression, Comparing Musick to Language, or Oratory.

But



‘ But *Thus much* I do affirm, and shall be ready to *Prove*, by  
 ‘ *Demonstration*, ( to any Person Intelligible ) That *Musick* is as  
 ‘ a *Language*, and has Its Significations, as Words have, ( if  
 ‘ not more strongly ) only most people do not understand that  
 ‘ *Language* ( perfectly. )

Further Ex-  
 plained.

‘ And as an *Orator*, ( when he goes about to make a *Speech*,  
 ‘ *Sermon*, or *Oration* ) takes to Himself some Subject Matter, to  
 ‘ Exercise Himself upon, as a *Theam*, *Text*, or the *Like*; and in  
 ‘ That Exercise, can order His Discourse, or Form, various, and  
 ‘ fundry ways, at his Pleasure, and yet not stray from, or loose  
 ‘ His intended Matter. Even so may a *Learned Master*, in *This*  
 ‘ *Art*, do the like; and with as much *Ease*, *Scope*, and *Freedom*  
 ‘ ( significantly. )

The Divine  
 Rhetorical  
 Power of Mu-  
 sick.

‘ And as in *Language*, various *Humours*, *Conceits*, and *Passions*,  
 ‘ ( of All sorts ) may be Express’d; so likewise in *Musick*, may any  
 ‘ *Humour*, *Conceit*, or *Passion* ( never so various ) be Express’d;  
 ‘ and so significantly, as any *Rhetorical Words*, or *Expressions* are  
 ‘ able to do; only, ( if I may not be thought too Extravagant  
 ‘ in my *Expressions* ) if any *Difference* be; It is, In that *Musick*  
 ‘ speaks so transcendently, and Communicates Its Notions so In-  
 ‘ telligibly to the Internal, Intellectual, and Incomprehensible  
 ‘ Faculties of the Soul; so far beyond all *Language of Words*,  
 ‘ that I confess, and most solemnly affirm, I have been more *Sen-*  
 ‘ *sibly*, *Fervently*, and *Zealously Captivated*, and drawn into *Di-*  
 ‘ *vine Raptures*, and *Contemplations*, by Those *Unexpressible Rhe-*  
 ‘ *torical*, *Uncontroulable Perswasions*, and *Instructions of Musicks*  
 ‘ *Divine Language*, than ever yet I have been, by the best *Verbal*  
 ‘ *Rhetorick*, that came from any Mans Mouth, either in *Pulpit*, or  
 ‘ elsewhere.



‘ Those *Influences*, which come along with It, may aptly be  
 ‘ compar’d, to *Emanations*, *Communications*, or *Distillations*, of  
 ‘ some *Sweet*, and *Heavenly Genius*, or *Spirit*; *Mystically*, and  
 ‘ *Unapprehensibly* ( yet *Effectually* ) *Dispossessing the Soul*, and  
 ‘ *Mind*, of *All Irregular Disturbing*, and *Unquiet Motions*; and  
 ‘ *Stills*, and *Fills It*, with *Quietness*, *Joy*, and *Peace*; *Absolute*  
 ‘ *Tranquility*, and *Unexpressible Satisfaction*.

‘ I speak not by *Roar*, but by *Experience*, and what I have of-  
 ‘ ten found, and felt.

‘ This *Relation* will seem strange to many; which I shall not  
 ‘ wonder at; because I know there are but few, which do arrive  
 ‘ to that *Height*, and *Degree of Experience*, and *Knowledge*,  
 ‘ both of the *Art*, *Practice*, or *Effects of It*, or ( which is more )  
 ‘ that do make use of Their *Musick*, in such a *Solemn*, and *Di-*  
 ‘ *vine way*.

But I must break off *This Discourse*, in *This Place*, and re-  
 turn to teach my *Scholar*, how to begin to Play a *Prelude*, from  
 the *Fifth*, or *Twelfth*. The Example follows, in the next Page.

Here

The Third Prelude in the Fifth.

Musical notation for 'The Third Prelude in the Fifth'. It consists of two systems of staves. The first system has a treble clef and a common time signature. The second system has a bass clef. The notation includes various notes (a, b, c, d, e, f, g) and rests, with some notes marked with 'a' above them. There are also some decorative flourishes and a final double bar line.

Here is a short *Prelude*, which begins in the *Fifth*, or *Twelfth*, as appears by the *First Letter* (a) upon the *Treble String*.

The *Fuge*, or *Humour*, you may observe lies in the *First 4 Notes*, and is maintained, quite through; *One Strain Retorting* upon the *Other*, in *Uniformity*; which is a very *Great Loveliness*, in *Musical Expressions*; but is too much dis-regarded by many.

In the *Playing* of *This Prelude*, use your *Fore-finger*, and *Thumb*, almost quite through, according to the *Rule of Close-play*; which I conceive you may *Remember*.

The 4th. Prelude in the Eighth above.

Musical notation for 'The 4th. Prelude in the Eighth above'. It consists of three systems of staves. The first system has a treble clef and a common time signature. The second system has a bass clef. The notation includes various notes (a, b, c, d, e, f, g) and rests, with some notes marked with 'a' above them. There are also some decorative flourishes and a final double bar line.

This *Prelude* begins in the *Eighth*, to the *Diapason*; but is properly enough said, to be the *Key*; yet because I told you of the *Eighth*, I have here done It.

You

You must know, that an *Eighth*, and a *Unison*, ( in *Musick's Nature* ) is the *self same Thing in Effect* ; as I shall here demonstrate, by an *Example*.

How an Eighth, and a Unison, is signified to be the same Thing in Nature.

And is a great Mystery.

For, let a *Man*, and a *Woman* ( or a *Boy* ) sing any Song together, ( *Note, for Note* ; ) And the *Woman*, or *Boy*, will as *Naturally* ( and cannot but ) sing an *Eighth*, above the *Man*, as if they were both the same ; which will not do in any other *Chorde* whatever besides.

*This Thing* must needs be accounted a strange *Mystery* ; and is a *Fit Subject* for the *Greatest Philosopher* to study to give a *Good Reason* for.

Now, as you have observ'd the last 3 *Preludes*, in respect of *Their Fugues, Orders, and Forms* ; So I pray do *This*, and you will find, that the *Humour* of the *1st. 2 Barrs*, is answered, and maintained in the *3d. and 4th. Barrs* ; Then, from thence, there is *Another Humour*, or *Fuge maintain'd to the End* ; yet various, but alluding partly to the *1st.*

In the *Playing of It*, use your *Thumb, and 2d. Finger for the First Note* ; and so with your *Thumb, and Finger*, all the way, as you see *It Mark'd*.

I will now set you a *Sett*, or a *Suit of Lessons*, ( as we commonly call *Them* ) which may be of any *Number*, as you please, yet commonly are about *Half a Dozen*.

The *First* always, should begin, in the *Nature of a Voluntary Play*, which we call a *Preludium*, or *Prelude*.

Then, *Allmaine, Ayre, Coranto, Seraband, Toy*, or what you please, provided They be all in the *same Key* ; yet ( in my opinion ) in regard we call Them a *Suit of Lessons* ) They ought to be something a *Kin*, ( as we use to say ) or to have some kind of *Resemblance in their Conceits, Natures, or Humours*.

I will begin *This First Sett*, with a *Preludium* ; and still, by *It*, Endeavour your further *Information*, concerning *Voluntary Play, and maintaining a Fuge, Conceit, or Humour*. Therefore Note *This following Prelude*.

Here begins the First Prelude of the 8 Suits of Lessons, next following.

The musical notation is presented in two systems. The first system begins with a treble clef and a common time signature. It consists of a single melodic line with notes and rests, and a bass line with notes and rests. The second system also begins with a treble clef and a common time signature, and follows a similar structure with a melodic line and a bass line. The notation includes various musical symbols such as notes, rests, and clefs.

Here

p. p. &c.

$\text{a}$   $\text{a}$   $\text{a}$  4 5  $\text{a}$  5  $\text{a}$  5

p. p. p. p. &c.

$\text{a}$   $\text{a}$  4  $\text{a}$  4  $\text{a}$  4 5  $\text{a}$   $\text{a}$  5

Here is now a *Longer Prelude*, than any yet you have had before; and if you observe the *Humour* of the 1<sup>st</sup>. *Two Barrs*, you will perceive, That the whole *Lesson* alludes to the same *Thing*; and yet with *pleasant variety*: I suppose you will not fail in *Playing* it with *True, and Proper Fingering*, by reason, that your *Rules* are so *Plain, and often Repeated* before.

Therefore I'll say no more of *This*, but proceed to the rest of the *Sett*. And Here is the *Firft*.

The *First Lesson* of the *First Sett*, called the *Authors Mistress*.

Loud 5 Soft Loud  $\text{a}$

Soft  $\text{a}$  4 5 Loud 5  $\text{a}$  5  $\text{a}$

$\text{a}$  Loud Soft Loud  $\text{a}$  5

R

This

A Story, (not  
Impertinent)  
concerning  
This Lesson;  
although ma-  
ny may chance  
to smile at It.

This *Lesson* I call my *Mistress*; And I shall not think It *Impertinent*, to detain you here a little *Longer than Ordinary*, in speaking something of *It*; *The Occasion of It*; And why I give It *That Name*: And I doubt not, but the *Relation*, I shall give, may conduce to your *Advantage, in several Respects*; but chiefly, in respect of *Invention*.

You must first Know, That It is a *Lesson*, though *Old*; yet I never knew It *Dis-relished by Any*; nor is there any *One Lesson, in This Book*, of that *Age*, as It is; yet I do *Esteem It* ( in Its Kind ) with the *Best Lesson in the Book*, for several *Good Reasons*, which I shall here set down.

It is ( *This very Winter* ) just 40 Years since I made It; ( and yet It is *New*, because All like It ) and Then, when I was past being a *Suitor to my Best Beloved, Dearest, and Sweetest Living-Mistress*; *But not Married*; yet *Contriving the Best, and Readiest way towards It*: And Thus It was,

The occasion  
of This Lesson.

‘ That very Night, in which I was *Thus Agitated in my Mind, concerning Her, ( My Living Mistress; ) She being in York-shire, and My Self at Cambridge, ) Close shut up in My Chamber, Still, and Quiet, about 10, or 11 a Clock at Night, Musing, and Writing Letters to Her; Her Mother, and some other Friends, in Summing up, and Determining the whole Matter, concerning Our Marriage: ( You may conceive, I might have very Intent Thoughts, all that Time, and might meet with some Difficulties. ( For as yet, I had not gain'd Her Mothers Consent. ) So that in My Writings, I was sometimes put to My Studyings. At which Times, ( My Lute lying upon My Table ) I sometimes took It up, and Walk'd about My Chamber; Letting my Fancy Drive, which way It would, ( for I studied nothing, at that Time, as to Musick ) yet my Secret Genius, or Fancy, prompted my Fingers, ( do what I could ) into This very Humour; So that every Time I walk'd, and took up My Lute, ( in the Interim, betwixt Writing, and Studying ) This Ayre would needs offer It self unto Me, Continually; In so much that at the last, ( liking it Well, ( and lest It should be Lost, ) I took Paper, and set It down, taking no further Notice of It, at That Time; But afterwards, It pass'd abroad, for a very Pleasant, and Delightful Ayre, amongst All; yet I gave It no Name, till a long Time after, nor taking more Notice of It, ( in any particular kind ) than of any other My Composures, of That Nature.*

‘ *But after I was Married, and had brought My Wife Home, to Cambridge; It so fell out, that one Rainy Morning I stay'd within; and in My Chamber, My Wife, and I, were all alone; She Intent upon Her Needle-Works, and I Playing upon my Lute, at the Table by Her; She sat very Still, and Quiet, Listening to All I Play'd, without a Word a Long Time, till at last, I hapned to Play This Lesson; which, so soon as I had once Play'd, She Earnestly desired Me to Play It again; For, said She, That shall be Called, My Lesson.*

‘ *From which Words, so spoken, with Emphasis, and Accent, It presently came into my Remembrance, the Time when, and the Oc-*  
‘ *casion*

‘ *caſion of Its being produced, and returned Her This Answer, viz. That It may very properly be call’d Your Leſſon; For when I Com-  
pos’d It, You were wholly in My Fancy, and the Chief Object, and  
Ruler of My Thoughts; telling Her how, and when It was made :  
And Therefore, ever after, I Thus Call’d It, My Miſtreſs; ( And  
moſt of My Scholars ſince, call It, Mrs. Mace, to This Day. )*

Thus have I detain’d you, ( I hope not too long ) with This ſhort *Relation*; Nor ſhould I have been ſo ſeemingly *Vain*, as to have Inſerted It; But that I have an intended purpoſe, by It, to give ſome *Advantage* to the *Reader*, and doubt not, but to do It, to Thoſe, who will rightly conſider, what here I ſhall further ſet down, concerning It.

Now in Reference to the *Occaſion of It, &c.* It is worth taking Notice; That there are *Times, and particular Seasons, in which the Ableſt Maſter, in his Art, ſhall not be able to Command his Invention, or produce things, ſo to his Content, or Liking, as he ſhall at other Times; but he ſhall be ( as it were ) Stupid, Dull, and Shut up, as to any Neat, Spruce, or Curious Invention.*

There are Times of Barrenneſs, and Times of Plenty, in Matters of Invention.

But again, at other *Times*, he will have *Inventions come flowing in upon him, with ſo much Eaſe, and Freedom*, that his greateſt Trouble will be, to *Retain, Remember, or Set Them down, in Good Order.*

‘ Yet more particularly, as to the *Occaſion of This Leſſon; I would have you take notice, that as it was at ſuch a Time, when I was Wholly, and Intimately poſſeſſed, with the True, and Perfect Idea of my Living Miſtreſs, who was at That time Lovely, Fair, Comely, Sweet, Debonair, Uniformly-Neat, and every way Compleat: How could ( poſſibly ) my Fancy Run upon any Thing, at That Time, but upon the very Simile, Form, or Likeneſs, of the ſame Subſtantial Thing.*

And that *This Leſſon* doth Reſent, and Shadow forth ſuch a *True Relation*, as here I have made, I deſire you to take notice of It, in every Particular; which I aſſure my ſelf, may be of Benefit to any, who ſhall obſerve It well.

The Story apply’d to uſe; And the Leſſon Explained.

Fiſt therefore, obſerve the Two *Fiſt Barrs of It*; which will give you the *Fugue*; which *Fugue* is maintained quite through the whole *Leſſon*.

The Fugue.

Secondly, obſerve the *Form, and Shape of the Whole Leſſon*, which conſiſts of Two *Uniform, and Equal Strains; both Strains having the ſame Number of Barrs.*

The Humour.

Thirdly, obſerve the *Humour of It*; which you may perceive ( by the *Marks, and Directions* ) is not Common.

The Form.

*Theſe Three Terms, or Things, ought to be conſidered, in All Compoſitions, and Performances of This Nature; viz. Ayres, or the Like.*

‘ *The Fugue, is Lively, Ayrey, Neat, Curious, and Sweet, like my Miſtreſs.*

‘ *The Form, is Uniform, Comely, Subſtantial, Grave, and Lovely, like my Miſtreſs.*

' *The Humour, is singularly Spruce, Amiable, Pleasant, Obliging, and Innocent, like my Mistress.*

' *This Relation, to some may seem Odd, Strange, Humorous, and Impertinent ; But to Others, ( I presume ) It may be Intelligible, and Useful ; in that I know, ( by Good Experience ) that in Musick All These Significations, ( and vastly many more ) may ( by an Experienc'd ; and Understanding Artist ) be Clearly, and most Significantly Express'd ; yea, even as by Language It self, ( If not much more Effectually. )*

' *And also, in that I know, that as a Person is Affected, or Disposed in his Temper, or Humour, by Reason of what Object ( of his Mind ) soever ; He shall at That Time produce Matter, ( if he be put to It ) Answerable to That Temper, Disposition, or Humour, in which he is.*

A Good Caution for Composers.

' *Therefore I would give This as a Caviat, or Caution to any, who do attempt to Exercise Their Fancies, in such Matters of Invention ; That They observe Times, and Seasons, and never Force Themselves to any Thing, when they perceive an Indisposition ; but wait for a Fitter, and more Hopeful Season ; for what comes most Compleatly, comes most Familiarly, Naturally, and Easily, without Pumping for ; ( as we use to say. )*

' *Strive therefore to be in a Good, Cheerful, and Pleasant Humour always, when you would Compose, or Invent ; and then, such will your Productions be : or to say better, Chuse for your Time of Study, and Invention, ( if you may ) That Time, wherein you are so Disposed, as I have Declared.*

' *And doubtless, as It is in the Study, and Productions of Musick ; so must It needs be, in all other Studies, where the use, and Exercise of Fancy is Requirable.*

Directions, to Play the Mistress well.

I will therefore take a little more pains than ordinary, to give such Directions, as you shall no ways wrong, or injure my Mistress, but do Her all the Right you can, according to Her True Deserts.

First therefore, observe to Play, *Soft*, and *Loud*, as you see It Mark'd quite through the *Lesson*.

Secondly, use *That Grace*, which I call the *Sting*, where you see It set, and the *Spinger* after It.

And then in the last 4 *Strains*, observe the *Slides*, and *Slurs*, and you cannot fail to know my *Mistress's Humour*, provided you keep *True Time*, which you must be extremely careful to do, in *All Lessons : For Time is the One half of Musick.*

And now I hope I shall not be very hard put to it, to obtain my Pardon, for all *This Trouble* I have Thus put you to, in the Exercise of your Patience ; especially from *Those*, who are so Ingenious, and Good Natur'd, as to Prize, and Value, such Singular, and Choice Endowments, as I have here made mention of, in so Absolute, and Compleat a Subject ; As also, in that they may several ways gain Advantages Thereby ; which is my Chief Aim, and Drift.

I will

I will now set you, the 2d. Lesson of This Sett, which shall be as one of the same Kindred; and indeed It is so nearly Related unto the First, as I can give It no Name so proper, as the Offspring; because It came (as I may say) out of the First, (as you shall hear;) For after some time, that My Mistress grew in Esteem, and to be so Generally well liked of (as I have declared) I was desired by some of My Scholars, to make another Part, to Play at the same time with That my Mistress, upon another Lute: Whereupon I Set This next Lesson; and It is so made, that It is both a Consort Lesson, (to the former, upon another Equal Lute) and does pass also for a Lone-Lesson; and call'd often the 2d. Part, or Part of My Mistress. And here It is.

The 2d. Lesson of the first Sett, Named the Off-spring.

The musical notation consists of three systems of lute tablature. Each system has a rhythmic line above and a line below the five strings. The first system starts with a treble clef and a common time signature. The tablature uses letters 'a', 'h', 'e', 'f', 'r', 'l', 'w', 'f' on the strings. The second system continues the piece with similar notation. The third system concludes the piece with notes 'k', 'h', 'k', 'h', 'h' and 'y', 'h', 'y', 'h', 'y'. Fingerings are indicated by numbers 1-5 below the strings.

In the use of This Lesson, you must Note Two Things especially. The First is, That if at any time you Play It in Consort, (with That other) Those Two last Notes of the Fourth Barr, and the Three First of the Fifth Barr, may be left unplayed, (which thing we call Resting;) because They are the very same Notes, in that place, of the foregoing Lesson; so that although It will be no Discord, (if Played) yet It is not accounted Handson to Play the same Thing upon 2 several Instruments, Consort-wise, at the same time.

The Explanation of the Off-spring.

But when It is Played as a Lone-Lesson, Those Notes are very Proper, and Fit Aire, to come in, in That Place, in Reference to the Retort in the next Two Barrs following.

But when It is Played, as a Part-Lesson to the other Lute, It is more Ample and Modish to Rest Them 5 Notes, (The other Lute then Playing Them) for that the 2 Lutes will Retort, and Answer one the other much more compleatly, in the same Kind, or Humour.

The



The 2d. Thing observable is, That when you Play It for a Lone-Lesson, you must, (for the Humour sake) make Three Pauses, in the last Strain, at Those Three Places where you will find Them Thus  $\wedge$  Marked; and Those Three Notes also to have the Sting-Grace, (as you may see It set before Them.)

This is all I shall hint you unto, in This Lesson; for I believe you will find the Humour of It Easily, in regard It is so near of Kin to the former; only remember to Play It Soft, and Loud, as you see It Marked.

Take notice also of the Fugues which are in It, maintain'd to the end, yet various from the other.

The 3d. Lesson of the 1st. Set, named the Cozen-German.

I have on Purpose, set you These Three Lessons together, in that you may the more (for your Experience, and Practice) be informed in That Main Thing, which I have driven at for you, viz. To be able to know, the manner of Managing a Fugue, and so to maintain It, as to bring It in, Properly, with your whole Discourse, into a True and Handsom Form, or Shape, in any Matter you intend to pursue, or have a Design for; and in way of Extemporary, or Voluntary Play.

And as you see, These Three Lessons, are of such a Near Affinity, or Likeness of Humour, or Conceit, one to the other, you may the more plainly perceive by Them, after what manner, you may follow, and vary a Fugue, &c.

In This last Lesson, you will see the Fugue follow'd, and maintain'd to the End; and without being Glutt'd, or Cloy'd with It; because It is so variously perform'd, and upon Sundry, and Pleasant Keys.

*Keys.* As also the *Exact Uniformity*, or *Likeness of each Strain*, both *within Themselves*, and also of *One Strain to another*.

When I talk of *Uniformity in a Lesson*, I mean Thus.

We are to consider of the *Lesson*, chiefly as to *Form*, or *Shape*; which Thing concerns the *Composer*, *principally to be careful of*; But as for *Fugue*, or *Humour*, you may let Them be what they will; yet They would be so contriv'd, as to have *Neatness*, and *Spruceness* in Them; and to be maintain'd *Uniformly*, and *Evenly*.

What is meant by the Uniformity of a Lesson.

In which Thing we must ever have a *Care*, first to make our *Barrs of every Strain*, in *Number*, *Even*, (viz. 4, 6, 8, 10, 12, or &c.) and *Rarely*, or *Never to make a Strain of Odd*, (viz. 5, 7, 9, 11, or 13, &c.) *Barrs in a Strain*; for if at any time you chance to meet with a *Strain*, consisting of *Odd Barrs*, peruse *That Strain well*; *Ponder It in Its Fugue, Matter and Form*, and you will (in the End) perceive, that either some one of *Those Barrs*, might well have been *spared*, or else some other put in, or added, (here or there) which might much more have *Amplified the Strain*; But being as It is, with an *Odd Barr*, you will find it *Incomplete*, and *Dis-satisfactory*; that is, It will not throughly please you, (if you have a *True, and Uniform Fancy*.)

The first Thing observable in Uniformity.



For It may very aptly be compared to an *Oversight*, in the making of *Verjes*, where the *Poet* (inconsiderately) puts in a *Foot too much*, or a *Foot too little*; and in the *True Scanning of such Verses*, you may easily perceive them *Hobble*, and not run *smooth*, which is a great *blemish* to the *Work*.

A Comparison betwixt Musick, and Poetry, as to Quantities, &c.

There have been, and still are, very good *Masters, and Composers*; as also, *Poets*, which do not regard this one Thing; And I am very confident, if *They* were hinted to It, and did well consider It; *Themselves would acknowledge Their Oversight*, and for the *Future*, always retain the *Observance of It*.

The 2d. Thing, which makes *Uniformity more Lovely* in a *Strain*, is, *That Those Even Barrs*, may bear some kind of *Correspondency*, (as I may say) *Affinity*, or *Likeness* in their *Form*, or *Shape*, one to another; as you may very plainly perceive there is in *These 3 foregoing Lessons*, (more Examples of which, I shall not need to set down, to cause you to understand my meaning.)

These Two *Considerations* are to be had, in Reference to one *Strain of a Lesson*.

But the 3d. Thing, which will make an *Absolute, Complete, and Perfect Uniformity in a Lesson*, is, when both *Strains*, are so contriv'd, *That They agree Equally*, both for *Number of Barrs*, and for *Shape and Form*, in such a *Retorting way*, as is likewise plainly to be seen in *Those 3 last mentioned Lessons*.

The Third Thing is absolute Uniformity.

I speak not This to *Bind*, or *Restrain* the unbounded, and unlimited *Braveries of Fancy*, or *Invention* of any; For I know there are very *Excellent Composures* of all *Forms, and Shapes*, and of *Even and Odd Barrs*, according to the various *Humours*, and *Pleasures of Men*.

And sometimes for a *Conceit sake*, I have done the like; yet (for all that) upon a *Review*, and *better Consideration*, I could see

see where, and how easily to *Correct* such a *Defection*, ( for so still I must call It ) in the *Fancy*, or *Humour*, by either *Adding*, or *Diminishing* ; and so make my *Lesson* still the *more Compleat*, and *Uniform*.

Many things are *Good*, yea *very Good* ; but yet upon *After-Consideration*, we have met with the *Comparative*, which is *Better* ; yea, and after That, with the *Superlative*, ( *Best of All* ) by *Adding to*, or *Altering a little, the same Good Thing*.

An assured way, to make Handfom, and Good Lessons.

*This Thing* which I thus hint unto, with what went before, ( I dare avouch with confidence ) will ( by a due *Observance of It* ) prove a most *Steady, and certain way* ( easily ) to make *Handfom*, and *Good Ayre* ; especially for *Lessons of a short Cut*, such as are *Allmaines, Ayres, Corantoes, Serabands*, and such like.

They would ever be made *Uniform, and Even*.

But as <sup>for</sup> *Long Lessons*, viz. *Praeludes, Fancies, Pavines, &c.* It is not a Matter of so great Concern ; because, that in the *Exceeding Length of Them*, there cannot be such a *Nice Notice*, taken of their *Cuts, or Shapes* ; besides, They have many times *Humours of Pauses, and Flourishes*, in a *wild way*, according to their Nature, that it is not expected from *Them*, to appear in such an *Exact, and iunctual Form*, as one of *These short Ones*, which is ( more in use, and of a more easie *Discern* ; ) Commonly, like a Pair of *Verses*, of Six, Eight, Ten, or Twelve Feet, which if either be too long, or too short, a very *Indifferent Observer*, may soon espy the *Defect*.

These 3 last *Lessons*, although I have given them such *Fansical, Humorous, or Conceited Names* ; yet ( according to their *Forms, and Shapes*, and Order of their *Time, or Proportion* ) may be call'd *short Allmaines, or Ayres*.

And that you may hereafter know how to give *Right, and Proper Names* to all *Lessons* you meet with, take notice of *This General way*, how you may know *Them*, and how you may *Order Them*.

How to know, and give right Names to all sorts of Lessons, &c.

There are first *Praeludes*, then 2dly. *Fancies*, and *Voluntaries*, 3dly. *Pavines*, 4thly. *Allmaines*, 5thly. *Ayres*, 6thly. *Galliards*, 7thly. *Corantoes*, 8thly. *Serabands*, 9thly. *Tattle de Moys*, 10thly. *Chichona's*, 11thly. *Toyes, or Figgs*, 12thly. *Common Tunes* ; But lastly, *Grounds*, with *Divisions* upon them.

The Description of Them.  
1. The Praelude.

And of every of *These*, I will give you some kind of Knowledge, by way of *Description*.

The *Praelude* is commonly a *Piece of Confused-wild-shapeless-kind of Intricate-Play*, ( as most use It ) in which no perfect *Form, Shape, or Uniformity* can be perceived ; but a *Random-Business, Pottering, and Grooping*, up and down, from one *Stop, or Key*, to another ; And generally, so performed, to make *Tryal*, whether the *Instrument* be *well in Tune*, or not ; by which doing, after they have *Completed Their Tuning*, They will ( if They be *Masters* ) fall into some kind of *Voluntary, or Fansical Play*, more *Intelligible* ; which ( if He be a *Master, Able* ) is a way, whereby He may more *Fully, and Plainly* shew *His Excellency, and Ability*, than by any

2. The Fancy, or Voluntary.

other kind of undertaking; and has an *unlimited*, and *unbounded Liberty*; In which, he may make use of the *Forms*, and *Shapes of all the rest*.

*Pavines*, are *Lessons* of 2, 3, or 4 *Strains*, very *Grave*, and *Sober*; *Full of Art*, and *Profundity*, but seldom us'd, in These our *Light Days*. 3 Pavines.

*Allmaines*, are *Lessons* very *Ayrey*, and *Lively*; and Generally of Two *Strains*, of the *Common*, or *Plain-Time*. 4. Allmaines.

*Ayres*, are, or should be, of the *same Time*, (yet many make *Tripla's*, and call them so;) only they differ from *Allmaines*, by being commonly *Shorter*, and of a more *Quick*, and *Nimble Performance*. 5. Ayres.

*Galliards*, are *Lessons* of 2, or 3 *Strains*, but are perform'd in a *Slow*, and *Large Triple-Time*; and (commonly) *Grave*, and *Sober*. 6 Galliards.

*Corantoes*, are *Lessons* of a *Shorter Cut*, and of a *Quicker Triple-Time*; commonly of 2 *Strains*, and full of *Sprightfulness*, and *Vigour*, *Lively*, *Brisk*, and *Cheerful*. 7. Corantoes.

*Serabands*, are of the *Shortest Triple-Time*; but are more *Toysish*, and *Light*, than *Corantoes*; and commonly of Two *Strains*. 8. Serabands.

A *Tattle de Moy*, is a *New Fashion'd Thing*, muchlike a *Seraband*; only It has more of *Conceit in It*, as (in a manner) *speaking the word*, (*Tattle de Moy*) and of *Humour*; (as you will find, quite through *This Book*, where they are set;) *That Conceit* being never before Published, but *Broached together with This Work*. 9. Tattle de Moys.

It may supply the *Place* of a *Seraband*, at the *End of a Suit of Lessons*, at any *Time*.

*Chichona's*, are only a few *Conceited Humorous Notes*, at the end of a *Suit of Lessons*, very *Short*, (*viz.*) not many in Number; yet sometimes consists of Two *Strains*, although but of Two *Semibreves in a Strain*, and commonly, of a *Grave kind of Humour*. 10. Chichona's.

*Toys*, or *Jiggs*, are *Light-Squibbish Things*, only fit for *Fantastical*, and *Easie-Light-Headed People*; and are of any sort of *Time*. 11. Toys, or Jiggs.

*Common Tunes*, (so called) are Commonly known by the *Boys*, and *Common People*, *Singing Them in the Streets*; and are of either sort of *Time*, of which there are many, very *Excellent*, and well *Contriv'd Pieces*, *Neat*, and *Spruce Ayre*. 12. Common Tunes.

The *Ground*, is a set Number of *Slow Notes*, very *Grave*, and *Stately*; which, (after It is express'd Once, or Twice, very *Plainly*) then He that hath *Good Brains*, and a *Good Hand*, undertakes to Play several *Divisions* upon It, *Time after Time*, till he has shew'd his *Bravery*, both of *Invention*, and *Hand*. 13. Grounds.

Thus, I have given you to understand, the several *sorts*, and *Shapes*, of most *Lessons* in use.

I will now proceed in *This Suit of Lessons*, and here set you a short *Coranto*, as you shall see following in the next *Page*.

The 4th. Lesson of the 1st. Sett, being a Coranto.

This Lesson I call a *Coranto*, and *Properly*, as you may see, both by the *Time*, and *Shape* of It; However, I would have It *Play'd* in a *Slow*, and *Long Proportion*: For the Nature of It, is far more *Sober*, than a *Coranto*, and will please you much better so.

The *Fugue* is seen, in the 3 *First Notes*, and perceptible all over the *Lesson*.

The *Form* is *Even*, *Uniform*, and *Perfect*.

The *Humour*, is a kind of *Sorrowing*, *Pittying*, and *Bemoaning*.

A General Observation how to find out the Humour of a Lesson.

And as to the *General Humour* of any *Lesson*, take *This* as a *Constant Observation*; viz. observe It, in *Its Form*, or *Shape*; and if you find It *Uniform*, and *Retortive*, either in *Its Barrs*, or *Strains*, and that It expresseth *Short Sentences*, ( as you may observe in *All These last Four Lessons*, that they have done;) Then you will find it very *Easie*, to *Humour* a *Lesson*, by *Playing* some *Sentences Loud*, and others again *Soft*, according as they best please your own *Fancy*, some very *Briskly*, and *Couragiously*, and some again *Gently*, *Lovingly*, *Tenderly*, and *Smoothly*.

What gives the Chiefest Lustre to Play.

And forget not especially, in such *Humours*, to make your *Pauses*, at *Proper Places*, ( which are commonly at the *End* of such *Sentences*, where there is a *Long Note*, as easily you will know how to do, if you give your mind to regard *such Things*, which give the *Greatest Lustre in Play*, as I have already told you.

The *Playing* of *This Lesson*, is so *Familiarly Easie*, that I need say no more to It. Therefore here is another.

The 5th. Lesson of the 1st. Sett, being a Coranto, but call'd, I like my Humour well.

3

This Lesson may rather be called a Humour, than a Coranto; and has Its Fugue, or Subject Matter (upon which It Treats) express'd in the 1st. Two Barrs, which is throughout maintained, with Handsom, and Various Intermixtures.

The Form is Uniform, (each Strain within It self) though not All of the same Number of Barrs; and yet the 1st. Two Strains are; which is no Error, but sometimes, (for Humor-sake) more Pleasant, and Delightful, as in this 3d. Strain, which is Humorous, and Conceited, and seems to Mock, or Mowe, or Jest; to be Blyth, or Merry; as if it were telling some Jiggish Story, and Pointing at This, or That Body, all along, till it comes to the 4 last Barrs, where you see the Letter (f) upon the 2d. String, with a Full Stop; and where you must Pause, and use the Stinging Grace a Pritty while; and then Softly whirl away, and Conclude.

And although it be Coranto-Time, yet (in regard of the Conceitedness of the Humour) I give It That Name.

And because, that Corantoes (Generally) are but of Two Strains; Therefore I will here following, set you a Perfect Coranto, having said sufficiently concerning This.

The 5th. Lesson of the 1st. Sett, being a Coranto.

♪ ♫ ♪ ♫ &c.                      ♪ ♫ ♪ ♫ &c.

3 *a r r a*

♪ ♫ &c.                      ♪ ♫ ♪ ♫ ♪ ♫ ♪ ♫

♪ ♫ &c.                      ♪ ♫ ♪ ♫ &c.

♪ ♫ &c.                      ♪ ♫ &c.

♪                      ♪.

This Lesson is a Perfect Coranto, and has Its Fuge exprest in the 1st. Two Barrs, and is throughout maintained.

Its Form is Uniform, each Strain within It self; the Humour is Solid, Grave, and very Perswasive, by way of Argumentation; Expostulating ( as it were ) the Matter with much Feruventness; which yon must Humour, by performing Soft, and Loud-Play, in Proper Places; where you way easily perceive such Humour to lye.

Such Observations, as These, will prove several ways Beneficial unto you; both as to your Delight, in your undertaking; and also, a Help to Increase your Knowledge, and Judgment; far beyond that Common way of Poaring, and Drudging at the Practice of Lessons, only to Play them Readily, and Quick, which seldom, or never Produceth Judgment, but leaves This Knowledge ever behind It; which is much more than the one Half of the Work.

I will now Conclude This Suit of Lessons, with a Light Business, as commonly we use to do, ( and most commonly call'd a Seraband; ) But because I will be a little Modish, I have invented a New-Fashion'd-One, which I call a Tattle de Moy; Because It

It Tattles, and seems to speak, Those very Words, or Syllables, as you may perceive by the Five First Letters of It.

The 7th. Lesson, and Conclusion of This 1st. Sett.

This Lesson is not without Its Fugue, Form, and Humour; All which I doubt not, but you will readily find out.

The Fugue, is in the 1st. 2 Barrs; the Form is absolutely Perfect, and Uniform, as you may perceive by the whole.

For you may (by your Eye) divide It into 4 Equal Parts, (viz. 4 Times Eight Barrs.)

Its Humour is Toyish, Joccond, Harmless, and Pleasant; and, as if it were, one Playing with, or Tossing a Ball, up and down; yet It seems to have a very Solemn Countenance, and like unto one of a Sober, and Innocent Condition, or Disposition; not Antick, Apish, or Wild, &c.

As to the Performance of It, you will do well to Remember, (as in all the rest, so in This) to Play Loud, and Soft, sometimes Briskly, and sometimes Gently, and Smoothly, here and there, as your Fancy will (no doubt) Prompt you unto, if you make a Right Observation of what I have already told you.

Memento, that Soft, and Loud Play, is a Chief Grace.

These ways of Discourse, will seem strange, to very many, at the first, because They are unusual; yet I am not out of Hope, but that after a Deliberate-Consideration, had upon the Matter, (together with the Practice, of what they may here find; as also comparing This way, of Open, and Free Teaching, with That General Close, and Reserved way, all along us'd) I do not doubt, but they will find such Good Acceptance, as there will be a Right use made of Them; by which the Lute shall be Redeemed from Those

This way of Teaching, differs from the Common way.



Its Benefit,  
and Advan-  
tage.

‘ Those Ignorant, and Belying-Reproaches, and Slanders, which It  
‘ has ( hitherto ) all along undergone : And also be so Illustrated,  
‘ and brought into Deserved Esteem again, that for Ever after, It  
‘ shall be accounted, and approved ( according to Its True Worth )  
‘ the Best of Portable Instruments : And also very Easily Attain-  
‘ ble, both in the Practick, and Understanding Part thereof; which  
‘ is the Scope of my Endeavours.

## CHAP. XXV.

I Suppose now, by what I have hitherto said, and done, you believe there is a *Necessity of Observing These Rules, Thus set down*, and that you perceive the great *Benefit*, that may attend the *Observing Them*.

However, lest you may not yet be fully satisfied in your *Thorough-Apprehensions of Them*, I will next, set you down, *another Suit of Lessons, in another Key*, and Treat upon *Them*, as I have done upon *These*, and by That Time, I shall not the least doubt of your sufficient understanding my Meaning.

A Compleat  
Piece of Ma-  
stership.

Yet, before I set them down, I think it very requisite, to inform you in one *most Necessary Piece of Mastership*; which is ever performed, by *Those of Good Skill*, when They *End a Suit of Lessons*, in any one *Key*, and do intend presently to begin another, in a *Differing Key*; which is:

They do not *Abruptly, and Suddenly Begin, such New Lessons*, without some *Neat, and Handsom Interluding-Voluntary-like-Playing*; which may, by *Degrees*, ( as it were ) *Steal into That New, and Intended Key*.

Now, that you may be able to do *It Handsomly*, and without *Blemish, or Incompleatness*, ( for you must know, It is a *Piece of Quaintness so to do* ) you must *take Notice*, that always, when you have made an *End of Playing*, upon any *One Key*, ( if *Discourse, or some other Occasion*, do not cause a *Cesation of Play*, for some *pritty Time*, so as the *Remembrance of That Former Key, may, ( in a manner ) be Forgotten* ) It will be very *Needful*, that some care be taken, that you *leave That Key Handsomly*, and come into that *Other* you intend *Next to Play upon*, without *Impertinency*.

A Compari-  
son, betwixt  
Language, and  
Musick.

For *such Impertinencies*, will seem to be very like *such a Thing as This, which I shall name viz.*

‘ That, when Two, or more Persons have been Soberly, and very In-  
‘ tently Discoursing upon some Particular Solid Matter, Musing,  
‘ and very Ponderously, considering thereof; All on the sudden, some  
‘ One of Them, shall Abruptly ( without any Pause ) begin to talk  
‘ of a Thing Quite of another Nature, nothing relating to the afore-  
‘ said Business.

‘ Now, Those By-standers, ( who have Judgment ) will presently  
‘ apprehend, That although His Matter might be Good; yet His  
‘ Manner, and His Wit, might have been better Approv'd of, in  
‘ staying

‘ *staying some certain, convenient Time*, in which he might have found out some *Pretty Interluding Discourse*, and have taken a *Handsom Occasion*, to have brought in his *New Matter*.

‘ Just so, is it in *Musick*, and more particularly, in this *Last-Recited-Matter*; as to Chop *Different Things of Different Natures*, and of *Different Keys*, one upon the Neck of another, *Impertinently*.

‘ For I would have It taken *Notice of, That Musick*, is (at least) *as a Language*, if It will not be allowed a *Perfect One*; because *It is not so well understood, as It might be*, (as I have Declar’d in my *little Piece of Poetry*, which adjoyns to the *Dialogue betwixt My Lute, and My Self*.

Having thus far prepared you, with an Apprehension of the *Necessfulness of the Thing*; I will now show you how *It is to be done, without Abruption, and Absurdness*.

First, (as abovesaid) it may be, that *Discourse*, may take off the *Remembrance of the last Key*, in which you Play’d, or some Occasion of a *Leaving-off*, for some *Pretty Time*, by a *String breaking*, or the like; or if not, then (as commonly It happens) there may be a need of *Examining the Tuning of your Lute*, (for the *Strings will Alter a little*, in the *Playing of One Lesson*, although they have been well *Stretch’d*.

But if *lately put on*, or have been *Slacked down* by any *Mischance of Peggs Slipping*, then they will *Need Mending, most certainly*.

I say, some such *Occasson*, may sometimes give you an *Oppertunity* of coming *Handsomly to your New Intended Key*: But if none of *These* shall happen, then you ought, in a *Judicious, and Masterly way*, to work from your *last Key*, which you Play’d upon, in some *Voluntary way*, till you have brought your *Matter* so to pass, that your *Auditors may be Captivated with a New Attention*; yet so *Insinuatingly*, that they may have lost the *Remembrance of the Foregoing Key*, they know not how; nor are they at all concern’d for the *Loss of It*; but rather taken, with a *New Content, and Delight*, at your so *Cunning, and Compleat Artifice*.

Now, as to your better understanding of *This Piece of Art, and Skill*; you must first know, that there is a greater *Dis-relish, or Offence to the Ear*, in passing to some *Keys*, than to *Others*. As for Example.

If you end a *Sett of Lessons*, in *C-fa-ut*, (as in this *last Sett* you have done) then do not presently begin a *Sett*, either in a *2d.* above, or below *That Key, viz.* either in *D-sol-re*, or in *B-mi*. For they are the 2 *Great Unsufferable Discords in Nature*, (*viz.* a *2d.* and a *7th.*)

And although they are not so to be considered, as in *Composition, in This Place*; yet there is a secret *Tincture* of, or Alluding to *such a Thing*, which will *Infuse It self into the Harmonical Part of a Man*, whereby he will be a little *Disturb’d, or Displeas’d*, although he be *unskilful, and know not for what Cause*; but contrary-

The way how to pass from one Key to another, without Abruption, or Absurdness.

A Caution, not to go from any Key immediately, into a *2d.* or *7th.* from that Key.

trary-wise, fall into any *OtherKey*, and the Blemish will not be so Great, by far.

I will now set down some *Examples*, how to pass from one *Key to another*, *Neatly*.

The last *Sett*, was in *C-fa-ut* ; your next shall be in *F-fa-ut* ; so that It is *Needful*, you be able to Play some *Little Handsom Thing*, to bring you off orderly, from *That Key to This*.

CHAP. XXVI.

Here are therefore, *Half a Dozen Interludes*, to pass from *C-fa-ut*, to *F-fa-ut-Key*,

1<sup>st</sup>  $\text{♩}$   $\text{♩}$   $\text{♩}$  & c.

2<sup>d</sup>



The Benefit of these Six Interludes, will be much more than so many Lessons.

*These Six Examples of Interludes, will do you more Credit, and Service, and give you more Satisfaction, and Understanding, in managing of the Lute, in a Masterly way; if you Practice to Play Them Neatly, and make your Observations, how to Imitate, and Make the like, than if I had set you Twice so many Long, and very Good Lessons.*

And that you may not doubt of *Any Thing* you see *Prick'd in Them*, know, That the first *Barr* in every one of Them, stands only to shew you the *Common Ending of Lessons in C-fa-ut-Key*; some being of *Triple Time*, and some of *Plain, or Even Time*. So that when you have ended any *Lesson* in that *Key*, then you have your *Choice* of any of *These Six Come-offs*, to pass *Smoothly*, and *Commendably* to *F-fa-ut-Key*, which you next intend to Play in.

Fugue, Matter; Form, or Shape; Humour, Life, or Conceit.

The Chief Things Regardable in Composing.

The Readiest way to a Good Invention.

Now for your better understanding of the *Notion of Fugue, ( or Matter; ) Form, ( or Shape; ) Humour, ( or Conceit; )* I would have you to observe, that in *every one of Those Six Interludes*, though you see they be very short ) may plainly be perceiv'd, *All Those 3 Necessary Pertinencies, in reference to Invention, Voluntary-Play, and a Good Composer, viz. Matter, Form, Humour; Life, or Conceit.*

*And without a due Observance of These, None shall Compose Musick with that Ease, Familiarity, and Certainty, Compleatness, and Pleasure, as Those who do observe Them.*

I will not deny, but that it is possible, to *Light, or Hit upon something that may be Good*; and do believe, that through a *Natural Aptitude*, ( which is in many ) *Many* do attempt to *Compose*, and often happen upon very *Good Ayre*; but know not how it came to pass: Nor do They observe These Things, ( because, as I conceive, They might never be informed Thus, concerning Them ) yet I say, such *Productions* must needs be, with *Much More Labour, and Trouble*, than if They did Thus go about Their *Work*, by a *Certain Rule*; which ( together with a *Good Fancy* ) would never fail, *Quickly* to do the *Business*; yea, and with much *Ease, and Readiness*.

Why the Rules of Composition are not Treated upon, in This Book.

Want of Invention, the greatest Discouragement to Young Composers.

*The Rules of Composition, are Few and Easte; and Attainable in a Months Time: And They are published so very well, and Substantially by divers, that I shall count it an Unnecessary Trouble, to say any Thing of Them.*

But as to the *Great, and Principal Matter of a Composer*, which is *Invention*; ( and commonly the want of It, is the *Greatest Discouragement that a Young Composer meets with* ) I know no *Better way*, than what may be found by *These Discourses, and Examples; which all along, quite Through the whole Number of Lessons, both for Lute, and Viol, in This Work, I have so contriv'd, That whosoever shall Diligently observe the Order of Them, cannot ( possibly ) but by Them, and the Discourse, find such Advantages, as I speak of; there being no better way for such a Thing, than Example; the which He shall find in every Lesson in This Book, ( excepting One, which shall be Set in the next Sett ) according to the above-laid-down-Principals, viz. Fugue, Form, and Humour, &c.*

I will





The Lute made Easie.

The 4th. being an Ayre.

♯

♯

The 5th. Lesson, being a Coranto.

♯

♯



The 6th. Lesson of the 2d. Sett, being a Tattle de Moy.

3

The musical score consists of five systems of music. Each system has a treble clef and a common time signature. The notes are mostly quarter and eighth notes. Below the notes are various ornaments and fingerings, including 'a', 'r', 'b', 'd', 'So:', and numbers '4' and '5'. The first system is marked with a '3' on the left. The second system has a 'So:' below it. The third system has a 'So:' below it. The fourth system has a 'So:' below it. The fifth system has a 'So:' below it.

Observations,  
upon This last  
Sett of Les-  
sons.

Observe the *Prelude of This last Sett*, and you'll find the *Fugue* apparent, in the 3 *1st. Odd Notes*, and the *Barr* following; and is maintain'd quite through,; yet *Pleasantly*, and *Variouly*.

And if you Note the *Form*, you'll find It *Uniform*, according to what I have before told you.

The *Humour* must be found out, by Playing *Soft*, and *Loud*, and making your *Pauses*, &c.

The 2d. *Lesson*, has also *Fugue*, *Perfect Form*, and *Humour*, as you cannot but easily perceive, and find out.

The 3d. has all in It, viz. *Fugue*, *Form*, and *Humour*; yet the *Fugue*, is not so easily perceiv'd from the beginning, as in the former *Lessons*. But the *Form* is *Perfect*, viz. *Even Number of Barrs*, in both *Strains*. The *Humour* *Easte*.

The 4th. has *All very Perfect*, and so visible, that I need only desire you, to Play It *Neatly*; for 'tis a *Pretty Knack*.

The 5th. begins not with a *Visible Fugue*, but has several *Allusions*, and *References*, one thing to another, as you will perceive easily in the Playing of It.

Each









The *Prelude* you see, has *Matter, Form, and Humour* in It. When Soft, and Loud Play is most Necessary.  
 And ever when you meet with such *Seeming-Single-Moving-Walking Things*; and find *Affinity between Parts and Parts, or Barrs and Barrs*, (as in *This* you may) then *Soft, and Loud Play* is the *Most Necessary*, for to *Humour* It withall; *The which I would have you to observe in All such Lessons; which Thing alone will much Conduce to the Improvement, of your Fancy, and Judgment.*

*Many Drudge*, and take much *Pains* to Play their *Lessons very Perfectly*, (as they call It (that is, *Fast*) which when they can do, you will perceive *Little Life, or Spirit in Them, mecrly for want of the Knowledge of This last Thing, I now mention, viz.* They do not labour to find out the *Humour, Life, or Spirit* of their *Lessons*: Therefore I am more *Earnest* about It, than many (It may be) think *Needful*: But *Experience* will confirm what I say.

The 2d. Lesson of the 3d. Sett, being an Allmaine.

♠

The musical score is written on a six-line staff. It begins with a treble clef and a common time signature. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests. The notes are primarily natural (a, e, r, d, b) and are often beamed together. There are several repeat signs (double lines) and a final double bar line. The score is divided into measures by vertical bar lines. The overall style is characteristic of 17th-century lute tablature notation.



As to the *Form*, you may observe an *Uniformity* in each *Strain* to *It self*; yet both *Strains* are not *Equal*.

The *1st. Strain*, has *3 Times Four Barrs*; which speak, ( as it were ) *3 several Sentences*, ( *Equally*. )

The *3d. Strain likewise speaks 3 Sentences*, viz. the *2 first*, are *4 Barrs* a piece : But the *last* concludes the *same Number of Them both*, viz. *8 Barrs*; the which *Uniforms the whole Strain*.

Now the *Humour*, I have affistid you withall, in writing *Lo:* and *So:* viz. *Loud and Soft*; which is enough for *This Lesson*.

Here is another, which I would have you Play, in a very *Sober*, and *Grave Proportion*; for It has a most *Singular Humour*, in the way of *Expostulating Grief*, and *Sorrow*, as much as possibly a *Lesson can do*; Therefore I call *It the Penitent*.

The *4th. Lesson of the 3d. Sett*, being a *Galliard-shape*; yet for *Its singular*, and most *Eminent Humour*, I call *It the Penitent*.

3

The musical notation consists of several systems. Each system begins with a rhythmic pattern of notes (e.g., d, d·, d d, oo·, d) and is followed by multiple lines of lute tablature. The tablature uses letters (a, f, r, d, b, e, k, h, y) and symbols (≈, ∴) to represent fret positions and fingerings. Some systems include a 'So:' marking, likely indicating a soft or sostenuto section. The notation is arranged in a structured, grid-like format across the page.

I shall not need to say more of this *Lesson*, than that It is *Artificial*, with *Fugue*, *Form*, and of a very *Singular Humour*: Therefore *Labour* to find It out, and then you will be *well pleased with It*.

Now



Now comes a *Lesson*, which has neither *Fugue*, nor very Good *Forme*, yet a *Humour*, although none of the *Best*, which I call *Hab-Nab*.

The 5th. Lesson of the 3d. Sett, called *Hab-Nab*.

' This *Last Lesson*, ( quite *Differing* from all the *whole Number* going before ) I have set you here on *Purpose* ; because by  
 ' It, you may the more *Plainly Perceive*, what is meant by  
 ' *Fugue* : Therefore view every *Barr* in It, and you will find  
 ' not any one *Barr* like another, nor any *Affinity* in the least  
 ' kind betwixt *Strain, and Strain* ; yet the *Ayre pleaseth some*  
 ' *sort of People well enough* : But for my own *Part, I never was*  
 ' *pleas'd with It* ; yet because some liked It, I retained It. Nor  
 ' can I tell, how It came to pass, that I thus made It, only I ve-  
 ' ry well remember, the *Time, Manner, and Occasion of Its Pro-*  
 ' *duction* ; ( which was on a sudden ) without the least *Preme-*  
 ' *ditation, or Study*, and meerly *Accidentally* ; and as we use to  
 ' say, *Ex tempore*, in the *Tuning of a Lute*.

A Story of the Manner, and Occasion of Hab-Nab's Production.

' And the *Occasion*, I conceive, might possibly contribute  
 ' something towards It, which was *This*.

I bad

‘ I had, at that very Instant, ( when I made It ) an Agitation  
 ‘ in Hand ( viz. The Stringing up, and Tuning of a Lute, for a  
 ‘ Person of an Ununiform, and Inharmonical Disposition, ( as to  
 ‘ Musick; ) yet in Her self well Proportion’d, Comely, and Hand-  
 ‘ some enough; and Ingenious for other Things; but to Musick very  
 ‘ Unapt; and Learned It, only to please Her Friends, who had a  
 ‘ great Desire she should be brought to It, if possible; but never could,  
 ‘ to the least Good purpose; so that at the last we both grew weary;  
 ‘ ( For there is no striving against such a Stream. )

I say, *This Occasion*, possibly might be the Cause of this so *In-  
 artificial a Piece*, in regard that *That Person, at that Time, was the  
 Chief Object of my Mind, and Thoughts. I call It Inartificial; be-  
 cause the Chief Observation, ( as to good Performance ) is wholly  
 wanting: Yet It is True Musick, and has such a Form, and Hu-  
 mour, as may pass, and give Content to Many; Yet I shall never ad-  
 vise any to make Things Thus by Hab-Nab, without any Design, as  
 was This: And therefore I give It That Name.*

The Reason of  
 that Name,  
 Hab-Nab.

There are *Abundance of such Things* to be met with, and  
 from the *Hands of some*, who fain would pass for *Good Compo-  
 sers*; yet most of them may be *Trac’d*, and upon *Examination*,  
*their Things found, only to be Snaps, and Catches*; which they  
 (having been long *Conversant in Musick*, and can command  
 an *Instrument*, (through great, and long *Practice*, some of  
*Them very well*) have taken here and there (Hab-Nab) from  
 several *Ayres, and Things of other Mens Works*, and put them  
*Handsomly together*, which then pass for their *Own Composi-  
 tions*.

Yet I say, it is no *Affront, Offence, or Injury* to any *Master*,  
 for another to take *His Fugue, or Point* to work upon; nor *Dis-  
 honour* for any *Artist* so to do, provided He shew by *His Work-  
 manship, a Different Discourse, Form, or Humour*: But it is rather  
 a *Credit*, and a *Repute* for him so to do; for by *His Works He  
 shall be known*; It being observable.

No Offence  
 for one Master  
 to take ano-  
 ther’s Fugue.

But rather a  
 Credit.

*That Great Master-Composers* may all along be as well known  
 by *Their Compositions*; (or *Their Own Compositions* known to be  
 of *Them*) as the *Great, and Learned Writers* may be known by  
*Their Stiles, and Works*; which is very *Common, and Usual* to  
 be so *Distinguish’d*, by *Those of Judgment, and Experience, in such  
 matters*.

‘ *These last Ages* have produc’d very many *Able, and most Ex-  
 ‘ cellent Masters in Musick*; Three only (of which) I will Instance in,  
 ‘ in *This Particular*; because they were so *Voluminous, and very  
 ‘ Eminent in Their Works*, viz. Mr. *William Lawes, Mr. John Jen-  
 ‘ kins, and Mr. Christopher Simpson*.

Mr. William  
 Lawes, Mr.  
 John Jenkins,  
 and Mr. Chris-  
 topher Simpson  
 Quoted for  
 their Emment  
 Works.

‘ *These Three Famous Men, although Two of Them* be laid asleep,  
 ‘ (or as we say, *Dead*;) yet by *Their most Singular and Rare Works*,  
 ‘ *They Live*; and may so easily be *Distinguish’d, the one from the  
 ‘ other, and as Exactly known, which is which, as if they were present  
 ‘ in person, and should speak Words*.

A Compari-  
son betwixt  
Musick, and  
Language

' This is known ( to *Observable- Able-Masters*, and many *Others*,  
' who are *Conversant in such Observations* ) to be very *True*.

' I speak thus much for *This End, and Purpose*, That it may be  
' more *Generally Noted*, That there is in *Musick*, even such a *Sig-*  
' *nification to the Intelligible, and Understanding Faculty of Man* ;  
' and such a *wonderful-various-way of Expression, even as is in Lan-*  
' *guage, Unbounded, and Unlimited* ; and we may as properly,  
' and as *Aptly* take a *Subject Matter to Discourse upon*, ( for so I  
' will term It ) and as *Significantly Express to That same, or such a*  
' *Purpose* ; and show as much *Wit, and Variety*, as can the *Best*  
' *Orator*, in the way of *Oratory* : And I would, that this were  
' *Better known, and more put into Practice*, than ( by many )  
' It is.

The 6th. Lesson of the 3d. Sett

3

The musical notation consists of several systems. Each system includes a rhythmic line with notes and rests, and a vocal line with letters. The letters used are 'a', 'r', 'e', 'd', 'f', 'h', 'k', and 'y'. Some letters are written in italics. There are also some symbols like '4', '5', and 'a' that might represent specific notes or rests. The notation is arranged in a way that suggests a sequence of notes and rests to be played or sung.

Here is a *Lesson* will make a mends for the last, if you *Play It Slow*, make your *Pauses*, and observe the *Humour* of It ; which is very *Easie*, and *Familiar* ; so that I need say no more, but take care to perform It.

# The Lute made Easie.

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## The 7th. Lesson of the 3d. Sett.

7th  
3

*r e f e r a*  
*a*

*e f e f y k h h f e e*  
*a*

*f f d a b e a d e a r e r a*  
*a*

*a e f h k p k h f e f*  
*a*

This Ends the 3d. Sett, being a *Tattle de Moy*.

Find out the *Humour* your self, by *Soft*, and *Loud Play*, in *Proper Places*; as you may most apparently perceive where.

Here follows *Interludes*, to carry you Handsomly off from *A-re-Key*, to the next Sett in *D-sol-re*; which if you Imitate, you may do the like your self; and so be able to pass from one *Key* to another, in a *Voluntary way*; which is the most *Commendable way* of using any *Instrument*.





CHAP. XXXI.

Here begins the 4th. Sett in D-fol-re-Key.

The 1st. is a Præludium.

Prælude.

1st  
C

First system of musical notation with notes and clef.

Second system of musical notation with notes and clef.

Third system of musical notation with notes and clef.

Fourth system of musical notation with notes and clef.

Fifth system of musical notation with notes and clef.

Sixth system of musical notation with notes and clef.





Lo: a a So: 4 5 Lo: 5

a So: 4 Lo: 5 a a a a a a 4

Coranto.

4<sup>h</sup>  
3

4 a 4 a a a So: 5 4

a Lo: a 4 a a a

a So: 5 4 a a a a 4

Coranto.

5<sup>th</sup>  
3

4 a a 4 a a a a 5 a

The Lute made Easie.

Musical notation for the first system, including a treble clef, a single note, and a rhythmic pattern of two eighth notes followed by a quarter note.

∞a ∞a 5 a 4

Musical notation for the second system, including a treble clef and a rhythmic pattern of eighth notes.

∞a a 4 ∞a ∞a

Musical notation for the third system, including a treble clef and a rhythmic pattern of eighth notes.

∞a ∞a 5 ∞a a

Musical notation for the fourth system, including a treble clef and a rhythmic pattern of eighth notes.

4

Seraband.

6th  
3

Musical notation for the Seraband section, including a treble clef and a rhythmic pattern of eighth notes.

Musical notation for the Seraband section, including a treble clef and a rhythmic pattern of eighth notes.

a Lo:a a

Musical notation for the Seraband section, including a treble clef and a rhythmic pattern of eighth notes.

∞, ∞ a ∞ a ∞ a ∞ a a 4



CHAP. XXXII.

The 1st. Interlude.

1st

2d

3d

4

Y



CHAP. XXXIII.

The 1st, Lesson of the 5th. Sett.

Prælude.

1st  
C

First system of musical notation for the prelude. It features a treble clef and a common time signature. The staff contains several notes, including a half note followed by a quarter note, and a dotted half note. Below the staff is lute tablature with letters 'a', 'r', and 'd' on a six-line staff.

Second system of musical notation for the prelude. It features a treble clef and a common time signature. The staff contains several notes, including a half note followed by a quarter note, and a dotted half note. Below the staff is lute tablature with letters 'a', 'r', and 'd' on a six-line staff.

Third system of musical notation for the prelude. It features a treble clef and a common time signature. The staff contains several notes, including a half note followed by a quarter note, and a dotted half note. Below the staff is lute tablature with letters 'a', 'r', and 'd' on a six-line staff.

Fourth system of musical notation for the prelude. It features a treble clef and a common time signature. The staff contains several notes, including a half note followed by a quarter note, and a dotted half note. Below the staff is lute tablature with letters 'a', 'r', and 'd' on a six-line staff.

Fifth system of musical notation for the prelude. It features a treble clef and a common time signature. The staff contains several notes, including a half note followed by a quarter note, and a dotted half note. Below the staff is lute tablature with letters 'a', 'r', and 'd' on a six-line staff.

Allmaine.

2d

♢

The Lute made Easie.

Ayre.

3d  
C

♩.♩.♩ ♩ ♩.♩.♩ ♩ ♩.♩.♩ ♩

a a a a a a a a a a

♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩

e a a h f e a e e a e a

4 a a

♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩

a a a a a a a a a a

♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩

e a a h f e a e e a e a

4 a a

♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩

a a a a a a a a a a

♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩

e a a h f e a e e a e a

4 a a

Coranto.

4th  
5

♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩

e e r a a a a a a a a a a

♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩

e e r a a a a a a a a a a

4 4

♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩

a a a a a a a a a a

♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩

e e r a a a a a a a a a a

4 4

♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩

a a a a a a a a a a

♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩

e e r a a a a a a a a a a

4 4

♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩

a a a a a a a a a a

♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩ ♩.♩.♩

e e r a a a a a a a a a a

4 4







4<sup>th</sup>

4 a 4 4 ≈a45 a/a a

5<sup>th</sup>

a a a a a

a 4

a a 4 ≈a a/a a

♢

Or Thus from the Plain Time.

The Sett follows, the first being a *Pralude*.

CHAP. XXXV.

The 1st. a Prelude.

1st  
C

Musical notation system 1: Treble clef, C-clef, 1st staff. Notes: a, d, r, d, e, r, e, e, e, e, r, a. Rhythmic values: e, e, e, e, e, e, e, e, e, e, e, e.

Musical notation system 2: Treble clef, C-clef, 2nd staff. Notes: a, r, a, r, a, a, r, r, a, a, e, e. Rhythmic values: e, e, e, e, e, e, e, e, e, e, e, e.

Musical notation system 3: Treble clef, C-clef, 3rd staff. Notes: a, a, a, a, a, a, a, a, a, a, a, a. Rhythmic values: e, e, e, e, e, e, e, e, e, e, e, e.

Musical notation system 4: Treble clef, C-clef, 4th staff. Notes: a, a, a, a, a, a, a, a, a, a, a, a. Rhythmic values: e, e, e, e, e, e, e, e, e, e, e, e.

Musical notation system 5: Treble clef, C-clef, 5th staff. Notes: a, a, a, a, a, a, a, a, a, a, a, a. Rhythmic values: e, e, e, e, e, e, e, e, e, e, e, e.

Musical notation system 6: Treble clef, C-clef, 6th staff. Notes: a, a, a, a, a, a, a, a, a, a, a, a. Rhythmic values: e, e, e, e, e, e, e, e, e, e, e, e.

Allmaine.

2d  
♢

♢ &c.

Ayre.

3d  
♢

4 So: a 4 5

The Lute made Easie.

*a*                      Lo:                      *a*                      *a* +                       $\approx$  *a* 5

4 So: *a*                      *a*                      4 Lo:                      *a*                      *a*

*a*                      So:                      *a*                      Lo:                       $\approx$  *a*

Galliard.

4<sup>th</sup>  
3

*a*                      So:                      *a*                      Lo:                       $\approx$  *a*                      So:                      Lo:

4 4                      4                      4                      4                      4                      *a*                      Lo:                       $\approx$  *a*                      So:

5                      Lo:                      *a*                      *a* 4                      *a*                      So:                      *a*

Play This Lesson  
very Slow Time.

*a*                      *a*                       $\approx$  *a*

Seraband.

5th

3

≅a 'a 4 'a

a

≅a

5

a

a

'a

a

Tattle de Moy.

6th

3

≅a

a 'a

≅a

≅a

a

'a

The End of the 5th. Sett.

And now shall follow a *Sett* in *B-mi-Key, Natural*; which I never yet see set upon the *Lute*. It being a *Key*, (as some say) very *Unapt*, and *Improper* to *Compose* any thing in: Yet because you shall see the *Bravery*, both of the *Instrument*; as also of This *Flat Tuning*, I will set down a *Sett* of *Lesons* in It; as I have done in the rest of the *Keys*: And first *Usher* you into It with some *Interludes*, here following.

CHAP. XXXVI.

Here begins the *Interludes* to the 7th. *Sett*, in *B-mi-Key*.







CHAP. XXXVII.

Praelude.

1st

♩     ♪   ♩     ♪   ♩     ♪     ♩

4

♩     ♪   ♩     ♪   ♩     ♪     ♩     ♩.♯ ♩ ♪

4

♩     ♪   ♩     ♪   ♩     ♪     ♩     ♩.♯ ♩ ♪

4

♩.♯ ♩ ♩     ♩     ♩     ♩.♯ ♩ ♩

4

♩     ♩     ♩.♯ &c.

4

♩     ♩.♯ ♩     ♩     ♩

4

The Lute made Easie.

177

Allmaine.

2d  
C

Musical notation for the first system of 'Allmaine'. It consists of a single staff with a treble clef and a common time signature. The notes are: P, J, P, B, J, P, P, B, P, J, P, J, P, B, J, P, B. Below the staff are three lines of lute tablature with letters 'a', 'r', 'e', 'f', 'h' and numbers '5', '6'. The text 'So:' is written below the tablature.

Musical notation for the second system of 'Allmaine'. It consists of a single staff with a treble clef and a common time signature. The notes are: P, B, J, P, P, B, P, J, P, J, P, B, P, J, P, B, P. Below the staff are three lines of lute tablature with letters 'a', 'r', 'e', 'f', 'h' and numbers '4'. The text 'Lo: a ≈ a ≈ a ≈ a 4 So:' is written below the tablature.

Musical notation for the third system of 'Allmaine'. It consists of a single staff with a treble clef and a common time signature. The notes are: P, Crackle, J, P, J, P, B, P, J, P, B. Below the staff are three lines of lute tablature with letters 'a', 'r', 'e', 'f', 'h' and numbers '4'. The text 'Lo: a ≈ a ≈ a ≈ a So:' is written below the tablature.

Musical notation for the fourth system of 'Allmaine'. It consists of a single staff with a treble clef and a common time signature. The notes are: P, J, P, B, P, J, P, B, P, J, P, B, P, J, P, B, P. Below the staff are three lines of lute tablature with letters 'a', 'r', 'e', 'f', 'h' and numbers '4'. The text '4 a Lo: a So:' is written below the tablature.

Musical notation for the fifth system of 'Allmaine'. It consists of a single staff with a treble clef and a common time signature. The notes are: P, P, B, P, B, B, P, P, B, P, J, P, J, P, B, P. Below the staff are three lines of lute tablature with letters 'a', 'r', 'e', 'f', 'h' and numbers '4'. The text 'Lo: a So:' is written below the tablature.

Musical notation for the sixth system of 'Allmaine'. It consists of a single staff with a treble clef and a common time signature. The notes are: P, B, B, P, J, P, B, P, J, P, B, P. Below the staff are three lines of lute tablature with letters 'a', 'r', 'e', 'f', 'h' and numbers '4'. The text '4 ≈ a ≈ a ≈ a A a' is written below the tablature.



The Lute made Easie.

P. ♯ J                      ♯ J                      P. ♯ J                      ♯ J

Lo: a a So: a Lo: /a //a //a //a

So: 4 //a //a 5

Ayre.

5<sup>th</sup>  
C

P. ♯ ♯ P. ♯ ♯ P. ♯ ♯ P. ♯ ♯ P. ♯ ♯ P. ♯ ♯ P. ♯ ♯ P. ♯ ♯ &c.

So: a //a Lo: //a a So: a a

♯ P. ♯ ♯ ♯ P. ♯ ♯ ♯ P. ♯ ♯ ♯ P. ♯ ♯ ♯ P. ♯ ♯ ♯ P. ♯ ♯ ♯ P. ♯ ♯ ♯ P. ♯ ♯ ♯ &c.

//a Lo: //a So: 4Lo: a

//a 5  
A a 2

Ringing, or Bell-Galliard. .

6th  
3

First system of musical notation for 'Ringing, or Bell-Galliard.' It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The notation includes various rhythmic values and accidentals. Below the staves, there are letters 'a', 'r', 'd', and 'e' with various diacritics and accents.

So: a/a a/a 4

Second system of musical notation for 'Ringing, or Bell-Galliard.' It consists of three staves with similar notation to the first system. Below the staves, there are letters 'a', 'r', 'd', and 'e' with various diacritics and accents.

Lo: aSo: [Sobb] a/a a/a 4 a a 4

Third system of musical notation for 'Ringing, or Bell-Galliard.' It consists of three staves with similar notation to the first system. Below the staves, there are letters 'a', 'r', 'd', and 'e' with various diacritics and accents.

So: a a/a a 10 a/a

Fourth system of musical notation for 'Ringing, or Bell-Galliard.' It consists of three staves with similar notation to the first system. Below the staves, there are letters 'a', 'r', 'd', and 'e' with various diacritics and accents.

a/a/a/a a so: a/a 4 a/a

Seraband.

7th  
3

First system of musical notation for 'Seraband.' It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef. The notation includes various rhythmic values and accidentals. Below the staves, there are letters 'a', 'r', 'd', and 'e' with various diacritics and accents.

a 4 a a

Second system of musical notation for 'Seraband.' It consists of three staves with similar notation to the first system. Below the staves, there are letters 'a', 'r', 'd', and 'e' with various diacritics and accents.

a/a a/a a so:

Third system of musical notation for 'Seraband.' It consists of three staves with similar notation to the first system. Below the staves, there are letters 'a', 'r', 'd', and 'e' with various diacritics and accents.

4 a/a a/a 5

# The Lute made Easie.

## Tattle de Moy.

8th  
3

Lo: 5 +  $\approx a$   $\approx a$  a Lo:  $\approx a$  a a

$\approx a$   $\approx a$  e  $\approx a$  Lo: 4 So:  $\approx a$

Lo: so:  $\approx a$  5

I have now made an end of *These Seven Suits of Lessons*, which I promis'd you, viz. In every *Key* upon the *Scale* (*Natural*) a *Suit*, with *Preludes*, and *Interludes*; by which it may appear, how *Easily*, and very *Familiarly*, *This Tuning* affords convenien-  
cy for *Substantial Matter*, in every *Key*; the which you will not find done upon *That Other*, call'd the *New Tuning*: Nor (indeed) is It capable of that *Familiarity*, *Ease*, and *Fullness*, so to do, as *This Flat Tuning* is. However, I love It very well; and will likewise set you (here following) a *Suit of Lessons* in *That Tuning*; because, I suppose, you may love to be in *Fashion*: Therefore first see the *Tuning Sett*, in this *Under-Line*.

Unisons.

Eights.

$a$   $\approx a$   $\approx a$  4 5       $a$   $\approx a$   $\approx a$  4 5





The Lute made Easie.

Lo: So: a 4 Lo: So: ≈a

So: 4 Lo: a - a a 5 ≈a

Ayre.

3d  
¢

≈a ≈a ≈a a 5 so:

≈a 5 Lo: ≈aso: a a So:

4 - a Lo: - a - a a so: ≈a/a/a a

≈a 5 Lo: ≈a

a/a so: a ≈a





I have now *Finish'd*, and *Furnish'd* you, with 8 *Suits of Lessons*, with *Praeludes*, *Interludes*, and *Florishes*, besides all the Former *Rudimental-Initiations*; from which alone, you may attain to an *Exact Order* for the *Best way of Lute-Play*; if you carefully observe *Those Directions* given.

You have here likewise, seen both the last *New Tunings*; which (of divers others, now forsaken) are chiefly thought fit to be *Retained*, ( *Generally* ) both in *England*, *France*, *Germany*, *Italy*, &c. But of *These 2 last Tunings*, I do Prefer That *First*, which goes under the *Name of the Flat Tuning*, and Judge It to be the *very-very-Best* of *Those*, call'd *the French Tunings*; which I shall Endeavour to *make Manifest*, after I have first shewed you, how to *Translate Lessons*, from the *One Tuning*, to the *Other*; as by This following *Table*, you may most easily do.

CHAP. XXXIX.

The First Table of Translation.

The Flatt Tuning.

a	b	c	d	e	f	g	h	y	k	&c.
a	b	c	d	e	f	g	h	y	k	&c.
a	b	c	d	e	f	g	h	y	k	&c.
a	b	c	d	e	f	g	h	y	k	&c.

The New Tuning.

a	b	c	d	e	f	g	h	y	k	&c.
a	b	c	d	e	f	g	h	y	k	&c.
a	b	c	d	e	f	g	h	y	k	&c.
a	b	c	d	e	f	g	h	y	k	&c.

Flatt.

a	a	a	a	4	5

New.

a	a	a	a	4	5

Table, answering to That Letter on the Other, viz. More Plainly, Thus.

I find an a, upon the Treble String of the New Tuning, in a Lesson,

This Table of Letters, Comprehends all the Strings, and Letters upon Each Tuning; by which any Person, ( who can but Write, and Read ) may Readily Translate any Lesson, from the One Tuning, to the Other, and must be done after This manner. As for Example.

First, (laying your Table before you) Thus.

What Letter soever you see upon such a String, in the one Tuning, you must set down ( for your Translation ) the same Letter, which you find in your

Lesson, which I would Translate to the Flat Tuning; I must then set down an  $\alpha$  likewise, upon the same String, for my Translation; because That Letter  $\alpha$  is in answer ( to It ) in my Table. So likewise of all the Rest, upon the Treble, 2d. 5th. and 6th. Strings. All the Difference will be only in the 3d. and 4th. Strings, excepting some little Matter in the Diapasons.

Further yet, supposing you find the Letter  $\sigma$ , upon the New Tuning, on the 3d. String; then for your Translation, set down an  $\alpha$  upon the 3d. String; and so forwards, as you see set on that String.

Then again, you find the Letter  $\tau$ , upon the 4th. String, in the New Tuning; for which, you must set down the Letter  $\alpha$ , for your Translation, upon the 4th. and so of all the Rest in that Line, or String.

Now, whereas the Diapasons do differ, ( some of Them in Half Notes, Flatter, or Sharper, the One, from the Other ) there is no way to Reconcile Them, but either to Tune Them up, or down, the One, to the Other, ( as is very usual, in any Tuning, to alter a Bass, Flatter, or Sharper, upon occasion ) or else take such a Letter, as you may see in your Table, which answers to such Bases. As for Example.

Note, how to Reconcile the Difference in the Diapasons.

The Ninth String, in the New Tuning, being Sharp, and the same String, in the Other Tuning, being Flat, you must (if you will not Sharpen your Bass ) set down for It, the Letter  $\tau$ , upon the Fifth String; and so of all the Rest.

This I think sufficient, for your Directions, towards the General Translating of any Lessons, in These Two Tunings.

But whereas I said, any Person might do This Thing, by This Rule; yet know, That He who has Skill and Experience in the Instrument, shall do It more Compleatly; because there are certain Stops, in either Tuning, which will fall out a little Cross for the Hand, which by the Skillful may be contriv'd more aptly, and easier for the Hand; some times by changing one Letter, for another; as  $\alpha$  upon the Treble,  $\delta$  upon the 2d. and  $h$  upon the 3d. are all the same Sound; and so you find the same Tones various, quite through the whole Instrument.

A Caution worth Noting, in Translating of Lessons.

Then again, sometimes by Varying, or Transposing the Parts of several Full Stops; all which consists (most commonly) of Unisons, 3d's, 5th's, and 8th's; so that if the Parts chance to lie ( in one Tuning ) 3d's, 5th's, and 8th's, from the Bass; It may be, they will fall out to lye Better, in the other Tuning, viz. 5th's, 3d's, and 8th's; or 8th's, 5th's, and 3d's from the Bass; which is no Difference in the main, and may very well, at any time, be so Transpos'd, in most Full Stops.

So that I say, although the Injudicious may ( by This Rule ) Translate a Lesson, Well, and Truly; yet the Experienc'd, and Skillfull, shall do It more Compleatly.

And to make This Particular Business yet more Plain, and Satisfactory, take here a View of a Short Lesson, which I have Translated from the New, to the Flat Tuning; after which, I will give you another Exemplary Table, to Translate from the Theorboe, to These Tunings, or from These, to the Theorboe.







The 2d. Table of Translation, from the Theorboe to the Lute.

The First Note of the Theorboe is Gam-ut.

Theorboe.

Gam-ut.

Flat Tuning.

The Theorbe Basses.

Theorboe.

French Lute Basses.

Flat Tuning.

What String is most proper for Gam-ut, upon the Theorboe.

What upon the French Lute.

Note well

Here you may Note, That although in *This Table*, I have made the 7th. String Gam-ut, upon the *Theorboe*; yet you may make such another *Table*, and make your 6th. String Gam-ut, ( which indeed is most proper for a Large, and Full-Sciz'd *Theorboe* ) or any other *String* you please; only take Notice, That These Two, viz. the 6th. and 7th. Strings, are most generally chosen in most *Theorboe-Lutes*, for the Gam-ut *String*.

So likewise know, That the 8th. String, is the most Proper *String* for Gam-ut, upon most *French Tunings*, and *Lutes* of a Pritty Full-Scize; yet I say ( for your Pleasure ) you may make a *Table*, and set what *String* you please, for your Gam-ut *String*, there likewise.

Thus also may you make *Tables*, for all manner of *Tunings*, for the *Viols*, &c. and chuse what *String*, or *Letter* you please for your Gam-ut; yet with *This Proviso*, That you have Respect unto *Lessons*, and *Tunings* of *Sharp*, and *Flat Keys*; which if you neglect, you will find your *Work* very *Crabbid*, and *Unnatural* in your *Play*. That is, your *Parts*, and *Stops* will not lie easie, and

and familiar for the *Hand*; which is the *Chief*, and *Main Thing* Regardable, in any *Composure* in *Tablature-Play*.

Remember also to have Respect to the *Scope* of the *Lesson*; that is, to pitch It for such a *Key*, as you may have *Liberty sufficient*, for the *Compass* both of the *Treble*, and *Bass*.

I will now make you a *Short Treatise*, Concerning the *Difference* between *These Two Tunings*, and then proceed to the *Theorboe*.

CHAP. XL.

Concerning the Two last French Tunings, and which is the Best.

There is a *Dispute* among some, concerning the several *Tunings* upon the *Lute*: But the *Generality* Run after the *Newest*; which although It be (to my knowledge) at least 40 years old; yet It goes under the Name of the *New Tuning* still.

A Dispute, concerning the Difference betwixt the 2 last French Tunings, Determined.

Now, because I have in *This my Work* preferred *This Senior Tuning*, (which is Generally known by the Name of the *Flat Tuning*) before *That New One*; and have also call'd *This most Noble Tuning*, the *Best among the French Tunings*: I shall endeavour to prove It so to be, by very *Good Reason*: And Thus I'll Argue, *viz.*

‘*That Tuning* upon any *Instrument*, which allows the *Artist* most *Scope*, *Freedom*, and *Variety*; with most *Ease*, and *Familiarity*; to Express his *Conceptions* most *Fully*, and *Compleatly*; without *Limitation*, or *Restraint*; throughout all the *Keys*; must needs be accounted the *Best Tuning*, Now I say, if *This* be granted, I desire no more: And Thus I proceed.

A Sure Argument, to prove which is the Best Tuning upon any Instrument, from the Foundation of the Art.

‘*Tis* well known to all *Masters* in *This Art*, That in *Nature*, *Naturally* there are but 7 *Keys* *Distinct*, and *Proper*; by which we Express *All Things*, in *Musick*; for when we come to the *Eight* from any one *Key*, we have but (as it were) *Rounded* the *Circumference*, and come again to the same *Point*, where we first began; (as shall be Explain'd in *This Book* hereafter.) *This* cannot be denied by any.

But 7 Keys Distinct in Nature.

‘Now I say, if *This Flat Tuning* will give me the *Freedom*, *Naturally*, *Familiarly*, and with *Ease* and *Advantage*, to *Work*, in *Fullness* of *Parts*, &c. in all *Those 7 Keys*; And *That Other*, (call'd the *New Tuning*) will not so *Naturally*, *Familiarly*, and with the like *Ease*, and *Advantages*, allow me the like *Freedom*, to *Work* with the same *Fullness* of *Parts* upon all the 7 *Keys*: It must needs be granted, That *This Flat Tuning*, (so call'd) is the *Best Tuning*, which is the *Thing* I shall endeavour to prove; and I doubt not, but very *Plainly* to do It, to *Satisfaction*.

And











See again for *D-sol-re*, which is likewise a very *Stately, Noble,* and *Majestick useful Key*; I have 46, and he but 24, and very much more Intricate, in the use of them, than are those in the *Flat Tuning*.

The Examination of the several Keys.

Come we now to *Ela-mi-Key*, (which is the only, and Principal *Key* of the *New Tuning*) and there I do acknowledge, he has a very *Handsom, Free,* and *Pleasant Scope*; and I believe, If I would have troubled myself, to have found out a few more *Varieties* in It, I might have done so; but when I came to see they were both capable of 100 a piece, I thought it sufficient; they both having *Latitude* enough.

But now we are to view *F-fa-nt-Key*, which is an exceeding *Brisk, Lofty,* and *Sparkling Key*; and see, how Miserably he is *Pinion'd*: I protest, I have been very solicitous, for to augment the Number of 16 *Stops* for him, but cannot do It any way; whereas the *Flat Tuning* has, as you may see, 51, *Liberal,* and *Free*.

Now as for *Gam-ut-Key*, I must *Vail-Bonnet* a little for *Number*, he having 67, and I but 51; yet if It be truly considered, according to the Compleatness of the Well and Formal Lying of the *Parts*, in Reference to Composition; It will be found, that my small Number, will advantage me more in my Performances, than will his Greater, for matter of Compleatness; and that small difference in *Number*, is not considerable, in respect of what he looseth in the others, especially this next *Key* to be look'd into, *viz. A-re-Key*; in which I have (as you may see) 168; he having but 51; and observe what Brave ones they be, *viz.* most of them *Clutter'd, Crampish Stops*, which must be performed with laying Cross your *Fore-finger*, which is the *Hardest Piece* of *Play* (for clear Stopping) that can be: In this he is (as it were) quite shut out of doors, or so *Pen'd up*, that he has scarcely any *Scop* at all. *A-re* is a Most Excellent *Key*.

Cross-stopping, the hardest piece of Lute-play.

Now come we to the last, *viz. B-mi-Key*; which may very well be put Hindmost; for It is a *Key* seldom, or never made use of, (as to be call'd the *Key* (except It were *B-mi-Flat*;) I cannot say, that I ever saw a *Lute-Lesson* set in *This Key* natural, in all my Life; yet I have attempted the setting of some in *This Work*, (as you may find;) And in *This Key* I must again *Vail-Bonnet*, and give him the *Greater Number*; but what signifies It? as much as comes to nothing, in regard that *Little use* is made of It: But that (in the whole) I have Advantage enough, I am sufficiently satisfied; and so I hope will all *Unbiassed Persons* be, who will examine the *Business* aright; and not suffer themselves to be *Abus'd*, and led by the *Swing* of the *Silly Modes and Fashions*, who must needs forsake the *Better* for the *Worse*, and cannot be therewith contented, except to cry down all besides what They like of; (which if It be *New*, no matter.)

*B-mi-Key* Natural seldom us'd as the *Key* in Comfort, &c.

And now I think I have Explain'd this *Business*, to the satisfaction of all *Rational Men*; and as for others, who are only for *Fashions*; the *Fashions* go with Them, and They with the *Fashions*.

And



A very Considerable Thing, as to the Compleatness of the Lute-Tuning.

And as for the compleatness of any *Lute-Tuning*, there is one thing *mainly considerable*, which I perceive is not much regarded, and is, *viz.* the *Formation* of the *Diapasons* of the *Instruement*, to this purpose, *viz.* That they may *Tone* in a *Natural Order*, the *True Proportionable Tones* of the *Scale*, as they lye *Naturally* in their *Ranks*, or *Orders*; as you shall find in *This Flat Tuning* perfectly they do; and so likewise in the *Theorboe-Tunings*; Explained (for Example) *Thus*.

Or Thus.

The Order of the Diapasons, in the Flat Tuning,

a a a a 4 5 5 4 a a a

This very thing adds so much *Lustre*, and *Advantage*, to the *Tuning* of an *Instrument*, and the *Musick* thereof, that I cannot but desire, it may be taken *Notice* of. Whereas upon the other, which they call the *New Tuning*, they want, and are forc'd at their last *Diapason*, (which should be the *Chief Glory* of their *Lute*, as to the *Basses*, in that kind) to make a *Skip*, or an *Ill-favour'd* kind of *Halt*, (as we use to say,) as if they were *Lame*; and indeed, what have they *Halted* unto, but to the most *useless*, and *Improper Key*, in the whole nature of *Musick*, to make a *Period* upon, (*viz.* *B-mi*; or a *Half Note*) as upon all *Judicious Examinations*, you will find to be very *Silly*: For who (in his *Natural Recreation of Voice*, when he would please, or Refresh himself, in *Toning*, in a *Pleasant way*) will Sing *Thus*?

Who (for Recreation) will Sing Thus?

But rather Thus, which is most Natural.

But if you were pleas'd, or could thus *Cross-graindly* be so contented to *Sing*, or *Toy* with your self after this first *Order*: I say, Examine that *Tuning*, (upon the *New French way*) which I speak of; and you will find It take very unhandsome pains, (as I may so say) to get to the *last Note*, *viz.* the *Octave*, or *Diapason*; and for to get to It, It must (as I said) make a *Hop*, or a *Skip*; as for Example, *Thus*.

A Great Blemish to a Tuning.

And if this be not a *Grand Blemish* to the *Tuning*, let any one of a *Musical Genius*, or of *Experience*, Judge; It being so very *Unnatural*, and (as to *Signification*) *Nonsensical*. For



The Reason,  
why no late  
New Tuning  
for the Lute.

No better can  
be Invented,  
than what we  
now Enjoy.

A Great Cul-  
lery to Young  
Scholars, who  
think, that  
New Tunings  
bring New Mu-  
sick into the  
World.

‘ But now I think on’t, I verily believe I have Hit upon the *Right*  
‘ and *Perfect Reason*, and I am confident, there can be no other  
‘ possibly, which is *This* : for no doubt, but they (I mean the  
‘ *Modists* ) have been long enough *Nibbling, Hammering,* and  
‘ *Pumping* at It, to find out some *Other*, and would rather than a  
‘ *Great deal* they could hit upon *One* which should be cry’d up for  
‘ *New* ; but they are at a *Non plus ultra* ; that is, they are *Out-*  
‘ *witted* ; for except they should produce something that may carry  
‘ a *Plausible kind of show* with It, they do nothing. And truly I believe,  
‘ that the *Wit of Man* shall never *Invent Better Tun-*  
‘ *ings*, either upon *Lutes*, or *Viols*, than are at this day in *Being*,  
‘ and *Use* ; for questionless, *All Ways* have been *Tried* to do *It*,  
‘ and the *very Best* is now in *Being* ; so that let none expect  
‘ more *New Tunings*, than now they have, except some *Silly*,  
‘ and *Inferiour Ones*, ( as several I have all along seen ) but they  
‘ dye quickly, and follow after their *Inventors* ; but this of the  
‘ *Flat Tuning*, and that of the *Old-Lute-Tuning*, viz. the *Theorboe-*  
‘ *Tuning*, undoubtedly will remain so long as *Lutes*, and *Musick*  
‘ remain upon *Earth*.

‘ And I am very subject to believe, That there are some *Lute-*  
‘ *Masters*, who do well enough know the *True Difference* be-  
‘ twixt *These Two Tunings* ; yet because they have, ( *Inconsiderately* )  
‘ either *undervalued This*, or *Cry’d up That* so strongly, are now  
‘ *Assham’d* to return again unto *It*, and *God knows*, the *General*  
‘ *Ignorance* of the *People*, is *too much*, to find out the *Truth*, &c.  
‘ But *Here ’tis Plainly laid Open*, if they can but *Believe It*, when  
‘ they *See It*. But one *Main Injury* by *This*, is fall’n upon the *Sim-*  
‘ *ple Learners*, who are made to *Believe*, that which is not in  
‘ *Nature*, viz. That ’tis the *Manner of Tuning* of an *Instrument*, that  
‘ causeth the *Excellency* of *Musick* : Now *There* lies a *Great Gul-*  
‘ *lery* ; for *Musick* is the same, ( *quasi Musick* ) upon all *Instru-*  
‘ *ments* alike ; only some *Instruments* have a *Better Twang*, than  
‘ others have ; and also some *Tunings*, are *Better*, than others ;  
‘ that is, are more *Proper*, and *Apt*, ( as I have *Sufficiently De-*  
‘ *monstrated* already ) to perform some things upon, than are  
‘ others : But this the *Scholar* understands not ; but *Thinks*, That  
‘ a *New Tuning* brings *New Musick* into the *World*.

‘ Now, that they shall be undeceived, who are thus *Captiva-*  
‘ *ted* for want of *Skill*, and *Right Information*, I have, ( you  
‘ see ) set them down a *Rule* in *Page 186*. how They  
‘ Themselves shall *Translate* any *Lesson*, from one *Tuning* to the  
‘ other, and the *Musick* ( they shall find ) will be the *very Same*  
‘ in all *Punctilioes*, ( only as I said ) in some *Particular Cases*,  
‘ *Stops*, and *Places*, there may be a more *Easie*, or *Familiar Way*  
‘ of *Expressing* such and such things in one *Tuning*, than in ano-  
‘ ther, which alters not the *Musick* at all.

‘ Now to *Conclude This Business* in *Few Words* ; Let both *These*  
‘ *Tunings* be *Examined*, according to a *Judicious*, and *Rational*  
‘ *Account* ; and It shall be found, That the *Flat-Tuning*, is a most  
‘ *Perfect, Full, Plump, Brisk, Noble, Heroick-Tuning* ; *Free and*  
‘ *Copious*,

‘ Copious; Fit, Aptly, and Liberally to Express any thing, in any  
 ‘ of the 7 Keys. But That New Tuning is far short of These Ac-  
 ‘ commodations, and is obviously subject to several Inconveniencies,  
 ‘ as before I have manifested, and made plain. Yet I do acknow-  
 ‘ ledge, for some things, upon some Keys, it is very Fine, and  
 ‘ Neat; but nothing so Substantial, as That Flat One; which most  
 ‘ worthily ought to have the Preheminency, and which I doubt not, but  
 ‘ It will again Re-assume, when These Things shall be once Examin’d,  
 ‘ and Consider’d upon. Besides, view here but of a Common Toy, yet  
 ‘ an Excellent Old Lesson, known by the Name of the Nightingal,  
 ‘ which I have here set down on purpose, in That Incomperable  
 ‘ Flat Tuning, for their Eternal Shame, who shall yet contend for  
 ‘ the Preheminence between These 2 Tunings; and I only set It  
 ‘ down Single, ( without Its Translation ) because I leave that  
 ‘ to Themselves, or any other to do, ( to the Best Advantage )  
 ‘ lest I should be thought to do It Partially: And let them then tell  
 ‘ me their Judgments, after they have made their Best Tryals to  
 ‘ Translate It. It is ( you see ) in C-fa-ut-Key, and ( which is yet  
 ‘ more for the Credit of the Flat Tuning, it is Set to be Play’d  
 ‘ without the Treble String, which is no Small Consideration.

The musical score is presented in six systems, each consisting of a five-line lute tablature. Rhythmic notation is placed above and below the strings. The notation includes letters 'a', 'r', 'd', 'e', 'f', 'g' representing fret positions, and numbers '5', '4', '3', '2', '1' representing string numbers. Some letters are underlined or have accents. The score concludes with the instruction 'D d And'.

‘ And let Them do by This of Mine, as I have done by That (before) of Theirs, viz. Set It in the same Key: And Then Thus much I adventure to Say, and Promise, viz. That if they Equallize This Lesson, ( Thus Set ( by Their Translation ) in Freeness, Fullness, Ease, Familiarity, and Compleatness ; ( and This Lesson is but ( as I said ) One of our English Toys, or Common Tunes. ) I will be Bound to stand upon the Pillory, 3 Market Days, with my Book in my Hand, and make an open Recantation, and Beg Their Pardon; which will be but a Fit Punishment for Me, who have Thus Irreverently attempted, and Spoken against Their Great Idol, the Mode; and to Contradict the General-Swallow’d-down-Goblet of the Inconsiderate Opinion, of the 40 Years-Old-New-Tuning.

What has been one main Cause of making the Lute Hard, and Troublesome to Learners.

What is the Lute’s Greatest Enemy.

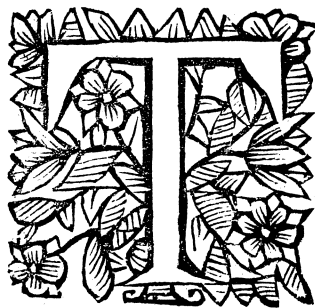
‘ I must be pardon’d for This my Earnestness, ( or rather Zeal ) in This Particular Thing, viz. against the Humour of Inveigling Learners to Hanker, and long after New or Various Tunings, &c. because I am most Assured, It is, and has been ( all along ) one Grand Cause of making the Lute-Play Hard, and Troublesome; to the Great Discouragement, and Hindrance of most Young Undertakers upon It ; Whereas, if Masters would rightly Consider Their own Ease, and Profit ; Their Scholars Benefit, and Content; and the Promotion, and Facilitating of the Art : They would Certainly Reduce All, or most of Their Performances to That One Only Copious, Easie, and Best of Tunings ; which is most Sufficient, and least Troublesome; the which They might ( with much Ease ) do : and I am Confident, that where there is One now Learns, ( in a Short Time ) there would be 20, ( yea very many more ; ) and the Lute brought into Deserved Esteem, and Request again ; for It has no manner of Opposition, or Enemy, but only the Opinion of Hardness, or Difficulty ; and by This Means, It would Certainly be much more Easie, as I have made sufficiently appear all along, in This Work ; So that I will say no more to This Particular ; but Proceed to the Dyphone.

Concerning



Concerning the  
**DYPHONE:**  
 OR  
**Double-Lute,**  
 The Lute of Fifty Strings.

CHAP. XLI.



THE Figure of which Instrument, you may see in Page 32; which Figure doth so perfectly Represent the Original, that if you mind It well, you may Fancy, you see the very Instrument It Self; and is (as yet) the One Only Instrument in Being of That Kind; and but Lately Invented, by My Self, and made with My own Hands, in the Year 1672.

The Occasion of Its Production, was My Necessity; viz. My Great Defect in Hearing; adjoined with My Unsatiable Love, and Desire after the Lute; It being an Instrument so Soft, and Past my Reach of Hearing, I did Imagine, it was possible to Contrive a Louder Lute, than ever any yet had been; whereupon after divers Casts, and Contrivances, I pitch'd upon This Order; the which has ( in a Great Degree ) answered my Expectation; It being absolutely the Lustiest or Loudest Lute, that I ever yet heard; for although I cannot hear the least Twang of any other Lute, when I Play upon It; yet I can hear This, in a very Good Measure; yet not so Loud, as to Distinguish Every Thing I Play, without the Help of My Teeth; which when I lay Close to the Edge of It, ( There, where the Lace is Fix'd ) I hear All I Play Distinctly; so that It is to Me ( I Thank God ) One of the Principal Refreshments, and Contentments I Enjoy in This World; what It may prove to Others, in Its Use, and Service, ( if any shall think fit to make the Like ) I know not; but I conceive It may be very Useful; because of the several Conveniences and Advantages It has of All Other Lutes; as I shall here declare. First,

You may well conceive, It may have a Fuller, Plumper, and Lustier Sound, than any Other; because the Concave is almost as

By what Occasion It came to be Invented.

How a Deaf Person may Hear Musick; and the Unvaluable Benefit of It to the Author, being Deaf.

Two Great Advantages It has of all other Lutes, as to Augmentation of Sound.

The wonderful Secret of Unities in Sound.

Long again, as most Ordinary Lutes ; for 'tis clearly *Hollow*, from Neck to Neck, without any the *Least Interruption* ; so that when you *Play* the *One*, you have the *Advantage* of the *Other*, at the same time, *Turn which you will* : This is *One Augmentation of Sound* ; There is yet *Another* ; which is from the *Strange*, and *Wonderful Secret*, which lies in the *Nature of Sympathy*, in *Unities* ; or the *Uniting of Harmonical Sounds* ; the *One* always *Augmenting* the *Other* : For let 2 *Several Instruments* lie asunder, (at any *Reasonable Distance* ) when you *Play* upon *One*, the *Other* shall *Sound* ; provided *They* be both *Exactly Tuned in Unisons*, to *Each Other* ; otherwise not. This is known to *All Curious Inspectors* into *Such Mysteries*.

If This therefore be *True*, It must needs be *Granted*, That when the *Strings of These Two Twynns* ( *Accordingly* ) put on, and *Tun'd in Unities*, and set up to a *Stiff Lusty Pitch*, *They* cannot but *much more Augment, and Advantage One the Other*.

These are the 2 *Main Advantages*, as to *Augmentation of Sound* ; which no *Rational, or Understanding Man* can doubt of.

Some other Considerable Benefits by This Instrument.

There are several other *Benefits* by *This Instrument* ; as *First*, you are provided of *Both the Most Compleat, and Useful Lutes* in the *World* ; and you have *Them Closely Ready*, upon any *Contrary*, and *Sudden Occasion* ; The *Majestick Theorboe*, either for *Voice, Organ, or Consort, &c.* and The *High Improved French Lute*, for *Airy, and Spruce, Single or Double Lessons* ; and is also a *Most Admirable Consort Instrument*, where *They* know how to make the *Right Use of It*, and not suffer It to be *Over-Top'd* with *Squaling-Scoulding-Fiddles* ; but to be *Equally Heard* with the *Rest, &c.* These I say are always at *Hand*, to *Pleasure Friends Entreaties, &c.* But for any *Ones Private Practice*, It is of *Most singular Advantage* for *Differing Practices* ; and will most certainly make a *Man both an Able Master, and gain Him an Able Hand* : But *These Things* must be only *Believed* ; *very Few* having *Try'd* it out by *Experience*, as *Imy self* have done, with both *Lute, and Theorboe*.

Another *Benefit* by *This Double-Strung-Lute*, is ; whereas other *Lute-Bellies* constantly *Sink* between the *Knot*, and the *Bridge*, by reason of the *Great Force* of the *Strings Drawing* ; so that *They* are often to be taken off ; *This Belly* will not so soon *Sink* there ; because the *Strings* draw contrary ways ; so that *They* may be said to *Counterbuff one another* : By which means *This Belly of Mine* has been kept *Straight, and Tight*, ever since It was made, and not any one *Barr Sunk, or Loosned*. And It always stands at a very *Stiff, and High Pitch, and Strung very Round*.

Another *Convenience* is, *It will Endure a Lusty Strong Play*, without *Farring, or Snarling* ; All which other *Weaker Lutes* will not do.

One only Objection against It, sufficiently Answered.

Now against all *These Conveniences, and Advantages*, there may be *One very Plausable, and Probable Objection*, (and there can be no more ) *viz. It* must needs be *Cumbersome, or Troublesome* in the *Holding*

*Holding, and Use.* To which I Answer Thus. First, As to the *Grasp of either Hand*, I have taken such *Care*, that It is the *very same*, with *All manner of True Sciz'd Lutes*, both *Theorboes*, and *French Lutes*, nothing at all *Differing*.

Then as to the *Holding of It* betwixt the *Arm*, and *Breast*, the *French Lute*, (as I said) is the *very Same*; but the *Theorboe* much more *Easie*, than *Most True-Consort-Pitch'd-Theorboes*; because *They* are *Commonly more Wide*, or *Broad in the Ribs*, and *Belly*, than is *This*; For *It* is every way as *Compendious*, and *Handy*, as is the *French Lute*; there being scarcely any *Difference in Their Scize*, or *Bulk*; (as you may perceive by the *Figure*) the which I chose to do; because I did Consider, That what I might Loose, as to *Fulness of Sound*, (one way) in the *Breadth*, I knew I should gain *much more in the Length* (the *Other*.)

The *Length of the 2 Necks*, and *Heads*, is no *Inconvenience* at all, after you are a little us'd to the *Holding of It*; for neither of *Them* touch the *Ground* as you *Play*: So that for My own *Part*, I know no *Inconvenience* at all in *It*; but find many *Great Conveniences* by *It*.

Now as to *Its other Dimensions*, It is in *Its Body* of a *Perfect Pear-Mould*, both *Ways*, (which is *Judg'd the Best Shape* for any *Lute*;) And indeed the *Very Best Sounding Lutes* are *Pear-Mould*.

*It Carries Compleatly 50 Strings*, viz. 26 upon the *Theorboe-Part*, and 24 upon the *French-Lute-Part*.

The *Length of the Strings of Both*, from *Bridge to Nut*, are *Exactly Consort-Pitch*: The *Treble Strings of Both*, to be *Pitch'd to G-sol-re-ut*: The *Heads of the French Lute*, the *very same* with *Others*: But the *Head of the Theorboe* is *much Shorter*, than *most Theorboes*; the which (upon a *Judicious Examination*, is still the *More Compleat*; but *much more Naturally Uniform*, *Proportionable*, and *Even*, (as to *Sound*;) For *Those very Extreem long Heads*, which usually are put upon *Theorboes*, are both *Troublesome to Tune*, and *Inconsistent with the Pun&ilioses*, and *Criticisms in Art*; *They Rendring the Instrument Disproportionable within It self*; for in the *Use of It*, *Those Extraordinary Long Basses* commonly *Over-Ring*, and *Drownd the Trebles*, or if (to help the matter) you strike *Them* so much the *Softer*; yet *They* seem not to be of the same *Kin-ship* with the *Shorter Strings*, but as if *They* belong'd to another *Instrument*. Whereas *This Instrument* is so *Proportionably* made, that each *Diapason Descends Gradually*, *Step by Step*; by which means, the whole *Number*, both of *Short*, and *Long*, *Strings*, *Speak Uniformly*, and *Evenly to Themselves*; which is a very *Considerable Matter*, in any *Instrument*.

I have now done with the *Description of This New Instrument*; only I must needs *Beg for It*, and *My Self*, *One*, or *Two Favours*, in *Reference to some Allowances*, which *It* ought to be Consider'd in: As *First*, *It* is a *New-made-Instrument*; and therefore cannot yet *Speak so Well*, as *It* will do, when *It* comes to *Age*, and *Ripeness*; yet *It* gives forth a very *Free*, *Brisk*, *Trouling*, *Plump*, and *Sweet Sound*: But 'tis Generally known, That *Age* adds *Goodness*, and

Concerning the Dimensions of This Instrument.

The Great Inconvenience of Disproportionable Heads to Lutes or Theorboes.

Per-



*Perfection to All Instruments made of Wood*: Therefore *Old Lutes*, and *Viols*, are always of much more *Value*, than *New Ones*; So that if an *Instrument* be *Good*, when *New*, there is no doubt but *It* will be *Excellent*, when *It* is *Old*.

*Secondly*, *It* was made by a *Hand*, that *Never* ( before ) *Attempted the Making of Any Instrument*; Therefore *It* must needs want *Those Perfections*, which a *Skilful Practical Operator* in such *Things*, would doubtless have *Given It*.

Concerning  
the In side of  
This Instru-  
ment, and Its  
Conveniences

Concerning the *In-side* of *This Instrument*, in *Reference* to the *Taking off the Belly*, at any *Time*, upon *Necessity*; Know, *It* is so *Contriv'd*, that either *Part* of the *Belly* may come off *Single*, and the other may still stay on; For between the 2 *Bridges*, there is a *Dividing Joynt*, which may easily be *Parted*, with a *Hot Iron*, and a little *Moist Cloath*, &c. ( as by *Direction*, in the *Mechanical Part*, Page 56. you may see how to do; ) and *It* is much more *Easie* to *Take off This Belly*, and set *It* on again, than the *Belly* of any *Other Lute*; for there is a *Strong Barr*, *Glewed* to the very *Edge* of each *Divided Part*, in *That Place*, which will come off with each *Belly*, and is of *Substantial Use* for *strengthening* the whole.

Let *Thus much* suffice to be spoken by *Me*, Concerning *This New Instrument*; but whosoever pleaseth, may *Hear It Speak much Better for It Self*.

Yet only, because *It* is *My Beloved Darling*, I seem'd (like an *Old Doting Body* ) to be *Fond of It*; so that when I had *Finish'd It*, I *Be-dec't It* with *These Fine Rhimes*, following; *Fairly Written* upon each *Belly*; viz. *First*, Round the *Theorboe Knot*, *Thus*.

A Recreative  
Fancy.

*I am of Old, and of Great Britain's Fame,*  
*Theorboe was My Name.*

( Then next, about the *French Lute Knot*, *Thus*. )

*I'm not so Old; yet Grave, and much Accute,*  
*My Name was the French Lute.*

( Then from thence along the *Sides*, from *One Knot* to the *Other*, *Thus*. )

*But since we are Thus Joyned Both in One,*  
*Henceforth Our Name shall be The Lute Dyphone.*

( Then again *Cross-wise* under the *Theorboe-Knot*, *Thus*. )

*Loe Here a Perfect Emblem seen in Me,*  
*Of England, and of France, Their Unity:*  
*Likewise \* That Year They did each other Aid,*  
*I was Contriv'd, and Thus Compleatly made.*

Anno Dom. 1672.

( Then ( Lastly ) under the *French-Lute-Knot*, *Thus*. )

*Long have we been Divided; now made One,*  
*We Sang in \* 7th's; ; Now in Full Unison.*  
*In This Firm Union, long may We Agree;*  
*No Unison's like That of Lute's Harmony.*

*Thus in It's Body, 'tis Trim, Spruce, and Fine;*  
*But in It's Sp'rit, 'tis like a Thing Divine:*

Viz When  
They United  
Both against  
the *Dutch*, and  
Beat Them  
Soundly.

Viz, Discords;  
for the 7th.  
and 2d. are  
the 2 only  
Hateful Dis-  
cords in Na-  
ture.



Concerning the  
**THEORBOE.**

CHAP. XLII.



**T**HE Theorboe, is no other, than *That* which we call'd the *Old English Lute*; and is an *Instrument* of so much *Excellency*, and *Worth*, and of so *Great Good Use*, That in despite of all *Fickleness*, and *Novelty*, It is still made use of, in the *Best Performances in Musick*, ( *Namely, Vocal Musick.* )

The Description of the Theorboe.

But because, I said It was the *Old English Lute*, It may be ask'd, Why is It not then still so Call'd; but by the Name of the *Theorboe*?

The Difference between It, and the *Old English Lute*.

I Answer, That although It be the *Old English Lute*, yet as to the *Use of It Generally*, there is *This Difference*, viz. *The Old Lute was Chiefly us'd*, as we now use our *French Lutes*, ( so call'd; ) that is, only to *Play Lone-Lessons upon*, &c. But the *Theorboe-Lute* is *Principally us'd in Playing to the Voice*, or in *Consort*; It being a *Lute of the Largest Scize*; and we make It much more *Large in Sound*, by contriving unto It a *Long Head*, to *Augment and Increase that Sound*, and *Fulness of the Basses*, or *Diapasons*, which are a *great Ornament to the Voice*, or *Consort*.

Now by this little that I have said, it may well be ask'd, ( if It be an *Instrument of such Worth* ) Why is it not then made use of, as a *Lute* to perform such *Lessons upon*, as are performed upon the *Lute*? To which I Answer, for several *Good Reasons*.

Reasons, Why It may be call'd a Theorboe.  
 1<sup>st</sup>. Reason.

First, *This Great Lute*, is of too large a *Scize* for such *Performances*; They being commonly of a *Nimble Agitation*, than *Those Things* which are most usually performed in *Consort*, or to the *Voice*.

And admit that any the *Most Nimble Things*, which are us'd in *Consort*, come to be perform'd upon a *Theorboe*, you must know, that *That Part* has only the *Ground*, or *Bass*, *Chiefly to Act in*, which is ( in *All Consorts*, or what *Generally is made* ) the *Slowest Part of Motion*; yet if the *Performer upon the Theorboe*, has a *Quaint*, and *Skilful Command*, both of his *Instrument*, and the *Theoretical Order of Musick*, he will show you *Agillity*, and *Nimbleness enough*, for your *Great Content*.

But

But as It is Ordinarily used, It is not an Instrument of That Activity and Spirit, ( appearing ) as It is Really and Truly in it self, and Its Capacity, capable of.

Let This suffice for one Reason, why it is not Call'd a Lute, or not put to That use of a Lesser, or Well Seiz'd Lute, for such Nimble, and Active Performances.

2d. Reason,

The 2d. is This, that by Reason of the Largeness of It, we are constrain'd to make use of an Octave Treble-String, that is, of a Thick String, which stands Eight Notes Lower, than the String of a Smaller Lute, ( for no Strings can be made so Strong, that will stand to the Pitch of Consort, upon such Large Seiz'd Lutes ) and for want of a Small Treble-String, the Life and Spruceness of such Ayrey Lessons, is quite lost, and the Ayre much altered. Nay, I have known, ( and It cannot be otherwise ) that upon some Theorboes, they have been forc'd to put an Octave String in the 2d. String's Place ; by reason of the very long Srize of the Theorboe, which would not bear a Small String to Its True Pitch ; because of Its so great Length, and the Necessity of setting the Lute at such a High Pitch, which must Agree with the rest of the Instruments.

Truly I cannot tell, why It was so called Theorboe ; but for These Reasons ; the Distinction of Names, between It, and the Smaller Lute, may well enough be maintained, seeing It has Now got the Name. ( *oe* in Greek, begins a very High Name. )

A 3d. Reason,

Another Good Reason I shall give, ( which is not considered of by many ) Namely, That These very Long, and Long-Sounding Diapasons, ( before mentioned ) are often Great Inconveniences to the Compositions of such Lessons, as are usually made for Lesser Lutes, which have their Diapasons in a Shorter, and more Proportionable Agreement with Those other Treble, and Tenor Strings.

Inconveniences, by Reason of too long Diapasons in a Lute, or Theorboe.

For if you meet with a Lesson which runs much with Quick-Proportion'd Time, upon Those Long Basses ; you will find That Great Inconvenience before mentioned ; which is, That the Former-Struck-Bass will Sound so Strong, and so Long, that the next immediately following, will be so harsh, ( they Two Snarling together, as I may so say ) that it will be as Bad, as False Dischording-Composition, and very Confounding.

This Inconvenience ( Here ) is found upon French Lutes, when their Heads are made too long ; as some desire to have them ; because ( indeed ) Length of String, in any Instrument, causeth Bravery, and adds Lustre to the Sound of That String ; but if They did advisedly consider This Inconvenience which I have mentioned, They would forbear such Contrivances ; and choose to make Their Lutes Artificially Proportionable, betwixt Their Basses, and Trebles ; which as to Compleat Performance, is Extream Needful.

Directions for the Playing upon the Theorboe.

Now as to Directions for Playing This Instrument, you need none ; because I have sufficiently directed the Way thereunto in all Particulars, in my Former Discourse concerning the Lute ; which Way and Order, you are to observe in This Exactly, in all Puntilloes ;

*Lilios*; and you may Play *Lessons* upon It as *Compleatly*, as upon the *French Lute*; provided They be *Lessons proper*, and becoming the *Gravity of This Instrument*; (for it is very *Improper to Play Light and Jiggish Things upon It*) especially in regard of the *Octave Treble*, which will not give you the *Liveliness* of the *Ayre*, as your *Smaller Lutes* will do: Yet you may make very *Excellent Things* upon It, to *Play alone*, if you observe the *Scope of the Instrument*. And indeed I have taken so much *Pleasure in This Instrument*, in *That Particular way*, That I have made divers *Things to It in That Nature*; a *Tast* whereof I shall *Hereafter* set you down; the *Playing* of which will enable your *Hand* sufficiently for a better use of It, in *Playing a Part in Consort off a Bass*; which is no *Ordinary Piece of Skill*.

*Directions* unto which I shall likewise set down immediately after what here follows.

The Theorboe Tuning.

Unisons.

Eighths.

Fifths.

And Here is *That One Only Lesson for your Hand*; which although It seem long, may be *Divided* (as it were) into 13 *Several Strains*; which you may perceive by the *Pauses*, and *Double Barrs*, I have made; and also set *Figures* at the *Beginning* of every *Place*: So that you may (if you please) leave off at any of *Those Places*; But I set It *Thus*, to show you the way and manner of *Playing Voluntary*, which you may Imitate,

This *Lesson* alone will make your *Hand Sufficiently* for the whole *Business* of the *Theorboe*, be It what It will.

Therefore *Practice It well*; for I intend to set no more to *That Purpose*; for I *Aim at Short Work*: Therefore I'll proceed to the *Directions* of *Playing a Part*; your *Hand* being first made, there will be *much Less Difficulty* in *That*.





The Civil Part ; or,

The Lute made Easie.

a a a a a ~
   
 a a | a a a | r d f | a d | r d r | r a | a r
   
 a | r r r | d | d r | d r | r a | a | a
   
 r a | r a | e a | e a |
   
 e a |

So:

Lo:

a r r
   
 a a | d | d r | a | a | a r d | d | a a
   
 a r | d | d r | d | a r | d r | a | a | a
   
 e r | e r | a | a | r | r | r | r | e
   
 e r | a |

Crackle.  $\theta \approx a \approx a$  Lo:  
So.

r r a
   
 d | d r | d r | h h | f d r | r d | f h | a a | a | a d
   
 f e | a | e e | f h | y e | a | a | a
   
 a | e | a | e | e | e | e | e | e
   
 e | a | r | r | r | r |

a 5 a 5 a Lo:  
So:

r d | a | e d | a d e a | d e a a
   
 a | e d | e a | e | d d | e a | e | d e
   
 | a a | r e | d r a | d | d | d

5 So: a a a Lo. a 4 a So:

e d f | f h | y h | f d e a e d | e o a
   
 e | e | y | y | e | e | e | e
   
 a | | | | d r | d r |

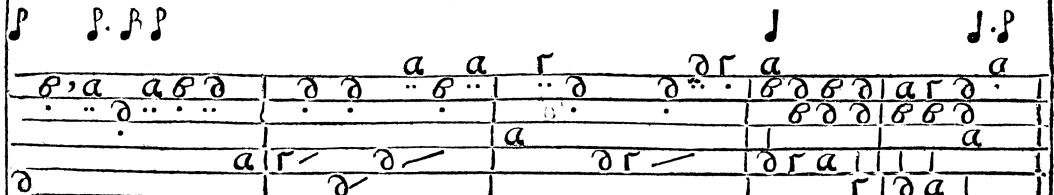
Lo: a a a So: a a a 4

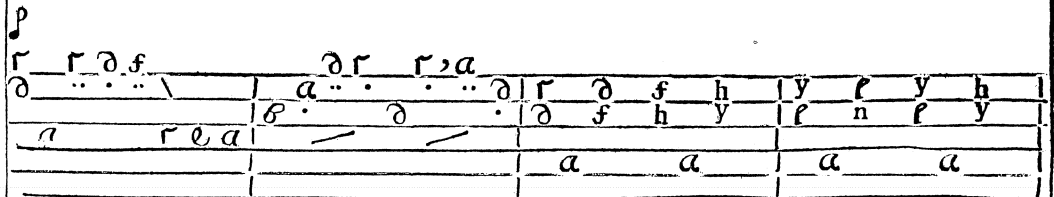
r d d e a | d e a | e a e d e d e | e a e a e
   
 e | a | r a r a | r a r d r d r | r a r a r
   
 a | a | a | a | a

a e | e | e | e | e e | e a e d
   
 a | a a | a a | a r | e a e d
   
 a | d d | d | d | d | d | a
   
 a 4 Lo: a

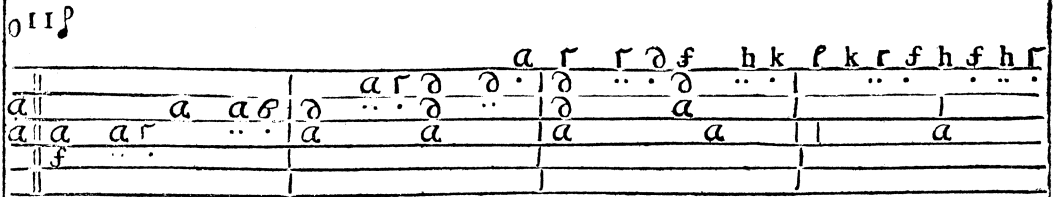
Turn over for the next.




  
 So: Crackle. a


  
 Lo: So: a a a a


  
 a a a a


  
 Lo: a a a a a so


  
 a Lo: a So: Lo: a


  
 a So: a a Lo: a a a


  
 So: a a a 4 Lo: a a So: Lo.

# The Lute made Easie.

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The musical score is written on a system of six staves. The top two staves are lute tablature, with letters 'a', 'b', and 'c' representing fret positions. The bottom four staves are a vocal line, with lyrics 'Lo:' and 'So:' interspersed. The piece is in a 4/4 time signature. The notation includes various rhythmic values such as minims, crotchets, and quavers, along with rests and repeat signs. The piece concludes with a final cadence and the instruction 'Turn over for the next.'

Turn over for the next.

CHAP. XLIII.

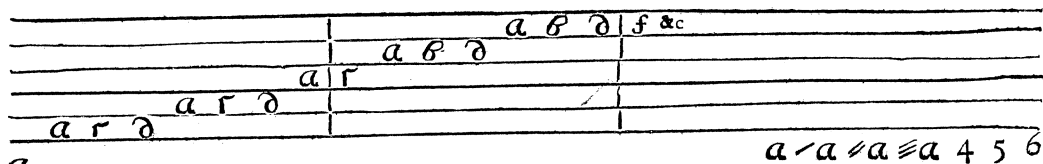
I Remember, I promis'd some *Directions* for *Playing a Part* upon the *Theorboe*; which *Here following* are set down.

The first *Thing* therefore, ( after the commanding of the *Instrument*, in some *Tollerable way* of *Readiness*; ( the which I shall *Advise* you unto, &c. ) you are to know your *Notes* upon every *String*, and *Stop*, according to the *Scale of Musick*, viz: the *Gam-ut*.

Therefore that you may know *Them*; *Here* ( under ) stand *All the Notes of the Scale*, ( according to *Song* ) in one *Order*; And beneath *Them* the same *Notes*, *Letterwise*; as we use *Them* upon the *Theorboe*.

These are the *Natural Notes* of the *Scale*, the *Sixth String* being *Generally* us'd for *Gam-ut*, upon a *Full-Sciz'd Lute*; but upon *Lutes* of a *Smaller Scize*, which will not bear up to *Speak Plumply*,

Plumply, or Lustily, according to a Consort-Pitch; then we make the 7th. String Gam-ut, as here in This next Under-Line you may see.



*a*  
Gam-ut, &c. for a Less Lute.

But because the Sixth String is most Generally us'd for Gam-ut; and also it is best for your Practice, to use a Large, and Full-Sciz'd Lute. I will pursue the Business in that Proper, and most Rightful way, making the 6th. String Gam-ut.

Now you must know, That He who would be a Compleat Theorboe-man, must be able to understand Composition; (at least) so much of It, as to be able to put True Chordes together; and also False, in Their proper Times, and Places; and likewise to know, how to make all manner of Closes Amply, and Properly.

And to Assist you in That Particular, I shall only refer you to Mr. Christopher Simpson's Late, and very Compleat Works; where you may inform your self sufficiently in That Matter, who hath sav'd me a Labour therein; (for had It not been already so Exactly done by Him, I should have said something to It, though (it may be) not so much to the purpose;) But my Drift is not to Clog the World with any thing that is already done, especiall so Well.

My Business shall be, (to save you much labour in finding out all the Chords) and to give a Quick sight of Them, 1st. according to their Natural Agreement, in 3d's, 5th's 6th's, and 8th's, &c. And then to show you Examples of Closes, or Cadences for every Key; which when you can Readily perform, from off a Song-Note, you may be said to be a Tollerable Performer in a Consort, upon This Instrument. And some there are, who cannot Compose; yet by doing Thus, pass for very good Theorboe-Men.

But still you must further know, That the Greatest Excellency in This Kind of Performance, lies beyond whatever Directions can be given by Rule.

The Rule is an Easie, Certain, and Safe Way to walk by; but He that shall not Play beyond the Rule, had sometimes better be Silent; that is, He must be able (together with the Rule) to Lend His Ear, to the Ayre and Matter of the Composition so, as (upon very many Occasions) He must forsake His Rule; and instead of Conchords, pass through all manner of Discords, according to the Humour of the Compositions He shall meet with.

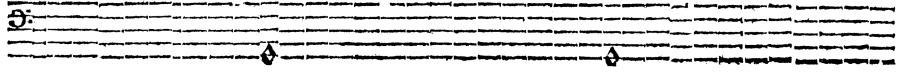
This Thing will require a Quick Discerning Faculty of the Ear, an Able Hand; and a Good Judgment. The 1st. of which must be given in Nature; the 2 last will come with Practice, and Care.

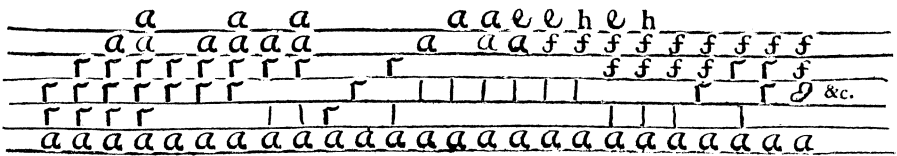
What is necessary for a Theorboe-man to know.

The Greatest Excellency in a Theorboe-man.

Things Requifite in a Theorboe-man.

I will now proceed, and *ist.* let you see all the *Chordes-Harmo- nical*, upon every *Key*, viz *3d's*, *5th's*, *6th's*, and *8th's* ; To which purpose, take a *View of These following Lines.*

Gam-ut Sharp. 

All the Natu- ral Stops pro- per to Gam- ut, with Its Sharp-Third. 

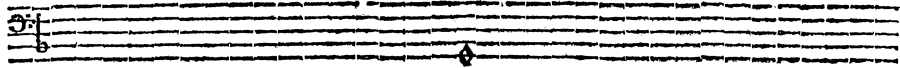
All *These Stops* are proper to *Gam-ut*, consider'd in *Its Sharp Third, Fifth, and Eighth* ; and you have *Liberty* to use which of Them you please, when *Gam-ut* requires no other *Chordes* ;

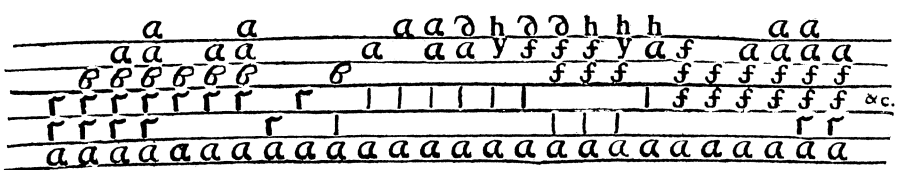
Besides, to amplify *Gam-ut* at any time ; if It be a *Long Note*, you may put to It the *Greatest Long Diapason* ; which we call *Double-Gam-ut* : Which *String* I have added to all my *Theorboes* ; though very many, either want It, ( as having but 24 *Strings* ; ) or else when they would have It, they are fain ( to do as they do in the *New Tuning* of the *French Lute* ) make an unhandsom *Skip*, or *Halt* unto It, by *Tuning* their last *Bass* a *Note Lower* ; by which means they take away, and want *Double Ayre* ; which is a very *Brave Ornament* to the *Theorboe*.

A *Theorboe* is Incomplete, without It carries 26 *Strings*.

Therefore I say, a *Theorboe* cannot be *Compleat*, if it have not 26 *Strings* ; so, as that from the *Gam-ut String*, there may be a perfect *Gradual Descent* of a *Compleat Eighth* in *Diapasons* ; which is very *Ornamental*, and *Useful* in a *Lute* : Concerning which *Thing*, I have spoken more largely, in that *Device* I made, to *Distinguish* betwixt the Two *French-Lute-Tunings*, in p. 203.

Now see *Gam-ut* with Its *Flat Thirds*, with all Its *Stops* usual.

Gam-ut Flat. 

Here They are, with Its Flat Third. 

All *These* are proper to *Gam-ut Flat* : That is, when *Gam-ut* has the *Third* above It, ( viz. *B-mi* ) *Flat* ; ( as It is *Sharp*, by reason of Its *Third-Place-Sharp* above It : ) Which may in *Compositions* be either *Flat*, or *Sharp*, according to the pleasure of the *Com- poser*.

A *Flat* or *Sharp-Third*, a *Chief Thing* to be regard- ed.

Therefore *That* is one of the *Main Things* you are to regard in your *Play*, viz. whether your *Third* ( to any *Key* ) be *Flat*, or *Sharp* ; either according to the *Nature* of It, as It stands *Fix'd* in the *Scale* ; or else according to the *Liking*, or *Humour* of the *Compo- ser*, as he will *Form It*.

This

This next *Line* shall show you *A-re*, with all Its *3d's*, *5th's*, and *8th's*, *Natural*.

A-re Flat and Sharp.

*Thus with Its Flat-Third.*      *Thus with Its Sharp-Third.*

The next *Key* is *B-mi*; which is a *Key* seldom or never *Play d* upon, ( as the *Proper Key* of the *Song* or *Lesson*; ) however you will have occasion to use It in Its *3d's*, *5th's*, and *8th's* sometimes. Therefore *Here* It is set you.

B-mi Natural Flat and Sharp.

*Thus with Its Flat-Third.*      *Thus with Its Sharp-Third.*

And because *B-mi Flat* is a *Key*, used for the *Key* of a *Song*, or *Lesson*, ( and indeed is a very *Brisk*, and *Sprightly Good Key* to Perform in ) I will here set It down, as I have done the others, with Its *3d's*, *5th's*, and *8th's*.

*B-mi Flat.*

*Thus with Its Sharp-Third.*      *Thus with Its Flat-Third.*

*C-Fa-ut-Key* is next, and is a *Most Noble*, *Generous*, and *Heroical Key*, fit to *Express* any thing of *Magnanimity*, and *Bravery* upon.

And therefore Turn over to It.

## C-fa-ut Sharp and Flat.

Thus with Its Sharp-Third.      Thus with Its Flat-Third.

a f f f a a f f      a a a f f a a a f

r r r r r r r r f f      b b b b b f f f f f f f

d d d d d d d h h      d d d d d d d d d d d d

r r r r r | | h      r r r r | | h h

a a a a a a a a a a a a      a a a a a a a a a a a a

## D-sol-re-Flat and Sharp.

Thus with Its Flat-Third.      Thus with Its Sharp-Third.

r      r r r r r r r r      r r r r r r r r r

a a d d d d a a d d      a a a a a e e e e e e e

a a a a a a a f f      a a a a a a a f f f f f

a a a a a | | e      b b b b | | e e

r r r r r r r r r r r r r r      r r r r r r r r r r r r r r

## E-la-mi Flat and Sharp.

Thus with Its Flat-Third.      Thus with Its Sharp-Third.

e e e a a a      e e e e

r r r r r r r r      r r r r d d d d d

r r r r | | r      d d d d | | h h h h &c.

e e e e e e e e e e e e      e e e e e e e e e e

## F-fa-ut Sharp and Flat.

Thus with Its Sharp-Third.      Thus with Its Flat-Third.

f r r f f f f f f f r      f f b b

d d d d h d h d d d d      d d d d d d d d d d

a d d | a a d y a d |      d d y d y y y d &c.

a a a a a a a a a a a a a a      d d d d a a a a a a a a

|| f f f f

Thus I have given you a sight of the *most Familiar Stops* quite through the *whole Instrument*, proper for *These 7 Chords*; which *7 Keys* are all we have in the *whole Nature of Musick Naturally*; for as I said, in my *Former Discourse*, when you come to the *Eighth*, you are come but as to the *1st. Point*, or *Place* where you began.

Now the adding a *Diapason* to any of *All These*, will both give a *Greater Lustre*, and also add more *Variety*; and be a Cause of *Greater*





1 2 3

Thus Plain. Plain Cadence. The Close Broken. Another way.

4 5 6

Division upon It.

5 6

7 8

9

The Lute made Easie.

223

10

eriera

12

hearera

13

eher

15

ehfer

16

areia

Turn over for the 17th. Variety.

17

18

19

20

21

*A Right Observance of These 21 Varieties, will enable you to do the like upon all Closes, or Long Notes in any Key: Therefore I may save much labour in Exemplifying upon any other Key.*

Now because I would have *This Work* Compleatly able to manage you to *Play a Part* upon the *Theorboe*, without the Use,  
or

or Knowledge of any other ; Take only *These Few Following Observations* ; which with what I have already said, and you cannot miss of It.

In the first place therefore you are to *Take Notice* of your *Key*, which you must *Examine* for, and find from the *Close-Note* of the *Bass* ; for that is ( or ought certainly to be ) the *Key*.

How to know your Key.

*Secondly*, Observe whether It be a *Sharp*, or a *Flat Key* ; which you shall know by the *Third* above your *Key*. As for Example, If *Gam-ut* be the *Key* ; and if no *Flat* be set in *B-mi* : then It is call'd a *Sharp Key*, in respect that the *Third* to the *Key* is *Two Full Notes* ; but if the *Third* be but a *Note* and a *Half* ; then tis call'd a *Flat Key* ; and for *That Cause* is the *General Custom* of calling a *Key Flat* or *Sharp*.

How to know whether It be a Flat or Sharp Key.

*3dly*. Take notice what *Chordes* you are to put ( *Generally* ) to every *Key* ; and bearing in your mind, that you have but 7 *Keys* to trouble you, your *Work* will be the more *Easie*, and *Comfortable*.

How the Work will be made much Easier, than It is Imagined.

Those 7 *Keys*, or *Distances*, as they are us'd in *Composition*, go by the name of *Chords*, viz. a *Unison*, *2d.* *3d.* *4th.* *5th.* *6th.* and *7th.* And whereas you have heard talk of an *8th.* *9th.* *10th.* &c. They are but as the very same before *Repeated*, viz. an *Eighth*, is as an *Unison*, the *9th.* as a *2d.* the *10th.* as a *3d.* So that your *Business* will be no more, than to understand the *Right use* of the 7 *Chords*.

Now you must know, that the same *General Rules* do not hold to all the *Notes* of every *Bass* for if *Gam-ut* be your *Key*, ( or whatsoever be your *Key* ) there will be *Two* of the *Seven*, at least, excepted from the *General Rule* ; as Thus.

Your *General Rule* for *Uniting of Parts*, is This, That to every *Note* of your *Bass*, ( except what you shall have excepted against ) you may put a *3d.* *5th.* and *8th.* or to some, but *One*, or *Two* of Them ; ( which *Number 3* are all that *Nature affords* us *Single*, at the same time. ) And there are *Generally*, 5 of the 7, which are Thus to be observed ; but the other 2, most commonly, are not to have the *5th.* but a *6th.*

The General Rule for Uniting of Parts, in Composition.

Now that you may know which *Those Two* are certainly ; you are to take notice, they are *Those Two* in the *Scale-Natural*, which are immediately under the 2 *Half Notes*, viz. *B-mi* is the one, and *E-la-mi* is the other. Yet also, if at any time, you meet with an *Artificial*, or *Forc'd Half Note*, ( that is ) which is only made so, by reason of a *Sharp* added unto It ; as for Example, If *Gam-ut* be your *Key*, and *F-fa-ut* shall be made *Sharp* ; then that *Sharp Note* is properly capable of a *6th.* as well as those other 2 *Naturals* ; and so of all other such *Forg'd Sharp Notes* of your *Bass*, at any Time.

Concerning the 6th. when It is to be used Generally.

Nor do I mean, that upon necessity you must always use the *Fifth* in all other *Notes*, excepting such as *These* ; but sometimes you will have occasion to use the *Sixth* in any *Key* ; but your *Eye* and *Ear* must be your *Chief Guides* : Yet you must never begin nor end a *Strain* with a *Sixth*, nor make any *Full Close* with It, in

the midst of any *Strain*; but ever in *Passing-wise*; yet I find, that it is many times very *Pleasant* to *Pause* upon a *Sixth*, in the *Nature* of a *False Close*; but all that while of the *Pause*, you may observe, there is still an *Expectation* of something to follow, as an *Appendix* to the foregoing *Matter*; which when it comes in, is the more wellcom, by reason of that *Seeming Defraud*, or *Long Absence*; and (to my Content) it is one of the *most Handsom Cheats*, (as I may so say) or *Cozenings* in *Performances*: That is, to *Insinuate*, or make you believe you shall hear a *full Close*; but with a *Fall-off* into a *Six*, or sometimes some other way, (as I shall show you by *Example*, when I come *more Particularly to Explanation*) you deceive Their *Expectations*, (which is often very *Taking*, and *Handsom*.)

There is *One Observation* more, for the *General use* of the *Sixth*, *viz.* It is *proper*, and *Usual* to put It to the *3d. Note* above the *Key*, whether *That Note* be *Flat* or *Sharp*; yet with *Reference* to your *Intended Ayr*.

The meaning of the Figures over the Notes of the Bass.

*Atbly.* You are to take *Notice*, That (if a thorow *Bass* be *Rightly Ordered*) you shall find in all *Places of Exception*, certain *Figures* set over the *Heads* of the *Bass-Notes*, *viz.* from 3 to 7; which are to inform you, That to such a *Note* there must be such a *Chord* or *Chords* put, as *Those Figures Hint unto*, *viz.* If the *Figure* 7, then a *Seventh*; if the *Figure* 6, then a *Sixth*; If 7 6, then a *Seventh*, and a *Sixth*; and so of all the *Rest*.

And sometimes *Those Figures* shall have a *Flat* or *Sharp* set with them; which show, that such *Chords* must be likewise *Flat* or *Sharp*.

*These Observations being well Noted*, you may go forwards towards your *Work*.

The meaning of a Flat or a Sharp over the Note of a Bass.

*Note further*, That a *Single Flat* or *Sharp* set above any *Note* of your *Bass*, without a *Figure*, signifie, that such a *Third* is required to *That Note*.

The *Flat Third* is only *One Note* and a *Half*, as is betwixt *A-re*, and *C-fa-ut*, *D-sol-re*, and *F-fa-ut*.

The *Sharp Third* is always 2 *Full Notes*, as is betwixt *Gam-ut*, and *B-mi*; *C-fa-ut*, and *E-la-mi*; and *F-fa-ut*, and *A-la-mi-re*; and you may use which of *Those* you please in your *Composttion*.

But take *Notice*, That no *Half Notes* will agree together; so that although I said, you might use which of *Those Thirds* you pleas'd; you must know, that you are ever to observe the *Natural Order* of the *Scale*, both for *Sharp* and *Flat Thirds*; and you must never *Clash*, so as to put a *Flat Third*, and a *Sharp Third* together at the same time, or of any other *Chord*, in their *Octaves*.

The Consecution of 2 5th's, and 3 8th's to be avoided.

You will do well also to avoid the *Consecution* of *Fifths* and *Eighths*; which although they be very *True Chords*, (and indeed the most *Lushious ones*; for which cause They are called the *Perfect Chords*) yet we account it not compleat, to let 2 of the *same Kind* move together in any 2 *Joyning Notes*. The *Reason* is, They are too *Lushious*, or *Cloying*, like too much of any *Sweet Thing*.

Concerning the Cadence.

The next *Thing* shall be to inform you concerning the *Cadence*; which is always us'd at the *Conclusion* of a *Song*, or *Strain*, and often-

oftentimes in the *Midst*; and *known certainly* by the *Falling* of the *Bass* a *Fifth*, or *Rising* a *Fourth*; both which *Signifie the same Thing*: They both passing into the *same Key*, or *Letter* of the *Scale*.

Now *This Cadence*, is as it were the *Summing up*, *Sweetning*, or *Compleating* of the *whole Story*, or *Matter foregoing*; or *Period* of some *Sentence Intended*; and indeed is the *very Choiceest*, and *Most Satisfactory Delight* in all *Musick*, (nothing so *Sweet* and *Delightful*, as a *Sweet Close* or *Cadence*.

The meaning of a Cadence, or Close.

And that you may not be *Deficient* at *That*, take *Notice Here*, how It is to be *Performed*.

In which *Performance*, are always a *Mixture* of *Conchords*, and *Dischords* together; as you may perceive by *That Example* of *Closes*, a little before set you, where the *4th*. is Bound In with the *3d*. and *5th*. Thus.

The *3d*. coming in after the *4th*. must always be *Sharp*, at a *Close*.

You may likewise make *This Close* or *Cadence*, by *Joyning* to the *Fourth* and *3d*, a *7th*. 6, and 5; or 6, and 5.

Thus for *Example*.

Remember always, when you use a *Sharp Third*, if you then make use of the *Sixth* following, let it be *Sharp*; so likewise a *Flat Third*, and a *Flat Sixth*.

A General Rule for the Flat or Sharp Sixth.

*These 7th's* and *6th's*, in a *Binding way*, as I do here set Them, are only proper, when you have *Notes* of *Gravity*, and *Long Closes*, viz. *Semibreves*, or *Minims*; but seldom upon *Short Crochet-Closes*.

See *These Two last Examples*. The *Former* I have given you with a great deal of *Variety*; your self do so by *These*.

Thus may you see what a *Cadence* is. And after *This Manner* may you perform It upon any of the *Keys*. But lest *That Trick*

should be too long in finding out, I'll give you *These Two last Examples* upon another *Key*; which when you see the manner of doing, all others will be the more *Easie*.

The same up-  
on another  
Key.

d o d J d

Figured bass:  $\overset{6}{r}\overset{6}{d} | \overset{7}{d}\overset{6}{r} | \overset{5}{a} \overset{a}{r} | \overset{r}{r} \overset{3}{r} | \overset{6}{r}\overset{5}{a} | \overset{5}{a}\overset{6}{r}\overset{5}{a} | \overset{r}{r} ||$   
 $\overset{d}{d} \overset{3}{r} \overset{+}{d} | \overset{+}{d} \overset{3}{r} | \overset{+}{d} \overset{3}{r} | \overset{d}{d} | \overset{+}{d} \overset{3}{r} \overset{+}{d} | \overset{3}{r} \overset{+}{d} \overset{+}{d} \overset{3}{r} | \overset{d}{d} ||$   
 $e | r | r | r | r | r | r | r | r | r ||$   
 $a | a | a | a | a | a | a ||$   
 $\approx a$

This *last Line* is the very same in *Chords and Sense*, as is that other above, only 'tis in *C-fa-ut-Key*; That being in *Gam-ut*.

So that you may perceive, It is an *Easie Thing* to find out the *Chords*, as well in one *Key*, as in another; and *Good Order of Play*.

Here follows the most usual manner of taking the *Sixths* to any *Note*, when *Notes Ascend or Descend*, in *This Gradual Manner*, as you see the *Bass* doth.

I will set you *Two Several Ways* of *Breaking your Parts* upon It; for your *Better Experience*; the *1<sup>st</sup>* is not so much *Broken*, as the *2<sup>d</sup>*.

76 6 6 6 6 6 6 76

Figured bass:  $a \cdot p \cdot \beta \cdot p | a \cdot \beta | a \cdot r \cdot a \cdot a | a \cdot r \cdot d \cdot \cdot | e \cdot \cdot \cdot e \cdot \cdot \cdot a \cdot a ||$   
 $\overset{d}{d} \overset{r}{r} | \overset{d}{d} \overset{a}{a} | \overset{r}{r} \overset{d}{d} | \overset{r}{r} \overset{d}{d} | \overset{r}{r} \overset{a}{a} | \overset{r}{r} ||$   
 $a \cdot r | e | | | | | a ||$

6 6 76 6 76 6 6 43

Figured bass:  $a \cdot a | r \cdot a | a | a \cdot a \cdot a \cdot r ||$   
 $\overset{r}{r} \overset{a}{a} | \overset{d}{d} \overset{r}{r} | \overset{d}{d} | \overset{d}{d} \overset{r}{r} | \overset{d}{d} \overset{r}{r} | \overset{d}{d} ||$   
 $e \cdot r | a | e \cdot r \cdot a | e | a | a ||$   
 $a \cdot a | a | \approx a$

A *Second Variety* upon the same *Notes*.

Figured bass:  $a \cdot a | a \cdot r \cdot d \cdot r \cdot a | \overset{d}{d} \cdot \overset{r}{r} | a ||$   
 $\overset{d}{d} \overset{d}{d} | \overset{r}{r} \overset{a}{a} | \overset{r}{r} \overset{a}{a} | \overset{r}{r} \overset{a}{a} | \overset{r}{r} \overset{a}{a} | \overset{r}{r} \overset{a}{a} | \overset{r}{r} ||$   
 $\approx a | \approx a \cdot a | a | a | a | a | a ||$

Figured bass:  $a \cdot a | a \cdot r \cdot e \cdot r \cdot a \cdot a | a \cdot a \cdot d \cdot r \cdot a | a ||$   
 $\overset{d}{d} \overset{d}{d} | \overset{r}{r} \overset{d}{d} | \overset{e}{e} \overset{r}{r} \overset{e}{e} \overset{r}{r} \overset{a}{a} | \overset{a}{a} \overset{d}{d} \overset{r}{r} \overset{a}{a} | \overset{a}{a} ||$   
 $a | e \cdot r | a | a | a | a ||$





Yet Note One Thing more, That (when we Talk of 3d's, 5th's, and 8th's ) we are not *Precisely Tyed* to give just *Those* the very Notes to our *Bass*; but still according to our *Best Conveniency*, upon the *Instrument*; sometimes 10th's, 12th's, or 15th's; as you may perceive, I have done in some of *Those Examples I Set you*; which are as the *same Thing in Composition*: For sometimes you will be *very much put to It*, to find your *Parts Conveniently*; especially when the *Bass* moves in the *Lower Sphear*; nor will your *Parts* be so *Pleasant to It*, if taken *Near*; but far *Better Above*, in *Their Heights*.

*The End of the Directions for the Theorboe.*

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*The*

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*The Third Part:*  
 CONCERNING  
**The V I O L,**  
 A N D  
**M U S I C K** in General.

Giving some *Particular Directions* towards a *Righter Use of That Instrument*, than is *Commonly Known and Practiced*.

C H A P. I.



HAVING said so much in *my Former Discourse*, concerning the *Lute*; as also taken so much *Pains in Laying Open All the Hidden Secrets Thereof*, (*as to Its Rightest Use*,) &c. It may be thought, I am so great a *Lover of It*, that I make *Light Esteem* of any other *Instrument*, besides; which *Truly* I do not; but *Love the Viol* in a *very High Degree*; yea close unto the *Lute*: And have done much more, and made very many more *Good and Able Proficients* upon *It*, than ever I have done upon the *Lute*.

And this I shall presume to say, That if I *Excel* in *Either*, it is most certainly upon the *Viol*.

And as to other *Instruments*, I can as truly say, I *Value* every One that is in *Use*, according to *Its due Place*; as *Knowing*, and often *Saying*, *That All Gods Creatures are Good*; *And all Ingenuities done by Man, are Signs, Tokens, and Testimonies of the Wisdom of God Bestowed upon Man*.

Yet *This One Thing* I shall not forbear to say, (in *Regard* of the *Great Inconsiderateness*, which *Generally Bears Sway* among *Men*) *That It would be very well*, (not only in *Musick*, but in *Every Thing else*, which is *Our Humane Concern*) *If there were a Reasonableness, and Examination* always attending upon *Our Actions*, by which *They might be Govern'd and Guided*; *And not like Ignorants, take Things upon Trust,*

*Trust, as Generally too Many do; and confirm Themselves with a Belief of such Things upon too Slight, or rather no Examination at all, and Violently Pursue, Magnifie, and Cry up Things, so or so, meerly because it is the Mode or Fashion, as They say.*

Concerning  
Modes and  
Fashions.

Now as to *Modes and Fashions*, I willingly grant a *Due Observance* unto, in *such Things*, as are *Reasonably Proper for Modes and Fashions*; especially where, or when *They* are not *Incongruous* to *Right Reason*; or that we do not forsake a *Better*, or more *Convenient Fashion*, for a *Worse*, or more *Inconvenient*; as might *Easily* be *Instanc'd* in the *Modes and Fashions of Apparel*, or the like *Slight and Trivial Things*; which are only (or should be) the *Proper Business* (if it ought to be a *Business* at all) of *Modes and Fashions*.

Arts and Sci-  
ences, not  
subject to  
Modes and  
Fashions.

But I cannot understand, how *Arts and Sciences* should be subject unto any such *Phantastical, Giddy, or Inconsiderate Toyish Conceits*, as ever to be said to be *in Fashion, or out of Fashion*.

I remember there was a *Fashion*, not many Years since, for *Women in their Apparel* to be so *Pent up by the Straitness, and Stiffness* of their *Gown-Shoulder-Sleeves*, that *They* could not so much as *Scratch Their Heads*, for the *Necessary Remove of a Riting Louse*; nor *Elevate their Arms* scarcely to *feed themselves Handsomly*; nor *Carve a Dish of Meat at a Table*, but their *whole Body* must needs *Bend towards the Dish*.

This must needs be concluded by *Reason*, a most *Unreasonable, and Inconvenient Fashion*; and *They* as *Unreasonably Inconsiderate*, who would be so *Abus'd, and Bound up*.

An Abuse put  
upon Women,  
by the Roguish  
Taylors.

I Confess It was a *very Good Fashion*, for some such *Viragoes*, who were us'd to *Scratch their Husbands Faces or Eyes, and to pull them down by the Coxcombes*.

And I am subject to think, It was a *meer Rogery*, in the *Combination, or Club-council of the Taylors*, to *Abuse the Women in That Fashion*, in *Revenge* of some of the *Curst Dames their Wives*, who were too *Lofty, and Man-keen*.

For *Those Taylors* can make the *Fashionists Believe, and Wear whatever Fashion they inform them unto*: But whatever the *Original* of It was, I am sure It could never be accounted a *Good-Housewives Fashion*; However, It was then the *Fashion*, and *People of Fashion* would have It so, though with never so many *Inconveniencies*.

Now in *such Things as These*, I could set forth a vast deal of *Inconsiderateness*, which *People* constantly run into; yet *They* are nothing *Considerable*, in *Comparison* to such *Inconveniencies*, as commonly attend (pretended) *Modes and Fashions in Arts and Sciences*: The *very Naming* of which, was always so *Nautious* unto me, that I confess It was ever attended with a *Secret Undervaluing of the Judgment of That Person*, who would tell me, *This sort, or That sort of Musick, or Instrument, was in Fashion*; and I still am of that mind, nor will I *Stop my Pen*, but let It *Run Freely*, and *Publish Boldly, That It can be no Good Fashion in Musick, to bring up any Way, Thing, or Instrument, and Cry It up for the Mode, and leave a Better, and Cry It Down.* Such

No Good Fa-  
shion to take a  
New, and  
leave an Old  
much Better.

Such Things as These, are too frequent at This Day, as I shall make appear; and because I have begun to speak of the *Sprightly*, *Generous*, and *Heroick Viol*; which *Instrument I Love*, and *Highly Value*; and indeed, is an *Instrument* of such *Excellent*, and *Admirable Use*, (were It not too much *Abus'd*) but *Rightly Us'd*) that It deservedly takes the *Next Place* to the *Incomparable Lute*; and Therefore, for *Its sake*, and the *Lovers thereof*, I shall take a little more than *Ordinary Pains* to *Illustrate*, and give *That Brave Instrument Its Due*: But first I will *Instance* from It, *How Musick is Injur'd*, and very *Eminently* too; as *Thus*,

How Musick is Injur'd.

For, what is more *Reasonable*, than if an *Artist* upon the *Composition* of a *Piece of Musick* (suppose) of 3, 4, 5, 6, or more *Parts*; (but hold there; the *Moads* has cut off most of the *Greater Numbers*: Well Ple say 3 or 4, (yet most commonly 2 *Parts*) suppose what *Number* you will;) I say is it not *Reasonable*, yea *Necessarily Reasonable*, That all *Those Parts* should be *Equally Heard*? sure it cannot *Reasonably be Deny'd*.

Then, what *Injury* must it needs be, to have *such Things* Played upon *Instruments*, *Unequally Suited*, or *Unevenly Numbred*? viz. *One Small Weak-Sounding-Bass-Biol*, and 2 or 3 *Violins*; whereas one (in *Reason*) would think, that *One Violin* would bear up *Sufficiently* against 2 or 3 *Common-Sounding-Basses*; especially such as you shall *Generally* meet with, in their *Ordinary Conforts*.

By Unfuitable, or Unequal Instruments, and Numbers.

This is a very *Common Piece of Inconsiderate Practice*, at *This Day*.

But It has been *Objected*, There has been an *Harpssicon*, or an *Organ* with It; what then? Has not the *Harpssicon*, or *Organ*, *Basses and Trebles Equally mixt*? and must not still the *Unequalness* be the same? or suppose a *Theorboe-Lute*; the *Disproportion is still the same*. The *Scoulding Violins* will out-Top Them All.

Nay, I have as yet but suppos'd a *Small matter of Unequalness*, in respect of what I have heard, and is still very *Magnanimously Endeavour'd* to be *Daily Performed*, viz. *Six Violins*; nay *Ten*; nay *Twenty* or more, at a *Sumptuous Meeting*, and scarce *Half so many Basses*; which (as I said before) were more *Reasonable*, sure, to be the *Greater Number*.

Now I say, If *This* be not an *Injury* both to *Musick*, the *Composer*, and the *Compositions*, let any *Judicious Person Judge*.

What is the *Musick of Parts Compos'd for*, if not to be *Heard*?

But I cry you *Mercy*, I had almost forgot; *It is the Fashion*.

But I remember what I said before, viz. *That It is no Good Fashion to bring up a New, and cry down an Old, which is far Better*.

Now I will suppose I hear it as'kd me, What is a *far Better*? why here I'll tell you.

And for your *Information*, (*Young Gentleman*, or *Young Lady* (for *Young* and *Unskilful* I must needs suppose you to be, who ask me such a *Question*;) And 'tis much *Pity* of your *Want of Skill*) Know, That in my *Younger Time*, we had *Musick* most *Excellently Choice*, and most *Eminently Rare*; both for *Its Excellency*

What Musick was Better than now is.

*cellency in Composition, Rare Fancy, and Sprightly Ayre; as also for Its Proper, and Fit Performances; even such, as ( if your Young Tender Ears, and Fantacies, were but truly Tinctur'd therewith, ( and especially if it possibly could but be cry'd up for the Mode, or New Fashion ) you would Embrace, for some Divine Thing,*

And lest It should be quite *Forgot, for want of Sober Times; I will set down ( as a Remembrancer, and Well-willer to Posterity; and an Honourer of the Memory of Those most Eminent, Worthy Masters, and Authors, who some of Them being now Deceased, yet some Living ) the Manner of such Musick as I make mention of, as also the Nature of It.*

The manner, and Effects of our Musick in the late former Times, to be Imitated as the Best in the World.

‘ VVe had for our *Grave Musick, Fancies of 3, 4, 5, and 6 Parts to the Organ; Interpos'd (now and then) with some Pavins, Allmaines, Solemn, and Sweet Delightful Ayres; all which were ( as it were ) so many Pathetical Stories, Phetorical, and Sublime Discourses; Subtil, and Accute Argumentations; so Suitable, and Agreeing to the Inward, Secret, and Intellectual Faculties of the Soul and Mind; that to set Them forth according to their True Praise, there are no Words Sufficient in Language; yet what I can best speak of Them, shall be only to say, That They have been to my self, ( and many others ) as Divine Raptures, Powerfully Captivating all our unruly Faculties, and Affections, ( for the Time ) and disposing us to Solidity, Gravity, and a Good Temper; making us capable of Heavenly, and Divine Influences.*

‘ Tis Great Pity Few Believe Thus Much; but Far Greater, that so Few Know It.

The Names of many of our Best Authors Deceased.

The *Authors of such like Compositions, have been divers Famous English Men, and Italians; some of which, for Their very Great Eminency, and Worth, in that Particular Faculty, I will here name, viz. Mr. Alfonso Ferabosco, Mr. John Ward, Mr. Lupo, Mr. White, Mr. Richard Deering, Mr. William Lawes, Mr. John Jenkins, Mr. Christopher Simpson, Mr. Coperanio, and one Monteverde, a Famous Italian Author; besides divers, and very many others, who in Their Late Time, were All Substantial, Able, and Profound Composing Masters in This Art, and have left Their Works behind Them, as fit Monuments, and Patterns for Sober, and Wise Posterity, worthy to be Imitated, and Practiced: Tis Great Pity they are so soon Forgot, and Neglected, as I perceive they are amongst many.*

What Instruments were us'd, and how in the Best Old Musick.

And *These Things were Performed, upon so many Equal, and Truly-Sciz'd Viols; and so Exactly Strung, Tun'd, and Play'd upon, as no one Part was any Impediment to the Other; but still ( as the Composition required ) by Intervals, each Part Amplified, and Heightned the Other; The Organ Evenly, Softly, and Sweetly According to All.*

VWhereas now the *Fashion has Cr'd These Things Down, and set up others in their Room; which I confess make a Greater Noise; but which of the Two is the Better Fashion, I leave to be Judg'd by the Judicious.*

We had (beyond all *This*) a *Custom* at *Our Meetings*, that commonly, after such *Instrumental Musick* was over, we did *Conclude All*, with some *Vocal Musick*, (to the *Organ*, or (for want of *That*) to the *Theorboe*.)

The *Best* which we did ever *Esteem*, were *Those Things* which were most *Solemn*, and *Divine*, some of which I will (for their *Eminency*) Name, *viz.* Mr. *Deering's Gloria Patri*, and other of *His Latin Songs*; (now lately *Collected, and Printed*, by Mr. *Playford*, (a very *Laudable, and Thank-worthy Work*) besides many other of the *like Nature, Latin and English*, by most of the above-named *Authors, and Others, Wonderfully Rare, Sublime, and Divine*, beyond all *Expression*.)

But when we would be most *Ayrey, Jocond, Lively, and Spruce*; Then we had *Choice, and Singular Consorts*, either for 2, 3, or 4 *Parts*, but not to the *Organ* (as many (now a days) *Improperly*, and *Unadvisedly* perform such like *Consorts* with) but to the *Harpficon*; yet more *Properly*, and much better to the *Pedal*, (an *Instrument* of a *Late Invention*, contriv'd (as I have been inform'd) by one Mr. *John Hayward* of *London*, a most *Excellent Kind of Instrument* for a *Consort*, and far beyond all *Harpficons* or *Organs*, that I yet ever heard of, (I mean either for *Consort*, or *Single Use*;) ) But the *Organ* far beyond It, for *Those other Performances* before mentioned.

The Organ  
not a proper  
Instrument  
for Consorts.

Concerning *This Instrument*, (call'd the *Pedal* (because It is contriv'd to give *Varieties* with the *Foot*) I shall bestow a few *Lines* in making mention of, in regard It is not very commonly used, or known; because *Few make of Them Well*, and *Fewer* will go to the *Price of Them: Twenty Pounds* being the *Ordinary Price of One*; but the *Great Patron of Musick* in *His Time*, Sir *Robert Bolles*, (who, in the *University*, I had the *Happiness* to *Initiate*, in *This High Art*) had *Two of Them*, the one I remember at 30 *l.* and the other at 50 *l.* very *Admirable Instruments*.)

*This Instrument* is in *Shape and Bulk* just like a *Harpficon*; only It differs in the *Order of It*, Thus, *viz.* There is made right underneath the *Keys*, near the *Ground*, a kind of *Cubbord, or Box*, which opens with a little *Pair of Doors*, in which *Box* the *Performer* sets both his *Feet*, resting them upon his *Heels*, (his *Toes* a little turning up) touching nothing, till such time as he has a *Pleasure* to employ them; which is after this manner, *viz.* There being right underneath his *Toes* 4 little *Pummels of Wood*, under each *Foot* 2, any one of *Those* 4 he may *Tread* upon at his *Pleasure*; which by the *Weight of his Foot* drives a *Spring*, and so *Causeth the whole Instrument to Sound*, either *Soft* or *Loud*, according as he shall chuse to *Tread any of them down*; (for without the *Foot*, so us'd, *Nothing Speaks*.)

The Description  
of the  
Pedal. The  
Best of Con-  
sорт Instru-  
ments.

The *out-side* of the *Right Foot* drives *One*, and the *In-side* of the same *Foot* drives another; so that by treading his *Foot* a little awry, either outward or inward, he causeth a *Various Stop* to be heard, at his *Pleasure*; and if he clap down his *Foot Flat*, then he takes *Them both*, at the same time, (which is a *3d. Variety*, and *Louder*.)

Then has he ready, under his Left Foot, 2 other *Various Stops*, and by the like *Order* and *Motion* of the Foot, he can immediately give you 3 other *Varieties*, either *Softer* or *Louder*, as with the *Right Foot* before mentioned, he did.

So that thus you may perceive he has several *Various Stops* at Pleasure; and all *Quick* and *Nimble*, by the *Ready Turn* of the Foot.

And by *This Pritty Device*, is *This Instrument made Wonderfully Rare, and Excellent*: So that doubtless It *Excels* all *Harpffcons*, or *Organs* in the World, for *Admirable Sweetness* and *Humour*, either for a *Private*, or a *Consort* use.

The Theorboe Stop in the Pedal.

Thus 24 Varieties at least.

I caus'd one of *Them* to be made in my *House*, that has 9 several other *Varieties*, (24 in all) by reason of a *Stop* (to be *Slip'd* in with the *Hand*) which my *Work-man* calls the *Theorboe-Stop*; and indeed It is not much unlike It; But what It wants of a *Lute*, It has in Its own *Singular Prittiness*.

We had in those days *Choice Consorts*, fitted on purpose to suit with the *Nature of This Instrument*,

The *Truth* is, *The Great Grace* which *Musick* receives by the *Right Ordering* of *This Instrument*, to *Compositions* and *Performances* suitable thereunto, is such, that It far *Exceeds* any *Expressions* that can be made of It.

We always Added to *This Consort*, the *Theorboe Lute*; which likewise could *Humour* the *Consort*, *Properly*, and *Evenly*, with the *Pedal*.

Very little of *This so Eminent Musick* do we hear of in *These Times*, (the *Less* the *Greater Pity*.)

Concerning the Consorts, with Viols, and their Rare use.

Then again, we had all *Those Choice Consorts*, to *Equally-Sciz'd Instruments*, (*Rare Chests of Viols*) and as *Equally Perform'd*: For we would never allow *Any Performer* to *Over-top*, or *Out-cry* another by *Loud Play*; but our *Great Care* was, to have *All the Parts Equally Heard*; by which means (though sometimes we had but indifferent, or mean *Hands* to *Perform* with; yet *This Caution* made the *Musick Lovely*, and *very Contentive*.

The Great Idol in Musick, of late Years, set up.

But now the *Modes* and *Fashions* have cry'd *These Things* down, and set up a *Great Idol* in their *Room*; observe with what a *Wonderful Swiftness* They now run over their *Brave New Ayres*; and with what *High-Priz'd Noise*, viz. 10, or 20 *Violins*, &c. as I said before, to a *Some-Single-Soul'd Ayre*; it may be of 2 or 3 *Parts*, or some *Coranto*, *Serabrand*, or *Brawle*, (as the *New-Fashion'd-Word* is) and such like *Stuff*; seldom any other; which is rather fit to make a *Mans Ears Glow*, and fill his *Brains full of Frisks*, &c. than to *Season*, and *Sober his Mind*, or *Elevate his Affection* to *Goodness*.

A Comparison betwixt the Old and New Musick, to be Judged.

Now I say, Let *These New-Fashion'd Musicks*, and *Performances*, be compar'd with *Those Old Ones*, which I have before made mention of; and then let It be *Judg'd*, whether they have not left a *Better Fashion*, for a *Worse*. But who shall be the *Judges*? If *Themselves*; then *All's Right*.

Now

Now I apprehend I hear some say, I like *This New-fashion'd Musick the Best*; so does a *Child a Rattle*, or an *Oaten Pipe*, &c. which must needs be, because they never *Heard any Better*.

'*There is another Great Injury, very Pernitious to the Substantial Support of This Art; which is, that oftentimes Great Persons, (Lords or Ladies) not having Skill; yet) spend Their Judgments in the High Commendation of Things, which come before Them, (Commending This, or Disliking That) according to that Humour which They Possess, &c.*

A Common, and main Injury occasioned unto the Art, by some Great Persons. being unskilful in It.

'*Now look whatsoever Judgment They give, the same presently is swallow'd down by the Multitude, Doted upon, and Strongly Cry'd up for Orthodox, (viz. the Mode or Fashion;) and presently spreads abroad; and Fame (the Great Dame of Lies, as well as of Truths) Toots it all over; and what is Stronger than the Great Multitude?*

'*This I say, is a cause of much Error, and Wrong done to Our Art; for by this means; many a Confident Young Up-start (through the Unskilfulness, of such, or such a Great Person; who is taken, with This, or That Pritty Gingle or Toy, proceeding from That fore-mentioned Youngster) becomes Famous; for the Great Person (seeming to Admire Him, in This, or That Thing, Toy, or Gingle) sets him up, as it were upon a Pinacle; and whether It be Right or Wrong, presently comes others, (of the same form of Greatness, and Unskilfulness) and Joyns Applause to the former; so that This Young Man is All-to-be-Dignified, and Noted for a Wonder amongst others. Then, whatsoever he Performs, becomes Imitable, and Fashionable; (several such have I observ'd in my Time) whereas let him be brought to the True Touch-stone, or Right Examination, by Judicious Persons, he will be found a very Weaklin, in the Art which he Professeth; only he may (as many of them) have a Particular Singularity, or Twang, upon some one Instrument, or other; It may be the Violin, or the Flagelet, or the Guittar, (a Pit of the Old Lute) the Jews Trump, &c. or some such Slight Eusiness.*

'*Now This Brave Young Man assumes to himself a Great Presence, Looks Big, and Magnifies Himself; and (though Ignorant in the Main) thinks himself really to be The Thing, which he is Cry'd up for; though nothing Nothing so; and presently falls to give Laws, and Rules, in the Art; making Determinations in his Judgment of This, or That Work, of Profound Learned Able Masters, which he himself understands little or nothing of. But his Name being Thus got up, he may (as the old saying is) Lie in Bed; and his Work shall go forwards.*

'*Then with much Confidence, he daily spreads his Humours, and Conceits, which must (forsooth) still be Highly Priz'd, though never so Silly. By which means, and the like, there becomes a General Over-spreading of Errours, and Ignorance; and a Crying-down, and Neglecting the Best Things in True Art and Worth, and Crying up the Gingles, &c.*

The Common Occasion of Modes, and Fashions in Musick.

This I have *Seen, and Noted, all along my Time, in This Our Art of Musick*; and therefore thought fit Thus much to declare of It, as a *Main Injury* done unto the *Art*.

But



But I shall cut off *This Discourse*, and Here give you some certain *Directions*, for *Procuring*, and *Maintaining the Best Musick Imaginable*.

Concerning a Proper, and Fit Musick Room; the 1<sup>st</sup>. Thing considerable.

4 Chief Inconveniences, for want of It.

The 1<sup>st</sup> Thing to be consider'd, as to the *Advantage of Good Musick*, should be a *Convenient*, and *Fit Place* to Perform It; such I would call a *Musick Room*; and is considerable in a 4 *Fold Respect*, 1<sup>st</sup>. in *Respect* of the *Instruments*, 2<sup>d</sup>. the *Musick*, 3<sup>d</sup>. the *Actors*, and 4<sup>th</sup>. the *Auditors*.

1<sup>st</sup>. The *Instruments*; be they never so *Good*, will not show half so good in an *Improper*, *Stuffed*, or *Clogg'd-up Room*, either with *Household-stuff*, or *Company*.

2<sup>d</sup>. The *Musick* very oftentimes is much hindred, by *Crowding*, and *Noise*.

3<sup>dly</sup>. The *Performers* as often, are so interrupted and hindred, that they cannot *Act* as They might.

4<sup>thly</sup>. The *Auditors* cannot receive such *Ample Satisfaction*, as otherwise they might do; besides their uneasie, and unhand-som *Accommodation*, which too often happens to *Persons of Quality*, being sometimes *Crowded up*, *Squeez'd*, and *Sweated* among people of an *Inferiour Rank*, &c. and cannot be avoided. These *Things*, I say, should be consider'd,

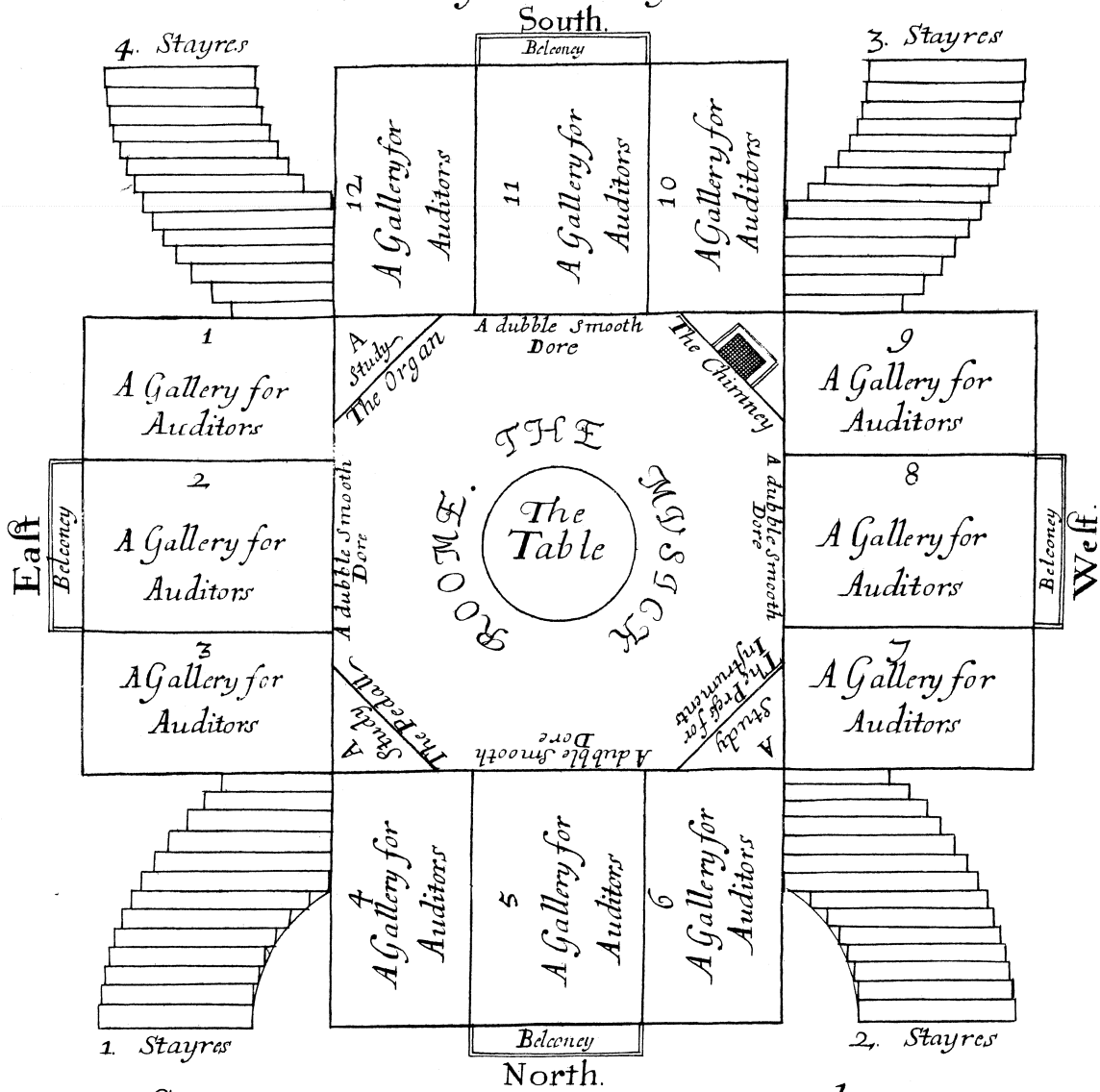
Again; 'tis observable, That all *Persons* who pursue *Musick*, do endeavour to procure the *Best Instruments* that can be gotten. Now let the *Instruments* be what they will, a *Good Room* will make Them seem *Better*, and a *Bad Room*, *Worse*, as I said before: Therefore It is of a *Great Concern*, to have a *Room*, which may at least, *Advantage your Instruments*, if no other *Conveniency* were gain'd thereby.

A Worthy Benefactor to the University wished for.

Now as to the *Right Contrivance* of a *Musick Room*, there are several *Considerations* depending, as I shall make appear in the *Description* and *Explanation* of one Hereafter following, which I wish might be (by some *Good*, and *Worthy Benefactor* to Our *University*) *Bestowed*, and *Erected There*, for a *Publick Benefit*, and *Promotion* of the *Art*, and *Incouragement* of the *True Lovers* of It; there being likewise a *Great Need* of such a *Thing*, in Reference to the *Compleating*, and *Illustrating* of the *University-Schools*; such a *School*, or *Room*, being greatly wanting with Them There.

And in hopes, that (at one time, or other) there may arise some *Honourable*, and *Truly Noble-Spirited Person*, or *Persons*, who may consider the *Great Good Use*, and *Benefit* of such a *Necessary Convenience*; and also may find in his Heart to become a *Benefactor*, to such an *Eminent Good Work*; I will here give a *Description* of a *Most Excellent Musick Room*, together with Its many *Great Conveniences*, as Here in *This Next Page* you may see.

*The Description  
Of a Musick-Room, Uniforme  
With Conveniency for Severall Sorts of  
Auditors, Severally plac'd in 12  
Distinct Roomes, besides the Mu-  
sick-Room, w<sup>ch</sup> would haue none  
in It besides the Performers.*



*Supposing the Roome to be six Yards square  
The 12 Galleries would be 3 yards long, and  
Better; The 4 Middle Galleries Somthing  
Broader then the Rest, as Here they are.*

## C H A P. II.

A further Explanation; and the Meaning of This Musick Room,

**T**HE Room It self to be *Arch'd*; as also the 4 *Middle Galleries*, (at least) if not *All Twelve*; and *Built* one *Story* from the *Ground*, both for *Advantage* of *Sound*, and also to avoid the *Moisture* of the *Earth*, which is very bad, both for *Instruments*, and *Strings*.

The *Room* would be *One Step Higher*, than the *Galleries*, in the *Floor*; the better to convey the *Sound* to the *Auditors*.

The *Height* of the *Room* not too *High*, for the same *Reason*.

In the *Building* of *This Room*, there may be *Respect* had to the *Lower Rooms*, for *Advantage* of *Dwelling*, &c. And no doubt, but upon the *Contrivance* of such a *Room*, many *Pretty Advantages* may be thought upon; which in *This Sudden Glance*, I cannot reach unto.

Yet take but *This One Caution*, in your *Contrivance*; and then *Add*, or *Alter* what you will, *viz. That Nothing be Added to, or Altered from*; which may be any *Hindrance* to the *Free, and Glib Passage* of the *Sound*, to *All Places intended*; but rather *Advantage*.

The Scituation of the Room.

The *Room* to be *Built* in a *Clear*, and very *Delightful Dry Place*, both free from *Water*; the *Over-Hanging* of *Trees*; and *Common Noises*.

1<sup>st</sup>. Let the *Arched Seiling* be *Plain*, and very *Smooth*.

The Wainscoting of the Room.

2<sup>dly</sup>. Let the *Lower Walls* be all *Wainscotted*, *Hollow* from the *Wall*, and without any kind of *Carv'd, Boss'd, or Rugged Work*; so that the *Sound* may *Run Glib, and Smooth* all about, without the least *Interruption*.

3<sup>dly</sup>. Let there be several *Conveyances* out of the *Room*, through that *Wainscot*, by *Groves*, or *Pipes*, to certain *Auditors Seats*, where (as they fit) they may, at a *small Passage, or little Hole*, receive that *Pent-up-Sound*, which (let It be never so weak in the *Musick Room*) he shall (though at the furthest end of the *Gallery*) *Hear so Distinctly*, as any who are close by It.

If such a *Room* as *This*, were to be *Built* at a *Publick Charge*; and for a *Publick Benefit*, and *Promotion* of the *Art*; this *Little Model* might be *Amplified, and Enlarged*, several ways, upon more *Deliberate Consideration*.

The *Reasons* for such a *Musick Room*, are *Divers*, and very *Considerable*; as *First*.

Considerable Reasons, why a Musick Room should be so contrived. And the many Conveniences Thereby.

The *Room* being *Thus Clear*, and *Free from Company*, all *Inconveniences* of *Talking, Crowding, Sweating, and Blustering, &c.* are taken away.

2<sup>d</sup>. The *Sound* has Its *Free, and Un-interrupted Passage, &c.*

3<sup>d</sup>. The *Performers* are no ways *Hindred, &c.*

4<sup>th</sup>. The *Instruments* will stand more steadily in *Tune*, (for no *Lutes, Viols, Pedals, Harpscons, &c.* will stand in *Tune* at such a *Time*; No, nor *Voices* Themselfes;) For I have known an *Excellent Voice,*

Voice, well prepared for a Solemn Performance, who has been Pent up in such a Crowd, that ( when he had been to Perform his Part ) could hardly speak ; and by no other Cause, but the very Distemper, received by That Crowd, and Over-Heat.

5thly, The Musick will be Equal to all alike.

Many other Inconveniencies might be taken off, viz. Particular Persons being Ill at Ease, or Unhandsomly Accommodated, and Mixt, &c. All which are not only Clearly Remedied, by such a Room as This, but your Musick far more Illustrated, by the Instruments shewing Themselves, and the Auditors infinitely more satisfied.

The Conveniencies of It.

Note, That the In-lets into Those Groves, or Pipes abovesaid, should be pritty Large, viz. a Foot Square at least, yet the Larger, the Better, without all doubt; and to begin in the Wainscot, within the Musick Room ; and so the Conveyances to Run Proportionably Narrower, till They come to the Ear of the Auditor; which Hole at the End, need not to be above the Wideness of ones Finger End.

It cannot be easly Imagin'd, what a Wonderful Advantage such a Contrivance must needs be, for the Exact, and Distinct Hearing of Musick; without doubt far beyond all that ever has yet been used. For there is no Instrument of Touch, be It never so Sweet; and Touch'd with the most Curious Hand that can be; but in the very Touch, if you be near unto It, you may perceive that Touch to be heard; especially of Viols, and Violins; but if you be at a Distance, that Harshness is Lost, and Conveyed into the Ayre, and you receive nothing but the Pure Sweetness of the Instrument; so as I may properly say, you loose the Body, but enjoy the Soul, or Spirit thereof.

A Good Note.

Those 4 Double Doors into the 4 Middle Galleries, would be so made, that they might shut at Pleasure; so that the Musick Room might be private at any time, for any other Occasion.

The Doors.

The meaning of These Narrow Galleries is, In that Experience tells, Any Sound, forc'd into a Narrow Place, is Heard much more Strongly, than Sounds Dilated, and Spread abroad.

The meaning of the 12 Galleries.

Those 12 Galleries, though but little, will ( I believe ) hold 200 Persons very well, without Crowding; which Thing alone, having such convenient Distinct Reception, for Persons of Different Qualities, must needs be accounted a Great Conveniency; besides all Those others before Specified.

The 4 Pair of Stairs, ( if for a Publick use such a House were Built ) will be Necessary, that Persons may come, and go, without disturbing the Rest of the Company.

4 Pair of Stairs

But if for a Private use, one Pair of Stairs; though much better with Two Pair.

I have here said but a little of a great deal, that might be said in Reference to such a Good Work; yet, I suppose sufficient to give a Light, or a Hint to Better Inventions, according to that Saying, Old, and True, Facile est Inventis addere.

'Tis no great Matter of Difficulty to have It done, by almost any Ingenious Work-men, where they are to make New Erections,

How easie it is to have such a Room made.

and have *Room* enough, if they cast for It in their first *Contrivances*.

It may become any *Noble*, or *Gentlemans House*; and there may be *Built* together with It, as *Convenient* and *Necessary Rooms* for all *Services* of a *Family*, as by any other *Contrivance* whatever, and as *Magnificently Stately*.

Having thus describ'd the way to such a *Necessary*, *Ample*, and *most Convenient Erection*, I shall only add my *Wishes*, that It might be once *Experimented*; and then no doubt, but the *Advantages*, and *Benefits* would apparently show *Themselves*, and be *Esteemed*, far beyond what at the present They can conceive, or I have *Writ*.

### CHAP. III.

A Table Organ to stand in the midst, much better, than an Upright Organ.

There is yet one *Thing* more, which I will Propose, in Reference towards a more *Absolute Exactness*, and *Compleatness*, in setting off the *Musick*; and in making It more *Even*, and *Distinctly Equal*, viz. Suppose the *Organ* to be so *Contriv'd*, as to be Plac'd in the midst of the *Room*, and serve instead of the *Table*; also I conceive, ( nay I know, in that I have made *Experience* of the *Thing* ) It would be far more *Reasonable*, and *Proper*, than an *Upright Organ*.

The Chief Office of the Organ in Consort.

Because the *Organ* stands us in stead of a *Holder*, *Uniting-Constant-Friend*; and is as a *Touch-stone*, to try the certainty of *All Things*; especially the *Well-keeping* the *Instruments* in *Tune*, &c.

And in *This Service* the *Organ* should be *Equally Heard to All*; but especially to the *Performers Themselves*, who cannot well Perform, without a *Distinct Perceivance Thereof*.

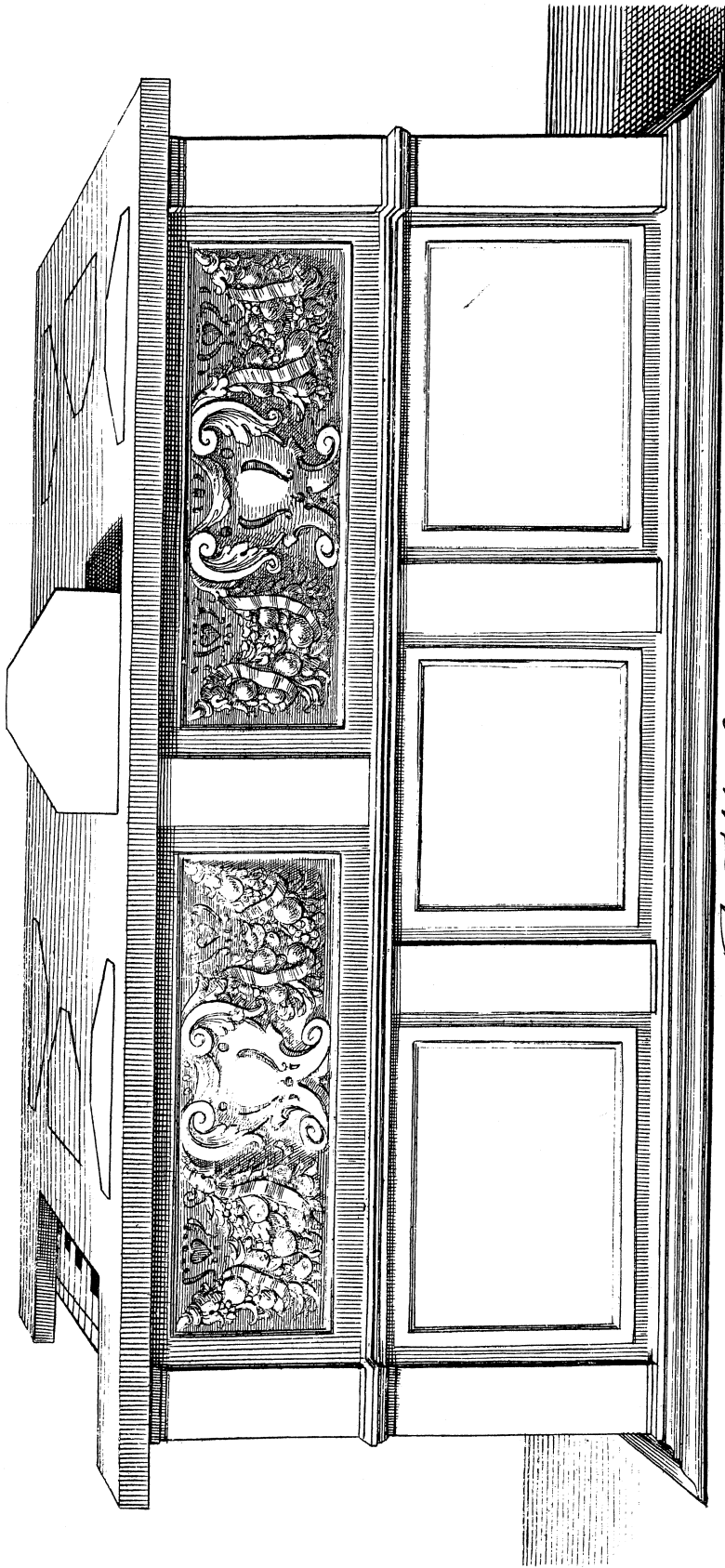
The *Organ* standing in the midst, must needs be of a more certain and steady use to *Those Performers*, than if It stood at a *Distance*; They all *Equally Receiving* the same *Benefit*, no one more than another; whereas according to the constant *Standing* of *Upright Organs* ( at a *Distance* from the *Table*, and much *Company* usually *Crowding* between the *Organ*, and *Table of Performers* ) some of *Those Performers*, who sit farthest off, are often at a loss, for want of *Hearing* the *Organ*, so *Distinctly* as they should, which is a *Great Inconvenience*. And if It be so to the *Performers*, It must needs be alike *Inconvenient*, or more, to *Those Auditors*, who sit far from the *Organ*.

The Great Advantages of the use of a Table Organ in Consort.

But *This Device* of a *Table Organ*, sends forth Its *Notes* so *Equally* alike, that *All*, both *Performers*, and *Auditors*, receive their just, and due *Satisfaction*, without the least *Impediment*; the *Organ* in *This Service* not being *Eminently* to be *Heard*, but only *Equal* with the other *Musick*.

Now as to the *Description* of *This Table Organ*, I cannot more conveniently do It, than first in giving you a *View* of It, by *This Figure* here *Drawn*, and then by telling you all the *Dimensions*, and the whole order of It, ( I mean my *Second*, which is the *Largest*, and the *Best*.) And take as Here followeth.

Two



*A Table Organ.*

The Description of the Table Organ fit for such a Room.

*Two* of such *Organs* only, ( I believe ) are but as yet in *Being*, in the *World* ; They being of my own *Contrivance* ; and which I caus'd to be made In my own *House*, and for my own *Use*, as to the maintaining of *Publick Consorts*, &c.

I did also Design the *Erecting* of such a *Musick Room*, as I have described ; But it pleas'd God to *Disappoint*, and *Discourage* me, by *Disabling* me several ways, for such a *Work* ; as chiefly by the *Loss* of my *Hearing*, and by that means the *Emptiness* of my *Purse*, ( my meaning may easily be guess'd at ) I only wanted *Money* enough, but no *Good Will* thereunto.

It is in Its *Bulk*, and *Height*, of a very *Convenient*, *Handsom*, and *Compleat Table-Scize* ; ( which may *Become*, and *Adorn a Noble-Mans Dining Room* ) All of the *Best* sort of *Wainscot*.

The *Length* of the *Leaf* 7 *Foot*, and 5 *Inches*.

The *Breadth* 4 *Foot*, and 3 *Inches*.

The *Height* 3 *Foot*, *Inch*, and *Better*.

*Beneath* the *Leaf*, quite *Round*, is *Handsom Carv'd*, and *Cut-Work*, about 10 *Inches Deep*, to let out the *Sound* : And *Beneath* the *Cut-Work*, *Broad Pannels*, so *Contriv'd*, that they may be taken down at any time, for the *Amending* such *Faults* as may happen ; with 2 *Shelv'd Cubbords* at the *End* behind, to *Lock* up your *Musick Books*, &c.

The *Leaf* is to be taken in 2 *Pieces* at any time for convenience of *Tuning*, or the like, *Neatly Joyn'd* in the *Midst*.

The *Keys*, at the upper *End*, being of *Ebony*, and *Ivory*, all *Cover'd* with a *Slipping Clampe*, ( answerable to the other *End* of the *Table* ) which is to take off at any time, when the *Organ* is to be us'd, and again put on, and *Lock'd* up ; so that none can know it is an *Organ* by sight, but a *Compleat New-Fashion'd Table*.

The *Leaf* has in It 8 *Desks*, cut quite through very *Neatly* ( answerable to that *Up-standing One*, in the *Figure* ) with *Springs* under the *Edge* of the *Leaf*, so *Contriv'd*, that they may *Open*, and *Shut* at *Pleasure* ; which ( when *Shut down* ) *Joyn Closely* with the *Table-Leaf* ; But ( upon occasion ) may be *Opened*, and so set up, ( with a *Spring* ) in the manner of a *Desk*, as your *Books* may be set against Them.

The meaning of the 8 Desks, and their Excellent use.

Now the *Intent* of *Those Desks*, is of far more *Excellent use*, than for meer *Desks* ; For without *Those Openings*, your *Organ* would be but of very *Slender use*, as to *Consort*, by Reason of the *Clofeness* of the *Leaf* ; But by the *Help* of *Them*, each *Desk* opened, is as the putting in of another *Quickning*, or *Enlivening Stop* ; so that when all the 8 *Desks* stand open, the *Table* is like a *Little Church Organ*, so *Sprightly Lusty*, and *Strong*, that It is too *Loud* for any *Ordinary Private use* : But you may *Moderate That*, by opening only so many of *Those Desks*, as you see fit for your *Present use*.

The Number of Stops in It, and what they are.

There are in *This Table* Six *Stops*.

The first is an *Open Diapason* ; The *Second* a *Principal* ; The *Third* a *Fifteenth* ; The *Fourth* a *Twelfth* ; The *Fifth* a *Two and Twentieth* ; And the *Sixth* a *Regal*. There

There is likewise (for a *Pleasure*, and *Light Content*) a *Hoo-boy Stop*, which comes in at any *Time*, with the *Foot*; which *Stop*, (together with the *Regal*) makes the *Voice Humane*.

The Humane  
Voice in This  
Instrument.

The *Bellow* is laid next the *Ground*; and is made very *Large*, and driven either by the *Foot* of the *Player*, or by a *Cord* at the far end.

Thus I have given you a *Short Description*, of *This most Incomparable*, and *Super-Excelling Instrument*; not doubting, but when It is well *Ponder'd*, and *Consider'd* upon, It will be approv'd of, and brought into *Use*.

And, if any *Person* (upon the *Reading* of *This Description*) shall be *Desirous* to *Purchase* such an *Instrument*; I believe, I can *Procure* for him the *Very Same*, which I have *Thus Described*, &c. For my *Unhappiness* has been such, (by *Reason* of my *Deafness*) that I have (of *Late Years*) parted with It; and It is (at *This Time*, I think) to be *Sold*; so that if any *Person* send to me about It, I shall do him the *Best Service* I can in It: And indeed It is a *Very-Very-Fewel*.

An Adverti-  
ment.



Your *Pedal*, and *Organ*, being *Thus Well Fix'd*, the next is, to *Furnish* your *Press* with *Good Instruments*: But first see, that It be *Conveniently Large*, to contain such a *Number*, as you shall *Design* for your *Use*; and to be made very *Close*, and *Warm*, *Lyn'd* through with *Bayes*, &c. by which means your *Instruments* will speak *Livelily*, *Brisk*, and *Clear*.

Note well,  
How to order  
your Press for  
Instruments.

## CHAP. IV.

**Y**our *Best Provision*, (and *most Compleat*) will be, a *Good Chest of Viols*; *Six*, in *Number*; viz. 2 *Basses*, 2 *Tenors*, and 2 *Trebles*: All *Truly*, and *Proportionably Suited*.

The Best Pro-  
vision for  
Viols, and of  
what Authors.

Of such, there are no *Better* in the *World*, than *Those of Aldred*, *Jay*, *Smith*, (yet the *Highest in Esteem* are) *Bolles*, and *Rofs*, (one *Bass* of *Bolles's*, I have known *Valued* at 100 *l.*) *These* were *Old*; but We have *Now*, very *Excellent Good Workmen*, who (no doubt) can *Work* as well as *Those*, if They be so well *Paid* for *Their Work*, as *They* were; yet we chiefly *Value Old Instruments*, before *New*; for by *Experience*, they are found to be far the *Best*.

The *Reasons* for which, I can no further *Dive* into, than to say; I *Apprehend*, that by *Extream Age*, the *Wood*, (and *Those Other Adjuncts*) *Glew*, *Parchment*, *Paper*, *Lynings* of *Cloath*, (as some use;) but above All, the *Vernish*; *These* are *All*, so very much (by *Time*) *Dryed*, *Lenesied*, *made Gentle*, *Rarifed*, or (to say *Better*, even) *Ayrified*; so that *That Stiffness*, *Stubbornness*, or *Clunquiness*, which is *Natural* to such *Bodies*, are so *Debilitated*, and made *Plyable*, that the *Pores* of the *Wood*, have a *more*, and *Free Liberty* to *Move*, *Stir*, or *Secretly Vibrate*; by which means the *Air*, (which is the *Life* of *All Things*) both *Animate*, and

Age Adds  
Goodness to  
Instruments,  
and the Rea-  
son why.



*Inanimate* ) has a more *Free*, and *Eafie Recourfe*, to *Pafs*, and *Re-pafs*, &c. whether I have hit upon the *Right Caufe*, I know not; but fure I am, that *Age Adds Goodnefs* to *Inſtruments*; therefore They have the *Advantage* of all our *Late Work-men*.

Now, fuppofe you cannot procure an *Intire Cheft* of *Viols*, *Suitable*, &c. Then, *Thus*.

Endeavour to *Pick up* (*Here*, or *There*) fo many *Excellent Good Odd Ones*, as *near Suiting* as you can, (every way) *viz.* both for *Shape*, *Wood*, *Colour*, &c. but eſpecially for *Scize*.

A certain Rule  
to make a  
True Scizable  
Cheft of Viols

And to be *Exact* in *That*, take *This Certain Rule*, *viz.* Let your *Bafs* be *Large*. Then your *Trebles* muſt be juſt as *Short* again, in the *String*, (*viz.*) from *Bridge*, to *Nut*, as are your *Baſſes*; becauſe they ſtand 8 *Notes Higher* than the *Baſſes*; Therefore, as *Short* again; (for the *Middle* of *Every String*, is an 8<sup>th</sup>. The *Tenors*, (in the *String*) juſt ſo long as from the *Bridge*, to *F Fret*; becauſe they ſtand a 4<sup>th</sup>. *Higher*, than your *Baſſes*; Therefore, ſo *Long*.

Thr True  
Place for the  
Bridge.

Let *This Suffice*, to put you into a *Compleat Order* for *Viols*, (either way;) Only *Note*, That the *Beſt Place* for the *Bridge*, is to ſtand juſt in the 3 *Quarter Dividing* of the *Open Cuts Below*; though *Moſt*, *moſt Erroniously* ſuffer them much to ſtand too *High*, which is a *Fault*.

A Proviſo, as  
to the uſe of  
Violins.

After all *This*, you may add to your *Preſs*, a *Pair of Violins*, to be in *Readineſs* for any *Extraordinary Jolly*, or *Jocund Conſort-Occaſion*; But never uſe Them, but with *This Proviſo*, *viz.* Be fure you make an *Equal Proviſion* for Them, by the *Addition*, and *Strength* of *Baſſes*; ſo that They may not *Out-cry* the *Reſt* of the *Muſick*, (the *Baſſes* eſpecially) to which end, It will be *Requiſite*, you *Store* your *Preſs* with a *Pair of Luſty Full-Sciz'd Theorboes*, always to ſtrike in with your *Conſorts*, or *Vocal-Muſick*; to which, *That Inſtrument* is moſt *Naturally Proper*.

3 Lyro Viols,  
the Compleat-  
ing of the  
Store.

And now to make your *Store* more *Ample-Compleat*; add to all *Theſe 3 Full-Sciz'd Lyro-Viols*; there being moſt *Admirable Things* made, by our *Very Beſt Maſters*, for *That Sort of Muſick*, both *Conſort-wiſe*, and *Peculiarly* for 2 and 3 *Lyroes*.

Let *Them* be *Luſty*, *Smart-Speaking Viols*; becauſe, that in *Conſort*, they often *Retort* againſt the *Treble*; *Imitating*, and often *Standing inſtead of That Part*, *viz.* a *Second Treble*.

They will ſerve likewise for *Division-Viols* very *Properly*.

An Entertain-  
ment for a  
Prince.

And being *Thus Stor'd*, you have a *Ready Entertainment* for the *Greateſt Prince* in the *World*.

I will now give you ſome *Directions* for the *General Uſe* of the *Viol*, and are as followeth, in *This Next Chapter*.

## C H A P. V.

THE *Viol* is an *Instrument* so very much in use, and so many *Profess'd Teachers* upon It, that It may seem *Impertinent* to give *Directions* concerning It; especially since that *Excellent Master*, Mr. *Christopher Simpson*, has done It so very well already; yet because some may *Haply* meet with *This of Mine*, who may not have *That of His*, and that I shall *Exemplifie* something, which He has not done in the *General*; I will therefore (to make *This my Work* useful to the *Lovers* of the *Viol*) set down (in short) *That Way*, which (according to my *Long Experience*, I have found most *Advantagious*, both to *My Scholars*, *My Self*, and the *Promotion* of the *Art in General*.)

Concerning  
the Right use  
of the *Viol*.

‘*First* therefore, *Let the Young Beginner* enter into Its use, in *That way*, which we call the *Plain-way*, viz. *Viol-way*, or *Lute-way*, (which is all one) and is the *Very Best* of *Tunings*; and *Infinitely Best* for the *Learners Profit*.

The very Best  
Præ-directions  
for the Young  
Beginner.

‘*2dly*. *Let him Learn to Play* by *Notes*, viz. according to the *Old Substantial Rule* of the *Scale*; and not by *Letters*, or *Tablature*, (the which is to begin at the wrong *End First*.)

‘*3dly*. *Let him have Patience*, (yet, for one *Week*, or *Fortnight*) to *make himself* thoroughly *Perfect*, in *Those Notes*, or *Rudiments*, by the *Book*; and also upon the *Instrument*, before he *Hanker* after any *Lessons*.

‘*4thly*. *Let him undertake* an *Exact Performance* of his *Time-keeping*, *Dayly*, as he goes on, (which may likewise be gain'd in *One Fortnight* more;) the which being done, with a *Diligent Care* of *Right Order*, *Exact Postures*, and *True Fingering*, the *Difficulty* of the *Whole Work* will be *Over*. For then he will have little or *nothing* to trouble himself with, but only to *Practice*, and *Gain* a *Ready Hand*; the which likewise in a *Short Time* (by *These Rules* only) will follow. But if *They* be neglected, his *Work* will be *Shabby*, and *Lame*, for ever after, and never *Perfect*, and *Compleat*.

By which his  
whole *Work*  
shall be made  
very *Short*,  
and certain.

‘*Therefore take Good Heed*, to *This Good Council*.

## C H A P. VI.

NOW that you may know how to *Att All This*.

*First*, make *Choice* of a *Viol* fit for your *Hand*; yet rather of a *Scize* something too *Big*, than (at all) too *little*, (especially if you be *Young*, and *Growing*.)

What Sciz'd  
*Viol* is Best to  
begin upon.

Then Enter into your *Posture*; which is *Thus*.

Having *Plac'd* your self in such a *Convenient Seat* for *Height*, and in a *Comely*, *Upright*, *Natural-Posture*; so, as your *Knees* may not hinder the *Motion* of the *Bow*, by *Bending*; set your *Viol Down*, between the *Calves* of your *Legs*, and *Knees*; so, as by *Them*, It may *stand* steadily, without *Help* of your *Left*

The *Posture*.

*Left Hand, and so fast, that a Stander by, cannot easily take It Thence.*

The Bow-  
Holding.

Let the *Head of It* be *Directed* over your *Left Shoulder*; yet some small matter *Inclining* towards your *Elbow*: Then take your *Bow* betwixt your *Right Thumb, and 2 Fore-fingers*, near the *Nut*; the *Thumb and 1st. Finger Fastning* upon the *Stalk, and the 2d. Finger's-End Turned in Shorter* against the *Hairs*; by which you may *Poyze*, and keep up the *Point of your Bow*; but if that *Finger* be not *Strong enough*, joyn the *3d. Finger in Assistance* to It; but in *Playing Swift Divisions, 2 Fingers, and the Thumb, is Best.*

This is according to *Mr. Simpsons Directions.*

Yet I must confess, that for *my own Part*, I could never *Use It so well*, as when I held It *2 or 3 Inches off the Nut* (more or less) according to the *Length or Weight of the Bow*, for *Good Poyzing of It*: But 'tis possible, that by *Use* I might have made It *as Familiar to My self*, as It was to *Him*.

The Straitness  
of the Arm.

So likewise, for the *Exact Straitness of the Bow-Arm*, which some do *Contend for*, I could never *do so well*, as with my *Arm, (Straight enough, yet) something Plying, or Yielding to an Agile Bending*: and which I do conceive most *Familiarly Natural*.

For I would have no *Posture, Urg'd, Disputed, or Contended for*; that should *Cross, or Force Nature*.

A Good Stroak  
above All  
Things.

Now being Thus far *ready for Exercise*, attempt the *Striking of your Strings*; but before you do *That*, Arm your self with *Preparative Resolutions to gain a Handsom-Smooth-Sweet-Smart-Clear-Stroak*; or else *Play not at all*: For if your *Viol be never so Good*, if you have an *Unhandsom-Harsh-Rugged-Scratching, Scraping-Stroak*, (as too many have) your *Viol will seem Bad*, and your *Play Worse*.

Now the way to gain *This Right Stroak*, is from your *Intent-Care (at First)* in the *Order, and Right Motion of the Bow*; and although, as concerning the *Holding the Viol; the Bow; Order of the Arm; and Use of the Wrist*; several *Very Excellent Masters* do something *Differ*; yet *All Perform Rarely Well*; because *They Agree in the Main and Principal Thing, viz. The Care in Gaining the Good Stroak*; (as aforefaid) which is done after *This Manner, viz.*

The Surest  
way to gain a  
Sweet Stroak.

*Only to draw your Bow just Cross the Strings in a Direct Line, endeavouring to Sound one Single String, with a Long Bow, wellnigh from Hand to Point, and from Point to Hand Smoothly, and not Dripping, or Elevating the Point in the least.*

*This is the First, and Best Piece of Practice you can follow; and till you have gain'd This, think of Nothing else.*

The Right  
Place for the  
Bow to move  
in.

And as to the *Place, where your Bow must Move*, you are to regard *4 Things, viz. The Scize; The Stringing; The Pitch; and also the Various Uses of the Viol.*

*1st.* If It be a *Large Consort-Viol*, your *Bow must Move* about *2 Inches and an Half* from the *Bridge*; if a *Treble-Viol*, about an *Inch and a Half*; and so upon all *Others*, according to *This Suitable Proportion.*

2dly. Ac-

2dly. According to *Its Stringing*, viz. If It be *Stiff Strung*, or *Stand at a High Pitch*, ( which is both as one ) then Play a little *Further* from the *Bridge*.

3dly. According to *Its Use*, viz. If for *Consort Use*, Play nearer the *Bridge*, than when you Play *Alone*; which although It be not so *Sweet*, yet It is more *Lusty*, and that little *Ruffness* is *Loft* in the *Crowd*; so likewise you may do, if you be to Play at a *Great Distance* from the *Auditors*, for the *same Reason*; for the *Roughness* will be *Loft* before It come at *Them*: But if you be to Play *very near your Auditors*, especially unto *Curious Ears*, Play a little *too far off*, rather than *too near*; for by that means, your *Play* will be the more *Sweet*, &c.

The next *Thing* is, to gain the *Motion of the Wrist*, ( which with the *Former* is the *Accomplishment* of the *Right Arm*;) and is *Thus* gain'd, viz. only by causing the *Hand*, at the *very Turning of the Bow* ( either way ) to incline to a *Contra-Motion*; the *Arm* ( as it were ) leaving the *Wrist behind It*, seems to draw It again after It; *Explained* otherwise *Thus*, viz.

How to gain the Motion of the Wrist.

Let your *Stroak* be at what *Length* It will; before you would leave the *Motion of your Bow*, ( if It be a *Long Stroak* ) *Stop* the *Motion of your Arm Suddenly*: yet *Jet* your *Wrist still onwards*, 3 or 4 *Inches*, and It is done: But if It be a *Shorter Stroak*; then according to *Discretion*, a *Shorter Jet of the Wrist*, *Performs It*.

I cannot *Explain It Better*, nor need I; for *Ingenuity*, and *Practice*, will get It in one *Quarter of an Hour*.

Thus far may be *Performed*, without the use of the *Left Hand*.

And *Thus much* may be *Sufficient* for *Directions for Viol-Play*, in *This my Work*; because in the *1st Part*, the *same Order and Directions*, which I have given for the *Lute*, must be *Exactly Performed upon the Viol*: Therefore *Turn* to *Those Directions* about the *12, 13, or 14 Chapters, &c.* and you cannot fail of a *Right Order* for your *Left-Hand-Fingering*; *Exact Time-keeping*; and all other *Particulars*.

Turn back, for further Directions, to the Lute Part.

Therefore I will save much *Labour*, and Proceed to something else more *Needful*, and show how to *Rectefie 2 Very Grand Faults*; *Generally committed in Viol-Play*, by most *Scholars*, and some *Masters* also, ( or at least such as go for *Masters*. )

Two Grofs Faults Generally Committed in Play, Explained, and Rectefied.

The *One Fault* is in the *Right Hand*, the other in the *Left*.

That of the *Right Hand* is, that whenever They should strike a *Full Stop*, They seldom *Hit* the *Lowest String*, which is the very *Substantiality of That Stop*; It being the *Ground* to all *Those Upper Parts*; and without which the rest of *That Stop* is ( *Generally* ) all *Falfe Musick*.

The First of the Right Hand.

Therefore I Advise, ever when you come to a *Full Stop*, be sure to  
 ' give the *Lowest String* a *Good Full Share of your Bow*, ( *Singly*,  
 ' by It self, before you *Slide It upon the Rest* ) and *Leave It like-*  
 ' wise with a little *Eminency of Smartness*, by *Swelling the Bow* a  
 ' little, when you part with *That String*. This will make your *Play*  
 ' very *Lovely*. K k ' This

'This very Observation, whoever shall take Notice of, so, as to put  
'It into a Constant Practice, shall find far Greater Content, and Sa-  
'tisfaction, in Their Play, than at the present They can Imagine.

The 2d. Grofs  
Fault of the  
Left Hand.

The 2d. is no less Grofs, yet more Commonly Committed, and is  
of the Left Hand, viz. They seldom Hold their Holds according to  
the Propriety, and Necessity of the Composition.

Now This is a Mystery to all Common Performers; and (to my  
Knowledge) to several, who go for (or serve the Turn instead  
of) Very Good Master-Teachers, to their Own Great Disgrace;  
The Abuse of Good Lessons; The Authors of Them; and Their Scholars;  
as I shall make very Plain, by Example.

And I will take the more Pains to Explain This Error; because It  
is the Grofsest that can be Committed in the Kind.

'And that you may know the Right meaning of a Hold, Observe;  
'the Best Lessons of the Best Masters are often so Compos'd, as They  
'shall seem to be Single, and very Thin Things, viz. All Single Let-  
'ters, without any Full Stops, &c. Yet upon a Judicious Exami-  
'nation, there will be found a Perfect Composition, of an Intire Bass,  
'and Treble; with Strong Intimations of Inner Parts.

Who not fit  
to be own'd as  
a Master, upon  
a Lute, or Viol.

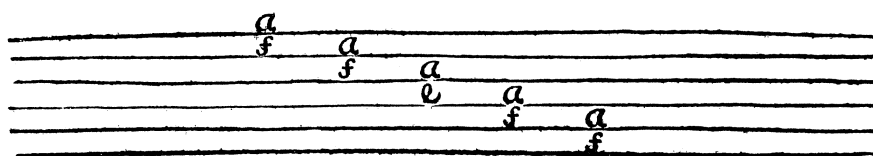
'And whosoever shall undertake the Management of a Viol, and  
'shall not in his Play, or Composition, be able to show such a Piece  
'of Mastery, must needs be accounted beneath a Master-Composer:  
'But he who shall Neglect, or be Ignorant in the Way of Right  
'Playing such Compositions of other Men, whereby Those Perfe-  
'ctions ought to be Express'd, which are mainly Considerable, as to  
'the Propriety, and Support of such Compositions; He, I say, must  
'needs be counted Deficient in Judgment, and Skill; and not fit to  
'be owned, as a Master, or Teacher.

And All This I will Explain by an Example Here following;  
which is a Lesson I have so Contriv'd; that if It be well under-  
stood, and Rightly made use of, will Teach Exact Fingering, and  
Perfect Good Play, in All Lessons whatever; and therefore of  
Great Good Use.

'So that I shall Advise All, who intend to come to any Good  
'Proficiency upon This Instrument, to take Great Notice, of This  
'Lesson, and not only to Play It well, according to Those Mark'd  
'Holds, set quite through: But also, to observe the Reason of  
'That Discourse which follows, concerning the same Lesson; and  
'so to lay It into his Understanding, as to be made Master of This  
'One Thing; which shall Amplifie, and Compleat his Play for ever  
'after.

'Here is the Lesson following, together with the Tuning.

### The Tuning Viol-Way.



CHAP. VII.

p. β &c.

φ

a a a ar ra a a e r e a e  
 a a e r r ar d d r ar r

a r d d r ar d f h h f y h a e  
 r a d r d r a f e h f

p. β p. β p. β p. β p. β p. β  
 d r ar d d d d f h h f d f d  
 d d a a a a a a a a a a a a  
 a r d a r a d r r

p. β p. β p. β p. β p. β p. β  
 r a a e a a r d d r ar r a  
 a d d r a r a d r a d r

p. β p. β p. β p. β p. β p. β  
 r a d r d d r a ar a a a r d  
 a e f e r a a a a a a a a  
 a d r d r a a r r r r a a

p. β p. β p. β p. β p. β p. β  
 a a d a a a a a a a a a a  
 a r r d r a a r a a a a a a  
 a d r d r a a r r d

p. β p. β p. β p. β p. β p. β  
 a a a a a a a a a a a a  
 f f e r r r a r r r r r r  
 a a a a a a a a a a



The image shows five systems of musical notation. Each system consists of three parts: a top staff with notes and rests, a middle line representing a stringed instrument's fretboard (tablature) with letters 'a' through 'g' and rhythmic symbols, and a bottom staff with notes. The notation is in a historical style, likely for a lute or similar stringed instrument. The first system has a key signature of one flat and a common time signature. The second system has a key signature of one flat and a common time signature. The third system has a key signature of one flat and a common time signature. The fourth system has a key signature of one flat and a common time signature. The fifth system has a key signature of one flat and a common time signature.

This *Last* is a *Product*, or a *Third (Forc'd) Part*, of the *1st. Lesson*, and may be *Play'd* upon another *Viol*, together with That *Bass* and *Treble*; though I intended It not for any such use; but only to show how *Familiarly*, and *Naturally* a *Third Part* might be put to such a like *Contrivance*; which is all I intended It for.

That *Lesson*, (which you see set by *Scores*) is rendred *Exactly* to be 2 *Parts*, quite through; and I have set It *Thus* (in *Notes*, with the *Tablature* between) *On purpose*, that you may the more clearly see the *True Nature* of such *Things*; *The Right Way* of *Composing* such *Things*; and the *Absolute Necessity* of *Playing* such *Things Thus*, according to *This Rule* of *Holds*.

The Authors  
Reasons for  
setting This  
Lesson Thus.



I will yet further, for your Satisfaction, make It *more Particularly Plain*; as *Thus*.

You see, that every *1st. Note of a Barr*, in the *Tablature* (excepting the *Closes*) is but a *Quaver*; yet, look into the *Score-Notes* underneath *Them*, and you will find, That every such *1st. Note*, is *much more*, viz. Some 2, 3, 4, 5, or 6 *Quavers*; as for *Example*.

The *1st. Note* of the *Tablature* is an ( $\alpha$ ) upon the *Sixth*, and but a *Prick-Quaver*.

Note the Necessity of a Clear-Smart-Stroak, especially upon a Bass.

But the *1st. Note* of the *Score under It* (being *Double D-sol-re*) is a *Prick-Crochet*, and Sounds all That Time, till you come to the *Letter* ( $r$ .) And the which must be done, by giving That ( $\alpha$ ) a *Strong-Clear-Stroak*; and leaving It *Smartly*, at Its *Fare-well*.

Now because *That* ( $\alpha$ ) is an *Open String*, It will continue Its *Sound*, till taken off, by some *Stop'd Letter*, (as you see the *Letter* ( $r$ ) *takes It off*.)

But then the *Letter* ( $d$ ) being a *Prick-Quaver*; yet (by the *Rule of Composition*) a *Prick-Crochet*, (for the aforefaid Reason.) If you *Stop It Close*, and *Hold It steadily so Stopt*, It will *Sound Its Full Due*.

*And This is the True Meaning, Explanation, and Necessity of a Hold*; which in all such Cases must be so Performed; or else you both *Injure the Lesson*; and want That *Great Benefit of Its Virtue*, &c.

The whole *Lesson* through; is *Thus* to be Performed; which by the *Explanation* of this *1st. Barr* only, may certainly be done; and is sufficient for *General Directions*, in *All such Cases*.

A Singular Curiosity, not much regarded by many.

There is one *Curiosity* more depending upon *Holds*, viz. that at any time, when (by the *Rule of Composition*) a *Letter* is to be *Held Longer*, than 'tis possible you can *Hold It*, by Reason of some *Cross*, or *Skipping Passages*; in such Cases, *Hold That Letter so long as you can*; but at the *Release*, be sure you take off *That Finger*, so cunningly, as you cause not, *That* (so sudden-Open'd) *String to Sound*, (which is a *Hard Matter to avoid in Quick Play*.)

*This is a Piece of very Commendable Skill, and Activity*; but not regarded by many.

The *Last*, and *Great Advantage*, (by *This Rule of Holds*) will most certainly *Prompt, or Teach the Player, Right, Proper, and True Fingering*, in all *Lessons whatever*. For by *Experience*, he will find a *Necessity of Stopping*, such or such *Stops*, with the *Proper Finger*; otherwise he cannot Perform It according to *This Un-erring Rule*.

I might trouble my self, and you, with many common *Things* belonging to *Viol-Play*; But It being an *Instrument* known, and so *Generally in Use*, it needs not.

But *These Things* which I have mentioned, are so *Singularly useful*, and so *Generally Neglected*; but not commonly understood, that I thought *Them needful*, and worthy your *Knowledge*.





Musical notation for the first system, including a rhythmic line and a staff with notes and lyrics "re se ra a".

Lo: So: Lo:

Musical notation for the second system, including a rhythmic line and a staff with notes and lyrics "ra h k".

Musical notation for the third system, including a rhythmic line and a staff with notes and lyrics "a r".

Drag.

Musical notation for the fourth system, including a rhythmic line and a staff with notes and lyrics "a r a r".

Lo: So: Lo:

Musical notation for the fifth system, including a rhythmic line and a staff with notes and lyrics "ra ra ra".

Away.

Musical notation for the sixth system, including a rhythmic line and a staff with notes and lyrics "a r a r".

So.

Musical notation for the seventh system, including a rhythmic line and a staff with notes and lyrics "a r a r".

Lo:

Turn over for the Next.







Musical notation for the first system, including a vocal line with notes and lyrics, and a basso continuo line with notes and letters.

So:

Lo:

Musical notation for the second system, including a vocal line with notes and lyrics, and a basso continuo line with notes and letters.

So:

Musical notation for the third system, including a vocal line with notes and lyrics, and a basso continuo line with notes and letters.

Lo:

Musical notation for the fourth system, including a vocal line with notes and lyrics, and a basso continuo line with notes and letters.

So:

Musical notation for the fifth system, including a vocal line with notes and lyrics, and a basso continuo line with notes and letters.

Lo:

So:

Lo:

Musical notation for the sixth system, including a vocal line with notes and lyrics, and a basso continuo line with notes and letters.

Musical notation for the seventh system, including a vocal line with notes and lyrics, and a basso continuo line with notes and letters.

Turn over.



Concerning the Viol, and

So:

Lo:

So:

Lo:

So:

Lo:

So:

Lo:

So:



Drag.

Those 4 Graces in the 2 last Barrs, are for the Organ Shaks with the Bow.

Here Ends all the Directions for the Practick Part.

CHAP. X.

Three Reasons, why the Author has set so Few Viol-Lessons.

- 1st.
- 2d.
- 3d.

But whereas I have not Amplified This Viol Part, with such Store of Lessons, as I did the Lute Part; take These several Reasons for It.

First, There is no such need in the General; because there are Great Store of Viol-Lessons to be had (almost) every where; and but Few for the Lute; and Those Generally Corrupted in the Pricking, &c.

Secondly, These (Here Set) are Fully Sufficient, both to Explain my Rules, and also to make an Exact, Able, and Good Hand fit for any Undertaking; without the Help of any other.

Thirdly, and Lastly, If (by what I have Here Publish'd) I shall find a Further Encouragement, by Its being well Accepted; I do intend (God willing) to put forth another Piece, in which shall be Store of Viol-Lessons, of all sorts of Forms, and Shapes; Suited to the Five Best of the Viol-Tunings, now in use, viz. Viol-way; Harp-Way-Sharp; Harp-Way-Flat; High-Way-Sharp; and High-Way-Flat. These being Chiefly Set for your Profit; Those will be more for your Pleasure.

The Conclusion of the Work; with some Divine Considerations

I will therefore Now Conclude This Work, as I First began It, viz with some Divine Considerations, and give some Hints or Glances, Worthy your High Regard; manifesting thereby, the Great Excellency of Musick, in Reference to the Contemplating Part Thereof; in which you will find there are 3 Great Mysteries lye couch'd, yet made Clearly Discernable, by the Practick Part.

The

The 1<sup>st</sup>. is, concerning the *Two Differing, or Contra-Qualities*, <sup>3</sup> Great My-  
 in whole *Nature*, viz. The *Good*, and the *Evil*; *Love*, and *Hat-*  
*red*; *Joy*, and *Sorrow*; *Pleasure*, and *Pain*; *Light*, and *Dark-*  
*ness*; *Heaven*, and *Hell*; *God*, and the *Devil*; Plainly Perceiv-  
 cd, by the *Conchords*, and *Dischords*; *Agreements*, and *Disa-*  
*greements*, betwixt the 7 *Distinct Tones*.

<sup>3</sup> Great My-  
 sterics in Mu-  
 sicks, apparent-  
 ly Discernable  
 by the Art.

Two of the which are so *Horridly-Hateful*, and *Unpleasing*; <sup>The 2</sup> *Hateful*  
 that *no Harmonical Ear is able to endure them*; Those are the *2d.*  
 and the *7th*; both which ( in a manner ) are the same; For if  
 we will admit an *Eighth*, to be the same with an *Unison*, ( as we  
 must do; both from the *Nature*, and *Use* of It ) the *7th*. being a  
*2d.* to the *8th.* ) They must needs be both of the same *Nature*.

<sup>The 2</sup> *Hateful*  
 Dischords in  
 Nature.

The *2d.* That *Profound Mystery of Mysteries*, viz. of the *Holy*  
*Trinity*, is Perpicuouly made Plain, by the *Connection* of *Those*  
<sup>3</sup> *Harmonical Conchords*, viz. 1, 3, 5, ( more than which Number,  
 cannot ( by all the *Wit*, or *Art of Man* ) be put together at the  
 same time, ( in *Counter-point*;) Any one of Them, *Sounding Alone*,  
 ( or with Its *Unities*, or *Octaves*, ( never so many ) is very *Plea-*  
*sant*, and *Delightful*; but all 3 *Sounding* together, is much more;  
 yea *Unutterably-Contentive*.

<sup>The 3</sup> *Lovely*  
 Conchords.

The *3d.* is the ( no less *Strange*, than ) *Stupendious Mystery* of  
 an *Octave*, or *Eighth*; the which, although you seem to *Absent*,  
 or go far off from the *Unity*; yet in *Its Center Line*, you *Marvi-*  
*lously*, and *Mysteriously Unite*, and *Harmonize*, even as It were in  
*Unity It self*.

I will speak a *Little*, of a *Great Deal*, that might be said of  
*These 3 Wonderful Mysteries*; and so *Finish This my whole Work*.

And in the *Contemplation* of *These 3* so very *Notable*, *High*,  
 and *Sublime Speculations*; First take *Notice*, that in *This Art*, the  
 very *Least Imaginable Degree* of *Departure*, or *Seperation* from  
*Unity*, is *Irkome*, and unpleasing to the *Ear* of any *Harmonical*,  
 and *Well-Tun'd Soul*. As for *Example*; We will suppose, that  
 the *Distance* of a whole *Note in Musick*, may *Consist* of 10, 20,  
 or an 100000 *Parts*, or *Degrees*; or as many as you can *Imagine*,  
 or *Number up*, ( with *Pen*, *Ink*, and *Paper* ) in so many *Years*,  
 &c. ( for so It may be very, *Easie* to give a *Lively Demonstration*  
 Thereof.)

Concerning  
 the 1<sup>st</sup> viz.  
 Dis-unity.

Ifay, the *Least Departure*, or *Distance Imaginable*, of any  
 of *Those Degrees*, from the *True Central-Point* of *Unity*, is *That*  
*Dis-satisfaction* before *Specified*; the which may be perceiv'd as well  
 by the *Eye*, ( in the *Vibration* of a *False String*, where there may  
 be discern'd a kind of *Restlessness*, or *Unquietness*, by *Reason* of  
 Its *Unequal Weight*, or *Poyning* ) as by the *Ear*, in the *Dis-unity*,  
 or *Untunableness*, either of *Voices*, or *Strings*; for there cannot be  
 in either, any *True Satisfaction*, or *Content*; but there will seem  
 to be an *Unquiet Snarling*, and *Farring*, little or much, according to  
 the *Distance* from the *True Center* of *Unity*; yet when They *Meet*  
*just in That Central-Point*, there will be discern'd, a *Perfect Quiet-*  
*ness*, or *Stillness*; a *Pleasure unexpressible*: This is apparent to  
*All Experience*, and may easily be *Try'd*, and *Prov'd Thus*: As  
 for *Example*.

Let any 2 *Voices*, endeavour to *Sing* (strongly) together, *Gan-ut*, and *A-re*; *A-re*, and *B-mi*; or any other 2 of the *Scale*, (next adjoining) and there will quickly be perceiv'd *That Tormenting Unsufferable Horrour* before mentioned; even such, as a *True Harmonical Ear*, is no more able to endure the noise of, than the cutting of his own *Flesh*.

A Lively Simile of the Bad Nature.

And This is that we call a *Discord* in *Musick*; and is a most *Exact*, and *Lively Simile* of the *Bad Nature*, viz. *Perplexity*, *Vexation*, *Anxiety*, *Horrour*, *Torture*, *Hell*, *Devilishness*; yea, of the *Devil* It self; so *Abominably Hateful*, and *Contrary* is It, to *Perfect Unity*, or *Goodness*: And is the *True Nature* of *Those 2 Distances* in *Musick*, viz. the 2d. and the 7th. so that although they be (of all other *Distances*) the nearest to *Unity*; yet are They the *Most Remote* in their *Nature*; *Contrary*, and *Hateful*; so that *That Old Common known Proverb*, (*The Nearer the Church, the further from God*) may Here be said, to find Its *Original*; and It may as *Aptly* be said of *This Experiment*, viz. *The Nearer to Unity, the farther from Agreement*; except involv'd into the very *Heart*, or *Center* Thereof.

Concerning the 4th. which is both Concord or Discord; or neither.

There is yet another *Distance*, call'd a *Discord*, viz. the 4th. but nothing of the *Nature*, or *Kind* with *Those other Two*; But (as I use to say) a very *Favourable Discord*; Its *Hurts* not like to the other; and there is a way in *Art* found out, (yet indeed is *Natural*) to make the 4th. a *Perfect Harmony*; and for my part, I cannot call It a *Discord*; but shall rather call It a *Newter*, viz. neither *Concord*, nor *Discord*; but as It may be us'd, It is both, and of very *Eminent Good Use*, in the *Mixture of Parts*; But to *Strike It*, or *Sound It Bare*, or *Single*, to Any one *Part*, It is a *Hard-Staring-Note*.

Let Thus much suffice, for the setting forth the *Bad Quality* in *Nature*; Plainly *Discernable*, Thus, in *This Art of Musick*.

Concerning the Good Nature, and the 2d. Great Mystery.

Now as to the *Good Quality* in *Nature*, before made mention of, (and the *Contrary to This*) It will as Plainly show It self, by the very *Single Unity* (or *Unison*) alone, viz. the *Central-Uniting* together of any 2 *Voices*, or *Sounds*, at the same time; but is more wonderfully apparent in the *Connexion*, or *Uniting* together of the 3 *Parts*; from whence likewise *This Old Proverb*, (*Tria sunt Omnia*) may as properly be said to take Its *Rise*; and will as significantly *Explain*, That fore-mentioned 2d. *Great Mystery*, which is a kind of *Trinity in Unity*, and *Unity in Trinity*, (with *Reverence* be It spoken) in the *Consenting*, and *Agreeing Chords* among *Those 7* before spoke of, viz. that in *That whole Number*, there are but only *Three*, which may, or can be *Joyned* together at the same time, in *Harmonical Agreement*; which *Three* (in the *Expression* of Them) are All, so at *Unity*, and *Consent*, that we receive Them, (though *All Various*) into our *Capacities*, as one *Intire Unity*. And They please us *Much More so United*, than any one of Them *Single*, or any 2 together. And there is such an *Amplitude*, or *Fullness* of *Satisfaction*, in *Those 3 Conchords*, that no *Expression* of *Words* is sufficient to declare

declare the *Height of Pleasure*, and *Satisfaction* received from Them. Much less unfold the *Secret*, or *Occult Mystery* which lies in Them.

Thus much of the 2 *First Mysteries*, *Explain'd* from the whole *Number* of the 7 *Chords*, or *Keys* in the *Art*, beyond which (according to the very *Nature* of It) we cannot Pass; yet we are said to Exceed, into the 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. &c. which is the *Double Eighth*: All which are no more, (Indeed) than to Repeat over, the very same *Chords* again; for the 8th. is as an *Unison*, the 9th. as a 2d, the 10th. as a 3d. &c. But This is still more a *Stupendiously-Strange-Mystery*; for although you seem to *Absent*, or go farther off, from the *Unity*; yet in the *End*, you *Marvillously Harmonize*, *Accord*, and *Agree*, even as It were in the *Unity* It self.

The 3d. Stupendious, and most Admirable Mystery.

Now *Reason* in all *These Things*, is at a perfect *Stand*; can say *Nothing Satisfactorily* unto It; How, or by what Means, It should Thus come to pass; But that It is so, is Plain by *All Experience*.

I will a *Little Demonstrate* the *Wonderfulness* of an *Eighth*, in *Musick*, according to my best *Conceptions*, (though very weak *Abilities*) yet doubt not, by what I shall say, but to give you some such *Lively Apprehensions* of the *Truth*, and *Reality* of *This Vast Mystery*, that you shall certainly be touch'd with *Admiration*, in a *Due Consideration* Thereupon.

As First, take *Notice* of the *Ground*, and *Certainty* of an *Eighth*, Thus.

What is the Certainty, or Ground of that Mystery of an 8th. in Musick.

' By *Experience*, we find, that in any *String*, be It of what  
' *Length* soever, (*Short*, or *Long*) the very midst of *That String*,  
' will produce an 8th. So that (to come quickly to discern *This*  
' *Wonder*) you may suppose a *String* to be 10000 *Miles Long*; or  
' so *Long*, as would Encompass the whole *Earth*, or *Heavens*;  
' *That String* divided in the midst, would produce but *Only One*  
' *Octave*, or *Eighth*; (but you must suppose, by some *Art*, or *Power*,  
' that *That String* may be *Stretch'd*, and made to *Sound*;) Then again,  
' the other *Half*, in Its *Midst*, would as certainly do the like; and  
' so on, in *Sub-division*, till you come to the *Length* of a *Lute*,  
' or a *Bass Viol String*, which we see, does the like; so also does  
' the *Half* Thereof, viz. the *Treble-Viol String*; so again, *Diminute-*  
' *Less-Instruments*, viz. the *Little Kitts*, &c. The *Half* of all which,  
' produce their *Eighths*: Then still you must run down (Thus) in *Sub-*  
' *dividing*, till you come to a *String* of an *Inch Long*; and There,  
' the *Half Inch*, will still be an *Eighth*; and from thence, unto the  
' very *Least Imaginable Diminuteness*, viz. an *Attome*; which al-  
' though, by *Reason* of Our *Bounded Limitation*, as to Our *Natu-*  
' *ral*, and *Corporial Organical-Capacities*, we are made *Incapable*  
' of either *Expressing*, or *Distinguishing* such *Invisible-Little-*  
' *nesses*; yet by our more *Capacious*, *Rational*, and *Apprehensive*  
' *Faculties*, we must needs grant a *Consent* unto, viz. that still an  
' *Attome-Length* of a *String*, may be *Infinitely Divided*; and so  
' consequently produce Its *Eighths*.

A most Infinite Strange True Thing.

This is an *Undeniable*, and *Unutterable Mystery*, viz. *Infinity* of *Infiniteness*; both of an *Unlimited*, and *Wondrous Vastness*; and likewise a kind of *Boundless Interminated-Littleness*; both which, in the *Mystery*, signifie the same Thing to me, concerning the *Wonderfulness* of the *Almighties Mystical Being*; which is the *Thing*, I would have *Well Noted*, from *This last mentioned Mystery*, so *Discernable Plain* in *Musick*; and is a *Most Worthy*, and *High Consideration*, becoming the *Highest Divine Philosophers*, and the *Largeness*, and *Capaciousness* of our *Souls and Minds*.

And from hence, I cannot but Apprehend some sort of *Analogy*, relating to the *Manifestation* of some *Significant* (though *Unexpressible*) *Conception*, of the *Infinite*, and *Eternal Being*; the *Center*, and the *Circumference*, have such an *Absolute Uniform Relation*, and *Dependance* the *One* to the *Other*, that Both are *Equal Mystery*, and *Wonder*.

And Thus by *Musick*, may both of Them be *Contemplated*, and made perceptible so, that whosoever shall *Experiment*, what I have here writ, as being Himself made *Master* of It, by His own *Observation*, and *Understanding*; He shall not only believe what I Thus say, concerning *These Mysteries* of *Musick*; but shall say, *He Knows It to be True*, and together with It, find such an *Instance*, (yea *Confirmation*) of the *Wonderful Working Power*, and *Wisdom* of the *Almighty God*; that *His Faith* shall be so far strengthened Therein, that *He* shall never after *Degenerate* into *That Gross Sub-Beastical Sin* of *Atheism*.

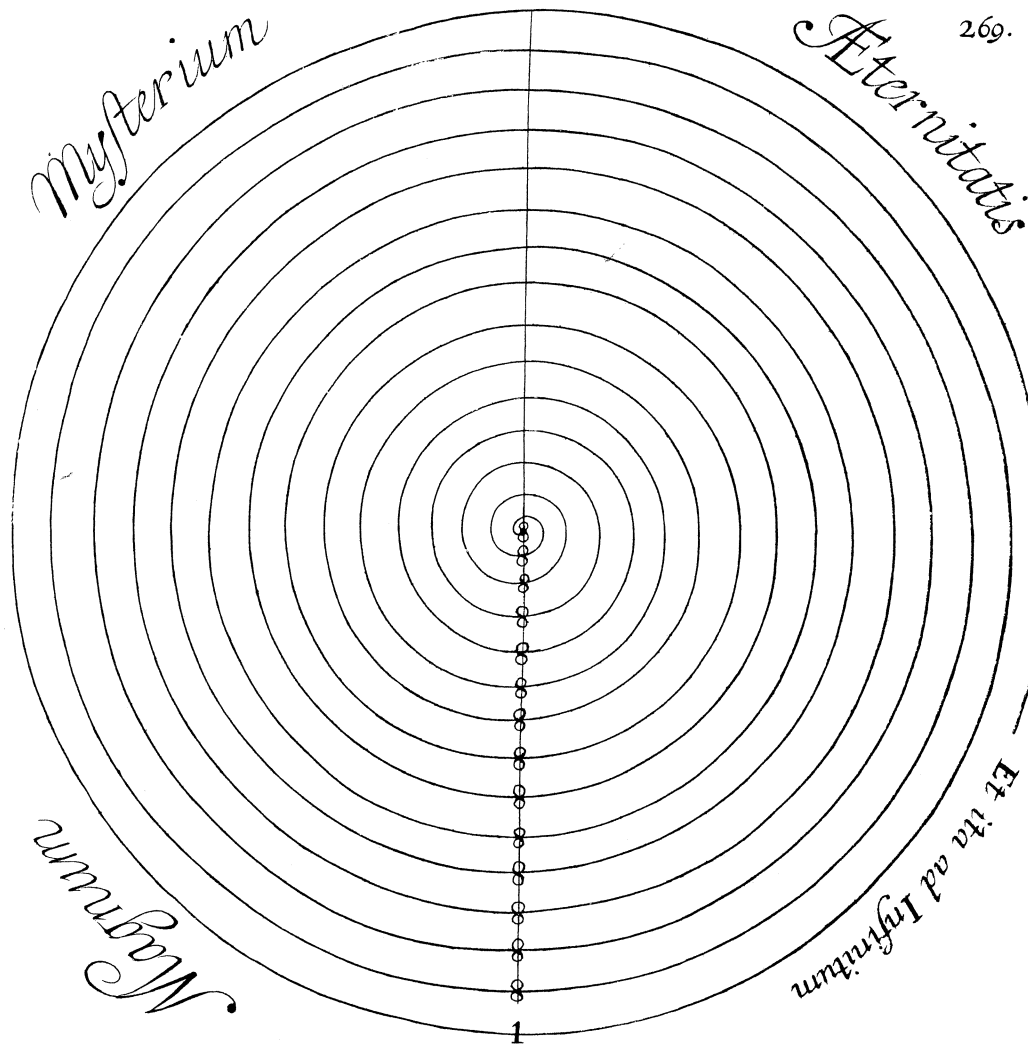
A Security  
against A-  
theism.

Thus I hope *Musick* may be conceiv'd, and allow'd to have a near *Affinity* to *Divinity*, in reference to the *Deep*, and *Undeterminable Mysteries* of Both, after This way of *Comparison*.

*Much-much more* could I say, of the *Admirable*, and *Sublime Effects*: The *Unexpressible*, and *Unvaluable Benefits* of *This Divine Art*; the which (I thank God) I have found to my *Internal Comfort*, and *Refreshments*; but my *Book* is *Swell'd* to too great a *Bulk*, and Therefore I must *Conclude*.

I will only set you Here, for the use of your *Contemplation*, concerning *This last Mention'd Mystery*, the best *Explanation* I can conceive of the *Reason* of an *Eighth* in *Musick*; and so commit you to your own *Pious*, and *Divine Conceptions*, concerning the *Infinite*, and *Eternal Being*.

And Here It is.



## Great G O D.

**M**Ysterious Center of All Mysterie;  
*All Things Originate Themselves in Thee;*  
*And in Their Revolution, wholly tend*  
*To Thee, Their Octave, Their Most Happy End.*  
*All Things ( what e're ) in Nature, are Thus Rounded,*  
*Thus Mystically Limited, and Bounded;*  
*Some Harmonize in Diapasons Deep,*  
*Others again, more Lofty Circles Keep.*  
 But Thou, *the Moving Cause in every Thing;*  
*The Mystic Life, from whence All Life doth Spring.*  
*That Little Spark of Life, which I call Mine,*  
*It came from Thee; ( a Precious Gift of Thine )*  
*I Bless Thy Name, I Daily feel It move,*  
*And Circulate towards Thee, Its Highest Love.*  
*I've almost Run my Round; 'tis wellnigh past,*  
*I Joy to think of Thee, ( My First; My Last )*  
*A Unison ( at First ) I was in Thee;*  
*An Octave ( now at Last ) I hope shall be,*  
*To Round Thy Praises in Eternity,*  
*In th' Unconceiv'd Harmonious Mystery.*

A Per-



*A Perswasive Adjunct, Directed to All Sober, and Serious-meaning Christians, who are in a Mistake, concerning the True, and High Worth, of Musick, if Rightly made use of.*

THE Great Benefit arising from *These Sublime, and Transcendent Speculations*, will be an undoubted means to *Raise, and Elevate, Sober, and Pious Minds*, beyond *All Inferiour, Low, and Common Things*; so as They may be *Fix'd*, only upon (*That Proper, and True Object of Souls*) the *Being of Our Beings*; who although *Invisible*, as to our *Outward Bodily Eyes*, yet *Nothing* is more *Certainly, and Clearly Obvious* to our *Internal True Sight*.

How Musick would be made use of, to the Best Advantage.

Thus would I have *Musick* to be made use of, ; there being *Nothing of Art, and Science, under Heaven*, more *Properly, Significantly, and Powerfully* fit for *Divine, and Contemplative Good Christians*, than *It*; by *Reason of Its Acchording, or Sympathizing Faculty* with our *Souls, and Minds*, if *Rightly understood, and us'd*. But if *Abus'd*, (as *Divinity* It self, together, with *It*, is most *Grossly*) It works to *Vanity, Lycenciousness, and the Intoxicating of our Minds, with Folly, and Madnes*; even as may be seen in the *mis-use of Divinity*, according to another *Old Proverb, (Corruptio Optimi est Pessima)* viz. *The Best Things Corrupted, are the Worst*.

Now, if in *This My Discourse* I have said any *Thing* which may not *Sound Pleasing* in the *Ears of Any*; especially *Those of the Sober Sort*, under any *Form of Religion, Sect, or way of Divine Worship* whatever, &c. I desire to be *Excus'd*, in regard I have *Writ Nothing*, in *This Book*, taken up upon *Trust*, either by *Hear-say*, or from any other *Author*, much less out of any *Humorous, or Conceited Fancy*; but *Really, and Sincerely*, what I have *Experimented* in my own *Soul*; and therefore think *It very Fit, and Worthy to be Related*.

The True Cause, why Musick is so much Sleighted, or Disregarded by Sober Good People.

Who only can find the True Benefit of Musick.

The *Principal Argument* that I could ever yet hear spoken against *Musick*, (by *Those who pretend most to Zeal, and Piety*) and none more speak against *It*, or sleight *It*, than many such (which is *Greatly to be Lamented*) was occasion'd, by *Reason of the Great Abuse of Musick*, which *It* daily suffers; and I do acknowledge, with much *Sorrow*, that *It* is *Generally Abus'd*, even as *Divinity* *It* self is, (than the which, *Nothing* is more) and very justly might, and may they still say, that *It* is *us'd* (by too many) to stir up, and *Excite Lightness, Vainness, Jocundity, and Folly*; and nothing more *True*; which is the *Great Cause*, why so many *Hundreds, or Thousands, of Sober, and Well Disposed People* do *Avoid It*, as being *Afraid* to meddle with *It*, though (indeed) *It* is *Most Proper, and Fit*, even for such *Disposed People, of Grave Serious Considerations, and Inclinations*, for *None but Such*, can use *Musick*, so, as to find the *Right Use, and True Benefit* of *It*.

Therefore to such *Sober People*, I thus much say, *It* would be very well worth *Their Examination*, to try, whether *They Themselves* do not *Erre* on the *One Hand*, in the *Neglect, and Contempt* of

of It; (being an *Ordinance* of God) whilst others do mis-use It, and *Erre* on the *Other*: And likewite to consider, of what *Eminent Use* It has been all along, both by the *Authority* of the *Old* and *New Testament*, in the *Church* of God; And if They will be *Rul'd* by *Example* (as *Most Religionists* are, who *Generally* follow their *Leaders*, like so many *Harmless Silly Sheep*; so that if one *Leap Over-Board*, all the Rest immediately follow, be It Right or Wrong) Let them make *Choice* of the *Best*, and most *Infallible Examples*; and such as have been assuredly *Inspired* with the *True Spirit of God*; (which too many now adays pretend unto, to very sad purposes.) To which end, let them *Search* the *Bible*, and see if any such may there be found; and if so, then to follow Them. To which purpose *Read* These certain *Texts* of *Scripture*, here following; and there they will find a most *Eminent Example*: One that was *Infallibly Inspir'd*; a *Chosen Vessel of God*, and *Highly Beloved of Him*; a *Prophet*, and a *Great King*, whose *Throne is Establish'd* for ever.

Good Counsel for Sectarians, who despise Church-Musick.

Read 2 Sam. Chap. 7. V. 17.

That *Chapter* is very *Notable*, in *Expressing Gods Everlasting Love* to *David*, and *His Seed*, of whom came *Christ*, the *King of Kings*; who likewise gave *Exhortations* sufficient Himself, for *This Duty* of *Singing Praises* in *His Assemblies*, as you may find in my *Former Discourse* concerning *Psalms-Singing*.

*Read* again concerning *Dauids Great Diligence* for the *House of God*, in *1 Chr.* 22. and so forward to the *End* of *That Book*; yet more especially *Read Chap* 23. v. 5. where you may find, that 4000 *Praised the Lord*, with *Instruments which I made* (saith *David*) to *Praise therewith*. Again *Ch.* 25. See what care was taken to *Separate Persons Fit for That Service*, and *Who should Prophesey with Harps, Psalteries, and Symbols*, (such *Instruments of Musick* as They had in *Those Times*) and the *Number of Them*, (as in the *7th. Verse*) that were *Instructed in the Songs of the Lord*, (even all that were *Cunning*) was 288.

This was the *Great Care* of *Prophet King David*, *That Holy Good Man* (after *Gods own Heart*) He knew not how to *Praise God Better*, than in such *Expressions*, which were *All Harmony, Lauds, and Praises*, *Witness* his whole *Book of Ps.* -- Some *Particular Places* only I will here name, (for It would be too *Tedious* to set them all down.) -- *Pf.* 9. 2. Mind the *Joyful Expressions* (surely as well of *His Soul*, as) of *His Voice*, viz. *I will be Glad, and Rejoyce in Thee; I will Sing Praises unto Thy Name, O Thou Most High*. Again, *Pf.* 30. 4. *Sing unto the Lord, O ye\* Saints of His; and give Thanks at the Remembrance of His Holiness*. And from *This Place* It may be *Noted*, That there are *Properly Saints of God*, and *Improperly Saints* so called.

Note, who may properly be called Saints, and who not.

*His Saints will not Refuse to Sing His Praises, Sure*. Yet let us take *Great heed*, when we take upon us *That Sanctified Work*, that we be not *Unholy*, in Its *Performance*, and do It *Hypocritically, Sleightly, or Scurvily*, or for any *By-End*, or *Respect* whatsoever, but only for the *Glory of God*.

*Read* again *Pf.* 33. 1. *Rejoyce in the Lord O ye Righteous, for Praise is comely for the Upright*. And then *V.* 2. He shews them in what manner they should *Praise Him*, viz. *Praise the Lord with Harp;*

Harp; Sing unto Him with the Psaltery; and an Instrument of 10 Strings, V. 3. Sing unto Him a New Song, Play Skilfully with a Loud Voice: And then in the whole Psalm through, he gives the Reasons for so doing, as so many Strong Arguments; which will be well worth your Reading, and Noting.

 Note well.

Again Ps. 47. O Clap your Hands together all ye People, Shout unto Him with the Voice of Trumpets; The Reasons again follow, till V. 6. where It is Thus, Sing Praises unto God, Sing Praises; Sing Praises unto our King, Sing Praises: Thus 4 Times in This Short Verse It is Repeated; and as if It were not sufficient, He still Adds in the 7th. V. For God is King of All the Earth; Sing ye Praises with understanding.

Again Ps. 66. Make a Joyful Noise unto God; Sing forth the Honour of His Name; Make His Praise Glorious, V. 4. All the Earth shall Worship Thee, and shall Sing unto Thee, They shall Sing unto Thy Name.

Again Ps. 81. Sing Aloud unto God Our Strength, make a Joyful Noise unto the God of Jacob; Take a Psalm, and bring hither the Timbrel; the Pleasant Harp, with the Psaltery; Blow up the Trumpet in the New Moon, in the Time Appointed, on Our Solem Feast Day; For This is a Statute, for Israel, and a Law of the God of Jacob. -- Mark ye That; It is a Law.

Again Ps. 92. It is a Good Thing to Sing Praises unto the Name of the Most High, V. 3. Upon an Instrument of 10 Strings, with the Psaltery and Harp; with a Solemn Sound.

Thus is the Ferventness, and Great Devotion of This Good Man of God, Seen. And to This Purpose, He may be Trac'd, almost quite through His Whole Life; as by Abundance of Places more I might Instance in; which I suppose needless at This Time.

An undeniable Argument, to prove Musick Highly Valuable.

Now were Musick a Low Inferiour Despicable Thing, as most of the Great Zealots of This Our Age, on the One Hand do Esteem It; And the Abusers, or Sleighters of It on the Other, cause It so to be thought, by their Prophanation, or Neglect of It; Certainly, (This Prophetical King) was some Silly-Conceited-Idle-Headed-Intoxicated-Brainsick-Intusiast; or one that stands in Scripture-Story, for a meer Fixion, or a Lye; (and the Scripture It self must needs be judg'd the Same,) or else They do not believe That Book; some of These Consequences must needs follow; or else, most assuredly, Musick is (as Ever It must, and ought to be Esteemed) a Thing of High Value; and of Principal Regard, and Use, in the Church, and Service of God. ' And the which, (from what has been already said, or from whatsoever to the contrary can be said, against ' It, by the Peevishness, and Ignorance of the Worst of Its Enemies) ' will be a Lasting Monument, and a Glorious, and the Most Becoming Ornament, for the Purest of Divine Souls, and the Most Worthy Worthies in Divinity, and in Gods True Church.

That Musick may be the Language of Eternity.

' And I am subject to Believe, (if in Eternity we shall make use of ' any Language, or shall not understand One Another, by some More ' Spiritual Conveyances, or Infusions of Perceptions, than by Verbal ' Language) That Musick (It Self) may be That Eternal, and Cælestial ' Language. Allelujah, Allelujah, Allelujah.

F I N I S.

