THE GLEN COLLECTION OF SCOTTISH MUSIC

Presented by Lady Dorothea Ruggles-to the National Library of Scotland, memory of her brother, Major Lord George Stewart Murray, Black Watch, in action in France in 1914.

29th January 1927.
Musick's Monument; or, A Remembrancer 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 Comfort, &c. Shewing a General Way of Procuring Invention, and Playing Voluntarily, upon the Lute, Viol, or any other Instrument; with Two Pritty 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 University of Cambridge.

London,

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.
O Thee, One-Only-Oneenes, I Direct
My Weak Desires, and Works; Plea 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-Bold-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 I shew:
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’ Slandrous 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 Talent, 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 Adjoin It, to
My Longing-Ardent-Soul; And have Respect
To This my weak Endeavour; and Accept
(In The Great Mercy) both of It, and Me,
Even as We Dedicate Our Selves to Thee.
AN

EPISTLE

to all

DIVINE READERS;

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; Worthinesses; Fames: Those will not do; Example is The Thing; Ther's but One Way, which is, Your Selves to Sing:

That sure will do; for when the Vulgar see,
Such Worthy Presidents, Their Leaders be,
Who Exercise Therein, and Lead the Van,
They will be brought to it, do they what they can;
But otherwise, for want of such Example,
'Tis meanly Valued, and on It they Trample:
And by That Great Defect, so long unsought.
Our Best Church-Musick's well-nigh brought to Nought.

Befides,

No Robes Adorn High Persons, like to It,
No Ornaments for Pure Divines more Fit.
That Counsel given by the Apostle Paul,
Does certainly Extend to Christians All;

Especially
An Epistle to the Divine Readers.

Especially to You, who Leaders are;
And therefore Judg'd to have the Greatest Care.
Collofians the 3d. the 16th, Verse,

( Turn to the Place ) That Text will Thus Rehearse,
(Viz.) Let the Word of Christ dwell in you Plentiously,
(What Follows? Music in Its Excellency.)
Admonishing yourselves, (in Sweet Accompaniment.)
In Singing Psalms, with Grace unto the LORD.

Sed fine Arte, That cannot be done,
Et fine Arte, Better let alone.
The 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 A V I D by Name,
A Man (Recorded) after God's own Heart;
And (Scripture says) could Sing, and Play His Part;
Or else, what mean those Instruments which those*
Four Thousand men, (in a Prophet's) He chose
To Praise the Lord with? Nay, Much more than that;
He did, towards that Great Work: But what ye what?
He made those Instruments, which shows, That he
Did more than Slightly Prize this Mysterie;
And had much more than ordinary Skill;
Nor was He Lacie 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 left to be enclosed within a Cell,
Mongst Piles of Books, which All Things would Him tell,
And He tells them again, as if that He
Had Skill and Knowledge, in each Mysterie.

Lips Knowledge was to Him no Satisfaction,
But Vigorous He always was for Action;
He would be ever Doing something; and
What 'ere 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 Beloved of God; His Chosen One;
WHO sat upon an Everlasting Throne;
WHOSE Power 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 fame,

Which

Chirists Command for the use of it.

A Most Eminent Example in Music, worthy imitation.

The Greatest King in the World.

King David's Extraordinary Skill and Activity in Music.

The Best Example for Great Persons, and Divines in the World, as to this Thing.
An Epistle to the Divine Readers.

Which He should Them Command; and Straightway 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;
For by THAT Text, you'll read, They Long 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 Defect, or Blemish: which (in such
A Number as we Read of) was much
And shows, a Wondrous Dilligential Care
Was had, to make That Service Choicely-Rare:
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) Deserve 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'le hold, because I judge ye wise;
And few words unto such, may well suffice.
But Much-much more than This, I could Declare;
Yet for some Certain Reasons I'le forbear;
But less than This, I could not say; because,
If saying less, I should neglect Gods Cause;
For 'tis His Cause Alone, I plead so strong for:
And 'tis His Cause-Compleated, that I long for:
And 'tis True Doctrine certainly, I Preach:
And 'tis That Doctrine every Priest should Teach:
Therefore I hope your Pardon I shall have,
For being Thus Bold, the which I Humbly Crave.

THE
THE PREFACE.

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 shew 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 Easy; (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 Easy, and Familiarly Pleased: 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 Join 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 Easy Instrument.  

1 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;  
2 (towards a Full, and Satisfactory Delight, and Pleasure); Tea, 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 Contents) Study, and Practice It, all the Days of Their Lives;  
3 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 Preface.

Nothing omitted concerning the very Mystery of the Lute, either Practical, or Mechanical. Eminent confirm'd Testimonies, concerning the Efficacy of the Lute.

Why the Mechanical Part is Publish'd.

No Injury to an Honest Work-man.

A Great Loss for want of the Knowledge of It.

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 Faithless; nor Greater Friend, than Belief, and Resolution to Attempt the Trial of It.

I have Prov'd 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 these 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 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 Re joiced 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.

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 Knowish Work-man; who too often Abuse both It, and the Owners, which He durs't not venture to do, but that he presumes They are wholly Ignorant of His Art.

Besides, I have known many, Living in the Countrie, (Remote from Good Work-men) upon some very slight Nuisance 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 Downright, and in my Teaching-Part, seem to Tautologize; it would be Consider'd, (and whoever has been a Teacher, will Remember) that the Learn'd must be Plainly dealt with, and must have Several Times Renewed unto Them the same Thing; which according to my Long, and Hated Way of Teaching, I have found very Effectual; Therefore I have chosen fo to do in several Places; because I had rather (in such Cases) speak 3 Words too Many, than one Sillyable too Few.
The Preface.

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 Abuses of Musick, I do not at all Repent me, as thinking what is said to such Ill deserving 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 Conform, Dissemble, Flatter, and Speak against my own Knowledge, and Conscience, in Joining with what is Short, and Trivial, and fortaking 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 Finglers, Toys, or Kick-Flowers; 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 Errors 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 full 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.

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 Fa 
* mily, 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.

The Sum, and
Great Benefit
of the whole
Book.
The Preface.

The Firsts 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.

And whereas I Treat, and Compare, or Simplify 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.

But whereas I Simplize It to Divinity, &c. I am not unsensible, but too-too many will Disent 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're some ways Learnd: 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 Sense, And by no other means.

How can a Blind Man judge of Colours be, Which should be judged, by Those, who Well can See? How can a Deaf Man judge of Sounds, by th' Ear, Who, Thundering 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 Conscience: 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're Ignorant.

The
The Preface.

The Fool, oftentimes by Silence, Credit gains,
And is thought Wise, whilst Wretches for their Pain,
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 Sense;
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'll say;
I'm Sorry not at all;
For much more unto Such, I may,
And not be Criminal.
EPISTLE OF THANKFULNESS.

To all my NOBLE SUBSCRIBERS:

What Differ Men, but Heav’n? Inspiring Arts
Into some Certain Souls of Worthy Parts;
And Tint’ring them, (at least) with so much Love,
That Nothing seems so Good, They’l Prize, above
Such Excellent Endowments, which they know,
By Countenancing All Things, that they know
Are Fit, and Worthy to be Known, and Prize’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 Scarcely been Able of Its Self to Rise.
Alas, Alas! Poor Arts; yea Artists too;
Were’t not for Such as These, what would you do?
I say again, were’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-Ording-Might,
Not only made the Darkness, but the Light.
Those Two Contraries, which in Nature be,
In All Created Things, are Mysterie.
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 Differeth the Same.
The Ill in all Things, is of Ex’lent use,
If Men could use It Right, without Abuse:
An Epistle to the Subscribers.

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-Difference made,
Witness the Racey Courser, and the Jade,
The Towering-Falcon, Lessening 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 shew,
This Contrariety which All Men know;
So may the very Same be seen 'mongst Men;
Yet Differed'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 we're not for Those Virtues 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 Debar'd.

Therefore to You, and only Such as You
Belongs all Real Praises, as Your Due;
You are the Men I do 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 do make an End;

Only
My Just-Due-Debt I do Pay: My Thanks
I give

And Thus will own Your Favours whilst
I Live.
The Names of Divers Honourable, Reverend, Worshipful, 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 Expres'd; Therefore I hope None will take offence, that I Thus set them down promiscuously, as They happened 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 tender'd this Business to the Right Honourable.

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<thead>
<tr>
<th>Names</th>
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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 let down in That Page, in These 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 Rhyming.

If some are, who do pretend to Spie Faults in my Rhymes, but give no Reason why. The Rhymes are Perfect; All True-Number’d Feet; Run Glib, and Smooth; and in True Accent meet; What should they more? I tell them: There’s Good Store Of Sense, and Reason too; which they, alas! Regard not much: But let that Slightly 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.

Let for their further answer, let them know, ‘Tis for my recreation, thus I do; And for my Pleasure, why I thus sometimes Link Sense, and Reason In, with Musick-Rhimes; (If, 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.

Look for no Splendid-Painted-Outside Here;
But for a Work, Devotedly Sincere;
All Things Low-Priz’d in These too High-born 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 Mufick 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 Mufick, 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’s Instruments, now out of Date,
And out of Fashion Grown. (as Many Tell)
’Tis doubtful (sore) that All Things are not Well,
When Best Things are
Most Slighted, though most Rare.

I Write It likewise, for That Fervent 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 Country-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 Ufe
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 Tal lent Two:
If Thus too Blame,
I’ll Humbly Bear my Shame.

A N
AN ADVERTISEMENT,
Concerning the Value and Price of the BOOK.

Reader,

OU may see, by This Worthy Person, (the Licen-
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-
but at 12 s. in Sheets, by All Those Honoured Persons,
Tet 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 Tolerable,
or Reasonable Requitall.

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 whoever
shall Purchase This Book within the 11th. 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) 12s. 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
POETRY:
Composing and Singing of them.
By way of Preparation.

CHAP. 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 easy 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.

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 Church, which otherwise are utterly debarr'd, and made uncapable.

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.
2ly. Every Staff of the same Psalm would correspond with the first
first Staff, in the same order of Feet; otherwise the same Tune which suits the first Staff will not serve the whole Psalm.

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 doubles condue very much to the drawing in of a Congregational-good-Squire.

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 Psalm. 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 Squire, 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 in-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 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 doubless he is to be look'd upon as the most exquisite Poet, who is thus able to command his Fancy.

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.

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 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.

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
Parochiall Musick.

into a sharp, brightly, brisk Key; contriving for both as much Majesty and Stateliness 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 likenesse 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-eflicacious Virtues and Operations Musick has upon the Souls and Spirits of Men Divinely-bent. And to publith 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.

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) torast'd or tormented, and the Service of God dishonoured, made course, or ridiculous thereby; seeing the generall outeries 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 rubb that sore place. Only thus much I will presume to say, viz. That (tare) 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 Concord 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.

This observation is clear enough to all who understand those Admirable-Divine-Mysteries, which lie coucht 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.
Parochiall Musick.

'Tis very well worth noting how St. Paul instracted the Ephesians, chap. 5. verf. 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 Coloffians, chap. 3. verf. 16. in these words: Let the word of Christ dwell in you plenteoufly in all wisdom, teaching and admonifhing your own selves in Psalms and Hymns, and Spiritual Songs, singing with a Grace and making melody. The which two things are not poffibly to be done, without some skill, and finging in Tune.

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

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

And becaufe 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 thofe words of St. Paul, yet humbly submitting to better Judgments.

St. Paul fpeaks to the Coloffians thus: Let the word of Christ dwell in you plenteoufly in all wisdom, teaching and admonifhing your own selves in Psalms and Hymns, and Spiritual Songs, &c. which to me seems as much as if he fhould have faid, Let that word which Christ formerly fpoke unto you about fuch things dwell in you, or be remembered by you, &c.

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

For without all quefition Christ (who was the wisdom of his Father) was not ignorant of the leaft fecret or myfterie in any Art whatfoever, 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 fubject to believe) therefore it was that he had formerly by his own word admonifhed them to that Duty of prafifing and teaching one another: And therefore likewise was it, that St. Paul thus was to re-mind them of it, their Duty; well
Parochiall Music.

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 launely or ill-favour'dly without skill, care, or practice, is too manifestly 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 laft 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 (tore) 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.

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 plenteoufly, &c. let them talk never so fairly and well.

Yet I will not deny but some there are who by Nature are absolutely incapable of Singing any Time Harmonically.

Such, I lay, 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.

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 ufed throughout the Nation) I will (here following) first give my Reasons why I thus conclude, as also propose an absolute-certain and insallible way, how to have them well and rightly performed.

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

Singing of Psalms no flight or negligent busines, as too often is seen.

Who are to be excus'd from it.

Who are culpable.

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

Note how hard it is to Sing in Tune.
the most curious, tractablest, and best accomplished Voice, adjointed 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 practisid 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 affiirm 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 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.

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 unskillful-inharmonious-course-grained-earthy-Voicé 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 Parochial Quires. And certainly God Almighty can take no delight or pleasure in such half, lame and blind Sacrifices.

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

But now you will say, That's impossible by your own Arguments. I say to thee, Why, what will you have us to do? You 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.

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 busines and trouble, than to guggle and
and gull, or sowth up your selves in a false shew, Hypocratically teeming to approve of his counsel, in doing of some slight things scorning, which pleave 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 counsell to those who have nothing else to do.

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

But now methinks I hear some of the most ingenious 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 fo are utterly deject 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 faith, 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-favourly performed by most, or very many) is a thing of so much wisdom, whereby good Christians might shew the plenteousness of Christ's 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 question-les All others.

CHAP. IV.

David 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
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 Violts, 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.

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

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 inferior-low-sighted-undervalu'd-regardless-despicable-needless 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 confidative, 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 plentifully 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.
Parochiall Musick.

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 infused into the Understandings of men wit, and ingenuity, by Art to be affisting unto it.

And it is known by all experience, that there are certain ways found out in this Art to caufe 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.

C H A P. 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 compelled) into Harmonical unity; even so, that it is impossible for any person, who has but a common or indifferent Ear, (as most people have,) 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 rejoice: The Scriptures make mention of all this, and much more, as I have quoted elsewhere sufficiently in this Book.

'Tis said to hear what whining, tooting, yelling, or screaming 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.

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 ingenious-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 Parochial Churches? 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.
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 ly, 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.

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 propofe 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 present, 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 fare, 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 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 clear up, the way is plain and easie, if you be willing, and dare but venture thus much upon the account of God's 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'Il 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 fad.
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Now for your comfort know, that this is ten times more ease 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.

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

Now this being granted, I may say, that I will, or any Music Master will, or many more Infirmities, (as Virginal-Players, or many Organ-makers, or the like) I say, any of those will teach such a Parish Clerk 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.

This I believe no judicious person in the Art will doubt of. And then, when this Clerk is thus well accomplished, he will be so doated upon by all the pretty ingenious 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 Clerk, 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.

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

And I suppose no Parent will grudge it him, but rather rejoice 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 resolved, and the work will soon be done.
And now again methinks I see some of you toying up your Carps, 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 satisfaction in your so doing.

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 training’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 undefiled practices, as that it would be a great means to win them to the love of Virtue, and to disdain, condemn 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 Music, 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 Vaf’ Jarrings, and DISCHORDING-MAGICAL-SPELLS, overspreading 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 Divinity, have found as much (in a comparative way) as this comes to, upon my own Soul and violent Passions.

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

Well; Let this much suffice as to an encouragement towards an Organ, and an endeavour to have good Church-Music after this manner, which is the most easy and sure way I can think upon: An Organ being such a prevailing, or commanding Instrument, and so naturally-suitable to our human 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 mere natural aptitude 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, safe, and excellent way of Singing Psalms to an Organ, which (whatever else can be said or contriv'd) shall (full) be the most glorious, magnificent, and a stately-ready 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.

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 supposed they must follow my counsel.)

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

Therefore if we think this Thing we are talking about be such a Thing, viz. of Excellence, or High-worth, and worthy of our Forecafl, 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 full, 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 scuffles, 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.

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 nothing; 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.

For this Quality of Musick is a Gentle 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 ingenious 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 Squire, where they eternally sing and rejoice 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 negligence, 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.
Hereofever 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.

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, eafe, 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 Siresters 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.

Which that they may do, I pray God to give all Parents of ingenuous Children so much Grace, as to beflow 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, their 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 ways of Singing Psalms well; and either of which will serve very well, but both together much-better 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) therunto; 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.
The last is, I would have you instantly to consider, what is to you are about, when ye offer a sacrifice of peace and thanksgiving to the Great God, Creator of Heaven and Earth; and wherein confider and ask your self this question, viz. If you

have any thing too good, too precious, wherein you cannot think any thing too good, too precious, whereby God, you may think, he is answer'd, and again, I was told of, saith, the Israelites, do well consider what it is he is about, or in doing at that time; and whether or no the performance be not, or ought not to be esteem'd, as a Sacrifice which he is then offering up unto God? The which forly cannot be denied.

And 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 God's own Commandment unto Moses.)

_Thou shalt 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 Wren, or Scroful, or Scabby, or Ill-favoured, &c. these shall ye not offer unto the Lord.

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

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 fee your own Duty, and the great Care you ought to take therein.

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.

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 grievances, because when I reflect upon the great charge, constant trouble and attendance belonging unto them, and also upon the general covetousness, and griping humours of too many in these our days, and how loath they are to bellow 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 Herds and Flocks, as then they were; how
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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 Purses 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 these Legal Sacrifices; the which can be none other than the Sacrifices of Praise, Thanksgiving, Adoration, and sincere Devotion, &c.

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-favor'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,

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, not Broken, or Maimed, or having a Wen, or Scurvy, or Scabby, or ill-favor'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 Arch-bishop; 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, cheerfully, and without constraint or grudging.

'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 skilful 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 superficial 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 rejoice 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 ill-favor'dly, viz. no conceited humorous behaviours or affected gestures,
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stores, unbecoming the Service of God, but in all comeliness, 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.

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 babbling, sounding Brains or Tinckling Cymbals.

And thus have I according to my small Talent, cast into God's
Treasury my little Mite, sincerely praying Him so to bless 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 Parochial Musick.

CHAP. X.

Concerning the great Excellency and Eminency of a
Palm well Sung.

I Will now in the Conclusion of this Discourse, add 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 remem-
bered any where in These our latter Ages.

But most certain I am, that to myself, it was the very best Har-
monical-Musick that ever I heard; yea far exceeding all other either
private, or publick Cathedral-Musick; and infinitely beyond all ver-
bal expression or conceiving.

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

And because by the occasion of it, you may the better appre-
hend, 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 it was, the great and close Siege which was then
laid to that City, and strictly maintaine'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
Lasley;) for the Northern, the old Ferdinando Lord Fairfax; for
the Southern, the Earl of Manchester: And whose three Chief Com-
manders 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 Soldiers 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-lysteful-speaking-organ, which cost) as I am credibly informed) a thousand pounds.

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-Concordance-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 compared, except the Right apprehensions or conceptions 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.

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

But yet still beyond this, I can truly say, it was useful to me in a much higher manner, viz. even as a most lively Similitude, or Representation of the Beatiatical, Celestial, or Angelical Quires above, which continually Rejoice before God, Adoring and Singing Praises to Him and of Him in all Eternity.

But still further, that I may endeavour to make this something more livelyly 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 believed, that it might be and was done There, and Then.

Because
Because that at That Time, the desparation and dismayness 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 bounce'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, until 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 Devilish Canon Shot: And I verily believe, there were constantly many more than 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.
Cathedral Musick.

C H A P. XI.

Concerning Cathedral 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 Cathedral Musick of our Nation, so much as This.

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 Cathedral 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 in infinitly short of what was Then.

But why we in These our Days 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.

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 Exceeded 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 Fast 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.

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 moxt worthy and profound Art, and nothing
Cathedrall Musick.

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 unexprefrible Good of it; and therefore make not the Right use thereof, (nor can,) but rather (on the contrary) slight, disregard, contemn, or profane 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.

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 Years, whole Names are recorded in our Church-Books, and (doubtles) will be preferved, 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.

2dly. We have likewife in This our Nation, Men most Excellent-ly skilful and Expert, as to the Art of Singing; sufficiently able to perform Those so Eminent and Artificial Compositions and Services, far beyond whatever History or Record makes mention of, since those Prophetical Singers.

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.

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 These 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 which to answer Rightly, can be done no better way than first to consider well, what may be the Defects; which still can be no better way done, or discerned, than by making a Comparison, betwixt the Original Sampler, and the Sample, and by observing how They agree, or differ, or what likeness or unlikelihood there may be between Them.
The Sampler or Pattern is express'd before, viz. the Cathedral Musick of King Solomon's Temple.

And here I confess 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 Skillfull 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.

Firstly, By the General Thinness of most Quires, viz. the Paucity or small number of Clark's belonging to each Gquire.

Secondly, By the Disability or Insufficiency of most of those Clark's.

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, Indig- positions, Hoarine5, Colds, Business, and many other Accidents and necessary Occasions, Men must be Absent, Disabled, or Impedited 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 Clark's; 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 con- sidered 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 Redifie 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 Redified.

And as to this Cause of the Thinness and mean performance of our Cathedral 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;
Donations, which although They were very large, liberal, and sufficient Then, yet They are Now in a manner as it were forkind 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, Chapells, 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 accomodated or Provided for.

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 Neceffities, so as to bequeath some small matter towards its Needfull Augmentation and Illustration.

And that there is such an absolutely Neceffity, 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 Qures 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-heightned and Dear Times.

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

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 Cheapnes to Dearnes, 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 cheerfully unto God, and Heartily Rejoyce.

But Alas! Alas! He or They have little Heart or Courage, in These our Gripping Days, So to Do; but rather on the contrary, to make Sour 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 Con
trivance of the worthy Prelates and Masters of our Churches, who suffer Them to Work and Labour (otherwife) for Their necessiary Livelihoods; some in one Calling, and some in another, viz. in the Barbers Trade, the Shoemaker's Trade, the Tailor's 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 plain, yet to others Not; who say, 'tis rather a kind of Dishonour 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 Left is always to be chosen.

So that in This Hard Cafe, 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 Clerics generally at This Day, for want of some Open-hearted-Good-willing-Benefactors, to This Choice Piece of the Service.

So that considering the Old-nominated-Statutable-Wages, being (as I have said) but So or So; and those who lift 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 Cafe 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 Pitiful-poor-Wages, and likewise to the general Dead-heartedness, or Zeal-bewomb'd-Frozen-Affections in These our Times, towards the Encouragement of Such Things; how can it be imagined, that such Clarks should be Fit and Able Performers in That Duty, which necessiary 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 my Self 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.
Cathedrall Musick.

Yet hoping, that This Little which I have here saide, may (one time or other) happily appear unto the Eyes, and enter into the Hearts of some Considerative, worthy, Able, and Willing-Good-Chri-

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-Christs, who may possibly think it (as indeed it is) a most necessary piece of Renowned and Christian Benevolency, to Affick (by Augmentation) our Cathedral Musick in These Two former recited needfull Respects.

And in the mean time, till This shall happen to be done, by the Large-heartednes, Freenefs and Zealouſnes of some such Nobly-minded Benefactors, (Lovers of That Art and Service;) There can doubtles 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 of this, that every one who is Related to, and receives Benefice 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 doubtles 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.

A ND that there are many such Able, and very Skillful-worthy Persons, Masters of Our Church at This Day, who are Thus Extraordinarily Qualified, is sufficiently known, to Their own deservd 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 Squire; But alfo by reason of Their so Great Knowledge and Understanding in the Art, are able to discover any the leaft Fault or Blemish in the Service, committed by others who are left Skillful: And Thereby become much more Useful and Helpful 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; Reaffure Errors Effectually; and Reprove Ignorance or Insufficiency Knowingly and Confidently.

Whereas on the contrary, I have known a Reverend Dean of a Squire (a very notable, smart-spirited Gentleman) Egregiously Baffled by one of the present Clerks; 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 Left) pretty 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-Boo-Fellow, and as he was pulling off his Surplice, began to Rebuke him sharply, (and indeed very justly,) for a Great Absurdity committed by Him in That very Service Time, by reason of his Great-Dunsitical-Insufficiency in Singing of an Anthem alone; in which he was to 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 Dishonour 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 foundly 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 myself 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 with all, Saying, Sir-r-r-r (shaking his head,) I'd ha' you know I Sing after the Rate of so much a Tear, (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 shewed upon the Occasion, than this was? Yea, or more Notable and Effectual to the Purpose? as you shall hear, by the Sequel.

For the Choleric Dean was so fully and sufficiently Answer'd, that turning immediately away from him, without one word more, He Hafted out of the Church, but Never after found the least Fault with This Jolly Brave Clark; who was Hagg'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 Clarkys have grown up unto, meekly 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 opportunities...
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 fo 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 desitute 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.)

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 Clark's Proportion of Lands (if any such may be thought to be, which in Reason might well be conceived to be) yet stands at a bay, 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.

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, Proportional 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 Wife, Just, and Pious Considerations of All Those who have to do, and are chiefly concerned in This Great and most Eminent Affair of our Church-Music.
Very much more might be said (in divers and sundry Particulars) concerning This Business of Cathedral Musick, But Those 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 Effect'd, they would consequently draw after them, or to them, whatever else might be thought needfull: Therefore I say, Those Two Things, viz. the Thinness or Weakness of most of Our Guires, and the too low Wages or Allowance of the present few Clerks, would necessarily be provided for, or else it is in vain to think of, or expect any Illustration of That Service, otherwise then what at the present we now enjoy.

Therefore I shall here conclude All, with my very Hearty 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 till Flourish; and more and more appear to be (what indeed it is, if Rightly performed) THE MOST EXCELLENT AND MOST GLOIRIOUS THING IN THE WHOLE WORLD.

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 Join Hearts, Affections, and Voices in the Publick Assemblies; in Zeal to God, and Love to one another.

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 Celestial Guires Above, whose Eternal Work and Recreation is, Only Singing, and Rejoycing before Him the Eternal Being, in Unutterable and Unconceivable Allelujhab.

Glory be to God.

The end of Cathedral Musick.
An EPISTLE
To all Ignorant Despisers
OF THIS
Divine Part of MUSICK.

Kind Ignoramus, whoso'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'll then Discern
Thy Great Defect; and th' great Necessity
Of Learning something in This Mystery.

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

And This it is,

'What think'ft 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'n's Angelick Quire,
'Both Cherubins, and Seraphins Admire;
'That Thing in which th' Enthroned Hosts do Praise
'The Lord of Life, in Everlasting Layes;
'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'n's Mysteries.

This
This Art Excelleth All without Control;  
The Faculties it moveth of the Soul:  
It stirs Wrath, it causeth Grievous 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'ly Raptures, and doth make  
That Soul that's thus enflamed 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 Chiefeft Creature  
Man?  
Oh fie! Oh fie! Sure, sure The Wife 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 ith' 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'll win Thee  
Not only to the Love of This High Art,  
But also move Thee to 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'n's King.

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 wch have made a Lute beyond Compare. The Lute Dyphoone.

Concerning this Instrument Reade Pag: 203.
The Second, and CIVIL Part:
OR,
The LUTE made Ease.

A Recreative Praeludium 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 adjoyning, in Reference to the Language of MUSICK.

Author. What makes Thee sit so Sad, my Noble Friend.

As if Thou wert (with Sorrows) 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-Noifes; 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 Mourfully.

Author. Also 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 's'tie Thy Friend out from Thy Foe:
Thou may'st not Thus Defpair. Lute. Defpair 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'll 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 wis,
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
A Preludium to This Work.

'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 Cheer:
But yet methinks I have some little Fear,
Because among all the Books of sundry Arts,
There's not One Book yet writ of my Defects,
Which gives both Full and Certain Rules whereby
to be Aflifting 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, 'tis not yet Name'd,
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; Cheer up my Grieved Heart,
And all my Drooping Spirits, come bear a Part;
Unite your selves in Cheerfulness 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 Cheer,
And keep That JUBILE-DAY Year after Year.

The Language of Musick confirmed.

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

The Lutes Language.
To Nobles, and the Higheft Peers;
And Free Access had to Their Ears
Familiarly 3 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 he 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.

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 Higheft 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 Excel
In Chiefest Knowledge; yet to Spell
He must again; and show 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'll regard with steadfast Eyes,
And dive into such Mysteries,
You'll 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'll 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 & 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)
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 Grateful is to th' Outward Sence,
But wants th' Inward Intelligence.

To clear this by Comparifon,
In Aptness here I'le give you One.
'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 express'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'le 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 Mysterie.
The Second Part.

The LUTE made Easy.

Chap. I.

That 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 Easy, 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.)

But soon after, they began to add 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;

To be expected to Perform much, and to be Confined and Limited to Straintness, 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 Unexperienced in the Art or Instrument.

You must know, that he who undertakes the Lute, will meet with things becoming the Lute, viz. Compositions of Parts, with much variety of Trebles, Bases, 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.

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

Secondly,
Secondly, The Work-men of Those Times did not Lay their Lutes so well, fine, and cafe for the Fingers, as now by experience our late Work-men have been inform’d to Revive; 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 and very Considerable Reason is, From the Closest of Masters in the Art, who (all along) have been extreme shy 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 lesf 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 obferved among Masters, than to be Very Sparingly in their Communications concerning Openness, Plainness, and Freemen; either with Parting with their Lessons, or Imparting much of Their Skill to their Scholars; more than to shew the Ordinary way how to play fuch and fuch 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 Pracife, 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 seldom in an Age appears above One or Two who are Excellent or Rare Artifts in This Kind.

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

This muft needs make Esfie Things Hard, and Long before they be known in a General way, fo as they may become Esfie.

Whereas, if fuch knowing Masters, would be fo kind to their Fellow-Creatures, as to Reveal and Discover their Knowledge and Experience (whilst They Liv’d) more freely, or at leaft leave it behind them to be published to the world for a Common Good after their Deceafe, 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.

Thus
The Lute made Easy.

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 Easy, and very Delightful.

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

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 bird, crofs, 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 crofs-grained Stops are undone, and brought to a Natural Form, and Aptitude for the Hand; And are so very Easy, 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.

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 (unwarily) rise a little Round to it.

Then 2dly. to lay the Strings 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 pretty 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 withal.

The Instrument-makers were not Then acquainted with That Secret, which affuredly 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 Tear, the Other had not learn'd above a Quarter.

This I do assure you is a most Certain Truth.

Therefore you may very well conclude from these Reasons only,
The name of Hardness is deriv'd.

Advantages from the Art of Lute-playing included.

Some of them named.

A woful mischief to Learners.

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.

Now besides all These Reasons for Advantage and Easiness, (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 Art itself, whereby the Work may be made more Ease.

Otherwise we have laboured many years in Vain, which would be too great a Discouragement 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, and 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.

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.
The Lute made Easie.

Chapter II.

Now after all this that hath been said, I cannot but hope that those many False and Ignorant Outcries 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 away.

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 Women's 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 Asserions.

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 it clearly to Redisse that Error, that whichever 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 content'd to be a Planisible Instrument; and no Asserment 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 content'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.

Now
Now if this be true, (as I appeal to all the experienced men in our equality, whether this be not truly declared,) how then must it not needs be, but that the lute is as easy as the viole? But to this I know it will be presently objected, that those bassets 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 easy (in its general scope) thereby, as I shall make appear.

Now therefore that you may perceive what an easy matter it is, (viz.) to hit those five bassets, (which thing in all my whole progress of teaching (young or old) seldom or never was above one quarter of an hour's work,) and to make you understand the easiness of it, consider it thus, in a plain and homely comparison, viz.

Suppose you had fixed 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, fastened 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 ingenious child strike those five 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 prettily 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 five ranks of the lute bassets (which are never fixed) have no other manner of use than those upon the country-people's 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 basse we please, without the least impediment to any other performances.

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

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 easy, 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.
The Lute made Easy.

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 explained it to be, Full as Easie as the Viol?

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 embrace 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 Aspersion, 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 Aspersion, 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.

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 Aspersion, I will take the Liberty of naming One Person as a sufficient proof to this purpose, who is my Younger 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.

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 Christmas past was a Twelve-month; viz. 1671: there was not one word of it written but since that time wholly Composed thus as you see.

This was writ in the year 1672.
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 Inspec'tion, that let whomsoever please (to inform Themselves of the Truth of what I have here writ) call him out for My Witnes's; 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 Falsh'd of this second Assersion upon It, viz. That One must be an Apprenticeship at 11 before they can Play well: which is so absolutely False, That I do still affirm, That an Ingenious Child may be made to Play very well in one Quarter of a Tear.

Let us much suffice to Contradict so Gross a Mistake.

The Third Assersion 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 Practice in an Ill and wrong Posture.

So may they do by severall 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 Assersion 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 dispro'ved 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 l. per Annum is an Ordinary Charge; and much more they need not spend, to practice very hard.

The Fifth Assersion is, That it is a Woman's 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 Lute made Ease.

I suppose I need not make any Arguments to prove That.
But according to Their Sense of Assersion, I deny it to be a Woman's Instrument to, as by That means It shall become less Fit for the Use of a Man.

For if by That saying They would intwine, That it is a Weak, Feeble, Soft Instrument, as to the sound; what can that signify whereby to make it a Woman's Instrument more than a Man's?

But whereas first they say, It is the Hardest Instrument in the World; That shews They contradict Themselves in this particular; and conclude by That saying, It cannot so properly be called a Woman's 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 Lately, whereas They most Sillily say, It is out of Fashion.

I say, the Greater Pity, and still the Greater shame for a Man to Refute the Use of the most Excellent Thing in its kind; and especially, because it is out of Fashion; which, although it be Thus Ass'er'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 Deverted and most Uncontrovertible Commendations, it shall also appear (by This my Faithfull and Well-intended Work) Ease, yea Very-very Ease; 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 itself, and provide my Scholar with a Fit and Good Instrument.

Chap.
The 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.

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.

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.

There are diversities of Mens Names in Lutes; but the Chief Name we most esteem, is Lax Muller, 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. Goitire, the Famous Lutenist in His Time, shew'd me One of Them, which the King paid 100 l. for.

And Mr. Edm. Jones (one of Mr. Goitire'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 unexperic'd Person to Chuse a Good Lute.

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

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 Confineness, as also for the more conveniency in holding or using.

Then again observe the Number of Ribbs.
The Compleat Number (most esteemed) is Nine; yet there are very Good Ones of several Numbers.

Next, what Wood is Best for the Ribbs.
The Air-rood is absolutely the Best.

And next to that, Our English Maple.

But there are very Good Lutes of several Woods; as Plum-Tree, Pear-Tree, Twen, Rosemary-Air, Ahb, 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 Muller.

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 Obstrucions, 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 Best Wood is call'd Cullin-cliff; and is no other than the finest sort of Firr, and the choiceft 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.

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

And before you part from the Belly, try whether the Barks (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 mid, with one of your Knickels; 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 Twangling-knock.

Then lastly about the Belly, see that the Bridge be close, Trimly and firmly Glenc'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.
After you have thus survey'd the Back and Belly, cast your Eye up towards the Neck and Heads.

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 esteemed the best Number of a True-sized 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 distance 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 Extent in the opening of the Hand, in the Grass or Edge of it; which will be unpleasant to the Practitioner.

About an Inch Thick at the first Fret, is a good scanting for an ordinary sized Lute, and to 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 caufe to Lye too Course.

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

See that it be not Jointed 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 lyes 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 easy stopping of a String, especially in Cross-stops.

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-String-Lute.

The more neat these Heads are wrought, the more Commendable; Yet they add 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.

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: so at both Holes; for if they be slack at one Hole, and stiff at the other, they will
The Lute made Easy.

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

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

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.

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 slip 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 Confort, 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 Knuckels, by a sharp-edged Peg, and a stiff strong string, that the very Skin will be taken off.

And 7thly. It is oftentimes an occasion of the Thrashing 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 basiy Choller of Him that has been Tuning.

Now I say that These are very Great Inconveniences, and do add much to the Trouble and Hardness of the Instrument.

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

When you perceive any Peg to be troubled with the slippery Disease, affure 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.

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 Three Causes of a Pegs slipping.

The first Cause.

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.

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 fixen 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 Strings, 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.

This fault of the Putter on is very often the Defection 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 Pin-holes, by which means the String is so pinch'd and squeeze'd, that it is not Long-liv'd after; And then they Cry out, Oh these are base rotten Strings, &c.

I have inflicted 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 Outside of the Lute, excepting the Five Nuts, which the Strings lye upon; And on purpose I have let them alone till Now in the last place, because they so unnecessarily relate to the Stringing of the Lute, which is the next thing to be done.

And as to these Nuts, 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 Nut (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 join 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 joining to the Nutt; which
The Lute made Easie.

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 Pegs, and there hold it in your left hand in such a place, as it may lie all along within a little less than a quarter of an Inch of the outside of the Finger-board; and when it so lies, 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 lie in: But let that alone till you have first marked the Places, for all the Strings to lie in; which may be done with a Pencil, or a Pen and Ink.

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 proportionally.

Yet observing, that the Parts 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 Stoping, 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 Confort Lute, fit for a Mans Hand, or a Woman, 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 Stoping will be very Roomy, and Large; which is a mighty matter for Clear and Good Play: Yet too much Room is an Inconvenience.

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 lie at an even and equal height, from the Finger-board, which would be about the thicknes of a Half-Crown, or a little more; and will be a convenient Height to let the Strings have scope enough to whistle 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.

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
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 Glid, so that the String in the winding up may have no Impediment either in Gaulling, or in Sticking fast in the Nut, which are very Common Inconveniences, 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 Nuts alone, till you have Strung so far.

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 Ingenious and Mechanical,) but for the Instrument-Maker; And when ever you Buy a Lute, it ought to be Thus Fitted: Yet becaufe I know that sometimes Work-men are Careless, and suffer Instruments to go out of their hands Defcive 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 Ingenious Country Work-man to assist you Therein.

Concerning the Mechanical Order of the LUTE.

And now I talk of living in the Country, it puts me in mind of One very needful 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.

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

Becaufe the Belly being so very Thin, and only supported with six or seven small weak Bars, 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 caufe 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 Inconveniences will follow, which may endanger the spoiling of the Belly.

Therefore
The Lute made Easy.

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 Workman, 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.

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.

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

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

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-flick, 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.

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

5thly. A Little Working-Knife; such, are most commonly made of pieces of Broken-Good-Blades: One of them fastned into a pitty 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 Uset, either in Cutting, Carving, making Pens, &c. which is called a Working-Knife.

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

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

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.
The Civil Part; or,

Preparations towards taking 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 twine them about that Head and Pegs: Then take the other four Ranks of Baffes, 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 Nuts fall off, you must be careful they be not Lost.

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.

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 lyes 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 Supplied it, take your Red hot Iron, and heat it very well all over, till you think the Glew within is dissolved.

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 lyes 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 easy 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

Note.
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 for-
cing) 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.

A Carefull Messenger to London will do very well; a convenient
Box, and an Eafe-going Horse, or a Coach, will be very needful;
for 'tis in a wilderness; 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 en-
danger'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 left 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 any.)

And in that manner may you likewise straighten any part of a
Belly, which oftentimes will be riven 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 Bars 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 Loose-ness of any Bar, by the Shattering
or Fuzzing it will make, (if you be not Deaf.)

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 fastening any Bar; which to do well and
neatly, you must first cleanse all the Belly within, from any Old Glew,
or such Patches as may hinder, (if any such be) which (with a
scorching hot Iron) will presently come off:

Then with your broad Chissel Srape and make all clean.

And for the mending a Crack, it is only taking a little Thin Glew
upon the tip of a Thin-cut-flick or Chip, (for you need no Bruksi
as Joyners do) which you may with the assistance of your Finger,
(opening the Joyn or Crack with a small force) let in, and rub a
little Glew, only enough to wet every part of the Crack, which
when you have done, then take your Hot Iron, and hold it to close,
as may thorowly heat both the Glew and the Belly, which will cause
the Glew to incorporate, and take fast hold of the Wood.
Then laying the Belly flat upon some smooth place, press the joint 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 Glue 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.

And here you must note, that your Iron must be so hot, as to Scorch the Paper, and the out-edges of the Glue 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.

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 add 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 Glue, whencesoever you have occasion to Use it, be sure to cleanse away all the Old Glue first very well, because that New Glue will not take any fast hold upon Old; and that must be done by a Scorching Iron, as aforesaid.

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 Glue, and then, with your thin Glue-stick, put a little Glue between the Belly and Barr; then laying your Belly upon a smooth Table, heat again the Barr and Belly with your Iron as it lieth, 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 cased 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 Snap-pers, 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 needful.

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 hardened, 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 warp and prejudice the Belly.
Thus you must do if you be in this case; 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 Glow and Paper, remaining about those mended Places; the which to do is a Curiosity: But thus must you do it.

If you have a left 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 scour all those rough Places, either of Glow or Paper; But take heed of scouring the Belly, or over-heating the Joints lately Glowed, lest your work come in Pieces again.

When you have thus scored 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, scour it again, and to time after time, by little and little, you must work, till you see all clear and smooth.

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

The Outside therefore must ever be cleansed by moisture only.

There is but One thing more to do, before you joyn Back and Belly together, which is, to cleanse carefully every Burr 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 scouring Iron first, and then with your Working-knife, or Chizzel, take off the Scourings, to the clean Wood, that the New Glow 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 Glowing, and so do and try till you are fully satisfied that all is clear and fit; Then fear nothing, but boldly proceed to the Untying, 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 insensible 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 midle 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.)

Now to your Glow-Pot, with Back and Belly, and begin with which you please, and anoint all the Edges Carefully round, where you
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 and prick and fasten them together at the top

in the same hole which before you joyned them at.

But here in this work you must be exactly careful, that you cloze neither the back nor belly, with the leaf drop of glew more than is needful; for all superfluity of glew, is hurtful 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 in the joints, yet leaving about a straw-breadth 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 pitty 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 fadges 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 scorcking, as above-said, and when you have rounded it thus, lay it by till next day before you cleanse off those papers, &c.

But if you be in haste, you may cleanse it within 6 or 7 hours after, provided you handle it gently, otherwise you may loose something within.

And to cleanse it, only do thus;

Take a dish of water, and with a rag bemoisten all those scorch'd 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.

And here I would have you note, and remember, that you use no other tooles saving your nails, for any such work; because you may gait and blemish the instrument with any hard tooles; 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 pliable, 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 (setting down and taking the Lute into your Lap, having your Glew warm and close by, and your Great Iron very Hot) Anoint about a Finger's 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.

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) place 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.

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.

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 above said 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.
Chap. V.

Now your Lute is pretty well come to itself again; and without all question (if you have rightly followed the Order of Those Directions preferred) 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 Those necessary Directions concerning the keeping your Lute.

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

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

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.

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

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

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.

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

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

Now these fix considered all together, must needs create a seventh, which is, That Lute-play must certainly be very much Facilitated, and made more Delightful 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.

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.

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 suffer the Inconvenience of the moist Air, as it will certainly Swell, so as certainly will it go out of Tune.

Therefore
The Lute made Easy.

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, exposed 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.

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 Raised 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 Lame 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 Dullness of Sound) will be expelled: so that all the Natural Briskness which is in a Lute, will show it self, having no Interruption.

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 easy 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 Glue is hard and strong, so that both the Bridge and Carve 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 5 times, Snap goes your Strings, and it may be by and by off comes your Bridge, and your Carve cannot hold long fast.

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 supposed 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, prefcribed.

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

Therefore, a Bed will secure from all these Inconveniences, and keep your Glue 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 spoilt with such a Trick.

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 aforesaid fix 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 Hasps, 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-Tester.

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 Benefits of every one, who is a Lover and Keeper of a Lute, that they may know how to be able either to do, 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 Delightsful to any Active and Ingenious Person, and a Commendable Recreation, besides all the aforefaid Benefits and Conveniences.

I will next proceed to the Stringing of the Lute.
The Lute made Easie.

**C H A P. 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.

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**.

Secondly. Because a Lute that is **Crazy** and **Weak**, may have Easi done it, in setting it at a **Lower Pitch**, (if you see cause) sometimes.

But if you be to use your Lute in **Comfort**, then you must String it, with such **fixed 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 **Chief**; viz. that what **fixed Lute** ever, 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**; other-wise, there will arise Two Great **Inconveniences**; the one to the **Performer**, the other to the **Auditor**.

And here **Note**, that when we say, a Lute is not **equally** **Strong**, it is, when some Strings are **stiff**, and some **slack**.

Nor can any man play so **Evenly**, or **Equally well**, upon such a **Strong Instrument**, as upon one **well Strings**; especially when he is to **Run Division**. For it will be, as if a man were to **Shew Nimbles Footworkship**, 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 **These places**, or **slack** his **pace**, or else **Stumble and fall**. Even so it is with such an **unequal Strong Instrument**.

Then again, it must needs be **perceivable** by the **Auditor**; for whatsoever such unequal performance is made, the **Life** and **Spirit** of the **Music** 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. Nimbics, Venice-Calhins, and Lyons, (for Basses:) There is another sort of **Strings**, which they call **Fisto Basses**, which I conceive are **none** other than **Thick**.
Thick Venice-Catlins, which are commonly Dyed, with a deep dark red colour.

They are indeed the very Best, for the Baffes, 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, choose for your Trebles, 2ds, 3ds, and some of your small Octaves, (especially the sixth) out of your Minikins.

Then out of your Venice-Catlins, for your 4ths, 5ths, and most of your other Octaves.

Your Pifjouys, or Lyons, only for the Great Baffes.

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 Prets of.

Now that you may know, all these Strings, and also how to know Good, from Bad, take these following Observations.

First know, that Minikins are made up always, in long-thin small Knots, and 60 are to be in a Bundle.

Venice-Catlins 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 Clarenent of the String to the Eye, the Smoothness, and Stiffness to the Finger, and if they have these two qualities, dispute their Goodness no further.

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 perceive'd, as were the other; But they are much more Inferior Strings than the other.

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.

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 spoilt in a quarter of an hour's time, if they take any heat, 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 pay 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 likely to be, a Fire often: And when at any time you open them for your Use, take heed,
The Lute made Easy.

For ye lived 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: at a String well: For I have seen many a Good String spoil'd for want of the best way, and Care in this particular: And Thus it is:

Your Minikins and Venice-Callsins, 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 across, and not come out well, without your further 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 have 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-Callsins will scarcely be broken, by a Man's (reasonable) strength.

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 is done.

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 itself; 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 slop or open, but garbled.

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. slop:) For you must know, that most Strings that are True Open, (that is, the whole Length un-slop'd) when you come to make use of them amongst the Frets (slop'd) they will be False; Therefore this must be your constant way, to Try Them, viz. when you have

The first thing towards Stringing the Lute, to be observ'd.

The second.

The third.

How to choose and find a true String, the most curious piece of Skill in Stringing.
The Civil Part; or,

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.

And here Note, some Strings (generally) are not swept 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.

So that in the General and Ordinary use of the Lute, Lessons are not set (nor should be, except upon some extraordinary Occasion) with swept 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 swept String.

2ly. Because the fewer swept Strings you have, the easier must your Lesson needs be.

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 use'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 swept.

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.

The next Thing (after your Lute is Thus Carefully Strung) is to Fret It; which if your Lute lie 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 E 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 fairs, and Sounds unpleasantly.

Now therefore observe first, to Tye on, or fasten a Fret well,
The Lute made Easie.

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 Nutn: Therefore you must be the more carefull, 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.)

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 will remain in your Right Hand, unused, and put it through your Left 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, &c.) as you can; then put it up again to the Nutn, 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 stirr'd, to its place of B. (which is but a very little space.)

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, whereover 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 Needful; 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 fixed Strings, will the more easily stretch, and ply, to their stiffness and closeness.
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 (allduredly) cause a clearer sound from the String itself; 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 lyke and close, upon the uppermost of the Two, next the Finger, yet it cannot lyke 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.

How to place the Frets by Tuning the Lute.

Now 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 these 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, Altersions, Citterns, and Instruments Strung with Wyar Strings; by which any Person, having neither Ear, nor skill in Music, may set them perfectly right, by That Rule: Yet That way will not hold exactly (always) with our Gut-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 lay, first, Tune it so well as you can open, (without Frets) making All agree String accord, in their several Concord’s; 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, &c. (the which shall be set you in its proper place:) And the more exactly your Lute is String, 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
The Lute made Easie.

fullible 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 Ilk-Habits: My Reasons for this shall be shewed in their due place.

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 is, it is Comely, Credible, and Pratife-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.

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 Ribs) cause it to stand steady and strong, so, that a By-f slander, 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.

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.

Concerning Lute-play.

The first Document towards Lute-play.

Note the Reason of laying the Left Hand upon the Table.
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. 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.

'And First, mind if you sit Cowbly, 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, lie 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 Indifference, and to keep it from Flatness, or Lying a long, &c.

'Now, by that time, which you can Examine well, all These Performances, tis two to one, but you find your self to fail, in some one, or other of them; therefore, before you proceed any further, Redisse your Fault or Faults, and enable your self, to sit in This Posture, for some time, till you find an Aptitude thereunto, which will be, in one quarter of an hour, or less.

'This, although it feem 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.) And as to that Work, it is only (first) keeping your Thumb straight, and stiff, and gently pressing down that String, (with an easy 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 itself 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 strike 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 itself, 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 done.

First, observing still, all your former Postures carefully, with your Thumb ever resting upon some one of the Basses, (where you pleaste) 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 adjoining in readiness, (yet not touching your second Finger, or the String;) then draw up your second Finger, from under the String, forcing the String with a pitty 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 closeness 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 your 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 Left, with your Fore-finger, count four.

And thus practice 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.

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 hour's 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 Nibb end of the Flesh can do.

I confess in a Confort, it might do well enough, where the Mellowes (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 hitting of another

The Reason, why the Nails are not so good to draw Sounds with, as the Flesh.
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 join their forces both together; which you shall presently, and very readily know how to do; as thus, viz.

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 straight, 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 (or) fret, 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 fret.

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.

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.

These six lines, bear a reference to the first six ranks of your lute-strings: as for example.

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**Chapter IX.**

The 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
The Lutemade Ease.

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 Fifth, or Treble String, is then to be Struck Open: Likewise, the 2d Letter a, standing upon the 2d Line, thaws, 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 thaws, 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, 2, 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.

Now, supposing you can find out (readily) every String, and Fret, according to those Six Lines; as also, Stop every Letter by the same Rule, your Work will be very Easeful 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. 

\[ \alpha - \alpha \, \varepsilon \, \delta \, 4 \, 5 \]

The First a, being called the 7th String; the Second, with a Dash before it, the 8th; the Third, with Two Dashes, the 9th; the Fourth, with Three Dashes, the 10th; the Figure of 4 the 11th; and the Figure of 5 the 12th.

And, but that Custom has prevailed, to make Those Six Ranks of Strings Thus, I conceive, It might be much Better, and more Proper, to Mark Them, with Six Figures, Thus, viz. 1. 2. 3. 4. 5. 6. However, there is no great matter in It; yet the Figures are both sooner Set, and something more Reasonable.

By this time, I suppose, you are sufficiently informed in All these most Necessary Rudiments; so that me thinks I hear you say, Pray set, and Teach me a Lesson; And indeed you are not far from It: And for the Preparation of which, take Notice once more of your Musick Line, where you may see the full order of all your 12 Strings together, according as we constantly use Them.

L 2
And before you attempt any thing farther, view them well; and taking your Lute into your Hand, enter into All your former Exact Postures, viz. First sitting in an Upright-Comely-Posure of your Body, with your Lute well set, and firmly fixt between your Breast, and the Table-Edge, your Right Hand plac’d over the Bridge, your Little-Finger set down in its proper place, about the Treble Part of It, and your Thumb Spanned from It, to the Last, or Twelfth String, (viz. The Figure of 5.) from which place (by the advantage of the certainty of the Little-Finger’s Place, being furly kept) you shall first Practice to hit all your Bases, backwards, and forwards, in Order, and out of Order, all manner of Cross-ways, so long, till you are assured of a ready Knowledge of each one, both by your Eye from your Book, and by the performance of your Thumb; which, (as I said before,) if you do it not all well, in one quarter of an Hour, you will have cause to suspect your self of Doltishness.

But I (suspecting no such matter from you,) believe by this time, you are able to Hit every String readily.

Therefore I will now proceed, to shew you the use of your Two First Fingers, the which will be about such a quantity of Time, in which you will have Them likewise Perfect and Ready; to which purpose, see here your Musick Line again, which is an Explanation, by Letters and Line, of what I formerly told you, viz. Counting One, Two, Three, Four, &c. yet (with all) there is an Addition of Time, or Proportion, by certain Notes, or Characters, set over the Heads of the Letters, viz. Thus.

In This Line there are 4 Things, which you are to take notice of.

First, The Letters, and what Lines they Stand upon.

Secondly, The Characters of Time, standing over the Heads of those Letters.

Thirdly, The Fingering, express’d by those Pricks, underneath each Letter.

Fourthly, The Dividing or Barring of Four, or Eight Letters, by those down-right Lines or Strokes. Explain’d Thus, viz.

The 1st. 4 a’s, stand upon the Treble String.
The Character of Time, over the 1st. α, shews, that the other 3. α’s are to be performed (every of them) as the 1st. α 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 Stroke, (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 Positures) with your Thumb Span’d out, and Resting, or Lying, with the End of It, upon some of your Basses,) strive to hit the 1st. 4. α’s, as they are there set.

The 1st. α 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, pretty 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 several sorts, as you may perceive, by their various forms; and They (with somefew 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.

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**The Lute made Easy.**

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**Chap. X.**

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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.

If a Crochet stands over any Letter, (as there stands one over the first α, in that Line aforeaid;) you must say, that That α is a Crochet; and because there stands nothing over the next ααα, they are also of the same Quantity with the first α, viz. all Crochets.

So
The Civil Part; or,

So likewise there stands a Quaver over the Fifth \( \alpha \). Therefore That \( \alpha \) must be called a Quaver: And the next 7 aaaaaaas 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, (viz. 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 Demiquaver) 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.)

And because you must still divide by Half, 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 Demiquaver, till you have a Quick Hand: It being half a Semiquaver.

This is an Earie, and Plain way, and in regard you have but Free 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.

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, become 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 supposed to Measure every Count, with a pair of Compasses; Thus, ! ? !, and not Thus, ! ? !, nor any way unequally; by which Explanation, I suppose you may understand my Meaning, and is Thus (more plainly) viz. 'Just at your paying One, your Foot must knock, and remain 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 Conformity with you: Therefore you cannot be too Careful, till you have gain'd your Habit, which will quickly be got.

And here you must take notice, That These 4 Counts, perform'd with your Foot, down, and up, is the Time, which we call a Semibreve, (viz. your Groat.) to 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 These 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 Hasting, or Hurrying. 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 (O)
In the next place above It, stands Two Minims, (or Two Twopence,) mark'd Thus (d f d)
Over
Over Then, stand 4 Crochets (or 4 Pence) mark'd Thus (\textbullet\textbullet\textbullet\textbullet)
Over Then, Eight Quavers, (or 8 Half Pence) mark'd Thus
(\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet)
And next above Then, at the Top of all, stand 16 Semiquavers, (or 16 Farthing) mark'd Thus (\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet)
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, (\textbullet) or Thus, (\textbullet\textbullet\textbullet) or Thus, (\textbullet\textbullet\textbullet\textbullet\textbullet\textbullet) which, whenever 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 Minim, Three Crochets; and so of the rest. The which I shall Explain here following, in the next Chapter, more particularly.

\textbf{C H A P . XI.}

Now I will proceed to the enabling of you to perform your Time, and by a most Exact, Easy, 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 Bullet, 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, let 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.

And that although, at every Return, it strikes a shorter Compass, 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 scarce perceive it move, it then gives the self-same Measure, (for Quantity) as it did at first: The which is a pretty strange thing, yet most Certain; and Easily proved, by any.

Now I say, having found out such an Assured Timekeeper, as This is, Let it be your Director, in all your Curious Private Practices.

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

\textbf{An Infallible Rule, how to keep Time well.}

\textbf{A strange Secret of the Pendent.}

\textbf{How to make use of this Perfect Time-keeper.}
4 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 to 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 manner
\* of Time-keeping, with your Tongue, and Foot. Which, after
\* you can confidently do, by the Order of 4, (in which is included,
\* Crochets, Minims, and Semibreves) and perceive your
\* self Perfect; Then adventure to Count 8, \* viz. Quavers, by Number
\* bringing 4 to the Down, and 4 to the Up; Always remembering to
\* be Extremely Careful, to begin your First Count, just with the Be-
\* ginning of the Swing's Turn, or else you will fail much, and do
\* your self no good.

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.

And indeed, there is a General Fault, in This Particular, in
\* most Performers; yea, in Masters Themselves: When in Playing
\* 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 Artift, (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.)
\* I speak not This, to discurge 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-
\* fake, in certain Places) to Break Time; sometimes Filler, and
\* sometimes Slower, as we perceive, the Nature of the Thing Re-
\* quires, which often adds, much Grace, and Lufter, to the Per-
\* formance.

But, This ought not to give the least Liberty, (to Young Be-
\* ringers)
ginners) to neglect their Chiefest Endeavour, after the most Ex-
celleat 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 first, you must take notice of the Tricks, standing under each Letter; which are to signify, with what Finger each Letter is to be struck; viz. 2 Tricks, shew the 2d. Finger, and one Trick, the First, as was shewed before.

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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.

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 Easilly (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.
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 Trebler: By which Observation, we may (more Reasonably) Term 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 Musicke Line; which shew, 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 Observs, 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.

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 (.) with your Fore-finger, and hold it so stop all the Time, till you have Play’d the whole Line; and when you can do it pretty 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, tolerably well: But, at 2, or 3 such half hours, Ex- atly; and Then you are in a Higher Form, and with Good De- fert.

Next, Learn the Order, and Fingering of your Left Hand, Thus.

**C H A P. XIII.**

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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.)

Then, (having prepar'd your Right Hand,) bring up your Left, (your Fingers standing Hollow, and Round:) and of an E- qual Distance (as the Tallents 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 (e) Frett, underneath the Neck of the Lute, so that your Fore-finger, may stand just over the Letter (e,) upon the 2d. String, Pick up the Letter (a,) with the 2d. Finger of your Right Hand, and then be ready to stop down (a,) 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 stillfloop,) stop the Letter (a) with the Tip of your Little Finger, and so strike it, or Pick it up, with your 2d Finger, (as it is marked.)

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 (e) 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
The Lutemade Easie.

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 Stop Note, (whatever it may be) you are not to take up That Finger, which you left Stoped, until necessity require, or that you find some Reasonable Cause, as either to give way, for some other Letter, (as your 6) here must give way, for (a) to found, (in your coming back) or else, for that you are to use, That last Stop'd 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 Stop'd Finger, (after you have struck it) till you have some necessary Case of it. That or your holding of it so Stop'd, 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'd it; which Custom, will teach you to Play Cloze, 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 Handomely, Quick, or Well.

I us'd to compare such Tossing-Finger'd-Players, to Blind-Horses, which always lift up their Feet, Higher then 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 Cloze; so that in doing much, you seem to take little, or no pains; and in so doing, you cannot but do Neatly, Nimblly, 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. Entring of their Scholars, or that Scholars are not Ingeniously Observant, to Practice, as they are Directed.

Thus have I been Long, in inewing 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 Formations of all the Stop'd Strings, in these 5 following Music-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.

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 1st, 2d, 3d, or 4th 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 1st, 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.

Then do the like to your next Four; and so from 4 to 4, till you have gained them All. And in This one Line doing, you have more than gained 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.

The 2d. String, is very seldom, so much stop'd, (nor is it needful;) because (a) upon the Treble, takes the 2d. String off, at the Letter (a) from any Necessity of Use; only sometimes, for Convenience of Fingering, &c. we Play, or Prick the same Tones, upon the 2d. 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 2d. String, by the same Rule.

The Third String's Formation.

This is the whole order of the 3d. String: And as the Treble took the 2d. off, at the Letter (a); so doth the 2d. take this off, at the Letter (e). So that there is no necessity of stopping
The Lute made Easie.

This String, any further than (a), 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 (a).

The 5th. Strings Formation.

This is the whole order of the 5th. String; the 4th. taking it off, at the Letter (s.).

The 6th. String, needs no Explanation, in that it is seldom stop, beyond the Letter (a).

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 let 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.
Hitherto, I have given Sufficient Directions, as to the whole Order of the Lute, in Reference to Single-Play; if 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 False,) I will, here following, let you down 7 Preludes, (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 1st. shall begin here, in C-flat-Key.

The 1st. Lesson, being a Preludium for the Hand in C-flat-Key:

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 Prelude, at any time, upon This Key, being call’d C-flat-Key.

Now, before I proceed any farther, It will be very needful, that I, and you, make sure of the Time, and Exact Performance, of This Lesson, in every Tuneful; For it will profit you Extravagantly much

Take good notice, in what Key you Play, at any Time.
The Lute made Easie.

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 Bars, 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 (♂) 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 stoppt the (♂) 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 under the Letter (♀:) 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 (♂), till you come to the last Note of that Barr; nor (♀,) till you come to the last (♂;) by which means, the Stops will be All ready; and the Thus holding of your Letters stoppt, 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; Remembering, 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 Stop Finger, till need so require; for any Stop 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 assured 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 other wise; 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 stoppt, 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.
This Puntillo, 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 Barre, save one, the 5th Letter of that Barre, 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, (œ) is to remain stop, till you come to strike this Letter (r.) you will find, that the Back-fall, will be very easy 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 taking It from That (œ) (so struck) into the (r.)

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 Air of the Lesson, or Key.

This last Saying, viz. according to the Air 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 Barre of it to speak to, in which is a Full Stop; the first part of it, is to be struck with a Raking, or Braying-stroke, downward, by the thumb, immediately after you have struck the (œ) 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 stroke them all over Gently, or Lovingly, from the uppermost, to the undermost, and then the work is done; but be sure to take Clean, (as we use to term it,) so that one Finger hinder not another.

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.

Now, because it is a great trouble for the Master, always to set 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 to mark'd, or figure'd for him,) I will therefore (to cut off all such inconveniences on both sides) give an absolute 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.

This Rule alone, will almost do the whole Business; as by Example, you may perceive very much, in *This next Lesson*, which is a Prelude in D-fol-re-Key.

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**CHAP. XV.**

*The 2d. Prelude in D-fol-re.*

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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'd, your Fore-finger, and Little-finger, will naturally ply, or take &. So that if you were blind-fold, you could not tell well how to miss Them; especially, after you have coveted your hand a little to that order by Habit; (which is soon gain'd.)

In the 2d. Barr, (g) 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.

Stop the g, 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 (g) lay on your Thumb, Fore-finger, and 2d. Finger, all together, upon the g, a, and r, as if you did intend to strike Them all together; Then, when both your
How to draw a Sweet Sound, and not to Knock, or Drum upon the Lute, as too many do.

The General Rule of the Thumb, contradiicted, and why?

Close-Play, and its Certain Rule,

your Hands are in This Readiness, you will find it, not only very Easy 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.

There is yet one little Punctilio, which I must acquaint you with, before I leave these 4 Notes, viz. The first Letter (a) 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 (a) (upon the 4th. String) from Sounding Readily; so that you must give that (a) 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.

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 (a,) on the 2d. String; which must be Back-fall'd from (a,) upon the same String, as in the former Example, you had your (r.) Back-fall'd from (a.)

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.
I Will still farther Explain (by Example) the General way, of Good, and True Fingering, by setting you a short Prelude, upon each Key, and by that means, you will also gain, so many Lessons.

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-flat, and D-sol-re; This next shall be in E-la-mi.

The Third Prelude, in E-la-mi.

The 1st. thing needful, in this Lesson, for you to Remember, is to hold the last (a), in the 1st. Barr, stop't, till you have struck the 2d. (c,) in the 2d. Barr; then hold that (c) still, that whole Barr.

At the 3d. Note, of the 4th. Barr, plant your Fore-finger In that (c,) 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 aptly & h, and s & c will fall to be stop't, 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 (a) following be struck upon the Sixth String.

The next 2 r's, must be both stop'd with your Fore-finger, by laying it a-crofs, 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
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 1st Letter, till your 2d. 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 9th. Note, in the last Barr, but One, must there be taken from the (\textsuperscript{f}) 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 1st. 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.

C H A P. XVII.

The 4th. 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 5th Barr; where you shall see the 2d. and 3d. 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,
The Lute made Easy.

finger, the Notes standing as there you see them, (one under another:) But then we strike, Them Two Notes, after another manner, viz. not picking up the 1st. Note, but Slipping-wise, (as it were,) and resting the Finger, upon the 2d. Note a little, and then strike the 2d. Note, as you do others.

I call this a Slip-Stroak, you have it again in the 5th. and 6th. Notes, in the same Barr, and twice more in the 8th. Barr: Therefore, if you can do it in One, you may do it in All.

There is another kind of Exception, from your General Rule, by hitting twice, with your 2d. Finger, as in the last Barr: But that is always upon the Close: or after a Long, or Shaked Note; and the Reason is, chiefly in regard that your next Note is so very short; and also, because that the Full Stop, in the next Barr, must be struck with the Fore-Finger; so that it would be far more inconvenient to strike both them, with the Fore-Finger, than the 2 former with the Long Finger: which indeed is no Inconvenience at all, in regard there is time enough, to turn the 2d. Finger again, whilst the Shake, or Back-sall, is in agitation.

There is no need of Direction, for This Lesson, only remember, that the last Full Stop, must be struck, with the Thumb, and the Fore-Finger.

Chap. XVIII.

The 5th. Prelude for Fingering, in Gamut-Key.

The Directions for This Lesson, will be very short; there being nothing in it, that (I think) you can doubt of; yet, because in the Sixth Barr, those 2 (c c's) are marked for several Fingers.
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 stopped 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 Fingerings, for a better advantage, in performing the ensuing Notes.

You see that s, and h, follow the 2d. &; therefore, because of that Convenience, (which you see you gain, by altering your 2d. &;) 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, like shifting of Fingerings, in the 2 last Notes of the next Bar, viz. s &; your & being held still stop'd, from the last Bar, might, (you may say) very well be still kept, with the fore-finger; I say 'tis too, if it were not too short a Note, as you see it is, which will be troublesome, to skip back to the next Letter (r,) in the next Bar; therefore, in that respect, as also the precedent Note s, being a Long Note, viz. a Prick'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 A-re-Key, being the Sixth Præludium, for Fingerings.
In the Ninth, and Tenth Barr of This Lesson, observe only to lay the End of your Fore-finger, flat over both Thole 2 (c e f) 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-niz; and is a Key, which seldom any Master Sets, 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 Sets 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.
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 your 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 yourself, wholly to your Reason,
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.

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 convenience) stop, and provide for the following Notes, in that (or the next) Barr.

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.

In the 1st. Barr of this last Lesson, I have Marked 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 still-flop'd, the 1st. Letter, (at least) till you have struck the 2d. But if you can, (and that there be no inconvenience, either for hindering 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.

This last Rule alone, will be almost sufficient, to teach any one, Good, and True Fingerling, 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.

And Sixthly, take heed of Toffing your Fingers, high from the Strings, when you have occasion to take them off. But let your Play be Glofe, and scarcely seem to move your Fingers, which is a great Commendation, but a far greater Advantage to your self,
For, whoso ever gets That Ill Habit of Toffing, shall never Play quick, nor well, but very uncertainly, and most unkindly.

I will here repeat; because I know there is one thing more, Extremely 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 lay, before you provide both your Hands to perform, so far, as convenient; 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 letting 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.
Thus I have (perchance) seemed too tedious, 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 which observing, he shall never play well; so that still, I do persuade 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 preludes; 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 closer.) Your general rules for that, will be short, and very easy. 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.

Explain'd in the next line, thus.

Those 4 first bars, in the uppermost short music 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 $e$, must be hit with the thumb, and the 2 ($a$'s) with your 1st. and 2d. fingers; yet, though I have so divided them, (for your sight) they must be struck altogether, 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.
The Lute made Easy.

Close Play.

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Here follows an Example for 4 Parts, viz. Three Trebles, and a Bass.

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Explain'd in the next Line, Thus.

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You must know, That the Explanation of This last Example, as I have Explain'd 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.

An Example of some, you may fee in this following Musick Line.

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Either Raking, or Dividing Play: Which is a very good old Fashionable way.

Begin to Rake (or Smoothly Stroke) all those if: Six Strings, at the Treble String, laying on your if: Finger, at the same time you
you lay on your Bafs; Then, just as you hit the Bafs 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 Conson 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 & are to be struck, with your 2 Fore-fingers, with the Bafs; as in your former Examples of Dividing Play; Then make your Back-fall to the r, in the last Barr, from 5; and after you have well Shaked it, stop the last Full Stop, before you hit the Single & 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 & and bring in the last Stop, with the more Compleatness, and thus of all such Close Notes.

### 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 Niceities, in reference to the Adorning of your Play: (for your Foundations being surely Laid, and your Building well Rev'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, (•α) The 2d. the Beate, Thus, (α) The 3d. the Back-fall, Thus, (α) The 4th. the Half-fall, Thus, (α) The 5th. the Whole-fall, Thus, (+α) The Sixth, the Elevation, Thus, (α) The 7th. the Single Relish, Thus, (α) The 8th. the Double Relish, Thus, (α) The 9th. the Shur, Thus, (α) the 10th. the Slide, (the same) Thus, (α) the 11th. the Springer, Thus, (α) The 12th. the Sting, Thus, (α) The 13th. the Fitt, Thus, (α) The 14th. the Pause, Thus, (α) or Thus, (α) The 15th. and last, Soft and Loud Play, Thus, (io: io:) 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 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 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 ^Frets; and if it be done Evenly, and Strongly, it gives a very Pleasant Grace unto your Play.

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 gained such a Contentious 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 Stop-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 Air) upon the same String, with your Little Finger; Remembering 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 Stop Strings, which require Shaking.

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 Fret, (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 Air, and Emotions of your Tuning.
The Civil Part; or

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.

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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.

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, Reliefs, 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 a Frett.

Likewise; If I would Shake r, upon the 2d. or 4th. String, I must stop r, and then Shake it in a 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.

A Back-fall, is only Thus; viz. Let your Note be what it will; It must first 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 first stop r, upon the same String, and strike it, as if I did absolutely intend r (only) should Sound; yet soon as I have so struck r, I must, with the Stopping Finger (only) caufe 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 Beate, is your Letter struck; (be it what it will) and so soon as it is struck, that Sound must be Falsifyed, 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 shaken, to and again; yet, at last, the same Finger, must rest down, in the 1st True Note. As for Example.

If I would make a Beate upon d, on the 4th String, I must, at the same time, (together with that d) stop r, on the same String; and, so soon as I have struck the d, I must Twish it up, and by the Twitch, cause the r to Sound, and so continue in that Quick Motion, as if I did only intend to Shake the r; yet, so strongly knocking down my Finger into d, at that every Knock, or Motion, d may be Equally heard with r; and when I have thus continued Beating, so long as my Time will allow me, I must then give the last Knock into d, with all the Strength I can; so that d 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.

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.

Suppose I would make a Half-fall to s, 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 s; so that s 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; it know, it is True Perfommed; viz. It gives Two False Letters, before the True intended Letter comes in. Explained thus.

Suppose I would give a Whole-fall, to the Letter d, upon the 5th String; Then I must first strike a, upon that String; and then fall my Fore-finger hard, upon e, on the same String, and so closely after, (holding e still stopp'd) fall my 3d. or Little Finger, as hard into the True intended Letter d; 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 Eafe, and Certainty, make the next 2, as Loud; for a Man cannot fall a String so Loud, as he can strike it.

P
This is sufficient to Explain the Whole-fall’s Only Note, That you always fall it, through the proper Ayre-Notes of the Key, (which to a Musick 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 e, and so into your True Note e, which is the Ayre of that 3d. String, for Those Notes in this Tuning.

CHAP. XXIII.

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 2 Full Notes; for there is a 3d Major, and a 3d Minor, as are Here Explained. As for Example.

Those 3 nd. 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 2d, 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.

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 Poop’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 Lutemade Ease. 107

The **Falling**, you have had express'd before; and the **Sliding**, shall by and by be explained.

Let this suffice to express the **Elevation**; only you must remember, that as in your **Falling of the Whole-Fall**, I gave you a Note, not to hit your 1st. 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 pretty **Careful Practice**; For 'tis a **Hard Grace**.

The 3d. **Minor**, or **Flat 3d.** is done after the same manner; yet observing the **Ayre of your Lesson**.

The **Single Relief**, (after This, is understood) will be very **Ease**, as being but a piece, or part of the **Elevation**; and is likewise generally done upon the **Ascension**, or **Descension** of a 3d. **Thus**.

### Ascending a 3d. **Thus**.

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**Explained Thus.** 1st. **Ascending.**

### Descending a 3d. **Thus**.

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**Explained.** 2d. **Descending.**

**Note.** That the 2d. **Note**, upon which you perform the **Relief**, 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 express'd, concerning the **Single Relief**.

The **Double Relief**, 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 Double Relief.**
The Civil Part; or,

The Plain Notes. 5 a Their Explanation. 5

All This, is but called the Double Relish, expressing These 3 Plain Notes.

In Ancient 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 Slur'd-Notes; only hitting the 1st. and Falling the rest, as in the Elevation before.

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, on Slide, as your Slur. As for Example.

The Slide Explained.

We seldom Slide above 2, or 3 at a time, as you may see marked in the 1st. 2d. and 3d. Bars, with the Slide.

Sometimes we Slide Four, as in the Little Short Line.

The
The Lute made Easy.

The doing of This, is no more, than to make all the Stopt Letters Ready, (that is, have Them all Stopped together;) Then hit the 15th 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 Springer, is a Grace, very Neat, and Curious, for some sort of Notes; and is done This, viz.

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 Foot, 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 sensible there of a New Note; but not Dullly but to be heard, as a Note; which Grace (if Well done, and Properly) is very Taking, and Pleasant.

The String, is another very Neat, and Pritty Grace; (But not modify 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:) Stop it 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, &c. as to make the Sound seem to Swell with Pritty unexpected Humour, and gives much Content, upon Cases.

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 Pritty, and Easily done, Thus.

When you would perform This Grace, it is but to strike your Letter, (which you intend shall be to Grace,) 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.

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 Liﬁre to Play, than any other Grace, whatsoever: Therefore I commend it, as a Principal, and Chief-Ornamental-Grace (in its Proper Place)

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
and sometimes Shorter, according to the Nature, or Requiring of the Favour of the Minstck, 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 Lefon, that you shall meet with.

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 Lefons, 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.

You must know, all Lefons you shall meet with, either will, or should be Barring’d; so that when you fee 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 Crochets, 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.

But in Cae with your Thumb shall begin any Barr, with a Single Letter, (as in the 7th Prelude, in B-nt, 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.

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-nt, 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 Lefon 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 1st 3 Notes; and then the like again, for the 2d. 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 1st 2 Quavers, and which the last 2 Quavers; and begin Them, with your 2d. Finger, although you struck the Former Note, with the same Finger; as Thus, for Example, you may see in These 2 Barrs.

\[ \text{Even Notes of a Kind, in a Barr, how to be Play'd.} \]

I suppose, you remember, that a Single Treble, and a Bafs, is always to be struck with the 2d. Finger, and the Thumb.

Let This suffice, for Even Notes in a Barr.

But when you meet with Odd Notes in a Barr, Thus.

\[ \text{Odd Notes in a Barr, how.} \]

Then Play Those Three 1st. Notes of the Barr, as you see them Mark’d, (which is Natural, and proper Fingering;) but then, at the 4th. 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 2d. Finger, although you struck the Stop before, with the same Finger.

The 2d. and 3d. 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 whenever you meet with Even Notes of a Kind, in a Barr, you are to begin the 1st. of that Even Number, with your 2d. 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.

The
The Rule will still hold Good; For you must hit the 1st, odd Quaver, with your Fore-finger; and then the 2d, (which are Even Notes of a Kind) begin, as you see, with the 2d. 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 Handily Convenient, to be Play'd, Contrary to This General Rule; some of which I will here let you down.

Observe the 3d. 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.

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 easy, 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 2d. String, than over the 1st. So also doth the 2d. Finger, (at the same Instant) stand more ready, over the Treble String, than over the 2d. So that, if you will make your Preparation, as formerly I have directed, viz. To make your 2d. 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, happening in the same Kind. As for Example.

Here
Here is another such.

\[
\begin{array}{ccc}
\text{f} & \text{f} & \text{f} \\
\text{r} & \text{r} & \text{r} \\
\text{a} & \text{a} & \text{a} \\
\end{array}
\]

The 1st. Barr, is according to the General Rule; But the 2d. you fee, 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 Trial, that you cannot perform Those Notes, so smoothly, and easily by the Rule-Play, as by the Exception-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 adly. I shall give you such an Advantage, as to the General way, of Curious coming to the several Closers 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 adjoyning 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.

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 Nae Agile, and Fine; For you must know, That such kind of Composers, 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.

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.
Now, I will (according to my promise) proceed, and endeavour, both to advantage you farther in your Experience, and Abilities, in Reference to your more Exact Performances; As also, (if you take good notice of what you shall meet with) to enable you, to Manage the Lute, (not only like a Good Scholar in Playing of Lessons, (set you) well, but) as a Master: That is, To be able, (upon the Touch of any String, or Key) so to follow such a Touch, or such a Humour, as on the sudden, you either accidentally Hit upon; or else shall Design unto your self, to follow like a Master; the which shall be done, by the Expressions of sundry and various Humours, and Conceits, in the Nature of Ex tempore, or Voluntary Play, proceeding from One Key to Another, Orderly, and Naturally; which is a Thing very few know how to do, and fewer put in Practice: But none at all, (that yet I could ever hear of) who have attempted, to give it in Example, as hereafter, In This Work, you shall find done.

I will therefore proceed to Examples; and make my Discourses upon several Cases, according as Need shall require.

To which end I must first inform you, of Two Principal Matters, in Reference to Voluntary Play.

The First is. You must have a special regard to That Particular Key you first Touch, or attempt to Play upon; and is commonly done, when your Lute is well in Tune: And in the doing of which, It is ordinary to seem to Dwell, or Abide upon some String, or Note, by which the Key will quickly be known.

Then addly, Express some little Humour, or other, presently after, by which the Auditor may discern some Shape, or Form of Matter, which you intend to follow: Both which, if you can do Well, and Maintain, you will pass for an Able Lutenist, or Master.

The Key may be known in several ways.

First, By the Basi, or Diapason; which if you make for your Beginning Stroke, there is no doubt, but it must stand for your Key.

Secondly, by the Third, or Tenth, to your Basi (reckoning upwards.)

Thirdly, by the Fifth, or Twelfth, to the Basi.

And Lastly, by the Eighth.

I lay, by these Four ways, your Key may be known.

As for Example: Suppose I intend to Play a Prelude in C-fa-ut-Key, and to manifest, what Key I do intend to Play in, I will begin Thus, with the last Great String, which is the Diapason of C-fa-ut.

The First Prelude beginning in that Key C-fa-ut.
The meaning of a Fuge.

Here you may apparently discern the Key, of This Prelude, by the First Note, which is C-fa-ut.

Now for the Fugue, 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.

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 Extension; and is used in Musick, as a Theme, 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.

This is the very way, if well Understood, and Imitated, which will occasion Invention, with much Ease, and Great Delights: 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 2d. 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 Handsomely be done; As also to Maintain a Fuge, or Humour.

The 2d. Prelude in the 10th. above the Key.
The Lute made Easie.

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 L, for Its Grace, (the which is set;) Likewise the 1st, a, 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, o, 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.

This may suffice, for the Fingering of the Lesson.

Now, as to the Humour of It, you may observe, That It All Taßte of, or Similitudeth 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 Its 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 know, 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 Stuff, Cloths, 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.

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.

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.)

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 theme, text, or the like; and in that exercise, can order his discourse, or form, various, and sundry ways, at his pleasure, and yet not stray from, or lose his intended matter. Even so may a learned master, in this art, do the like; and with as much ease, scope, and freedom (significantly.)

And as in language, various humours, conceits, and passions (of all sorts) may be express; so likewise in musick, may any humour, conceit, or passion (never so various) be express; 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 transeendently, and communicates its notions so intelligibly 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 sensibly, fervently, and zealously captivated, and drawn into divine raptures, and contemplations, by those unexpressible rhetorical, uncontrovertible persuasions, and instructions of musick, divine language, than ever yet I have been, by the best verbal rhetorick, that came from any man's mouth, either in pulpit, or elsewhere.

Those influences, which come along with it, may aptly be compared, to emanations, communications, or distillations, of some sweet, and heavenly genius, or spirit; mystically, and unapprehensibly (yet essentially) disposing the soul, and mind, of all irregular disturbing, and unequable notions; and stills, and fills it, with quietness, joy, and peace; absolute tranquility, and unexpressible satisfaction.

I speak not by rote, but by experience, and what I have often 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 divine way.

But I must break off this discourse, in this place, and return to teach my scholar, how to begin to play a prelude, from the fifth, or twelfth. The example follows, in the next page.

Here
Here is a short Prelude, which begins in the Fifth, or Twelfth, as appears by the First Letter (a) upon the Treble String.

The Fugue, 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.

This Prelude begins in the Eighth, to the Dispasson; but is properly enough said, to be the Key; yet because I told you of the Eighth, I have here done it.
You must know, that an Eighth, and a Unison, (in Music's Nature) is the same Thing in Effect; as I shall here demonstrate, by an Example.

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 Chord whatsoever 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 Bars, is answer'd, and maintained in the 3rd. and 4th. Bars: Then, from thence, there is Another Humour, or Fugue 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 Kink, (as we use to say;) or to have some kind of Resemblance in their Conceits, Nature, 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 Fugue, Conceit, or Humour. Therefore Note This following Prelude.

---

Here begins the First Prelude of the 8 Suits of Lessons, next following.
Here is now a Longer Prelude, than any yet you have had before; and if you observe the Humor of the 1st. Two Bars, 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 First.

The First Lesson of the First Sett, called the Authors Mistress.

\[ \text{Here is the diagram of the lute tablature.} \]
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 disrelished 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 hereafter mention.

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 belov'd, dearest, and sweetest living mistress; but not married, yet contriving the best, and readiest way towards it: And thus it was,

That very night, in which I was thus agitated in my mind, concerning her; (my living mistress;) she being in yorkshire, 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; for 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, at that time, and might meet with some difficulties. (for as yet, I had not gain'd her mother's consent;) so that in my writings, I was sometimes put to my studies. 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 music;) yet my secret genius, or fancy, prompted my fingers, (so that I would into this very humour;) so that every time I walk'd, and took up my lute, (in the interim, between writing, and studying;) this ayre would needs offer itself unto me, continually; in so much that at the last, (liking it well, and left 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, not taking more notice of it, (in any particular kind,) than of any other my compositions, 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 play'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 hap'd 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 occasion
The Luten-made Ease.

That it may very properly be call'd 'Your Lesson'; for when I com-
por'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 inferred 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 Thfe, 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.

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 posses'd, with the True, and Perfect Idea of my Living Mistres, 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 both Represent, 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.

First therefore, observe the Two First Barrs of it; which will give you the Fugue; which Fugue is maintained quite through the whole Lesson.

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.

Thirdly, observe the Humour of it; which you may perceive (by the Marks, and Directions,) is not Common.

These ThreeTerms, 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 Music, (as it is,) All these Significations, (and vaASTly many more,) may (by Experiments,) and Understanding, (Art) be Clearly, and most Significantly Exploited; 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,) forever; he shall at that Time produce Matter, (if he be put to it,) Answerable to that Temper, Disposition, or Humour, in which he is.

Therefore I would give this as a Cautions, 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 'Jumping for; as we use to say.

Strive therefore to be in a Good, Cheerful, and Pleasant Humor always, when you would Compose, or Invent, and then, such will your Productions be: or to say better, Choose 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 Music, so must it needs be, in all other Studies, where the use, and Exercise of Fancy is Requirable.

I will therefore take a little more pains than ordinary, to give such Directions, as you shall no ways wrong, or injure my Mistresses, 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 Stings, where you see It set, and the Spingers after It.

And then in the last 4 Strains, observe the Slides, and Shurs, and you cannot fail to know my Mistresses Humor, provided you keep True Time, which you must be extremely careful to do, in All Lessons: For Time is the One half of Music.

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 to Ingenious, and Good Natured, as to Prize, and Value, such Singular, and Choice Endowments, as I have here made mention of, in fo 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.
The Lute made Easy.

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 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 'tis so made, that it is both a Confort 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.

In the use of this Lesson, you must note two Things especially. The First is, That if at any time you Play it in Confort, (with that other,) Those two left 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 Disord, (if Played) yet it is not accounted Handsom to Play the same Thing upon 2 several Instruments, Confort-wise, at the same Time.

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 Bars 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 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 ~ 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. Sett, named the Cozen-German.

I have on Purpose, let 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 Handsome 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 Glutted, or Cloyed with It; because It is so variously perform'd, and upon Sundry, and Pleasant Keys.
The Lute made Eafe. 127

Keys. As alfo the Exact Uniformity, or Likeness of each Strain, both within Themselves, and alfo 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 Enmouv, you may let Them be what they will; yet they would be so contriv'd, as to have Neatnefs, and Spaciousness in Them, and to be maintain'd Uniformly, and Evenly.

In which Thing we must ever have a Care, first to make our Bars 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.) Bars in a Strain; for if at any time you chance to meet with a Strain, confifting of Odd Bars, perufe That Strain well; Ponder it in Its Fugue, Matter and Form, and you will (in the End) perceive, that either fome one of thofe Bars, might well have been fpared, or else fome 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 Incompleat, and Dissatisfactory; that is, It will not thoroughly please you, (if you have a True, and Uniform Fancy.)

For It may very aptly be compared to an Oversight, in the making of Verfe, where the Poet (inconfiderately) puts in a Foot too much, or a Foot too little, and in the True Scanning of fuch Verfes, you may easily perceive them Bobble, and not run smooth, which is a great blemifh to the Work.

There have been, and ftill are, very good Masters, and Compo-

The 2d. Thing, which makes Uniformity more Lovely in a Strain, is, That thofe Even Bars, may bear fome kind of Correspondency, (as I may fay) Affinity, or Likeness in their Form, or Shape, one to another; as you may very plainly perceive there is in thofe 3 foregoing Lessons, (more Examples of which, I fhall not need to fet down, to caufe you to understand my meaning.)

Thefe Two Considerations are to be had, in Reference to one Strain of a Leffon. But the 3d. Thing, which will make an Absolute, Compleat, and Perfected Uniformity in a Leffon, is, when both Strains, are fo contriv'd, That they agree Equally, both for Number of Bars, and for Shape and Form, in fuch a Retorting way, as is likewife plainly to be feen in thofe 3 laft mentioned Leffons. I (peak not This to Bind, or Restrain the unbounded, and unlimited Braverie of Fancy, or Invention of any; For I know there are very Excellent Compofer's of all Forms, and Shapes, and of Even and Odd Bars, according to the various Humours, and Pleasures of Men.

And sometimes for a Conceit fake, 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 Defect, (for so still I must call it) in the Fancy, or Humour, by either Adding, or Diminishing; and so make my Lessons 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.

This Thing which I thus hint unto, with what went before, (I dare avouch with confidence) will (by a due Observation of It) prove a most steady, and certain way (easily) to make Handoms, and Good Ayres; 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 long Lessons, viz. Preludes, 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 Punctual Form, as one of These short Ones, which is (more in use, and of a more easie Difcern;) 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 Fanfical, 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.

There are first Preludes, then adly. Fancies, and Voluntaries, 3dly. Pavines, 4thly. Allmaines, 5thly. Ayres, 6thly. Galliards, 7thly. Corantoes, 8thly. Serabands, 9thly. Tattle de Moys, 10thly. Chichona's, 11thly. Toys, or Jiggs, 12thly. Common Tunes; But lastly, Grounds, with Divisions upon them.

And of every of These, I will give you some kind of Knowledge, by way of Description.

The Prelude is commonly a Piece of Confused-wild-shapeles-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 Fanstical 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
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 used, in These our Light Days.

Allmaines, are Lessons very Ayres, and Lively; and Generally of Two Strains, of the Common, or Plain-Time.

Ayres, are, or should be, of the same Time, (yet many make Triples, and call them so;) only they differ from Allmaines, by being commonly Shorter, and of a more Quick, and Nimble Performance.

Galliards, are Lessons of 2, or 3 Strains, but are perform'd in a Slow, and Large Triple-Time; and (commonly) Grave, and Sober.

Corantoes, are Lessons of a Shorter Cut, and of a Quicker Triple-Time; commonly of 4 Strains, and full of Sprightliness, and Vigour, Lively, Brisk, and Cheerful.

Serabands, are of the Shortest Triple-Time; but are more Toys, and Light, than Corantoes; and commonly of Two Strains.

A Tattle de Moy, is a New Fashion'd Thing, much like 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.

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 Conceived 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.

Toys, or Jiggs, are Light-Squibbish Things, only fit for Fantastical, and Easy-Light-Headed People; and are of any sort of Time.

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.

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 thou'd his Bravery, both of Invention, and Hand.

Thus, I have given you to understand, the several sorts, and Shapers, of most Lessons in use.

I will now proceed in this Suit of Lessons, and here let you a short Coranto, as you shall see following in the next Page.

The
The 4th. Lesson of the 1st. Sett, being a Coranto.

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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, Pitying, and Bemoaning.

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 Bars, 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 Easy, 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 Courageously, and some again Gently, Lovingly, Tenderly, and Smoothly.

And forget not especially, in such Humours, to make your Pauces, 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 Easy, 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.

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 Bzrrs, which is throughout maintained, with Handsome, and Various Intermixtures.

The Form is Uniform, (each Strain within Itself,) though not All of the same Number of Bzrrs; 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 Jeft; 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 4th Bzrr, where you see the Letter (s) upon the 2d. String, with a Full Stop; and where you must Pause, and use the Stinging Grace a Pretty 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.
This Lesson is a Perfect Coranto, and has Its Fuge express in the 1st. Two Bars, and is throughout maintained.

Its Form is Uniform, each Strain within itself; the Humour is Solid, Grave, and very Persuasive, by way of Argumentation; Expounding (as it were) the Matter with much Ferventness, which you must Humour, by performing Soft, and Loud-Play, in Proper Places; where you may 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 Pausing, and Drudging at the Practice of Lessons, only to Play them Readily, and Quick, which seldom, or never Produces 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 Finesse, as commonly we use to do, (and most commonly called a Schraban; ) But because I will be a little Modest, I have invented a New-Fashion'd-One, which I call a Tattle de Moy; Because It
The Lute made Easie.

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.

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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, Jocond, 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.

These ways of Discourse, will seem strange, to very many, at the first, because They are unnatural; 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 Refered 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
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 doxn; and that you perceive the great Benefit, that may attend the Observing Them.

However, left 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.

Yet, before I set them down, I think it very requisite, to inform you in one most Necessary Piece of Mustership: 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 Handsomely, and without Blemish, or Incompleteness, (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 Cessation 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 Handsomely, and come into that Other you intend Next to Play upon, without Impertinency.

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 Intently 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 Approvd of, in speaking..."
The Lute made Ease.

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staying some certain, convenient Time, in which he might have found out some Pritty Interluding Discourse, and have taken a Handome 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 Na-
tures, and of Different Keys; one upon the Neck of another, Imper-
timently.

'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 adjoins to the Dialogue be-
twixt My Lute, and My Self.

Having thus far prepared you, with an Apprehension of the Needfulness of the Thing; I will now show you how It is to be done, without Abruption, and Absurdness.

First, (as abovefaid) it may be, that Disconourse, may take off the Remembrance of the last Key, in which you Play'd, or some Occasion of a Leaving-off, for some Pritty 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 Mis-
chance of Pegs Slipping, then they will Need Mending, most cer-
tainly.

I say, some such Occasion, may sometimes give you an Opportunity of coming Handsome 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 up-
on, 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 left the Remem-
brance 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 Artifce.

Now, as to your better understanding of This Piece of Art, and Skill; you must first know, that there is a greater Dis-relief, 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-ni, (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 E-ni. For they are the 2 Great Un-sufferable Discords in Nature, (viz. a 2d. and a 7th.)

And although they are not so to be considered, as in Composi-
tion, in This Place; yet there is an secret Timbrelure of, or Alluding to such a Thing, which will Influe It self into the Harmonical Part of a Man, whereby he will be a little Disurb'd, or Difpleas'd, although he be unskilful, and know not for what Caufe; but con-
trary-
The Civil Part; or,

trary-wife, fall into any Other Key, 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 Handsome 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,
The Lute made Easy.

The diagram contains musical notation for the lute. The notation includes several staves with different clefs and symbols indicating the notes to be played. The staves are labeled with letters and numbers to indicate the key and the progression of notes.
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 Commodiously to F-fa-ut-Key, which you next intend to Play in.

Now for your better understanding of the Notion of Fugue, (or Matters,) Form, (or Shapes,) Humour, (or Conceits;) 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 Obseruation of These, None shall Compose Music 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 Those 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.

The Rules of Composition, are Few and Easy; 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 Disencouragement 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 Set,) according to the above-laid-down-Principal, viz. Fugue, Form, and Humour, &c.
I will not say neither, that every One, who makes the Rightest Use, and Observation of the Best Rules in Art, shall by Those Rules attain to such Curiosity, Quaintness, or Excellency; as shall some Others, who have more Accute, Active, and Spruce Parts Naturally; but shall ever be out-done by Them: However, by These Rules, they shall have such Advantages as above-said; and so much for their Certain Assistance, that they shall scarce ever do ill; although not so Eminently well, as others.

I will now break off This Discourse, and set you another Sett of Lessons; and in F-fa-nt-Key: The first is a Prelude.

CHAP. XXVII.

The 2d. Sett of Lessons, in F-fa-nt-Key, being a Prelude.
The 2d. Lesson of the 2d. Sett, being an Allmaine.

The 3d. being an Ayre.
The Lutemade Easie.

The 4th. being an Ayre.

The 5th. Lession, being a Coranto.
Observe the *Prelude of this last Sett*, and you'll find the *Fugue* apparent, in the 3rd *Odd Notes*, and the *Bass* following; and is maintain'd quite through, yet *Pleasantly*, and *Variously*.

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 Bass*, in both *Strains*. The *Humour Easy*.

The 4th. has *All very Perfect*, and so visible, that I need only desire you, to *Play it Neatly*; for 'tis a *Pritty 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.
The Lute made Easie.

Each Strain is Uniform, and even to It self, though not a Perfect Even Form, one to the other; as one Strain having 18 Bars, and the other 20. You cannot miss of Its Humour.

The 6th. is apparent in Its Fugue; Its form as the last; Its Humour Familiar, Pleasant, and Innocent.

Your Great Benefit will be, by well Noting, and Studying upon these Discourses, and Lessons, as you Play Them; and be very Curious in That Performance, Playing Them all Smooth, and Clean, without Stuttering the least Letter: By which means one Suit of Lessons, Play'd, and Understood Right, and Well, will Enable you to Play Twenty, quickly.

I will now proceed, and set you another Sett in A-re-Key: Therefore you must first know, how to Pass Handsomely from This last F-fa-ut-Key, unto It; for which end, I have likewise set you Half a Dozen of Interludes, Here following.
The Civil Part; or,

[Musical notation image]
These Six Interludes, do all partake of the Foregoing Rules, viz. Fugue, Form, and Humour; as you may see plainly; but you must Examine Them Well, and you will Lose no Labour in so doing.

I will now set the Prelude to This 3d. Sett; as you shall see following in the next Page.
This is a Florish, or a Short Come-off at the End of a Lesson; which may be Imitated upon the like occasion, at any time.
The Lute made Ease.

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 Bars and Bars, (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, meerly 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.

\[\text{Music notation}\]
The Civil Part: or,

This Allmaine has the Fugue maintained quite through.
The Form is Uniform, and Perfect; both Strains being of an
Equal Number.
Its Humour I will leave to your Finding out; because I will
Exercise your Industry; and so proceed to the next.

The 3d. Lesson in the 3d. Sett being a Coranto.

This Coranto, is not without Its Fugue, Form, and Humour.
The Fugue, is not so Apparent, as most of the Former; yet if
you seek for It; you will easily perceive It; which I do forbear
to tell you, because now it is Time, that you look after It your
self; which will be the Greater Improvement unto you.
The Lutemade Easie.

As to the Form, you may observe an Uniformity in each Strain to It itself; 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 assisted you withal, 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.

Now
The Civil Part; or,

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.

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

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 pleased 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 very well remember, the Time, Manner, and Occasion of Its Production; (which was on a sudden) without the least Premeditation, or Study, and meerly Accidentally; and as we use to say, Ex tempore, in the Tuning of a Lute.

And the Occasion, I conceive, might possibly contribute something towards It, which was This.

I had
The Lutemade East.

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 Inartificial a Piece, in regard that That Person, at that Time, was the Chief Object of my Mind, and Thoughts. I call It Inartificial; because the Chief Observation, (as to good Performance) is wholly wanting: Yet It is True Musick, and has such a Form, and Humour, as may pass, and give Content to Many; Yet I shall never advise any to make Things Thus by Hab-Nab, without any Design, as was This: And therefore I give It That Name.

There are Abundance of such Things to be met with, and from the Hands of some, who fain would pass for Good Composers; 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 Men's Works; and put them Handsomely together, which then pass for their Own Compositions.

Yet I say, it is no Afront, Offence, or Injury to any Master, for another to take His Fugue, or Point to work upon; nor Dis-honour for any Artist fo to do, provided He shew by His Workmanship, 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.

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 Styles, and Works; which is very Common, and usual to be to Distinguifh'd, by Those of Judgment, and Experience, in such matters.

These last Ages have produc'd very many Able, and most Excellent Masters in Musick; Three only (of which) I will Instance in, in This Particular; because they were fo Voluminous, and very Eminent in Their Works, viz. Mr. William Lawes, Mr. John Jenkins, and Mr. Christopher Simpson.

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 Distinguifh'd, the one from the other, and as Exactly known, which is which, as if they were present in person, and should speak Words.

This
The Civil Part; or,

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 Music, even such a Signification to the Intelligible, and Understanding Faculty of Man; and such a wonderful-various-way of Expression, even as is in Language, Unbounded, and Unlimited; and we may as properly, and as Aply 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 how 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) 'tis.

The 6th. Lesson of the 3d. Sett

Here is a Lesson will make a Mends for the last, if you Play it Slow, make your Pauses, and Observe the Lhumour of It; which is very Easy, and Familiar; so that I need say no more, but take care to perform It.
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 Handomly 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.
Examples of Interlude, to pass from A-re-Key, to D-fol-re-Key.
Any of these last Interludes, will seem, (if handomly play'd) as
a little Voluntary, or Extentory Business; in which (after you have
us'd your self unto) you will take as much Delight, as in Sett
Lessons.
Chap. XXXI.

Here begins the 4th. Sett in D-sol-re-Key.

The 1st. is a Preludium.
The Lutemade Easye.
Here Ends the 4th. Sett, in D-sol-re. The next shall be in Gam-nt.
And Here follows Examples of Interludes, to pass from D-sol-re, to Gam-nt.
Here follows the 5th. Sett. The First being a Prelude. But raise your Ninth String half a Note higher.
The Lutemade Easie.

CHAP. XXXIII.

The 1st, Lesson of the 5th. Set.

Prelude.
The Civil Part: or,

Allmaine.
The Civil Part; or,

Seraband.

Tattle de Moy.

Here ends the 4th. Sett.

CHAP.
Here begins the Interludes to the 6th. Sett, which shall be in E-la-mi Key, to shew the way from Gam-ni-Key, to it.
The set follows, the first being a Prelude.
CHAP. XXXV.

The 1st. a Prelude.

The Lute made Easie.
The Lutemade Ease.

Play This Lesson very Slow Time.
The Civil Part; or,

Seraband.

Tattle de Moy.
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 Lessons 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.
To Crackle such 3 Part-stops, (as above-said) is only to divide each Stop, with your Thumb, and 2 Fingers: so as not to lose Time; But give each Crochet Its due Quantity; And to add Prettiness: Caufe Them to Sobb, by Slacking your Stopping Hand, so soon as They are Struck; yet not to unstop Them, but only so much as may Dead the Sound on a sudden. This gives Great Pleasure in such Cafes.

Time up the 9th, String Half a Note to all This Sett; and also to the Interludes.

And put down the 12th. Half a Note.

Here Ends the Interludes. The Sett follows in B-mi-Key.
The Civil Part; or,

Chap. XXXVII.

Prelude.
Allmaine.

\[ \text{Crackle.} \]
The Civil Part; or,

Allmaine.

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So: a a a
The Lutemade Easie.

5th

Ayre.

So: 4  \( \equiv a \equiv a \) 5

So: 5  \( \equiv a \equiv a \) 5

So: 6  \( \equiv a \equiv a \) 5

So: 5  \( \equiv a \equiv a \)
Ringing, or Bell-Galliard.
I have now made an end of These Seven Suits of Lessons, which I promised 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 convenience 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 let 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.

\[\text{Unisons.} \quad \begin{array}{c}
\text{Eights.} \\
\end{array}\]
The Civil Part; or,

Chap. XXXVIII.

Here follows a Set of Lessons in the New Tuning:

Prelude.

1st

\[ \text{So: } S \]

2nd

\[ \text{So: } 5 \text{ Lo: } a/a/a/a/a\]

Allmaine.

\[ \text{So: } a/a/a/a/a\]

\[ \text{So: } a/a/a/a/a\]

\[ \text{So: } a/a/a/a/a\]

\[ \text{So: } 4 \text{ Lo: } a/a/a/a\]
The Lute made Easie.

5th

Seraband.

Tattle de Moy.

Here Ends the Sett.

B b
I have now Finis'd, and Furnis'd you, with 8 Suits of Lessons, with Preludes, 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 forfaken) 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 shew'd 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.

\[\begin{array}{cccc}
\text{a} & \text{e} & \text{g} & \text{b} \\
\text{f} & \text{g} & \text{a} & \text{c} \\
\text{h} & \text{i} & \text{j} & \text{k} \\
\end{array}\]

The New Tuning.

\[\begin{array}{cccc}
\text{a} & \text{e} & \text{g} & \text{b} \\
\text{f} & \text{g} & \text{a} & \text{c} \\
\text{h} & \text{i} & \text{j} & \text{k} \\
\end{array}\]

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 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,
Lesson, which I would Translate to the Flat Tuning: I must then set down an α likewise, upon the same String, for my Translation; because that Letter α 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 γ, upon the New Tuning, on the 3d. Strings; then for your Translation, let down an α upon the 3d. Strings; and so forwards; as you see set on that String.

Then again, you find the Letter r, upon the 4th. String, in the New Tuning; for which, you must set down the Letter α, 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.

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 Bases) set down for it, the Letter r, 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 α upon the Treble, & upon the 3d. and h upon the 3d. are all the same Sound; and so you find the same Tones various, quite through the whole Instrument.

Then again, sometimes by Varying, or Transposing the Parts of several Full Stops; all which consults (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 Bases; it may be, they will fall out to Iye Better, in the other Tuning, viz. 5th's, 3d's, and 8th's; or 8th's, 5th's, and 3d's from the Bases; which is no Difference in the main, and may very well, at any time, be so Transposed, in most Full Stops.

So that I say, although the Injudicious may (by this Rule) Translate a Lesson, Well, and Truly; yet the Experience, and Skillfulness, 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.
This is the Lesson of the New Tuning, to be Translated:

It will be very well worth your Exact Noting, the whole Order of This Translated Lesson in both the Tunings; and what Difference there will be found as to their Performance in the whole. And withall Take Notice, That I have chosen This Lesson in Flato-mi-Key; which is the very (and only) Glory of That whole Tuning, as may be seen by the First, and Last Stops of the Lesson, which give the Fullness of Harmony, (viz. 3d’s, 5th’s, and 8th’s) all upon Open Strings, which in the Translation you fee is a Full Stop, yet easie enough; And by Thus doing, you may see how very Fairly I have dealt by Those who oppose the Flat Tuning, &c. whereas, e contra, if I had taken a Lesson from the Flat Tuning, (in almost any other Key) and made such a like Translation, (as now by the Rule of Translation any Person may do,) and which I shall Advise unto) you would have seen a Vast Difference.
In this Translated Lesson, you may see, how that in the very first Full Stop, the Concord is Transposed; that is, they lie not in the self-same Order in one Tuning, as they lie in the other; yet both absolutely bear the same Sense, as to Allowance in Composition; and also will satisfy fully, in giving the same Air to the Ear; which may be sufficient to hint you to the Observation of the like, in several such Places, when as the Parts cannot lie in the same Order, yet may do as well (so Transposed.)

I will now proceed, and let you another Example of Translation, from the Theorbo to the French Lute; or from the French, Lute to the Theorbo; as followeth.
The 2d. Table of Translation from the Theorboe to the Lute.

The First Note of the Theorboe is Gam-ut.

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<th>Theorbo.</th>
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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-Size'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 Theorbo-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-Size; 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 choose 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 Crabbed, and Unnatural in your Play. That is, your Parts, and Stops will not lie easy, and
The Lute made Eafe.

and familiar for the Hand; which is the Chief, and Main Thing Regardable, in any Compos'd 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.

Here 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.

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 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.

This 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.

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 because I will for ever cut off all Disputes, and Jangles about this Matter, I will take such a Court, that It shall be undeniably Plain to any Rational Knowing Person: And this shall be my way. As for Example.

I will set down, here following, (upon some Musick Lines,) all the Full Stops, consisting of 3d's, 5th's, and 8th's, which can be performed upon every Key, (Naturally,) in both the Tunings; by which Device It will very obviously appear to the Eye of any Indifferent Performer, (much more to the Reason of a judicious, and Skilful Artist,) which of them affords (in the whole Scope, and Latitude of the Instrument,) the most Variety, with most Ease, and Advantage to the Hand; and most Fullness of Parts; in Familiarity to each of the 7 Keys: And in These Lines following take a view of the Differences betwixt the one, and the other. I will therefore begin with the Strings, as they lie in their Order, from the greatest String first, and so forwards to the Treble String.

And in your Observation, I pray take notice, that although I speake of setting down the Full Stops, consisting of 3d's, 5th's, and 8th's; yet you will meet with some, which have not above 2 Tunings joyn'd with the Bals, which in some places found Unisons to themselves; However, They, and such like, in Entertaining, pass for a Variety, and help to Fill up: There are not many of Thofe, but I could not well avoid them, because of giving all the Variety I could, in the Breaking of the Full Stops; the which you'll see I have done Equally for both the Tunings.

And also I desire, It be Noted, That I do not positively affirm, That I have thus given All the Varieties, which can be given, in either Tunings; (for indeed that would have been too Critical a Trouble to search for;) yet I dare say, I have gone very near the matter; However, I am certain, that there can be no such Considerable Oversight in either Tuning, but that This Draught which I have thus Drawn, may fully satisfy any Reasonable Person, that there is a vast Difference betwixt These 2 Tunings, and that the Advantage lies wholly in this very Excellent Flat Tuning, (so call'd.)

C-faunt-Key. Flat Tuning.
The Lute made Easie.

In all of This C-fa-ut-Key 110.

C-fa-ut-Key, New way. In all Here but 38.

D-fol-re-Key, Flat Tuning. In All Of This 46.

D-fol-re-Key, New Tuning. In All Here but 24.

E-la-mi-Key, Flat Tuning. In All Here 102.

Turn over for the New Tuning.

C
The Civil Part; or,

**F-la-mi-Key, New Tuning. In All Here but 100.**

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**F-sa-ut-Key, Flat Tuning. In All of This 51.**

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**Gam-ut-Key, Flat Tuning. In All of This 51.**

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The Lute made Easy.

Gamut-Kej, New Tuning. In All of This 67.

A-kee, Flat Tuning. In All of This 168.

A-kee, New Tuning. In All Here but 51.

C c 2 E-mi-
The Number of Alltogether in the Flat Tuning, Thus appea-
ring, is 549.

And of the New Tuning but 350.

So that It appears, in the Flat Tuning, there are very near 200
Stops of Variety, (in such like Chords as These, viz., of 3d's, 5th's,
and 8th's, according to their Natural Flat and Sharp 3'ds) more
than are in That, They call the New Tuning; and without all
Question, It must needs follow, That the Proportion will answcr
alike in those other Stops of Contrary 3d's, 6th's, and all other
Varieties, in passing Handsomely, and Conveniently through Dis-
cords, and in making up of Cadences, or Cloises, &c. as in the whole
Scope of Composition there is a Vast Variety.

And since I have thus far troubled my self (and perchance some
Readers in This Matter) I shall not think It Lost Labour, a little
farther to Explain my self in This Particular Thing; because I
have known very many to contend for the Credit of This New
Tuning, with far Greater Zeal, (but much more Confidence) than
True Skill, Examination, or Judgment; And indeed They do pas
for very Skillful Men, and may be so, for ought I know; yet
Overseen in This Particular; because They have not, (I dare say,
in the least) Compa'd Them together, nor Obferv'd the True Diffe-
rence between Them; but have been more Ready, and Glad
to follow the Modes, and Fashions, than Minding, or Caring for
the Substantial Use of their Art.

Now I desire, for the better understanding of This Dispute, to have
It consider'd upon, How many of the 7 Keys This New Tuning is
straighten in; First, as to C-flat-Key, (which is the most Noble,
Heroick, and Majestical Key, in the whole Scale;) and, if there
be any Preeminence to be given to any Key, certainly 'tis due to
This, most Eminently; you may see, He is Extreamly Perfeet, and Strait-
ened; I have a 106, most of Them are very Free and Familiar Stops,
eafe for the Hands; and he has but 36, and Pityfully Crowded-Pow-
beat Things, in respect of the Flat Tuning; and most of Them Difficult.

See
The Lute made Easie.

See again for D-fol-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.

Come we now to E-flat-1 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 five; 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-flat-2 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-3 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 smaller 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 looKeth in the others, especially this next Key to be looke’d into, viz. A-flat-4 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, Cramp’d 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 Scope at all. A-flat-4 Key is a Most Excellent Key.

Now come we to the last, viz. B-flat-5 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-flat-6 Key:) I cannot say, that I ever saw a Lute-lesson let 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 Unbiased 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.)

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.
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 Instrument, 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 Roots, or Orders; as you shall find in This Flat Tuning perfectly they do; and fo likewise in the Theorboe-Tuning, Explained (for Example) Thus.

Or Thus.

The Order of the Diapasons, in the Flat Tuning,

\[
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This very thing adds so much Lustre, and Advantage, to the Tuning of an Instrument, and the Music 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 Diapasons, (which should be the Chief Glory of their Lute, as to the Basset, in that kind) to make a Skip, or an ill-favour'd kind of Halt, (as we use to say,) as if they were Lamce; and indeed, what have they Halted unto, but to the most useless, and Improper Key, in the whole nature of Music, 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 Tuning, in a Pleasant way) will Sing Thus?

But rather Thus, which is most, Natural.

But if you were pleas'd, or could thus Cross-grain'dly be so contented to Sing, or Try, 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 lay) 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 Lute made Eafe.

For in a Comparative way, (as I use to tell (and have so done in this Book) Musick, or Musical-Tones, Motions, Forms, or Shapes, are Significant, in reference to something in Language, viz. Conceits, Humours, Passions, or the like.

And here give me leave to be a little Merry, in the midst of Seriousness; (for I cannot chuse but laugh, when I look upon, Sing, or Strike This Inharmonical Form, or Order of Notes; especially in the Period of Those Diapasons of That 40 Year-Old-New-Tuning, viz. Thus.

For me think, I fancy strongly, the Relish, or Resemblance, of a Person sitting upon a close-foot; which doubtless you cannot but like-\^\_wise do, especially, if in Singing of Them, you will add a little Humour, and Conceit, in Noting, and Toting out the 137 Note, and Gowing, or Grunting at the last.

This Uncouth Form, or Order of Notes, is (I say) Thus Aptly, or N:\^\_aturally Capable of such a kind of Ridiculous, or Humorous Conceit. Whereas That other Form of the Flat Tuning is such, that 'tis impossible for Every, or the Wit of Man, to put any least Strain, or Affront upon It, and is so Perfectly Harmonical, so Naturally Sweet, Noble, Generous, Free, and Heroick; Expressing so much of Bravery, Gallantry, Resolution, yea even Majesty It self; that (Really) I cannot but wonder, How such a Dispute as This, should be thus long undetermined, by the Right Determination, viz. That the Flat Tuning, is Most Certainly the Best; yea far Excelling in many Respects.

But as an Old Master-Teacher upon the Lute, (and one who has been all along very Zealous for That New Tuning) coming lately to my Chamber, (whilst I was attending the Press,) to see what Progress I had made in This My Work; After he had turn'd over so much as was Printed, and seeing most of my Lessons were in the Flat Tuning, seem'd not to be so well pleas'd at It, whereupon I took an occasion to Discourse the Business with him a little, and to Vindicate It; but still he seem'd to pervert in his Former Humour, (of Opinion only; for he could give no Reason but only 'twas the Fashion, and the New-Tuning) Then I turn'd him to That Device, which I have fet Here in Page 192 &c. which after he had Read, and a while Consider'd upon, he was still and quiet; whereupon I desired Him to tell me seriously what he had to say to It: His Answer was Quick, and Short, (in These very Words) viz. These Things were never look'd into Thus before; which was as much as a Perfect acknowledgement of the Thing which I stand up for. And doubtless All must do the like, when once They Truly look into the Right Reason of It, or else Renounce their own Reason.

I have likewise wondred sometimes, how It came to pass. They have stuck so very long, (viz. 40 Years, or more, and still call It the New Tuning (for shame call It not so) and not yet Chang'd It for another.

But
A Great Gallery to Young Scholars, who think that New Tunings bring New Musick into the World.

The Reason why no late New Tuning for the Lute may be Invented, than what we now Enjoy.

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 Tunings, either upon Lutes, or Viols, than are at this day in Being, and Use; for questionless, All Ways have been Trypt 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 Inferior Ones, (as several I have all along feen) but they dye quickly, and follow after their Inventors; but this of the Flat Tuning, and that of the Old-Lute-Tuning, viz. the Theorbo-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 betwixt these Two Tunings, yet because they have, (Insconsiderably) either undervalued This, or cry'd up That to strongly, are now Absurd 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 Simple 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 Gallery for Musick is the same; (guasti Musick) upon all Instruments 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 Demonstrated 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 Captivated for want of Skill, and Right Information, I have, (you see) let them down a Rule in Page 186, how they Themselves shall Translate any Lessons, from one Tuning to the other, and the Musick (they shall find) will be the very Same in all Particulars, (only as I said) in some Particular Cases, Stops, and Places, there may be a more Ease, or familiar Way of Expressing such and such things in one Tuning, than in another, 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, Brick, Noble, Heroick-Tuning; free and Copious.
The Lute made Easy.

Copious, Fit, Aply, and Liberally to Express any thing, in any of the 7 Keys. But That New Tuning is far short of These Accommodations, and is obviously Subject to several Inconveniences, as before I have manifested, and made plain. Yet I do acknowledge, 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 Prebeminency, and which I doubt not, but It will again Re-assume, when These Things shall be once Examined, 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 Incomparable Flat Tuning, for their Eternal Shame, who shall yet contend for the Prebeminence 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) left I should be thought to do It Partially: And let them then tell me their Judgments, after they have made their Best Trials to Translate It. It is (you see) in C-flat-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.
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'll 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 Times.) 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 Modes; and to Contradict the General-Swallow'd-down-Goblet of the Inconsiderate Opinion, of the 40 Years-Old-New-Tuning.

I must be pardon'd for This my Earnestness, (or rather Zeal) in This Particular Thing, viz. against the Humour of Invenging 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, Ease, 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, (yes very many more,) and the Lute brought into Desired 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 Easy, 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 325; which Figure doth so perfectly represent the Original, that if you mind it well, you may fancy, you see the very Instrument itself; and (as yet) the only Instrument in being of that kind; and but lately invented, by myself, and made with my own hands, in the year 1672.

The occasion of its production, was my necessity; viz. my great defect in hearing; joined 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 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 play 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 long...
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 Uniing of Harmonical Sounds; the One always Augmenting the Other: For let 2 Several Instruments lie aunder, (at any Reasonable Distance) when you Play upon One, the Other shall Sound; provided they be both Exactly Tuned in Unions, 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 Treynus (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.

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 Majestic Theorboe, either for Voice, Organ, or Confort, &c. and the High Improved French Lute, for Airy, and Spruce, Single or Double Lessons; and is also a Most Admirable Confort Instrument, where They know how to make the Right Use of it, and not suffer it to be Over-Top'd with Squealing-Scoulding-Fiddlers; but to be Equally Heard with the Rest, &c. These I lay are always at Hand, to Pleasure Friends Entertainments, &c. But for any Ones Private Prac'tise, It is of Most singular Advantage for Differing Prac'tices: 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 I my 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 Counterbiff one another: By which means This Belly of Mine has been kept Straight, and Tight, ever since I was made, and not any one Barr Sink, or Loosened. 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 Jarring, or Snarling; All which other Weaker Lutes will not do.

Now against all These Conveniences, and Advantages, there may be one very Plausible, and Probable Objection; (and there can be no more) viz. It must needs be Cumbrous, or Troublesome in the Holding
The Luten made Easie.

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 Theorbo muchmore Easie, than Most True-Confort-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 Compenious, and Handy, as is the French Lute; there being scarcely any Difference in their Seize, 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 judge'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 Confort-Pitch: The Treble Strings of both, to be Pitch'd to G-fol-re-nt: The Heads of the French Lute, the very same with Others: But the Head of the Theorbo 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 Extrem long Heads, which usually are put upon Theorboes, are both Troublesome to Tune, and Inconform with the Pauflitores, and Critics in Art; They Rendering the Instrument Disproportionable within itself, for in the Use of it, those extraordinary Long Basseis commonly Over-Ring, and Drown the Trebles, or if (to help the matter,) you strike them so much the Softer; yet they seem not to be of the name Kinship with the Shorter Strings, but as if they belong'd to another Instrument. whereas this Instrument is so Proportionably made, that each Disparson 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 Favour's, 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, Troubling, Plump, and Sweet Sound: But 'tis Generally known, that Age adds Goodness, and
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 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 Joint, which may easily be Parted, with a Hot Iron, and a little Moist Cloth, &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 let It on again, than the Belly of any Other Lute; for there is a Strong Bar, Glued 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 whatsoever pleareth, 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-del It with These Fine Rhymes, 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 Acute,
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 Spirit, 'tis like a Thing Divine.
Concerning the 
THEORBOE.

CHAP. XLII.

The Theorboe, is no other, than That which we call'd the Old English Lute; and is an Instrument of so much Excellence, and Worth, and of so Great Good Use, That in dispute of all Fickleness, and Novelty, it is still made use of, in the Best Performances in Musick, (Namely, Vocal Musick.)

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 Theorbo?

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 Theorbo-Lute is Principally us'd in Playing to the Voice, or in Confort; It being a Lute of the Largest Seize; and we make it much more Large in Sound, by contriving unto It a Long Head, to Augment and Increase that Sound, and Filums of the Bases, or Diapasons, which are a great Ornament to the Voice, or Confort.

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:

First, This Great Lute, is of too large a Seize for such Performances; They being commonly of a Nimbler Agitation, than Those Things which are most usually performed in Confort, or to the Voice.

And admit that any the Most Nimble Things, which are us'd in Confort, come to be perform'd upon a Theorboe, you must know, that That Part has only the Ground, or Bass, Chiefly to All in, which is (in All Conforts, 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 Agility, and Nimbleness enough, for your Great Content.
The Civil Part; or,

But as It is Ordinarily used, It is not an Instrument of That Activity and Spirit, (appearing) as It is Really and Truly in Itself, 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 Lessor, or Well Sciz'd Lute, for such Nimble, and Active Performances.

The 2d. is This, that by Reason of the Largeness of It, we are contrain'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 Confort, upon such Large Sciz'd Lutes) and for want of a Small Treble-String, the Life and Spruceness of such Ayre 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 Seize 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 Distillation of Names, between It, and the Smaller Lute, may well enough be maintained, seeing It has Now got the Name. (ε as in Greek, begins a very High Name.)

Another Good Reason I shall give, (which is not considered of by many.) Namely, That Those 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 Propositional Agreement with Those other Treble, and Tenor Strings.

For if you meet with a Lesson which runs much with Quick-Proporation'd Time, upon Those Long Bases; you will find That Great Inconvenience before mentioned; which is, That the Former-Struck Bases 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, caueth Bravery, and adds Lustre to the Sound of That String; but if They did advisably consider this Inconvenience, which I have mentioned, They would forbear such Contrivances, and choose to make Their Lutes Artificially Proportionable, between Their Basset, and Trebles; which as to Compleat Performance, is Extream Needful.

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 Pun:
The Lutemade Easie.

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, 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 let you down; the Playing of which will enable your Hand sufficiently for a better use of It, in Playing a Part in Comfort off a Basis, which is no Ordinary Piece of Skill.

Directions unto which I shall likewise let down immediately after what here follows.

The Theorboe Tuning.

Unisont.

Eighths.     Fifths.

And Here is That One Only Lesson for your Hand; which although It seem long, may be Dvided (as it were) into 13 Several Strains; which you may perceive by the Pauses, and Double Bars, I have made; and also let Figures at the Beginning of every Place: So that you may (if you please) leave off at any of Those Places; But I let 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 Busines of the Theorboe, be It what It will.

Therefore Practice It well; for I intend to let no more to That Purpose; for I Aim at Short Work: Therefore I'le proceed to the Directions of Playing a Part; your Hand being first made, there will be much less Difficulty in That.
A Fancy-Prelude, or Voluntary; Sufficient Alone to make a Good Hand, Fit for All manner of Play, or Use.
The Civil Part; or,
The Lutemade Easie.
The Civil Part; or,

So: Crackle.

Lo:

So: Crackle.

Lo:

So: Crackle.
The Lute made Easie.

Turn over for the next.
Remember, I promised 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 Tolerable 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 Music; viz. the Gam-un.

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-un, upon a Full-Seize'd Lute; but upon Lutes of a Smaller Seize, which will not bear up to Speak Plumply,
The Lute made Easy.

Plumply, or Lufily, according to a Confort-Pitch; then we make the 7th String Gam-nt, as here in This next Under-Line you may see.

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Gam-nt, &c. for a Less Lute.

But because the Sixth String is most Generally us'd for Gam-nt; and also it is best for your Practice, to use a Large, and full-Seized Lute. I will pursue the Business in that Proper, and most Rightful way, making the 6th String Gam-nt.

Now you must know, That he who would be a Compleat Theorboe-man, must be able to understand Composition; (at least) to much of it, as to be able to put True Chords together; and also False, in Their proper Times, and Places; and likewise to know, how to make all manner of Clohes Amply, and Properly.

And to Assift you in That Particular, I shall only refer you to Mr. Christopher Simpson's late, and very Compleat Works; where you may inform yourself sufficiently in That Matter, who hath fav'd me a Labour therein; (for Had it not been already so Ex-actly 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 anything that is already done; especiall fo Well.

My Business shall be, (to give 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 Clohes, 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 Confort, 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 Ease, 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 forake His Rule 5 and instead of Concord, pafs through all manner of Disords, according to the Humour of the Compositions he shall meet with.

This Thing will require a Quick Discerning Faculty of the Ear; Things Requiring an Able Hand; and a Good Judgment. The 1st. of which must be given in Nature; the 2d half will come with Practice, and Care.

FF I will
The Civil Part; or,

I will now proceed, and first, let you see all the Chordes-Harmonical; 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.

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All the natural stops proper to Gam-ut, with its sharp third.

Gam-ut Flat.

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All these 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 faint (to do, as they do in the New Tuning of the French lute;) make an unhandsome skip, or halt unto it, by tuning their last flats a note lower; by which means they take away, and want double ayre; which is a very brave ornament to the theorbo.

Therefore I say, a theorboe cannot be complete, if it have not 26 strings; so, as that from the Gam-ut string, there may be a perfect gradual descent of a complete eighth in diapason; 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.

A theorbo is incomplete, without it carries 16 strings.

A flat or sharp third, a chief thing to be regarded.
This next Line shall show you \( A \)-re, with all its 3d's, 5th's, and 8th's, Natural.

Thus with its Flat-Third. Thus with its Sharp-Third.

The next Key is B-mi which is a Key seldom or never played 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.

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-nt 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.
Thus I have given you a sight of the most Familiar Stops quite through the whole Instrument, proper for these 7 Chordes; 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 AllThese, will both give a Greater Lustre, and also add more Variety; and be a Cause of Greater
The Lute made Easy.

Greater Freedom, and Advantage for the Hand, in many Cases, which you will meet with. As for Example, See in This next Line, what Bravery, and Variety there is, only in This Key of F-faunt, being the Last Line. Set you; And that the Addition of One Diapason has given you above a Double Number of Stops, and divers more could I find, which I forbear.

This is no small Consideration to the Ease and Advantage of Lute-Play.

F-faunt Augmented by Its Diapason.

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Thus may you see, what an Exceeding Great Advantage it is to have These Diapasons added unto Our Lutes; which as I said in the Beginning of This Book, is one Cause that the Lute is become far more Easy, than it was in Former Times, when they had but half so many Strings to Play upon.

Besides, the Instrument is made Thereby far more Illustrious, and Noble, than ever it was in the Old Time.

Now by the Example of This Last Line, you may your self Examine the whole Lute in all its Varieties, with Ease; for it is too much trouble for me to go through the whole Number of Stops, through all the Keys, in This manner: But I hope This First may suffice to let you to Work, which will be also much more Profitable for you; for what is Gain'd by your own Industry, and Experience, will be ten times more Advantageous to you, than Discourse, or seeing of a Business done to your Hand.

This last very Line may be a sufficient Argument, and Demonstration, to prove the Vast Difference between the Lutes of This Our Time, and Those of Former Times, and that we have Infinite Advantages of Them, both for Scope, Ease, and Freedom; and Principally above all; Our Lutes, must needs Sound more Vivacity, Brisk, and Clear; in regard we are not Pester'd through Necessity to Stop such Difficult Cross Full-Steps, which They were Compelled unto, to produce Variety, by Reason of such a small Number of Strings.

The next Thing I'll set you down, shall be to show you the way of Amplifying your Play, by Breaking your Parts, or Stops, in way of Dividing-Play upon Cadences, or Closets; which is one of the vast Compleat, and Commendable Performances upon a Theorbo in Playing of a Part.

And to make the whole Business Compendious, and Short, learn to do it upon This One Cadence well, and (by it) you may do the like your self (by Observation) upon all the other.

And Here It is in Gamut Close.
The Civil Part; or,

Thus Plain. Plain Cadence. The Close Broken. Another way.

Division upon It.
The Lute made Easie.

Turn over for the 17th Variety.
A Right Observance of These 21 Varieties, will enable you
to do the like upon all Closer, 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,
The Lute made Easie.

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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.

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-nt 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 it's call'd a Flat Key; and for That Cause is the General Custom of calling a
Key Flat or Sharp.

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 Com-
fortable.

Those 7 Keys, or Distances, as they are us'd in Composition, go
by the name of Chordes, viz. a Uniform, 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 Uniform, the 5th, 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 Chordes.

Now you must know, that the same General Rules do not hold
to all the Note of every Bass for if Gam-nt 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
again ) 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.

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-fa-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 fo, by
reason of a Sharp added unto It; as for Example, If Gam-nt be
your Key, and F-fa-nt 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 Forc'd Sharp Notes of your Bass, at any
Time.

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 Keys; 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
G g the

How to know
your Key.

How to know
whether it be
a Flat or Sharp
Key.

How the
Work will be
made much
Easier, than it
is Imagined.

The General
Rule for Unit-
ing of Parts,
in Composition.

Concerning
the 6th. when
It is to be used
Generally.
the midst of any Strain; but ever in Passing-wise; yet I find, that it is many times very Pleasant to Pass upon a Sixth, in the Nature of a False Close; but all that while of the Pass, 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 Deceit, or Long Absence: and (to my Content) it is one of the most Handsome Cheats, (as I may say) or Cozenings in Performances: That is, to Intimate, or make you believe you shall hear a full Close; but with a Fall-off into a Sixth, 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 Air.

4thly. You are to take Notice, That (if a thorough Base be Rightly Ordered) you shall find in all Places of Exception, certain Figures set over the Heads of the Base-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 Int 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 6 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.

Note further, That a Single Flat or Sharp set above any Note of your Base, without a Figure, signifies, 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-nt, D-fol-re, and F-fa-nt.
The Sharp Third is always 2 Full Notes, as is betwixt Gam-nt, and B-mi; C-fa-nt, and E-la-mi; and F-fa-nt, and A-la-mi-re; and you may use which of Those you please in your Composition.

But take Notice, That no Half Notes will agree together; so that although I said, you might use which of Those Thirds you pleased; 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 Order.

You will do well also to avoid the Consecution of Fifths and Occasions, which although they be very True Chords, (and indeed the most Lusious ones; for which cause They are called the Perfect Chords) yet we account it nor compleat, to let 2 of the same Kind move together in any 2 Joining Notes. The Reason is, They are too Lusious, or Cloining like too much of any Sweet Thing.

The next Thing shall be to inform you concerning the Cadences, which is always us'd at the Conclusion of a Song, or Strain, and often-
The Lute made Easie.

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 Sunning up, Sweetning, or
Compleating of the whole Story, or Matter foregoing; or Period of
some Sentence Intended; and indeed is the very Choicest, and Most
Satisfactory Delight in all Musick, (nothing so Sweet and Delight-
ful, as a Sweet Close or Cadence.

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.

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 left That Trick
should
The Civil Part; or,

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 Easy.

This last Line is the very same in Chords and Sense, as is that other above, only 'tis in C-flat-Key; That being in Gamut.

So that you may perceive, It is an Easy 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 1st is not so much Broken, as the 2d.

A Second Variety upon the same Notes.
There is likewise another way of using the Sixth, when your Notes fall after this Manner, as is set you in this next Example. But in all such, or other various cases, as shall happen, your Chief Director must be your Ear; for without a Diligent regard to the Parts, that way, your rules will often deceive you.

However, these rules which I have thus set, will stand you in very great stead; nor can you be without the Knowledge of them, to be steady in your performances.

I think I need not say much more to this business, but leave you to experience and practice: And truly I am confident, by these short directions, you may be enabled to play a part, with credit, and applause enough, upon a theorboe.

I might trouble you with several other observations; but they are all couched in these which I have already set down: Only one thing I think necessary to let you know, that whatsoever you meet with any passages in your bass, of a nimble and quick motion, (as often you will do) viz. Quavers in a continuation for some semibreves together; know, that you need not strive to put parts to every quaver; only let it suffice, that (taking notice of the order of them) you put a full stop, or part only, of a full stop, to the first quaver of every four, or sometimes of every two, as your judgment shall direct you, and pass away with striking the rest single; and if you find it convenient, you may here and there easily clap along with them, 3ds, 5th's, or 6th's, as the descant requires; which will be sufficient, and very compleat.

Yet
Yet note one thing more, that (when we talk of 3rd's, 5th's, and 8th's) we are not precisely tied to give just those the very notes to our bass; but still according to our best convenience, 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 sphere; nor will your parts be so pleasant to it, if taken near; but far better above, in their eights.

The end of the directions for the theorboe.
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 Ingenities done by Man, are Signs, Tokens, and Testimonies of the Wisdom of God Befowed 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 Mufick, but in Every Thing else, which is Our Human 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,
Concerning the Viol, and

Concerning Modes and Fashions.

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, morely because it is the Mode or Fashion, as They say.

Now as to Modes and Fashions, I willingly grant a Due Observation 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 forfake a Better, or more Convenient Fashion, for a Worse, or more Inconvenient; as might Easily be Insinuated 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.

But I cannot understand, how Arts and Sciences should be subject unto any such Fantastical, Giddy, or Inconsiderate Toyish Coniefs, 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 Tent up by the Strainness, and Stiffness of their Gown-Shoulder-Sleeves, that They could not so much as Scratch Their Heads, for the Necessary Removal of a Biting Louse; nor Elevate their Arms scarcely to feed themselves Handomely; 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 Inconsiderate Fashion; and They as Unreasonably Inconsiderate, who would be so Absurd, and Bound up.

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 Coxcombs.

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 Daughters 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 Inconveniences.

Now in such Things as Those, I could set forth a vast deal of Inconsiderateness, which People constantly run into yet They are nothing Considerable, in Comparison to such Inconveniences, as commonly attend (pretended) Modes and Fashions in Arts and Sciences: The very Naming of which, was always So Naughtious 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.
Musick in General.

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 Handsick Viol; which Instrument I love, and highly Value; and indeed, is an Instrument of such Excellent, and Admirable Use, (were it not too much abusing) but Rightly used, that it deferably 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 Injurd, and very Eminent too; as Thus,

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 Moists have cut off most of the Greater Numbers: Well, I say 3 or 4, (yet most commonly 2 Parts) suppose what Number you will;) if it is not Reasonable, yea Necessarily Reasonable, that all those Parts should be equally heard & sure it cannot Reasonably be Denied.

Then, what Injury must needs be, to have such Things Played upon Instruments, Unequally Suited, or Unevenly Numbered? viz.

One Small Weak-Sounding-Bass-Viol, and 2 or 3 Violins; whereas as one (in Reason) would think, that One Violin would bear up Sufficiently against 2 or 3 Common-Sounding-Basses; especially fuch as you shall Generally meet with, in their Ordinary Comports.

This is a very Common Piece of Inconsiderate Practice, at this Day. But it has been Objection, There has been an Harpsicon, or an Organ with its what then? Has not the Harpsicon, or Organ, Basses and Trebles Equally mixt? and must not still the Unequality be the fame? or suppose a Theorboe-Lute; the Disproportion is still the fame. The Sounding Violins will out-Top Them All.

Nay, I have as yet but suppose'd a Small matter of Unequality, in respect of what I have heard, and is still very Magnanimous Endeavoured 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 ask'd 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
do for Its Proper, and Fit Performances, even luch, as ( if your
Young Tender Ears, and Fantacies, were but truly Twidd' d there-}
with, (and especially if it possibly could but be cry'd up for the
Mode, or New Fashion;) you would Embrace, for some Divine

And left it should be quite Forgot, for want of Sober Times; I
will set down (as a Remembrancer, and Well-willer to Posterity;
and an Honour of the Memory of Those most Eminent, Worthy
Masters, and Authors, who some of Them being now Deceas'd, yet
some Living;) the Manner of such Musick as I make mention of, as also the Nature of It.

'Ve had for our Grave Musick, Fancies of 3, 4, 5, and 6
Parts to the Organ; Interpos'd (now and then) with some Pavins,
Almaines, Solems, and Sweet Delightful Ayres; all which were
(as it were) so many Pathetical Stories, Rhetorical, and Sub-
time Discourses; Subtil, and Acute 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, Power-
fully Captivating all our unruly Faculties, and Affections, (for the
Time,) and disposing us to Solidity, Gravity, and a Good Tem-
per, making us capable of Heavenly, and Divine Influences.
'Tis Great Pity Few Believe Thus Much, but Far Greater, that
so Few Know It.

The Authors of such like Compositions, have been divers Fa-
mous English Men, and Italians; some of which, for Their very
Great Eminence, and Worth, in that Particular Faculty, I will
here name, viz. Mr. Alfonso Ferabolo, Mr. John Ward, Mr. Lupo,
Mr. White, Mr. Richard Deering, Mr. William Lavers, Mr. John
Jenkins, Mr. Christopher Simpson, Mr. Cooper, and one Monte-
verde, 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 Practised; 'Tis
Great folly they are so soon Forgot, and Neglected, as I perceive
they are amongst many.

And These Things were Performed, upon so many Equal, and
Truly-Seiz'd Viols; and so Exactly Strung, Tun'd, and Played
upon, as no one Part was any Impediment to the Other; but
full (as the Composition required) by Intervals, each Part Am-
plicated, and Heightened the Other; The Organ Evenly, Softly, and
Sweeilyaccording to All.

Whereas now the fashion has C'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.
Musick in General.

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 Conforts, either for 2, 3, or 4 Parts, but not to the Organ (as many now a days) Improperly, and Unadvisedly (perform such like Conforts with) but to the Harpsicon; 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 Confort, and far beyond all Harpsicons or Organs, that I yet ever heard of, (I mean either for Confort, or Single Use;) But the Organ far beyond it, for Those other Performances before mentioned.

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 Happines 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 Harpsicon; 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 lets both his Feet, resting them upon his Heels, (his Toes a little turning up) touching nothing, till such time he has a Pleasure to employ them; which is after this manner, viz. There being right underneath his Toes 4 little Punnels of Wood, under each Foot 2, any one of those 4, he may Tread upon at his Pleasures, 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 choose to Tread any of them down; (for without the Foot to use Nothing Speaks.)

The outside of the Right Foot drives One, and the inside 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.)
Concerning the Viol, and

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 Pretty Device, is This Instrument made Wonderfully Rare, and Excellent: So that it doubtless It Exceeds all Harpstrings, or Organs in the World, for Admirable Sweetness and Humour, either for a Private, or a Consort use.

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 Workman 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 Prettiness.

We had in those days Choice Conforts, 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 Confort, the Theorboe Lute; which likewise could Humour the Confort, 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.)

Then again, we had all Those Choice Conforts, to Equally-Sciz'd Instruments, (Rare Chefs of Viol's) and as Equally Perform'd: For we should 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 Cautions made the Musick lovely, and very Contentive.

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 Brandle, (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 Trisks, &c. than to Season, and Sober his Mind, or Elevate his Affection to Goodness.

Now I say, Let Those 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 Music, 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 Pertinacious to the Substantial Support of This Art; which is, that oftentimes Great Persons, (Lords or Ladies not having Skill, yet,) send 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.

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 Upstart (through the Unskilfulness of such, or such a Great Person, who is taken, with This, or That Pretty 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 Pinnacle; and whether it be Right or Wrong, presently comes others, (of the same form of Greatness, and Unskilfulness,) and Joys 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 Irresistible, 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 Weakling, in the Art, which be Profess'd; only be 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 Guitar, (a Bit of the Old Lute,) the Jews Trump, &c. or some such Slight Business.

Now This Brave Young Man assumes to himself a Great Presence, Looks Big, and Magnifies himself; and (though Ignorant in the Main,) thinks himself ready 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 Matters, 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 Prize'd, though never so Silly. By which means, and the like, there becomes a General Over-spread of Errors, and Ignorance; and a Crying- down, and Neglecting the Best Things in True Art and Worth, and Crying up the Gingles, &c.

Thus I have Seen, and Noted, all along my Time, in This Our Art of Music; and therefore thought fit, thus much to declare of it, as a Main Injury done unto the Art.

The Common Occasion of Modes, and Fashions in Music.
Concerning the Viol, and

But I shall cut off This Discourse, and Here give you some certain Directions, for Procuring, and Maintaining the Best Musick Imaginable.

The 1st Thing to be consider'd, as to the Advantage of Good Musick, should be a Convenient, and Fit Place to Perform it in; such I would call a Musick Room; and is considerable in a 4 Fold Respect, 1st. in Respect of the Instruments, 2d. the Musick, 3d. the Actor, and 4th. the Auditors.

1st. 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.

2d. The Musick very oftentimes is much hindred, by Crowding, and Noise.

3dly. The Performers as often, are so interrupted and hindred, that they cannot Act as They might.

4thly. The Auditors cannot receive such Ample Satisfaction, as other wise they might do; besides their uneasie, and unhand-some Accommodation, which too often happens to Persons of Quality, being sometimes Crowded up, Squeez'd, and Sweated among people of an Inferior 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 Convenience were gain'd thereby.

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 with 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-Roome, Uniforme,
With Convenience for Several Sorts of
Auditors, Severally plac'd in 12
Distinct Roome, besides the Mus-
ick-Roome, we would have none
in it besides the Performers.

Supposing the Room to be six Yards Square
The 12 Galleryes would be 3 Yards Long, and
Better, the 4 middle Galleryes Something
Broader than the Rest, as Here they are —
Concerning the Viol, and

CHAP. II.

The Room itself to be Arch'd, as also the 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 Pritty 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 Room to be Built in a Clear, and very Delightful Dry Place, both free from Water; the Over-Hanging of Trees; and Common Noises.

1st. Let the Arch'd Seiling be Plain, and very Smooth.

2dly. Let the Lower Walls be all Wainscotted, Hollow from the Wall, and without any kind of Caro'd, Bois'd, or Rugged Work; so that the Sound may Run Glib, and Smooth all about, without the least Interruption.

3dly. Let there be several Conveyances out of the Room, through that Wainscot, by Groves, or Pipes, to certain Auditors Seats, where (as they sit) they may, at a small Passage, or little Fole, receive that Pent-up-Sound, which (let it be never so Weak in the Music 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 Music Room, are Divers, and very Considerable; as First.

The Room being Thus Clear, and Free from Company, all Inconveniences of Talking, Crowding, Sweating, and Blustering, &c. are taken away.

2d. The Sound has its Free, and Un-interrupted Passage, &c.

3d. The Performers are no ways Hindred, &c.

4th. The Instruments will stand more steadly in Tune, (for no Lutes, Violets, Pedals, Harpsicons, &c. will stand in Tune at such a Time; No, nor Voices Themselves;) For I have known an Excellent Voice,
Musick in General.

Voice, well prepared for a Solemn Performance, who has been Per- 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 Difficulty, received by that Crowd, and Over-Heat. 5thly, The Musick will be Equal to all alike.

Many other Inconveniences might be taken off, viz. Particular Persons being Ill at Ease, or Unhandomly Accommodated, and Mixt, &c. All which are not only Clearly Remedied, by such a Room as This, but your Musick far more Illust rated, by the Instruments shewing Themselves, and the Auditors infinitely more Satisfied.

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 Auditors; which Hole at the End, need not to be above the Wideness of one Finger End.

It cannot be easily Imagin’d, what a Wonderful Advantage such a Constrivance 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 Harfines 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.

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 meaning of Those 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.

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.

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,

and

Doors.

The Doors.

The Conveniences of It.

A Good Note.
Concerning the Viol, and

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 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 shew Themselves, and be Esteemed, far beyond what at the present They can conceive, or I have Writ.

CHAP. III.

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.

Because the Organ stands us in stead of a Holding, 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 Organ (at a Distance from the Table, and much Company usually Crowding between the Organ, and Table of Performers) none of Those Performers, who fit fartheft 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 fit far from the Organ.

But This Device of a Table Organ, sends forth Its Notes so Equally alike, that All, both Performers, and Auditors, receive their jull, and due Satisfaction, without the least Impediment; the Organ in This Service nor 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 Eett.) And take as Here followeth.
Concerning the Viol, and

Two such Organ only, (I believe) are but as yet in Being,
in the World; They being of my own Contribuance; and which I
caused to be made In my own House, and for my own Use, as to the
maintaining of Publick Convenances, &c.

I did also Design the Erecting of such a Musick Room, as I
have described: But it pleased 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 Empti-
ness of my Purse, (my meaning easily be guessed 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-Size; (which may Become, and Adorn a No-
ble-Man’s 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 Carved, and Cut
Work, about 10 Inches Deep, to let out the Sound: And Beneath
the Cut-Work, Broad Pannels, &c Contriv’d, that they may be
taken down at any time, for the Amending such Faults as may
happen; with 2 Skel’d Cubbards at the End behind, to Lock up
your Musick Books, &c.

The Leaf is to be taken in 2 Pieces at any time for conven-
ience of Tuning, or the like, Neatly Join’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, to Contriv’d, that they may Open,
and Shut at Pleasure; which (when Shut down) Join 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.

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 Confort, by Reason of the
Cloze’d of the Leaf; But by the Help of Them, each Desk
opened, is as the putting in of another Quickening, or Enlivening
Stop; so that when all the 8 Desks stand open, the Table is like
a Little Church Organ, so Sprightly Light, 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.

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 Two-
tieth; And the Sixth a Regal.
Musick in General.

There is likewise (for a Pleasure, and Light Content) a Hobo-
boy Stop, which comes in at any Time, with the Foot; which Stop,
( together with the Regal) makes the Voice Humane.

The Bellows is laid next the Ground; and is made very Large,
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 In-
comparable, and Super-Excelsing 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-Veal.

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 De-
sign for your Use; and to be made very Close, and Warm, Lynd'
through with Bases, &c. by which means your Instruments will
speak Livellly, Brisk, and Clear.

C H A P. IV.

Your Best Provision, (and most Compleat) will be, a Good
Chest of Viols; Six, in Numbers; viz. 2 Basses, 2 Tenors,
and 2 Trebles: All Truly, and Proportionably Suited.

Of such, there are no Better in the World, then Those of
Al-
dred, Bay, Smith, (yet the Highest in Esteem are) Rolfs, and
Rofs, (one Bass of Rolfs', I have known Valued at 100l.)
These were Old; but We have Now, very Excellent Good Work-
men, 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
Adjuants) Glen, Parchment, Paper, Lynings of Cloath, (as some
use;) but above All, the Vernish; These are All, so very much
(by Time) Dryed, Benefited, made Gentle, Rarified, or (to
say Better, even) Ayrified; so that Their Stifnes, Stubbornness,
or Clumsines, which is Natural to such Bodies, are to Debilitated,
and made Flyable, 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 Reason why.
Concerning the Viol, and

Inanimate) has a more Free, and Ease Recourse, to Pass, and Re-pass, &c., whether I have hit upon the Right Cause, I know not; but sure I am, that Age Adds Goodness to Instruments; therefore They have the Advantage of all our Late Workmen.

Now, suppose you cannot procure an Intire Chef of Viols, Suitable, &c. Then, Thus.

Endeavour to Pick up (Here, or There,) so many Excellent Good Odd Ones, as near Sutting as you can, (every way) viz. both for Shape, Wood, Colour, &c. but especially for Sound.

And to be Exact in That, take This Certain Rule, viz. Let your Bass 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 8th.) The Tenors, (in the String,) just so long as from the Bridge, to F Fret; because they stand a 4th. Higher, than your Basses; Therefore, so Long.

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, moslly, Eronymously suffer them much to stand too High, which is a Fault.

After all This, you may add to your Press, a Pair of Violins, to be in Readiness for any Extraordinary Jolly, or sound Confort-Occasion; But never use Them, but with This Proviso, viz. Be sure you make an Equal Provision for Them, by the Addiition, and Strength of Basses: so that They may not Out-cry the Rest of the Music, (the Basses especially,) to which end, It will be Requisite, you Store your Press with a Pair of Lyre Full-Seiz'd Theorboes, always to strike in with your Conforts, or Vocal-Music, to which, That Instrument is most Naturally Proper.

And now to make your Store more Amply-Compleat; add to all These 3 Full-Seiz'd Lyro-Viols, there being most Admireable Things made, by our Very Best Masters, for That Sort of Music, both Confort-wise, and Peculiarly for 2 and 3 Lyros.

Let Them be Lyf'ty, Smart-Speaking Viols; because, that in Confort, 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.

And being Thus Store'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 as followeth, in This Next Chapter.
The Viol is an Instrument so very much in use, and so many Profes'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 Advantages, both to My Scholars, My Self, and the Promotion of the Art in General.)

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.

2dly. Let him Learn to Play by Notes, viz. according to the Old Substantial Rule of the Scale, and not by Letters, or Tablature, (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 Books, and also upon the Instrument, before he Hangs after any Lessons.

4thly. Let him undertake an Exact Performance of his Time-keeping, Dayly, as he goes on, (which may likewise be gained 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; 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.

Therefore take Good Heed, to This Good Counsel.

Now that you may know how to Act All This.

First, make Choice of a Viol fit for your Hand; yet rather of a Seize something too Big, than (at all) too little, (especially if you be Young, and Growing.)

Then Enter into your Posture, which is Thus.

Having Placed 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

Concerning the Right use of the Viol.

The very Best Pre-directions for the Young Beginner.

By which his whole Work shall be made very Short, and certain.
Concerning the Viol, and

Left Hand, and so fast, that a Stander by, cannot easily take it
Thence.

Let the Head of it be Directed over your Left Shoulder; yet
some small matter Inclining towards your Elbow: Then take your
Bow between your Right Thumb, and 2 Fore-fingers, near the Nut;
the Thumb and 1st Finger Fastening 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 Fin-
ger be not Strong enough, joyne the 2d. Finger in Assistance to it;
but in Playing Swift Divisions, 2 Fingers, and the Thumb, is
Best.

This is according to Mr. Simpsoins 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 Famili-
lar to My self, as it was to Him.

So likewise, for the Exact Straightness of the Bow-Arm, which
some do Contend for, I could never do so well, as with my Arm,
(Straight enough, yet) something Flying, 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.

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-Strokes; or else Play not at all: For if your Viol be never so
Good, if you have an Unhandsom-Harsh-Rugged-Scratching, Scra-
ing-Strokes, (as too many have) your Viol will seem Bad, and
your Play Worse.

Now the way to gain This Right Stroke, 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; Or-
der of the Arm; and Use of the Wrist; several Very Excellent Mas-
ters do something Differ; yet All Perform Rarely Well; because
They Agree in the Main and Principal Thing, viz. The Care in
Gaining the Good Stroke; (as aforefaid) which is done after This
Manner, viz.

Only to draw your Bow just Cross the Strings in a Direct Line, en-
deavouring to Sound one Single String, with a Long Bow, wellhigh
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 gained This, think of Nothing else.

And as to the Place, where your Bow must Move, you are to
regard 4 Things, viz. The Seize; The Stringing; The Pitch;
and also the Various Uses of the Viol.

If it be a Large Confort-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. According to its Stringing, viz. If it be Stiff String'd, 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 Confort Use, Play nearer the Bridge, than when you Play Alone; which although it be not fo Sweet, yet it is more Lively, and that little Roughness is Loof in the Crowd; fo likewise you may do, if you be to Play at a Great Difance from the Auditors, for the fame Reafon; for the Roughness will be Loof 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 Accomplifhment 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.

Let your Stroke be at what Length it will; before you would leave the Motion of your Bow, (if it be a Long Stroke,) Stop the Motion of your Arm Suddenly; yet let your Wrist still onwards, 3 or 4 Inches, and It is done: But if it be a Shorter Stroke; 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 Sufficent 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, may 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.

Therefore I will save much Labour, and Proceed to something else more Needful, and show how to Reftefie a Very Grand Faults; Generally committed in Viol-Play, by most Scholars, and some Masters also, (or at least such as go for Masters.)

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 False Musick.

Therefore I Advife, 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 Resk) and Leave It likewise with a little Eminency of Smartness, by Smoothing the Bow a little, when you part with That String. This will make your Play very Lovely.

K k
Concerning the Viol, and

This very Observation, whoever shall take Notice of, so, as to put it into a Constant Practice, shall find for Greater Content, and Satisfaction, in Their Play, than at the present They can Imagine.

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 Masters, 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 Groftest 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 Letters, without any Full Stops, &c. Yet upon a Judicious Examination, there will be found a Perfect Composition, of an Intire Base, and Treble; with Strong Intimations of Inner Parts.

And whosoever shall undertake the Management of a Viol, and shall not in his Play, or Composition, be able to shew 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 Perfections ought to be Expres'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 Contri'd, that if It be well understood, 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 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.
Musick in General.

C H A P. VII.

The
Concerning the Viol, and

The Former Lesson Explain'd in Scores, in which appears a Perfect Bass, and Treble, quite through.

The Treble of the Lesson.

The Bass of the Lesson.
This last is a Product of a Third (Fors'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 shew 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 rendered 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.

I will
Concerning the Viol, and

I will yet further, for your Satisfaction, make it more particularly Plain; as this.

You see, that every 1st. Note of a Bar, in the Tablature (excepting the Closer) 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 (a) upon the Sixth, and but a Prick-Quaver.

And 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 (a) a Strong-Clear-Streak, and leaving it Smartly, at its Fare-well.

Now because That (a) 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 (a) 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 Stop’d, 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. Bar, only, may certainly be done; and is sufficient for General Directions, in All such Cases.

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 is 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 can, and 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 fingers; otherwise he cannot perform it according to this Unerring Rule.

I might trouble myself, 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.
I shall conclude all with some certain Things Profitable to your Practice, and in Reference to what Rules I have thus far laid down; and so Conclude this Work.

This First Long, and New Fashion'd kind of Prelude, or Fancy, (being Plain-Way-Tuning, in the Nature of Voluntary-Play) may seem to be several Short Ones joyn'd together; but is not so: For I Compos'd It all as one; yet for the Better Information of the Learner, and the Greater Lustre of his Play, I thus Contriv'd It, that It might seem to be a kind of Extemporaneous Business, making several Periods, and beginning again; each seeming to have some Relation to the Precedent.

The Strains are all various for Entertainments; and you may Play to many, or so few of them as you please, at any Time.

The whole would be Play'd in a Slow Proportion of Times; observing strictly all the Passes, with Soft, and Loud Play.

Chap. VIII.
Musick in General.

[Sheet music]

Lo:  So:  Lo:

Drag.

Lo:  So:  Lo:

Away:

So.

Lo:  Turn over for the Next.
Concerning the Viol, and

This (with the Former) may suffice for the Best Directions in Viol-Play, both as to the Gaining Exact Knowledge, for the Best Performances upon That Instrument; and for the Gaining of a Tolerable Good Hand. Yet because I will Gratifie you a little further Herein, I will Set you one more Masterly, and Large, in the Harp-Tuning-Sharp; which shall Compleat the whole Enfiness, and so Conclude This Work.

And Here It is, with Its Tuning Expres'ed.
Musick in General.

Chap. IX.

Harp-Way-Tuning Sharp.

\[ \text{So: Lo:} \]

\[ \text{So: Lo:} \]

\[ \text{So: Lo:} \]

\[ \text{So: Lo:} \]

\[ \text{Turn over} \]

L. 2
Concerning the Viol, and
Musick in General.

So:

Lo:

So:

Lo:

So:

Lo:

So:

Lo:

So:

Lo:

Turn over.
Concerning the Viol, and
Concerning the Viol, and

Here Ends all the Directions for the Practick Part.

CHAP. X.

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.

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 couched, yet made Clearly Discernable, by the Practick Part.
The 1st. is, concerning the Two Differing, or Contra-Qualities, in whole Nature, viz. The Good, and the Evil; Love, and Hatred; Joy, and Sorrow; Pleasure, and Pain; Light, and Darkness; Heaven, and Hell; God, and the Devil; Plainly Perceived, by the Conchords, and Dischords; Agreements, and Disagreements, betwixt the 7 Distinct Tones.

Two of the which are so Horribly-Hateful, and Unpleasing, 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 a 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.

The 2d. That Profound Mystery of Mysteries, viz. of the Holy Trinity, is Perfpicuously made Plain, by the Connection of Those 3 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-points) Any one of Them, Sounding Above, (or with its Unities, or Octaves, (never so many) is very Pleasant, and Delightful; but all 3 Sounding together, is much more; yea Utterably-Contentive.

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 Marvelously, 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 very Notable, High, and Sublime Speculations; First take Notice, that in this Art, the very Least Imaginable Degree of Departure, or Separation from Unity, is Irksome, and unpleasing to the Ear of any Harmonical, and Well-Tuned Soul. As for Example; We will suppose, that the Distance of a whole Note in Musick, may consist of 10, 20, or an 10000 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.)

I say, the Least Departure, or Distance Imaginable, of any of Those Degrees, from the True Central-Point of Unity, is That Dissatisfaction 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 Reflufions, or Uneasiness, by Reason of Its Unequal Weight, or Boggling) as by the Ear, in the Distance, or Un treasurer, either of Voiccs, or Strings; for there cannot be in either, any True Satisfaction, or Content; but there will seem to be an Uneasiness, and Jarring, 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 Quietness, 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, a
day, and A-re A-re, and B-nis; or any other 2 of the Scale,
(next adjoining) and there will quickly be perceiv'd That Tor-
menting In-sufferable Pavor before mentioned; even such, as a
True Harmonical Ear, is no more able to endure the noise of,
than the cutting of his own Fingers.

And This is that we call a Discord in Musick; and is a most
Exalt, and Lively Sinile of the Bad Nature; viz. Perplexity;
Vexation, Anxiety, Horror, Torture, Hell, Devilishness: ye;
of the Devil Itself, to 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 Neatfer the Church;
the farther from God) may Here be said, to find its Original; and
It may as Aptly be said of This Experiment, viz. The Neatfer to
Unity, the farther from Agreement; except involv'd into the very
Heart, or Center Thereof.

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 in-
deed 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 Ne-
ter, viz. neithcr 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 Distinguish, Thus, in This Art of Musick.

Now as to the Good Quality in Nature, before made mention of,
and the Contrary to This: It will as Plainly shew Itself, 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 togeth-
er of the 3 Parts; from whence likewike 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 Tri-
unity, (with Reverence be It spoken) in the Confecting, and Ag-
greeing 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 toge-
ther. 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
laid to Exceed, into the 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th.
&c. which is the Double Eighth: All which are no more, (In-
ed) than to Repeat over, the very fame Chords again; so for
the 8th. is as an Unison, the 9th. as a 2d. the 10th. as a 3d. &c. But
This is still more a Stupendously-Strange-Mystery, for although
you feem to AbSent, or go farther off, from the Unity; yet in
the End, you Marvelously Harmonize, Accord, and Agree, even
as it were in the Unity Itself.

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 Ad-
ministration, in a Due Consideration Thereupon.

As First, take Notice of the Ground, and Certainty of an Eighth,
Thus.

'By Experience, we find, that in any String, be it of what
Length soever, (Short, or Long,) the very midft 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 midft, 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 Midft, would as certainly to the like; and
so on, in Sub-diviension, till you come to the Length of a Lute,
or a Bass Viol String, which we fee, does the like; so also does
the Half Thereof, viz. the Treble-Viol String; so again, Diminute-
less-Instruments, viz. the Little Kittes, &c. The Half of all which,
produce their Eighths, then till 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 Attone; which al-
though, by Reason of Our Bounded Limitation, as to Our Natu-
ral, and Corporal Organical-Capacities, we are made Incapable
of either Expressing, or Distinguishing such Invisible-Little-
nesses; yet by our more Capacious, Rational, and Apprehensiv
Faculties, we must needs grant a Consent unto, viz. that still an
Attone-Length of a String, may be Infinitely Divided, and to
consequently produce its Eighths.

What is the
Certainty, or
Ground of
that Mystery
of an 8th, in
Musick.
This is an Undeniable, and Unutterable Mystery, viz. Infinity of Infiniteness, both of an Unlimited, and Wondrous Vastness; and likewise a kind of Boundless Intermittent LittlefnesS; both which, in the Mystery, signifie the same Thing to me, concerning the Wonderfulness of the Almighty's Mystical Being; which is the Thing, I would have Well Noted, from This last mentioned Mystery, to Discoverable 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 to, 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-Feastical Sin of Atheism.

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 to commit you to your own Piety, and Divine Conceptions, concerning the Infinite, and Eternal Being.

And Here It is.
Great G O D.

M ysterious Center of All Mysteries;
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 Mystick 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 P e r -
A Persuasive Adjunct, Directed to All Sober, and Serious-meaning Christians, who are in a Mistake, concerning the True, and High Worth, of Musick, if Rigbly 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 Inferior, 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.

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 Accouching, or Sym-pathizing Faculty with our Souls, and Minds, if Rightly understood, and us'd. But if Abuse, (as Divinity It self, together, with It, is most Grofsly) It works to Vanity, Lycenciousness, and the Intoxicating of our Minds, with Folly, and Madness; even as may be seen in the mis-use of Divinity, according to another Old Proverb, (Corruptio Optimus 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, Self, 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 Principal Argument that I could ever yet hear spoken against Musick, (by Those who pretend most to Zeal, and Pity) and none more speak against It, or slights It, than many Fuch (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 firc up, and Excite Lightness, Vainness, Folly; and nothing more True, which is the Great Cause, why so many Hundreds, or Thousands, of Sober, and Well Dispos'd People do Avoid It, as being Afraid to meddle with It, though (indeed) It is Most Proper, and Fit, even for such Dispos'd People, of Grave Serious Considerations, and Inclinations, for None but Such, can use Musick, 'to, 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 Err on the One Hand, in the Neglect, and Contempt of
Contemplative Part.

of it; (being an Ordinance of God) whilst others do mis-use it, and 
Lyre on the Other: And likewise 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 
Gods (which too many now adays pretend unto, to very sad purpo-
ses.) To which end, let them Search the Bible, and see if any such 
man there be found; and if so, then to follow them. To which purpose 
Read Thee certain Texts of Scripture, here following; and there 
they will find, a most Eminent Example: One that was Infallibly 
Inspired; a Chosen Vessel of God, and Highly Beloved of Him; a 
Prophet, and a Great King, whose Throne is Established for ever.

That Chapter is very Notable, in Expressing Gods Everlasting Love 
unto 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 Davids Great Diligence for the House of 
God, in 1 Chr. 22. and (to forward to the End of That Book) yet 
more especially Read Chap. 23. v. 5, where you may find, that 4000 
were Prais'd the Lord, with Instruments which I made (faith David) to 
Praise therewith. Again Ch. 25. See what care was taken to Separate 
Persons Fit for That Service, and Who should Propheze with Harps, 
Psalteries, and Symbols, (such Instruments of Music 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 Cun-
ning.) 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 
Praisers, Witness his whole Book of Ps. -- Some Particular Places 
only I will here name, (for It would be too Teazious to Set them 
all down.) -- Ps. 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 Praisers unto Thy Name, O Thou Most High. Again, Ps. 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.

His Saints will not Refuse to Sing His Praisers, 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 
Scurrily, or for any By-End, or Respect whatsoever, but only for the 
Glory of God.

Read again Ps. 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 Psalter; and an Instrument of 10 Strings. V. 3. Sing unto Him a New Song, Play Skillfully 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.

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's King of All the Earths, 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 bither the Timbrels; the Pleasant Harp, with the Psalter, Blow up the Trumpet in the New Moon, in the Time Appointed, on Our Solemn 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 Psalter and Harp; with a Solemn Sound.

Thus is the Perventness, and Great Devotion of This Good Man of God, Seen. And to This Purpose, He may be Trust'd, almost quite through His Whole Life; as by Abundance of Places; more I might Instance in; which I suppose needles here at This Time.

Now were Musick a Low Inferior Despicable Thing, as most of the Great Zealots of This Our Age, on the One Hand do Esteem It; And the Abuse, or Skiberty 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-Brainick-Jumbled; or one that stands in Scripture-Story, for a meer Fixion, or a Lyre; (and the Scripture itself 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 affur'dly, 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 Pierreinfy, and Ignorance of the World 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 Worshiply Worthies in Divinity, and in Gods True Church.

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 Celestial Language. — Alleluja, Alleluja, Alleluja.

FINIS.