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Shute, John Derek

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THE ENGLISH MUSICAL THEORISTS of the SEVENTEENTH CENTURY  
with particular reference to CHARLES BUTLER and THE PRINCIPLES  
of MUSIK in Singing and Setting...1636.

VOLUME THREE

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APPENDIX A

BUTLER'S SOURCES AND REFERENCES

This section contains the details of the sources of Butler's quotations in his text and is arranged according to the following procedure. A typical entry reads as follows

- 
- |                          |  |
|--------------------------|--|
| (1) ISIDORE              | (2) De Offic eccles  |
|                          | (3) <u>De Officiis Ecclesiastics in Opera omnia Isidori...</u> |
|                          | (4) Coloniae Agrippinae: sumptibus Antonii Hierat, 1617        |
| (5) "Hilarius Gallus..." | (6) 1.1.c.6.(7) p 106 (8) p 392                                |
- 

- (1) Gives a generally accepted name of the author.
- (2) Gives the title of the source as given in Butler.
- (3) Gives an acceptable Short Title and details of editor/translator and location.
- (4) Gives shortened details of publication.
- (5) Provides an incipit of quotation as given in Butler
- (6) Is Butler's reference
- (7) Gives page number in Butler's Principles
- (8) Gives page number in edition described in (3) and (4) above, where quotation is to be found.

Material in square brackets is editorial and serves these purposes:

- (a) It supplies information Butler neglected to give.
- (b) It occasionally corrects false information given by Butler.

AELIANUS Hist. animal

On the Characteristics of Animals trans A.F. Scholfield

Loeb Classical Library, 1959

"Pythagorei affirmunt..." 1.10.c.29 Butler, \*\*v pp 323-4

AQUISGRAN[O] Council of

in CONCILIA generalia et provincilia...(ed. Severinus Binius)

Antonius Hieratus, Cologne, 1618

"Studendum summopere..."Canon 137 Butler, p117 Vol 3pt 1pp  
251-2

ARISTOTLE de Partib animal

Parts of Animals trans A.L. Peck

Loeb Classical Library, 1937

"Ictu trajecta..." 1.3.c.10 Butler p. 135 p.281

ARISTOTLE Politics

Politics trans T.A. Sinclair

Penguin Books, 1969

"Quidam in harmoniis..."	1.4.c.3	Butler, 5	p.154
Grammar, Music and Gymnastic	1.8.c.3.	92	p.301
"Optimam esse degendia rationeml.	1.8.c.3	124	p.303
"Vetæres inter disciplinas..."	1.8.c.3	2	p.302-3
"Congriut autem..."	1.8.c.5	120	p.310
"Habet musica..."	1.8.c.5	120	p.308
"Habet musica..."	1.8.c.5	93	p.308
"In melodiis ipsis..."	1.8.c.5	3	p.309
Musica medicina est..."	1.8.c.5	123	p.307
"Phrygia distrabit..."	1.8.c.5	6	p.309
"Quod si..."	1.8.c.5	93	p.309
"Sunt autem..."	1.8.c.5	93	p.308
"Somnus, potus, musica..."	1.8.c.5	126	p.306
"Antiqui aiunt..."	1.8.c.6	pp*v	p.312
"Habet eandem vim..."	1.8.c.7	6	p.315

"Lydia maxime..."	1.8.c.7	Butler,	5	p.316
"Manifestum quod Doricam..."	1.8.c.7		5	p.315"
"Quonian videmus..."	1.8.c.7		95	p.313
"Sunt autem..."	1.8.c.7 [c.5.]		95	p.309

ARISTOTLE      Problems

Problems trans W.S.Hett

Loeb Classical Library, 1936

Highest and lowest strings	[Section 19]	Butler,	20	
"Et in Triquetris..."	Sec.19 Ques. 23	pp	31-3	p.393
"Cum neta dupla..."	Sec.19 Ques. 35	p	33	p.399
	Sec.19 Ques.38	p	120	pp.401-2
	Sec.19 Ques.40	p	108	p.405
	Sec. 19Ques.43	p	108	p.407

ARISTOXENUS      Harmonicorum element

Harmonicorum Elementorum ed. H.S. Macran

Oxford UP 1902

"Acumen est..."	1.1 [Sec 10 of Bk 1]	p	20	p.172
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ATHANASIUS      Interpretation of the Psalms

= Ad Marcellum Epistola, in Opera Omnia...

Sonii, Morelli and Cramoisy, Paris 1627

"Propheta Psalmes ut modulis..."		p.106		p.960
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ATHENAEUS      Deipnosoph

The Deipnosophistæ trans C.B.Gluick

Loeb Classical Library, 1941

Two sorts of instruments	1.4 sub persona Aristoxeni	p. 94		pp.291-3
"Ad exercendam acuendamque..."	1.14	p. 9		pp.397-8
"Eos qui optime saltant..."	1.14	p.127		p.391
"Ionicam saltabant,,"	1.14 [c5]	p.135		p.397
"Nostra aetate Ionum..."	1.14	p. 4		p.371
	1.14	p.108		pp397 ff

- AUGUSTINE Confessions  
Confessions trans R.S. Pine-Coffin  
Penguin Books, 1961
- "Quantum flevi..." 1.9.c.6 Butler p.109 p.190ff  
"Aliquando plus..." 1.10.c.33 p.109
- 
- AUGUSTINE Tom 9 de decem chordis  
in S. Aurelii Augustine...Opera Tomis Decem  
Paris, 1614
- "Talibus etenim..." Vol.9 p.133 p.270
- 
- AUGUSTINE De Musica  
Liber Beati Augustini episcopi Musica nuncupatus...  
1491
- "Musica est scientia bene modulandi"  
1.1.c.2 p. 2 p.297 v  
col.1
- 
- AUGUSTINE De Ordine  
in S Aurelii Augustini...Opera Tomis Decem  
Paris. 1614
- "Sonus triplex est..." Tom. 1 l.2. [c14] p.3. p.209
- 
- AUGUSTINE Epistola 28 ad Hieronymum  
in S Aurelii Augustini...Opera Tomis Decem  
Paris, 1614
- "Nom enim frustra..." [ Vol 2 ] p113r p.40
- 
- AUGUSTINE Exposit Ps 18  
in S Aurelii Augustini...Opera Tomis Decem  
Paris, 1614 [ Vol 8 ] p.133 p.38
- "Quam mult..."
- 
- AUGUSTINE Prefat to Ps  
in S Aurelii Augustini...Opera Tomis Decem  
Paris 1614
- "Spiritus sanctus..." [ Vol 8 ] p.110 p. 4
-



AUGUSTINE	Ps 149		
	in <u>S Aurelii Angustini...Opera Tomis Decem</u>		
	Paris, 1614		
"In choro..."	[Vol 8]	p.113	p.714
<hr/>			
BACON	Centur 2 n 110		
	= <u>Sylva sylvarum...</u>	[First ed 1626]	
	Apud Franciscum Hackium, Lugduni, 1648		
The Diapason or Eighth"	[Century 2 No 103]	p. 52	p. 85
	Centur 2 n 110		
	= <u>Sylva sylvarum...</u>		
	as above		
"The concords in musick"	[Century 2 No 107]	p. 54	p. 87
<hr/>			
DUBARTAS			
	<u>Du Bartas his Devine Weekes and Workes</u> trans Joshua Sylvester		
	London, H. Lowmes 1605/6		
"Never elsewhere..."	The Tropheis		
	[1st Book of Fourth Day of Second Week]		
		p.104	p.540
"Thou shalt survive..."	[as above]	p.104	p.541
"Column of Heber..."	[Fourth part of Second Day of Second Week]		
	*2v		
"O Profane Writers..."	Quadrain <sup>44</sup> of Urania	p.133	pp.662-3
<hr/>			
BASIL	Epist 63 ad Neocaesarianos		
	in <u>Saint Basil : Letters</u> trans R.J.Deferrari		
	Loeb Classical Library, 1930		
"De nocte populus..."		pp.107-8	pp.187-9
<hr/>			
BASIL	Praefat ad. Psalmos		
	in <u>Sancti Patris Basilii Magni...opera omnia</u>		
	Parisiis: Sumptibus Claudii Morelli 1618		
"Delectabiles cantionum..."	[Vol 1]	Butler p 110	p.126
"In scriptur a quidam..."	[Vol 1]	p.103	p.125
<hr/>			

BEDE Musica Practica  
 in Opera Bedae Venerabilis.. per Johannem Hervagium  
 Basiliae, 1564

= Bedae Presbyteri Musica quadrata seu mensurata

"Nulla scientia..." Butler, p. 73 col 1  
 line 44  
 p. 417

BOETHIUS De Musica  
 = Arithmetica geometria et musica  
 [ Venice, per Iohannem et Gregorium de Gregoriis, 1492 ]

"Cum sint quatuoro..." [ 1.1.c.1 ] Butler, p 2 p 174  
 col 1

"Cum vinolenti..." out of  
 Tully's fragments [ 1.1.c.1 ] pp 7-8 dd2 col 2

"Ex his perspicue appareat..." p 120 dd 2v

"Modi musici..." 1.1.c.1 p 4 dd2 col 1

"Nilhil est tam proprium..." p 120 dd 2r

"Illud tamen..." 1.1.c.7 p 30 dd3r col 2

"Intervallun est..." 1.1.c.8 p 52 dd3v col 1

"Pythagoras dum inquirebat..." 1.1.c.10 p 31 dd3v cols

Magnitude, Capacity, Crassitude. 1.1.c.11 p 33 dd 3v

"In Heptachordi..." 1.1.c.20 p 21 p.177v  
 col 1

"Inque his gravissima..." 1.1.c.20 p 20 p.177r  
 col 2

"Musica quatuor nervis..." 1.1.c.20 p 20 p.177r  
 col 2

"Quintam vero..." 1.1.c.20 p 20 p.177r  
 col 2

"Aristoxenus musicus..." 1.3.c.1 p 23 p.185  
 col. 2

"Philolaus duas..." 1.3.c.5 p 23 p.187r  
 col 2

"Tonus duobus Semitonis..." 1.3.c.6 p 23 p.187v  
 col 1

"Diesis..." 1.3.c.8 p 23 p.187v  
 col 1

"Minus semitonum..." 1.3.c.14 p 23 p.190v  
 cols 1-2

"Apotome major est..."	1.3.c.15	p 23	p 191r cols 1-2
"Ex diapason Igitur..."		p 86	p 201r col 2
"Pythagorici..."	1.5.c.6	p 52	p.203r col 2

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BUCK, Sir George     The Thirde Universitie  
                            The Thirde Universitie...  
                            London, 1615

"In this thirde Universitie..."                   \*4r     p.984

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BUTLER, Charles     Orat  
                            = Oratoriae libri duo...  
                            R H,London, 1642

"The notation of the name..."   1.2.c.2. s.5                   p 70  
"Nature, Art, Exercitation..."   Epilogue                     p 92

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BUTLER                     Rhet  
                            = Rhetoricae libri duo...  
                            J. Barnes, Oxford 1597

"An equal sound..."             1.2.c.2.                   p 98     pp65-7  
"Metonymia effecti..."       1.1.c.2                     p 10

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CALVISIUS, Sethus

Melopoeia sive Melodiae condendae Ratio...  
Erphordiae [-Erfurt] Georgii Baumanná...1592

"Cum o <sup>b</sup> pares..."	c.1	p 90	B6v
"Et si hodie..."	in fine c.1.	p 96	B7r
"Harmonia est..."	c2	p 52	B7v
"Partes aut voces..."	c.2.	p 42	B7v
"Composita intervalla..."	[c.3.]	p 52	Cv
"Intervalla simplicia	c.3.	p 52	Cv
"Diapason ex omnibus..."	[c.4]	p 47	C4r
"Diapason prima est..."	[c.4.]	p 53	C4r
Primary concords - perfect	c.4	p 54	C4r
"Quae vix perfecta..."	c.4	p 55	C5v
"Rejicitur hodie..."	c.4	p 54	C4v
"Uniso <del>A</del> us dicitur..."	c.4	p 54	C3v

Secondary concords - imperfect	c 5	p 54	C5r
Concord proportions	c 5	p 33	C5r -C8v
"Etsi maxime..."	c 8	p 46	D5v-D6r
"Consonantiare perfectae..."	c 9	pp 63-4	E2v
"Non frequenter..."	c 9	p 55	E3r
"Plurimum utilitates..."	c 9	[c12] p 70	G2v
"Tanta vis est..."	c 9	p 63	D8r
Consecution of Thirds	[ c 10 ]	p 64	E7v-E8r
"Ex consonantiis perfectis..."	C 10	p 63	E4v-E5r
"Ex perfectis..."	[ c 10 ]	p 64	E5r
"Haec tria intervalla..."	c 10	p 55	F4v
"Vix quidem Quartae..."	c 10	p 57	F3v
"Dissonantiae..."	c 11	p 64	F5r
"Quae unium formae sunt..."	[ c 11 ]	p 64	F5v
"Tritonus etiam..."	c 11	p 64	F6v
"De Octavis idem..."		p 48	Gr
"Facilius quarta..."	c 12	p 70	F8v
"Semibrevis etiam minima..."	c 12	p 70	F6v-F7r
"Semidiapente..."	[ c 12 ]	p 70	F8v
"Syncope aliquando..."	c 12	p 71	F7r
"Syncope est..."	c 12	p 70	F6v
Major & Minor tactus	c 12	p 70	
"Clausula omnis..."	c 13	p 71	G4r
"Clausulan vocamus..."	[ c 13 ]	p 71	G3v
"Imperfectae clausulae..."		p 71	G8v
"Perfectae cadentiae sunt..."		p 71	G4v
"Modulationum repetitiones..."		p 80	H4v
"Primariae clausulae..."	C 14	p 87	H3v
"Primariam clausulam..."	c 14	p 87	H3v
"Si praeterea..."	c 14	p 87	H3v
"Fuga est certa..."	c 15	p 80	H4v
"Fuga est vel..."	c 15	p 80	H5v
"Partes fugae duae..."	[ c 15 ]	p 80	H5r
"Circa finem..."	c 17	p 88	Ir
"Cognito tropo..."	c 17	p 87	H8 r v

"Cum ubique..."	[ c 17 ]	p 87	Ir
"In fine videbitur..."	c 17	p 86	Ir
"In hoc choralis cantu..."	c,17	p 86	H8r
"Post clausulam..."	[ c 17 ]	p 88	Ir v
"Quando autem Subjectum..."	[ c 17 ]	p 87	H8v
"Quando exordium..."	c 17	p 87	H8v
"Quando tamen..."	[ c 17 ]	p 87-8	H8v
"Et si Harmonia..."	c 18	p 95	I2r
"Primaria clausula..."	c 18	p 87	I3 r v
"Vegetior erit Harmonia..."	c 18	p 97	I2v
"Difficilior imodus est..."	c 19	p 80	I6v
"Fuga ligata..."	c 12 [c 19 ]	p 81	I5r
"Fuga etiam species..."		p 81	K2r
"Gemina harmonia..."	[ c 20 ]	p 78	K4r
"Harmonia gemina..."	[ c 20 ]	p 78	K4r

CARION Chronic

= Chronicon Carionis...

Sumptibus Johannis Cratonis. Witebergae, 1580

"Quandocunque fuit in urbibus" 1.4. "3v p 322

CASSIODORUS Ep ad Boethium

in The Letters of Cassiodorus ed Thos Hodgkin

London, Henry Froude, 1886

Letter 40

p 3 pp193-4

"Hoc totum..."

p 4 pp193-4

CHRYSOSTOM St. John Ps 134

in Iohannis Chrysostomi...Opera Omnia

"Principale eius lucrum est..."

\*3v

Vol 3  
p 490

CICERO Academ Quaes

= Academic Questions trans C.D. Yonge

London, H.G. Bohn, 1853

Plato's master...

1.1.

\*\*v

p 10

CICERO Brutus  
Brutus trans G.L. Henderson  
 Loeb Classical Library, 1939  
 "Nec dubitare debet..." Section 36 p 7 c 18 s 71 p 67

CICERO Brutus  
Brutus ed. A.E. Douglas  
 Oxford at the Clarendon, 1966  
 "Utinam extarent illa..." Section 38 p 5 p 19

CICERO de Legibus  
De Legibus, trans C.W. Keyes  
 Loeb Classical Library, 1928  
 "Assentior ego Platoni" [ Bk 2 s 15 ] p 3 pp 4171-9  
 "Honoratorun virorum" Bk 2 p 125 p 449  
 "Honoratorun virorum" Bk 2 in fine p 5 p 449

CICERO de Offic  
De Officiis ed. H. Holden  
 Cambridge U P 1869  
 "Ut in fidibus..." 1.1. ad finem p 118 p 52

CICERO De Oratore  
De Oratore ed A.S. Wilkins  
 Oxford, Clarendon, 1892  
 "Quae maximae sensus..." 1.3. p 63 p 460  
 "Quanto molliores..." 1.3. p 90 p 461

CICERO De Oratore perfects  
The Orator trans H.M. Hubell  
 Loeb Classical Library, 1939  
 "Mira est quaedam..." p 1 pp 347-9

CICERO de Senectute ed J.S. Reid  
 Cambridge U.P. 1925  
 "Temeritas est..." p 129 Sec. 6 para 20  
 p 36

CICERO Pro Archia  
Pro Archia Poeta in Selected Political Speeches trans  
 M Grant

Penguin Books 1969

"Bestiae saepe..."	□□ 2v	p 158
"Homerum Colophonii..."	** 2r	p 158

CICERO Tusc. Quaes  
Tusculan Disputations trans J.E. King

Loeb Classical Library 1927

"Epaminondas..."	1.1.	p 10	p 7
"Summam eruditionem..."	1.1.	p 8	p 7
"Themistocles..."	1.1.	pp 124-5	p 7
"Epulis magistratum..."	1.4	p 5	p 331
"Epules magistrativum..."	1.4.	p 124	p 331
"Gravissimus author..."	1.4.	p 5	p 331
"Gravissimus author..."	1.4.	p 124	p 331
"Mentes suas Pythagorei..."	1.4.	p 123	p 329
"Neque vero illud..."	1.4.	p 5	p 331
"Pythagorei mentes suas..."	1.4.	p 123	p 329

CLEMENT (of Alexandria) Paedag 4

in Clementi Alexandrini Omnia...opera

Laurentius Torrentinus, Florence, 1551

"In bellis suis..."	[ c 4 of Book II ]	p 7	p 54
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COMENT ANTIQ "Motus Ionicos"

in Edition of Horace's Odes with Commentary by Dionysiu

Lambinus

Andreae Wicheli, Francofurti ad moenum, 1577

"Motus Ionicos"	p 135 Part 1 p 158
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CONSTANTINOPLE (6th Council of) Canon 75

in Concilia generalia et provincialia...(ed Severinus Binius)

Antonius Hieratus, Cologne, 1618

"Eos qui in ecclesia..."	p 117 vol 2 pt 2 p 248
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DECRETALS	Decret dist. 92		
	in <u>Corpus iuris canonici : Gratian, Decretals...</u>		
	Hugo a Porta, Lyons, 1548		
"Non liceat in pulpito..."	No. 92	p 118	p 263
"Non vox sed votum..."	No. 92	p 118	p 263
<hr/>			
ERASMUS	Apophth		
	<u>Apophthegmatum Opus...</u>		
	Paris : Robert Stephanus, 1547		
"Objurgantibus respondit..."	1.3. Apoph 92	p **v	pp 176-201
<hr/>			
EUSEBIUS	De Vita Constantini		
	in <u>Ecclesia Historia...</u>		
	Basileae per Sebastianum Henricpetri, [1611]		
"Constantinus cantare..."	14.	p *3v	
<hr/>			
EUSEBIUS	Eccles Hist.		
	<u>The History of the Church</u>		
	Penguin Books, 1967		
"E. noteth...Philo..."	1.2.c 16 [c17]	p 106	p 91
<hr/>			
FRANCHINUS			
	<u>Practica Musicae...Franchini Gaffori laudensis</u>		
	Venice, 1512		
22 Cliffs in scale	1.1.c.1	p 21	p 4r
"Omnis ligatura..."	1.1.c.2	p 38	p 6r
"Septem tantum..."	1.1.c.2	pp 16-17	p 5r
"Poetae atque Musici"	1.2.c.1	p 27	p 21v
"Postremo novis Cantoribus..."	1.3.c.15	p 98	pp 47v-48r
"Studeat insuper..."	[1.3.c.15]	pp 96-7	p 48r
<hr/>			
[GALEN]	Primo Therapeutices		
	in Caelius Rhodiginus : <u>Lectionum Antiquarum...</u>		
	Apud heredes Andreae Wicheli...1599		
"Abesse a convivio..."	[Bk 9 c.1.]	p 124	p 379
<hr/>			



## GELLIUS

Noctes Atticae trans. J.C. Rolfe

Loeb Classical Library, 1927

"Septem urbes..." 1.3. \*\*2r Vol 1. pp275-6

GLAREANUS Dodec

Dodecachardon...

Basle, 1547

"Veteres musici..." 1.1.c.2 p 17 p 2

Dodecachardon... ed Clement A Miller

Amer Soc. Mus 1965

"Sunt Claves natura..." 1.1.c.2. [c.3.] p 17 Vol 1 p 45  
 "Consonantiarum Regina..." 1.1.c.8 p 48 Vol 1 p 60  
 3 degrees of each of 5 moods 1.1.c.21 [1.2.c.21] p 3 Vol 1 pp 97-103  
 "Ars ut ars..." c.12 [1.3.c.12] p 30 Vol 2 p 242

HOMER Epigr

in Homeri quae exstant omnia...

Basileae : per Sebastianum Henricpetri [1606]

Superlative of supra p 19 pp 378-80

HOMER Iliad

Butler is probably here referring to the feasts of p 7  
 the suitors at the beginning of the Odyssey,  
 Chapter 1

Iliad trans E.V. Rieu

Penguin Books, 1965

"Ibi quidem adolescentes... Sigma p 127 p 352  
 "Sponsas autem..." Sigma p 7 p 350  
 "Virgines autem..." Sigma p 122 p 352  
 "supremus Iupiter..." Tau p 19 p 360  
 "Luctus principes..." Omega p 125 p 456

HOMER            In Mercurium

=Hymnus in Mercurium in Homeri quae exstant amnia...

Basileae : per Sebastianum Henricpetri, [1606]

"Intus testudinem..."		p 20	p355
Mercury and chelys		p 17	p355

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HOMER            Odyss

Odyssey trans E.V. Rieu

Penguin Books, 1964

"Cantusque & choreae..."	Alpha	p 124	p 29
"Omnibus enim hominibus..."	Theta	**2r	p 135
"Non enim ego..."	Iota	p 124	p 139

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HORACE           Carmine

in Q Horatii Flacci : Opera ed. Page, Palmer and Wilkins

Macmillan, 1922

"Curvae lyrae parentem	1.1. Ode 10	p 20	p 8 16
"Motus doceri gaudet..."	1.3. Ode 6	p 132	pp 47-8
Movit Amphion..."	1.3. Ode 11	**2	p 51 1.2

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HORACE           In Arte poetica

= Ars Poetica in Q Horatii Flacci : Opera

Macmillan, 1922

"Sylvestres homines..."		**2r	p 194 ll 391-6
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HORACE           Satyra

Satires ed A Palmer

Macmillan and Co. 1949

"Non mellius..."	1.1. n.7.	p 130	p 39 ll 19-20
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ISIDORE          De offic. eccles

De Officiis Ecclesiasticis in Opera omnia Isidori...

Coloniae Agrippinae : sumptibus Antonii Hierat, 1617

"Chorus est proprie..."	1.1. c.3	p 108	p 392
"Omnes affectus..."	1.1.c.5	p 3	p 392
"Carmina quaecunque..."	1.6.c.6	p 108	p 392

"Hilarius Gallus..."	1.1.c.6	p 106	p 392
"Antiphonas Graeci..."	1.1.c.7	p 107	p 392
"Responsorias..."	1.1.c.8	p 106	p 392
"Psalmistam & voce..."	1.2.c.12	p 117	p 404
"Psalms cantabant..."	1.2.c.12	p 105	p 404

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ISIDORE Orig  
Originum in Opera omnia Isidori...  
 Antonii Hierat, 1617

"Inter responsorias..."	1.6.c.19	p 108	p 51
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JEROME Epis Paulae & Eustochii ad Marcellam  
 in Saint Jerome : Lettres Vol 2 ed Jerome Labourt  
 Societe d'Editions Belles Lettres, Paris, 1951

Hic vox quidem p 105-6 p 110

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JEROME Ep to Ephesians 5.19  
 in D Hieronymi Presbyteri in Epistolam ad Ephesios ad Paulam et  
Eustochium  
Opera D Hieronymi...  
 Antwerp; Chris. Plantin, 1578

"Audiant haec..."	[Tome VI]	p 118	p 188
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KEPLER Harmon  
Iohannis Keppleri Harmonices Mundi Libri V  
 Lincii Austriae : sumptibus Godofredi Tampachii 1691

Bo, Ce, Di, Ga	1.3.c.10	p 15Bk 3 p 57
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KRANTZIUS Daniae  
Rerum Germanicorum historici claris...Daniae...  
 Apud haeredes Andreae Wicheli, Francofurti ad moenum, 1583

Ericus Musician	1.5.c.3.	p 7
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LAODICEA (Council of)  
 in Concilia generalia et provincialia...(ed Severinus Binius)  
 Antonius Hieratus, Cologne, 1618

"Quod non oportet..."	c 15 [Canon 15]	p 118	vol 1. pt. 1 pp243-44
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## LISTENIUS

= Musica Nicolai Listenii...

Norimbergai apud Iohann Petreium, 1549

Maj/min Tactus		p 70	p 73
"Tres posteriores species..."	1.2.c.1	p 28	p 46

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## LUCIAN

In Parasito

In Parasito trans A.M. Harmon

Loeb Classical Library, 1961

"Ars est comprehensio..."		p 93 Vol 3 pp237	317
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## LUTHER

Epistola ad Senfelium Musicum

in Calvisius : Melopoeia..., Erfurt, 1592

"Scimus Musicams..."		*3v	B 5v
"Scimus Musicams..."		p 115	B 5v

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## MACROBIUS

Somn. Scip

In Somnium Scipionis libri II

Lugduni : apud Seb. Gryphium, 1550

"Non solum qui..."	1.2.c.3	p 8	
"Omnes habitus..."	1.2.	p 3	
Pan and Vulcan	1.1.c.1.	**4r	

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## [MANTUAN (Baptista)]

"Cur tanta, delubra..."

in Ornithoparcus : his Micrologus... trans Dowland

London, 1609

p 116 Bk 4c 8

## MARTIAL

In Martiale castrato

= Martialis castratus [or castus] There were many eds.

Butler may have known, Paris, 1514 to Cologne, 1624. But

there does not appear to have been one from England. I

have not traced the exact quotation in any of the Martials

consulted. See Note 66 at end of Book Two of mod. ed.

for a reference.

"Perditorum itaque..."

## MARTIANUS CAPELLA

De Nuptiis Mercurii et Philologiae ed L. Walthardi

Berne 1763

3 degrees of each of 5 modes 1.7. p 3  
 Highest and lowest strings p 20

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MARTYR, Peter P.M. Loc Com

= Loci Communes D. Petri Martyri Vermilii...

London, Thos. Vautrollier, 1583

"Cantus, etsi per se..." Classis 3, para 25  
                                   [Classis 3 c 13. para 25] p 95 p 675  
 "Omnia haec..." Cl 3. c.13 p25 p 8 p 675  
 "Sciendum est veteres..." Cl 3. c.3. p 25  
                                   [Cl 3 c 13 p 25] pp 133-4 p 675

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MERSENNE De Harmonicis Instrumentis

= F. Marini Mersenni...Harmonicorum Libri [12] In quibus agitur  
 de Sonorum natura, causis & effectibus : de Consonantiis,  
 Dissonantiis... Compositione, orbisque totius Harmonicis  
 Instrumentis Sumptibus Guillelmi Baudry: Lutetiae  
 Parisiorum, 1635

p 33

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MERSENNE Genes

= F Marini Mersenni...Quaestiones celeberrimae in Genesis...

Lutetiae Parisiorum. Sumptibus Seb. Cramaisy, 1623

"Sy" p 15  
 Charles IX and his Academy 4r  
 Hyperphrygian mood c.4.v. 24 art 16 p 6 cols 1531 ff  
 Naming of notes after Greek  
 vowels p 15

---

MORLEY, Thomas Introduction

A Plaine and Easie Introduction... 1597

mod. ed R.A. Harman, J.M. Dent 1952

"As for the sharpe in the bass Pt 2 p 29 p 71 p 175  
 Hitting the eight in the face p 64 p 147-8

---

MUTINENSIS = [FOGLIANO]

Musica Theorica Ludovici Foliani Mutinensis...

Venetiis per lo Antonium &amp; Fratres de Sabio...1529

Concord Proportions	p 33	cc2 and 3
		of Sectio Secunda

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NICEPHORUS (Callistus) Eccles. Hist

Ecclesiastieae Historiae libri XVIII

Paris: apud Seb. Nivellium... 1562

"Pius Imperator Theodosius"	1.1.c.3 [1 14 c.3]	*3v	
"Post Synodum..."	1.17. c.28	*3v	p 552

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ORNITHOPARCUS

Ornithoparcus : his Micrologus... trans J. Dowland

London 1609

"Graeca litera..."	1.1.c.2 de Clauibus [c3]	p	17	Ev
"G.A. divina..."	1.1.c.2.	pp	14-15	Dv
"Guido Aretinus..."	1.1.c.3	p	14	D2 r
"Musicorum ac Cantorum..."		p	10	C2v-C3r

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OVID

Met 1

Metamorphoses trans Mary Innes

Penguin Books, 1955

"Structis cantat avenis"	No. 1	p	10	p 47
"Per me concordant..."	1.1. in fine	**v		p 53
"Non illos..."	No. 12	p	94	p 272

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OVID

Tristia

Ovide: Tristes ed Jacques Ancre

Societe d' Edition Belles - Lettres, Paris, 1968

"Qui monet ut facias..."	1.5. in fine	p	116	p 162
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OWEN, John Epigr 171

= Musica aulica duarum vocum in EpigrammataIohannis Owen... Libri Tres...

John Legate for Simon Waterson, 1612

p 15 B4v

- PEACHAM, Henry           Compleat gentleman  
The Compleat gentleman  
 Imp for Francis Constable, London 1622
- "The Duke of Venosa..."           \*\*v   p 99  
 "The Landgrave of Hessen..."       \*\*v-\*\*2r p 99  
 "The warlike King Henry..."       \*\*v   p 99
- 
- PISCATOR                   in locum  
Analysis logica omnium epistolarum Pauli  
 London, 1594
- "Haec sunt..."                           p 155   p 672
- 
- PLATO                     de Legibus  
De Legibus                   trans R.G. Bury  
 Loeb Classical Library, 1926
- "Pueros et puellos..."           [ Bk 7 ]                   p 127
- 
- PLATO                     Repub  
De Republica  
 Penguin Books, 1970
- "Eum igitur..."                           p 123   p 155
- 
- PLATO                     Gorgias  
Gorgias                   trans W.R.M. Lamb  
 Loeb Classical Library, 1953
- "Formosam esse..."                           p 125
- 
- PLATO                     in Menexeno  
Menexenus                   trans R.G. Bury  
 Loeb, 1929                           \*\*v   p 337
- 
- PLUTARCH                 De Musica  
 = De Musica in Plutarch's Lives and Writings  
 Book Lovers' Limited Ed. n.d.
- "Ostendens enim..."           [ Section 40 ]           p 6 pp 131-2  
 Highest and lowest strings           p 20  
 "Studiosissimus Musices..."               \*\*v   p 115
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"Veterum Romanorum epulis"	1.1.c.10	p 124	p 169
"Cantum vocis plurimum"	1.5.c.10	p 98	
"Musicarum etiam..."	1.5.c.10	p 11	
"Pythagoreis..."	1.9.c.4	p 7	p 511
"Qui cum somnum"	1.9.c.4	p 6	p 511

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RHODIGINUS, Caelius Variarum

[ Butler spells "Rhodoginus" ] = Lectionum Antiquarum Libri XXX

Apud haeredes Andreae Wicheli...1599

Out of Strabo...	[ 1.9.c.2 ]	**2 v	p 382
"Prima Lydu..."	[ 1.9.c.3 ]	p 5	p 383
"Quid Cassiodorus..."	1.9.c.3	p 3	p 383
"Verum sicuti equitare..."	1.18.c.18	p 127	p 847

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SAXO, GRAMMATICUS Historiae Daniae

Historiae Daniae...

P. Lonicerus, Francofurti ad Moenum, 1576

"Ericus musician" Bk 12 p 7

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SOCRATES. (Historian) Ecc. Hist

Ecclesia Historia...

Paris, Antoine Vitre 1668

"Ignatium Antiochiae..." 1.6.c.8. p 106-7 pp 313-4

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SOZOMEN Ecc Hist

Ecclesia Historia...

Basileae per Seb. Henricpetri, [ 1611 ]

dividing into 2 parts	1.3.c.29	p 107	
Chrysostomo...	1.8.c.8	p 107	p 528
"Populus Antiochenus..."	1.7.c.23	p 6	p 520-1

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SPEED, John Chron

= Historie of Great Britain

2nd ed. 1627

"Hadrian..."	Bk. 6 c.17	**v	p 218
"Alexander Severus..."	Bk. 6.c.27	**v	p 235
"Elfred or Alfred..."	Bk 7.c.36	**v	P 375

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STEPHANUS, Henricus Pref. to Poetae Principes  
 in A General History... Sir John Hawkins Dover 1963  
 p 402, gives story from Stephanus' preface to Herodotus  
 "The Lion..." \*\*2v

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SUIDAS In litera T  
Lexicon... Gk and Lat. ed. Aemilius Portus  
 Coloniae Allobrogum...1619

"Timotheum..." p 6

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TACITUS In Descriptione Germaniae  
On Britain and Germany trans H. Mattingly  
 Penguin Books, 1969

"Cantantes ibant..." p 7 pp 102-3

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THEODORET Ecc Hist.

Historia Ecclesia...

Basileae : per Seb. Henricpetri [1611 ]

Flavianus and Diodorus 1.1.c.24 p 107 p 356

"Antiocheni cognito..." 1.3.c.27 p 128 p 367

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TREMELLIUS Gem 4 21

in Bibliorum pars prima...Latine recens ex Hebraeo facti...

Frankfurt, 1575

Jubal p 94 p 9

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TREMELLIUS Ps 7 and Ps 48

pp 102-3

"quae omnibus..." Psalmi Davidis ex hebraeo in Latinum conversi...

"Canticum Psalmum..." London : Henry Denham...William Seres, 1580

This gives the substance of Butlers' references  
 but not the exact working. No book of Tremellius  
 located gives exact quotation

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VALLA, Georgius

...de expetendis et fugiendis rebus opus

Venice, 1501

"Huius lyrae..." p 21

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VIRGIL	Aeneid				
	<u>The Aeneid</u>	trans Jackson Knight			
	Penguin Books,	1969			
"Misenum Aeoliden..."	16.		p 7	p 152	
"Pars pedibus..."	1.6.		p 11	p 166	
<hr/>					
VIRGIL	Eclog				
	in <u>Pastoral Poems</u>	text and trans. E.V. Rieu			
	Penguin Books,	1967			
"Alta sub rupe..."	No. 1.		p 122	p 24 l 55	
"Imitabere..."	2		p 10	p 32 l 31	
"Pan primus..."	2		**v p 32	ll 32-3	
"Et vitula..."	3		p 130	p 48 l 109	
"Non me carminibre..."	4		**2r p 56	ll 55-7	
<hr/>					
VIRGIL	Georg.				
	<u>Georgics</u>				
	Folio Society,	1969			
"Interea longum..."	No. 1		p 122	p 22	
"Mulcentem tigres..."	[4]		**2r	p 65	
<hr/>					
VITRUVIUS					
	<u>L. Vitruvii Pollionis de Architectura libri X</u>				
	in Valla's ed. of <u>Cleonidas...introductionum</u> , 1497				
Highest and lowest strings	1.5.c.4		p 20	l. 11r	
<hr/>					
WITHER George	G.W.				
	= <u>A Preparation to the Psalter</u>				
	R. Okes, London	1619			
Psalms			p 104		
<hr/>					

## BIBLE

The Holy Bible, Conteyning the Old Testament and  
the New : Newly translated out of the Originall  
tongues : and with the former Translations deligently  
compared and revised by his Maiesties speciall  
Commandment. Appointed to be read in Churches.

Imprinted at London by Robert Barker, Printer to the  
Kings most Excellent Maiestie. Anno Domini, 1611

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Ext, of a Sixt and a Diapason. And so a Tridiapason-second, or a Tridiapason-third, of a Second or Third and a Tridiapason.

All w<sup>ie</sup> Compounds, having de sam<sup>e</sup> Cliefs, de sam<sup>e</sup> Nam<sup>s</sup> of Not<sup>s</sup>, and, in effect, de sam<sup>e</sup> Sound<sup>s</sup> (der be<sup>ing</sup>, no<sup>r</sup> oder differenc<sup>e</sup> in dem, but *Auzen* and *Gru<sup>n</sup>den*) wit<sup>h</sup> deir Simple Intervalls; ar derfor, in Harmoni, used as de sam<sup>e</sup>: according to de common Maxim of Musicians, *De Octavis idem est iudicium*. vide *C. 2. § 1.*

### ¶ I. I. Of Concorde and Discords.

Of de 12 Intervalls 7 ar Consonant, and 5 Dissonant: do<sup>s</sup> ar called, in on<sup>e</sup> word, *Concorde*; and de<sup>s</sup> *Discords*. (g) A *Concorde* is de mixtur<sup>e</sup> of a Grav<sup>e</sup> and Acut<sup>e</sup> sound swartly falling to de ear.

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

De sevn Concorde ar first (i) an Eigt, (w<sup>ie</sup> \* *Claveaux*; for perfection and eicti, called *Consonantium Regna*) a Perfect and imperfect Third, (k) a Fowrt, a Fift, a perfect and imperfect Sixt: wit<sup>h</sup> deir Compound<sup>s</sup>. Unto de<sup>s</sup> Intervall-concorde is added de (l) Union: so called, becaus standing in de sam<sup>e</sup> Clief dat de Ground do<sup>t</sup>, it yeldet, in an oder Part, in a found, as seinet en<sup>d</sup> and de sam<sup>e</sup> wit<sup>h</sup>. De w<sup>ie</sup> aldow<sup>e</sup> it be no<sup>t</sup> Intervall; (as all oder Concorde ar) yet, de Ground and it be<sup>ing</sup> 2 individual conording founds, it may wel be<sup>e</sup> called a Concorde; and becaus, lik<sup>e</sup> an Eigt, it do<sup>t</sup> swartly resound in Harmoni; and wit<sup>h</sup> its swartnes, is oftint<sup>s</sup> necessari in contexting of Point<sup>s</sup>, and oder melodious passages; it is justly reckoned among de Chief of dem.

Of Concorde se<sup>m</sup> ar Primati, and som Secundari.

(m) Primati Concorde ar an \* Unison or Eigt, a perfect Third or *Diapason*, and a Fift or *Diapente*. De w<sup>ie</sup> c of dem selv<sup>s</sup>, witout de help of any oder, do<sup>s</sup> make a swart<sup>e</sup> sym-Poni. And derfor as dey ar god in de beginnings, and oder places; so ar dey necessari in de Cloze<sup>s</sup>: w<sup>ie</sup> en<sup>d</sup> all Secundari<sup>s</sup> ar excluded.

Secundari

### § III. Of Harmoni: ¶ 2 Of Concorde and Discords.

Secundari Concorde ar an imperfect Third or *Semidiapason*, (n) a Fowrt or a *Diatesse*, an imperfect Sixt or *Semioctava-diapente*, and a Perfect Sixt or *Ten<sup>te</sup>-diapente*. W<sup>ie</sup> becaus dey sound not so swartly as de Primati do<sup>s</sup>, nor faitiff<sup>e</sup> de ear witout a swart<sup>e</sup> following; derfor<sup>e</sup> non<sup>e</sup> of dem is admitted into de Cloz<sup>e</sup>: and a Sixt or Fowrt<sup>e</sup> kind<sup>e</sup> allowed in de Beginning.

Intervalls ar also differenced by de Number of de 7 Sound<sup>s</sup>: (w<sup>ie</sup> der dey be *Ton<sup>s</sup>* or *Heniton<sup>s</sup>*) as dey follow on<sup>e</sup> an oder in de Scal<sup>e</sup>. A Second, a Third, a Fowrt, a Fift, a Sixt, a Sevne, and an Eigt, ar so called, becaus dey contein so many severall Sound<sup>s</sup>. Dat derfor<sup>e</sup> w<sup>ie</sup> c contein<sup>e</sup> 4 is called a *Diatesse* or a Fowrt: and dat w<sup>ie</sup> c contein<sup>e</sup> 5 is called a *Diapente* or a fift. But de 4 sound<sup>s</sup> of *Diatesse* ar but 2 Ton<sup>s</sup> and a Semi-ton<sup>e</sup> abow<sup>e</sup> de Ground, as *F<sub>1</sub>* is abow<sup>e</sup> *V<sub>1</sub>*, or *Sol* abow<sup>e</sup> *Re*: and de fiv<sup>e</sup> sound<sup>s</sup> of *Diapente* ar 3 Ton<sup>s</sup> and a Semi-ton<sup>e</sup> abow<sup>e</sup> his Ground, as *Sol* is to *V<sub>1</sub>*, or *L<sub>1</sub>* to *Re*. Lik<sup>e</sup> w<sup>ie</sup> c from *F<sub>1</sub>* to *M<sub>1</sub>* abow<sup>e</sup> ar 4 sound<sup>s</sup>, as in a *Diatesse*: but dey ar 3 w<sup>ol</sup>s Ton<sup>s</sup> from de Ground, w<sup>ie</sup> c of dat Intervall is called *Tritonus*: and from *M<sub>1</sub>* to *F<sub>2</sub>* abow<sup>e</sup> ar 5 distinct sound<sup>s</sup>, as in a *Diapente*: but dey ar from de Ground, but 2 Ton<sup>s</sup> and 2 Heniton<sup>s</sup>, w<sup>ie</sup> c of dat Intervall is called \* *Semidiapente*. So dat de *Tritonus* is an excessiv<sup>e</sup> *Diatesse*, half a Ton<sup>e</sup> com<sup>m</sup>e; and de *Semidiapente* is a defectiv<sup>e</sup> *Diapente*, half a Ton<sup>e</sup> to little: w<sup>ie</sup> c in effect is all on<sup>e</sup> w<sup>ie</sup> *Tritonus*. And derfor, as in de *Diatesse*, de respect or relation of *V<sub>1</sub>* to *F<sub>1</sub>* or of *Re* to *Sol*, and, in a *Diapente*, de relation of *V<sub>1</sub>* to *Sol*, or of *Re* to *L<sub>1</sub>* (becaus dey ar Concorde) is Harmonical; so, in de excessiv<sup>e</sup> *Diatesse*, de relation of *P<sub>1</sub>* to *M<sub>1</sub>*, and, in de defectiv<sup>e</sup> *Diapente*, de relation of *M<sub>1</sub>* to *P<sub>1</sub>*, (becaus dey ar Discords) is called *Relatio non Harmonica*.

But de<sup>s</sup> hawf Discords, by de help of Flat<sup>s</sup> and sharp<sup>s</sup>, ar reduced to deir true Concorde. For as de *Tritonus*, eider by flatting de sharp, or sharping de Flat, is made a true *Diatesse*; so de *Semidiapente*, by de flatting de *Re*, is made a true *Diapente*.

*Semidiapente*.  
Semi in dis  
word (as in *Semidiapason*)  
and  
*Semidiapason*  
do<sup>s</sup> not signi-  
fic half of de  
w<sup>ol</sup>, but de  
a Not<sup>e</sup>.

*Relatio non  
Harmonica*.

prais of honorable man: wie \* *Tulli* reuenebeth, *Vlinam extaruit* \* *In Bruto*  
*illa carmine que nullis factis ante suam statim in eulis esset: e-n' ita-ta*  
*sigulis conuolus, de clarorum virorum laudibus, in Originibus scriptum*  
*relisquit Cato. It: t an order plac, to de voic' is added de Recorder or*  
*Shaban. Graecissimi: author in Originibus dixit Cato, Morum epulid Ma-jor*  
*res hanc epulitium fuisse, ut deinceps quacuque uenirent, cacerent ad tibiam*  
*clarorum virorum laudes: aldowg de Pythagoreus learned rater to affect*  
*de Harp or other string instrument, becaus every on' by himself mighte*  
*sing and play upon \* Enrica together. Dis Mod's, for de Moraliti and Me-*  
*doctrii ac'ce'f ( I may ad for faciliti) de Pilosopher aduise't to be: first*  
*learned of yung beginners. t *Manisellum* ( inquit) quod *Doricam* pra-*  
*caeteris deoese est iunioris addiscere.*

**Lydian.**  
 (e) Of de *Lydian* Mod's ar do'st solemn Hymns and oter sacred  
 Chy-e-songs, called *Motets*, motu: becaus dey moy' de harts of de  
 hearers, striking into a ma deuot and reuerent regard of him for wof  
 praiz dey wer' mnd'. De's *Motet* requir' most Art, of all Musk, in Set-  
 ting: sily to take Discords and Bindings, using plain, soft, sweet Discan-  
 tings, wit frequent, graceful Reports and Reuerses. Agreeable unto de art  
 of de *Setters* hold: be: de art of Singers: swetly and plainly to expres  
 de words and syllable: of de Ditt, dat dey may be understood of de  
 Congregation. and heing like deir *Motets* [ Grav', sober, holy] to sing  
 wit a gra't to de Lord in deir harts. P. l. 2. c. 1. §. 2. 3. and c. 2. §. 5.  
 Of dis Mod's tenm' do'st religious veur: of de *Romans* in deir sacrifices;  
 and deir gra'v' Canzonas at de solemn feasts of deir Magistars: e'wise  
 t *Tully*, Neq' uero illud era eruditioru temporu arguerentur: est, sicut de  
*Demetrii g'ntinibus, O epulis significatum, fides praecurrit. And like,*  
 wit do'st funeral Elegi's of Noble men, commaunded in de old' *Romun*  
*Lawz. \* Honorarioru virorum laudes in Corcio-e memorarunt: e'q'q; e-*  
*tiam ad cantum tibicinu prosequuntur, cui nomia Neenia: que vocabulo*  
*etiana Graeci cantu lugubres nominant.*

Of dis Mod's is de passionate Lamentation of de good musical King,  
 for de deat of his *Isabellam*: Composed in 5. Parts by M. J. b. Tomkins,  
 non-Organist of his Majesty's Chappel. De melodious harmoni wer' of  
 wen I heard in de *Musik* school, wether I would' mo'r' admir' de sweet  
 wel governed voices (wit consonant instruments) of de Singers; or de  
 exquisite Invention, wit, and Art of de Composer, it was hard to deter-  
 min.  
 De's *Memor* of funeral Elegi's, seem' to hav' bin de first use of dis  
 Mod's: as *Catius Rhodogimus* obleret in de plac' of *Cassiodorus* before  
 cited. *Prima Lydi-a od's constitutio fletus lamentationisq; cuius facta est.*  
*Nam Aristoteles in primo de uic'ia, Olympum tradit in Tythenis sepul-*  
*chrae esse hanc, secundum Lydium modum, sine alia.*  
 De's Latterly Mod's de *Pilosopher* preferret before' all t *LYDIA*  
*maxime omnium Harmoniaru ornatum suum, doctriamq; affectu.*  
 (h) Of de *Aolik* Mod's \* was that Enrancing Musk: of de *Harp*,  
 provides for King *Sulis* when de evil spirit troubled him: wie Musk  
 being mnd' by en' dat was cunning, and could play well, so earned de  
 cwi  
 A 3

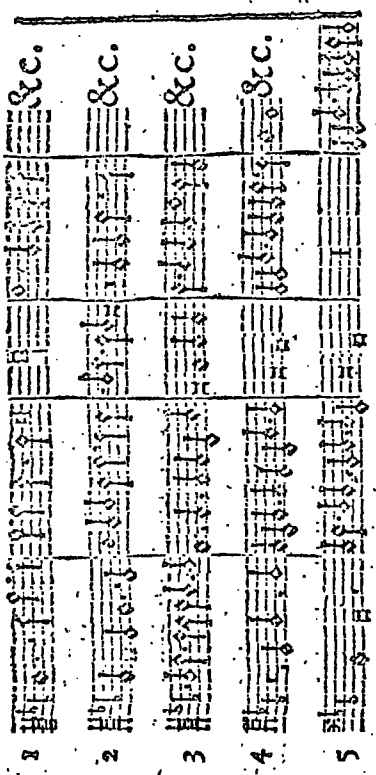
gus: **IONIC** U.S, Hypoionic, Hyperionic. In all wie *Hypo*  
 significat a defect, and *Hyper* an excess of de Mod's principal.  
 Som ancient Musicians mad' but two Mod's, [Do: ke: n I Pygrian:]  
 referring all oder unto dem. t *Quidam in harmoniis posuerunt duas*  
*species, unam Doricam, alteram Phrygiam: ceteris omnes uel ad Doricam,*  
*uel ad Phrygiam referunt.*  
 De five Mod's by wie do'st various effects ar wrought \* *Cassiodorus*  
 seewet to hav' deir severall appellations of de Countri's, in w'is, ac-  
 cording to deir several manners and dispositions, dey wer' invented and  
 practiced. *Hoc totum (sicut hoc) quatuor modis agitatur: qui saguli pro-*  
*vinciarum, ubi reperiri sunt, nominibus constitantur: a) Ix-wik' Boetius:*  
*Modi Mulici Centium vocabula designati sunt. Quo enim unaqueq; gens*  
*gaudet, eamem modus ipse vocabulo nuncupatur.*  
 De fact hat his nam' of *Doria* a civil part' of *Graecy*, nar' Arcens:  
 de oder 4 had deir beginnings and nam's from certain Regions of  
 Asia minor, wie bordering upon *Graecy* wer' peopled by *Graecian*  
 Colon's.

De *Lydian* Mod's was so called of *Lydia*, famous for de golden River  
*Pactol's*, and de winding retrograd' *Arctander*: ac on's resembling de  
 treatur' and glorious march of de *Ditri*, de oter deit deit pleasing Reports  
 and Reuerses, wit de admirable varieties of de Musk. De deit cities  
 at *Phadefia*, and *Sardis* [the royall seat of rich *Erebus*.]  
 De *Phidol* of *Aelia* [de Kingdom of *Aelia*] wene' huc: is feind to  
 send his rustling winds: de wie de' hartin resemble dis Mod's, dat dey  
 also hav' a softening faculti.

De *Phygan* Mod's of *Phygia*, a region bordering upon *Lydia* and  
*Caria*: in wie is *Cios* dat maistall Mart-town, and de most big hill *Ide*,  
 famous for the *Trojan* war.  
 De *Ionian* of *Ionis*, wie lyt between *Bohia* and *Caria*; for de god-  
 nes of deit and de commedious situation, inferior to none of de Asian  
 Regions: wof plenty and idleness turned deit honest mite into t lasciv-  
 iousness: as *Athenens* observed in his time. \* *Nobis a etate tonum mores*  
*dicitis sunt ver distitit: eorumq; itidem Cantus ab illo uicibus multum di-*  
*versus. It was adorned wit 12 great citi's weter of *Ephesus* and *Miletus**  
 wer' two.

Dis Mod's is also called *Modus Chromaticus* [i. coloratus, *sucatus*.]  
 of *Chromis*, color: becaus as pictur's ar beautified wit trim lively colors,  
 to pleas de wanton ey; so dis kind' is as is wer' colliored wit delicate  
 lively sounds to pleas de wanton car.  
 (e) Of de *Doric* Mod's ar de Plains in *Memer*: and all gray and ho-  
 west songs: sicut asis, Like to de *Dramisk* rose 130 fcs, --- Sec. de *Autor*  
 wer' of de M. I. *Quartiles*: who hat written many excellent *Davin* Po-  
 ems. De wof bo'd's of Plains was lastly set forth in 4. Parts by Mr *Tob-*  
*mas Arcueseross*, composed by *John Farner*, *J. b. Morley*, *G. Kirby*, *T. Ho-*  
*mas* and *John Tomkins*, *R. Allison*, *L. Atkison*, and sundry oders: 1 ut de  
 greatest part' by him laster dem out.

- \* *Pol. l. 4. c. 3.*
- \* *In de above cited Epist.*
- \* *Musik. l. 1. c. 1.*
- I**  
**Doric.**
- 2**  
**Lydian.**
- 3**  
**Aolik.**
- 4**  
**Phygan.**
- 5**  
**Ionik.**
- \* *Phidol. l. 2. c. 3.*
- \* *(b) in Nolis.*
- \* *Deipnosophist. l. 1. r. 30.*
- I**  
**Doric.**

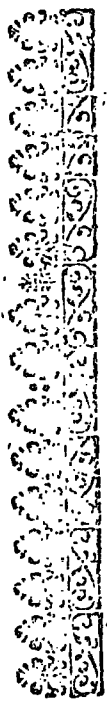


EPILOGVS.

**D**E foundation of deif Rudiments being layd, you may begin to build your Practic' derson. But hae dat affeete perfection in dis rar' faculti, and de honour of a good **C O M P O S E R**, let him first see dat hae hae furnished wit Natur's gifts : [apenes, and abiliti of wit and memori : ] den let him sorrowly peruse & [ ] de learned and exquiste Precepts of dat prim' Doctor Mr *Thomas Adley*, (concerning de Setting of 2, 3, 4, 5, and 6 Part's) in de second and third Part's of his Introduction : and lastly, let him heedfully examin, observ, and imitat' de Artificial works of de best Autors : sit as at *Chionens Non-Pupis*, *Horatio Vecchi*, *Orlando di Lasso*, *Olphonso Espubosco*, *Luca Marenzo*, *I. T. eke*, *D. Farfax*, *D. T. J.*, *Mr Taverner*, *Mr Parsons*, *D. Bull*, *Mr Dowlan*, *Mr Tallis*, *Mr BIRD*, *Mr Hbit*, *Mr Morley*, and now excelling Mr *Tito*, and *I. Tomkins* [ dat *Aurum par Musicorum* ] wit many oder of admirable, divin', unscarable skill in dis mysteri. For as in \* Oratori, so in Musick, ar necessarily required to perfection ; 1 Natur', 2 Art, and 3 Exercitation according to Art and Examples.

And yet wen all is don, so full of difficulti's and hidden mysteri's is dis faculti of Setting ; dat all deif helps concurring, will not suffice to de training of a good Leson ; ( especially in de Lydian Mod' ) unles de Autor, at de time of Composing, bee transported as it were wit de Musical furi ; so dat himself scarce knowes what he do'st, nor can presently give a reason of his doing ; even so as it is wit deif dat play voluntari : of wron' deif de *French-man sayt*, *L'air d'Oris est en le brant des doits* : Deir soul is in deif fingers ends.

\* Vid. Orat. Epilog.



DE  
**SECOND BOOK,**  
OF DE  
**USES OF MUSIK.**

C. I. § I. *Of Instruments.*

**T**HE Deffence of an Art t'zings ar requisite [ a *System* or constitution of Rul's and Precepts ; and som profitable Uses or Ends, y'er unto dey *atq'z* ar referred. ]

De Principles and Precepts of dis Art, in Singing and Setting, being declared, com'we nou to de profitable Uses der of : wite, down, dey be many, may bee all reduced unto \* two : [ on' Ecclesiastical, for de Service of God ; de oder Civil, for de Solac' of Men. ]

Deif 2 Uses ar diversly performed : [ by Voice, or by Instrument, or by bod' : ] w'er of, Musick is divided into Vocal, Instrumental, and Mixt.

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

Of bod' deif sorts, de pregnant wits of industrious Artists hae devised (c) many different kind's : as (of *Entera*) Harp, Lute, Tambour, Organ, Cittern, Cithern, Cymbal, Psalteri, Dulcimer, Dial, Virginal, &c. and (of *Empuesia*) (d) Pipe, Organ, Shalm, Sargbut, Cornet, Recorder, Flute, Travers or T' Holoir, Trumpet, &c. And deif latter curious kind's hae conjoined two or mo' in or' : making de Organ and de Virginal to go' bod' rogeder wit de same keys : yea and wite

M 3.

† *Artes compres- bensis preceptis- gnaia coexerci- talisur ; ad- aliq'z in vobis- Ficus vobis.*  
Lucian in Pa- rasito.

\* Two general Uses of Musick.

(c) Instruments.

(d)

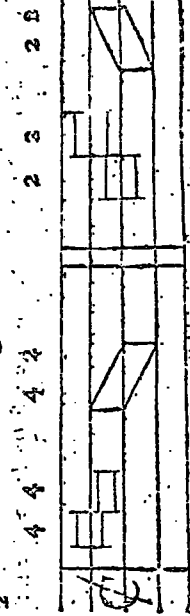
† So also de de French sound it, w'erge dey writ it Hast- fousling or loud fousling read- en Instruments.]

or me' Not's ar fung to on' Syllable. And it is eider  
 old<sup>o</sup> of de Longer Not's, [H, H;] or I.V, of de  
 forter, [H, H;]

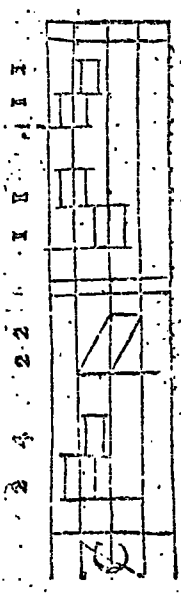
(b) Old' Ligatur' has eix sorts of Ruls' : 1, concern-  
 ing Initial Not's : 2, of Middle Not's : and 3, of Final  
 Not's,

*Ruls,*  
 Of Initial Ligatur's, 4

- 1 *Priva caret cauda* } *Longa est, Pendente secunda.*
- 2 *Brevis est, scandente secunda.*

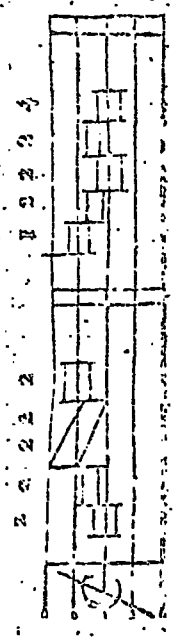


- 3 *Prima manus leuè Brevis est, caudata chorisa.*
- 4 *Semibrevis prima est, sorsum caudata sequens.*



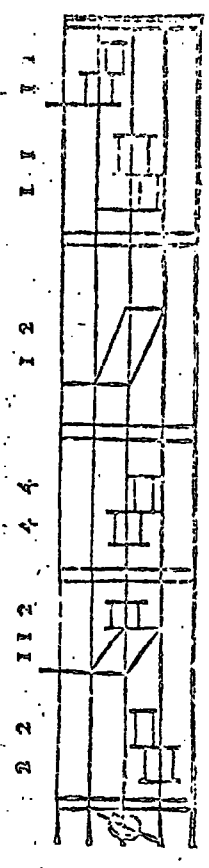
*Ruls,*  
 Of Middle Ligatur's, 2.

- 1 *Quibet in medio Brevis est : 2 || et proxima adheret*
- Sorsum caudate pro Semibreui respicitur.*



*Ruls,*  
 Of Final Ligatur's, 4

- 1 *Ultima ascendens Brevis est quiescens, ligata.*
- 2 *Ultima descendens quiescens sit tibi Longa.*
- 3 *Est obliqua Brevis semper junctis habenda.*
- 4 *Semibrevis, sorsum caudate proxima primæ est.*



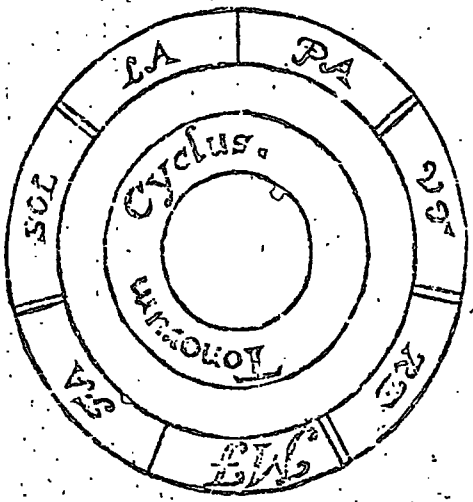
De Ligatur' of de forter Not's is a semicircle, wof 2  
 end's point to de 2 Not's conjoined : as *L*, *L*. Some-  
 tim', (specially wen de Not's beo many to on' syllable)  
 dis Ligatur' is signed in de Ditti on'ly, by setting de  
 syllable, wit a Hyphen under de first Not', and de following  
 syllable after de last.

De middle and principal Not', is conjoined by bo de  
 des Ligatur's. And wen any Not' and his half-not' in de  
 sum' place ar conjoined for on' syllable, de mark of de half-  
 not', and of de Ligatur' toy, is a Point set by de Not's :  
 as *L* : for it is assumed, as if wit de Not' his half-not'  
 wer' exprest, and conjoined by Ligatur'.

A Repet' is eider of de first not's and ditti together,  
 having dis mark (c) ; or of ditti wit oder Not's ha-  
 ving dis mark : i;f, or dis, y : before de first word of  
 de repetit' ditti is commonly placed under his Not' or  
 Not's : or, of a wof Strain ; having at de end de wof 2  
 priete Pars, wof all de Ruls' : dus, *ff* :

A Point is a mark of rest or filio, c' in a song, for de time' of  
 de Not' : wof of it hat his name.

of de Moones in de year' is most' fitly exemplified in dat Figur', wie hat' no' erde.



Deſe Nam's dowg dey bue ſittabgt in Skool's, (accor- ding to de firſt inſtitution,) among oder Principles of de Art; yet de modern vulgar practice doe't commonly enge- nit and re, de oar' into ſol, de oar' into lz: ſo dat, for de 7 ſeveral Not's, dey uſe but 4 ſeveral Nam's: (c) wie do'te not a little hinder de Learners hoſ in Singing and in Set- ting. But if you will na'd's rein' dis eang' ; den take diſ- fert Direction. After MI, ſing ſi, ſol, lz twiſ upward; and lz, ſol, ſi twiſ downward; and ſo com you bod' ways to MI again, in de ſame Clieſ.

Anſwerable unto deſe 7 diſtinct Not's, ar 7 ſeveral Clieſ or keys, called by de Nam's of deſiſt 7 Letters of de Alpa- bet, [(1) G, A, B, C, D, E, F:] and deſer' as de \* 7 Not's, to de 7 Clieſ ar imp'led: (c) de firſt Septenari- wher' of ſi, not' wit Capitals, de ſecond wie vulgar lee- vers, and de third wit duoble vulgar wie tres Septenari- for de reaſon after-mentioned, (wie (d) in Nam's) ar cal- led de (f) G A M U T: [de ground and foundation of all Muſic, bot' Vocal and Inſtrumental.]

De B 3

C A P. II. § II.

Of de Nam's of de Not's.

**D**E Nam's of de Not's wer' (a) invented for de mor' eaſy and ſpeedy inſtruction of Skollars in Tuning dem: dat boeing taught de Nam's and Tun's togeder; w'en dey ar perfect in doſ, dey mig't, by de help of dem, know deſe de mor' redilly.

For de 7 Not's, der' ar but ſix ſeveral Nam's: [Ut, re, MI, fa, ſol, lz.] De ſevnt Not's, becauſe it is but a half-ton' abov' lz, as de ſovre is abov' MI; (w'er' as de reſt ar all tw'o' ton's) is fitly call'ed by (b) de ſame Nam': de wie being added, de next Not' wil be an Eigt or Diapason to de firſt; and conſequenty placed in de ſame Letter or Clieſ, and call'ed by de ſame Nam'.

Of deſe ſevn Not's dus Nam'd, MI is de principal, or Maſter-not': wie t being found, de ſix ſervil Not's doſ follow, (boſ' aſcending and deſcending) in deir order. As in example.



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

De ſecond Pa or Pa. (b)

† See de free MI-clieſ.



Lib. I. Cap. I. II. Of Setting.

self; (as confining mae of monotonis) yet in Harmonit hat de great-  
 est grac' : specially wen it is sung wit a rige voic' : wis is to rat'.  
 (d) De Mean is so called, because it is a niddling or mean big part,  
 between de Counter-tenor, [de highest part of a man] and de Treble,  
 [de highest part of a boy or woman :] and de Counter may be sung by  
 a mean voic'.

(e) De Treble is so called, because his notes are placed (for de most  
 part) in de first Separati, or de Treble clefs : and isto be sung wit  
 a high clear sweet voic'.

(f) Many mo's. *Partes aut vocera Harmonia, ut. 1. 6, vel tres, 4, 5,*  
*6, 7, 8, vel plures adhibentur : (nam hodie etiam vel octo, vel agnita, vel inter-*  
*dua, quatuordecim, vel 15 Partes & voces in unica antiphona trochantur)*  
*Principales tamen tantum quatuor sint. Calvinus Cap. 2.*

(g) 22 Notes. Dis compass of 22 Notes, or a Tridiapason, is for  
 Voices : for Instruments it may be more larger, Vide C. 2. § 2. (f)

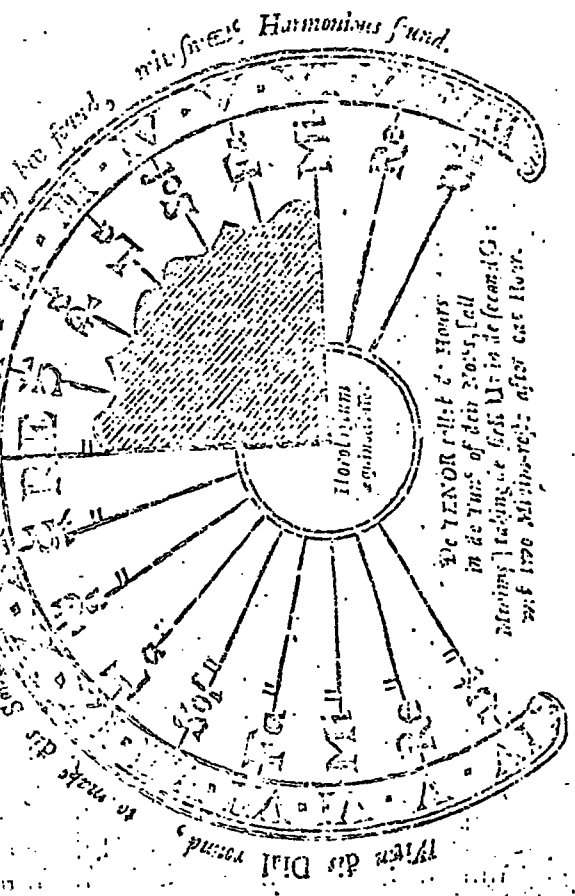
(h) 8 Notes. Yet de Parts of de Dial-song (wise is contained in de  
 ordinari compass of *Triplizafon*) doe all exceed de ordinari limits of  
 an Eight : [de Tenor reaching 9 Notes, de second Treble and de Coun-  
 ter-tenor 11, de first Treble and de Bass 12.] as hers you may see.

I T R E B L E

C O U N T E R T E N O R

I T R E B L E

A Dial-song compo-  
 sed by W. Syddes  
 Song done  
 In imitation of  
 Parsons in Nomine.



## THE FACSIMILES

Facsimile 1 Principles of Musik... pages 48/9. A double-page spread of Haviland's letter-press. Notice the multifarious marginal notes, the final form of Butler's reformed orthography, the consistent use of italics for important and non-English words, and Butler's careful cross reference by bracketed letter to the Annotations.

FACSIMILE 2 Principles of Musik... pages 4/5. A double-page spread of crowded letter-press from the Annotations to Butler's chapter "Of the Moods". All the technical points of presentation noted above are here displayed to advantage, particularly since the Annotations utilise smaller types and are packed more closely together.

FACSIMILE 3 Principles of Musik... pages 92/3. Page 92 gives the second half of Butler's musical quotation from Tallis's "Absterge Dominum" in situ, and also Butler's list of the best authors, according upper-case letters to Byrd and giving the famous "Aureum par" tag to Thomas and John Tomkins. Page 93 is the half-title of Book Two: notice the row of type ornaments at the top and the decorated initial letter. At the bottom of the page is the list of contemporary instruments which gained Butler a footnote in Volume IV of N.O.H.M.

FACSIMILE 4 Principles of Musik... pages 36/7. The "Rules" are given throughout in Latin and the musical examples have been printed from wood-blocks, stave sizes varying from app. 15-18mm.

FACSIMILE 5 Principles of Musik... pages 12/3. Page 13 shows in situ the famous diagram Tonorum Cyclus, reproduced by Burney in his History, page 477 of Volume I.

FACSIMILE 6 Principles of Musik... pages 18/19. Three of the home-made diagrams constructed by Haviland. Diagram lower left has the Greek note-names upside down.

FACSIMILE 7 PRINCIPLES of Musik... pages 42/3. A double-page spread of Haviland's 5 mm pocket psalter music type. This gives the famous dial-song where, to the printed parts laid out to facilitate their reading by the players, a skilful player adds a fifth part by realising the instructions given on the dial.



PLATE I  
 NATELY SCURES. The 12th century church to St. Swithin at Nately Scures, Hampshire. Butler's first living. The church is of flint and Norman, with nave, chancel and apse in one.

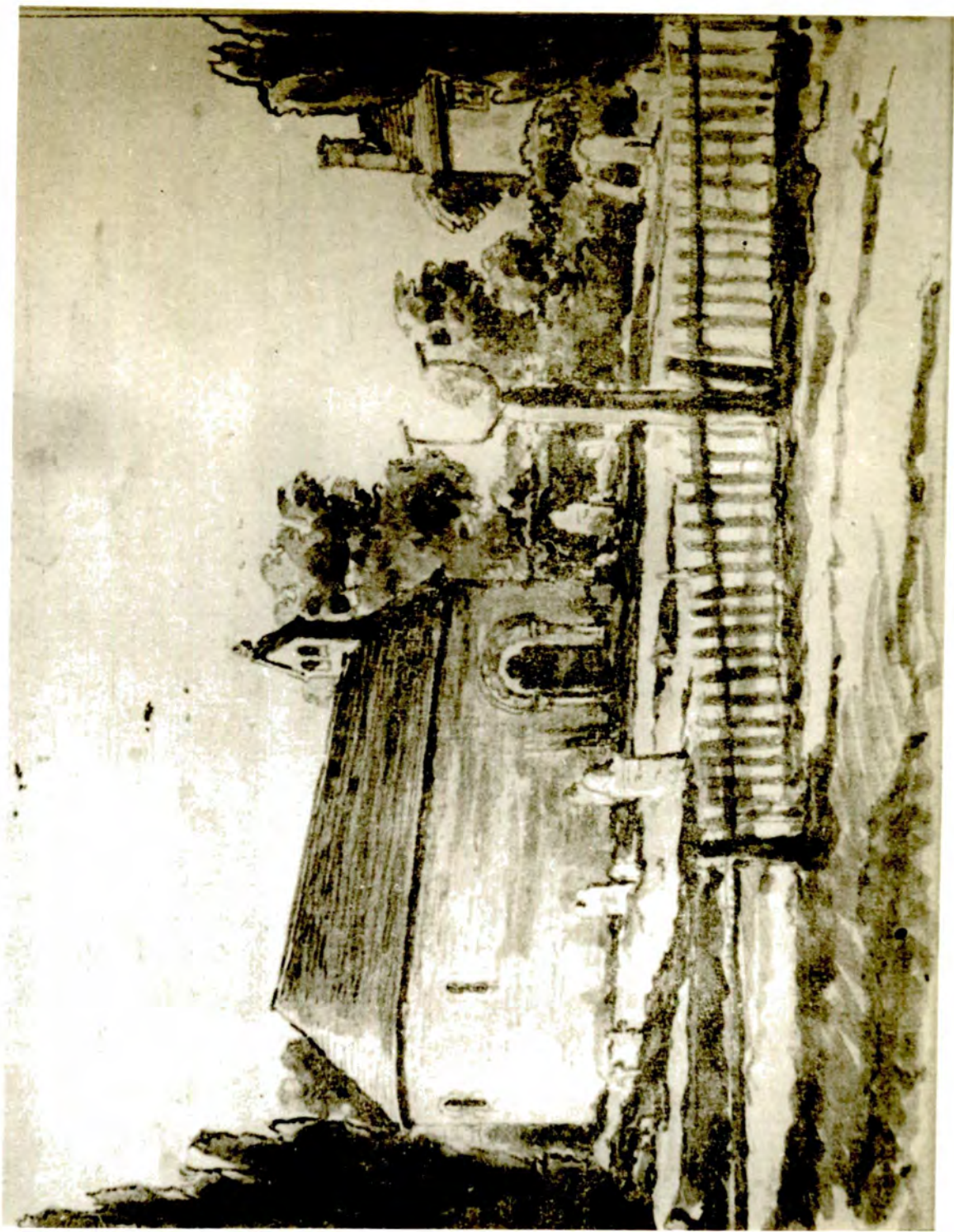




PLATE II

NATELY SCURES, St. Swithin's North  
Doorway. Pevsner & Lloyd in Hampshire &  
the Isle of Wight describe as "nice, with  
depressed tre-foiled head with two big  
cusps, c. 1200, probably".



PLATE III

HOLY GHOST CHAPEL, Basingstoke, Hampshire,  
as it appeared in 1787.

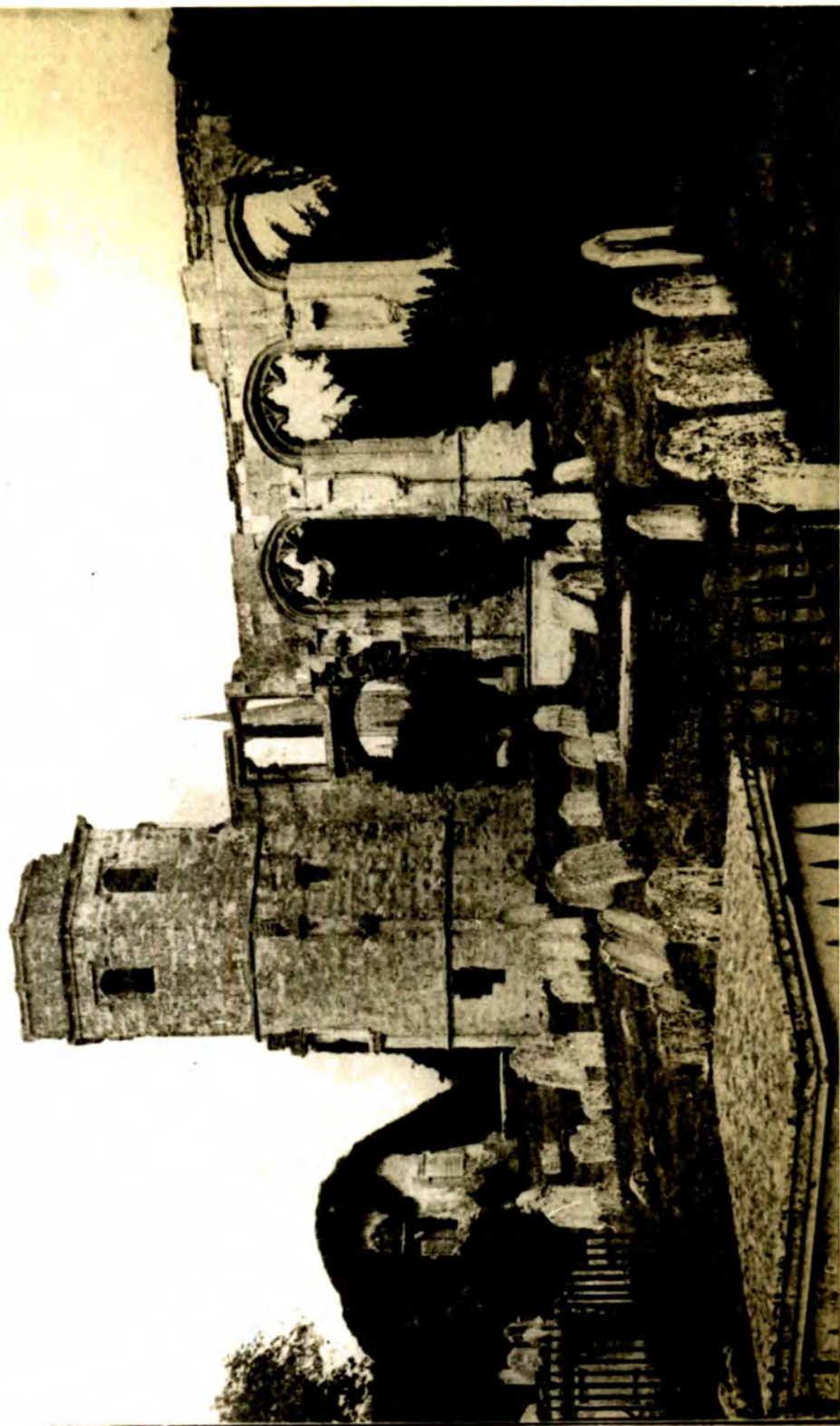


PLATE IV  
The ruins of the  
HOLY GHOST CHAPEL,  
Basingstoke, Hants.

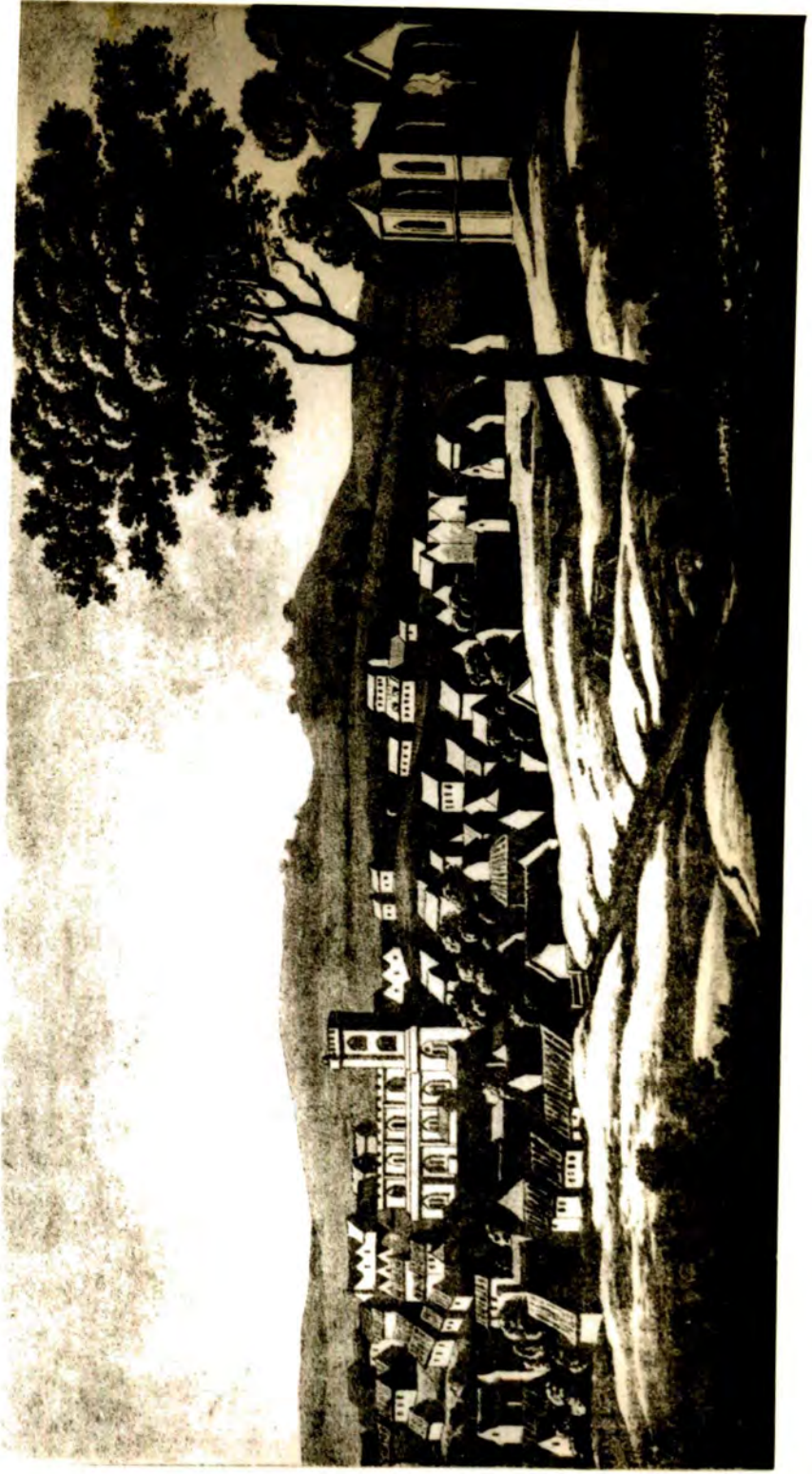


PLATE V

BASINGSTOKE, 1669.

At the right is the  
Holy Ghost Chapel.



WOOTTON ST. LAWRENCE:

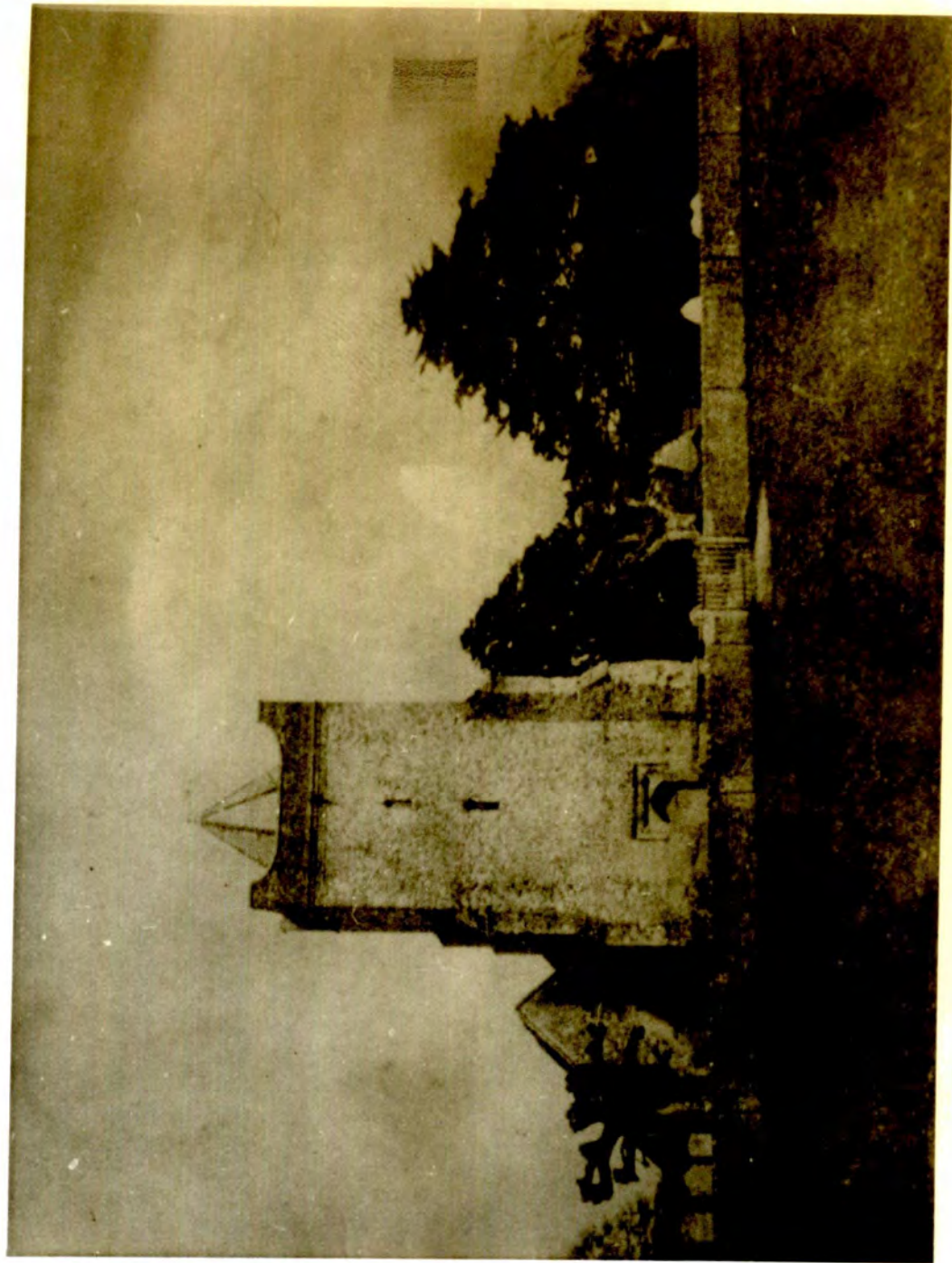
On the next day aforesaid, the 27th of November in the Year of our Lord, Sixteen Hundred, and by the aforesaid Reverend Father in Christ, Thomas, Lord Bishop of Winchester, Charles Butler, Priest and Master of Arts, was admitted to the Vicarage of Wootton St. Lawrence, vacant by the free and spontaneous resignation of Christopher Darling, priest, the last incumbent there. He was presented by George Abbot, Doctor of Divinity, and Dean of the Cathedral Church of Holy Trinity, and by the Chapter of the same Church, the true and undoubted patron of the Vicarage. He first swore that, as Vicar in the same, with its rights and all things pertaining thereunto, he would take the oath of canonical obedience and the oath renouncing all foreign jurisdictions, etc: and then he was instituted. After he had taken these oaths, the Archdeacon of Winchester was instructed to induct him.

PLATE VII

WOOTTON ST LAWRENCE.

Church of St. Lawrence. Present building is of 1864 by J. Colson, but parts go back to c. 1180.

Building of flint, commonest stone in Hampshire. The painting from which present photograph was made is dated 1864.





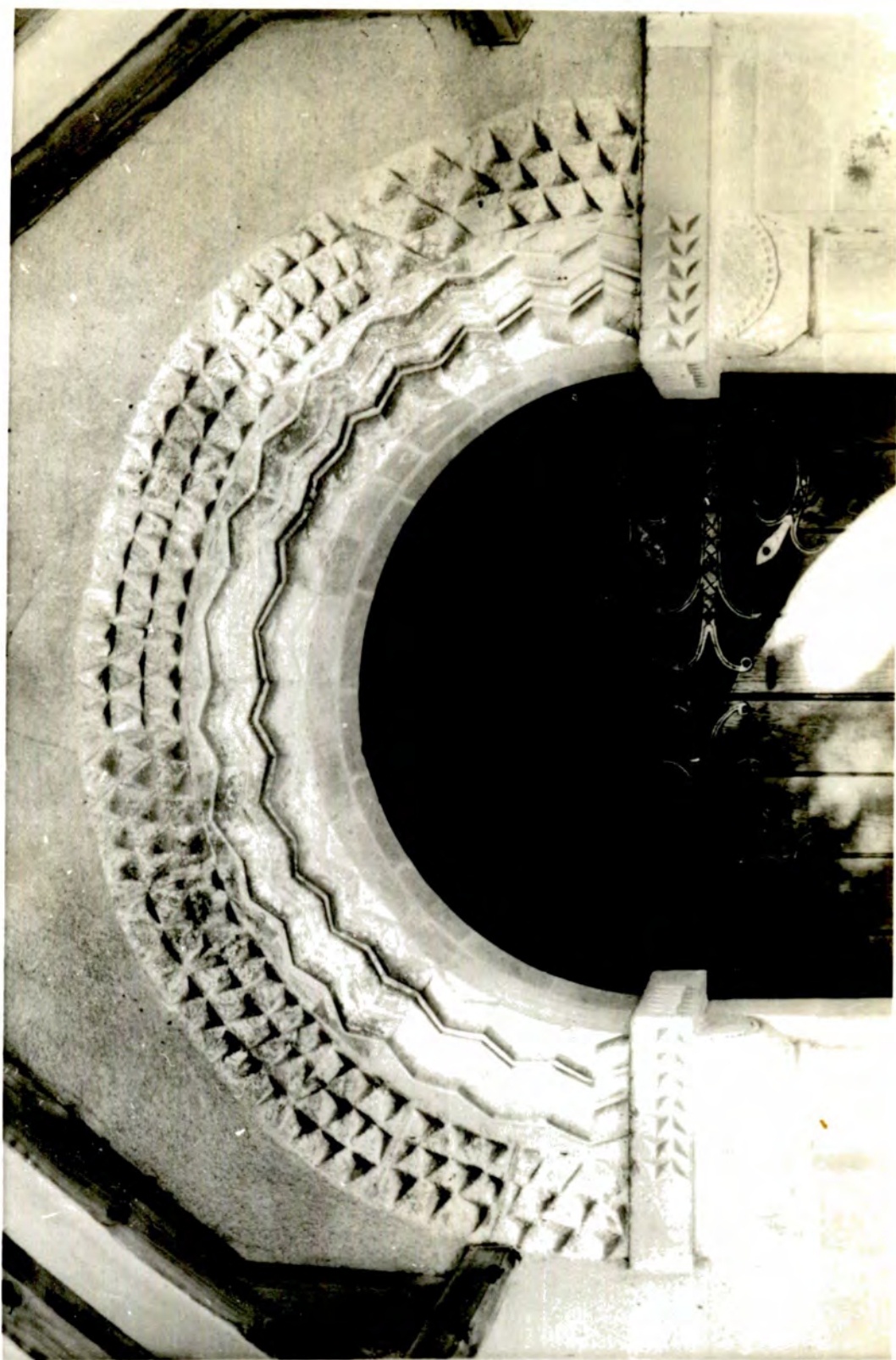


PLATE VIII  
WOOTTON ST. LAWRENCE.  
The Norman south doorway,  
one of the finest features  
of the church.



PLATE IX  
WOOTTON ST. LAWRENCE.  
The Sanctuary.

PLATE X  
 WOOTTON ST. LAWRENCE.  
 The North Aisle. Remains of  
 the 15th century font can be  
 seen near the base of the  
 first pillar.

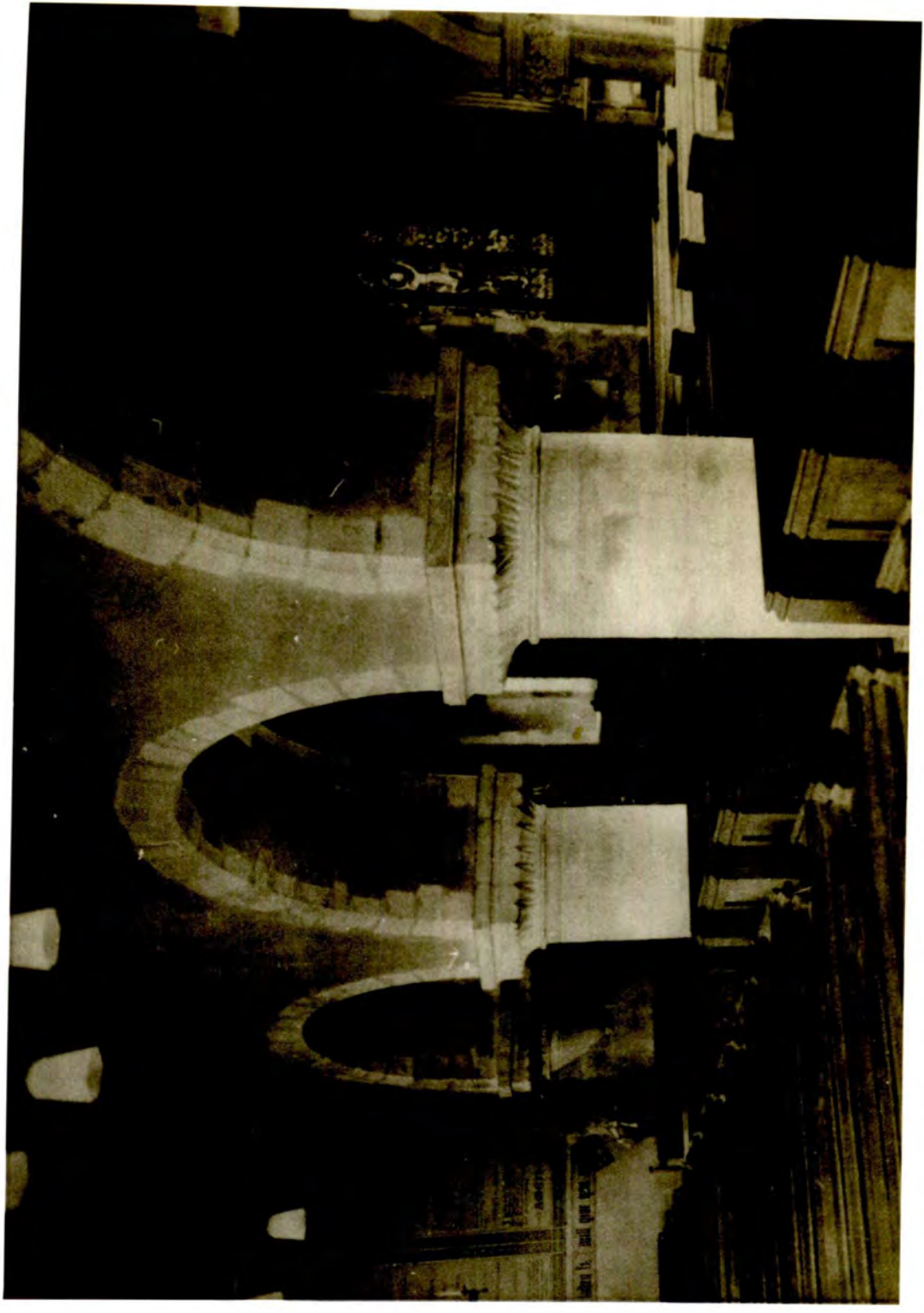




PLATE XI

WOOTTON ST. LAWRENCE. THE CHURCH-  
WARDEN'S HOUSE.



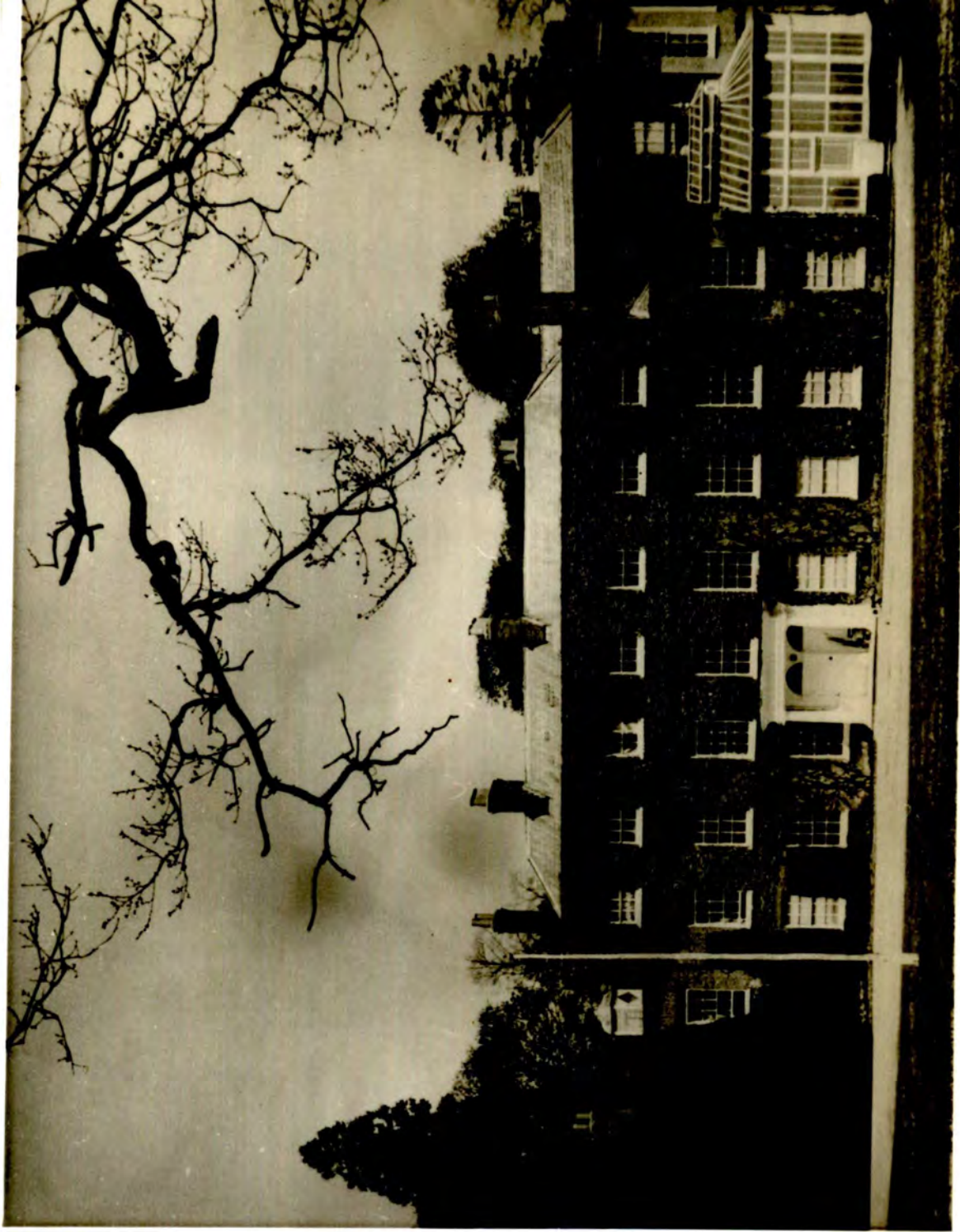
PLATE XII

WOOTTON ST. LAWRENCE. The interior of the  
tithe-barn.

PLATE XIII

MANYDOWN.

Ancestral home of the Withers.  
Main front is of 1790, but there  
are 14th century pillars in the  
cellars and a carved and dated  
chimney-piece in one room, 1602.  
The manor lies about 3 quarters  
of a mile SW of the church.



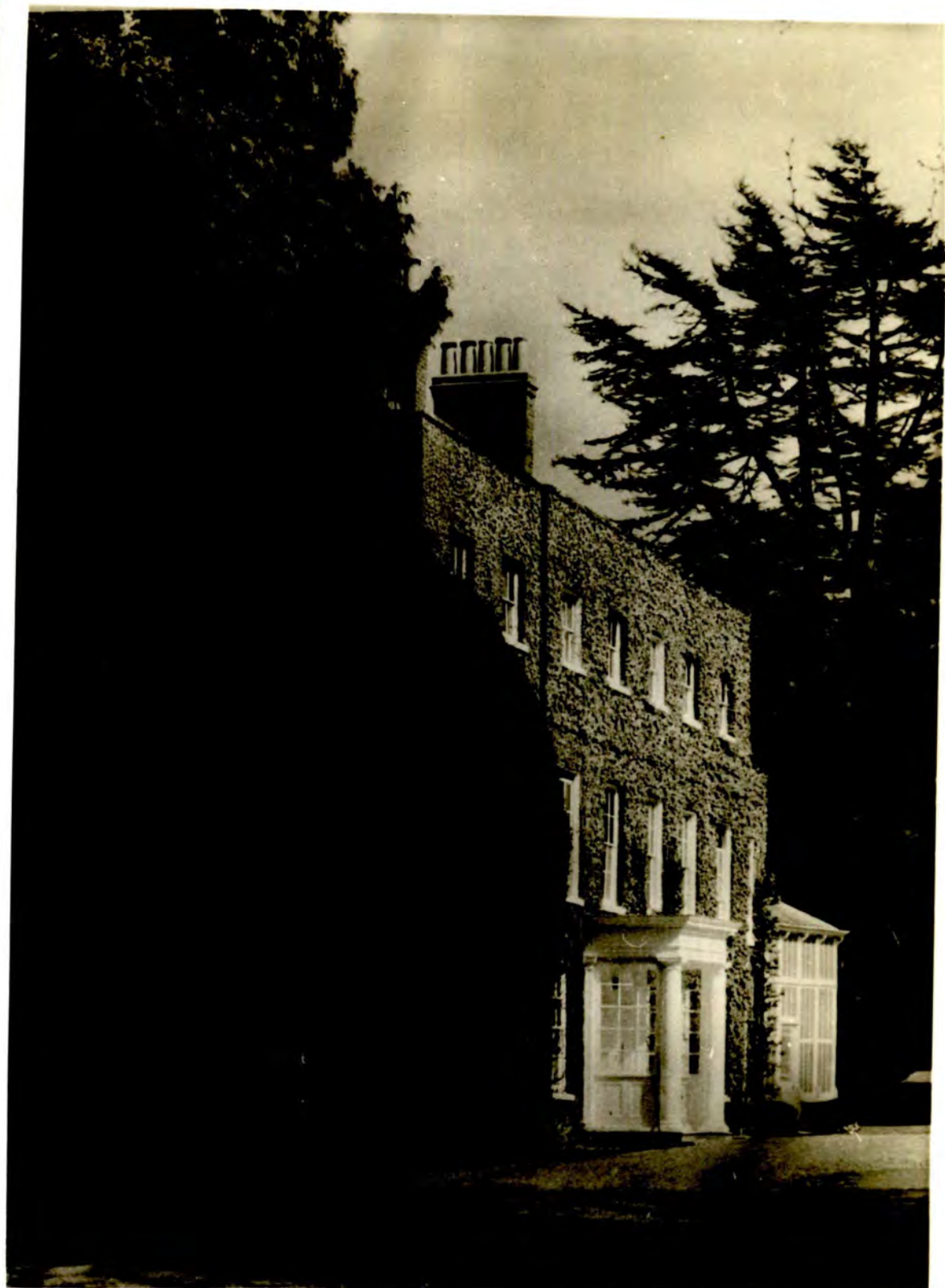


PLATE XIV

MANYDOWN. Another view: notice the broad Tuscan porch.

For the church  
In 1600

Payments for the village fair "Kingales" as follows

1600

To the minstrels for a week	20
pd to the churchwardens	10
pd for a calf to the gardage	5
pd for a sheep to the gardage	5
pd for two lambs to the gardage	10
pd for a couple of chickens	2
pd for a calf to the lord	5
pd for a sheep to the lord	5
pd for a lamb to the lord	5
pd for a brent to the lord	5
pd for a lamb bought of the lord	5
pd for a lamb to the lord	5
pd to Dymon & Dutton for a fat pig	10
pd for a hog and a calf	10
pd for a pig	5
pd for eggs and butter	5
pd for fruit and flour	5
pd for the powder	5
pd for the radon powder	5
pd for the lord's powder	5
pd to Whythorne for his play	10
pd for a bit of salt	5
pd to the lord for a fat hog of mault	10
pd to the lord for a fat hog of mault	10
pd for a pig	5
pd for a pig	5
pd for a pig	5
pd for a pig	5
pd to the lord for his play	10

PLATE XV

The Church Warden's Accounts of Wootton St. Lawrence. Payments for the village fair "Kingales" 1600. Notice particularly the payments to minstrels and to Mr Whythorne "for his play".



Anna f <sup>ca</sup> de f <sup>ca</sup> : Lavin <sup>a</sup> Jun: 20.	
Jacobi istone Octob: 2.	Reynold
Nicardy f <sup>ca</sup> f <sup>ca</sup> f <sup>ca</sup> C. Spencer Octob: 10.	
Guil: Plus L <sup>o</sup> Juniori Octob: 17.	
Margheria f <sup>ca</sup> Guil: Luyff Octob: 19.	
Christiana Primer Octob: 14.	Reynold
Elizabetha f <sup>ca</sup> Caroli Butler Octob: 31.	
Barbara f <sup>ca</sup> de f <sup>ca</sup> de Wood Jun: 6.	Reynold
Gratia f <sup>ca</sup> Sanctis Grati Feb: 6.	
Johann <sup>us</sup> de Liffam — Feb: 15	Reynold
Elizabetha f <sup>ca</sup> f <sup>ca</sup> f <sup>ca</sup> Feb: 15.	Reynold

## PLATE XVI

The Parish Registers of Wootton St. Lawrence. The extract records the baptism by Butler of his daughter Elizabeth, 31st October 1612.

\* Carolus filius Edmundi Butler Nobis 25. 1.  
 \* Elizabetha Wither Decemb. 26 sup.  
 Brigitta filia Jo. Jarrin Jan 20  
 Margarita filia Joannis Pain feb. 2.  
 Richardus White } feb. 14. nupt  
 \* Elizabetha Butler }  
 William Simson } guardian  
 John Wiffelbrooke }  
 2  
 1633.

## PLATE XVII

The Parish Registers of Wootton St. Lawrence, recording the marriage of Butler's daughter, Elizabeth, to Richard White, St. Valentine's Day, 1632/3. At the top of the extract Butler baptises his grandson, Charles, and buries Elizabeth Wither.



at  
Char: Butler &

PLATE XVIII

Butler's autograph signature  
from inside the back cover of the Church-  
Wardens' Accounts at Wootton.

PLATE XIX

CHURCHWARDENS'

ACCOUNTS at Wootton. The extracts show disbursements of poor-relief in and around the parish in summer of 1601.

July. vij. 1601. Rxs. Eas. xliij.

For by me hire diliff of Eshes one of the young wardens of Lane wotton at the appointment of J. the the Egger's sum of xxvj. to be employed in the flock to the use of the pears of the gift of the day and a year's staff value written.

July. vij. 1601. Rxs. Eas. xliij.

For delivered unto the hall of Wootton the said sum of xxvj. of currency pears, due to pay to the use of the pears of the gift but the young warden has the sum being three pence less every night of the said day of the day of August. The diliff of the sum is written. Fair hall the warden.

PLATE XX

The oldest surviving mural tablet at Wootton. It is a memorial to Susanna Withers who died November 21st 1632 and was buried by Butler.





PLATE XXI

The Puritan poet, George Wither, of Bentworth, Hampshire, a cousin of the Withers of Manydown. George Wither produced the first Anglican Hymn-book, Hymnes & Songes of the Church..., 1623, for which Orlando Gibbons provided the tunes (and basses).

To Mr. Butler on his Booke of Musick.

Sweete singing Prophet, Heire of Davids parts,  
Whose sacred Counsell and Harmonious Arts

With double Charms can take attentive Eares,

Musick is less Divine in heavenly spheres

Then in thy Person, whose Religious Muse  
Sends forth the Divinity one Use;  
Which means how <sup>to</sup> <sup>use</sup> <sup>it</sup> <sup>in</sup> <sup>the</sup> <sup>best</sup> <sup>way</sup> <sup>possible</sup>  
Spheres at the Leake of Heavens must situate  
Thy <sup>Notes</sup> <sup>exceede</sup> <sup>their</sup> <sup>Notes</sup> <sup>of</sup> <sup>Alexandre</sup>.

Who views thy Booke, shall find thy learned Lill  
So strike with Ancient & with Modern skill

And then each kind each part & property

Of Musick shalld & touch so gracefully

Rules of Composing & of Practice made

So choise, so well returns from Fiddlers trade,

As if a Soule which some call Hurmany

Did animate thy Booke and Musick these

May not the Doypter Imit or Post draw

toyre prices shewing their owne Art & Law

With Art Reflexive: so doth Musick sound

In thy Expressions of true Musicks ground;

Musick that staves not in the hollow Earre

But into Reason doth sweete wandre heart

Sweete is thy Art, but O what sovrayne End  
Hath it propos'd: thy healthfull Ayre mends

To Cure the Body through the ravishd Mind

To Cure Societies to farr incline

To sweeten Treaties of Religious Peace

To twist Heaven & Earth: when Charity shall cease

Then shall this Art that feeds it; this Alone

Of all our Arts, as of our Vertues none

Less Charity, shall prove Immortal. Think upon

Our Meanes of Peace, Gods Incarnation,

His Liquid by this Match of humane Voyce

United with Gods word; when the word descended

Of Mirke in Angells; when the word descended

They sung, when Man Ascends the Lixes mended

Well son fyre Gospeller, who dost aspire

To usher sainth on Earths for Heavens great quire;

That here we may begin to come those Noles

Which we shall perfect there with cheere throates

PLATE XXII

The manuscript and unpublished poem by the Oxford poet William Strode, dedicated to Butler and The Principles of Musik.

MS. is at Corpus Christi College, Oxford;

[C.C.C. 325, fols 119v-20]

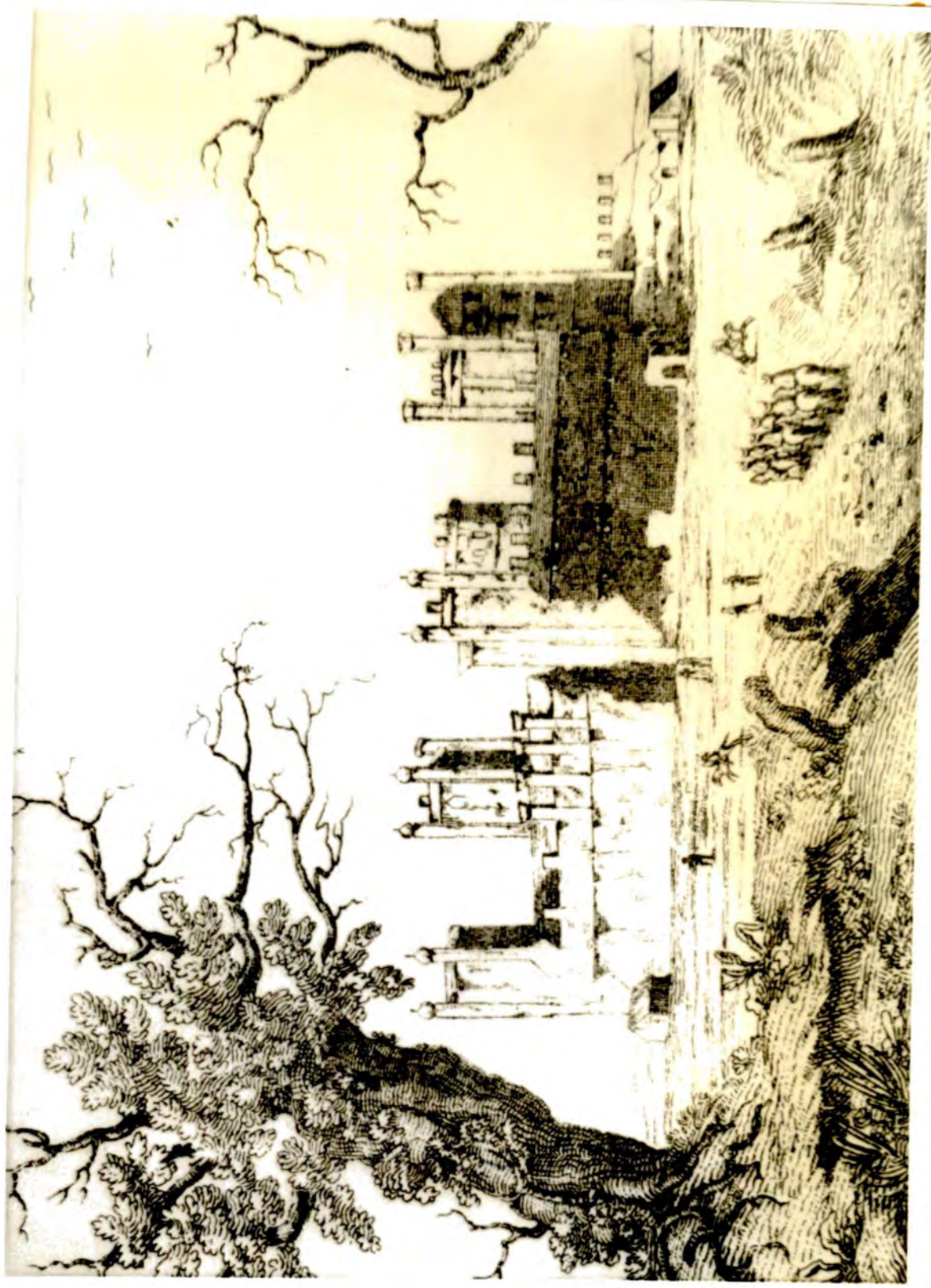


PLATE XXIII  
BASING HOUSE,  
after the siege, 1645.



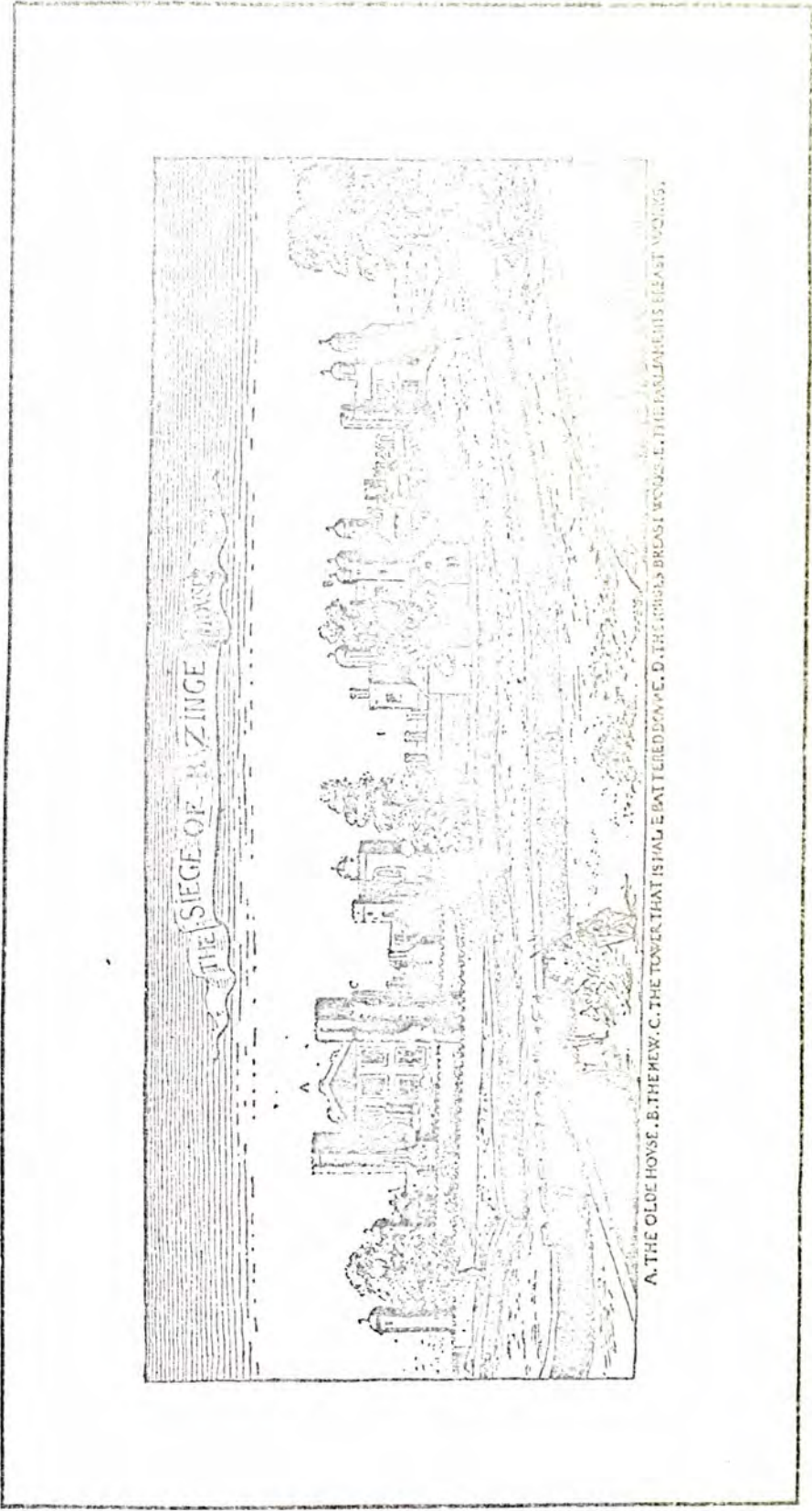


PLATE XXIV Wencelous HOLLAR's famous engraving of the Siege of Basing House. Hollar was himself one of the besieged, in company with Inigo Jones and Thomas Fuller.

CHARLES BUTLER was born at one of the *Wycombs* (*Great Wycomb* I suppose) in *Bucks*, entred a Student into *Magd. Hall* in the Year 1572, took a Degree in Arts, and being made one of the Bible Clerks of *Magd. Coll.* was translated thereunto. Soon after, proceeding in that Faculty, he became Master of the Free-School at *Basingstoke* in *Hampshire*, where continuing 7 Years, with the enjoyment of a Cure of a little Church called *Skewres*, was promoted to the Vicaridge of *Lawrence-Wotton* three Miles distant thence, (a poor Preferment God wot for such a worthy Scholar,) where, being settled, he wrote and published these Books following, which shew him to have been an ingenious Man, and well skill'd in various sorts of Learning.

*The feminine Monarchy: or, a Treatise of Bees, Ox.* 1609. oct. *Lond.* 1623. *Ox.* 1634. qu. translated into *Latin* by *Rich. Richardson*, sometimes of *Emanuel Coll.* in *Cambridge*, now, or lately, an Inhabitant in the most pleasant Village of *Brixworth* in *Northamptonshire*.—*Lond.* 1673. oct. In this Version he hath left out some of the ornamental and emblematical part of the *English* copy, and hath, with the Author's, scatter'd and intermix'd his own Observations on Bees, and what of note he had either heard from Men skillful this way, or had read in other Books. But this last Translation being new in the sale, there hath been a new Title put to it, and said therein to be printed at *Oxon.* 1682. oct.

*Rhetoricæ libri duo, quorum prior de Tropis & Figuris, posterior de voce & gestu præcipit, &c. Oxon.* 1618, the 4th Edit. and 29. qu. *Lond.* 1635. oct. It was written by the Author at *Basingstoke*, 1600.

*De propinquitate matrimonium impediante regula generalis. Oxon.* 1625. qu.

*Oratoricæ libri duo. Ox.* 1633. qu. *Lond.* 1635. oct.

*English Grammar. Ox.* 1634. qu.

*The principles of Music. Lond.* 1636. qu. He took his last farewell of this World on the 29th of *March* in sixteen hundred forty and seven, and in that of his age 88, or thereabouts (after he had been Vicar of *Wotton St. Lawrence* before-mention'd 48 Years) and was buried in the Chancel of the Church there. 1647.

PLATE XXV The earliest biography of Butler, Anthony a Wood's account from *Athenae Oxonienses*, London 1691/2. The present facsimile is taken from the London edition of 1721, page 102, column 2.

## LIBER PRIMVS.

Non facio utrumvis, quæ multa S. fluta loquuntur:  
Sermo meus saluus fortè, tamen breuis est.

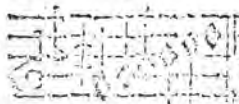
169. *In gloriosum: Tbrafancm.*

**C**ur inuicem gerere Miles enlaria Throa,  
Quæritur: *In gloriosum gloria adora habet.*

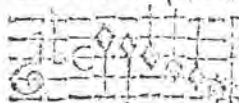
170. *De Serpente.*

**C**ui petit accipiet, Incedens Apoc. in uingula:  
O si locobus Rex mihi dicitur. Amen.

171. *Musica Aulica duarum uocum.*



(Inquit:  
Dum tollitur, Aulicus



Dum cadit, alter ait.

172. *Ad Lectorem.*

**A**ulicum non accedet liberis: Tobacco:  
Terge libro potius posteriora meo.

173. *Ad Librum.*

**M**elior, prole, et Libris fore dicit: quid inde?  
Sæpe senon aliorum Libris ante patran,  
Sæpe morate igitur uisio me, hæc superflua  
Sis mihi: *Quæ Librum meo gemisse fide.*

FINIS Libri Prim.

PLATE XXVI "Musica Aulica duarum uocum" by John Owen, which Butler uses as a musical illustration. [Principles...page 15] This is a photocopy of the original epigram 171 in Epigrammatum Johannis Owen...Libri Tres ...1612: H4v of the copy at US.SM.

PLATE XXVII

The "Coronation Window" in memory of Charles Butler. For details, see over.



THE CORONATION WINDOW IN THE NORTH AISLE  
OF WOOTTON ST LAWRENCE  
PARISH CHURCH

THE QUATREFOIL TRACERY: The Royal Cypher of Queen Elizabeth the Second is surrounded by the National Emblems of England, Wales, Scotland and Ireland.

THE LEFT-HAND LIGHT: At the apex of the light are the arms of the Diocese of Winchester. Butler, in an idealised portrait, holds in his left hand communion silver, gift of the Withers in 1625, and in his right hand The Feminine Monarchie. Behind him is a honeycomb which forms the frontispiece of this book. To the left are the arms of Magdalen College, Oxford, while, below Butler preaches from his new pulpit of 1624, taking as his text Titus 2.12: the words here are from The Principles of Musik, p.133.

The RIGHT-HAND LIGHT: The light is surmounted by St Cecilia. Below are two medallions, one of the Norman Church of Nately Scures, the other of the chantry school of the Holy Ghost in Basingstoke. Under the medallions is a picture of Butler's church at Wootton and, below that, stand the beehives of which he wrote. To the right is the badge of Queen Elizabeth the First and her personal motto, "Rosa sine Spina". Also in this light are the four bells of Wootton, placed there during the ministry of Charles Butler and the fifteenth century font in which he baptized his children.

The reader is referred to Chapter Two of the dissertation, where the many details of this window will be seen to fall into place.

AT THE DEDICATION OF A WINDOW  
IN LAWRENCE - WOOTTON CHURCH, HAMPSHIRE.

On the 14th of November, 1954

TO THE MEMORY OF

*CHARLES BUTLER*  
*Vicar of Wootton Saint Lawrence*  
*1600 to 1647*

GREY, solemn, silent, now the day goes under.  
Dank, yellow shafts ray out into the gloom.  
Whom fire and lamplight linked in love, asunder.  
Inhabit now mossed grave and lichen'd tomb  
Round this the church they loved. To-day the bees  
Brought the last loads of pollen to their hive,  
To-morrow silent. Weary Time now sees  
Yet one more end of mortal things arrive.  
How many slow-revolving years shall pour  
Sunshine or moonlight through this coloured glass  
We raise to Butler's memory, when no more  
We changeful down the changeful years shall pass?  
Man's Soul is like heaven's fire, whose day seems done:  
But though it sinks, 'tis yet the selfsame Sun.

*David Bone*

PLATE XXVIII A sonnet by the noted beemaster, Dr David Bone, on  
the occasion of the unveiling of the Coronation Window.

APPENDIX C

A Checklist of Butlers' Books  
and some Facsimile Title - pages.

All titles are short-title: this is not a bibliography. Details of imprint have usually been translated. References to Madan relate to Falconer Mada; Oxford Books: a bibliography of printed books relating to the University and City of Oxford, or printed or published there... Oxford, 1895-1931 (3 vols) The list is chronological: where two books appear under one year, precedence is alphabetical. Facsimiles of eight of the tile pages follow the list: an asterisk against the short title indicates the inclusion of facsimile.

- |                                  |  |                   |
|----------------------------------|--|-------------------|
| 1597                             | <u>Rameae Rhetoricae libri duo in usum Scholarum</u> * | BUTLER<br>Charles |
| Oxford:                          |  | BM                |
| Joseph Barnes                    |  | 1090.b.18.(2)     |
| 1598                             | <u>...Rhetoricae libri duo</u>                         | BUTLER<br>Charles |
| Oxford:                          | Carpus Christi Oxon                                    |                   |
| Joseph Barnes                    | Madan, p 230   |                   |
| 1600                             | <u>Rhetoricae libri duo</u>                            | BUTLER<br>Charles |
| Oxford:                          |  | BM                |
| Joseph Barnes                    |  | 1090.b.18 (1)     |
| 1609                             | <u>The Feminine Monarchie...</u> *                     | BUTLER<br>Charles |
| Oxford:                          |  | BM                |
| Joseph Barnes                    |  | 730.a.38          |
| 1618                             | <u>Rhetoricae libri duo</u><br>(4th edition)           | BUTLER<br>Charles |
| Oxford:                          |  | BM                |
| J. Lichfield & James Short       |  | 11805.b.48        |
| 1623                             | <u>The Feminine Monarchie...</u> *                     | BUTLER<br>Charles |
| London:                          |  | BM                |
| John Haviland for Roger Jackson. |  |                   |



- 1625 Syngeneia...\* BUTLER  
Charles  
Oxford:  
John Litchfield & William Turner BM  
498.b.25(1)
- 1625 Feminine Monarchy... in A Way to get wealth...  
by Gervase Markham  
London, 1625 BM  
A re-issue of original sheets C.118.bb.1
- 1629 Oratoriae libri duo... BUTLER  
Charles  
Oxford: W. Turner through the Author  
Madan. p.144
- 1629 Oratoriae libri duo )  
Rhetoricae libri duo ) \* Combined BUTLER  
Charles  
London: BM  
John Haviland 11805.d.3
- 1633 The English Grammar...\* BUTLER  
Charles  
Oxford:  
William Turner for the Author BM  
C40.e.3
- 1633 Oratoriae libri duo BUTLER  
Charles  
Oxford:  
William Turner Madan, p.165
- 1634 The English Grammar... BUTLER  
Charles  
Oxford:  
William Turner for Author BM  
G.7509 (1)  
A re-issue + new t - p Madan 176-7
- 1634 The Feminin' Monarchi'...\* BUTLER  
Charles  
Oxford:  
William Turner for the Author BM  
453.a.40

- 1636 The Principles of Musick...\* BUTLER  
Charles  
London:  
John Haviland for Author BM  
52.d.30
- 1642 Rhetoricae libri duo... \* BUTLER  
Oratoriae libri duo... Charles  
London:  
R.H. B.M.  
11825.aa.1
- 1642 Rhetoricae libri duo BUTLER  
Oratoriae libri duo Charles  
Lugduni Batavorum [Leyden] BM  
T.D. 1088.d.2
- 1643 Syngeneia... BUTLER  
Charles  
in F(rancisci) F(lorentis)...Tractatus de nuptiis Consobrinarum  
prohibitis aut permissis. Et. C. Butleri Syngeneia...  
Francofurti BM  
5176.aa.38
- 1649 Rhetoricae libri duo... BUTLER  
Charles  
London,  
William Bentley BM
- 1655 Rhetoricae libri duo... BUTLER  
Charles  
London,  
Andrew Cook BM
- 1673 Monarchia Foeminina sive Apum Historia... BUTLER  
R. Richardi F [ R. Richardson ]
- Typis A.C. Impensis Authoris...London, 1673 GB. Lbm

1704 The Feminine Monarchy or the Historie of  
Bees... W.S. BUTLER  
 Charles

A. Baldwin, London 1704 BM

1910 English Grammar BUTLER  
 Charles

ed. by A. Eichler

Halle, Germany  
 (in series Neudrucke Fruhneuenglischer Grammatiken, ed  
 R. Brotanek)

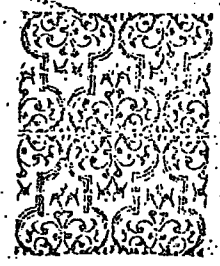
In 1913 Eichler also published Schriftbild und Lautwert:  
 Butlers' English Grammar & Feminine Monarchie, Halle, Max  
 Niemayer in same series as above.

in Ramo (1822)

RAMÆ  
RHETORICÆ  
LIBRI DVO.



IN VSVM SCHOLARVM



*P. H. J.*

OXONIÆ,

Excudebat Josephus Barnicius.

MDCCLXXVII.



31217

1873

THE  
FEMININE MONARCHIE

OR  
A TREATISE CONCERNING BEES  
AND THE DYE ORDERING OF THEM

*Wharfedale*

The truth found out by experience and diligent  
observation, discovereth the idle and fond  
conceits, which many have writ-  
ten about this subject.

By

CHAR: BYLLER MCGIN



*at Oxford,*

Printed by Joseph Barnes, 1699.

730.238

THE  
Feminine Monarchie: 1790

THE HISTORIE  
OF THE BEEES

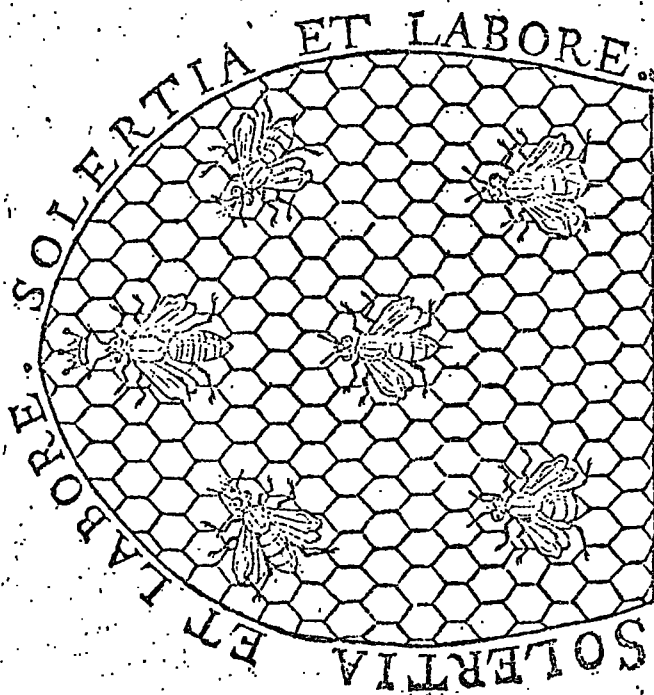
SHewing  
Their admirable Nature, and Properties,  
Their Generation, and Colonies,  
Their Government, Loyaltie, Art, Industry,  
Enemies, Warres, Magnanimities, &c.

With the right ordering of them from time to  
time: And the secret profit arising thereof.

Written out of Experience.  
CHARLES BUTLER, Magd.

Plaut. in Trucul. Ag: 1. Sc. 6.  
Phris est oculatus testis unum, quam auritis decem.

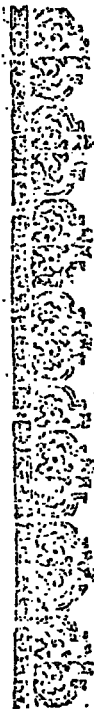
LONDON,  
Printed by JOHN HAVILAND for Roger Tansley,  
and are to be sold at his Shop in Fleetstreet, over  
against the Conduit. x 6. 2. 3.



SOCORDIAM LVIMVS

Miraris Arte conditas mirà domos,  
Opesq; regales in his reconditas?  
SOLEERTIA ET LABORE sunt omnia.

C. B.



Quisq; apum  
ordiner.

Princeps.

Duces.

Pisbs.

Inerq; fusi.

STYFFENEIA

DE PROPINQVITATE  
Matrimonium impediens,

REGVLA

*Quæ una omnes questionis huius  
difficultates facile  
expediat.*

Authore CAROLO BYTLER, Magd.

LEVIT. 18, 6.

*Omnis homo ad propinquam sanguinis  
sui non accedet.*

IOH.  
MAVRITIVS.



OXONIE,

Excudebant IOHANNES LICHFIELD & GVILIELMVS  
TURNER, Academiæ Typographi. 1625.

THE  
ENGLISH  
GRAMMAR,

OR

The Institution of Letters, Syl-  
lables, and Words, in the En-  
glish tongue.

*Whereunto is annexed*

An Index of Words Like and Unlike.

By

CHARLS BUTLER Magd. Master of Arts.

Arit. Polit. lib. 8, cap. 3.

*Grammatica addiscenda pueris utpotè ad vitam utilis.*



OXFORD,

Printed by *William Turner*, for the Authour: 1633.



THE  
*Feminin<sup>c</sup> Monarchi<sup>c</sup>,*  
 OR  
 THE HISTORI  
 OF BEE'S.

*Jos. Banks*

SHEWING

*Their admirable Natur<sup>c</sup>, and Propertis<sup>s</sup>;  
 Their Generation and Colonis;  
 Their Government, Loyalti, Art, Industri;  
 Enimi<sup>s</sup>, Wars, Magnanimiti, &c.*

TOGETHER

*With the right Ordering of them from tim<sup>c</sup> to tim<sup>c</sup>;  
 and the sweet<sup>c</sup> Profit arising ther<sup>c</sup> of.*

*Written out of Experienc<sup>c</sup>*

By

CHARLS BUTLER, Magd.

Plaut in Trucul. Act. 3. Sc. 6.

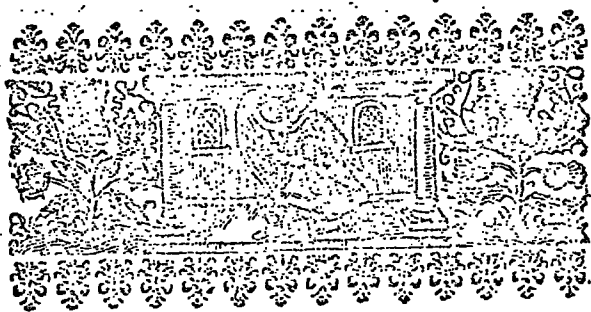
*Pluris est oculus testis unus, quam auris decem.*

OXFORD,

Printed by WILLIAM TURNER, for de  
*Author. M.DC.XXXIV.*

THE  
PRINCIPLES  
OF MUSIK,  
IN  
SINGING AND SETTING:  
WITH  
The two-fold Use therof,  
[*Ecclesiasticall and Civil.*]

By  
CHARLS BUTLER Magd. *Master of Arts.*



LONDON,  
Printed by *John Haviland*, for the Author:  
1636.

RHETORICA  
LIBRI DUO.

QUORUM

*Prior de Tropis & Figuris,  
Posterior de Voce & Gestu*

PRÆCIPIT:

IN USUM SCHOLARUM  
postremo recogniti.

Quibus recens accesserunt

DE  
ORATORIA  
Libri duo,

*Rhetoricam callentibus max addiscendi.*

Authore CAROLO BUTIERO, Magd.  
Artium Magistro.



LONDINI,

Excudebat R. H. 1642.

1135. av.

APPENDIX D

TRANSCRIPTIONS

## EDITORIAL METHOD

- 1 The transcriptions have been numbered although they are not numbered in Butler. Page numbers refer to The Principles...
- 2 The Original note values have been retained.
- 3 C clefs have been replaced by standard G and F clefs: for each example the original clef precedes an initial bar-line.
- 4 Bar-lines - not used consistently by Butler - have been added only where their use facilitates transcription and reading of the more complicated examples. Such bar-lines appear as broken lines: the continuous bar-lines are Butler's.
- 5 The examples of "two parts in one" and all the examples of "fuga" have been realised in accordance with Butler's printed instructions.
- 6 At the end of the Transcriptions there will be found a list of all musical examples "borrowed" by Butler.

## EXAMPLE 1

Butler:page 11

"Transposition of the clef"

The image shows two staves of musical notation. The first staff begins with a C-clef (soprano clef) on the first line, followed by a double bar line and a C-clef on the second line. The second staff begins with a C-clef on the first line, followed by a double bar line and a C-clef on the second line. The notes in both staves are identical, illustrating the transposition of the clef.

## EXAMPLE 2

Butler:page 15

"dum tollitur Aulicus inquit:  
dum cadit, alter ait".

The image shows two staves of musical notation. The first staff begins with a C-clef on the first line, followed by a double bar line and a C-clef on the second line. The second staff begins with a C-clef on the first line, followed by a double bar line and a C-clef on the second line. The notes in both staves are identical, illustrating the transposition of the clef.

## EXAMPLE 3

Butler:page 16

so so

The image shows a single staff of musical notation. The staff begins with a C-clef on the first line, followed by a double bar line and a C-clef on the second line. The notes in the staff are identical, illustrating the transposition of the clef.

Butler:page 26

EXAMPLE 4 Examples of the 4 Proportions

Example 4 consists of four staves of musical notation, each representing a different proportion. The first staff is in common time (C) and shows a melody with a 2.1. proportion. The second staff is in common time (C) and shows a melody with a 6.1. proportion. The third staff is in common time (C) and shows a melody with a 3.1. proportion. The fourth staff is in common time (C) and shows a melody with a 9.1. proportion. Each staff includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are quarter notes, and the proportions refer to the ratio of the number of notes in the first measure to the number of notes in the second measure.

Butler:page 26

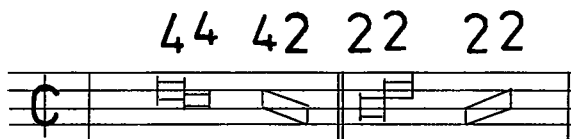
EXAMPLE 5 "...whereby the melody of the same notes becometh diverse."

Example 5 consists of two staves of musical notation. The first staff is in common time (C) and shows a melody with a 6.1. proportion. The second staff is in common time (C) and shows a melody with a 6.1. proportion. Both staves include a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notes are quarter notes, and the proportions refer to the ratio of the number of notes in the first measure to the number of notes in the second measure. The two staves illustrate how the same notes can be arranged in different rhythmic patterns to create diverse melodies.

RULES FOR LIGATURES**"Rules of Initial Ligatures, 4"**

- 1 Prima carens cauda, Longa est, pendente secunda.
- 2 Prima carens cauda, Brevis est, scandente secunda.

EXAMPLE 6



Butler: page 36

- 3 Prima manu laeva Brevis est, caudata deorsum.
- 4 Semibrevis prima est, sursum caudata // sequensque.

EXAMPLE 7



Butler: page 36

EXAMPLE 8



Butler: page 36

**"Rules of Middle Ligatures, 2"**

- 1 Quaelibet in medio Brevis est.
- 2 // at proxima adhaerens sursum caudatae pro Semibrevis reputatur.

EXAMPLE 9



p. 37

**"Rules of Final Ligatures, 4"**

- 1 Ultima conscendens Brevis est quaecunque ligata.
- 2 Ultima dependens quadrangula sit tibi Longa.
- 3 Est obliqua Brevis semper finalis habenda.
- 4 // Semibrevis, sursum caudatae proxima primae est.



EXAMPLE 10

Butler: page 39

"The Duple Ut-re"

2

EXAMPLE 11

Butler: page 39

"The Skippings of Thirds and Fourths"

3

EXAMPLE 12

page 40

"The Skippings of Thirds and Fourths"

Butler calls Examples 10, 11, 12, 13 & 14 "The Five Initial Lessons": they are concerned with basic melodic progression per Gradus & Saltus. He further points out that the examples above may be performed "2 parts in one, whereof every second cometh in upon 2 semibreves rests". The examples are here set out in accordance with his intentions although he only notes that such procedure may be followed.

## EXAMPLE 13

Butler:page 40

4

"The Fourth is the proof of the usual skipings".

## EXAMPLE 14

Butler:page 40

5

"The Fifth Lesson is the Triple Ut-re in four parts".

EXAMPLE 15

Butler: pages 42/43

The image shows a musical score for a song titled "Dial-song". The score is arranged in five systems, each with a different part: Tr1, Tr2, C, DIAL, and B. Each system consists of a single musical staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The parts are connected by a series of vertical dashed lines, indicating their relationship across the systems. The DIAL part is notably different in notation, using a series of circles and horizontal lines to represent a dial's positions. The B part appears to be a bass line, with notes placed below the staff line.

"A Dial-song composed by W. Syddael in imitation of Parson's In Nomine". The parts for Treble I, Treble II, Counter-tenor and Bass are printed in full in Butler, but the fifth part has to be reconstructed according to the instructions printed round the dial on page 43.

This image shows a page of handwritten musical notation, page 91. It consists of five systems of staves, each containing five individual staves. The notation is written in black ink on white paper. The first system begins with a treble clef on the leftmost staff. The notation includes various note values, rests, and dynamic markings. Vertical dashed lines separate the systems. The handwriting is clear and legible, typical of a composer's manuscript.

A handwritten musical score consisting of five staves. The notation is dense and includes various symbols such as circles, vertical lines, and slanted strokes. The staves are connected by vertical dashed lines. The bottom staff features a treble clef and a '3' time signature. The notation appears to be a form of shorthand or a specific musical shorthand, possibly related to a particular instrument or style. The overall layout is organized and clear, with distinct measures and bar lines.

A handwritten musical score consisting of five staves. The notation is dense and includes various rhythmic and melodic elements. The first staff begins with a treble clef and a common time signature. The second staff features a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff uses a bass clef and a key signature of one flat. The fifth staff is written in a bass clef with a key signature of one flat. The score includes numerous notes, rests, and dynamic markings, with some sections marked with slurs and accents. Vertical dashed lines are used to separate measures across the staves.

A handwritten musical score consisting of five staves. The notation is a form of shorthand, likely for guitar, using vertical stems, flags, and circles to represent notes and rests. The score is organized into five systems, each containing two staves. The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and articulation marks such as slurs and accents. The second system continues the piece with similar notation. The third system features a change in clef to a bass clef. The fourth system returns to a treble clef and includes a double bar line. The fifth system concludes the piece with a final cadence. The handwriting is clear and consistent throughout the score.

EXAMPLE 16

"OXFORD TUNE"

Butler: page 44

M  
C  
T  
B

Oxford Tune first appears in Ravenscroft's Whole Book of Psalmes, 1621. Butler states correctly that the Mean and Tenor of the tune above appear in Thomas East's Whole Booke of Psalmes, 1592, under the respective titles "Glassenburi" and "Kentish", but he is in error in calling the arrangement above "Oxford Tune:" Oxford Tune, as it appears in Ravenscroft, is, in fact "The Scottish Tune" which Butler gives as his next example.



Butler: page 44

"THE SCOTTISH TUNE"

EXAMPLE 17

Tr C

M

C

B

The Mean part carries the Church Tune.

Butler: page 45

EXAMPLE 18

Tr

M

B

C

Bass and Countertenor parts above are wrongly labelled as they are in Butler. In addition, the Mean part and the genuine Countertenor part have their clefs wrongly placed in the original.

Butler: page 45

EXAMPLE 19

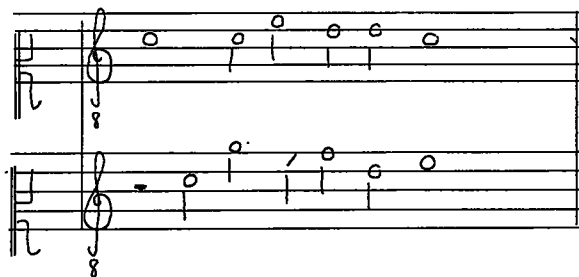
M C Te B

The image shows a musical score for four voices: Mezzo-soprano (M), Counter-tenor (C), Tenor (Te), and Bass (B). Each voice part is written on a five-line staff. The clefs are: M (C-clef), C (C-clef), Te (C-clef), and B (F-clef). The key signature for all parts is one flat (B-flat). The notation includes various note values, rests, and accidentals. The parts are arranged in four systems, with each voice part having its own staff in each system.

The Mezzo part carries the clef in the wrong place.  
 The Counter-tenor part has the wrong key signature.  
 The Tenor part uses wrong clef and has the wrong key signature.

## EXAMPLE 20

Butler:page 51



## EXAMPLE 21

Butler:page 52

"...the Discord doeth better in the even, than in the  
odd place"

0

EXAMPLE 22

Butler:page 53

The Fourth set to the bass "even immediately before the close, and that in slow time".

EXAMPLE 23

Butler:page 56

Canon I of Simple Consecution.

## EXAMPLE 24

Butler:page 56

Canon II of simple consecution.

## EXAMPLE 25

Butler:page 56

Canon III of simple consecution.

## EXAMPLE 26

Butler:page 56

Canon III of simple consecution.

## EXAMPLE 27

Butler:page 57

Canon III of simple consecution.

## EXAMPLE 28

Butler:page 57

Canon IV of Simple consecution.

Canon V of simple consecution.

EXAMPLE 29

page 58

## EXAMPLE 30

Butler:page 59

Musical notation for Example 30, consisting of two staves. The top staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated by numbers 1 through 5 below the notes in the bottom staff: 1, 1, 2, 2, 3, 3, 4, 4, 5, 5.

Of Mixed Consecution.

## EXAMPLE 31

Butler:page 59

Musical notation for Example 31, consisting of two staves. The top staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The bottom staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Fingerings are indicated by numbers 1 through 5 below the notes in the bottom staff: 1, 2, 2, 3, 4, 4, 5.

Of Mixed Consecution



EXAMPLE 32

Relatio non  
Harmonica

Butler, p.59

Musical notation for Example 32. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat (B-flat). The music shows a sequence of notes in the upper staff and corresponding notes or rests in the lower staff. The label "r.n.h." is written below the lower staff.

Musical notation for Example 32, showing two staves with notes and rests, and the label "r.n.h." below.

34

EXAMPLE 34 page 60  
The Fourth "taken in the Arsis"

Musical notation for Example 34. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat (B-flat). The music shows a sequence of notes in the upper staff and corresponding notes or rests in the lower staff.

33

EXAMPLE 33

Musical notation for Example 33. It consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat (B-flat). The music shows a sequence of notes in the upper staff and corresponding notes or rests in the lower staff. Below the lower staff are numerical indicators: 1, 1, 1, 1, 2, 3.

The Third followed by octave...

Butler, Page 60

## EXAMPLE 35

Musical notation for Example 35. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The notes in the top staff are: G4, A4, Bb4, C5, D5, E5. The notes in the bottom staff are: G3, A3, Bb3, C4, D4, E4. Fingerings are indicated by numbers 1 and 2 below the notes.

Butler:page 61

The Third followed by a Sixth...

## EXAMPLE 36

Musical notation for Example 36. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The notes in the top staff are: G4, A4, Bb4, C5, D5, E5, F5, G5. The notes in the bottom staff are: G3, A3, Bb3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1, 3, 1, 1, 1, 2, 2 below the notes.

p.61

The Sixth followed by a Third...

## EXAMPLE 37

Musical notation for Example 37. The top staff is in treble clef with a key signature of one flat (B-flat). The bottom staff is in bass clef. The notes in the top staff are: G4, A4, Bb4, C5, D5, E5, F5, G5. The notes in the bottom staff are: G3, A3, Bb3, C4, D4, E4, F4, G4. Fingerings are indicated by numbers 1, 1, 2, 3, 3, 3 below the notes.

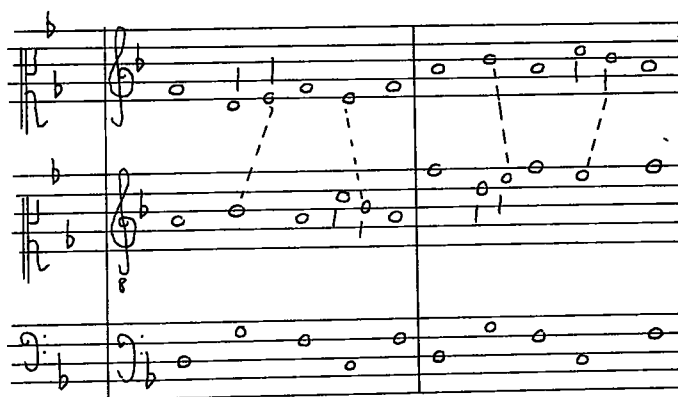
page 61

The Sixth followed by a Fifth &  
by an Octave...

EXAMPLE 38

Butler:page 62

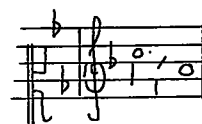
Consecution of Discords:- "that they begin well upon a pointed note!"



EXAMPLE 39

p.62

Example of Tritonus and Semi-diapente.



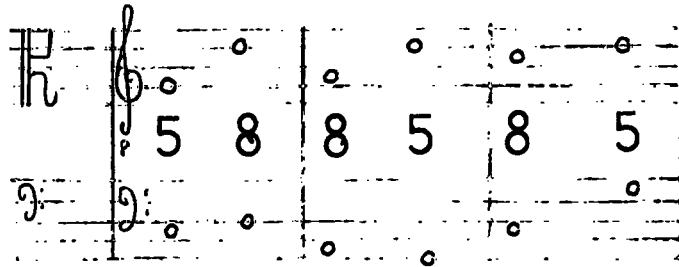
EXAMPLE 40

p.62

4.

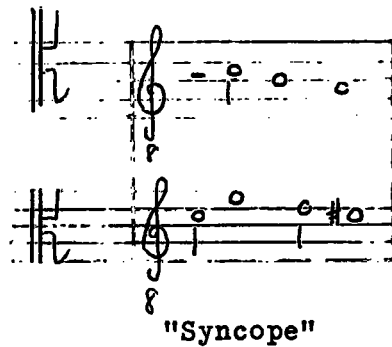
EXAMPLE 41

Butler:page 64



"Hitting the eight in the face".

EXAMPLE 42



page 64

"Syncope"

EXAMPLE 43

Butler:page 65

"Binding of the Fourth"

EXAMPLE 44

Butler:page 65

"Binding of thirds and sixths"

EXAMPLE 45

Butler:page 65

"Binding of seconds and sevenths"

## EXAMPLE 46

Butler:page 66

Musical notation for Example 46, showing two staves with notes and figured bass. The first staff has notes G4, A4, B4, C5, and the second staff has notes F3, G3, A3, B3. The first measure is labeled "Trit. 5", the second "4 1/2 6", and the third "4 1/2 3 2 3".

"Binding of the tritonus and semidiapente"

## EXAMPLE 47

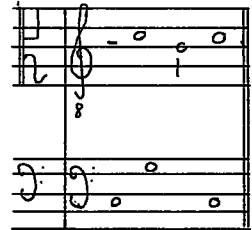
"Single Alligation, the fourth  
bound with a third"

Musical notation for Example 47, showing two staves with notes. The first staff has notes G4, A4, B4, C5, and the second staff has notes F3, G3, A3, B3.

p.66

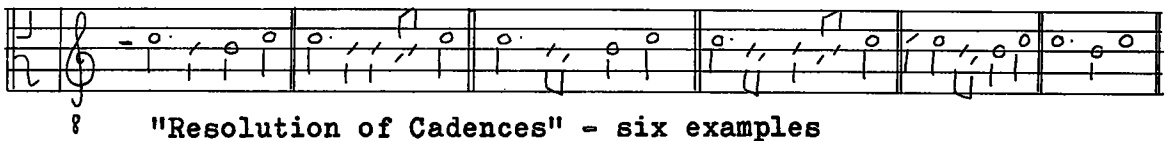
EXAMPLE 48  
"A Perfect Cadence"

p.66



EXAMPLE 49

Butler:pp 66/7



"Resolution of Cadences" - six examples

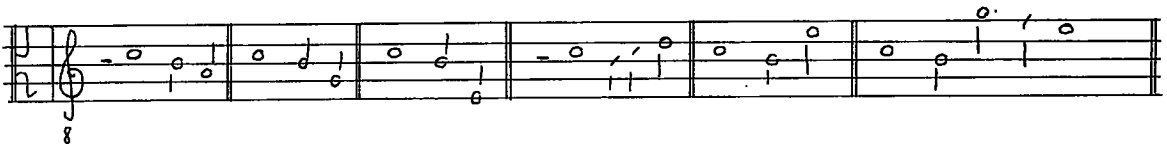
EXAMPLE 50  
"Raising the bound note into  
the next key".

p.67



EXAMPLE 51  
"The Imperfect Cadence"

p.67



EXAMPLE 52  
"The Imperfect Cadence"

p.67



EXAMPLE 53

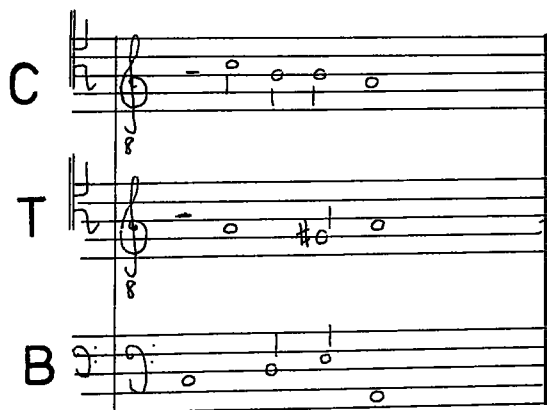
Butler:page 67

"Imperfect Cadence" as a result of changes in the bass progression.

EXAMPLE 54

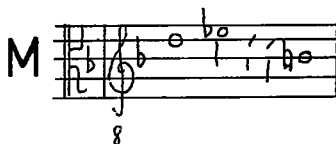
Butler:page 67

"Discord in a Cadence"



EXAMPLE 55

Butler:page 67





EXAMPLE 56

Butler:page 68

1

Musical notation for Example 56. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature of 8. The music is written in a single system with three measures. The first measure shows a melodic line in the treble staff and a bass line in the bass staff. The second measure continues the melodic line with a sharp sign on the final note. The third measure features a melodic line with a series of slurs and a final note with a sharp sign, and a bass line with a sharp sign on the first note.

EXAMPLE 57

Butler:page 68

2

Musical notation for Example 57. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature of 8. The music is written in a single system with three measures. The first measure shows a melodic line in the treble staff with a sharp sign on the final note and a bass line. The second measure continues the melodic line with a sharp sign on the final note and a bass line with a sharp sign on the first note. The third measure features a melodic line with a series of slurs and a final note with a sharp sign, and a bass line with a sharp sign on the first note.

Two Examples of Continued Binding,by way of Morley.

EXAMPLE 58

Butler:page 69

Musical notation for Example 58, consisting of two staves. The top staff contains a sequence of notes with stems, including a note marked with an asterisk (\*). The bottom staff contains a sequence of notes, including a note marked with a sharp sign (#). The notation includes various note values and stems, illustrating the concept of a binding note.

1 The binding note is a single crotchet.

\* Morley has crotchet G not E at this point

EXAMPLE 59

Butler:page 69

Musical notation for Example 59, consisting of two staves. The top staff shows a sequence of notes with stems, including a note marked with a sharp sign (#). The bottom staff shows a sequence of notes, including a note marked with a sharp sign (#). The notation includes various note values and stems, illustrating the concept of odd minim prefixing.

2 "...you prefix one odd minim by means whereof the semibreve will always end in the middle of the disjoined minims..."

EXAMPLE 60

Butler: page 69

3

Example 60 consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is divided into three measures by vertical bar lines. In the first measure, the treble staff has a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note G2, a quarter note A2, and a quarter note B2. In the second measure, the treble staff has a quarter note C5, a quarter note D5, and a quarter note E5. The bass staff has a quarter note C3, a quarter note D3, and a quarter note E3. In the third measure, the treble staff has a quarter note F5, a quarter note G5, and a quarter note A5. The bass staff has a quarter note F3, a quarter note G3, and a quarter note A3. A large number '3' is written below the first measure.

3 "The third way is when to every such three notes you prefix a minim..."

EXAMPLE 61

"But then the form of the point is altered thus..."

Example 61 shows a single measure of music in treble clef. It contains a dotted quarter note G4, followed by an eighth rest, and then a dotted quarter note A4. The text "Butler: page 69 etc" is written below the staff.

EXAMPLE 62

Butler:page 69

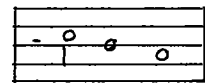
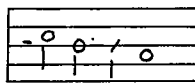
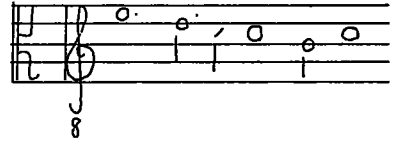
4

8

4 "The Fourth is a continued binding, when after an odd crotchet there follow many syncopated minims before you come to another single crotchet to make the time even"

EXAMPLE 63  
"Syncopata"

page 70



EXAMPLE 64

"Parting the measure-note into  
sundry figures"

Butler:page 70

EXAMPLE 65

"Cadence always sharp"

page 71



EXAMPLE 66

Butler: page 73

1

2

3

- 1 An example of Treble-discant from Morley
- 2
- 3 Two examples of Bass-discant from Morley.

EXAMPLE 67

1 2

3 2 3

3 2 3

"that inimitable Lesson of Mr Bird's"

## EXAMPLE 68 "In Counterpoint thus"

Butler:page 75

Musical score for Example 68, "In Counterpoint thus". The score consists of three staves: two treble clefs and one bass clef. The music is written in a common time signature (C). The first staff (top) begins with a whole rest, followed by a series of half notes: G4, A4, B4, C5, B4, A4, G4. The second staff (middle) begins with a whole rest, followed by a series of half notes: G4, A4, B4, C5, B4, A4, G4. The third staff (bottom) begins with a whole rest, followed by a series of half notes: G4, A4, B4, C5, B4, A4, G4. The piece concludes with a double bar line and repeat dots.

Musical score for Example 69, "In Discant thus". The score consists of three staves: two treble clefs and one bass clef. The music is written in a common time signature (C). The first staff (top) begins with a whole rest, followed by a series of half notes: G4, A4, B4, C5, B4, A4, G4. The second staff (middle) begins with a whole rest, followed by a series of half notes: G4, A4, B4, C5, B4, A4, G4. The third staff (bottom) begins with a whole rest, followed by a series of half notes: G4, A4, B4, C5, B4, A4, G4. The piece concludes with a double bar line and repeat dots.

## EXAMPLE 69 "In Discant thus"

Butler:page 75



## EXAMPLE 70

Bütler: pages 75/6

The image displays two systems of musical notation. The first system consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The second system also consists of two staves, both in bass clef. The notation includes various note values, rests, and bar lines, with some notes marked with a sharp sign (#). A circled 'C' is positioned to the left of the first system, and a sharp sign (#) is placed above the second system.

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

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a single system with six measures. The notation includes various note values, rests, and slurs. A circled 'C' is written to the left of the lower staff.

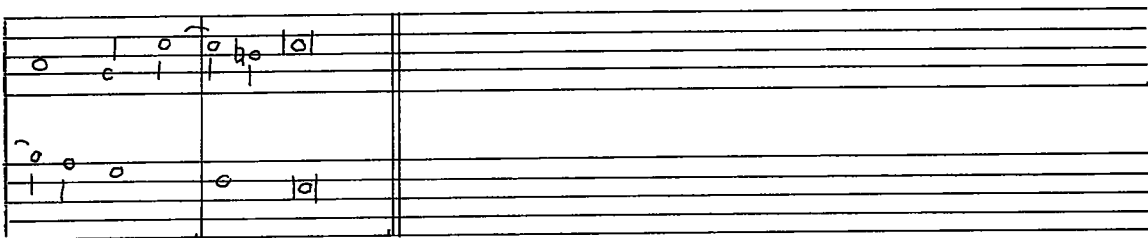
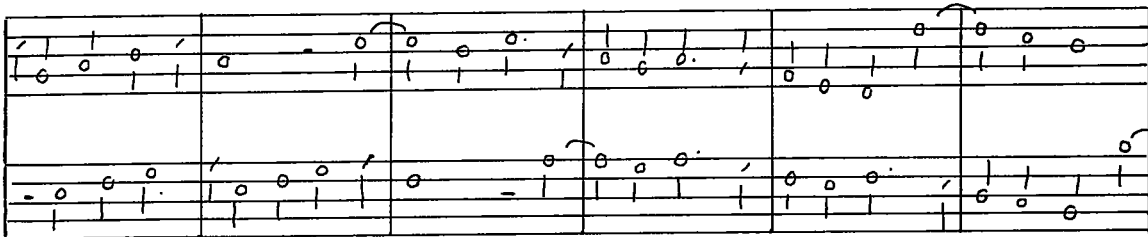
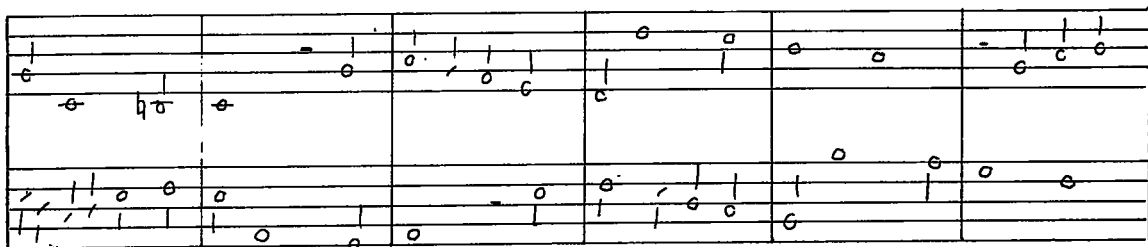
The second system of musical notation consists of two staves, continuing the piece from the first system. It features six measures of music with similar notation to the first system, including notes, rests, and slurs.

The third system of musical notation consists of two staves, continuing the piece from the second system. It features six measures of music, concluding the example with a double bar line at the end of the sixth measure.

EXAMPLE 71

Butler:page 76

The Canon is Fuga in Tertia superiore post Tempus



EXAMPLE 72

Butler:page 76

The Canon is Fuga in Hypodiapente post Tempus

## EXAMPLE 73

Butler:page 77

/over

Fuga 5 Vocum in Tertia superiore post Tempus

A musical score system consisting of six staves. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and bar lines. The music is arranged in a multi-measure format across six measures.

A second musical score system, also consisting of six staves. This system continues the musical notation from the first system, featuring similar note values and structural elements like bar lines and multi-measure rests.

## EXAMPLES 74 &amp; 75

Butler: page 77

Fuga in Unisono post duo tempora & per  
Contrarium Motum

Example 74 is the lower of the two parts as given here.  
Butler gives it in full as "The Resolution of the Reply prickt  
as it is sung".

## EXAMPLE 76

Butler:page 78

"The first way of Harmonia Gemina"

Vox Superior, or the higher Part of the Principal

A handwritten musical score for the Soprano part of a piece titled "The first way of Harmonia Gemina". The score is written on four staves. The first staff begins with a treble clef and a common time signature (C). The music consists of a series of notes, some with slurs and accents, and some with small 'x' or 'o' markings above them. The second and third staves continue the melodic line with similar notation. The fourth staff shows a few notes followed by a double bar line and then empty staves, indicating the end of the excerpt.



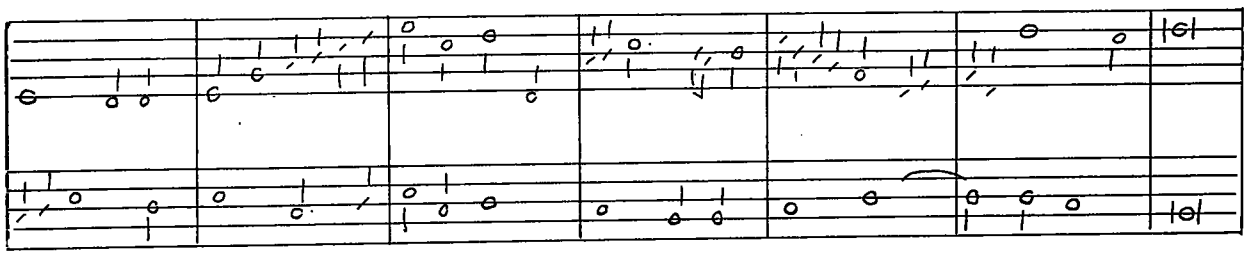
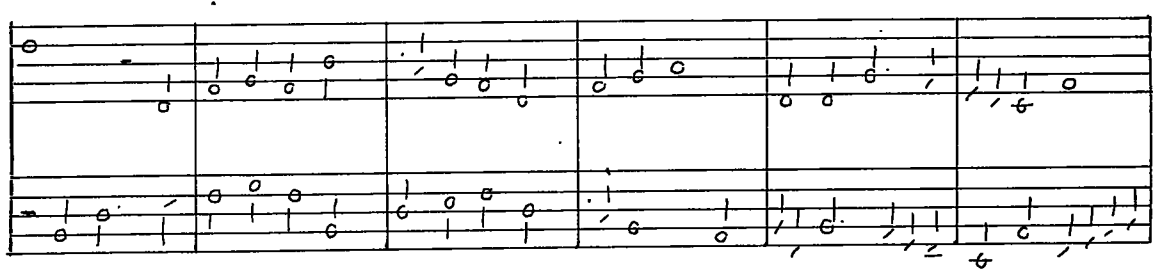
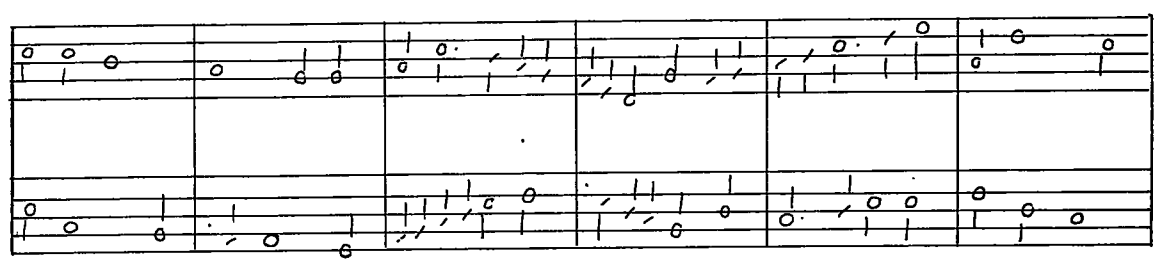
EXAMPLE 77

Butler:page 79

"The first way of Harmonia Gemina"

Vox inferior or the lower Part of the Principal





EXAMPLE 78

Butler:page 79

The higher of these two parts is described by Butler as follows:-

"Resolutio Vocis inferioris quae ascendit ad Octavam: or the reply of the lower part, in Epidiapason or the Eight above".

The lower of the two parts:-

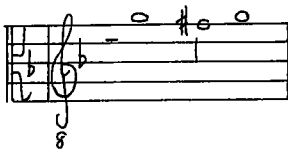
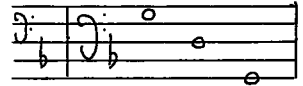
"Resolutio Vocis superioris quae descendit ad Quintam: or the reply of the higher part, in Hypodiapente or the fifth below".

EXAMPLE 79

Butler:page 83

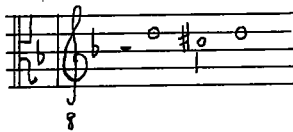
CADENCES

As if, the Tone being Sol, the diapason be



the primary Cadence

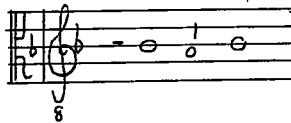
fifth cadence



fourth cadence

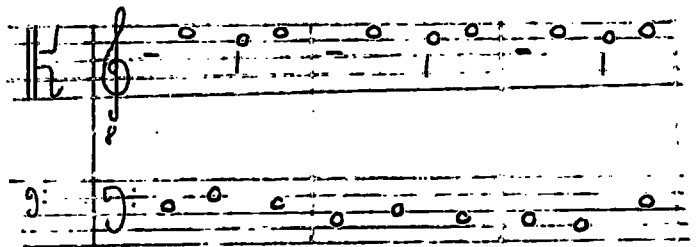


the third cadence



EXAMPLE 80

"The La Cadence"



EXAMPLE 81

Butler:page 89

"Setting in Counterpoint"

Musical score for "Setting in Counterpoint" showing four staves: Tr (Tenor), M (Mezzo), Te (Tenor), and B (Bass). The score is in G minor (one flat) and 4/4 time. The Tr part starts with a half rest followed by a series of eighth notes. The M part starts with a half rest followed by a series of eighth notes. The Te part starts with a half rest followed by a series of eighth notes. The B part starts with a half rest followed by a series of eighth notes.

Detailed musical score for "Setting in Counterpoint" showing four staves: Tr, M, Te, and B. The score is in G minor (one flat) and 4/4 time. The Tr part starts with a half rest followed by a series of eighth notes. The M part starts with a half rest followed by a series of eighth notes. The Te part starts with a half rest followed by a series of eighth notes. The B part starts with a half rest followed by a series of eighth notes.

This is the same as Example 18 except that Butler makes a mistake in the notation of the Bass part at the very beginning: the first note in the Bass should either be semibreve D or minim D preceded by minim rest.

EXAMPLE 82

"Setting in Discant"

Butler: page 91.

Butler here advocates the use of bar lines "that you may the more easily see, in true music, to contrive your points together, and afterwards espy and correct your errors" but this does not stop him making one or two errors in his transcription. In the top part, for instance, the first and second notes of bar 4 belong in bar 3; at the end of bar 5, voices 1 & 4 have a choice pair of octaves in Butler's transcription. The errors have been corrected above.

A handwritten musical score consisting of five staves. The notation is written in black ink on a white background. The staves are arranged vertically. The first staff (top) begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a series of notes, including quarter and eighth notes, with some slurs. The second staff begins with a treble clef and a key signature of one flat (B-flat). It contains notes with stems and beams. The third staff begins with a treble clef and a key signature of one flat (B-flat). It contains notes with stems and beams. The fourth staff begins with a treble clef and a key signature of one flat (B-flat). It contains notes with stems and beams. The fifth staff (bottom) begins with a bass clef and a key signature of two flats (B-flat and E-flat). It contains notes with stems and beams. The notation is dense and appears to be a single melodic line or a simple harmonic setting.

EXAMPLE	PAGE NO.	SOURCE
29	58	Calvisius F2v-F3r
56	68	Morley page 160
57	68	Morley page 160
58	69	Morley page 168
59	69	Morley page 169
60	69	Morley page 168
61	69	Morley page 168
62	69	Morley page 169
66	73	Morley pages 163 & 167
67	74	Morley page 185
68	75	Morley page 180
69	75	Morley page 180
70	76	Calvisius I5v-I6r
71	76	Calvisius I8r-I8v
72	76	Calvisius I8v-K1r
73	77	Calvisius K1v-K2r
74	77	Calvisius K1r
75	77	Calvisius K1v
76	78	Calvisius K4v
77	79	Calvisius K5r
78	79	Calvisius K5v-K6r

CALVISIUS           References here are to Melopoeia sive Melodiae condendae Ratio, Erphordia [=Erfurt], 1592.

MORLEY             References here are to A Plain & Easy Introduction to Practical Music, modern edition by R.A. Harman, London, J.M. Dent, 1963.

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London, Printed by R. Young...1631  
GB.Lbm.
- BIRCENSHA, John            Templum Musicum...  
London, William Godbid...1664  
GB. Lbm.
- BLOW, John &  
PURCELL, Henry            A Choice Collection of Lessons being  
Excellently Set to the Harpsichord...  
London, for Henry Playford...1705  
GB.Lcm.
- BRADY, Nicholas.            Church Musick vindicated...  
London, Printed for Joseph Wilde...  
US.SM.
- BRATHWAIT, Richard        The English Gentleman...  
London, John Haviland...1630  
GB.Lbm.
- BRAYTHWAYT, William      Siren Coelestis...Victorinus..  
London, John Norton, 1638  
GB.Lbm.
- BROOKBANK, Joseph         The Organs Funerall: or the  
Quiristers Lamentation.  
London, 1642  
GB.Lbm.
- BUCK, Sir George            The Thirde Universitie...  
London, 1615.  
GB.Lbm.
- BUTLER, Charles            Rameae Rhetoricae Libri Duo in  
Usum Scholarum.  
Oxford, Joseph Barnes, 1597  
GB.Lbm.
- BUTLER, Charles            The Feminine Monarchie...  
Oxford, Joseph Barnes, 1609  
GB.Lbm.

- BUTLER, Charles      The Feminine Monarchie: or the  
Historie of Bees.  
London, Printed by John Haviland  
for Roger Jackson...1623.  
GB.Lbm.
- BUTLER, Charles      Syngeneia, De Propinquitate matrimonium  
Impediente Regula.  
Oxford, John Lichfield & William Turner...  
1625  
GB.Lbm.
- BUTLER, Charles      The English Grammar...  
Oxford, William Turner for the Author, 1633  
GB.Lbm.
- BUTLER, Charles      The English Grammar...  
Oxford, William Turner for the Author, 1634  
GB.Lbm.
- BUTLER, Charles      The Feminine Monarchie...  
Oxford, William Turner for the Author, 1634  
GB.Lbm.
- BUTLER, Charles      The Principles of Musik in Singing  
and Setting...  
London, John Haviland for the author.  
1636  
GB.Lbm.
- BUTLER, Charles      Rhetoricae Libri Duo...  
London, R.H., 1642  
GB.Lbm.
- BYRD, William      A Gratification unto Master John Case,  
for his learned booke, lately made in  
the praise of Musicke...  
GB.Cu.
- BYRD, William.  
BULL, JOHN  
GIBBONS, Orlando      Parthenia...  
London, for Dor. Evans.  
[1613]  
US.SM.

- CALVISIUS, Seth            Melopoeia...  
Erfurt, 1592  
 GB.Ge.
- CALVISIUS, Seth            Compendium Musicae pro incipientibus...  
Leipzig...1602  
 D.Bds.
- CAMPIAN, Thomas           A New waye of making fowre parts...  
London, T.S. for John Browne...  
 [1610]  
 GB.Lbm.
- CARR, Robert              The Delightful Companion...  
Second Edition  
London, for J. Playford, 1686  
 GB.Lbm.
- CASE, John                 The Praise of Musicke...  
Oxford, Joseph Barnes, 1586  
 US.SM.
- CASE, John                 Apologia Musices tam vocalis quam  
instrumentalis et mixtae  
Oxford, Joseph Barnes, 1588  
 GB.Ob.
- CHILDE, William           The First Set of Psalmes of III  
Voyces...  
London, Printed for John Playford,  
1650  
 GB.Ge.
- COPERARIO, Giovanni      Rules How to Compose...  
Treatise in Ms. at US.SM.
- COTTON, John              Singing of Psalmes a gospel ordinance...  
London, Printed by M.S. for Hannah  
Allen, 1647.  
 US.SM.
- [CROSS, Thomas]           Nolens Volens or you shall learn to  
play on the violin...  
Printed and Sold by Thomas Cross...  
Salter...Young...London, 1695.  
 GB.Ob.

- DAVISON, Thomas            Cantus, Songs, and Francies...  
Aberdeen, John Forbers, 1662  
US.SM.
- DESCARTES, Renatus        Renatus Descartes Excellent Compendium  
of Musick...  
London, Thomas Harper, 1653.  
GB.Lbm.
- DODWELL, Henry            A Treatise concerning the Lawfulness  
and expediency of Instrumental  
Musick in Holy Offices.  
Second Edition.  
London, Printed for William Haws...  
US.SM.
- ECCLES, Solomon            A musick-lector: or the art of musick...  
London, 1667  
US.SM.
- FARMER, John              Divers and sundry waies of two parts in  
one to the number of 40....  
GB.Ob.
- GREETING, Thomas         The Pleasant Companion: or New Lessons  
and Instructions for the Flagelet.  
London, Printed for John Playford 1672  
GB.Cu.
- GREETING, Thomas         The Pleasant Companion...  
Second Edition  
London, John Playford 1673  
US.Wc.
- GREETING, Thomas         The Pleasant Companion...  
London, John Playford, 1680  
GB.Cu.
- GREETING, Thomas         The Pleasant Companion...  
London, John Playford, 1682  
GB.Lbm.
- GREETING, Thomas         The Pleasant Companion...  
Sixth Edition.  
London, John Playford, 1683.  
US.Wc.

- GREETING, Thomas      The Pleasant Companion...  
                               Seventh Edition  
                               London, for Henry Playford, 1688  
 GB.Ge.
- HELY, Benjamin        The Compleat Violist...  
                               London, Printed for and Sold by  
                               John Hare and Barak Norman. [1699]
- GB.Ob.
- HOLDER, William       Treatise on the Natural Grounds  
                               and Principles of Harmony...  
                               London, J. Heptinstall for J. Carr,  
                               1694  
 GB.Lbm.
- HOMES, Nathaniel      Gospel Musick or, the singing of  
                               Dauids Psalmes...  
                               London, Printed for Henry Overton 1644  
 US.SM.
- HUDGEBUT, John        A Vade Mecum...Rechorder...  
                               London, N.Thompson for John Hudgebut  
                               1679  
 GB,Ob.
- KELLER, Gottfried.    A Compleat Method...Thorough Bass  
                               London, for J. Cullen, 1707  
 GB.Lbm.
- LOCKE, Matthew        Modern Church Musick pre-accused,  
                               censur'd and obstructed...  
                               [London, 1666]
- GB.Lbm
- LOCKE, Matthew        Observations...  
                               London, W.G. 1672  
 GB.Ob.
- LOCKE, Matthew        The Present Practice of Musick  
                               Vindicated...  
                               London, 1673  
 GB.Ob .
- LOCKE, Matthew        Melothesia...  
                               London, for J. Carr, 1673  
 GB.Lbm.



- LOWE, Edward                    A Short Direction for the performance  
of cathedrall service...  
Oxford, William Hall for Richard Davis,  
1661
- US.SM.
- MARSH, Narcissus                Introductory Essay to the Doctrine  
of Sounds.  
Philosophical Transactions  
London, 1683/4
- US.SM.
- MATHEW, Richard                The Lutes Apology, for her  
Excellency  
London, Thomas Harper for Livewell  
Chapman...1652
- GB. Bedford County Record Office.
- MATTEIS, Nicola                 The False Consonances of Musick  
London [1682]
- GB.Ge.
- MILLINGTON, Edward.          A Collection of Curious Paintings  
PLAYFORD, Henry.                ...together with a Collection of  
Vocal and Instrumental Musick  
Books...sold by Auction.  
London [1699]
- GB.Lbm.
- NEWTE, John                    The Lawfulness and Use of Organs in  
the Christian Church.  
Second Edition  
Freeman Collins...sold by William Rogers  
...Humphrey Burton in Tiverton, 1701
- US.SM.
- [NORTH, Francis, Lord]         A Philosophical Essay of Musick.  
Philosophical Transactions  
J. Martyn, London, 1677
- GB.Lbm
- NORTHBROOKE, John             Spiritus est vicarius Christi in terra...  
London, Thomas Dawson for George Bishoppe,  
1579
- GB.Lbm.
- ORNITHOPARCUS, Andreas        Andreas Ornithoparcus: his  
Micrologus...John Dowland...
- GB.Lbm.

- OWEN, JOHN Epigrammatum Ioannis Owen...Libri  
Tres. Ad. D Mariam Neville...  
London, John Legate & Simon Waterson...  
1612
- US.SM.
- PEACHAM, Henry The Compleat Gentleman...  
London, Imprinted for Francis Constable,  
1622.
- US.SM.
- PLAYFORD, John A Musicall Banquet...  
Thomas Harper, London, 1651
- GB.Ob.
- PLAYFORD, John A Booke of New Lessons for the Cithern  
and GITTERN  
T.H. for John Benson & John Playford,  
London, 1652
- GB.Ge.
- PLAYFORD, John A Booke of New Lessons for the Gittern.  
London, for John Benson & John Playford,  
1652
- GB.Ge.
- PLAYFORD, JOHN A Catalogue of all the Musick-Books  
that have been printed in England...  
London, Thomas Harper. [1653]
- GB.Lbm.
- PLAYFORD, John A Briefe Introduction to the Skill  
of Musick for song and viol...  
London, John Playford, 1654
- US.Bh.
- PLAYFORD, John Introduction...  
London, 1655
- US.Bh.
- PLAYFORD, John Musicks Handmaide...  
London, Printed for John Playford,  
1663
- GB.Lbm

- PLAYFORD, John      Introduction...  
 London, William Godbid for  
 John Playford, 1664  
 [Omits "4th Edition" from title-page]
- US.Bh.
- PLAYFORD, John      [Apollos Banquet...]  
 [London, J. Playford]
- US.NYp      [1669]
- PLAYFORD, Henry      Apollos Banquet...  
 5th Edition  
 London, Henry Playford, 1687
- GB.En.
- PLAYFORD, Henry      A Curious Collection of Musick-Books...  
 London, [1690]
- GB.Lbm.
- PLAYFORD, Henry      Catalogue...  
 London, 1691
- GB.Lbm.
- PLAYFORD, Henry      [Division Violin...Part..I...]  
 London, 1695  
 (MS.t-p says 1688 but the catalogue  
 inside supports 1695)
- GB.Lbm.
- PLAYFORD, Henry      A General Catalogue of all the  
Choicest Musick books...  
 London, [1697]
- GB.Lbm.
- RAVENS CROFT, Thomas      Pammelia...  
 London, Printed by William Barley  
 for R.B. and H.W....  
 1609
- GB.Lbm.
- RAVENS CROFT, Thomas      Deuteromelia...  
 London, Printed for Thomas Adams...1609
- GB.Lbm.

- Ravenscroft, Thomas      Melismata...  
London, Printed by William  
Stansby for Thomas Adams, 1611  
GB.Lbm.
- RAVENSCROFT, Thomas      A Briefe Discourse...  
London, Edw. Allde for Tho. Adams,  
1614  
GB.Lbm.
- RIMBAULT, E. F.      Catalogue of the valuable library...  
London, Sotheby, Wilkinson & Hodge,  
1877  
GB.Lbm.
- SALMON, Thomas      An Essay to the Advancement of Musick...  
London, J. Macock, 1672  
GB.Ob.
- SALMON, Thomas      A Vindication of an Essay...  
London, A. Maxwell...1672  
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- SALMON, Thomas      A Proposal to perform Musick in  
perfect mathematical proportions...  
London, Printed by John Lawrence, 1688  
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- SALTER, Humphry      The Genteel Companion...  
London, Printed for Richard Hunt  
and Humphry Salter...1683  
US.Wc.
- SIMPSON, Christopher      The Principles of Practical Musick...  
London, William Godbid for Henry Brome,  
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GB.Lbm.
- SIMPSON, Christopher      A Compendium...  
London, William Gidbid for  
Henry Brome, 1667  
GB.Ob.
- STUBBS, Phillip      The Anatomie of abuses...  
London, Printed by Richard Jones,  
1583  
US.SM.

- TALBOT, James MS. Notes in Christchurch Library,  
Oxford.  
[c. 1690]  
GB.Och.
- TALLIS, Thomas Cantiones, quae ab argumento sacrae  
BYRD, William vocantur...  
London, Thomas Vautrollier... 1575  
GB.Lbm.
- DOMVILLE, Silas A Collection of Rules in Musicke...  
(alias TAYLOR) [post 1667]  
GB.Lbm.
- TURNER, William A Philosophical Essay of Music directed  
to a Friend  
Philosophical Society Trans.  
London, J. Martyn. 1676/7  
GB.Lbm.
- TURNER, William Sound Anatomiz'd...  
London, William Pearson for the Author,  
1724  
GB.Lbm.
- WALLIS, John A New Musical Discovery...  
Philosophical Transactions,  
London, 1767/7  
GB.Lbm.
- WALLIS, John On the Division of the Monochord...  
Philosophical Transactions,  
London, 1698  
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- WALLIS, John Imperfections in an Organ...  
Philosophical Transactions,  
London, 1698  
GB.Lbm.
- WALLIS, John The Strange Effects reported of  
musick in former times  
Philosophical Transactions,  
London, 1698  
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WARREN, Ambrose

The Tonometer...

J. Cluer and A. Campbell, London,  
1725

GB.Lbm.

WHIGHT, Nicholas

A Commendation of Musicke and a  
Confutation of them which dispraysse it

London, Alexander Lacy [1563]

US.SM.

WOOD, Anthony a

MS Notes on the lives of English  
Musicians.

GB.Ob.