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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 TWO

A MODERN EDITION

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EDITORIAL METHOD

The governing feature of the editorial procedure has been to allow the reader to distinguish at a glance what is Butler and what is editorial, and to present as far as possible a continuous text.

The text has not been modernised in the strictest sense of that word : the "reformed orthography" has been un-reformed and the text now reads exactly as it would have done to Butler's contemporaries with its - to us - recondite expressions, classically-coined phrases and odd terminology. Such features, none of which is an aid to speedy assimilation of the text, make the text Butler. These features, together with the construction of his sentences, his meticulous use of colon and semi-colon and his careful handling of punctuation in general, constitute a style which is very personal to Butler and not without its attractions. The principles behind his punctuation are all explained in detail in his English Grammar of 1633/1634 and since the musician practised what the grammarian preached it would seem to be the height of effrontery to interfere with his punctuation. Besides it invariably makes the meaning clearer as Butler tended to over-punctuate.

Nor have I thought it necessary to modernise the spelling, principally because I believe that this can have serious disadvantages. It encourages the reader to read faster than he can follow; it misleads him into thinking that modern words invariably have modern meanings; certain words defy up-dating. If, for instance we modernise a word such as "immorant" we are still left with "immorant", a perfectly satisfactory spelling of a word whose meaning the Oxford English Dictionary does not record. Were we to substitute "stationary", "unmoving", "static", its real meaning, we cannot claim to be modernising the spelling. If we were to perform a

similar procedure on a word like "concin" we would get perhaps "concinuous", acknowledged by O.E.D. Who, with his hand on his heart, would claim to be any wiser? Very well, it means "comely", so substitute "comely" : Butler uses the word "comely" in the same sentence. Resolve that!

One exception only has been allowed with respect to Butlers' punctuation. Butlers' square brackets have been removed, to allow the square bracket its conventional editorial use. If anything, this improves the look of his text, because like many of his contemporaries he was somewhat "bracket-mad".

Reducing the printed page to typescript I have been compelled to dispense with Butlers' marginal notes. These he uses for many different purposes : they offer from time to time paragraph headings, etymological explanations, reference to and quotation from source material, signs and by-words for quick cross reference between text and notes. Paragraph headings and key-words have been omitted from the modern edition as redundant since I have supplied an index. All other marginal items have been absorbed within the text and placed there inside square brackets after this plan, and this obtains particularly to the references to source material : inside the brackets, the words before the colon are Butlers' the note after the colon directs the reader to the appropriate spot in Appendix A where the source book and reference have been traced.

An oblique line / in the text draws the readers' attention to a number in the right hand margin. This marks the beginning of a page and the number of that page in Butler.

Example X which appears next to each facsimile of a musical example, is editorial: it enables the reader to find the appropriate transcription quickly at Appendix D.

Superscript numbers are also editorial but do not lead to conventional footnotes. Instead, there are three sequences of numbers. Superscript numbers occurring in the Epistle Dedicatory and Preface refer to the notes collected after the Commendatory verses. Numbers in Book One refer to the notes at the end of Book One: numbers in Book Two, end of Book Two.

Editorial procedure for Musical Examples appears at the beginning of Appendix D.

Editorial procedure for Sources and References appears at the beginning of Appendix A.

Butler's 12 Diagrams appear in the modern edition only in facsimile. They are perfectly lucid, even on occasions lucidly wrong: they too have been given an editorial number for ease of reference.

I have not tampered with Butlers' terminology - even though it is occasionally wayward - because I have found such procedure irritating, in the past. Harman, for instance, substitutes "line" for Morley's "rule". Why? If it is explained that when Morley wrote "rule" he meant what we call "line" of the stave, there is no sense in altering it, unless one is prepared to change other expressions as well: the whole procedure is too arbitrary.

A Chapter Synopsis precedes the modern edition

Index Nominum

Index Rerum editorial, like the Synopsis above, follows the modern edition. Page numbers refer to original pagination which is to be found in right hand margin of modern edition.

Words, phrases, sentences underlined in the text indicate that they are transcriptions of Greek in Butlers' text.

Notes at the end of each book refer of course to superscript numbers in the text of the modern edition. They serve one or other of the following functions.

1. To supply minimal biographical details of authors, poets, composers mentioned in the text.
2. To supply cross references to Appendices and other chapters of dissertation or of modern edition.
3. To explain Butlers' more obscure expressions.
4. To translate his Greek and rhetorical terms.
5. To supply information which Butler or his printer neglected to give.
6. To point out occasional errors in text or musical example.

In general these notes are only used for the minor points of the modern edition. The more serious "errors" of interpretation, Butlers' treatment of the modes, of the fourth, of his attitude to and knowledge of Greek music, and so on, are treated fully in Chapter 3 of the dissertation.

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THE
PRINCIPLES
OF MUSIK,

IN
SINGING AND SETTING:

WITH

The two-fold Use therof,
[*Ecclesiasticall and Civil.*]

By

CHARLES BUTLER Magd. Master of Arts.



LONDON,
Printed by John Hawiland, for the Author:
1 6 3 6.

TO THE MOST NOBLE AND GRACIOUS LORD, CHARLES, BY THE GRACE OF GOD,
PRINCE OF GREAT BRITAIN, FRANCE, AND IRELAND.

•2

Sir,

There is nothing that more conduceth to the prosperity and happiness of a Kingdom, than the good education of youth and children: In which the Philosopher¹ [Polit 1.8.c 3 see Aristotle, Politics] requireth three Arts especially to be taught them (Grammar, Music, Gymnastic:) this last for the exercise of their limbs in activity and feats of Arms; the other two for the ordering of their voices in Speech and Song. Merely to Speak and to Sing, are of Nature; and therefore the rudest Swains of the most barbarous Nations do make this double use of their articulate voices: but to speak well, and to sing well, are of Art: so that / among the best Wits *2v of the most civilised people, none may attain unto perfection in either faculty, without the Rules and Precepts of Art,² confirmed by the practice of approved Authors.

I have been induced, (My GRACIOUS LORD) for the furtherance of the studious, to set forth the Principles of both these vocal Arts, (Grammar and Music.) The first³ hath, not long since, been graciously received by your Grace's sacred hands: the other modestly hieth after her Sister, hoping for the like acceptance: that so, both being safely shrouded together under the wings of your Princely protection, may daily grow into the love and favour of the Studious: and so be admitted to serve, (the one with matter, the other with form, the one with her words, the other with her Tones) not only for the instruction and recreation of Men; but also, for

the service and praise of God, who is the Author of them both, as of all other Arts in the Columns of Heber. [No less wittily and learnedly, than poetically explained by divine Du Bartas⁴ and his worthy interpreter Joshua Sylvester: see Bartas.]

That these two should not be parted in the discipline of children, Quintilian sheweth, where he saith, that Grammar cannot be perfect without Music. [Instit. Orat. 1.1.c.4 see Quintilian] Nec citra Musicen Grammatica potest esse perfecta, cum ei de Metris Rhythmisque, dicendum sit. And again, that Grammar is under Music, and that the same men formerly taught them both: [ibid. c 10: see Quintilian] Architas atque; Aristoxenus subjectam Grammaticen Musicae putaverunt, et eodem utriusque rei praeceptores fuisse. And for Music itself, the Philosopher concludeth the special necessity thereof in the breeding of Children, partly from its natural delight, and partly from the efficacy it hath, in moving affections and virtues. /

The first Reason he proposeth thus: [Polit 1.8.c.5: see Aristotle, Politics] Habet Musica naturalem voluptatem per quam *3 illius usus cunctis aetatibus cunctisque moribus est acceptus: the second thus: [ibidem: see Aristotle, Politics] Sunt autem in Rhythmis and Melodiis similitudines, maxime penes veras naturas Irae, and Mansuetudinis, ac fortitudinis, & temperantiae, atque contrariorum his, & aliorum omnium quae ad mores pertinent. Upon which two Reasons he inferreth his Conclusion: Quod si hoc potest Musica, clarum est quot ad puerorum disciplinam est adhibenda, and in ea pueri sunt instituendi.

Besides these and [1.2.c.3.s.2: Butler, Principles...] sundry

other civil uses of this Art, it hath one (above all other Arts) much more excellent: which Venerable [In Musica practica : Bede] Beda noteth in these words:⁵ Nulla Scientia ausa est subintrare fores Ecclesiae, nisi ipsa tantummodo Musica: per hanc Plasmatores mundi collaudare debemus, and benedicere.⁶ No Science, but Music, may enter the Doors of the Church. By this we praise and bless the Creator of the world.

This use did that religious, wise, valourous, and victorious King⁷ of the Holy Land, (the man after God's own heart) make of it: who was a skilful practiser both of vocal and instrumental Music, set to those sacred, eloquent and Majestic Metres, which himself composed, both for the present Service of his gracious God, who had done so great things for him; and also to remain, for Instructions, Devotions, and Patterns, to be learned, exercised and imitated of God's people, in all ages, and languages, to the world's end.

The Example of which devout and zealous King, many Christian Princes, Kings, and Emperors / did follow with like zeal and devotion. Constantine the Great, that most blessed Emperor, for the more honour of divine service began the Church-song: [Eusebius 1.4 de vita Constantini: see Eusebius⁸] Constantinus cantare primus coepit. The pious Emperor [Niceph⁹ Eccles Hist 1.1.c.3] Pius Imperator Theodosius,¹⁰ ipse medius hymnis canendis praeiit, habitu privato incedens: see Nicephorus Callistus] Theodosius in the midst of the Congregation, did likewise lead, in singing the Hymns unto God. The Emperor [Niceph 1.17 c 28. Post Synodum Imperator cantilenam (cuius initium est, Unigenitus Filius et verbum Dei) composuit: atque eam ecclesiae, inter psallendum usurpandam tradidit: see Nicephorus Callistus] Justinian himself did make a song : which began,

*3v

The only begotten Son and Word of God: and gave it to the Church of Constantinople to be sung. And, after them, that incomparable Prince, the most Puissant, Politic, Fortunate Conqueror; the most Prudent, Magnificent, Religious Governor, CHARLES, surnamed the GREAT,¹¹ his zeal was such, that whenever he came to any city; he went to the Psalmody,¹² and sang himself: appointing to his Sons and his other Princes lessons to be sung, &c. A worthy precedent for all Christian Potentates! [Carion Chronic 1.⁴ Quandocunque fuit in urbibus, accessit ad psalmodiam & una cecinit ipse; & filii ac principibus distribuit lectiones canendas; & precationem suam cum piis serio conjunxit. To which Narration our author addeth this Epiphonema, Quam pulchrum exemplum fuit toti orbi terrarum, tantum principem, acie iam dimicaturum, stare in templo & se & ecclesiam & imperium Deo commendare: see Carion.]

This Divine use of Music, together with the Civil, [In Psal. 134: see Chrysostom, John] St. Chrysostom¹³ doth thus recommend unto us: Principale eius lucrum est, ad Deum Hymnos dicere Animam Expurgare, Cogitationem in altum tollere, de praesentibus & futuris Philosophari. Habet autem cum his and multam Voluptatem, & Consolationem aliquam, et Recreationem: and facit eum qui canit Gravem and Venerandum. For which special Virtues, is this Art worthily preferred before all other, Theology only excepted. Plane judico [Luth in Epist and Senfeliam Musicum, cited by Calvisius: See Luther] (saith one) nec pudet asserere post Theologiam, esse nullam Artem, quae / possit Musicae aequari: nam ipsa sola, post Theologiam, id praestat, quod alioqui sola Theologia praestat: scilicet Quietem & animum laetum¹⁴. Hence it is, that Music alone,

of all the seven liberal Sciences,¹⁵ is honoured with the highest Degree¹⁶ of Schools. [This recorded by Sr. George Buck,¹⁸ Gentleman of the Kings Privy Chamber, in his Treatise of the third University, annexed unto Stow's Chronicle Cap³⁸. In this third university are the best musicians of this kingdom and equal to any in Europe for their skill, either in composing and setting, or in singing and playing upon any kind of musical instruments. Whereupon it followeth, The Musicians have obtained of the King Letters Patent, for a Society and Corporation. And, for their Arms, they bear Azure, a, Swan Argent, within a Tressure Counterflour Or, and, in a Chief Gules, a Rose between two Lyons Or And, for their Crest, the sign called by the astronomers, the Orphean Lyre :
 see Buck.¹⁷] Hence it is, that the most learned of Kings (your most Noble Progenitor) hath graced the Professors of this profound Mystery, with an Emblematical Coat of Arms: and made them a free Company of the great City, or third University. Hence it is, that Charles the Ninth of France¹⁹ moved with the like love and affection to his intended Musical Academy, did, with his own hand and great Seal, confirm both it and the Constitutions thereof: professing himself the Protector, and first Auditor of the same. Mersennus in C.4. Genes. V 24. Articulo 15. [Butler gives no more information, but see Mersenne, Quaestiones celeberrimae...]

Most Gracious Prince, these two sociated Sisters (Music and Grammar) these two liberal Arts, necessary in the liberal education of youth, prostrating themselves at your Highness' feet, humbly pray, that, by your safe conduct, they may freely pass to the ingenuous Tyroes²⁰ of this Land, for the furtherance of God's

Service, and the Godly Solace of good Men; (the two scopes
of these two, and all other the Blessings of our heavenly Father:)
Who therewith so fill your Heroic spirit, that, to / the Glory *4v
of the Giver, the Happiness of the Receiver, and the Joy of all those
that love the Peace and Prosperity of Sion, you may equalise, or
rather exceed even the worthiest of your most renowned Ancestors.

Yours Highness'
devoted servant,

CHARLES BUTLER.

THE PREFACE TO THE READER.

/**r

The Art of Music, (Musical Reader) for the important and manifold [Vide lib 2: Butler, Principles...] Uses thereof, is found so necessary in the life of Man; that even in these giddy and new-fangled times, it is still retained by the best, and in some measure respected of all. But the elder wiser ages, as they acknowledged the Art to be most ancient, so did they highly reverence the Professors thereof, esteeming them as Prophets and wise men among them. Timagines²¹ author est (saith [1.1.c.10: Quintilian, Instit Orat] Quintilian) omnium in literis studiorum antiquissimum Musicen extitisse: quae tantum antiquis illis temporibus, non studii modo, verum etiam venerationis habuit, ut iidem, Musici, and Vates, and Sapientes, judicarentur. To this purpose speaketh Ecclesiasticus of the ancient worthies of his Nation. [c 44. v 4 Ecclesiasticus.] That they were leaders of the people by their counsels, and by their knowledge of learning meet for the people: wise and eloquent in their instructions: [v 5 Ecclesiasticus, c 44] such as found out Musical Tunes and recited Verses in writing. Such were David's chief Musicians [vid 1.2. c.2. s.1. (a) in Not: Butler, Principles...] (Asaph, Heman, and Jeduthun, being also Prophets:) of whom Heman was the King's seer: yea such was the King himself, ([2 Sam. 23. 1] the sweet Singer of Israel:) whom for this cause the [Ecclus c. 47: Ecclesiasticus] Author doth thus Commend.

v 8. In all his works he praised the Holy One most high, with words of glory: with his whole heart he sung Songs, and loved him

that made him.

9. He set Singers also before the Altar, that, by their voices, they might make sweet melody, and daily sing praises in their Songs. And such were among the Greeks, those famous Musicians and Poets, Orpheus,²² Linus, Amphion, Arion, Terpander, Timotheus, and others, men of great power among the people; whom by their art and wisdom, they brought from a wild and brutish / manner of living, to **v Civility and Morality. And therefore other learned men, renowned for their wisdom, which could not attain to the perfection of these, would yet be Students of this divine Art; that, at least, they might have some competent knowledge thereof. [Quintil 1.1.c.10: Quintilian, Instit, Orat.] Claros nomine Sapientiae viros, nemo dubitaverit studiosos Musices. Of this number [De Musica : see Plutarch, De Musica²³] Plutarch testifieth divine Plato²⁴ to have been one: who was instructed therein by two choice School-masters, (Draco and Metellus.) Studiosissimus Musices fuit Plato: ut qui Draconem audivisset Atheniensem, and Metellus Agrigentinum [Q ibid: Quintilian, Instit Orat.] And Quintilian, that Socrates (Plato's master and the wisest [So judged by the oracle of Apollo v Academic Quaest 1.1.: see Cicero.²⁵] of Philosophers) was another: who having neglected the study of this profitable and necessary Art (as himself calleth it) in his youth, was fain to learn it in his old age. [Quint. ibid: Quintilian, Instit Orat.] Socrates jam senes institui Lyra non erubescbat: and that himself saith that [Plato in Menexeno, Connun habeo praeceptorum Musices: see Plato, Menexenus] Connus was his Master, who taught him Music: for defence whereof he made this answer [Erasm lib 3 Apophthegm. 92: see Erasmus²⁶] That is was not unmeet for him to

learn things which before he had not known, being so profitable for his life. *Objurgantibus respondit, nequaquam absurdum esse ea discere, quae prius nescivisset communi vitae tam utilia and necessaria esse.*

Neither has this profitable and necessary Profession been more acceptable unto the Wise and Learned, than to great and mighty Potentates of the world. [Speed Chron lib 7 c 36: see Speed²⁷] Elfred or Alfred²⁸ a Saxon King, (the mirror of Princes, Founder of the most famous University) besides his knowledge in other Arts, his many Moral and Divine Virtues, was most skilful in Music: whereof in his greatest Extremity, he made greater use, than of all his other both inward and outward helps. [Idem lib 6 c 17: see Speed] Hadrian the Emperor²⁹ was an excellent Poet, and Musician, both for the Theory and the practice. The Emperor Alexander [Ibid c 27: see Speed] Severus³⁰, renowned for his Virtue and Piety was learned in the Mathematics, and especially in Music. The warlike King [Mr. Peacham in his Complete Gentleman: see Peacham] Henry VIII of England³¹, did not only sing his part sure, but himself composed a Service of 4, 5 and 6 parts : as Erasmus³² testifieth of his own knowledge. [Idem ibidem : Peacham] The Duke of Venosa,³³ an Italian Prince, of late years, composed many rare songs; which Mr. Peacham affirmeth himself to have seen. But [Ibidem : Peacham] the Landgrave of Hessen,³⁴ in these days carrieth away the palm for excellency, not only in Music, but in whatsoever is to be wished in a brave Prince. I have / **2
seen (saith this Author) 9 or 10 Sets of Motets, and solemn Music, set purposely for his own Chapel: where, for the more honour of some Festival, and sometimes, for his Recreation only, he is his own Organist.

The love and honour which, for the profitable and necessary Uses of this Art, the chief of Men (as well the Wise and Learned as the Princes and Monarchs of the earth) do give unto it Ulysses, in Homer, for the same reasons, requireth from all men: Pasi gar anthropoisin epichthonioisin, Aoidoi/Times emmoroi eisi, kai oidous. [Odyss Theta : see Homer,³⁵ Odyssey] Omnibus enim hominibus mortalibus, Musici Honore digni sunt and Reverentia.

Hence is it, that for the excellence of Homer's poetry, the [Cicero pro Archia. Homerum Colophonii civem esse dicunt suum: Chii vendicant: Salaminii repetunt: Smyrnaei vero suum esse contendunt 9c But Gellius 1.3.c.1 reciteth 7 cities that did challenge his birth. Septem urbes certant de Stirpe insignis Homeri: Smyrna, Rhodos, Colophon, Salamos, Chios, Argos, Athenae: see Cicero, pro Archia poeta and Gellius,³⁷ Noctes Atticae.] Colophonii, Chii, Salaminii, Smyrnaei, and other peoples did all challenge Homer to be their Countryman: so for the same cause, divers countries do claim the Inventor of this Art to be theirs. Some will have Orpheus, some Linus: (two ancient famous Poets and Musicians:) of whom, Virgil,³⁶ Eclogue 4.

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

And some will have Amphion, him whose Music drew Stones to the building of the walls of Thebes; [Horat Carm 1.3. Ode 11: see Horace,³⁸ Odes] (Movit Amphion lapidos canendo) as Orpheus tamed wild beasts, and made Trees to dance after his Harp:

[Georg 4: see Virgil, Georgics] Mulcentem Tigres, & agentem
Carminibus Quercus.

By which, the same poet, in another place [In Arte Poetica:

see Horace] sheweth another thing to be meant: to wit, that by the virtue of their wise and pleasing Musical Poems, the one brought the savage and beast-like Thracians to humanity and gentleness; the other perswaded the rude and careless Thebans to the fortifying of their City, and to a Civil conversation.

Sylvestres homines sacer interpresque Deorum

Caedibus, & victu foedo deterruit Orpheus:

Dictus ab hoc lenire Tigres, rapidosque Leones, /

**2v

Dictus & Amphion, Thebanæ Conditor arcis,

Saxa movere sono Testudinis & prece blanda,

Ducere quo vellet.

Although that which is spoken of wild beasts, Tully affiremeth to be true in the proper sense. [Pro Archia Poeta: see Cicero] Bestiae saepe immanes cantu flectuntur, atque consistunt. This thing testifieth Henricus Stephanus [In his Preface to Poeta principes, set out by himself: see Stephanus, H = Henri Estienne] where he saith, that he saw in London, a Lion that left his meat to hear Music; qui Musicen audiendi gratia epulas suas defereret.³⁹ Caelius Rhodoginus⁴⁰ noteth out of Strabo, that Elephants are delighted with Singing, and the sound of Tabrets: and out of Plutarch in Symposiacis, that most brute beasts are pleased and affected with Music: as the Harts with Piper, and Dolphins with Singing and the Harmony of the Harp. And the Pythagoreans (as [Histanimalium, l.10 c.29:see Aelianus] Aelianus⁴¹ writeth) affirm, that of all the beasts there is none that is not delighted with Harmony, but only the Ass. Pythagorei affirmant solum, ex omnibus animalibus, Assinum ad harmoniam factum non esse.

Others ascribe the Invention of this Art to Mercury: because he found out the [V l.1. c.2. s.2. (f) Butler, Principles...] first

instrument by the Tortoise-shell. Others to the Muses, of whom it hath its name. And others to Apollo, (the President of the Muses:) who saith of himself, that he invented both Poesy and string-instruments:

[Metam 1.1. in fine: see Ovid, Metamorphoses]

Per me concordant Carmina Nervis:⁴²

as some say that Pan was the Inventor of wind-instruments:

[Virgil Ecl. 2 : see Virgil, Eclogues]

Pan primus calamos cera conjungere plures

Instituit. and some, Minerva: [Arist Polit 1.8.c.6

Aristotle, Politics] Antiqui aiunt Minervam Tibiae repertricem.

All which and others might haply be, in their several countries, either Authors or auctors of Music and musical Instruments: for which they were in their times admired. But the people of God do truly acknowledge a far more ancient Inventor of this Divine Art: (Jubal the son of Lamech the sixthe from Adam:) of whom it is said, that he was [Genes 4. 21: Genesis] Father of all that handle the Harp and Organ: i. of all Instruments, both Entata and Empneusta [Videl 2. c.1. s.1. (a) (b) in Notes: Butler Principles...] which Instruments do necessarily imply the Voice, (the ground and foundation of them both.) And St. Augustine goeth yet farther: shewing that it is the gift of God himself, [Musica Dei donum] and a Representation of Admonition of the sweet Conccent / and Harmony, which his wisdom hath made in Creation and Administration of the World. [Epist 28 ad Hieronymum: see Augustine, Epistolae] Non enim frustra per Prophetam (qui haec divinitus inspirita didicerat) dictum est de Deo, [Esai 40: 12, 26 and 28: Isaiah] qui profert numeroze seculum. Unde

Musica, (i. Scientia bene modulandi)⁴³ ad admonitionem magnae rei etiam, mortalibus rationales habentibus animas, Dei Largitate, concessa est. & c.

But although Music be the [Vid 1.1.c.3.s.1: Butler, Principles...] gift of God: yet, like other his Graces and benefits, it is not given to the idle: they that will have it must reach it to them with the hand of Industry. To put in practice the Inventions and works of skilful Artists, (i. to sing and to play well) (by reason of the many Accidents of the notes, the sudden changing, or rising and falling, of the voice, and the true and ready Fingering and Stopping of the Instruments, in so many sundry Lessons) is no easy matter: but artificially to set those Lessons to Voices and Instruments, is a work so full of difficulty and deep speculation, (by reason of the multitude and great variety of Rules and observations, and of secret mysteries, which lie hid in this profound Mathematic) that a skilful and expert Composer [V. Epil lib. 1: Butler, Principles...] (although he be first furnished with a most excellent Wit, Memory and Judgement, and a natural Aptness and proclivity unto it: and moreover be well Seen and exercised, in the choicest patterns of the best Musicians) shall find the Proverb verified in his work, chalepa ta kala: Difficilia quae pulchra.⁴⁴

Seeing therefore (Ingenuous Reader) this mysterious and celestial art for the Antiquity, for the Authors, for the various Uses and effects thereof, through its various Moods, Melody and Harmony, with their sweet Ornaments, (both in human and divine offices) hath been, is, and deserveth ever to be, esteemed and affected of all men; what remaineth, but that they who are

capable of it, do Study and Practise it; and that they who are not, do honour and Reverence it, and the Professors thereof; the sweet fruits of whose serious Studies, and sacred Raptures, in so many good Uses, they happily enjoy?

Wootton, April 4. 1636

Char. Butler.

TO THIS FRIEND MR Charles Butler, upon his Book of Music

**3v

Sir, I am satisfi'd: since you have shown,
 By this Book, all the former were your own.
 This is the System: those the Practick Parts
 Of Nature's rarer Music, and of Arts.
 For what, Grave Butler, is the Syngeni,
 But Nature's two-part Song? What is thy Bee,
 (That little busy thing we so admire)
 What is it else, but Nature's complete Choir?

As for thy Grammar, there I charmed lie
 With Consonants and Vowels Harmony.
 When those sweet accents have my senses stole,
 Thy Rhetoric then robs me of my Soul.

Enough, good Butler: Stay they Quill: and here
 Write not to ravish, but t'instruct our ear.

Hum. Newton. Bac. MAG. COL.

IN Mri. CAROLI BUTLERI Musicam

••4

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

[Pythago in Macrobian de Som. Scip 1.2.c.1.: see Macrobius]

Inter Apes didicit Butlerus amabile carmen:
 Concentusque avida dum captat ab aure, canoros
 Deprendit Litui fremitus: dumque applicat acres
 Alveolis sensus, graviolem Tympana pulsum
 Edunt; and misto servant praeseptia Cantu.
 Verum audisse parum est, tam te communia tangunt
 Commoda; quin repetens Hyblaeae murmura Gentis,
 Imprimis : and toti prostat Symphonia Plebi.

Attica Melliflui non ultra Terra Platonis
 Jactet in ore favum, and tenerae Cunabula Prolis
 Plena Thymo: Butlere, tibi gratulor Omen:
 Namque tuis etiam sedete Examina Labris.

To the learned author.

One Imp had made Jove's brain admir'd:
 Thine hath teem'd six, yet is not tir'd:
 Thy Grammar, Rhet'ric, Monarchy,
 Music, Orator, Syngeny.

Touching thy present Book, I'll say,
 Th'ast turn'd our music's night to day:
 What erst was Discant, it may be
 Here learn'd as Plain-song now from thee.

Butler th'ast drawn all music dry,
 The learners thirst to satisfy.

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

Preface and Ep. Ded.

1. Aristotle (384-322 B.C.) Appendix A contains details of the works of Aristotle to which Butler was indebted. The Problems is a late compilation but derives certainly from Aristotle and the Peripatetic School.
2. "Ars est comprehensio praeceptionum coexercitatarum: ad aliquem in vita finem utilem." Lucian, In Parasito See beginning of Book two, page 93.
3. A reference to an earlier book by Butler: The English Grammar..., Oxford, William Turner, 1633. The book was re-issued in 1634 with a new title-page and prefatory matter. It, too, was dedicated to King Charles I. See Appendix C.
4. See article "Butler and Du Bartas" by N.C. Carpenter, in bibliography. Butler's several reference to Du Bartas can all be found in Bartas his Devine Weekes and Workes, translated by Joshua Sylvester, H. Lowmes, London 1605/6 (B.M. C 57 d 41)
 Guillaume Salluste, Sieur Du Bartas (1544-1590) French poet and soldier, more highly valued in Britain than in France. His "La Semaine", translated by Sylvester, seems to have enjoyed a certain popularity. Du Bartas was received by James VI of Scotland and by Elizabeth. Butler obviously enjoyed Du Bartas enormously.
5. The work in question was most decidedly not written by Ven. Bede, who lived about 500 years before this treatise could have been written. Grove V refers to an article by Johannes Wolf (S.I.M. 1899) which showed the author in question to have been Magister Lambert, probably an Englishman. Lambert is mentioned by Johannes Muris as the inventor of mensural notation, together with Franco of Cologne. H.G. Farmer in Al-Farabi's Arabic-Latin

Writings on Music, 1934, p 52 dates him as c 1270. Erik Routley, The Church and Music, p 83, seems to think the work was by Bede, as he writes "we are not able to say that it adds anything to the musical thought or research of earlier scholars, devoting as it does much space to the barren study of the numerological aspects of music;" a statement of utter worthlessness. Grove V blames Eitner for the mis-attribution of the work to Bede but this is ridiculous since the treatise in question appears in the early complete editions of Bede. One of these will be found in the list of Butler's sources at Appendix A.

6. Haviland prints "denedicere" instead of "benedicere."
7. King David.
8. See Note 38 to Book Two.
9. Nicephorus Callistus "Xanthopolous" (c 1256-c1335)
Byzantine Church Historian
10. This is Theodosius MINOR. The passage also appears in
[John Case] The Praise of Musick, 1586.
11. Charlemagne (c 742 - 814) first Emperor of the Holy Roman Empire.
12. Similar stories appear in two other lives of Charlemagne and may be found in Two Lives of Charlemagne, edited Lewis Thorpe for Penguin Books, 1969. The lives are by EINHARD and NOTKER (Balbulus)
13. St. Chrysostom = St John Chrysostom (c 347 - 407) one of the four great Greek Doctors of the Church.
14. This statement by Luther appears at the beginning of Seth Calvisius' Melopoeia... Erfurt, 1592, one of Butler's main sources for the practical part of his book.
Martin Luther (1483-1546) founder of the German Reformation.

15. The seven liberal sciences were divided into a higher division, quadrivium, comprising the mathematical sciences of Arithmetic, Geometry, Astronomy and Music and a lower division, trivium, of Grammar, Rhetoric and logic.
16. The degree is Doctor of Music. First recorded Doctrorate at Oxford was Robert Fayrfax, 1511: at Cambridge, Thomas Saintwix received the degree in 1463.
17. i.e. James I. The arms referred to were granted to the Company by Camden 15 Oct. 1604 but the charter of this company was declared null and void following legal proceedings in Scire facias, 1634. Butler seems to have known nothing of the wrangling. This charter was impugned by the King's Minstrels on the grounds that a charter of Edward IV (1469) was still ⁱⁿ existence. There is some discussion of this in Scholes The Puritans and Music, p 287 and a very full appraisal in Woodfill Musicians in English Society pp 3-32. Hawkins, p 695, also mentions some of the details, referring to Marshall, Wardens and Cominalty of the Arte and Science of Musick in Westminster, in the County of Middlesex, which he dates at 1636.
18. Sir George Buck (d 1623) minor poet. Master of the Revels and licenser of plays, tempore James I.
19. Charles IX of France accorded special privileges to J.A. de Baif in respect of an academy in 1567: this was officially instituted by Charles in Nov. 1570, as "Academie de Musique et de Poesie". Details of the Academy may be found in Mersenne Quaestiones celeberrimae in Genesim... Paris, 1623.
Marin Mersenne (1588-1648) great French theorist, chiefly renowned for Harmonie Universelle... 1636. The much earlier text noted above, totally ignored in Grove V, was a very important work.
20. Tyro = novice, beginner: OED 1611

21. Timagines: a Roman orator at the time of Augustus.
Quintilian (c 35 - c 95), Spaniard, author of
Institutio Oratoria, a text of outstanding importance
to the Renaissance Humanists.
22. Orpheus, legendary pre-Homeric poet and lyre-player.
Linus, mythological, lyre player.
Amphion, mythological, son of Zeus and Antiope, a
harper of great skill.
Arion, semi-mythological poet and singer.
Terpander, of Lesbos, fl. early 7th century B.C.
23. More correctly pseudo - Plutarch. The De Musica, however,
appears in the C.E.'s of Plutarch. See Appendix A for
details.
Plutarch (c 46 - c 120), Greek biographer and moral
philosopher.
24. Plato (c 427 - 348 BC)
25. Cicero (106 - 43 BC) Roman orator and statesman. A
summary of the many texts of Cicero used here by Butler
is included in Appendix A.
26. Desiderius Erasmus (1466 - 1536)
27. John Speed (c 1552 - 1629) historian and cartographer.
28. Alfred the Great (849-99) His foundation of Oxford
University is legend, but his maintenance of Christianity,
his ecclesiastical reform and the part he played in the
revival of learning are fact.
29. Hadrian (117 - 138) Emperor.
30. Alexander Severus.
31. Henry VIII (1491 - 1547) The "service", which would have
been a mass is not extant but a certain amount of music
attributed to Henry VIII is in existence. Best review
in Trefusis Music Composed by Henry VIII, Roxburghe Club, 1912.

32. In Henry Peacham (? 1576 - ? 1643) A man of many parts, chiefly famous for his Compleat Gentleman 1622 ff (last edition 1664).
33. Carlo Gesualdo, Prince of Venosa (c 1560 - 1613), the very famous Italian madrigal composer.
34. Maurice, Landgrave of Hessen.
35. Homer (probably 9th century B.C.)
36. Virgil (70 - 19 BC) The texts of his poetry used by Butler may be located in Appendix A.
37. Gellius (fl 2nd century A.D.) famous for twenty books of Noctes Atticae, brief essays written for his children.
38. Horace (65 - 8 BC) Butler quotes texts enumerated at Appendix A.
39. Hawkins, p 402, tells the story as printed in Stephanus' preface to his edition of Herodotus.
40. Rhodoginus: Butler consistently writes Rhodoginus but the real name was Rhodiginus. The text to which he refers is Ludovici Caelii Rhodigini Lectionum Antiquarum libri triginta, 1599
41. Aelianus (fl c AD 200) known to posterity for his 14 books of Historical Miscellanies and 17 On the Characteristics of Animals.
42. Ovid (43 BC - 18 AD) Texts detailed at Appendix A
43. "Musica est scientia bene modulandi" was the accepted medieval definition of the art.
44. This whole section together with the Epistle Dedicatory became integrated into Playford's Introduction where it was repeated throughout the seventeenth century.

Music is the (a) Art of (b) modulating Notes in (c) voice or instrument. The which, having a great (d) power over the affections of the mind, by its various Moods¹ produceth in the hearers various effects.

These Moods are (e) five: (Doric, Lydian, Aeolic, Phrygian, and Ionic.) (f) The Doric Mood consisteth of sober slow-timed Notes, generally in Counter-point, set to a Psalm or other pious Canticle, in Metre or Rhythmical verse: the notes answering the number of the Syllables. This moveth to sobriety, prudence, modesty, and godliness. Vide (e) in Notis. (g) The Lydian Mood is a grave, full, solemn Music in Discant, for the most part, of slow time, set to a Hymn, Anthem, or other spiritual song in prose, and sometimes in verse, the notes exceeding often the number of the syllables: which through his heavenly harmony, ravisheth the mind with a kind of exctasy, lifting it up from the regard of earthly things, unto the desire of celestial joys: (Vid. (e) in Notis) which it doth lively resemble Vid* in cap. 3 . s 1.

/ The (h) Aeolic Mood is that, which with its soft pleasing sounds, pacifieth the Passions of the mind, and with instruments or dittiless fala's, in continued discant, delighting the sense, and not intending the mind of the hearer, like Mercury's Caduceus, calmeth affections and cares, and so lulleth him sweetly asleep. Vid (e) in Notis.

Page 2

The (i) Phrygian mood is a manly and courageous kind of Music, which, with his stately, or loud and violent tones, rouseth

the spirit, and inciteth to arms and activity: such are Marches, Almains, and the warlike sounds of Trumpet, Fife, and Drum.

Vid. (e) in Notis.

The (k) Ionic Mood is contrary to the Phrygian: an effeminate and delicate kind of Music, set unto pleasant songs and sonnets of love, and such-like fancies, for honest mirth and delight, chiefly in feasting and other merriments. Vid (e) in Notis.

And some Music is compounded of some or all of these: as the Battle-galliard². For all which various effects, this (1) Mathematical Art and seventh liberal Science, hath been always respected and used of all sorts of people, as well (m) learned and ingenuous, as (n) ignorant and barbarous.

These 5 Moods, which Caelius Rhodoginus³ (out of Cassiodorus,⁴ or rather King Theodorus' Epistle to Boethius)⁵ rightly describeth [Vid. (e) in Notis : (e) in Annotations following] by the Effects, some Design and Distinguish (as they do the Ayres by the final Key of the Bass: or [Vid c.3.s.4.ss 4 * (d) in Notis: Butler, Principles...] rather by its (o) Constituted Tone) but skilful Musicians know how to form any Mood in any Key or Tone indifferently: so it be [V. (6) * (c) in c.3. s.4. ss⁴] conformable to the Ayre of the [Ibidem: (b) * (c) in c.3. s.4. ss⁴] Subject.

ANNOTATIONS TO CHAPTER 1

- (a) An Art. [So Aristotle: Politic 1.8. c.3.] Veteres inter Disciplinas Musicam collocaverunt. ex eo quod Natura quaerit non solum in negotio recte, verum etiam in otio laudabiliter posse versari. And Boethius: Cum sint quattuor Mathesios disciplinae; ceterae quidem ad investigationem veritatis laborant: Musica vero non modo speculationi, verum etiam moralitati conjuncta est.
- (b) Modulating. So doth [De Musica 1.1.c.2: Augustine] St. Augustine⁶ define it: Musica est scientia bene modulandi. The proper difference whereof he doth thus maintain. / Modulatio potest ad Page 3 solam Musicam pertinere; quamvis modus, unde flexum verbum est, possit etiam in aliis rebus esse.
- (c) Voice or instrum. Thus in effect doth that holy Father [Tom 1 de Ordine 1.2: Augustine, De Ordine] divide: Sonus triplex est: aut in voce animantis, aut in eo quod flatus in Organis faceret, aut in eo quod pulsu ederetur. By the first meaning vocal Music; (which is the chief) by the second, the Music of Organs and other wind - instruments; by the third, the Harp or Lute, or other instrument that soundeth by touch or stroke.
- (d) [De Legibus 1.2: Cicero, de Legibus] Tullius. Assentior ego Platoni, nihil tam facile in animos teneros atque molles influere; quam varios canendi modos: quorum dici vix potest, quanta sit vis in utramque partem. Nam and incitat languentes, and languefacit excitatos; and tum remittit animos, tum contrahit: civitatumque hoc multarum in Graecia interfuit, antiquum vocum servare modum; quarum mores lapsi ad mollitiem, pariter sunt immutati cum cantibus.

Thus Plato: and after him [Polit 1.8.c.5] Aristotle. In melodiis ipsis sunt imitationes morum: and hoc est manifestum: statim enim [Modorum] harmoniarum distincta est natura; ita ut qui audiunt aliter disponantur, nec eodem modo se habeant ad unamquamque ipsarum: sed ad quasdam flebiliter and contracte magis, ad quasdam mollius secundum mentem: ad aliam vero mediocriter and composite plurimum: ut videtur Dorica facere sola omnium [seu modorum] harmoniarum. These various effects were like-wise observed by [1.2. de Somnio Scip : see Macrobius] Macrobius⁷. Omnis habitus animi, cantibus gubernatur: nam dat cantus somnos, adimitque nec non curas immittit, and retrahit: iram fuggerit, and clem-entiam suadet: &c. And by St. Isidore: [De Ecclesiast officiis 1.1.c.5 see Isidore] Omnes affectus nostri, pro sonorum diversitate, vel novitate (nescio qua occulta familiaritate) excitantur magis, cum suavi and artificiosa voce cantatur.⁸ Also by Cassiodorus, or rather King Theodorus, more at large [Epist ad Boetium musicum which is the 40th Epist. in Cassiodorus: see Cassiodorus] Musica cum de secreto Naturae, tanquam sensuum Regina, tropis suis ornata processerit, reliquae cogitationes ex-iliunt: omniaque facit ejici, ut ipsam solum-modo delectet audiri. Tristitiam noxiam jucundat: tumidos furores attenuat: cruentam saevitiam efficit blandam: excitat ignaviam, soporantemque languorem: vigilantibus reddit saluberrimam quietem: vitiatam turpi amore, ad honestum studium revocat, castitatem: sanat mentis taedium bonis cogitationibus semper adversum: pernicioosa odia convertit ad auxiliatricem gratiam: & (quod beatum genus curationis est) per dulcissimas voluptates expellit animi passiones: incorpoream animam corporaliter mulcet, & solo auditu ad quod vult deducit.

(e) Five. As [Variarum 1.9. c.3: see Rhodiginus] Caelius Rhodiginus observeth out of the above-cited Epistle. Quid Cassiodorus (saith he) super modis Musicis prodat, attendendum magnopere. Modus Dorius prudentiae largitor est, & castitatis effector: Phrygius pugnas excitat, votum furoris inflammat: Aeolius animi tempest-ates tranquillat, somnumque, iam placatis attribuit: Lydius intellectum obtusis acuit, & terreno desiderio gravatis caelestium appetentiam inducit bonorum operator eximius. Adjicitur a plerisque Ionicus, quem floridum intelligunt ac jucundum. [But As Glareanus hath Dodecachordi 1.1.c.21: see Glareanus¹⁰] Martianus Capella⁹, making 3 degrees of each of these five, accounteth in all 15. DORIUS, Hypodorius, Hyperdorius: LYDIUS, Hypolydius, Hyperlydius, AEOLICUS, Hypoaeolicus, Hyperaeolicus: PHRYGIUS, Hypophrygius, Hyperphrygius: / IONICUS, Hypoionicus, Hyperionicus. In all which Hypo Page 4 signifieth a defect, and Hyper an excess of the Mood principal.

Some ancient Musicians made but two Moods, (Doric and Phrygian:) preferring all other unto them [Arist Pol. 1.4.c.3] Quidam in harmoniis posuerunt duas species, (unam Doricam, alteram Phrygiam:) ceteras omnes vel ad Doricam, vel ad Phrygiam referunt.

The five Moods by which those various effects are wrought, Cassiodorus [In the above cited Epistle: Butler p 3. see Cassiodorus] sheweth to have their several appellations of the countries, in which according to their several manners and dispositions, they were invented and practised. Hoc totum (saith he) quinque modis agitur: qui singuli pro vinciarum, ubi reperti sunt, nominibus vocitantur: as like-wise Boethius: [Music 1.1.c.1: Boethius, De Musica.] Modi Musici Gentium vocabulo designati sunt. Quo enim unaquaeque gens gaudet, eodem Modus ipse vocabulo nuncupatur.

The first hath his name of Doria a civil part of Greece, near Athens: the other 4 had their beginnings and names from certain Regions of Asia Minor, which bordering upon Greece were peopled by Grecian Colonies.

The Lydian Mood was so called of Lydia, famous for the golden River Pactolus, and the winding retrograde Meander: the one resembling the treasure and glorious matter of the ditty; the other the pleasing Reports and Reverts, with other admirable varieties of the Music. The chief cities are Philadelphia and Sardis (the royal seat of rich Croesus)

The Aeolic of Aeolia (the kingdom of Aeolus) he is feined to send his rushing winds: the which do herein resemble this Mood, that they also have a sopiting faculty.¹¹

The Phrygian Mood of Phrygia, a region bordering upon Lydia and Caria: in which is Cios that martial town, and the most high hill Ida, famous for the Trojan war.

The Ionian or Ionia, which lieth between Aeolia and Caria; for the goodness of air and the commodious situation, inferior to none of the Asian regions: whose plenty and idleness turned their honest mirth into [Vid l.2. c.3. s.4 (b) in Notis: Butler, p 135] lasciviousness: as Athenaeus¹² observed in his time: [Deipnosophist l.14: see Athenaeus] Nostra aetate Ionum mores deliciis sunt perditissimi: eorumque itidem Cantus an illo vetusto multum diversus. It was adorned with 12 great cities whereof Ephesus and Miletus were two.

This Mood is also called Modus Chromaticus (i. coloratus, fucatus,) of Chroma, colour: because as pictures are beautified with trim lively colours to please the wanton eye; so this kind is as it were coloured with delicate lively sounds to please the wanton ear.

(f) Of the Doric Mood are the Psalms in Metre: and all grave and honest songs: such as is "Like to the Damask rose"¹³ we see....." the Author where of in Mr. F. Quarles: who hath written many excellent Divine Poems. The whole book of Psalms¹⁴ was lately set forth in 4 parts by Mr. Thomas Ravenscroft¹⁵, composed by John Farmer, Th. Morley, G. Kirby, Thomas and John Tomkins, R. Allison, J. Milton, and sundry others: but the greatest part by him that set them out.

Of this Mood were those sober feast-hymns, wont to be sung in the / praise of honourable men: which [In Bruto s. 38: see Cicero, Page 5 Brutus] Tully remembreth. Utinam extarent illa carmina quae multis seclis ante suam aetatem in epulis esse concitate a singulis convivis, de clarorum virorum laudibus, in Originibus scriptum reliquit Cato. In another place, [Tusul Quaest 1.4: see Cicero, Tusculan Disputations] to the voice is added the Recorder or Shalm. Gravissimus author in Originibus dixit Cato, Morem apud majores hunc epularum fuisse, ut deinceps qui accubrent, canerent ad tibiam clarorum virorum laudes: although the Pythagoreans seemed rather to affect the Harp or other string instruments, because everyone by himself might sing and play upon [V.l. 2. c.1. s.1: Butler, p 93] Entata together. This mood, for the Morality and Mediocrity¹⁶ thereof (I may add for facility) the Philosopher adviseth to be first learned of young beginners. [Polit 1.8.c.7: Aristotle] Manifestum (inquit) quod Doricam praeceteris decens est juniores addiscere.

(g) Of the Lydian Mood are those solemn Hymns and other sacred Church-songs, called Moteta¹⁷ a motu: because they move the hearts of the hearers, striking into them a devout and reverent regard of him for whose praise they were made. These Motets require most Art,

of all Music, in setting: fitly to take Discords and Bindings, using plain, soft, sweet Discanting, with frequent, graceful Reports and Reverts. Agreeable unto the art of the Setters should be the art of Singers: sweetly and plainly to express the words and syllables of the ditty, that they may be understood of the Congregation: and being like their Motets (grave, sober, holy) to sing with grace to the Lord in their hearts. Vid Bk. 2, Chaper 1 c.2. 5 Vid Bk 2 cl, s2 & c2 s5

Of this Mood seem those religious vows of the Romans in their sacrifices; and their grave Canzons at the solemn feasts of their Magistrates: of which Tully; [Tuscul Quaest 1.4: see Cicero, Tusculan Disputations] Neque vero illud non eruditorum temporum argumentum est, quod in Deorum pulvinaribus, & epulas Magistratum fides praecinunt. And like-wise those funeral Elegies of Noblemen, commanded in the old Roman Laws [Cicero, de Legib 1.2.: see Cicero de Legibus] Honoratorum virorum laudes in Concione memorantur: eqsque etiam ad cantum tibicinis prosequuntur, cui nomen Naenia: quo vocabulo etiam Graeci cantus lugubres nominant.

Of this Mood is that passionate Lamentation¹⁸ of the good musical King, for the death of his Absalom: Composed in 5 parts by Mr. Th. Tomkins, now organist of his Majesty's Chapel. The melodious harmony whereof, when I heard in the Music-School, whether I should more admire the sweet, well-governed voices (with consonant instruments) of the singers; or the exquisite Invention, wit, and Art of the composer, it was hard to determine.

These Naenia or funeral Elegies, seem to have been the first use of this Mood: as Caelius Rhodoginus observeth in the place of Cassiodorus above-cited. Prima Lydii modi constitutio fletus

lamentationisque causa facta est. Nam Aristoxenus in primo de Musica, Olympum tradit in Pythonis sepultura cecinisse tibia, secundum Lydium modum, funeralia.

This stately Mood the Philosopher preferreth beofre all
[Polit 1.8.c.7 Aristotle] LYDIA maxime omnium Harmoniarum ornatum simul, doctrinamque afferts.

(h) Of the Aeolic Mood [1 Sam 16: 1st Book of Samuel] was that enchanting Music of the Harp, provided for King Saul, when the evil spirit troubled him: which Music being made by one that was cunning, and could play well, so charmed the / evil spirit; that Saul was
Page 6
refreshed, and was well; and the evil spirit departed from him.

Of this Mood was the Pathetical song of the good Bishop Flavianus: which moved pity in the Emperor Theodosius, and procured pardon for the people's offence. [Sozomen, hist Eccles 1.7. c. 23 see Sozomen¹⁹] Populus Antiochenus Theodosii Imperatoris iram metuens ob seditionem exortam, Deo melodiis quibusdam lugubribus supplicabat. Flavianus quoque, episcopus, cum pro civibus apud Imperatorem adhuc offensum intercederet, persuadet adolescentibus, qui ad mensam Imperatoris canere solebant, ut psalmodias canerent quae in Supplicationibus Antiochenorum usurpabantur. Quo facto, ferunt Imperatorem misericordia superatum, confestim iram posuisse & urbi reconciliatum.

Of this Mood was that calm Symphony wherewith Achilles appeased his own Passions against Agamemnon: as [De Musica: see Plutarch] noteth out of Homer. Ostendens enim Musicam multis in rebus esse conducibilem, introduxit Achillem, qui iram adversus Agamemnonem suam concoqueret Musicae opera, quam didicerat a sapientissimo

Chirone, Musicae simul, & justitiae, ac Medicinae Docotre.

Of this Mood also was the Pythagorean Even-song, mentioned by Quintilian [Lib 9 c.4: Quintilian, Instit Orat.] Qui cum somnum peterent, ad Lyram prius lenire mentes solebant; ut, siquid fuisset turbidiorum cogitationum, componerent: and by Tully: [Tusc Quaest 1.4. Cicero, Tusculan Disputations] Mentis suas Pythagorei a cogitationum intentione, cantu fidibusque ad tranquillitatem traducebant. For consopiting²⁰ Cares and Passions, Instruments Entata symphona (v. Bk. 2, c.1 & 1) are generally more fit, than other instruments or voices.

(i) Thus doth the Philosopher describe this Mood: [Polit 1.8.c.5 Aristotle, Politics] Phrygia distrahit ac rapit animum, & quasi extra se ponit. And again; [Ibid c.7: Aristotle] Habet eandem vim Phrygia in Harmoniis, quam habet tibia in instrumentis: ambae enim concitant animos, & in affectus impellunt. The Phrygian mood doth distract and ravish the mind, and doth, as it were, set it beside itself: having the same force among the Moods, that the Pipe or Fife hath among instruments: for both of them do rouse up men's minds and drive them into passions. Which thing the skillful Musician Timotheus²¹ proved in the great Alexander: whom with his Phrygian flute he did so incense, that the King ran presently to take up arms: which being done, "Such" quoth Timotheus, "should be the Music of Kings". [Suidas in litera T : see Suidas²²] Timotheum aiunt Tibia ludentem suis Carminibus adeo perturbasse Alexandrum, ut inter audiendum ad Arma confestim corripiendum accurreret: Timotheum vero dixisse, Talia oportere esse Regia Tibiarum carmina. The like doth [In Genes c.4. vers. 24 Artic 15: see Mersenne Quaestiones celeberrimae...] Mersenne report of this Hyperphrygian Mood in

sundry examples.

But the story of [King of Denmark, surnamed Bonus] Ericus Musician²³ passeth all: who having given forth that he was able by his Art to drive men into what affections he listed, (even into anger and fury) and being required by the King to put his skill in practice, harped so long, not upon one string, (as the proverb is) but upon his polychord lyre, with such effectual Melody and Harmony, in variety of Proportions, Figures, Consecutions, Syncopes, Fugues, Formalities, in his different Ayres and Moods; that his auditors began first / to be moved with some strange and contrary Passions: Page 7 and at last with his Phrygian Mood he set the King into such a frantic mood, that in a rage he fell upon his most trusty friends, and, for lack of weapons, slew some of them with his fist: which when he came to himself he did much lament. This is recorded at large by Krantzius lib 5. Daniae, c.3. and by Saxo Grammaticus 1.12, Historiae Daniae [see Krantzius & Saxo Grammaticus. Ed] Therefore is this Mood fit for the wars: being so used by the Lacedaemonians, Romans, Germans, and other warlike Nations, with divers Instruments. [Clemens Alex 4 Paedag: see Clemens Alexandrinus²⁴] In bellis suis tuba utuntur Hetrusci, fistula Arcades, Siculi [Fidiculis] Pyctidibus, Cretenses lyra, Lacedaemonii tibia, Cornu Thraces, Tympano Aegyptii, & Arabes cymbalo, ac Troes lituo: of which Virgil

[Aeneid 6 : see Virgil] Misenium Aeoliden, quo non praestantior alter
Aere ciere viros, Martemque accendere cantu:
ac ibid. Et lituo pugnas insignis obibat , & hasta.

Exercitus Lacedaemoniorum Musicis fuisse accensos modis traditum

[Quint 1.1. c.10: Quintilian, Instit. Orat] Quid autem aliud in

nostris legionibus Cornua ac tubae faciunt? Quorum concentus quanto est vehementior, tanto Romana in bellis gloria ceteris praestat.

Such was our ancestors' Mood: of which Tacitus [In descriptione Germaniae: see Tacitus] saith, Cantantes ibant ad bellum.²⁵

Of this Mood also (though not so violent) was the Pythagoreans' Hunts-up or Morning-Music, (to waken and rouse up their spirits to study and action. Of which [1.9.c.4. Instit Orat] Quintilian. Pythagoreis certe moris fuit, ut cum evigilassent, animos ad lyram excitarent, quo essent ad agendum erectiores.

(K) Of the Ionic Mood, were those Epithalamia, or Hymens, mentioned by Homer, in his description of their Nuptial Rites [Iliad, Sigma: Homer, Iliad]

Nymphas d'ek thalamon daidon hypo lampomenaon

Egineon ana asty, polys d'hymenaios ororei.

Kouroi d'orchesteres edineon:en d'aga toisin

Auloi phormigges te boen echon.

Sponsas autem ex thalamis, tedis subaccensis,

Ducebant per urbem: Multusque Hymenaeus excitatus fuerat.

Iuvenes autem saltatores in orbem agebant: interque hos

Tibiae citharaeque sonum edebant.

Also those love-sonnets of which Tully: [(Brut s. 36: Cicero, Brutus] Nec dubitari debet, quin fuerint ante Homerum poetae: quod ex iis Carminibus intelligi potest, quae apud illum in [Iliad, Alpha: Homer, Iliad] Procorum epulis canuntur [V 1.2. c.3. s.2 II Butler, p 123 ff] And generally all pleasant songs at Feasts: unto which Ecclesiasticus (in praising good men) compareth the sweet memorial of King Josias [c 49 v 1 Ecclesiasticus] The remembrance of Josias is as sweet as honey in all mouths, and as music at a Banquet of Wine.

The abuse of this Mood is reformed by the sober tones of the

Doric, as Boethius²⁶ sheweth out of Tully's Fragments: cum
 vinolenti adolescentes, tibiæ etiam cantu, ut fit, instincti,
 pudicæ mulieris fores frangerent; / admonuisse Tibicinam ut Page 8
 Spondeum caneret, Pythagoras dicitur: quod cum illa fecisset;
 tarditate Modorum & gravitate canentis, illorum furentem petulantiam
 consedissee. Inde Chromaticum, quod adolescentum remollescereat eo
 genere animi, Lacadaemones improbassee feruntur.

Of this Mood are Madrigals and Canzonets.

The Madrigal is a Chromatic Mood in Discant, whose notes do
 often exceed the number of the syllables of the ditty: sometimes in
 Duple, sometimes in Triple Proportion: with quick and sweet Reports,
 and Repeats, and all pleasing varieties of Art, in 4, 5, or 6 parts:
 having; in one or more of them, one or more Rests, (especially in
 the beginning) to bring in the Points begun in another part.

A Canzonet (as the name importeth) is a less or shorter song,
 of the same Mood: whose notes for the most part in Counterpoint, do
 seldom exceed the number of the syllables, beginning and ending
 together the lines of each verse, commonly in 4 parts: so that the
 Canzonet is to the Madrigal as the Canticle to the Motet.

The chief authors hereof were Alfonso Ferrabosco,²⁷ Luca
 Merenzo, Horatio Vecchi, and Jo. Croce.²⁸

Of this sort are Pavins, invented for a slow and soft kind of
 dancing, altogether in duple Proportion. Unto which are framed
 Galliards for more quick and nimble motion, always in triple proportion:
 and therefore the triple is often called Galliard-time, and the duple,
 Pavin-time.²⁹

In this kind is also comprehended the infinite multitude of

Ballads (set to sundry pleasant and delightful tunes, by cunning and witty composers) with Country-dances fitted unto them. But doth in Madrigals and Canzonets, Counterpoint with Discant, and Discant with Counterpoint, are sometimes interchangeably and artificially mixed.

All which surely, might and would be more freely permitted by our Sages; were they used, as they ought, only for health and recreation; and not corrupted, as they are, with dangerous immodesty, and filthy obscenity, to the offence of God and good folk, and to the hurt both of body and soul. (Vid. Bk. 2.c.3 secs 3 & 4)

Of the uses and abuses of Music and Verses, at feasts, weddings, and other meetings, this is Martyr's sentence: [Loc com. classis 3 c. 13 s. 25: see Martyr] Omnia haec (si moderate ac tempestative agantur) & ferri & commendari possunt. Nam huc tria bonorum genera concurrunt, (Honestum, Utile, ac Iucundum)³⁰

(l) Vid. (a)

(m) As well-learned, &c Cicero; [Tusca Quaest. 1.1. Cicero, Tusculan Disputations] Summam eruditionem Graeci sitam censebant in Nervorum vocumque cantibus. Igitur & Epaminondas, princeps meo iudicio Graeciae, fidibus praeclare cecinisse dicitur: Themistoclesque, aliquot ante annis, cum in epulis recusasset Lyræ, habitus est indoctior. Ergo in Graecia Musici floruerunt, discebantque id omnes: nec qui nesciebat satis excultus doctrina putabatur.

(m) (n) Macrobius. [In Somnium Scipionis 1.2.c.3: see Macrobius] Non solum qui sunt habitu cultiores, verum universae quoque barbarae Nationes, cantus, quibus vel ad ardorem virtutis animentur, vel ad mollitiem voluptatis resolvantur, exercent: & ita delinimentis canticis occupantur, ut nullum sit tam immitis, tam asperum / pectus, Page 9 quod non oblectamentorum talium teneatur affectu. And Athenaeus:

[Deipnosophist 1.14: see Athenaeus] Ad exercendam acuendamque mentem

confert & Musica: quocirca apud singulas Nationes tum Graecorum tum Barbarorum, quorum nobis innotuerunt leges ac instituta, in pretio est. Itaque (ut non inscite Damon Atheniensis dixit) agitato prorsus animo, cantiones atque, saltationes fieri necessarium est: liberales ac speciosas ab animis ejusmodi; contrarias ab iis quibus animus diversus est.³¹

(o) Although each Key have its divers Tones; yet, the Mi-Clef being known, one only is taken. For in Scala duralis, the Constituted Tone of G-sol-re-ut is Ut: in Scala naturalis, it is Sol: in Scala mollaris it is Re. Likewise in Scala duralis the Constituted Tone of C-sol-fa-ut is Fa, in Scala naturalis it is ut, and in Scala mollaris it is Sol. And so of the rest: see the second Scale in c.2. § 2 and (f) in Notis.

CHAPTER 2. of Singing.

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Section 1. Of the Number of the Notes

Music consisteth either in (a) Singing, or Setting.

In Singing are considered five things: (the Number, the Names, the Tunes, the Time, and the 7 External Adjuncts of the Notes.)

Withing the ordinary compass of human voices (i. from the lowest Note of a Man's Bass, unto the Highest of a Boy's Treble.) are contained 3 Septenaries of Musical Notes; although there are found some Bases that reach below, and some Trebles that arise above this ordinary compass. And in instruments the notes are extended further, both upward and downward: as in the Virginal to C solfa above eela, and to CC fa ut below Gamut: (in which compass is contained four Eights, or a Tetrakisdiapason) whereunto is also added A Are placed upon the lowest of the narrow or short keys: (of which sort all the rest are Hemitonia, serving for the sharpening and flatting of the ordinary Notes of the Scale) all which ordinary Notes are expressed in the broad keys alone. But the Organ goeth yet a far greater compass: as reaching one whole Septenary / below CC faut, and fifteen Page 10 Notes or a Disdiapason above the [Hand-sign in Notis and s.2 post (8) in (f): Butler pp 19-20] Hyperbolean C solfa: (in all 51 Notes³² in the direct and natural order of the Scale:) besides the 20 extraordinary Hemitones, and the second Set both of Principals and Diapasons.

The number of Notes Musical is therefore divided by Septenaries; because there are in Nature but (c) 7 distinct sounds, expressed in Music by 7 distinct Notes, in the 7 several Clefs of the Scale. For the 8th and 15th Notes have the sound or tune, and therefore the name, and clef, of the first; the 9th and 16th of the second: the 10th and 17th of the third; the 11th and 18th of the fourth: the 12th

and the 19th of the fifth: the 13th and 20th of the sixth: the 14th and 21st of the seventh.

These thrice seven Notes (as the Clefs wherein they stand) are discerned by their Places. A Place is either Rule or Space. In eleven Rules with their Spaces is comprehended the whole Scale. Of which Rules in the pricking or setting down of any Part, (d) five are commonly used; because that number of Rules and their Spaces are Places enough for as many Notes as the ordinary compass of a Part doth reach unto. If any Note happen to exceed this compass; his Place is to be notified by (e) a short Rule drawn for the nonce, either above or below, as you shall have cause. Above, as in the Bass, and below, as in the Countertenor, of the Dial.

V. (h) in Notis ad C.3. section 1.

ANNOTATIONS TO CHAPTER 11. Section 1.

(a) Because Singing is the best expressing of Musical sounds; therefore by a Synecdoche,³³ the word cano (to sing) is enlarged, and signifieth comm-only, as well to play on instruments, as to sing with voices: as Tusc. Quaest³⁴ 1.1. Epaminondas fidibus praeclare cecinisse dicitur. (vide (m) c.1) and Eclogue 2. Imitabere Pana canendo.³⁵ So Met.1. Structis cantat avenis.³⁶ Vid. Rhet³⁷ 1.1.c.2. Singing also by a Metonymia³⁸ effecti, signifieth here as well the knowledge of the precepts, as the practice: for the practice alone doth not make a Musician: as Ornithoparcus out of Guido.³⁹ Musicorum ac Cantorum magna est differentia: illi sciunt & dictant; isti faciunt quod dictatur. Est itaque Musicus ad Cantorem, quod Praetor ad Praeconem. /

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(b) These three Septenaries or Orders of Notes and Sounds Tully [De Oratore perfecto: see Cicero] did observe. Mira est quaedam natura vocis: cuius quidem e tribus omnino sonis (inflexo, Acuto, Gravi) [Mean, Treble and Bass] tanta sit & tam suavis varietas perfecta in Cantibus. And [1.5. c.10: Quintilian, Instit. Orat] Quint. mentioneth, where he likeneth Rhetoric to Music. Musicorum etiam alio spectent, Manus tamen ipsa consuetudine, ad Graves, Acutos, Mediosque sonos fertur.

(c) The 7 natural distinct Sounds or Notes, the Poet sheweth to have been observed and used, even by Orpheus, (the father of Music) both in voice and instrument: where, in recounting the pleasant exercises of the Elysian fields, he says,

[Aeneid 6 : see Virgil]

Pars pedibus plaudunt choreas, & carmina dicunt.

Nec non Threicius, longa cum veste, sacerdos

obloquitur numeris septem discrimina vocum:

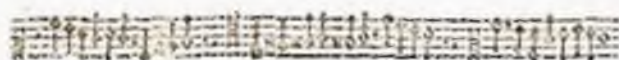
I am que eadem digitis, iam pectine pulsat eburno.

Some foot the dance, some verses do recite;
And Orpheus the 7 several Notes there sings
In numbers: and the same doth sweetly strike
Now on the Harp, now on the Cittern strings.

Although Boethius affirm the perfect Septenary to have been
found out afterwards by degrees. Vide section 2 (f) in Notis.

(d) Five are commonly. For Plain-song, it being but of little compass,
four rules have sufficed: for instruments (which go beyond the compass
of voices) six are required: and for the Virginals and Organs two
sixes: one for the left hand, or lower keys; and the other for the
right, or upper keys. The which two Senaries (when gg is set in the
highest of the lower three rules of the right hand, and C' in the
lowest of the higher three of the left hand) do contain all the Gamut:
the lowest of the right hand and the highest of the left hand being
the same: (to wit H)

(e) But if many Notes exceed, (so that the set pitch of the Song be
altered) Transposition of the clef is permitted: by which means also
a general mistaking of the places in pricking is wont to be amended:
as

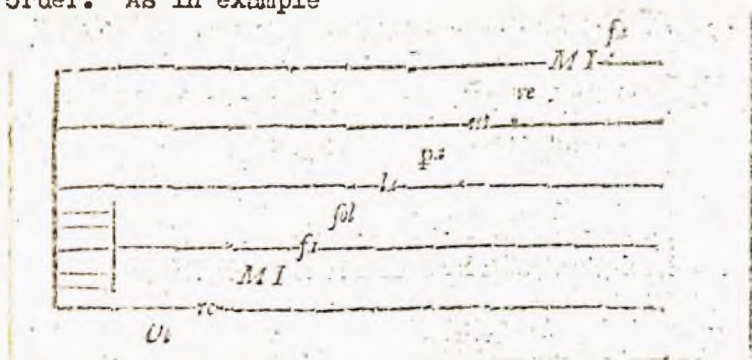


[Example 1]

The names of the Notes were (a) invented for the more easy and speedy instruction of Scholars in tuning them: that being taught the Names and Tunes together; when they are perfect in those, they might, by the help of them, know these the more readily.

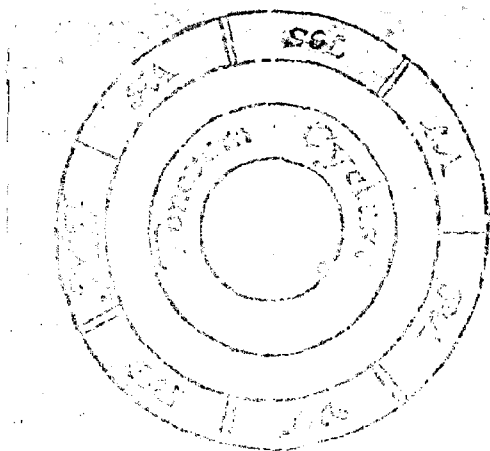
For the 7 Notes, there are but six several names: (Ut, re, MI, fa, sol, la) The seventh Note, because it is but a half-tone above la, as the fourth is above MI; (whereas the rest are all whole tones) is fitly called by (b) the same Name: the which being added, the next Note will be an Eight or Diapason to the first; and consequently placed in the same Letter or Clef, and called by the same Name.

Of the seven Notes thus Named, MI is the principal, or Master-note: [See the three Mi-clefs: Butler, p 14] which being found, the six servile Notes do follow, (both ascending and descending) in their order. As in example



[DIAGRAM 1]

But the perpetual order of the Notes in the Gam-ut (as / Page 13 of the Months in the year) is most fitly exemplified in that Figure, which hath no end)



[DIAGRAM 2]




These Names though they be still taught in Schools, (according to the first institution,) among other Principles of the Art; yet the modern vulgar practice doth commonly change ut and re, the one into sol, the other into la:⁴¹ so that, for the 7 several Notes, they use but 4 several Names: (c) which doth not a little hinder the Learners both in Singing and Setting. But if you will needs retain this change; then take this short Direction. After MI sing fa, sol, la twice upward; and la, sol, fa twice downward; and so come you both ways to MI again, in the same Clef.

Answerable unto these 7 distinct Notes, are 7 several Clefs or Keys, called by the Names of the first 7 Letters of the Alphabet, ((d) G, A, B, C, D, E, F:) and therefore as the [Vid (c) in Section 1: Butler, p.10] 7 Notes, so the 7 Clefs are tripled: ((e) the first Septenary whereof is noted with Capitals, the second with vulgar letters, and the third with double vulgar) which three Septenaries for the reason after-mentioned, (vide (d) in Notis,) are called the (f) GAM-UT:(the ground and foundation of all Music, both vocal and instrumental.) /


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The old Gam-ut or scales whose highest Clef was ee-la, wanted one Clef of the three Septenaries: although the Trebles of many ordinary Songs do reach a Note higher; as their Bases do to F fa-ut,

below Gam-ut.

In the Scale or GAM-UT, are (g) 3 signed-Clefs: which have certain Signs or marks, whereby they may be known. And these are the Highest of the lowest, (or the Bass F;) the lowest of the highest, (or the Treble G) and the middlemost of the middlemost, (or the Mean C:) one of which three is prefixed to every part of a song: that by it ascending and descending in Alphabetical order, you may certainly find all the rest. The (h) mark of the Bass F is this  of the Mean C, this  of this Treble G, this  For want of the common character] gg.

Besides these Signed Clefs, there are also in the Scale to be Noted (i) 3 MI-clefs: (B,E, and A:) so called, because in one of these 3, is placed the Master-note MI, by which the Names of all other Notes (as before is shewed) are known.

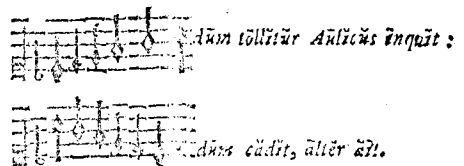
To know which of these 3 clefs hath the MI in the present song, First, by the Signed clef, look out the next B: where, if you find not a  Vid c.2.s.5: Butler, p 35] flat, is his place: if the flat put him out thence; look him in E; where you shall have him; unless the flat likewise (which happeneth seldom) do remove him: and then his place is certainly in A. V. (i) in Notis.

The rule of the Mi-clef, and the order of the Notes being known, it is enough to learn, for the Gam-ut, the (k) thrice 7 letters forward and backward: observing especially, the three signed clefs, (the Bass F, the Mean C, and the Treble G.)

(a) The author of this useful invention, was Guido Aretinus (a famous musician) of whom Ornithoparcus, l.i.c.3. giveth this large testimony:⁴² Guido Aretinus, Musicus acutissimus, post Boetium solus apud Latinos, Musicam illustravit, voces reperit, claves ordinavit, ac ex mira quadam industria, facillimum quendam practicandi modum invenit. And in the 2 cap., he setteth down the strange manner of the Invention: Guido Aretinus, divina inspiratione ductus, Hymnum divi Iohannis Baptistae devote examinans, versuum sex capitales Syllabas, (scilicet, Ut, re, mi, fa, sol, la,) Musicis consonantis convenire perpendit. / Quare eas in Introductorii sui chordis applicavit. Page 15 Quod Iohannes Romanae urbis Pontifex, approbavit.

These famous syllables he found in the first Sapphic of the Hymn.
 UT queant laxis REsonare fibris,
 MIRA gestorum FAMuli tuorum;
 SOLve polluti LABii reatum.

Which six names were thenceforth generally taught and practised, in the same order, ascending and descending: as in witty Owens⁴³ conceited Epigram. [Epigr 171: see Owens]



EXAMPLE 2

(b) The same Name. Yet some, because the seventh Note hath a distinct sound from all the rest, thought good likewise to give it a distinct name,⁴⁴ and call it [Mersennus: see Mersenne] Sy [In sua Musathena: see Puteanus] Ericius Puteanus,⁴⁵ admitting also Guido's 6 names,

calleth the seventh Bi: and a certain [Keplerus. Harmon 1.3.c.10: see Kepler] Dutchman took upon him not only to give a distinct name to the seventh note, as they; but also to new-name all the rest, thus: Bo, Ce, Di, Ga, Lo, Ma, Ni. All these agree, to call the seven several notes by 7 several names: [Mersennus: see Mersenne] as some say the Greeks did by their 7 vowels, (a, e, ē, i, o, u, ō,) But because (as is above said) this seventh note is but a Semitonium from his inferior La, as the fourth is from his inferior Mi; questionless it is best, and most easy for the learners, to call them both (as the manner now is) by the same Name: although the second Half-note may, for difference from the first, be written Pha⁴⁶: which is the first syllable of Pharos, the name of a high tower, and of an upper garment; as this second hemitonium is the uppermost and highest of all the seven Notes.

(c) That this change is a Let⁴⁷ to Speedy and certain Singing, appeareth by this; that sol being four notes above ut, and ut 3 above sol: la 4 notes above re, and re 3 above la; acquainting ourselves with their proper Names, in these different rising and fallings, we shall by that means, easily hit upon the right Sounds of the Notes, in those divers distances: (like as passing from la to Mi, and from Mi to la, we do readily give them their right tunes, by reason of their various names: whereas (this change being made) from sol to sol, and from la to la will be sometimes 3 and sometimes 4 notes: so that the so naming of them, doth not help to the different sounds of these different distances.

The like certainty is between re and sol, and between ut and fa;

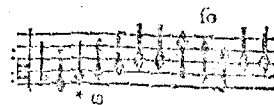
which by this change is lost in both: for then ascending from sol to fa, and likewise from la to sol, the distance is sometimes 3 notes and sometimes 2. /

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For this cumbersome change they have two excuses, that Re and Ut are not so facile and fluent sounds (especially in quick time) as La and Sol: the other that they can sing as readily and as truly with these 4, as with all.

To the first I say, Conceit is much: but who so tries, shall find that Re is a syllable as facile and fluent as any: running smoothly and joining fitly, even in swiftest time, to any Note, wither superior or inferior: so that there is no cause of changing that at all.

And for ut, when we descend unto it or ascend from it, specially where it is one of the lowest notes of a part, it is yet commonly retained: and if elsewhere it seemeth not so fluent and facile a Name, the chiefest cause of it is disuse. But when it shall return, quasi post liminio, into its own right, and have possessed it a while in peace; it will be found as fitting as his supplanter sol: and that, in swiftest notes too, if (T) his final consonant be eliminated as (L) sol is wont, in like case, to be: as in example: [For though it be written ut, is is sounded oot]



[Example 3]

But however, the great use and benefit, will more than make amends for a little inconvenience.

And for the other Excuse, Expert Singers indeed, that instantly know the tunes of the notes by their places, may call them at their pleasure: they may say Mi for fa and fa for Mi; and, if they will,

ut for sol, and re for la, as well as sol for ut and la for re: they may call any note by any name, and all notes by one name: else how could they sing Ditty according to the note, at first sight? But unto learners (for whose help this fit number of fit names was invented) the strict observance of them in their proper places, will prove no small furtherance both in Singing and Setting: in Singing, as to a more speedy and true tuning of that which they see pricked; so to a speedy true pricing of that which they hear tuned: And in Setting (believe it) they shall much more readily discern the Concords and Discords by observing these distinct names of the Notes; than by marking the distances of the clefs.

If you think that the Metathesis⁴⁸ of the letters will make this name for facile; so also is it one of the capital syllables of the same first verse: and so doth it begin with a consonant and end with a vowel, as all other names do, but one; whose last is a half-vowel, fit enough to preceed any of the other Names: save only in very quick time, where it is wont to lose his final consonant. V. supra. But if you love the Ease and Speed of the learners; in any case diminish not the just number of the names, (the principal help to certain and ready tuning.)

Now for the passing from fa to fa, (between which the distance is sometimes of 3, sometimes of 4 notes) because it cannot be helped, [Vid (a) ante: Butler p 14] being so ordered upon good reason at the first) it must be tolerated: and one such uncertain rising and falling, among the rest, which are certain, cannot much hinder.

(d) G,A,B,C,&c. The use of these 7 letters in the scale, answerable

to the 7 essential or natural sounds, [1.1.c.2: see Franchinus
 Gafurinus] Franchinus⁴⁹ saith to have been the / invention of Page 17
 St. Gregory.⁵⁰ Septem tantum essentialia chordae septenis litteris
 a Gregorio descriptae sunt. Were not that although G be the seventh
 letter of the Latin alphabet, yet, being the first letter in the
 word GRE EGE, it is set in the first place of each septenary: and in
 the first septenary retaineth the name and form of the Greek Gamma⁵¹ ;
 in remembrance that the Art of Music, as other learned Arts, came from
 that seat of the Muses: as [1.1.c.2 de Clavibus: see Ornithoparcus]
 Ornithoparcus noteth out of Berno Abbas⁵² : Graeca litera in graviore
 Introductorii parte locatur, ad Graecorum reverentiam; a quibus
 Musica defluxit ad nos. Inquit enim Berno lib. 1. Musicae suae , Graecam
 literam maluerunt ponere moderni, quam Latinam, ut Graeci innuantur
 huius Artis Authores. To this purpose speaketh [Dodecachord
 1.1.c.2: see Glareanus] Glareanus: Vetres Musici Voces Pthongos, Claves
 Chordas seu nervas appellabant. Has claves in ordinem, tanquam in
 Scalam, quandam, ad Graecam olim Chordarum dispositionem, redegit
 Guido Aretinus, (eximiae eruditionis vir) quem nostra aetas sequitur:
 ita ut in infimo gradu in linea parallela poneret vocem Ut,
 praescripta tertia Graecorum litera : nempe ut haud immemores essemus
 hanc disciplinam, ut alias omnes, A Graecis esse.

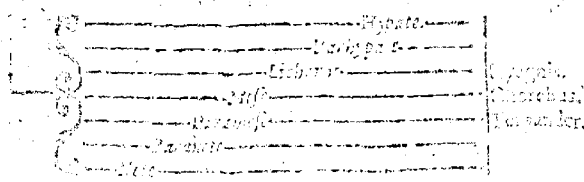
(e) The Gam-ut was the invention of [V (a) * (d): Butler pp 14 and 16]
 Guido Aretinus,⁵³ about the year 960. For the Greeks, and ancient
 musicians before him, named the seven clefs and chords according to
 the order of their places: (1) Hypate, Parhypate, Lichanos, Mese,
 Paramese, Paranete, (2) Nete, Unto which perfect number they came
 thus by degrees [V4 in Notes: Butler p 17 gives diagram Butler
 p. 20 gives reference] It is recorded by Homer, that Mercury finding

a Tortoise, whose nerves or chords, being dried and strained in the sun, yielded, with a touch, a pleasing sound, did therefore make an (3) instrument like unto it, which, after the name of the tortoise, he called Chelys,⁵⁴ (Testudo:) and strung it with four strings or chords of 4 distinct notes:⁵⁵ the lowest Nete, the next paranete; the Highest Hypate, and the next Parahypate, thus:⁵⁶



(5) Betwixt these four, Chorebus (the Son of Atyr, King of Lydia) did interpose a fifth: which of his middle place, was called Mese. Hyganis, a Phrygian, added a sixth: which being placed next above Mese is fitly called [Index, i. the forefinger] Lichanos: because as the forefinger is the fourth beginning at the lowest; so is this string or note, beginning at Net.⁵⁸ And last of all Terpander of Lesbos,⁵⁷ finding yet another note differing from all the former in sound, perfected the single scale, by adding a seventh chord; which being placed next under Mese, is Paramese. And so hath Mese his middle place in the seven, (as at the first in five) which it lost in the six, because that hath no / middle number. But Lichanos, by this means is raised to the fifth place, (the place of Anticheir or Pollex:⁵⁹) where yet it still holdeth the name Lichanos. And so this is the form of the Greek Heptachordon.⁶⁰

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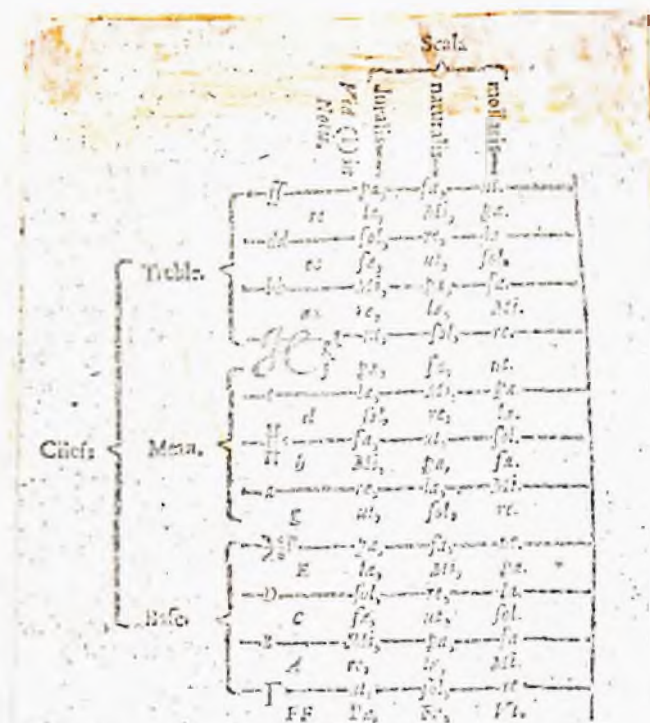
[DIAGRAM 3]

(6) Thus this first instrument obtained, at the last, his seven strings, according to the full number of the seven distinct Musical Notes. But (6) Pythagoras, observing that the two extreme Chords were discordant, and that neither Diatessaron nor Diapente did make so good a Symphony with their Ground, as if they were conjoined in a Diapason, assumed unto these seven chords, an Eight, (which is therefore called [Assumpta, of proslambano, accipio praeterea, assumo] Proslambanomena) to make a Diapason to Hypate (the seventh of Highest;) as we commonly assume FF faut below Gamut, for a Diapason to the Signed F faut. And so the Greek Heptachordon, and the Latin Septenary of Letters with their Notes, being tripled, (according to the ordinary compass of voices) this will be the Scheme or Figure of their and our scale, in (7) 22 clefs.



DIAGRAM 4

But if the right name of the notes were affixed to their Keys in their natural order, as they follow Mi in every of his three clefs, (B, E, and A) then would this be the true form of the scale. Page 19



In which you may note, that what name the note of any clef hath, the same name (8) properly has his Eight: Fa in the Mean C, and Fa both in the Treble and Bass C: Re in the Bass A, and Re in the other two.

Unto this scale of a trisdiapason, may be added (for the [Vid (b) in section 1: Butler, pp 9-10] Virginal and organ) the rest of the 4 [Of Hypoballo, subicio] Hypoboleon, or double Bass clefs, (EELaMi, DDSolRe, and CCfaUt;) with the 4 [Of Hyporballo, superinicio] Hyperboleon, or high treble clefs (G,A,B,C,) which make up a tetrakisdiapason: and (for the organ) D. For the organ hath but this one key, more than the virginal: all the other transcendent Notes, (both Grave and Acute) even unto Pentakisdiapason, Hexakisdi. and Heptakisdi. are made by the stops.

Notes upon the Notes (f)

(1) Hypate (2) Nete. hypatos of hypertatos, the superlative of hyper, supra [Homer Epigr: see Homer, Epigrams] as hypaton hotos, altissimus mons, [Iliad T : see Homer, Iliad.] lsto nyn Zeus prota, theon hypatos kai aristos hypatos Zeus, supremus / Iupiter: so hypate chorde, Page 20 and simpliciter hypate suprema chorda, the highest chord. Likewise netos, of neatos, of neotatos, novissimus, ultimus, imus; whence nete, ultima seu ima chorda, the lowest chord: so Stephanus [V. Hand-

sign in (c) in Notis ad c 2 s 4: this reference does not exist. Butler is probably referring to Notes on p. 33] Aristotle in Probl. Vitruvius, 1.5.c.4. Martianus Capella, Scholiastes, Plutarch de Musica, and Boethius himself: (vide infra) and yet the stream of neoteric⁶¹ Musicians runneth another way: making Hypate the lowest, (as if they derived it from huos, which yet hath no such superlative) and Nete, vice versa, the highest. Whereof I can conceive no other ground, but the mistaking of the meaning of this word (gravissima) in [1.1.c.20: Boethius: De Musica Boethius:] where he saith, Inquit his quae gravissima erat, vocata est Hypate. For although among musicians, gravis be generally be taken for low or bass, as acutus for high; (as where it is said, [Aristoxenus element 1.1: see Aristoxenus] Acumen est quod conficitur per Intentionem, Gravitas quae per Remissionem: quando Chordas, ut congruae sint, intendimus aut remittimus) yet is it manifest that our author in that chapter, doth not so understand it: partly by his epexege⁶²sis of the word; (quasi major atque honorabilior: unde Jovem etiam Hypaton vocant) but specially, for that in the same chapter (according to the true meaning of the words, and the common acceptance of ancient authors) he nameth Hypate the first of the four superiors, (vide (6) infra) and Nete the lowest of the inferiors: (v (5)) as also in the diagram both of his Heptachordon and Octochordon in the same chapter, is expressed.

(3) Which was the foundation of Harp and Lute, and other string instruments. But whether this instrument did more resemble the Lute or the Harp, is uncertain. [Horat. Carm 1.1. Ode 10: see Horace, Odes] The Poet speaketh for the Harp, where he calleth Mercury, Curvae

lyrae parentem: although Chelys or Testudo be commonly taken for the lute.

(4) Octochordon. [Boet. 1.1.c.20P see Boethius, De Musica] Musica quatuor nervis tota constabat: idque usque ad Orpheum duravit, ad imitationem Musicae Mundanae, quae ex quatuor constat elementis.

Cuius Quadrichordi Mercurius dicitur inventor.

[Homer in Mercurium: see Homer]

Entha kelyn eupon eutesato myrion olbon

Hermes, toi protista kelyn tektenat' goidon.

intus testudinem inveniens possedit infinitas opes

Mercurius: utique primam testudinem fabricatus est canoram.⁶³

(5) [Boet 1.1.c.20: Boethius, De Musica] Quintam vero Chordam post Chorebus, Athis filius, adjunxit, qui fuit Lydorum rex. Hyganis Phryx sextum his apposuit Nervum. Sed septimus nervus a Terpandro Lesbio adjunctus est, secundum septem scilicet Planetarum similitudinem. Inquit his quae [Vid (1) * (2): Butler, pp 19-20] gravissima erat vocata Hypate: Parhypate secunda, quasi juxta Hypaten: Lichanos tertia, quae est quarta a Nete, ut index ab imo digito:

quarta Mese, quoniam inter septem semper est media: quinta est

Paramese, quasi juxta mediam collocata: septima autem dicitur Nete

quasi Ncate, id est infima: inter quam & Paramesen est sexta, quae

vocatur Paranete, quasi juxta Neten locata: Paramese vero, quoniam

tertia est a Nete, eodem quoque vocabulo Trita, i. tertia nuncupatur/Page21

(6) [Georgius Valla: see Valla] Huius lyrae heptachordae Pythagoras concentus rationem & proportionem excogitasse primus fertur. Is cum intueretur, in septem nervorum lyra, extremos nervos prorsus inter se esse ecmeles; existimavit non modo quarto & quinto, nervos ipsos esse consonos efficiendos; sed etiam inter se invicem

componendos: proinde octavum adjecit: (qui ideo dicitur Proslambanomenos) atque ex Heptachordo fecit Octochordon. In Heptachordi & Octochordi dispositionibus, (inquit [1.1.c.20: Boethius De Musica] Boethius) Heptachordum quidem dicitur Synemmenon, quod est conjunctum; Octochordum vero Diazeugmenon, quod est disjunctum. In Heptachordo est unum tetrachordon, (Hypate, Parhypate, Lichanos, Mese;) aliud vero Mese, Paramese, Paranete, Net: dum Mesen chordam secundo numeramus; atque adeo tetrachorda per Mesen conjunguntur. In Octochordo autem (quoniam octo sunt chordae) superiores quatuor (Hypate, Parhypate, Lichanos, Mese) unum tetrachordum explent: ab hoc vero disjunctum inchoat a Paramese, progrediturque per Paraneten, & Neten, ac finitur ad ultimam, seu Proslambanomenene.

(7) 22. The number of 22 clefs in the scale [1.1.c.1 Franchinus Gafurius] Franchinus requireth as necessary: although Guido set down but 20.

(8) Properly. To wit, when the direct order of the notes is observed. For sometimes it happeneth that Mi, having his certain clef appointed through all parts, is yet in this or that part, for a note or two, changed into Fa. Vid. Section 5.


(g) Three signed clefs. Which three are sufficient for song: though, at the first, were marked Gam ut also, Ddlaol: (vid (h)) as now they are in Virginal and organ-lessons of exorbitant compass.



(h) The marks of the signed clefs were at the first the Characters of their letters: as in Gam-ut it is Γ , and in Ddlaol, dd: which two being little used, had little occasion to be changed, as the other by often transcribing, had. The sign of F faut being at the first a plain F, came in time by degrees, to these figures



the sign of C sol fa ut being a plain C was changed by degrees into these:



and the sign of G sol re ut being a double G, gg, as of D la sol, it is a double D, dd, (because all the Treble clefs used to be written with [Vid. (e): Butler, p 17] double letters) is turned into 

and now again in printed copies, into a capital Roman G. Likewise the flat and sharp (which are both in B fa B mi) are marked, the one by a round , which doth yet remain: the other by a square , which little by little, is thus altered:



(i) Of the Mi-clefs, the scale is three-fold.

Scala {
Duralis
Naturalis
Mollaris.

The dural, or sharp, hath no flat marked: and his Ut is in G.
The natural hath one flat: and his Ut in C. The mollar or flat
hath 2 flats / and his Ut in F. As it is in the old Verse: Page 22

In G Dural, in C Natural, F quoque Mollar.

Although yet, the mollar, which hath two flats marked in it, (the one in B, the other in E) is no more flat indeed, than the dural, which hath none: for the dural which is sharp in both those clefs, hath yet two flats in one Heptachord, (C and F:) and the mollar hath no more; because those two flats (C and F) by the flatting of B and E, become whole notes, (sol and ut) And though one would flat the third Mi-clef also, (which some professing to make an extraordinary flat song, have done) and so set Mi in D la-sol-re, Re in C-sol-fa-ut, and Ut in B fa-B mi; yea if he would go further and flat D too; yet

all would be one: the song would prove no more flat with all these flats, than with none of them.⁶⁴

(k) Whether you learn the letters alone, or the notes with them, (if, for the help of the memory, you will account them (as the manner is) on the fingers) they are thus more fitly placed. Set Gam-ut in the first joint of the fore-finger, next the palm: thence ascending, set Are in the second, Bmi in the third, and C fa ut in the top: then descending on the back-side, set Dsolre in the third joint, Elami in the second, and F fa ut in the first: and so have you done one Septenary. In like manner place the second Septenary on the middle finger, and the third on the ring-finger.⁶⁵

CHAPTER 11 Section 111

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Of the Tune of the Notes

Concerning the tune of Notes, from Mi to Fa, and likewise from la to pha, is but (a) Half a Tone: between any other two notes is a whole tone: as from fa to sol, from sol to la, likewise from pha to ut, from ut to re, and from re to mi: which thing is manifested in a lute: where from fret to fret is but half a tone, and from any fret to the next save one is a whole tone or Note. But, in Singing, how to tune each note and half-note to his fellow, cannot be declared by precept; but is to be learned either by the lively voice of the teacher, or by some instrument rightly tuned: as if the first Bass lute-string, struck open, be MI; the same stopped at the first fret soundeth fa, at the third sol, at the fifth (which is all one with the second string open) la: at the first fret of the second string pah, at the third ut, at the fifth re, at the seventh, or the second of the third string, Mi again & c.

(a) Half a tone. These half-tones whether they be Equal or Unequal, it is a question.⁶⁶ Aristoxenus the Musician (according to the judgement of the ear) teacheth them to be equal moities of a tone. [Boet 1.3.c.1: Boethius, de Musica] Aristoxenus Musicus, iudicio aurium cuncta permittens, haec Semitonia non arbitratur esse, contractior a Dimidio; sed sicut Semitonia dicuntur, ita esse Dimidietates Tonarum. But Philolaus (as the same author hath) divideth the tone into 2 unequal parts: whereof one is more than half, which he calleth Apotome; the other less than half, which he calleth Diesis. Philolaus [Ibid c.5: see Boethius, de Musica] duas efficit partes: unam quae dimidio fit major, eamque Apotomen vocat; reliquam quae dimidio fit minor, eamque Diesin dicit. Which parts, with their Parts and particles, he doth thus define.

[Boet 1.3.c.6: Boethius, de Musica] Tonus duobus Semitoniis minoribus & commate constat. Nam si totus tonus ex Apotome constat ac Semitonio: (scilicet minore;) Semitonium vero ab Apotome differt commate; nihil est aliud Apotome, nisi Semitonium minus, & comma.

Diesis (inquit Philolaus) est spatium, quo major est sesquitercia proportio duobus tonis. Both which he doth afterwards describe by the number of commas.

[1.3. c.14: Boethius, de Musica] Minus Semitonium minus est quam quatuor commata, majus quam tria.

[ibid c.15: Boethius, de Musica] Apotome major est quam quatuor commata, minor quam quinque;

Diaschisma est dimidium Diesios. i. semtonii minoris.









Comma est spatium quo major est sesquioctave proportio duabus Diesibus.

Schisma est dimidium commatis

Integrum vero dimidium Toni (quod est semitonium) constat ex duobus diaschismatibus (quod est unum semitonium minus) & Schismate.

This opinion of Philolaus, concerning the unequal parts of a Tone, Boethius taketh much pains, by his quaint Arithmetical Conclusions, to maintain. But that it is indeed a mere fancy, forged only by melancholic imaginations, there is no musician so simple, that knoweth not: and that the just hemitone is that which naturally passeth in the order or series of the notes in the heptachords or septenaries of the scale. So that, according to Aristoxenus, the diatessaron consisteth of 2 tones, and the diapente of 3, with one equal semitone: which if it be raised or depressed from its just sound, the quantity of a diesis, or diashcisma, or a comma or schisma, or less, if less may be; it is out of tune: and no good music, or true concord can be made with it, till it be rectified, and brought to the perfect Hemitonium.

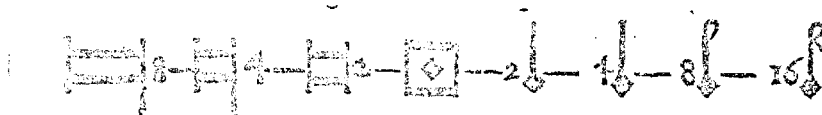
. Of the Time of Notes: sub-section 1 Of Figures.

To signify the difference of time, the notes have (a) eight different figures and names: a large  , a long  , a Breve  , a Semibreve  , a Minim  , a Crotchet  , a Quaver  , and a Semiquaver  .

(b) The principal Time-Note is the Semibreve, by whose Time, the time of all notes is known: and it is measured by Tactus or the Stroke of the Hand, in a certain space or distance: the which, Imitation and Use will make you perfect in.

The parts of Tactus are two: (Thesis and Arsis:) i. the depression or fall, and the elevation or rise of the hand.

This constant time of the measure-note doth contain 2 minims, 4 crotchets, 8 quavers, and 16 semiquavers: and on the other side, the breve containeth 2 of these times, the long 4, and the large 8: as is here expressed




So that, every greater comprehending his less two times, one large is as much as 8 semibreves, or 128 semiquavers.

Section IV sub-section 11 Of proportion.


There belongeth to the measure-note proportion: which is four-fold: (c) (Duple, Triple, Sextuple, and Noncuple.)


Duple proportion is, when to a stroke, or semibreve-time, is sung 2 minims, (or one semibreve which countervaieth them,) (and consequently 4 crotchets 8 quavers, and 16 semiquavers) one to the thesis or fall, and the other to the arsis or rise of the hand:

the sign whereof is this :  /

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Triple proportion is, when 3 minims (or a semibreve and a minim) (and consequently 6 crotchets and 12 quavers) go to the semibreve stroke: 2 to the fall, and the third to the rise of the hand:

(d) the proper sign whereof is this:  Unto which 3 minims, 2 in duplas, are equivalent: and therefore may be sung to them by another part: for in both proportions, the hand falleth in the same instant; though it rise a little sooner in the dupla, than in the tripla: in that, when one-half, in this, when two-thirds of the time is passed.

Sextupla is the triple of the minim in Duple proportion: when to each Minim in Duple time, is sung (e) 3 black minims (or a black semibreve and a minim) (and consequently 6 crotchets, which must have, for difference, the form of quavers) 3 to the fall, and 3 to the rise of the hand: (or, if you will keep  (b) in Notis: Butler, p 28] minim-time, 3 to one stroke, and 3 to another:) which triple is therefore called sextupla; because 6 of these black minims go to one semibreve.

Noncupla is the triple of the minim in triple proportion:

when to each minim in triple time, is sung 3 black minims, 6 to the fall, and 3 to the rise of the hand: which triple is therefore called noncupla; because nine of these black minims go to one semibreve-time.

The sign of Sextupla is, with the black notes, his figured number 6.1; and of the noncupla, it is, with the like black notes, his figured number 9.1.

Because Sextupla is the triple of minims in duple time, and noncupla the triple of minims in triple time; therefore we fall readily out of Duple proportion, into sextupla, as in The King's Mask:⁶⁷ (although in the medley, this sextupla doth immediately succeed the triple) and out of triple into noncupla: as in the Ground:⁶⁸ which being set to the virginal, the right hand discanteth in Noncupla upon the plain triple of the left hand. / Page 26

Example of the 4 Proportions.

[EXAMPLE 4]

Note here that the black minim in Sextupla proportion, being one third of a duple minim, and the crotchet in triple proportion, being one half of a triple minim, are both, as of one form, so of one time; there going six of each sort to a semibreve stroke: but there is this difference, that of the six black minims, the fourth beginneth the rise of the hand, and is therefore more notably accented; as the first is which beginneth the fall: and of the six crotchets, the fifth⁶⁹ beginneth the rise, and is therefore more notably accented; as likewise the first and third is: so that the black minims go jumping by threes, and the crotchets by twos: whereby the melody of the same notes becometh divers: as in this example.


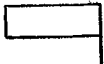




[EXAMPLE 5]

Besides the useful and necessary Proportions of Time, in musical notes Speculative Musicians teach also (f) Proportions of Sounds: specially in the three first-found Concords, (Diapason, Diapente, and Diatessaron).

ANNOTATIONS TO Chapter 11, section IV, sub-sections 1 and 11 Page 27

Of figures and proportion

(a) At the first, as insyllables, so in notes, there were but 2 quantities, (a long and short, or breve:) and then as syllaba brevis, so nota brevis unius erat temporis, longa duorum. But musicians finding afterwards that in that short time they might pass 2 notes, divided the short into two half-shorts or semibreves; joining also two longs into one figure, which they called a large: (Larga or Maxima) The form of the Short or breve was a square  : the which having a shank added unto it, (to signify his length) was the form of the long: and the square being doubled, with the like shank added, was the form of the large . The form of a semi-breve, or half-short, was a triangle or half of a square, divided from angle to angle: which since, for quick and decent pricking, they have changed into a Rhombus or diamond-square: thus  .







Philippus de Vitriaco,⁷⁰ not long since, divided the semibreve also into 2 notes, which he called minims, or least of all: persuading himself that this short or brief time could not contain a greater number of notes than 4: the form of the minim was the form of the semibreve with a shank added unto it  .


These five figures are comprehended in this old pentameter or five-footed verse:


Maxima, Longa, Brevis, Semibrevis, Minima.







All which Glareanus⁷¹ affirmeth to have been in use some 70 years before his time: who lived about the year of our Lord 1550.

The original of these five figures or time-notes, [1.2.

c.1: see Franchinus Gafurinus] Franchinus thus delivereth. Poeta
 atque Musici omne vocis tempus breve longumve posuere, & unius
 temporis mensuram brevi syllabae adscripserunt: longae vero duorum
 temporum quantitatem. Sic notularum alia brevis est, alia brevis
 est, alia longa: naturaliter namque correptio & productio sonis
 ipsis, veluti & syllabis inesse noscuntur. Quare Musici brevem
 primo notulam quadrato corpore tradiderunt, hoc modo:  :
 Longam quoque quadrata cum virgula in dextra deorsum vel sursum: 
 . Brevem inde quadratum duas in partes diametraliter
 partientes, semibreve conduxerunt, dimidiam ei Brevis quantitatem
 adscribentes, hoc modo;  . Neoterici postremo Semibrevis
 temporis unius mensuram adscripserunt; Thesin & Arsin, uniuscuiusque
 semibrevis sono concludentes: & semibreven ipsam integra temporis
 mensura dispositam duas in partes aequas distinxerunt; quibus
 minimam vocis plenitudinem adscripserunt: ipsas inde Minimas
 nuncupantes. Minimae figuram describunt semibreven, apposita alteri
 acutorum angulorum virgula hoc modo:  

Denique [Sen Largam] duplicem longam superduxerunt Musici
 in Tenoribus motetorum quatuor Brevia tempora continentem  Page 28

But succeeding ages have gone far beyond Philip, who thought
 he was at the farthest. For they have moreover devised not only
 a less than the least, but also a less than the less than the
 least, yea and less than that too. The first of these which is
 a half-minim, hath the form of a minim with a crook added unto it
 whereof it hath the name Crotchet (a diminutive of the
 French croc, a hook or crook) which name it still retaineth though

it have lost the form: for when the quaver (a half-crotchet) and semiquaver (the quarter-crotchet) were invented; they for more expedite pricking, distinguished the crotchet from the minim only by blacking the square,  the quaver (which is not so frequent) from the crotchet by his crook  and the semiquaver from them both by his double-crook  And yet when all is done, they may seem to have done, in effect, as much as nothing. For in these new notes, they are fain to keep minim-time: and that haply as long or longer than the old breve-time: and so the new quaver will be no swifter indeed, than the old minim was: and where they will need use semiquavers too; they can be content to protract the minim-time, specially in singing, that those many notes may be contained in it. For, as Lystenius saith, the 3 notes which were invented since the minim    did serve rather for instrumental, than for vocal music. [1.2.c.1: see LISTENIUS] Tres posteriores species magis Musicis instrumentis, propter nimiam celeritatem quam humanae voci competunt.

(b) As in former time, when the semibreve and minim were the least notes, the breve was the measure-note, or principal time-note: by which being measured by the stroke of the hand, the just time of all other notes was known) so since the inventing of the smaller notes, (the breve growing by little and little out of use) the semibreve became the measure-note in his stead: as now in quick time the minim beginneth to encroach upon the semibreve.

The time-stroke of the breve, Lystenius⁷² termeth [This Tactus major is the time that is meant in the Canons of Fugues: as Fuga in unisona, post duo tempora: post 4 semibrevia] Tactus Major, and of the semibreve tactus minor: the which he

doth thus define: tactus major est, cum brevis tactu mensuratur: minor est, cum semibrevis sub tactum cadit integrum. But now the semibreve-time is our major tactus: and the minim-time our tactus minor.

(c) These 4 proportions of 2,3,6 and 9 to one, (being peculiar to the measure-note) as now they are in respect to the semibreve-time; so were they formerly to the breve-time, when that was the measure-note: being then called the 4 moods: (the Perfect and Imperfect of the more, \odot , \circ , and the Perfect and Imperfect of the less \bigcirc , \bigcirc)

The perfect of the more was, when 3 semibreves went to the breve-time, and 3 minims to the time of the semibreve: like unto the proportion Noncupla: in which 9 black minims go to the semibreve-time.

The imperfect of the more, when 2 semibreves went to the breve-time, and / 3 minims to the semibreve: like unto our Page 29 sextupla; in which 6 black minims go to the semibreve-time.


The perfect of the less, when 3 semibreves went to breve-time, and 2 minims to a semibreve: like unto our triple proportion: in which 3 minims go to the semibreve, (the now measure-note) as 3 semibreves went to the breve, when that was the measure-note.



And the imperfect of the less, when 2 semibreves went to the breve-time, and 2 minims to the semibreve: which seemeth to be all one with the duple proportion: neither of them altering the natural and common value of the smaller notes, in respect of their integrals.

But now, the breve being no longer used for the measure-note, the moods are grown out of use with him. Nevertheless, our

Masters are pleased, in honour of Antiquity, to continue the teaching of these four moods among the first rules of their Isagog,⁷³ as if the breve were still the measure-note.

I read of sundry other strange proportions: as of 5 to 1, 7 to 1, 9 to 2 10 to 1, &c: the which (either having never been in use, or being now out of use) because of them there is no use, but only to perplex the setter and singer, and to offend the hearer: (whose ear to please is the end of music) it is enough, if not too much, only to mention them.

(d) Some use for a mark of triple time; black semibreves and minims: (and then the white semibreve coming among them taketh up the full semibreve-time) but, this maketh a confusion of the proportions: and some use black breves and semibreves: but these are not so proper: they had indeed their use, when the breve was the measure-note, but now there is no need of them at all: and some to make sure work, use the mood , the black notes, the figured number 3.1. and all.

(e) The black minim in sextupla, the black minim in noncupla: the crotchet in Dupla, and the crotchet in tripla, having no difference in form, are thus discerned. The crotchet is the half of the minim: which whether it be duple or triple, is known by the mood ( or ). The black minim is a third part of his white minim: and is known both by the black semi-breve accompanying him, and also by his figured number: which, if the black be the third of a duple minim, is 6.1. if of a triple 9.1.

(f) This supposed musical proportion is borrowed of the Arithmetical. Proportion in arithmetic is of great use: as being the ground of the Rule of Three,⁷⁴ (that Golden Rule) by which even wonders are wrought. And it is three-fold: (Superparticularis, superpartiens, and Multiplex). The sign of the first is sesqui: of the second, super.

Sesqui, out of proportion, signifieth one and a half: as
 sesquihora, one hour and a half: but in proportion, being
 compounded with the denominator of any fraction, it signifieth one
 entity and also one for the numerator of the fraction: as sesquitertia,
 one and one-third part ($1\frac{1}{3}$) as 4 is to 3: but annexed to a
 multiplex, only one (the numerator of the fraction:) as Tripla
 sesquiseptima, three and one-seventh part, ($3\frac{1}{7}$) as
 22 : 7. /

Page 30

In like manner, Super, compounded with a word of superpartient
 proportion, signifieth only one entire: after which is expressed
 the numerator of the fraction: and then the denominator thereof:
 as superbipartiens tertias, one and two-thirds parts ($1\frac{2}{3}$)
 as 5 is to 3: but annexed to a multiplex, it signifieth nothing:
 but serveth only, as a copula, to join the two proportions in one:
 as tripla superbipartiens tertias, three and two-third parts
 ($3\frac{2}{3}$) like as 22 is to 6.

Multiplex has no common sign: but every sort is expressed in
 its proper term: as dupla two-fold, twice so much: like as 4 is
 to two, 24 to 12.

Each of these three sorts of Proportion hath infinite species.
 Superparticularis hath sesquialtera $1\frac{1}{2}$, sesquiteria $1\frac{2}{3}$,
 sesquiquinta, $1\frac{1}{5}$ &c in infinitum.

Superpartiens hath superbipartiens, supertripartiens,
 superquadripartiens, &c in infinitum: and every one of these hath
 also his infinite parts; superbipartiens tertias, superbipartiens
 quartas, quintas, &c in infinitum: and so superquadripartiens
 quintas, &c in infinitum.

And Multiplex hath dupla, tripla, quadrupla, quintupla, & c in

infinitum.

Some of these proportions [1.1.c.7: see Boethius, de Musica]
 Boethius applieth to his concords⁷⁵ of music: where he saith,
 Illud tamen esse cognitum debet, quod omnes musicae consonantiae,
 aut in dupla, aut in tripla, aut in quadrupla, aut in sesquialtera,
 aut in sesquitertia, proportionem consistunt. Et vocabatur quidem
 quae in numeris sesquitertia est, Diatessaron in sonis; quae in
 numeris sesquialtera est, Diapente appellatur in vocibus; quae in
 numeris Dupla est, Diapason in consonantiis: tripla, Diapente ac
 diapason: quadrupla autem, Disdiapason. By occasion whereof,
 divers of our late writers to shew their wit, (as Glareanus saith)
 have taken much pains in making large, tedious, and intricate
 discourses of sundry other proportions: which he finding to be
 fruitless and impertinent to music, doth thus reprehend:
 [Dodecachordon, Cap. 12: see Glareanus] Ars ut ars est tradi
 debet⁷⁶. At res ipsa nunc clamat, superfluum esse tot proportionum
 observationes: quarum nemo, quamlibet cantu exercitatus, meminisse
 queat: quasque nullus ex doctissimis nostrae aetatis Musicis
 dignatus est (praeter pauculas) in Symphoniam assciscer; ut in
 quibus major labor in addiscendo, quam gratiae suavis in
 cantando esse constet. Testis itaque, displicere, quod magis haec
 ad ostentandum ingenia, quam ad musicum usum inventa videantur.
 And therefore he retaineth only those few which are said to be in
 the concords, diapason, diapente, and diatessaron: the which he
 doth thus describe: dupla ut 4 ad 2. Superparticularis vocatur,
 quoties major numerus minorem in se habet totum semel, & praeterea
 unam aliquam eius partem. Si dimidiam: proportio est sesquialtera;

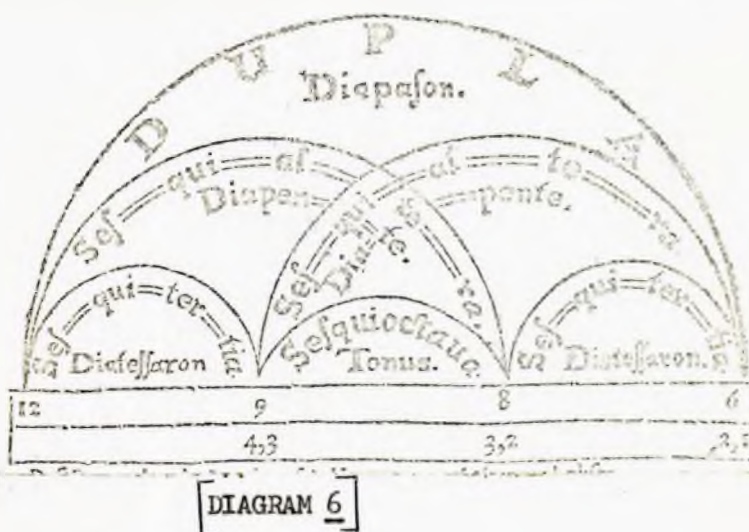
quae etiam sescupla & Graece hemiola vocatur: ut 3 ad 2, 6 ad 4.

Si tertiam partem: sesquitertia dicitur: ut 4 ad 3.

These proportions, Pythagoras is said first to have found in the Smith's hammers, distinguished by their weights:⁷⁷ as if the second hammer, which sounded upon the anvil a diatessaron to the first, weighed so much as it and a third part: the third, which sounded a diapente to the first, weighed so much and half so much: and the fourth, which sounded a diapason to the first / Page 31 weighed twice so much: which thing Boethius doth thus deliver

[1.1. c.10: Boethius, de Musica] Pythagoras dum inquirebat, quantum ratione firmiter & constanter Consonantiarum momenta perdisceret: praeteriens forte Fabrorum officinas, pulsos Malleos exaudivit, ex diversis sonis unam quodammodo concinentiam personare: diuque considerans, arbitratus est diversitatem sonorum ferientium vires efficere: atque at id apertius colliqueret, mutarent inter se malleos imperavit. Sed sonorum proprietas non in hominum lacertis haerebat, sed mutatos malleos comtabatur. Ubi igitur id animadvertit; malleorum pondus examinat. Et duplici reperti sunt pondere, qui sibi secundum diapason consonantiam respondebant. Eundem etiam, qui duplus esset uni, sesquitertium alterius esse comprehendit; ad quem scilicet diatessaron sonabat. Ad alium vero quendam (cui eidem, diapente consonantia, jungebatur) eundem superioris duplum, reperit esse sesquialterum. Duo vero hi, (ad quos superioris Duplex, sesquitertius, & sesquialtera probatus est) ad se invicem [Quia 9 continent 8, & one-eighth] sesquioctavam proportionem perpensi sunt custodire. Quum igitur, ante Pythagoram, consonantiae musicae partim diapason, partim diapente, partim diatessaron (quae est consonantia [Nam Tertia perfecta & imperfecta, (ut item Sexta) tunc temporis ignotae erant] minima)

vocarentur: primus Pythagoras hoc modo reperit, qua proportione sibimet haec sonorum chorda jungeretur. Et ut sit clarius quod dictum est, Sint, verbi gratia, Malleorum quatuor pondera, quae subter scriptis numeris contineantur: (12,9,8,6,) Hi igitur Mallei, qui 12 and 6 ponderibus vergebant, diapason in duplo concinentiam personabant. Malleus vero 12 ponderum ad malleum 9 & malleus 8 ponderum ad malleum 6 pondertu (secundum Epitritam proportionem) diatessaron consonantia jungebatur. Novem vero ponderum ad 6, & 12 ad 8, diapente consonantiam permiscebant. Novem vero ad 8, in sesquioctava proportione resonabant Tonum. All which proportions, as they have relations one to another, are expressed in this figure.



These proportions in the weights of the hammers, were afterwards observed in the length of nerves: as [In Probl Sect 19 Quaest 23: see Aristotle, Problems] as Aristotle manifesteth in his Triquetra⁷⁸. /

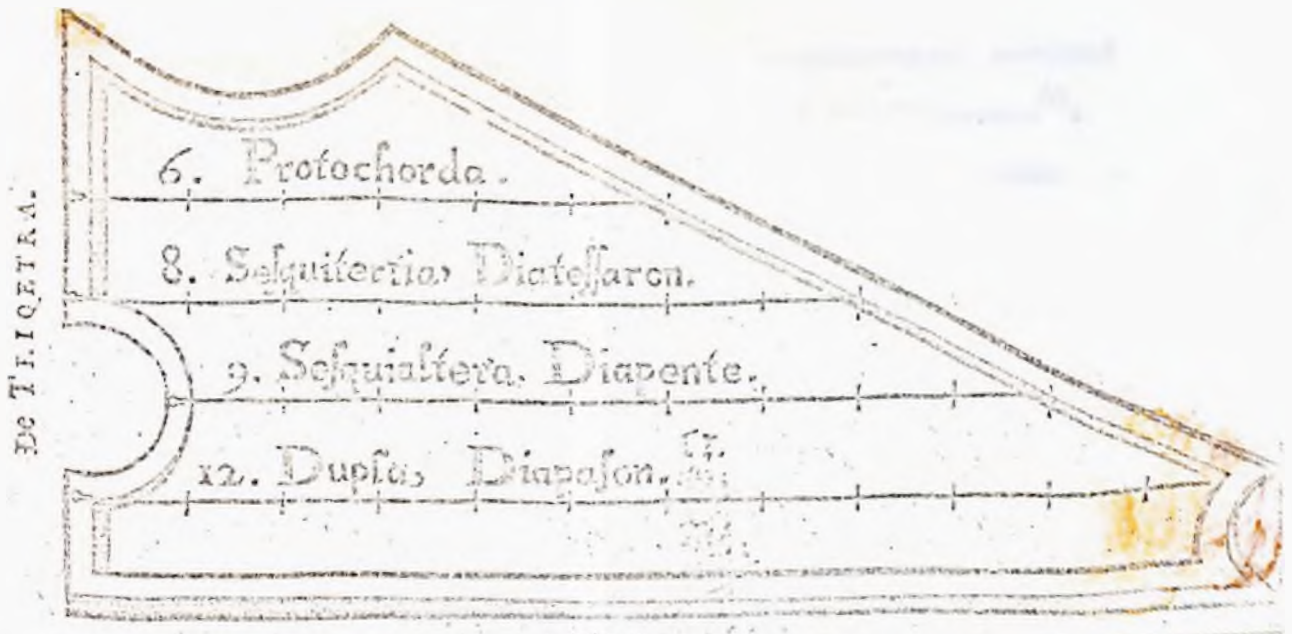


DIAGRAM 7

Et in triquetra (saith he) Nervi, quorum alter longitudine Dupla, alter subdupla est, aequè intenti, Diapason consonantiam Page 33 reddunt: genus autem concinendi, quod diapente nominatur, sesquialtera constat: quod vero Diatessaron vocamus, intervallo, sesquitercio continetur. And after that in magnitude also, Capacity, and crassitude of other things: as [1.1.c.11: Boethius, de Musica] Boethius noteth. Hence it is, that Concords are said to have proportions: diapason a dupla; diapente, a sesquialtera; and diatessaron a sesquitercia: because the things that yield these concordant sounds, have in them such proportions: so that the knowledge of these mysteries seemeth rather to concern the artificers that make instruments; than the artists that use them: although it may be, that they follow other rules and proportions in their work, than these.

He that desireth to know the true proportions in all sorts of instruments (both Entata and Empneusta) let him read the ingenious and elaborate work of Mersennus, De Harmonicis Instrumentis.⁷⁹ Where he shall find the various forms of all instruments, with the proportions of their notes most artificially typified and described.

And this is the doctrine of concord-proportions, received from antiquity. Unto which [Calvisius C 5 and Mutinenses⁸⁰: see Calvisius and Fogliano] some of our neoterics have added proportions of the other concords, (to wit sesquiquarta of ditonus, sesquiquinta of semiditonus, superbipartiens tertias of tonus-diapente, and supertripartiens quintas of semitonium diapente: which haply they hammered out of the known difference between the proportions sesquitercia ($1\frac{1}{3}$) and sesquialtera ($1\frac{1}{2}$) which difference is one-sixth⁸¹: whereunto the distance between the concords diatessaron and diapente (which is a whole tone) doth answer. So that in proportion answereth to a tone in sound: and $\frac{1}{12}$ in proportion, to a hemitonium.

By which thesis or maxim, as by a lydius lapis⁸², all the proportions in an eight may be found and tried. For [Arist Probl s.19 Quaest 35 Cum Neto Dupla ad Hypaten sit; quocumque in genere Nete duo tenuerit, Hypate unum habebit; & ubi Hypate duo, Neto quatuor resonabit] seeing that a diapason is of the dupla proportion; whatsoever is the number of any chord, the number of his diapason must be so much more: as if the mean ut be 12, the bass ut (his diapason) will be 24. Likewise pha being accounted 12, the same ground Ut, hath unto it the proportion of 12 (which is one entire) and five-sixths of 12, (or 22). So sol or re being 12, the ground hath the proportion, to the one, of 1 and three-sixths, one twelfth (or half and one-twelfth) which is 19 and to the other of 1, and one-sixth, (or 14) and so of the rest. A type of all the proportions of a common ground to the other notes in an eight, both tones and hemitones followeth in 2 examples. Where note, that the number set after any note, is the proportion of

the ground to the same note: as 1, two-sixths, (or 16) set after Mi, is the proportion / of Ut to Mi, not of Mi to Ut: and 1, two-sixths, one twelfth, is the proportion of Ut to fa, not of fa to ut. And likewise that 12 after the ground, is the proportion of every note to the same ground.⁸³

	Ut: 1, $\frac{6}{6}$ 24	Re: 1, $\frac{6}{6}$ 24	
	Pa: 1, $\frac{5}{6}$ 22	Ut: 1, $\frac{5}{6}$ 23	
	La: 1, $\frac{4}{6}, \frac{1}{12}$ 31	Pa: 1, $\frac{4}{6}$ 20	
Diapente S. a.	Sol: 1, $\frac{3}{6}, \frac{1}{12}$ 19	La: 1, $\frac{3}{6}, \frac{1}{12}$ 19	Diapente S. a.
Diatessaron	Fa: 1, $\frac{2}{6}, \frac{1}{12}$ 17	Sol: 1, $\frac{2}{6}, \frac{1}{12}$ 17	Diatessaron S. a.
S. s.	Mi: 1, $\frac{2}{6}$ 16	Fa: 1, $\frac{1}{6}, \frac{1}{12}$ 15	
	Re: 1, $\frac{1}{6}$ 14	Mi: 1, $\frac{1}{6}$ 14	
	Ut: 12	Re: 12	

[DIAGRAM 8]

By this it may appear, that though the intervallum or distance between diatessaron and diapente (which is one-sixth) be right; yet the distance both of diatessaron and of diapente from the ground, is not exactly calculated: for the proportion of diapente (which is of ut to sol) is a sesquialtera and one-twelfth: and the proportion of diatessaron (which is of ut to fa) is a sesquitertia and one-twelfth: so that the just sesquialtera is the half-tone between diapente and diatessaron: (an irksome discord:) and the true sesquitertia is in Mi, (a ditonus or

perfect third) half a tone under diatessaron.

And therefore, although a diapente and a diatessaron do make a full diapason / in sound; yet a sesquialtera and a sesquitertia will not make a dupla in proportion: which thing is evident by the fore-cited instance of our author: where six is the set number, 12 the dupla, 9 the sesquialtera, (as containing 6 and half of six) and 8 the sesquitertia, (as containing six and one-third of six) For seeing that the difference or excess of the sesquialtera (9) to 6 is but 3, and the difference of the sesquitertia (8) to 6 is but 2; these differences with the [Numerus propositus] set number 6 being but 11, cannot make a dupla, which is 12: no more than one-half and one-third of a sum can make the whole. The proportion then answering to the concord diapente, is not a sesquialtera, which is superparticularis; but a superpartient proportion: i. supertripartiens sextas cum semisse, or superseptempartiens duodecimas. And likewise the proportion answering to diatessaron, is not sesquitertia; but superbipartiens sextas cum semisse, or superquinquepartiens duodecimas. And thus the two differences above the set number, (which are $\frac{7}{12}$ ths and $\frac{5}{12}$ of 6) being added to the set number 6, make the just dupla, 12. The like judgment is of the proportions of the other 4 concords.

But imagine we these proportions to be not only in the instruments; (as Boethius and Aristotle write from Pythagoras' experiments) but also in the sounds themselves, caused by the different proportions of instruments; and also that they are rightly examined and applied to the concords: (sesquitertia to diatessaron, sesquialtera to diapente, and dupla to diapason;)

yet, unless our most skillful musicians (who are now grown to that perfection, that nothing necessary or useful to the art is hid from them) can find some use of these ideas; let them rest: and rest we contented with the [Proportions of Time] proper proportions of music, so useful and necessary; that without them (though there be a kind of symphony) all grace and efficacy of art is lost.

CHAPTER 11 SECTION V

Of the note's external adjuncts.

There belong to notes (thus described by their number, names, tune and time,) these 7 things: a flat, a sharp, a ligature, a repeat, a pause, a direct, and a close.

A flat changeth Mi into Fa, making him half a tone lower: and is thus marked, *b*

A sharp raiseth fa or ut, half a tone higher, not changing their names: and is thus marked, *♯*

A (a) ligature, devised for the ditty's sake, is when 2 or / Page 36 more notes are sung to one syllable. And it is either old, of the longer notes, (*□ □*) or new, or the shorter, (*♠ ♠ ♠*)

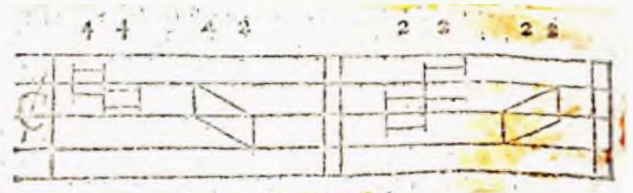
(b) Old ligature⁸⁴ hath three sorts of rules: 1, concerning initial notes, 2, of middle notes: and 3, of final notes.

Rules

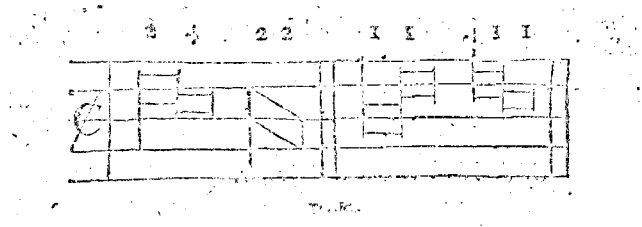
Of initial ligatures, 4.

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

[EXAMPLE 6]



3. Prima manu laeva brevis est, caudata deorsum.
4. Semibrevis prima est, sursum caudata dequensque.

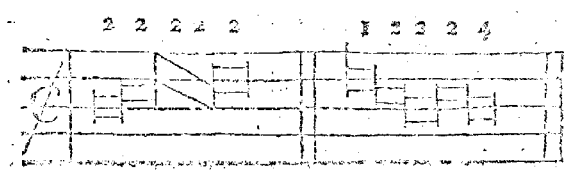


[EXAMPLE 7]

Rules,

Of middle ligature, 2.

- 1. Quaelibet in medio brevis est: 2 at proxima adhaerent
Sursum caudatae pro semibreui reputatur.

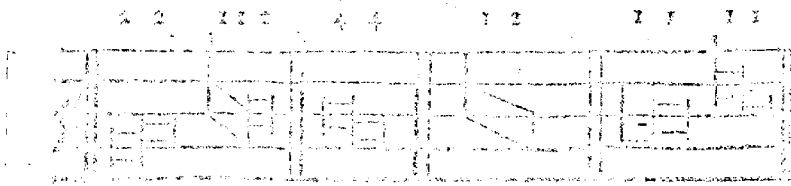


[EXAMPLE 8]


Rules,


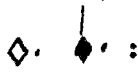
Of final ligature, 4.




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.⁸⁵



[EXAMPLE 9]

The ligature of the shorter notes is a semi-circle, whose 2 ends point to the two notes conjoined: as . Sometimes, (specially when the notes be many to one syllable) this ligature is signified in the ditty only, by setting that syllable, with a hyphen under the first note, and the following syllable after the last.

The middle and principal note  is conjoined by both these ligatures. And when any note and his half-note in the same place are conjoined for one syllable, the mark of the half-note, and of the ligature, too, is a point set by the note: as : for it is as much, as if with the note his half-note were expressed, and conjoined by ligature.



A repeat is either of the same notes and ditty together, having this mark (c) ; or of ditty with other notes having this mark; , or this : before which the first word of the repeated ditty is commonly placed under his note or notes: or of a whole strain; having at the end thereof 2 pricked bars through all the rules: thus,



A pause is a mark of rest or silence in a song for the time of some note: whereof it hath his name. / Page 38

A line depending from a superior rule, and not touching the rule below, is a semibreve rest: the like line rising from an inferior rule, and not touching the rule above, is a minim rest: the same with a crook to the right hand, is a crotchet rest, and to the left hand, a quaver rest. Also a line reaching from rule to rule is a breve rest, or a pause of 2 semibreves: a line from a rule to a third rule, is a long pause, or of 4 semibreves: and 2 of them together make a large pause, or of 8 semibreves.


A direct in the end of a line, sheweth where the note standeth in the beginning of the next line: and is marked thus ✓ or thus ✓

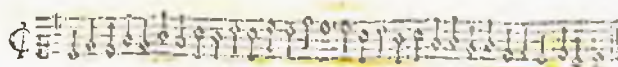
A close is either perfect, or imperfect. A perfect close is the end of a song, noted thus , or thus ; or with 2 bars through all the rules; or both ways. An imperfect close is the end of a strain; or any place in a song, where all the parts meet and close, before the end: and it is marked with a single bar.

ANNOTATIONS TO SECTION V

(a) Ligature. Of ligare, to bind or tie; because it tieth notes to one syllable of the ditty. Which adjunct [1.1.c.2: see [Franchinus Gafurius] Franchinus doth thus define; omnis ligatura, quanquam multas complexa est notulas, unicam sustrabit syllabam pronunciandam.

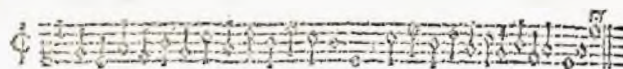
(b) In the old ligatures, the ligatured notes, (a long, a breve, and a semibreve) have one form: being differenced only by the rules: which though a man do know; yet in practice, upon the sudden, he may easily mistake. And therefore, for more certainty and facility, it were expedient, that, (as it is in the new ligature) the notes here were distinguished by their proper forms. But the use of these antique ligatures is now well nigh antiquated.

(c) This repeat  is used also for notes alone, where there is no ditty.



[EXAMPLE 11]

The third is the skippings, first of thirds downward, / Page 40
and fourths upwards and then of thirds upward and fourths downwards.



[EXAMPLE 12]

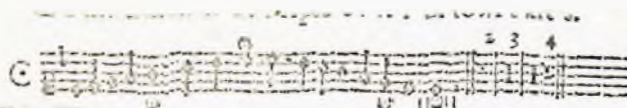
The three lessons have each of them 2 parts in one: whereof
every second cometh in upon 2 semibreve-rests. All which may be
sung round in six parts; the three leading parts beginning still
together, as likewise the other three that second them.

The fourth is the proof of the usual skippings: in 2 parts



[EXAMPLE 13]

The fifth lesson is the triple ut-re: in four parts.



[EXAMPLE 14]

CHAPTER 111

OF SETTING.

SECTION 1 Of the parts of a song.

Setting is the framing of a song in parts: which, for the most part, (especially in counterpoint) are [Vide (f) in Notes: Butler p. 42] four ((a) Bass, (b) Tenor, (c) Countertenor, (d) Mean:) of which, in some songs, is wanting one or two: and in some, for a voice of an high pitch, is added (e) a Treble. Yea and in some, (specially of the Lydian mood, as in Tallis' and Byrd's *Cantiones Sacrae*⁸⁶) besides the other parts single, are 2 basses, or 2 trebles, or tenors, or countertenors: and then there are six parts: sometimes 2 or 3 parts are / doubled: and so there page 41 may be 7 parts, (as in Tallis' *Miserere*; ⁸⁷) or 8, (as in Byrd's *Deliges Dominum*; ⁸⁸) and some, to shew their exorbitant skill, will make (f) many more; but in these cases, some parts must pause while others sing; or else they must needs comidere.

In this kind of songs, the music doth more consist in reports and full harmony; than in the melody of the several parts.

But a solemn [Graece - Anthema, of antheo, flores, of anthos flos a flower, of ano thein, quod sursum ascendat dum crescit; because the more it increaseth the more it ascendeth. For this is that fair flower, that flos odorns or rather florea corolla which, with its sweet smelling savour, ascendeth from the ground of an humble heart unto the highest heavens, even to the mercy-seat of the most High. ⁸⁹] anthem, wherein a sweet melodious Treble or countertenor, singeth single, and the full choir answereth, (much more when 2 such single voices, and 2 full choirs

interchangeably reply to one another, and at the last close all together) is that Hyperlydian music which (where the sobriety, decency, and piety of the singers concur with the art and sweetness of the song) maketh such a heavenly harmony, as is pleasing unto God and man. Vid. Bk.2,c,2 sec.I,111 and sec.II(f) in notis.

All these parts together (though for the deepest Bass-voice, and the loftiest treble-voice) are contained within the compass of (g) 22 notes; which is a trisdiapason, or the full extent of gamut; but ordinarily they do not exceed the number of 19 or 20. And generally, each part by itself is to be kept within his natural compass of (h) 8 notes: unless (for a point or some special cause) you be sometimes constrained to transgress these bounds, a note or 2, or 3 at the most.

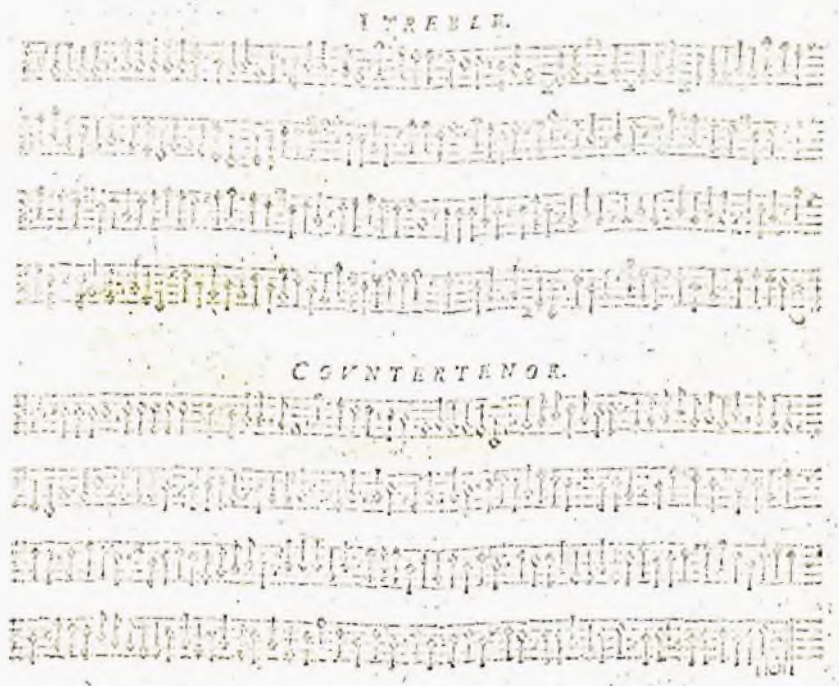
ANNOTATIONS TO Section 1.

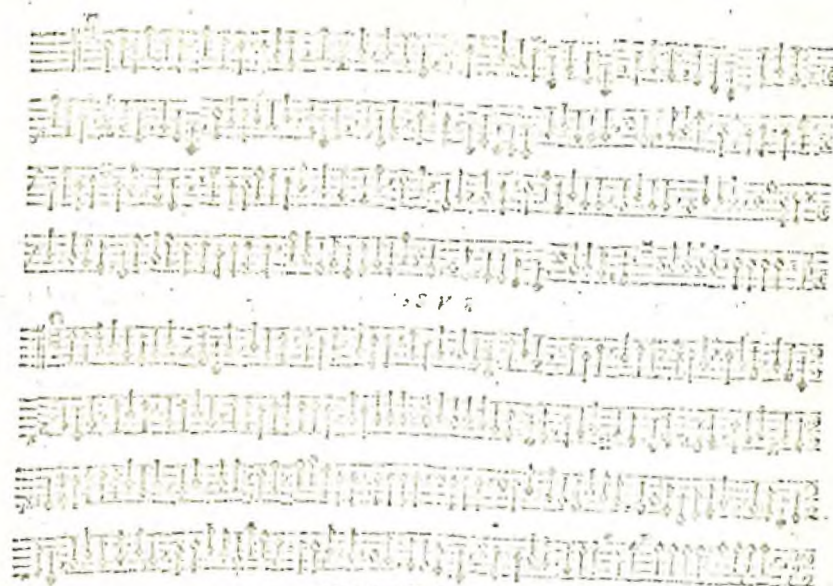
- (a) The bass is so called, because it is the basis or foundation of the song, unto which all other parts be set: and it is to be sung with a deep, full, and pleasing voice.
- (b) The tenor is so called, because it was commonly in Motets the ditty-part, or plain-song: which [Tenor, of teneo, signifieth one continued order or fashion of a thing, held on without change] continued in the same kind of notes (usually breves) much after one plain fashion: upon which the other parts did discant in sundry sorts of figures, and after many different ways: or (if you will) because neither ascending to any high or strained note, nor descending very low, it continueth in one ordinary tenor of the voice: and therefore may be sung by an indifferent voice.
- (c) The countertenor or contratenor, is so called, because it answereth the tenor; though commonly in higher keys: and therefore it is fittest for a man of a sweet shrill voice. Which part, though it have little Melody by it/self; (as consisting much of monotonies) yet in harmony it hath the greatest grace: specially when it is sung with a tight voice: which is too rare. page 42
- (d) The mean is so called, because it is a middling or mean high part, between the countertenor, (the highest part of a man) and the treble, (the highest part of a boy or woman:) and therefore may be sung by a mean voice.
- (e) The treble is so called because his notes are placed (for the most part) in the third septenary⁹⁰, or the treble clefs: and is to be sung with a high clear sweet voice.

(f) Many more. Partes aut voces in Harmonia, vel duae, vel tres, 4.5.6.7.8, vel plures adhibentur; (nam hodie etiam vel quadraginta, vel interdum quinquaginta tales, partes and voces in unica cantilena inveniuntur) principales tamen tantum quatuor sunt. Calvisius, c.2.

(g) 22 notes. This compass of 22 notes, or a trisdiapason, is for voices: for instruments it may be much larger. Vide c.2, section ii (f) and in notis.

(h) 8 notes. Yet the parts of that Dial-Song (which is contained in the ordinary compass of trisdiapason) do all exceed the ordinary limits of an eight: (the tenor reaching 9 notes, the second treble and the countertenor 11, the first treble and the bass 12:) as here you may see.

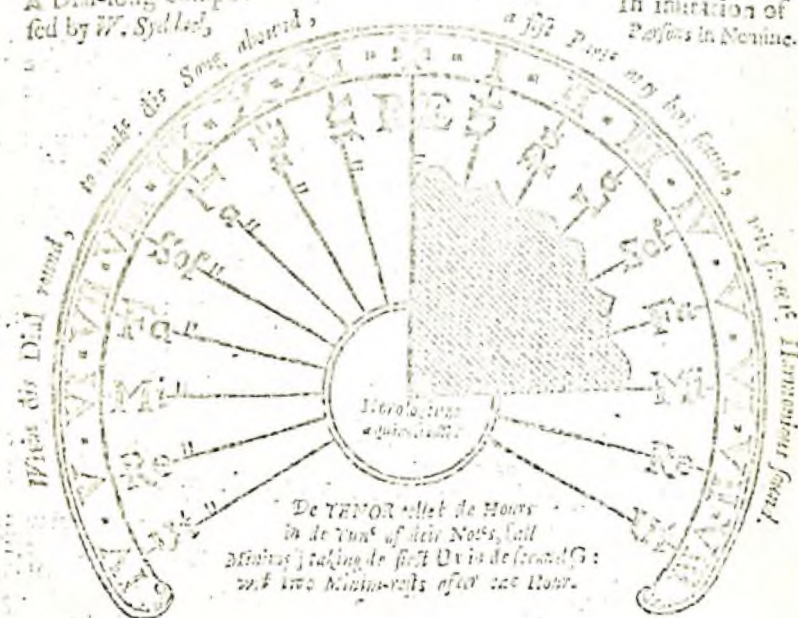




A Dial-song composed
by W. Syllies,

11

In imitation of
Passes in Nomin.



[DIAGRAM 10]

CHAPTER 111 SECTION 11 Of Melody.

In setting are always to be observed (besides the rules page 44
requisite to singing) melody and harmony: with their 4
ornaments (Consecution, Syncope, Fuga, and Formality)
(a) [Melody, melodia, carminis cantus sun modulatio, of melos
and ado (V.s.3n 1 and (a) in Notis: Butler pp. 46 and 52) though
sometimes it be used for Harmony or Concert of many parts. Vid.
1.2. c.1. s.2: Butler pp 95-98] Melody is the sweet modulation
or tune of each part in itself. As the parts of a song ought to
be harmonious one to another; so should they be melodious each
one in itself: specially in the metres of the Doric and Ionic
moods. Such as are all the four parts of that Oxford Tune⁹³:
the mean and tenor whereof, in the Psalms set out by Tho. East⁹⁴,
are (for their melodies) made two several tunes, (under the names
of Glassenburie⁹⁵ and Kentish Tunes⁹⁶) with other parts set unto
them.⁹⁷

[EXAMPLE 16]⁹⁸

[EXAMPLE 17]



[EXAMPLE 18]



[EXAMPLE 19]

But here one of the upper parts is necessarily to have a special melody above the rest: which is called the cantus, or tune: such as may delight a musical ear, though it be sung alone by itself. Of this sort our [Such as are Nicholas Lanier, Henry Lawes, John Lawes, Simon Ives, John Wilson etc⁹⁹] skillful authors have devised infinite variety, in the Ionic or Chromatic mood. The melody of which part consisteth much in report: sometime of fewer sometimes or more notes; sometimes of half a strain, sometimes of a whole strain, in the same verse: as in such tunes you may observe.

Modulations in melody are more smooth, facile and fluent, by degrees, than by skips: (and therefore even in many parts, the chief, as much as they may be, should observe degrees) and skips are better to consonant than to dissonant intervals: as

to a third, a fourth, a fifth, and eight, and sometimes a sixth:
 but seldom to seventh, or ninth: (and that not without some
 special cause) and to a tritonus or semidiapente / never. page 46

Agreeable is the doctrine of c.8: see Calvisius, Melopoeia
 Calvisius. Etsi maxime in id incumbendum est, ut modulatio potius
 per gradus, quam per saltus procedat: (propterea quod harmonia
 inde generatur aequabilior, volubilior, and faciliior) tamen cum
 id ubique fieri non possit; quando per saltus progrediendum est,
 eligenda sunt potius intervalla consona, quam dissona. Tritonus
 & semidiapente prorsus vitanda sunt: interdum Septima, rarius
 nona adhibetur: & non nisi certis de causis.

Sub-section 1, Of Intervals.

(a) [Harmonia, congruentia, concentus, of harmozo congruo.]

Harmony is a delightful congruity of all the parts of a song among themselves, through the concordance of certain intervals, which GOD in nature (not without a wonder) hath made to agree together: whereas others do sound so harshly one to another, that no musical ear can endure them.

(b) Intervals are the different distances of high and low sounds. And they are either simple or compound.

(c) Simple intervals are the distances of all the sounds within the compass of a diapason, from their ground: the which, increasing by half-tones, are in number 12; (1. Semitonium, 2 Tonus, 3 sesquitonium, or semiditonus, 4 Ditonus, 5 diatessaron, 6 tritonus, or semidiapente, 7 Diapente, 8 semitonium-diapente, 9 Tonus-diapente, 10 Semiditonus-diapente, 11 ditonus diapente, or semi-diapason, 12 diapason.

1. Semitonium is a second imperfect: i. from mi to fa or from la to pha.

2. Tonus is a second perfect: as from ut to re, from re to mi, from fa to sol, from sol to la, and from pha to ut.

3. Semiditonus is an imperfect third, consisting of a tone / and page 47
a half-tone; as from re to fa, from sol to pha, from mi to sol, and from la to ut.

4. Ditonus is a perfect third (d), consisting of a tone and a tone: as from ut to mi, from fa to la, and from pha to re.

5. Diatessaron is a (d) fourth, of two tones and a hemitone; as from ut to fa, from re to sol, from mi to la &c.
6. Tritonus, or semidiapente, is a fifth imperfect, consisting of 3 whole tones, as from pha to mi; or of two tones and 2 hemitones, as from mi to pha. But Calvisius (for doctrine's sake) doth distinguish them; calling the interval of pha to mi, tritonus: and of mi to pha, semidiapente. Vid. consecution of discord.
7. Diapente is a perfect (d) fifth, of three tones and a hemitone; as from ut to sol, from re to la, from fa to ut.
8. Semitonium-diapente is an imperfect sixth, of three tones and two hemitones: as from re to pha, from mi to ut.
9. Tonus-diapente is a perfect sixth, consisting of 4 tones and a hemitone: as from ut to la, from fa to re, and from pha to sol.
10. Semiditonus-diapente is a seventh imperfect, of 4 tones and 2 hemitones: as from ut to pha, from mi to re, from sol to fa, and from re to ut.
11. Ditonus-diapente, or semidiapason, is a seventh perfect, or eight imperfect, consisting of 5 tones and a hemitone: as from pha to la, from fa to mi, and from sharp to flat in the eight.
12. Diapason is a perfect eight, containing, (e) a diapente, and a diatessaron; or 5 whole tones and 2 hemitones; (i. all the 7 natural sounds [V. c. 2. s. 1 and (c): Butler, p. 12 - 13.] or note besides the ground;) or briefly all the 12 simple intervals: (whereof it hath his [Diapason ex omnibus aut per omnia Intervalls. v. i. in Notis: Butler pp 52 - 53] name) as from ut to ut, from re to re, or from any note in any clef to the same note in the same clef, in the next septenary.

(f) Compound intervals are made of the simple, and one or more diapasons; as a 12th or a diapason-fifth, is compounded of a fifth and a diapason; a fourteenth or a diapason-seventh, of a seventh and a diapason: as their names import. Likewise an Eighteenth or a disdiapason-fourth, of a fourth and a disdiapason; a 20th or a disdiapason-sixth, / of a sixth and a diapason. And so page 48
a Trisdiapason-second, or a trisdiapason-third, of a second or third and a trisdiapason.

All which compounds, having the same clefs, the same names of notes, and in effect, the same sound, (there being no other difference in them but Acumen and Gravitas) with their Simple intervals; are therefore in harmony used as the same: according to the common maxim of musicians, De octavis idem est judicium.¹⁰⁰
vide in C.2. subsection 1.

Sub-section 11 Of concords and discords.

Of the 12 intervals 7 are consonant, and 5 dissonant:

those are called in one word, Concords, and these Discords.

(g) A concord is a mixture of a grave and acute sound sweetly falling to the ear.

(h) A discord is a jarring noise of 2 permixed sounds offending the ear. The 7 concords are first (i) an eight, (which [Dodecachord. l. 1. c. 8: see Glareanus] Glareanus, for perfection and chiefness, calleth Consonantarium Regina) a perfect and imperfect third, (k) a fourth, a fifth, a perfect and imperfect sixth: with their compounds. Unto these interval-concords is added the (1) unison; so called because, standing in the same clef that the ground doth, it yieldeth, in another part, such a sound, as seemeth one and the same with it. The which although it be no interval; (as all other concords are) yet, the ground and it being two individual concurring sounds, it may well be called a concord: and because, like an eight, it doth sweetly resound in harmony; and with its sweetness, is often necessary in contexting¹⁰¹ of points, and other melodious passages; it is justly reckoned among the chief of them. Of concords, some are Primary, and some secondary.

(m) Primary concords are an [Vid(1) in Notis: Butler, p. 54] Unison or Eight, a perfect third or ditonus, and a fifth or diapente. The which of themselves, without the help of any other, do make a sweet symphony. And therefore as they are good in the beginnings, and other places; so are they necessary in the closes: whence all secondaries are excluded. /

Secondary concords are an imperfect third or semiditonus, (n) a fourth or diatessaron, an imperfect sixth or semitonium-diapente, and a perfect sixth or tonus-diapente. Which because they sound not so sweetly as the Primary do, nor satisfy the ear without a sweeter following; therefore none of them is admitted into the close; and a sixth or fourth scarce allowed in the beginning.

Intervals are also differentiated by the number of the 7 sounds: (whether they be tones or hemitones) as they follow one another in the scale. A second, a third, a fourth a fifth, a sixth, a seventh, and an eighth, are so called because they contain so many several sounds. That therefore which containeth 4 is called a diatessaron or a fourth; and that which containeth five is called a diapente or fifth. But the four sounds of diatessaron are but 2 tones and a semi-tone above the ground, as fa is above ut, or sol above re: and the 5 sounds of diapente are 3 tones and a semitone above his ground, as sol is to ut, or la to re. Likewise from pha to mi above are 4 sounds, as in a diatessaron: but they are 3 whole tones from the ground, whereof that interval is called tritonus: and from mi to pha above are 5 distinct sounds, as in a diapente: but they are from the ground but 2 tones and 2 hemitones, whereof that interval is called [Semidiapente, Semi in this word as in Semiditonus and Semidiapason doth not signify half of the whole, but the whole save half a note] semidiapente. So that the tritonus is an excessive diatessaron, half a tone too much: and the semidiapente is a defective diapente, half a tone too little: which in effect is all one with tritonus and therefore, as in the true diatessaron,

the respect or relation of ut to fa or of re to sol, and, in a true diapente, the relation of ut to sol, or of re to la, (because they are concords) is Harmonical; so in the excessive diatessaron, the relation of pha to mi, and, in defective diapente, the relation of mi to pha, (because they are discords) is called Relatio non Harmonica.

But these harsh discords, by the help of flats and sharps, are reduced to their true concords. For as the tritonus, either by flatting the sharp or by sharpening the flat,¹⁰² is made a true diatessaron; so the semidiapente, by the same means, is made a true diapente. /

page 50

A Synopsis of the Concords

A Synopsis of the Concords.		ReEigt.	
ut : Eigt. to { { La, 3 imperf. Sol, 4. Fa, 5. Mi, 6 imperf.		to { { Pa, 3 perf. La, 4. Sol, 5. Fa, Sixt perf.	
La : Sixt perf. to { { Pha, 3 perf. Mi, 4.		Pa : Sixt imperf. to { { Sol, 3 imperf. Fa, 4.	Ia : Fift.
Sol : Fift. to Mi, 3 imperf.		Sol : Fours.	
Fa : Fours.		Fa : Third imperf.	
Mi : Third perf.		RE :	
UT :			

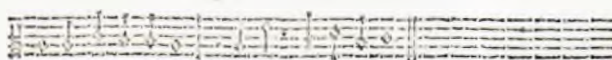
[DIAGRAM 11]

Between the third and the sixth, and between the fifth and the 4th is some affinity: for a third to the bass, is a sixth to his eight; and a sixth to the bass, is a third to his eight. Likewise a fifth to the bass is a fourth to his eight; and a fourth to the bass is a fifth to his eight.¹⁰³

A sixth being joined with a third, must always be such as the third is: if either be perfect, the other must not be imperfect: as because from re to fa sharp is a perfect third; therefore pha which is a sixth, must be likewise sharpened; that it may also be perfect: because from sol to mi is a perfect sixth: therefore pha, being to sol a third, must be sharpened, that it may likewise be perfect. /

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(o) Although unisons and eights are good in the beginnings and necessary in the closes; yet in other places of a song, they are sparingly to be used, in few parts: unless some special cause, (as fuga, Cadence, or melody) require them: but then most conveniently, when they might meet in divers [Vid. (a) in c.2, s.4: Butler, p. 24.] figures, and not at the same instant: as



[EXAMPLE 20]

Concords do then sound most sweetly, when they are set in their natural and proper places.

(p) The proper places of an eight, a fifth, and a fourth, are in the lower parts:¹⁰⁴ and of thirds, both perfect and imperfect, above.

And therefore, when the parts stay together, (specially at the closes) the concords are most fitly placed in their natural

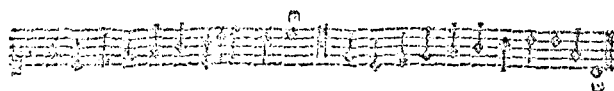
order. But generally, in the composing of melodious Harmony, they are variously intermeddled, in all parts, according to the grounds and rules of art.

Concerning the proportions of Concords, see C.2.ss.4 and (f) Discords are the perfect and imperfect second, the perfect and imperfect seventh: and the tritonus or semi-diapente.

As all parts must agree with the bass, so must they not disagree among themselves: and therefore if one part be a fourth; another may not be a third or a fifth but a sixth: if one be a fifth; another may not be a sixth or a fourth, but a third: for then would they disagree among themselves in a second. Likewise if one be a sixth, another may not be a twelfth: (which is a compound fifth) for so will they disagree in the 7th: &c.

Yet a discord, as in Economy,¹⁰⁵ so in music, is sometimes allowable, as making the concord following the sweeter: but neither in that nor in this is it to be held too long: and therefore in swift division it is best, and most used: especially in [Vid. c.2. s.6: Butler, p. 39] gradation, (which is a continued order of notes ascending / or descending:) where the discord doth the better in the even than in the odd place: as in this example.

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ANNOTATIONS TO Section 3. Sub-sections 1 & 11

- (a) Harmonia est diversorum sonorum unio, redacta ad concentum. Non enim tantum simplicem in acutioribus aut remissioribus sonis, modulationem (hoc est singularis vocis melodiam) admittit, and ab intervallo ad intervallum, vel velociore vel tardiore motu, secundum tempus in figuris musicis praescriptum, procedit: sed etiam alias voces, quae concentum faciunt, accinentes habet: ex quibus, tanquam ex partibus, Harmonia componitur. Sethus, Cap.2.
- (b) Intervallum est soni acuti gravisque distantia. Consonantia est acuti soni gravisque mixtura suaviter auribus accidens. Dissonantia est duorum sonorum sibimet permixtorum ad aurem veniens aspera atque injucunda percussio. Boethius, 1.1,c.8.
- (c) Simple Intervals. Intervalla simplicia sunt diapason, and qua in qualibet ejus specie continentur: ut sunt secunda, tertia, quarta, quinta, sexta, septima. Calvisius, C.3.
- (d)(d)(d) The phrases here of music and physic do accord: the numerals of both being understood inclusive. For as the physicians do say a tertian ague, which yet cometh every second day, and a quartan whose access is every third day; (because they count the first fit-day for one) so do musicians call a third, a fourth and a fifth; (which yet are but 2, 3, and 4 notes from the ground) because they account the ground for one.
- (e) Pythagorici consonantias diapente ac diatessaron, simplices arbitrantur: atque ex his unam diapason consonantiam jungunt. Boethius, 1.5.c.6
- (f) Compound intervals. Composita intervalla sunt majora quam diapason; & fiunt ex quolibet intervallo simplici cum aliqua

diapason specie: ut si tonus ad diapason addatur, vel tertia,
vel quarta; oritur nona, decima, undecima: & sic de aliis.

(g)(h) Vide (b) supra.

(i) An eight. The diapason or eight (saith [Centur.2.n.110: see
Bacon Sylva sylvarum] Sir Francis) is in music, the sweetest
concord:¹⁰⁶ in so much as it is, in effect, an Unison. / And page 53
Calvisius likewise, Diapason prima est omnium consonantiarum and
perfectissima: nomen inde duxit, quod omnia intervalla simplicia
complectatur.

(k) A fourth¹⁰⁷. This concord is one of the [Diatessaron, diapente
and diapason] three, so famous in all antiquity: with the symphony
whereof the first musicians did content themselves; and for the
inventing of whose [Sesquitertia, sesquialtera and dupla]
proportions, that most ancient and subtle [Pythagoras] philosopher
hath been ever since so much renowned among all posterity. The
joint-doctrine of the three concords, though it be as ancient as
music itself, approved not only by Pythagoras, but also by Aristotle,
Plato, Ptolome, Euclid; and by Aristoxenus, Boethius, Franchinus,
Glareanus, and all learned musicians; yet some pregnant wits, of
later times, have made no bones to teach the contrary: and now,
forsooth, this diatessaron which for thousands of years hath been
a special concord; (without any the least impeachment or question)
must needs upon the sudden be reckoned among the discords: and
that, not only authority, but reason also, and the very judgment
of the [As Ptolemy: 1.1.c.5 expressly; consonantias sensus quidem
percipit and eam quae diatessaron i. quarta, dicitur, & eam quae
diapente i. quinta: see Ptolemy: c.] ear, reclaiming. For he
that listeth to try upon the organ or well-tuned virginal, shall

find that of itself it doth [Vid. infra III: Butler, p. 54] well accord with the ground, and better than either of the other secondary concords, (the sixth or imperfect third:) and with a sixth to yield as true a symphony, as a third with a fifth: and more sweet than a third with a sixth: and with a sixth and an eight, to sound fully and harmoniously, in pleasing variety, among other symphonies. So that, although, being no primary concord, it be not set to the bass in a close; (see before primary concords) yet is it good in other places, even immediately before the close, and that in slow time; as in this example.



[EXAMPLE 22]

Moreover, albeit before the close, a [V. max hand-sign: Butler, pp 62-3] discord with the bass, or with another part, be sometimes allowed; (the note being but of short time, and a sweetening concord presently succeeding) yet in the close, (where all parts meet together) in a long-timed note, not without some pause upon it, (so that the ear doth specially attend it) there is never any discord at all: but all the upper Notes are concords of one sort or another: and so as primary to the bass, so secondary among themselves. For example, where the close-note of the bass is in gam-ut, (and consequently those of the other parts in B-mi, D-sol-re, and G-sol-re-ut, or their eights) B-mi being a perfect third to the bass, is an imperfect third to D-sol-re, and a sixth to G-sol-re-ut: and likewise D-sol-re, being a fifth to gam-ut, is a third imperfect to B-mi, and a fourth to G-sol-re-ut. Seeing then that in closes, which are simply harmonious, no discord

is admitted, but all notes concord among themselves; it followeth, that a fourth as well as a sixth, or an imperfect third, must be a concord: and seeing that a ground / and his eight are as it were all one (vid in c.2. ssl) how can any man think that D-sol-re, which is a fifth unto gam-ut, and a fourth unto G-sol-re-ut (his eight) should be the sweetest concord unto one, and a discord unto the other; and yet that B-mi, which is but a third unto the ground, should be a concord also to the eight? page 54

And therefore that honourable sage [The Lord Verulam, Century 2 and no. 110: see Bacon, Sylva sylvarum.] (whose general knowledge and judgment in all kinds of literature is generally applauded by the learned) rejecting their novel fancy that reject this ancient concord, professeth himself to be of another mind. The concords in music, saith he, between the unison and the diapason, are the fifth: (which is most perfect) the third next: and the sixth which is more harsh: and as the ancients esteemed, and so do myself and some others) the fourth, which they call diatessaron.¹⁰⁸ Among those others, that singular musician (to whom the students of this abstruse and mysterious faculty are more beholding, than to all that have ever written thereof) (Sethus Calvisius) is one. His words are these: [c.4: Calvisius, Melopoëia] Rejicitur hodie a plerisque musicis, ex numero consonantiarum, diatessaron: sed minus recte. Nam omnes musici veteres, tam Graeci quam Latini eam inter consonantias collocarunt: id quod monumenta ipsorum testantur. Deinde quia conjuncta cum aliis intervallis parit consonantiam: ut so addatur ad diapente, fit diapason: si ad ditonon, vel trihemitonion, fit sexta major aut minor. Nihil autem quod in intervallis plurium proportionum

consonat, per se dissonare potest. Tertio, si chordae in instrumentis musicis, exacte juxta proportiones veras intendantur; nulla [Ut supra Ptolemaus: Butler, p. 53] dissonantia in diatessaron apparet; sed ambo soni uniformiter and cum suavitate quadam aures ingrediuntur: sic in testudinis chordae graviores hoc intervallo inter se distant, & ratione diatessaron intenduntur. Quarto nulla cantilena plurium vocum haberi potest, quae careat hac consonantia. Nequaquam igitur est rejicienda: sed, propter usum, quem in melopoeia (si dextre adhibeatur) habet maximum, recipienda. But whether this concord be perfect or imperfect, (i. primary or secondary) it is a question. Vide infra (m) and (n).

(l) Unison. Unisonus dicitur quasi unus sonus: & definitur, quod sit duorum aut plurium sonorum in eadem clave consistentium. Intervallum autem Unisonus non est, nec proprie consonantia: idque vel inde patet, quod intervallum distantia sit acuti soni gravisque: unisonus autem distantiam sonorum quoad acumen and gravitatem, non admittat. Adjungitur autem consonantiis and quidem perfectis; propterea quod nihil magis consonum aut perfectum esse possit; quam quod respectu sui unum est. Seth Calvisius, c.4.

(m) Primary concords Sethus calleth [c.4: Melopoeia] perfect, and secondary [c.5: Melopoeia] imperfect: but perfect and imperfect are differences of the intervals: as a perfect and imperfect second, a perfect and imperfect third, a perfect and imperfect sixth, a perfect and imperfect seventh.

Moreover he maketh the four old concords (diapason, diapente, diatessaron and the unison) to be of the first sort; and the four new (the perfect and imperfect third, the perfect and imperfect

sixth) to be of the / second sort: although ditonus, or a perfect third, be found to be a perfect, i. a primary concord, as admitted into the close: and a fourth or diatessaron to be but a [Vide n: which follows immediately.] secondary, and excluded. (n) A fourth. Although Sethus joining diatessaron with his old fellows doth he seem to extenuate its perfection, saying [c.4: Melopoeia] in one place, quae aliquo modo perfecta confetur: and in another place of the same chapter, quae vix perfecta existimatur.

(o) Non frequenter in paucioribus vocibus collocanda sunt octavae aut unisonus: quae, cum variationem concentus non admittant, harmoniam generant aliquando simpliciore and quasi egenam. Non tamen ideo sunt prorsus vitandae: harmonia enim, ut clausulas format, and modulatio ut elegantius and volubilius procedat, saepe earum praesentiam requirunt. Convenientius autem usurpari possunt, si ambae nec paribus figuris, nec eodem temporis momento coincidunt; sed si altera vox posteriorem notulae alterius partem occupet. Seth. c.9.

(p) Haec tria intervalla versantur naturaliter in gravibus sonis; atque post disdiapason, seu quintam decimam, ditono ac semi-ditono proprius locus attribuitur, qui in gravibus minus sonorae sunt. Has esse veras and naturales harum consonantiarum sedes, usus and quotidiana, in instrumentis musicis, experientia liquido ostendunt. Seth Calvisius, c.10.

Section IV Of the ornaments of melody and harmony

page 55

Sub-section 1 of consecution.

Unto the perfection of melody and harmony are required these 4 graces or ornaments: (Consecution, syncope, fuga and formality).

Consecution is the following of intervals, consonant or dissonant, upon concords. In which skillful artists have observed divers necessary cautions that may be reduced unto certain brief rules or Canons.

Consecution of consonant intervals is either Simple or Mixed. Simple consecution is of concords upon concords of their own kind. Concerning which there are these rules.

CANON 1. Of simple consecution.

The consecution of unisons upon unisons, and of eights upon eights, or of their compounds, / not changing their keys, is good, and therefore allowed: as



[EXAMPLE 23]

CANON 11

But the simple consecution of these three primary concords, both in gradations and skippings, is (a) irksome to the ear, and therefore prohibited: as

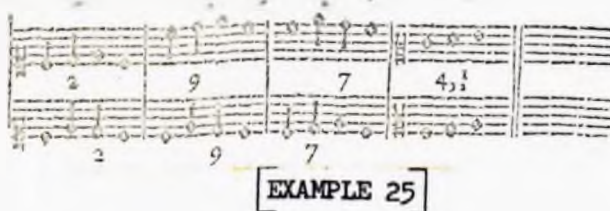


[EXAMPLE 24]

CANON 111

(b) These prohibited consecutions are of that force that they are not taken away by the interposition either of discords, or of the smaller rests.

First, the consecution of unisons is not avoided by a second, nor of eight by a ninth or a seventh, nor of fifths by a tritonus or semi-diapente, interposed: as



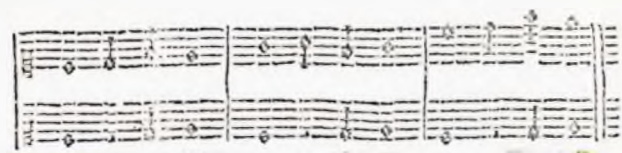
[EXAMPLE 25]

Secondly, neither are these consecutions avoided by interposing any rest less than a semibreve: as



[EXAMPLE 26]

But if the note, answering the rest, be of the same time, / page 57
and the note's fellow be moved into another key; the faulty consecution by that means is avoided.

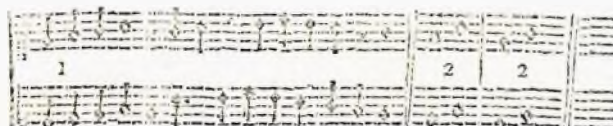


[EXAMPLE 27]

CANON IV

But the continued consecution of other concords is allowed, as well ascending and descending, as immorant in the same place: especially of thirds and sixths in (1) gradation, and (2)

sometimes in Skipping: both which (being in different [Vid. s.3, ss 1: Butler pp 46 - 48] intervals, (c) perfect and imperfect) do, with their variety, avoid that tediousness, which the consecution of uniform primary concords doth incur: (vide (a)) as



[EXAMPLE 28]

CANON V

The consecution of fourths being uniform, (i. all of one interval, as the primary concords are) is not so good: yet because they be but secondary concords, they are sometimes continued: as the [Sethus c. 10: Calvisius, Melopoeia.] musician did observe: *Vix quidem Quartae ita vitari possunt, ut duae vel tres continua non admittantur: tamen id plerumque variata Basi and in certa forma clausularum fieri consuevit.* And again he sheweth it to be the practice of most musicians to continue fourths in sixths: so that they begin with a primary concord, and end with an eight. *Observatur, inquit quod plures sextae (si mediacione, Tertiam inferiore loco habeant, and Quartam superiore) continuantur a plerisque Musicis: maxime descendendo: tantum, modo in perfecta consonantia inchoent, and in octava finiantur:* as in these 2 examples of 3 parts. /

page 58



W^hat de upper Part^e of de first example, and lik^e w^hat of de second, hat 4 continued Sixts to de Bass: w^hic ar so many Fowrs to de Thirds in de Tenor.

[EXAMPLE 29] 109

And these consecutions are simple: (of the several kinds of concords following themselves.)

Mixed consecution is of all sorts of concords, variously intermeddled, and changeably succeeding one to another. This mixed consecution hath these rules.

Canon I Of mixed consecution.

(d) The divers sorts of concords do best follow one another in degrees, and in contrary motion: (one part ascending, while the other descendeth).

Canon II

(e) These 3 primary concords, Unison, fifth and eighth, do well follow one another; if one part proceed by degrees, and the other skips.

Canon III

(f) The consecution of the other concords, (as thirds, and sixths perfect and imperfect, with their compounds) upon these primaries, unison, fifth and eighth (both by degrees and skips, ascending and descending) is facile and familiar.

And these consecutions are upon the 3 primary concords, (unisons, fifths and eights) those that follow are upon the rest: (thirds, fourths and sixths.

Canon IV

(g) The third, both perfect and imperfect, is followed by the unison, in (1) degrees when the parts move contrarily; and in skipping, both upward and downward, / (2) when one of them stayeth in his place: also (3) when both parts ascend together, the superior by degree, and the inferior by skip. But when both parts do (4) descend; and when both parts (5) skip together, the

consecution is not good.



[EXAMPLE 30]

Secondly the third is followed by a fifth in degrees, (1) when the parts move contrarily: and by skipping both upward and downward, (2) when one of them stayeth in his place: as also when the parts descend or ascend both together, (3) the superior keeping degree in descending, and (4) the inferior in ascending: and so the fifth may follow a tenth; (which is a compound third) although the tenth doth not ascend but descend: for a compound descending a fifth, is as his simple ascending a fourth. Lastly (5) when both descend by skipping, so that the superior fall the distance of a third.



[EXAMPLE 31]

The consecution in the first and last of these five ways is excepted against, propter [Vid Hand-sign in s.3. ss.2: Butler, p. 49] relationem non harmonicam. But this happeneth seldom: for all the 7 relations of the 7 notes, in both these ways, there is but one non harmonica; and that, when it happeneth, by flatting the sharp or sharpening the flat, may be corrected. /

page 60



[EXAMPLE 32]

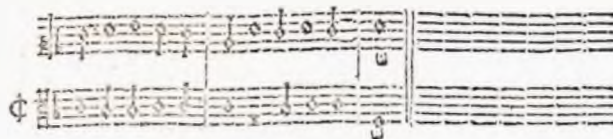
Thirdly the third is followed by an eight in contrary movings, (1) the inferior part descending, and the superior ascending: and (2) sometimes when the inferior stayeth: especially if the sixth, to which the superior skippeth, be imperfect, and in the arsis or elevation: (3) but the ascending of both together is not good.



[EXAMPLE 33]

Fourthly the fourth followeth the third, when the inferior stayeth, and the superior ascendeth by degree; or when the superior stayeth, and the inferior descendeth. It may also follow a fifth, when the inferior stayeth and the superior descendeth; or when the superior stayeth and the inferior ascendeth. And as the fourth followeth a third and fifth, so is it followed by them: and when it is set to a Bass-cadence, (by reason that the [Vide. Cadence: Butler, p. 66 ff.] binding-note is sharpened) it is followed by a semi-diapente.

Note here that the fourth is commonly taken in the arsis or elevation: if the note be syncopated, it is still taken in the thesis: and in simple consecution it is taken in both ways.



[EXAMPLE 34]

This example being divided into twice 7 minims, besides the close-note; in the second minim of the first part, the fourth in [Vid. c.2. s.4. ss.1: Butler, p. 24] arsis followeth a 3 and is followed by a fifth: and then (a sixth interposed) the 4 in arsis followeth a fifth, and is followed by a 3. In the other part begun with an unison, a semidiapente followeth the 4 in thesis: then the 4 in arsis followeth a 3: and lastly the 4 in thesis is followed by a 3: with the close in an eight.

The third is also followed by a sixth, (1) when the parts move contrarily: and (2) when one of them keepeth his key. page 61



[EXAMPLE 35]

As the sixth followeth the third; so is it followed by the third: (1) the one proceeding by degree the other by skip; or (2) one of them staying; or (3) both skipping.



[EXAMPLE 36]

The sixth likewise is followed by a fifth, (1) one of them staying: and by an eight (2) in contrary moving: (3) seldom when they ascend or descend together, the one by degree, the other by skip.



[EXAMPLE 37]

Consecution of discords.

And such is the consecution of consonant intervals. There is also a consecution of the dissonant: (h) the which being rightly taken, not only are tolerable in harmony; but also add a grace and ornament unto it: as whereby both [V. Discords in s.3 ss.2: Butler, p. 48 ff.] the concords are made sweeter; and also many musical points (which could not be without them) are sweetly maintained. Yea the most harsh discords tritonus and semidiapente, which for the excellent jarring above others, are branded with [V. Hand sign in s.3. ss.2: Butler, p. 49.] relatio non harmonica, being ordered aright become harmonical.

In this consecution these rules are to be observed.

First that the notes, because they are discords, be of short time. / (minims, crotchets, quavers:) for so (i) even relatio non page 62 harmonica will not offend 2. That they be used almost altogether in [V. c.2, s.6: Butler, p. 39] gradation, ascending or descending: in skipping seldom, and not above a note or two at once; whereas in gradation, they may pass through a whole diapason, or further, if need be.

3. (k) That they which are of the same time do follow their leading concords in the even place: except in [Vide Syncope: Butler, p. 64ff.] binding, where they are always taken in the odd: or otherwise sometimes, when, for the continuing of a gradation the concord and discord be forced to change places:

as where the mi-fa answer to Fa below them: vide DISCORDS in ss 3.

4. That they begin well upon a pointed note.



EXAMPLE 38

EXAMPLE of TRITONUS & SEMIDIAPENTE



EXAMPLE 39

Here the 2 phas, set below, are 2 tritones to the mis above: and the same set above are 2 semidiapentes: yet, being thus taken, they make good harmony yea though the minim-pha be also a seventh to the bass. But to turn this discordant minim into a crotchet, with a point added to the preceding minim is more usual: thus



EXAMPLE 40

These consecutions both of consonant and dissonant intervals, though generally they are to be observed in harmony; yet must they sometimes give place to the greater graces, (report and revert, the melody & formality of the parts;) / when they cannot page 63 be well effected without some violation of the rules of consecution. But he that would be thoroughly informed in these mysteries, had need first to persue the further directions of

the most artful doctors: such as are Paduanus,¹¹⁰ Calvisius,
and our countryman Mr. Thomas Morley: and then to examine the
examples of [Vide Epilog: Butler, p. 92] the most skilful
melopoeians, for imitation.

ANNOTATIONS TO Section 4, ss, 1.

(a) Is irksome to the ear.¹¹¹ One cause hereof is the excellling sweetness of these concords: where with the ear being satisfied, the iterating thereof is tedious: for the sweetest things (as the orator observeth in his own faculty) do soonest breed satiety. [Orat. 1.3: see Cicero, de Oratore] Quae maxime sensus nostros impellunt voluptate, ab iis celerrime fastidio quodam & satietate abalienamur. Another cause is the want of variety in these concords, to prevent satiety. For all fifths have but one interval, (of 3 notes and a half:) and all eights have likewise but one interval, (of 5 notes and 2 half-notes) whereas thirds and sixths have this pleasing variety in themselves. For one third consisteth of 2 notes, and another of a note and a half: one sixth consisteth of 4 notes, and another of 4 and a half: so that they do follow one another [Vide Can. IV & V: Butler, p. 57-58] without satiety: which to avoid, the fifths, eights and likewise unisons, had need of some other concord to come between them. And yet in multitude of voices, this fault, as others, being not easily observed, may be suffered. Else were the stop of Twelfths in organs (which is added only for the fullness of the music) inexcusable; seeing that thereby, the simple consecution of fifths, as well moving as immorant,¹¹² is perpetuated.

(b) Tanta vis est huius consecutionis, ut neque pausis minoribus, neque dissonantiis tolli possit. Sethus c.9.

(c) Perfect and imperfect. The 7 notes do make, in consecution, 7 several thirds; whereof 3 are perfect, and 4 imperfect: also

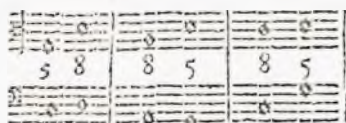
so many several sixths; whereof 4 are perfect and 3 imperfect. For ut's third and sixth are both perfect: re's third and sixth are both imperfect: mi's third and sixth are both imperfect: fa's third and sixth are both perfect: sol's third is imperfect and his sixth perfect: la's third and sixth are both imperfect: and pha's third and sixth both perfect. Of all these thirds, only two perfect immediately follow one another: namely pha re and ut mi, which, though they be primary concords (as well as unisons, fifths and eights) yet seeing they are not of themselves so sweet; they pass well enough among the rest without satiety.

(d) Ex consonantiis perfectis ad imperfectam & contra, transimus (quantum fieri postest) in gradibus & in motu vocum contrario: ita ut si altera ascendat, reliqua descendat. Calvisius, c.10.

(e) Consonantiae perfectae non ejusdem generis, sese sequi possunt; si / altera procedat gradibus, altera vero saltu.

page 64

Sethus. c.9. But Morley will not allow rising from a fifth to an eight, nor from an eight to a fifth: which he calleth "Hitting the eight in the face":¹¹³ as



[EXAMPLE 41]

(f) Experfectis ad imperfectam facilis est transitus, tam per gradus quam per saltus: tam ascendendo, quam descendendo. Sic unisonus transit in tertiam [Seu imperfectam] minorem, ac [Seu perfectam] majorem: & in sextam minorem, rarius in majorem. Quinta vero in sextam majorem ac minorem: item in ditonum ac semi-ditonum. Atque ita de octavis. Idem.c.10.

(g) Concerning these and other consecutions upon thirds, see more in Calvisius.

(h) Dissonantiae, si non temere, sed [nempe in Consecutione & Syncope] certis quibusdam modis harmoniam ingrediantur; non tantum facile tolerantur; sed concentum etiam magnopere exornant. Calvisius. c.11.

(i) Tritonus etiam & semidiapente celeritate oblitterantur. ibidem.

(k) Quae unius [Seu figurae, quae scilicet tempus indicat] formae sunt, alternatim consonent: ita ut consona inchoet, dissona sequatur. In integro itaque Tactu consonare debet ex duabus minimis prima, quae tactum in depressione inchoat: ex quatuor semiminimis, etiam prima, quae est in depressione tactus; & tertia quae est in principio elevationis: & ex octo fûsis impares quatuor (prima, tertia, quinta, septima.)

Section 4 Of ornaments.

Sub-section 2 Of syncope.

- (a) Syncope is (b) the disjoining and conjoining of (c) a measure-note: when (in respect of time) it is disjoined into 2 parts; whereof the former is conjoined with the the preceding half-note in one time, and the latter with his subsequent half-note in another time: (d) The conjoining of which latter with his half-note following, is called by Sethus "Alligatio", and by Morley, "Binding". In which for distinction, the first of these two conjoined half-notes is called the bound note, and the second, the binding note: unto which two, there answereth (either in the bass or in some other part) one (e) entire measure-note, which is at it were the band, that holdeth them both together: as



[EXAMPLE 42]

This ornament is (f) very useful, not only because it graceth and sweeteneth the following concords; but also because it helpeth much to vary the harmony, and to shew the energy and efficacy of the ditty.

page 65

The notes that are bound in syncope, are either discords or secondary concords.

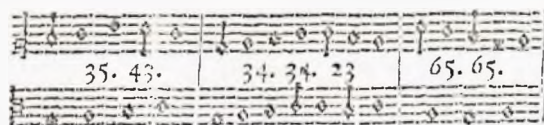
Of secondary concords, the fourth is frequently bound with a third: seldom with a diapente, and yet sometimes with a (g) semidiapente.



[EXAMPLE 43]

In the first bar are 3 fourths bound with thirds: in the second and third, 2 fourths bound with semidiapentes: in the fourth, a fourth bound with a fifth.

The third is bound with a fifth, or a fourth: and the sixth with a fifth.

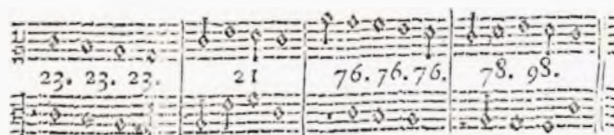


[EXAMPLE 44]

In the first bar is a third bound with a fifth, and a fourth with a third: in the second two thirds with fourths, and a second with a third: in the third two sixths with fifths.

Such is the virtue of syncope, that it maketh the secondary concords as sweet as the primary: yea and the very discords as good as any concords.

Of discords the second is frequently bound with a third, and sometimes with a unison: and the seventh frequently with a sixth, and sometimes with an eight.



[EXAMPLE 45]

In the first bar are three seconds bound with thirds: in the / second is a second bound with a unison: in the third bar are three sevenths bound with sixths: and in the fourth is a seventh bound with an eight, and a ninth with an eight. page 66

The tritonus is bound with a fifth: and the semidiapente with a sixth; and sometimes with (h) a third: but so, the bound

and binding notes will want [Vid. (e) above: Butler, p. 64]
the entire band, which is necessary to a perfect alligation.



[EXAMPLE 46]

In the first bar is a tritonus bound with a fifth: in the second is a semidiapente with a sixth: in the third a semidiapente with a third; and a second with a third.

Alligation or binding is either single or continued.

If the binding (i) concord be a single or lone half-note, the alligation is there ended single: but if it be the half of another measure-note; the alligation is (k) continued: and that more or less, according to the number of such disjoined measure-notes, immediately following one another.

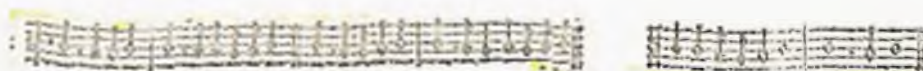
Example of a Single Alligation you have in def. Note's
[Musical notation for Example 47] a Fowre is bound with a Third.

[EXAMPLE 47]

Most excellent in this kind is a cadence:¹¹⁴ which is an alligation, whose binding semitone falleth into the next key (l) always sharp: of which falling the cadence hath his name: (m) by which the harmony and some part of the ditty inclineth to rest. Cadence is either perfect or imperfect. (n) A perfect cadence is that which to the disjoined measure-note and the binding concord, addeth a third note in the key of the disjoined; which must be either an eight or an unison to the bass: as



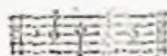
[EXAMPLE 48]



[EXAMPLE 49]

The two notes of syncope in this cadence (lest the often repetition of them in the same manner should wax tedious) are wont to be diversely resolved into notes of less figures. / page 67

Also this cadence is sometimes resolved, by raising the bound note into the next key: as



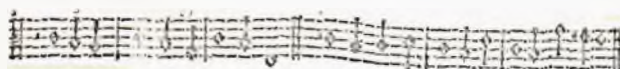
[EXAMPLE 50]

(o) The imperfect cadence doth signify very little rest, either of harmony or of ditty: but that they are both to proceed further: and it differeth from the perfect in the third or last note: which either it silenceth, as



[EXAMPLE 51]

or moveth from the proper key of an eight or unison, to some other: as



[EXAMPLE 52]

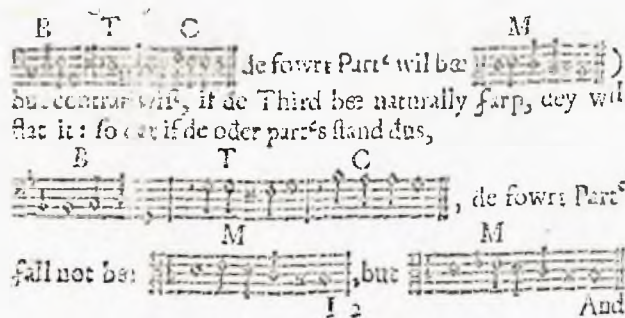
Sometimes this change is made in the bass, the cadence remaining whole: which nevertheless is imperfect; because the

last note, by this means, is neither unison nor eight: as



[EXAMPLE 53]

So proper is a discord to a cadence, that if there be none in the cadence to the bass; yet is a discord well-admitted, in some other part, to the cadence. Where note, that if the note in a fourth part, answering the bound note and his discord, be a third to the bass; it is better imperfect than perfect: although the perfect be a fifth to [Counter] one part, and the imperfect be neither fifth nor fourth, but a [Semidiapente] discord of a half-note between them both. And therefore if that third be naturally flat, they will not sharp it: so that the other parts standing thus:



[EXAMPLE 54]

[EXAMPLE 55]

And hitherto of single alligation. What continued binding is, see before (i) and (k). Examples thereof, Mr. Morley upon his plain-song hath these two.¹¹⁵



[EXAMPLE 56]



EXAMPLE 57

In the first example are, first a fourth bound with a third, and 3 sevenths bound with sixths: then, this continued binding being ended with a single half-note, the next continued binding (caused by another half-note before the disjoined measure-note) is of a sixth with a 5, a 4 with a 3, a 6 with a 5, a 6 with a 6, and 2 sevenths with sixths.

In the second are 4 fourths bound with thirds, a ninth with an eight, and again 4 fourths with thirds.

Moreover the first example singeth every note of the plain-song, and then concludeth with a minim-cadence. And the second example strangely descendeth from the highest place of the line to the lowest, concluding with 2 crotchets to even the time, before the close-note. And these syncopes are of semibreves.

The syncopating (or disjoining and binding) of minims, hath 4 special ways: which are wont to be taught among the rudiments of setting. In the three first ways the binding is single: and in the fourth, continued.

The first is when the binding-note is a single crotchet, making even the latter part of the minim, disjoined, in time, by a crotchet preceding: and so, all three making up a just semi-breve are often iterated without alteration: as in this example. / page 69

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[EXAMPLE 58] 117

The second is when to all these 3 notes often iterated, you prefix one odd minim, (in rest or note, or both) by means whereof the semibreve will always end in the middle of the disjoined minims: and so will the notes never come even, till at the last you add to the ♫ ♫ ♫ a minim, (the fellow of the prefixed minim, that made the odds:) thus:



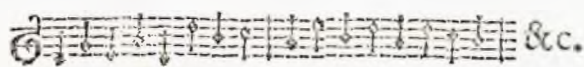
[EXAMPLE 59] 118

The third way is when to every such 3 notes you prefix a minim: the which is not disjoined, as every second minim is. These four notes doubled make three just semibreves: thus:



[EXAMPLE 60] 119

or otherwise when you set the minim after them: but then the form of the point is altered: thus



[EXAMPLE 61] 120

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. For until then, every semibreve-time, and every minim-time endeth in the middle of a minim: thus:



EXAMPLE 62

ANNOTATIONS TO CHAPTER III Section 4. ss 11.

- (a) Syncope. [Syncope, concisio] Although syn in this compound may seem to add nothing to the sense of the simple; yet, seeing that syncope doth here signify not only the disjoining of an integral into two parts, but also the conjoining again of the parts into 2 integrals: as cope (sectio) doth import the one, so may syn (simul or una) intimate the other: and so the [Vide. Orat. 1.2.c.2 s.5: Butler, Oratoriae libri duo] notation of the name is a full definition of the thing.¹²¹
- (b) Disjoining and conjoining. Agreeable hereunto is the definition of [Cap 12: Calvisius, Melopoeia] Sethus: Syncope est irregularis applicatio notula ad tactum, facta propter minorem figuram praecedentem. Which he doth thus explain: semibrevis enim cum tactu suo absolvatur, regulariter in depressione tactus inchoatur & in elevatione finitur. Quando autem ante semibreve minima in notulis vel pausis collocatur, quae tactum inchoat in depressione: necesse est ut semibrevis in altera parte Tactus, hoc est in elevatione incipiatur, & in depressione sequentis Tactus desinat: atque ita partibus suis ad diversos tactus distrahatur.
- (c) Measure-note. (semibreve or minim) For as anciently [Listhenius & Calvisius, c.12: see these authors] major tactus was of the breve, and minor of the semibreve; so now, we having quite forgotten to keep breve-time, and learned, (in quick figures) to keep the time of the minim; our major tactus must be semibreve-time, and our minor, minim-time. Vide c.2. sec. 4, & (b) in notis.
- (d) In another time. So that the note, which regularly is

measured by the thesis and arsis of one and the same tactus, being syncopated hath the former part in the arsis of one, and the latter in the thesis of another. For which cause a pointed semibreve, and a pointed minim in arsis (whose points begin the thesis of a new tactus) are accounted syncopata:

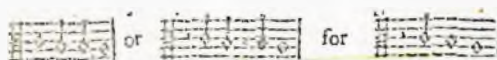


[EXAMPLE 63]

Semibrevis ac etiam minima, cumpuncto, si minima in elevatione Tactus ponatur, syncopatis annumerantur. Sethus, c.12.

(e) Entire measure-note. Entire in respect of the tactus: though, for the ditty's sake, it may be parted into sundry [Vid.

(a) in c.2.6.4: Butler, p. 24.] figures: as



[EXAMPLE 64]

(f) Plurimum utilitatis habet syncope, non tantum quod magnam suavitatem addit sequentibus consonantiis; sed etiam quod multum facit ad variandam harmoniam, & ad energiam textus demonstrandum. Calvisius, c.9.

(g) Facilius quarta in semidiapente resolvitur, tantum modo inde in ditonum perveniatur. Seth. c.12.

(h) Semidiapente, si fiat notula syncopata, hac conditione toleratur, modo in ditonum perveniat. Sethus, c.12.

(i) Whether the bound note be concord or discord, the binding note is always a concord: save only that a fourth may be bound, in a cadence, with a semidiapente. vide (g). /

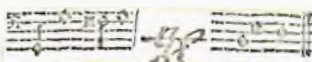
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(k) Syncope aliquando continuatur: & non una tantum notula ad

tactum irregulariter applicatur, sed plures: donec redeat
eius potestatis notula, cuius fuit figura quae sincope causam
in initio praebuit. Sethus, c.12.

(1) Always sharp. [M. Part 2 p. 29: Morley, A Plaine & Easie...]

Yea though the cadence be in the bass, and a flat in some upper
part answer unto it as:



[Example 65]

Which example Morley doth thus defend: As for the sharp in the
bass¹²² for the flat in the treble, the bass being a cadence,
the nature thereof requireth a sharp: let the ear be the judge:
sing it, and you will like the sharp much better than the flat.
This is confirmed by [c.13: Melopoeia] Cavisius, where he
describeth the nature of a cadence: Clausula omnis, sive sit in
acutis sive in gravibus, constat tribus notulis, quarum
penultima descendit, ultima ascendit: & tam descensus quam
ascensus per semitonium fit: sive sive adsit in iis clavibus
quae semitono naturaliter distant; sive in aliis in quibus per
signum [x] chromaticum, intervallum toni diminui & ad semitonium
redigi potest. Natura enim in his locis appetit hoc intervallum,
& elevat quodammodo sonum, etiam signo chromatico non ascripto.
(m) Clausulam (i. cadentiam) vocamus illum modulationis actum
in quo harmonia ad quietem inclinatur, parsque aliqua testus
finitur.¹²³

(n) Perfectae cadentiae sunt, quae integrae (i. quae dictis
tribus constant notulis,) & in perfectissimis consonantiis
terminantur: ut in unisono aut octava.¹²³

(o) Imperfectae clausulae sunt, quae harmoniam minus ad quietem deducunt, sed eam aliquo modo suspendunt, & ulterius modulando progrediendum esse designant: quod fit cum ultima notula vel expropria sede mota sit, vel alias in imperfectam consonantiam incidit.¹²³

Section 4, Of ornaments.

s.s. 3 Of Fuga.

Fuga is the (a) repeating of some modulation or point, in (b) melody and harmony: an ornament (c) exceeding delightful, and without satiety: and therefore musicians the more they are exercised in setting, the more study and pains they bestow in this ornament.

A point is a certain number and order of observable notes in any one part, iterated in the same or in divers parts: within the time commonly of two semibreves in quick sonnets, and of four or five in graver music.

The parts of Fuga are (d) two, the principal, which leadeth; the reply, which followeth. And the sorts likewise two, Report and Revert. /

Report.

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Report is the iterating or maintaining of a point in the like motion, (per arsin aut thesin:) the principal and reply both ascending, or both descending.

Report is either direct, which iterates the point in the same clefs and notes (unisons or eights;) or indirect, which iterates the point in other clefs: for it may be taken at any distance from the first note of the point: but specially at a fourth or fifth.

Direct report, or in the same clefs, is commonly in divers parts: in-direct, or in divers clefs, in the same part.

Revert.

Revert is the iterating of a point in contrary motion,

[kat' arsin kai thesin] (per arsin & thesin;) the reply moving per thesin, if the principal ascend, and per arsin, if the principal descend. Which kind of fuga is much (e) more difficult than report.

Observations in Fuga.

1. Fuga, as cadences, should keep within the air of the song; beginning and ending in one of the four ayre-notes (f): specially in the tone itself: whose cadence hath the power to reduce all wandering modulations to their proper ayre. Vid. (i) in ss.4.
2. Fuga may come in well without a rest; though better upon a rest, so it be not above 3 or 4 semibreves: but best upon an odd minim rest or three.
3. Although a sixth may not begin a song; yet may it begin a fuga, that beginneth a part, after a rest.
4. Neither in report nor in revert, do musicians always strictly tie themselves to the just number, figure, interval or tactus of the notes in the point: and rising or falling a fourth or a fifth is usual: as in these three examples of Mr. Morley's, (one of treble-discant, and 2 of bass-discant) upon his plain-song, in the Second Part of his book. Where you may wonder to see how many other several discants he hath made for his several purposes upon that one ground. /

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[EXAMPLE 66] 124/125

In the first example the point consisteth of 8 notes, in 4 semibreves: which is reverted in a fifth with 11 notes, in 4 semibreves: and then reported in a fourth (for of that distance are all the notes, except the first which is a fifth) in 3 semibreves and a half, before the close-note.

In the second, the point consisteth of 10 notes, in 4 semibrives and a half: of which there follow nine reverted in an eight, in 3 semibreves, the last note being omitted: and then 8 notes reported in a second, in 3 semibreves and a half, 2 notes before the cadence, being omitted. For the last quavers and crotchets are but a breaking of the cadence: the which is a fourth to the first cadence.

In the third example the point consisteth of nine notes, in 4 semibreves and a half: which are reverted in a second in less than 4 semibreve the last note whereof beginneth a report of the 4 preceding notes in a second: but the last of the report rising to Elami changeth the interval: the which, as well as number and figure, you may find not always kept, in these and other reported and reverted points. (Vid. ante)

5. The fifth and last observation is, that all sorts of fugas (reports & reverts, of the same and of divers points, in the same and divers canons, and in the same and divers parts,) are sometimes most elegantly intermeddled: as in that inimitable Lesson of Mr. Byrd's, containing two parts in one upon a plain-song: wherein the first part beginneth with a point; and then reverteth it, note for note, in a fourth or eleventh: and the second part first reverteth the point in the fourth as the first did; and then reporteth it in the unison. /

Before the end whereof the first part having rested 3 minims after his revert, singeth a second point and reverteth it in the eight: and the second first reverteth the point in a fourth; and then reporteth it in a fourth. Lastly the first singeth a third point, and reverteth it in the fifth; and then reporteth it in an unison: and so closeth with some annexed notes: and the second first reverteth in a fifth and then reporteth it in an unison, and so closeth with a second revert. There, to make up the full harmony, unto these three parts is added a fourth, which very musically toucheth still upon the points reported and reverted. The lesson is this.¹²⁶



[EXAMPLE 67]

Fuga Ligata.

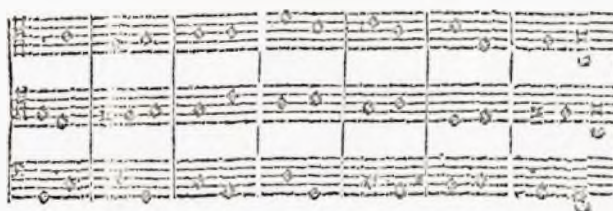
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Iterating of the (g) whole modulation of a song, (namely when two or more parts are made in one) is a kind of fugue: which Calvisius calleth "fuga ligata".

These parts (principal and reply) sometimes they prick down severally by themselves: as in Mr. Morley's examples of two parts in one, in (h) epidiatessaron and epidiapente, both in counterpoint and discant.

In Counterpoint thus.¹²⁷



[EXAMPLE 68]

In Discant thus.¹²⁸

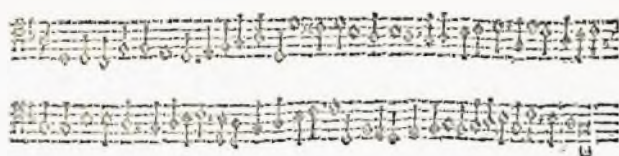


[EXAMPLE 69]

Sometimes they write only the principal: and prefix a (i) title, declaring both the distance of the reply and the time when it cometh in: (adding afterwards in his due place, the mark of the close) which title the musicians call canon. As in this example of Calvisius.

The canon is fuga in epidiapason, seu octava superiore, post due [Brevia non Semibrevia Vide (b) in Notis ad c 2. s.4: Butler p. 28] tempora.¹²⁹ /

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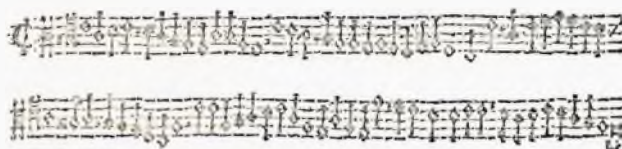
[EXAMPLE 70]

Where for more surety, the note in the principal, upon which the reply cometh in, is marked: thus \cup

But now they have found a more easy and surer way: shewing the distance of the reply, by the place of another signed clef prefixed; and the time of his coming-in, by the rest annexed: according to which clef the reply is to be sung, as if the first clef were not: as in these two examples of Calvisius.

The Canon of the first is,

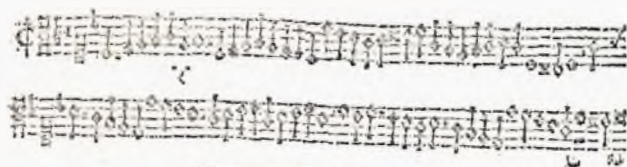
Fuga in tertia superiore post tempus.¹³⁰



[EXAMPLE 71]

The Canon of the second is,

Fuga in Hypodiapente post tempus.¹³¹



[EXAMPLE 72]

But where the second clef with his rest sheweth the canon, the title with the mark of coming-in may seem superfluous.

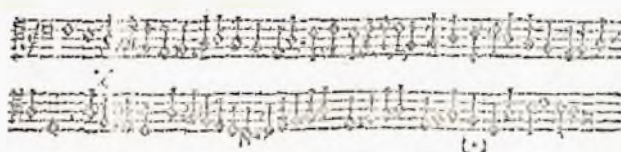
If you make more parts (3,4,5) in one: their canons may be likewise signified by their clefs and rests, prefixed in order one to another: as in this example of Jacobus Gallus cited by Calvisius.¹³² /

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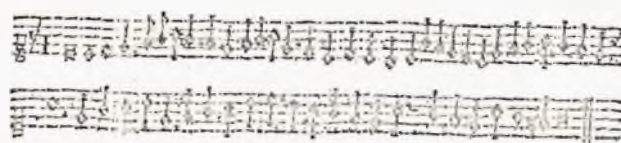


As Fuga Soluta, so likewise Ligata may be reverted, iterating the principal as well by contrary, as by like motion: as in the example alleaged¹³³ by Calvisius out of the great musician Joseph Zarlinus, whose canon is,

Fuga in unisono post duo tempora, & per Contrarium motum.¹³⁴



Resolution of the reply pricked as it is sung.



(k) A Catch is also a kind of fuga: when, upon a certain rest, the parts do follow one another round in the unison. In which concise harmony, there is much variety of pleasing conceits: the composers whereof assume unto themselves a special licence, of breaking, sometimes, Priscian's Head¹³⁵: in unlawful taking

of discords, and in special consecution of unisons and eight when they halp to the melody of a part.

The knowledge of these mysteries is best obtained by observing and imitating the (b) best authors: and the practice thereof, as it serveth to exercise and sharpen the wit; so will it much avail you to skillful and ready composing. / page 78

Harmonia Gemina.

There remaineth yet a kind of fuga, which the Italians call contrapunto doppio (double counterpoint:) (belike because it was at first practised only in equal-timed notes) and the English (because it is now made in quicker figures also) do call it double discant: but Calvisius more fitly termeth it Harmonia Gemina: (a general name, that comprehendeth both:) and because they have gone so far in this strange invention as to invert a third part also; he addeth Tergemina.¹³⁶

This quaint harmony he doth thus define: *Harmonia gemina aut tergemina est, qua vocibus inversis, secunda aut tertia vice cani potest: ubi semper alius atque alius concentus exauditur.*

That which inverteth only two parts, he describeth thus: *gemina harmonia fit ex duabus vocibus, si gravis exaltetur, Acuto vero deprimatur:* that is, when 2 parts (which are called the principal) are so composed that, being both removed out of their keys, the superior downward, and the inferior upward, they do yet agree together in another harmony: which 2 parts, thus inverted, are cleed the reply.

Of harmonia gemina and tergemina, there are many ways, both in like and contrary motion.

The first way of harmonia gemina is, when the superior falleth a 5th and the inferior riseth an 8th. As in this example of Zarlino cited by Calvisius.

Vox superior,

or the higher part of the principal.¹³⁷



[EXAMPLE 76]

Vox inferior

or the lower part of the principal.¹³⁸

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[EXAMPLE 77]

(m) Resolutio Vocis superioris, quae descendit ad quintam: or the reply of the higher part, in hypodiapente or the fifth below.¹³⁹

Resolutio vocis inferioris quae ascendit ad octavam: or the reply of the lower part in Epidiapason or the octave above.¹⁴⁰



[EXAMPLE 78]

The second way is, when the superior falleth a tenth and

the inferior riseth an eighth.

The third is, when the superior falleth an eighth and the inferior riseth a tenth.

The fourth is in contrary motion, when the superior descendeth to the ninth and the inferior ascendeth to the seventh./ page 80
But the sundry ways of gemina and tergemina harmonia, both in like and contrary motion, with pregnant examples and their resolutions are taught by Calvisius in his 20 Cap. and by Mr. Morley in the end of his second part. Unto whose subtle tractates, I refer the curious reader that desireth to try and exercise his wit in these abstruse and quaint conceits.

ANNOTATIONS TO SECTION 4, ss. 3

- (a) Fuga est certa alicuius modulationis repetitio. Calvis.C.¹⁵
- (b) In melody and harmony. Not only in the harmony of parts, where it hath a great grace; but also in the melody of each single part: there being scarce any tune (specially in the chromatic and doric moods) worth the hearing, wherein a whole strain, or half a strain, or some part, is not once or often repeated.
- (c) Modulationum repetitiones (disjuncte tamen intervallo temporis, sonorum gravitate & acumine, numerorum item celeritate ac tarditate) non tantum, quando primum audiuntur, mirum in modum mentes humana afficiunt, atque in considerationem sui fere totas abripiunt: sed etiam aetatem ferunt, & quo saepius audiuntur, eo plus afferunt defectationis. Musici itaque sunt in fuga effingendis occupati. Calvisius. Cap 15.
- (d) Partes fugae duae sunt: prior est vox quae praecedit, altera quae sequitur: sive una fit sive plures. Quae praecedit vox, Ducis officio fungitur: ducis igitur nomine etiam insignitur: quae sequuntur, comites appellantur. Ibid. The 2 parts of fuga which Morley calleth Principal and reply, are here called Dux and Comes.
- (e) Difficult. Difficilior modus est, si comes ducem suum contrariis passibus sequatur & tantum descendat quantum dux ascendit & contra: quae fuga dicitur fieri per contrarium, sive Accidit autem in aliquibus tantum formis: ut in semiditono aut septima. Calvisius. C. 19.
- (f) Ayre-notes. That is the final notes of one of the four

cadences proper to the ayre. Vide (h) in SS. 4.

(g) Fuga est vel per totam cantilenam, vel in parte tantum.

Quae est per cantilenam totam, fuga ligata dicitur: ubi necesse est, omnia accidentia cantus quoad tempus ac figuras observari.

Calvisius. C. 15.

(h) Epidiatessaron. The interval of the reply from the principal is sometimes above it and sometimes beneath: and is therefore called superior or inferior. But the three old concords (diatessaron, diapente, and diapason are commonly distinguished by the prepositions: epi, hypo, as epidiatessaron, epidiapente, and epidiapason, when the reply is in the diatessaron, diapente or diapason above the principal: and hypodiatessaron, hypodiapente, and hypodiapason, when the reply is in such distance beneath. /

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(i) A title. Fuga ligata inscribitur certo titulo (quem Canonem musici vocant) quo & temporis intervallum, in quo comites ducem sequuntur & modus canendi indicatur. (Calvisius C.12) as in the examples there-following.

(k) A Catch. Fugae etiam species est, quando voces aliquot post certum tempus, in unisono in orbem canunt, & a fine ad principium redeunt. Of this kind he hath 3 examples: and we infinite: whereof one hath collected and set forth a great part.¹⁴¹

(l) Best authors. Mr. Morley hath given us many artificial examples of 2 parts in one, upon a plain-song diversely placed, (i. sometimes above the 2 parts, sometimes beneath) at all distances of the reply from the principal (9,10,4,5,6,7, and 8) both above and beneath it, and as well in contrary, as in like motion. Mr. John Farmer (author of the 16 madrigals in 4 and the 17th in twice 4 parts¹⁴²) hath made 40 such upon one

plain-song¹⁴³ (which is likewise diversely placed in respect of the two parts, with other witty conceits inserted) in imitation perhaps of those two famous musicians (Byrd and Alphonso) who in a loving contention (as [In the end of the Second Part: Morley, Plaine & Easie...] Mr. Morley speaketh) made upon the plain-song of Miserere, 40 several ways.¹⁴⁴

But Mr. George Waterhouse hath in this kind far surpassed all: who, (as Mr. Morley there testifieth) upon the same plain-song,¹⁴⁵ hath made above a thousand: every one different from another.¹⁴⁶

(m) Resolutio. That which Calvisius calleth a resolution of vox superior and vox inferior, (the two condordant parts which are inverted) Mr. Morley calleth the higher and the lower part of the reply, to the higher and lower part of the principal.

Section 4 Of Ornaments. ss 4 Of Formality.

The last and chiefest ornament is formality: which is the maintaining of the (a) Ayre or tone of the song, in his parts.

This is ornamentum ornamentorum: the ornament of ornaments: with which the parts are sweetly conformed one to another, and each of them to himself: and without which, not only the other ornaments lose their virtue and cease to be ornaments; but also both melody and harmony themselves lose their grace, and will be neither good melody nor good harmony: the whole song being nothing else, but a formless chaos of confused sounds.

The proper tone of each song, is (b) the close-note of the bass in his final key: which should ever be such, as best suiteth with (c) the entrance and progress of the subjectum, (cantus [Vid. Handsign in c.3. s.2: Butler, p. 45] or plain-song;) and also agreeth with the close-note / thereof, in the same interval, or at least some other primary concord. Vide (m) in c.3. ss 3.

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Of tones there are six several sorts, defined and distinguished by the six [Vid. c.2. s.2. (b): Butler, p. 12] servile notes, ((d) ut, re, fa, sol, la, and pha:) the seventh (which is the master-note) will not be subject to his subjects, nor, in that low place, agree with them.

Of these six ayres, the third, second, fourth and first (fa, re, sol and ut) are frequent: pha is rare and la more rare.

The ayre or tone being thus deduced from the subject, or otherwise (without a subject) chosen and constituted by the author, is to be maintained in all places (entrance, progress,

and close,) of the song. The first two are manifest.

The close is a formal meeting of all parts in primary concords, (commonly with a cadence and not without some preparation and prolusion unto it) for (e) the concluding either of the whole song, or of some [Verse, or other Period] principal part thereof. The which, as Epilogus Orationis, should be (f) sweetest and most pathological: and therefore requireth most art.

Of closes some are simple, without any additament to the close-note: such are fit for counterpoint. And some are extended, or augmented with (g) an appendix: in which the [V. infra: Butler p. 82] three means of maintaining the Ayre, are or may be sweetly intermeddled: such are fit for discant: especially in the Lydian mood. Of both which sorts, many formal examples, with cadences and without, both for grave and light music, in 4, 5, and 6 parts, (collected, as I suppose, out of the best authors) are particularised by Mr. Morley in the third part of his "Introduction". The which are worthy to be diligently examined and imitated of all students and practitioners.

The means whereby the ayre in these three places is maintained are three: (cadences, fugas, and certain single observable notes).

Cadences, in respect of ayre, are either proper, or improper: and proper, primary or secondary.

The primary cadence is formed (h) in the tone itself. (unison or eight) / The secondary cadences are three: formed page 83 in the three consonant intervals of the tone. The first in the middle of the diapason; which is the highest note of the diapente: the second in the middle of the diapente, which is the third:

and the third in the middle between the fifth and the third, which is the diatessaron. So that all the proper cadences (one primary and three secondary) are contained in the tone's diapente.



[EXAMPLE 79]

The primary cadence only is used in closes, though not in the closes only; but in all other passages of the song: and that more frequently, than any of the secondary cadences, which are taken in those places only: in which it hath (i) this peculiar power above the rest, that when through improper, either cadences, or points, or great figures, the harmony seemeth to digress into any other ayre, it only can cover the informality and reduce the harmony to its proper ayre again.

Of secondary cadences the fifth is chief, as most pleasing and best maintaining the ayre: the third being the middle between the tone and his diapente, is counted next in use, and in affinity to the tone. But because in true cadences, the binding half-note must ever be [Vid. (1) in Notis ad ss 2: Butler, p. 71] sharp; therefore in the first and third tone (ut and fa) the third is excluded: and in the second and fifth tone (re and la) the fifth is excluded: because their binding half-notes are (k) neither sharp, nor apt to be sharped. But (1) the fourth (whose binding half-note in all airs, wither is or may be sharped) is never excluded: nevertheless it is chiefly used in those ayres where either the third or fifth is wanting: for where they are they are preferred.

Improper cadences are likewise three, (the sixth, the second and the seventh:) the which, because they are strange and informal to the ayre, are therefore (m) sparingly to be used: and when, upon occasion, any such are admitted; they are to be qualified by the principal cadence fitly succeeding. Vide (i) supra. /

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Fugas likewise and observable notes are (in respect of the ayre) either proper or improper: and proper, primary or secondary. The primary (as primary cadences) are formed in the tone: the secondary in the tone's 3 concords, (fifth, fourth and third.) And the improper in all other intervals.

The ayre is maintained in all places, by these proper fugas, when the points begin (n) in the tone itself (simple or compound;) or in any of his three concords: especially those that are found in the subject. It is also formally maintained when any point of the subject is iterated.

The observable note whereby the ayre is maintained in the entrance is the first note of the bass or lowest part, formed unto the first note of the subject: after these directions.

I. (o) In what interval soever from the tone the subject doth begin, the bass may begin in the same key with him: but so that he repair, as soon as may be to the tone.

II (p) If the subject begin in the same key (simple or compound) with the tone; (which is most formal and therefore most usual) take none but the tone for the base.

III (q) If in the fifth or third to the tone; take likewise the tone: or to the fifth, the third.

If the subject begin in any other interval; the bass may take any such concord as is consonant to the tone.

I (r) As if it begin in the compound second; the bass may take the tone's fifth: which will be the second's fifth also: and if in a simple second; the bass must take the hypodiatessaron, or fourth below the tone; which is the same key with the fifth above.

II (s) If in the seventh; the bass may take the tone's fifth, which will be the subject's third: or the tone's third, which will be the subject's fifth.

III (t) If the subject begin in the sixth; take the fourth to the tone: which is his third.

IV If in the fourth; (because neither the tone nor any of the tone's concords can be set unto it) the bass must be content to take his eight or unison: (as it may do, in what interval so ever the subject doth begin: Vide (o) supra) / his other concords are not formal; as having no kind of concordance with the tone.

page 85

The observable notes maintaining the ayre in the progress and close are likewise, first the tone itself, (simple or compound) then the three special concords: (whereof the fifth is the chief) namely when in the bass, or other part of the song, they are insisted upon in some great figure, (or his divided parts) containing twice or thrice or more often the time of the measure-note.

Unto such a great figure, many quick notes (which are commonly (u) quickest towards the end) do usually answer: together with iterated points of like time. And sometimes after the simple close, (especially in motets) the tone is (x) insisted upon in one part, while the other do discant upon it: until, at last, they meet all together again in the same close final.

These great figures, here and there interposed, are usual and graceful. In Tallis's "Absterge", [The Second Motet of Cantiones sacrae: see Tallis/Byrd, Cantiones...sacrae] the bass hath six breve-figures, and a pointed semibreve in unison: four breve-figures in diapente: one in diatessaron; and one in semiditonus.¹⁴⁷

The tenor hath one breve-figure in diapason: and five in diapente; whereof three are pointed and one hath a minim annexed: also one long with a semibreve.

The first counter hath three breves, one pointed breve, one breve with a minim, and one long in diapason: two pointed breves with a pointed semibreve, and one breve in diapente: also one breve in semiditonus.

The second counter hath three breves, a minim with a breve, a breve with a semibreve, and a semibreve with a minim, in diapente: also one breve in semiditonus and one in ditonus.

The mean hath 4 breves, and two pointed longs, in diapason: two breves in diapente; and one in semiditonus.

These greater figures are proper to the ayre. But as improper cadences, so improper figures, (seconds, sixths and sevenths) may sometimes for variety be inserted among the proper: by which (as well as by proper cadences) they are suddenly to be qualified; lest by that means the ayre should seem to be changed.

(a) Air or tone. In this word is a large metalepsis.¹⁴⁸ Air, of aer, for percussio aeris, Metonimia est subjecti: percussio pro sonon, Meton. causa: sonus pro tono, synecdoche generis: & tonus pro finali fono bassi, eadem synecdoche.

(b) The close-note &c. According to the general rule of musicians, in fine videbitur cuius toni. Calvisius, C. 17.

(c) The entrance and progr. &c. In hoc choralis cantu, diligentissime consideret huic arti deditus, qui sint ubique modulationis progressus, quod exordium & quis finis: ut cognoscat ad quem modum referatur: inde enim tam primum illius modi clausulam quam secundariam eruere & convenient locis annotare & inserere poterit. Calvisius c. 17.

Note her that by modus (the proper name of [Vid. (e) in c.1: Butler, pp 3-4] a mood) Calvisius meaneth the ayre or tone. In which sense Boethius also hath taken it. (vide infra infine (d)) But Boethius (to avoid the ambiguity) doth there explain himself by two other known terms (tropus and tonus) Moreover by clausula (the proper name of a close) he here meaneth a cadence: and yet there is so much difference between them, that a cadence may be without a close, and a close without a cadence. But it is meet (for facile and speedy instruction) that different things should have different names. Both these words in these acceptions, see again in (e).

(d) Ut, re, fa, sol &c. The distinction of the ayres by the keys, (which Calvisius seemeth to allow) is uncertain; because in the same key are many different tones: as in D, may be la or sol, or re: in C may be sol, or fa or ut: &c. So that,

if we say the tone is in D la sol re, C sol fa ut, or G sol re ut &c. we are yet to seek which of the three notes, in any of these keys, to take for the tone. But the distinction of the ayres by the notes is certain and constant, in what keys soever they stand. It is true that every of the six tones hath three several keys, (according to the number of the [Vi (i) in c.2: Butler, p. 14] Mi-clefs) in which it may differently be set: but wheresoever it be set, all cometh to one. For example, if re be the tone or ayre-note; whether it stand in Are, (the Mi-clef being B) or in D sol re, (the Mi-clef being E) or in gamut, (the Mi-clef being A) there is no difference at all, either in the song, or in any part of the song, or in any note of a part. Likewise, if sol be the tone; it maketh no matter, whether it stand in D sol re or Gamut, or Cfaut, &c.

If you object that albeit the order of the notes, both in name and sound, be still the same; yet one of these keys is higher than another; that is not material: for whether the key be high or low; it resteth in the discretion of the Chanter, to set the tunes, according to the ambitus or compass of his voices. This in effect doth [1.4. v. infra: Bk 4 of De Musica, explanation follows] Boethius teach, where he distinguisheth the tones, not by the keys, but by the several diapasons: which are grounded upon the several tones: every one whereof, consisting of his 2 parts [V.c.3. s.3. and (e) in Notis: Butler, pp 46 ff & p 52] (diatessaron & diapente) containeth in the diapente, or lower part, not only the tone itself; but also its three proper concords, (fifth, fourth and third) [1.4. c.14: Boethius, de Musica] Ex diapason igitur consonantiae speciebus existunt

qui appellantur Modi: quos eosdem Tropos, vel Tonos nominant./ page 87

(e) For the concluding either&c. [Sethus c.18: Calvisius]

Primaria clausula, cum ubique quidem (principio, medio, & fine) cuiuslibet Harmoniae locum habeat; (ne per alias clausulas, in alium atque alium modum deducatur, sed ut ubique versus modus conspicuus sit) tanto tamen cum apparatu ac conatu nullibi fieri solet; ac in fine vel totius cantilenae, vel periodorum.

(f) Sweetest. Cum ubique Tropus harmoniae ostendendus sit; maxime tamen in fine: unde omnis ejus bonitas, elegantia & perfectio judicatur. Sethus, c. 17.

(g) Appendix. Vide mox (x) in notis.

(h) In the tone itself. [V. supra (c): Butler, p 86] Primariam clausulam (i.e. cadentiam) formant in ipsa clave finali, quae est infima in diapente.¹⁴⁹ Calvisius, c. 14.

(i) This peculiar power. Primariae clausulae usus est in principio & fine cantilenarum: tum etiam quando, per assumptas alias clausulas, cantilena ad alium tropum inclinare & traduci videtur. Per hanc enim propriam clausulam revocatur & in ordinem redigitur. Calvisius, c. 14.

(k) Neither sharp nor... Nevertheless the 1st cadence is sometimes admitted: as in these examples.



[EXAMPLE 80]

In the first where a 7th is bound with a 6th.

In the second a 9th is bound with an 8th.

In the third, a 4th with a 3rd.

Some, to make this like other cadences, take upon them to sharp sol: but this is unnatural, and unapt to be sung; howsoever, by the help of the inordinate half-tones, it may be played.

(l) The fourth... The fourth in all ayres, are absolute of themselves: save only the fourth of pha, which is a tritonus: but by flatting the master-note, it becomes a perfect diatessaron.

(m) Sparingly, with judgment. Si praeterea, i. praeter proprias, (primarias & secundarias) alias, i. improprias, assumunt musici; extra ordinem hoc faciunt, atque cum iudicio & delectu. Sethus, c. 14.

(n) In the tone itself. Quando exordium subjecti in finali illius tropi clave fuerit; si fugam solutam instituere cogitat, infimae vocis notulam cum subjecto, in unisono vel in octava constituat: aut etiam ad diapente, vel diatessaron; vel tertiam (toni consonantias) voces quas adjungit, vel elevare vel deprimere poterit. Calvisius, c. 17.

(o) Vide infrain (p). "Quando autem..."

(p) Cognito tropo & clave finali accedat melopeus ad exordium¹⁵⁰ subjecti: id si in propria illius tropi clave fuerit infimae vocis notulam cum subjecto in unisono vel in octava constituat: ne si aliam clavem sub subjecto sumpserit, alium tropum miscere videatur: reliquas superiores (si tantum consonent) ubicunque valit, collocet.

Quando autem subjectum in aliena clave exordium supserit, saepe quidem in ea, qua subjectum inchoat, clave, reliquae voces incipiuntur: ita tamen ut quam primum in clausulam ejus toni propriam concedat.

Quando tamen ad propriam clavem prima subjecta notula
consonat / in [Nempe propria Clave] illa inferior aliqua vox page 88
addita fundamentum subjecto substruat: ut ita, statim in
principio, harmoniae tropum non obscure ostendat.

(q) Vide sup in (p). "Quando tamen..."

(r) If it begin in the compound second. In magnificat set by
Mr. John Farmer, the close-note of the cantus or church-tune,
is re in G sol re ut; and the tone answering thereto is re in
Gam-ut: unto which the first note of the cantus (Mi in Alamire)
is a compound second: And therefore the first note of the bass
is La in D sol-re: which being a fifth unto the tone is also
a fifth unto the compound second, or first note of the cantus.¹⁵¹

(s) If in the seventh. In that ancient [Vid. s.2: Butler, p.
44] Scottish-tune,¹⁵² the last note of the cantus is sol in
G sol-re-ut; and the tone answering to it, sol in Gam-ut:
unto which the first note of the cantus (Fa in F fa-ut) is a
7th. And therefore the first note of the bass is re in D sol-
re: which is a fifth to the tone, and a third to the seventh.

This tune hath been set in 4 parts, one way by Mr. Thos.
Ravenscroft, Bachelor of Music: in the name of Oxford-tune:¹⁵³
and another way by Mr. J. Dowland, B. of Music:¹⁵⁴ and another
way many years ago, (above 60 in my memory) all keeping the
same cantus and the same tone.¹⁵⁵ During which time, and I
know not how long before, it hath been frequented in our
Churches, with approbation. And therefore it may seem strange
that any man (especially a professed musician¹⁵⁶) should
adventure, without any ground, to charge the true music of it
with informality, and the skillful artists through whose hands
it has passed, with neglect or ignorance.

(t) If in the sixth. In Da pacem¹⁵⁷ set by Mr. Ravenscroft, the last note of the cantus or church-tune, is ut in G sol-re-ut; and the tone answering to it is ut in Gam-ut: unto which the first note of the cantus (La in Elami) is a sixth: and therefore the first note of the bass is Fa in C fa-ut: which being a fourth to the tone, is a third unto the sixth.

(u) Quickest towards the end. This practice is observed by [c.17: Melopoeia] Calvisius, where he saith, circa finem motus harmoniae sit aliquo modo concitator, quam in principio; ut ita quam maxime naturalem imitetur motum, qui similiter in principio tardior, in fine velocior est.

(x) Is insisted upon. This grace of extending the close, is likewise remembered by Calvisius, in the same place. Post clausulam illam propriam & finalem, brevis appendix annecti solet: sed hac ratione, ut vox quae est in clave primaria (sive fiat in mediis, sive in acutis sonis) i. immobilis relinquatur: & Bassus tandem, vel in eandem elevetur, vel in ejus diapason, aut disdiapason deprimatur.

CHAPTER IV. Of the Two ways of Setting.

Section 1. Of setting in counterpoint

Setting is either in (a) Counterpoint or discant.

Counterpoint is when the notes of all the parts being of equal time and number go jointly together. If sometimes, by reason of binding and disjoining, the notes do happen to be odd; they are presently made even again: and if for the music's sake, a note be sometimes divided; the parts being in divers places, are tied by ligature unto one syllable, as if they were one note.

Counterpoint is used in rhythmical verse, as psalms in metre, and other tunes, measured by a set number of syllables: unto which the like number of notes do answer.

Setting in counterpoint is after this manner. Having ready the [V. c.3. s.2: Butler, p. 44] melodious part, of you own or another's invention, first draw so many (b) lines, (or rows of rules) as you mean to make parts: (four in this kind is best) then, if this certain part shall be a mean, prick it down in the fourth line: if a tenor in the second: and divide every strain with a double cross-bar drawn straight though all the four lines; and sub-divide them in the middle with a single bar: then according to the rules of art, study to set a formal bass unto the mean or tenor: and after that, make the other 2 parts as formal likewise and as melodious as you may: and consider still how they all agree, not only to the bass, but also among themselves. The bars will direct you to a present¹⁵⁸ synopsis of all the notes answering one to another; that you may the sooner and surer espy the faults, if

any be, as in this example.¹⁵⁹

Tr.
M.
Tc.
B.

[EXAMPLE 81]¹⁶⁰

ANNOTATIONS TO CHAPTER IV, Section 1.

(a) Counterpoint. In Latin contrapunctum: so called, because, in the beginning, (when there was no variety of times and figures of notes) they marked out their songs by pricks or points; which, in framing the parts, they set one against another: so that contrapunctum, or counterpoint, is the proper term for setting of plain-song; as discant (which signifieth division in singing) is of figured music. Sethus Calvisius, c.¹ Cum ob pares quantitates, diversitas figurarum necessaria non esset, per puncta tantum cantum componere: & cum punctum ita puncto opponeretur; contrapunctum haec ars vocata est. The most ancient Latin songs were plain, or equal-timed notes in counterpoint: the curious sundry-timed discant, is the invention of later days: that sort is called by musicians, musica plana, vetus, Gregoriana: this, figurata, nova, Ambrosiana. But now as the equal-timed notes of the plain-song are sometimes used in figured music; (Vid inf) so are the sundry-timed notes of figured music sometimes inserted into plain-song. But a little community¹⁶¹ doth not confound the species, which have their denomination from the greater part.

(b) A music-line [Instruments which reach a greater compass require more V. (b) in c.2. s.1: Butler, pp 9-10] is 5 parallel rules, with their spaces: devised for the distinguishing of tones, drawn out to the length of a ditty-line, whereof it is so called. For as song is a name common both to the music and Ditty; so are the parts of a song: so much music as answereth to a [Otherwise a stanza or staff]

verse, a strain a line of the ditty, is likewise called a verse,
a strain, a line.

CHAPTER IV Section II

Of setting in Discant.

Discant is, when unto integral notes of longer time in one part, are sung equivalent particles, or notes of shorter time, in another: (as to one semibreve 2 minims, 4 crotchets, or 8 quavers) the parts following one another in melodious points, reported, or reverted, or both; (with other harmony interposed) until at last they meet all together in the close.

Here note that slow-timed music, now and then interposed, doth grace the quick: and that the most artificial running discant, if it be continued too long; will at last wax tedious, even to the vulgar: as Tully did well observe: [Orat. 1.3: see Cicero, de Oratore] Quanto melliores sunt & delicatiores in cantu flexiones, & falsae voculae, quam certae & severae? quibus tamen, si saepius fiunt, non modo austeri, sed multitudo ipsa reclamationat. /

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Sometimes one part singeth plain-song, and the rest do discant upon it: as in D. Bull's Ground:¹⁶² the which upon but 4 semibreves (the first in C-fa-ut, the second in F-fa-ut, the third in G-sol-re-ut, and the fourth in C-fa-ut,) hath 21 several discants, all conjoined in one sweet lesson: and in the excellent music of the In nomines of Parsons,¹⁶³ Taverner,¹⁶⁴ D. Tye¹⁶⁵ and c.

But commonly all parts do sing plain-song: sometimes one, sometimes another sometimes more, sometimes less: and all do likewise discant upon the plain notes, in their turns, as shall seem good to the composer.

In discant sometimes the parts begin together as in counterpoint: example, the 8th motet of Mr. Tallis:¹⁶⁶ but most commonly one after another: and then the first beginneth with a point, which itself and others do maintain (as afterwards they do other points) interchangeably: example the 2nd motet of Mr. Tallis.¹⁶⁷

In setting of discant, (whether it be upon a plain-song or otherwise) first, at every 2 or 3 semibreves, draw the bars through all the lines, or parts of your song: that you may the more easily see, in true Music, to contrive your points together, and afterwards espy and correct your errors if any be in the points and concords: then consider what point to begin with, and how it may be best maintained: and so proceed from point to point till you conclude all with a full harmonious close.

Example the fore-cited Motet.¹⁶⁷



EXAMPLE 82



EPILOGUS

The foundation of these rudiments being laid, you may begin to build your practice thereon. But he that affecteth perfection in this rare faculty, and the honour of a good COMPOSER, let him first see that he be furnished with nature's gifts: (aptness, and ability of wit and memory:) then let him thoroughly peruse and study the learned and exquisite precepts of that prime doctor Mr. Thomas Morley, (concerning the setting of 2, 3, 4, 5 and 6 parts) in the second and third parts of his "Introduction": and lastly, let him heedfully examine, observe and imitate the artificial works of the best authors: such as are Clemens Non-Papa,¹⁶⁸ Horatio Vecchi, Orlando di Lasso, Olphonso Farabosco, Luca Marenzo, I. Croche, D. Farfax, D. Tye, Mr. Taverner, Mr. Parsons, D. Bull, Mr. Dowland, Mr. Tallis, Mr. BIRD, Mr. White, Mr. Morley, and now excelling Mr. Tho. and I. Tomkins (that aureum par musicorum) with many others of admirable, divine, unsearchable skill in this mystery. For as in [Vid. Orat. Epilog: Butler, Oratoriae libri duo, Epilogue] Oratory, so in Music, are necessarily required to perfection; 1. Nature, 2. Art, and 3. Exercitation according to art and examples.¹⁶⁹

And yet when all is done, so full of difficulties and hidden mysteries is this faculty of setting; that all these helps concurring, will not suffice to the framing of a good lesson: (especially in the Lydian mood) unless the author, at the time of composing, be transported as it were with some musical fury; so that himself scarce knoweth what he doth, nor can presently give a reason of his doing: even so as it is

with those that play voluntary: of whom therefore the French-
man saith, Leur esprit est en le boutte des doigts: their soul
is in their fingers' ends.

- 1 Butler's attitude to and classification of the Moods is discussed more fully in Chapter 3 of the dissertation.
- 2 The work in question may be 'Mr. Byrd's Battle'. This appears in various guises: 'The Earle of Oxford's Marche', Fitzwilliam Virginal Book, vol ii, p. 402; Lady Neville's Book, No. 3, at Christchurch, Oxford; BM. Add. 10337 (Elizabeth Roger's Virginal Book) contains Byrd's Battle but with a different ending. See Van der Borren, Sources of Keyboard Music in England, pp 340-2.
- 3 See Rhodiginus in Appendix A - Butler's Sources.
- 4 Cassiodorus (c. 480-575).
- 5 Boethius, (c 480-524) chiefly famous for Consolatio Philosophiae. His De Musica was a very important source of Greek theory for all the early writers in music.
- 6 St. Augustine (354-430) Butler was familiar with many of his writings. See Appendix A for a list.
- 7 Macrobius (fl. c. 400 A.D.) chiefly remembered for his commentary, Somnium Scipionis, on the 6th Book of Cicero's De Republica. This was a popular text & is quoted by Chaucer.
- 8 St. Isidore (c. 560-636) Archbishop of Seville.
- 9 Martianus Capella. Early 5th Century - African. Chiefly remembered for De Nuptiis Mercurii et Philologiae, the last seven books of which describe the persons of the seven liberal arts who were all bridesmaids at the wedding.
- 10 Glareanus. (1488 - 1563) His Dodecachordon... was originally published at Basle in 1547.
- 11 = calming influence.
- 12 Athenaeus (fl. c. A.D. 200) of Naucratis.
- 13 "Like to yon damask rose..." recorded at No. 46 in Day & Murrie English Song Books... Quarles' poems appeared principally in Emblems, 1635. D & M No. 46 = New Ayres & Dialogues... John Banister... M.C. for Henry Brome... 1678.
- 14 The Whole Book of Psalmes... Thomas Ravenscroft, London 1621. The work appeared again in 1633, "corrected & enlarged", issued by Thomas Harper for Co. of Stationers. Harper went on to become Playford's first musical printer. In regard to Butler's description of the Ravenscroft Psalter as "lately set forth" it is perhaps reasonable to assume that he is here referring to the 1633 edition. Of the many psalm books published Butler shows acquaintance only with Este 1592 & Ravenscroft, undoubtedly two of the most popular. That he makes no mention of George Wither's Hymns & Songs of the Church... 1623 is something of a mystery, but the

contents were, or course, not metrical psalms, so he may not have approved. The book does, however, contain the fine set of tunes by Orlando Gibbons, and, more to the point, Wither was a reasonably close neighbour of Butler's at Bentworth, Hants, and he was the nephew of Butler's own Squire who occupied the Manor of Manydown in Butler's parish. Details of Butler & Withers may be found in the essay on Butler's life, Chapter 2.

- | | | |
|----|--------------------|-------------------|
| 15 | Thomas Ravenscroft | (c 1590 - c 1633) |
| | John Farmer | (fl 1590 - 1600) |
| | Thomas Morley | (c 1557 - c 1603) |
| | George Kirby | (c 1565 - 1634) |
| | Thomas Tomkins | (1572 - 1636) |
| | John " | (c 1586 - 1638) |
| | Richard Allison | (fl 1590 - 1600) |
| | John Milton | (c 1563 - 1647) |
- were all contributors
- to Ravenscroft Psalter, 1621.
- 16 Mediocrity = mean state, middling way. The word carried none of its present disparagement.
- 17 The etymology of motet "a motu" is wrong. It derives from French, not Latin.
- 18 "When David heard that Absalom was slain" appears in at least three sources. It is in the MS. collection of Thomas Myriell, Tristitiae Remedium, 1616, No. 64. (BM Add. 29372 - 29377); in Songs of 3,4,5 and 6 parts, 1622; and in Musica Deo Sacra, et Ecclesiae Anglicanae... 1668. Tomkins became an organist of the Chapel Royal on the death of Edmund Hooper in 1621, when his immediate "superior" was Orlando Gibbons.
- 19 Sozomen =Salmaninius Hermias Sozomen (early 5th century) -- Church historian.
- 20 calming.
- 21 The story of Timotheus and Alexander seems to have been a particular favourite since most authors used it.
- 22 Suidas (fl. 10th century) chiefly famous for his Lexicon in Greek, combining dictionary and encyclopaedia.
- 23 This is another favourite tale: Butler draws his version from Krantzius and Saxo Grammaticus but it is also in Mersenne, Quaestiones celeberrimae in Genesim...1623.
- 24 St. Clement of Alexandria (c. 150 - c 215).
- 25 Tacitus (c A.D. 55 - c 117)
- 26 The story appears in Boethius De Musica Book 1, chapter 1.

- 27
- | | |
|------------|-------------------------------|
| Ferrabosco | (1543 - 1588) Alphonso (i) |
| Ferrabosco | (c 1575 - 1628) Alphonso (ii) |
| Marenzio | (1553 - 1599) |
| Vecchi | (1550 - 1605) |
| Croce | (c 1557 - 1609) |

Alphonso (i) is doubtless the one to whom Butler refers. The common denominator between all composers (apart from their Italian nationality) is that all had music published in this country, mainly in the two collections of Musica Transalpina, 1588, 1597.

- 28
- It is perhaps strange that Butler should neglect to mention Morley among the composers of canzonets: he published at least four volumes of these compositions, two of which were reprinted in this country and one of which was reprinted in Germany, an honour enjoyed by few Englishmen.

The list of Canzonet composers appears in the same order of Morley's madrigal composers (mod. ed. p. 294) save that the two somewhat obscure figures Venturi, & Giovanelli are omitted. Could this be coincidence? I think not. Of the few composers mentioned by Butler, only Vecchi & Croce appear to have published canzonets, while Ferrabosco (i) & Marenzio are remembered principally for their madrigals. So obviously Butler's list is meant to apply to both Madrigal & Canzonet composers but he does not make this clear. The list would seem then to have been "influenced" by Morley.

- 29
- Butler does not mention the instrumental fantasia although he later makes several references to the In Nomine. His instrumental dance movements are restricted to two. The last publication to bear the title Madrigal in England was Walter Porter's set of 1632.
- 30
- Martyr: Pietro Martyre Vermigli (1500 - 62) Italian, invited to England by Cranmer, became Regius Professor of Divinity at Oxford, 1548.
- 31
- Athenaeus of Naucratis (fl. c. 200 A.D.) Deipnosophistai, the "Sophists at dinner" is his principal claim to fame.
- 32
- Surviving details of Robert Dallam's organ for York Minster, 1632, & Harris's organ for Magdalen College, Oxford, 1637, show both to have been of 51 notes. More information in Clutton & Niland, The British Organ.
- 33
- Synecdoche is rhetorical & grammatical figure which involves the use of a less comprehensive term for a more comprehensive, or vice versa. In this case "singing", a specific term for one kind of music making, to mean all forms of music making.
- 34
- Tusculan Disputations - Cicero. See Appendix A.
- 35
- Eclogues, No. 2. - Virgil. See Appendix A.
- 36
- Metamorphoses, No. 1 - Ovid. See Appendix A.

- 37 Rhetoricae Libri Duo - Charles Butler. See Appendix A and Appendix C.
- 38 Metonymy is a rhetorical figure whereby the name of an attribute is substituted for the thing meant, in this case "singing" for "music".
- 39 Guido Aretinus, Guido d'Arenzo. His Micrologus... is conjecturally dated c. 1025. The oldest copy at BM. is at Add. MS 17808 (11th century).
- 40 This diagram is reproduced in Burney's A General History... Dover Edition, p. 477, vol I.
- 41 This is discussed in more detail in Chapter 3 of this dissertation which shows that the practice which is condemned by Butler had been in existence in England for a long time, at least as far back as William Batho, 1587. Burney records (vol I. p. 477 of mod. ed.) that Butler was the earliest English writer to mention the practice of solmisation by four syllables, but this is not the case.
- 42 Ornithoparcus Micrologus... 1517 had the good fortune to be translated into English by John Dowland and was issued in 1609 as Andreas Ornithoparcus: his Micrologus. Butler makes no mention of the Dowland version, consistently referring to the Latin edition.
- 43 "Musica Aulica duarum vocum" - Court Music for two voices. Details in Appendix A. The point of this epigram is that as one courtier rises, another falls, a fact of life known only too well to Caroline society which saw several over-mighty subjects make the upward and downward journeys.
- 44 This question is treated fully in Chapter 3 of the dissertation.
- 45 Butler quotes from Musathena, Hanover 1602, but Puteanus had published earlier Pallas Modulata... 1599, which tells the same story - p.54.
- 46 Butler suggests pha as a name for the 7th syllable but, of course, by 1636, he was too late to stand much chance of success. Pharos, of course, is Greek for an outer garment and also the name of the famous lighthouse built near Alexandria by King Ptolemy. Interestingly, OED notes that Joshua Sylvester was using the word Pharos in 1611: Sylvester the translator of Du Bartas was well known to Butler.
- 47 = Hindrance.
- 48 Metathesis is a grammatical term for the interchange of letters or syllables, here ut into tu.
- 49 Franchinus = Franchinus Gafurius (1451-1522) famed particularly for Theorica Musice... Milan, 1492 and Practica Musice... Milan, 1496. When Butler refers to Franchinus it is to the first of these books.

- 50 St. Gregory. (c. 540 - 604) Gregory the Great, Pope from 590, 4th and last of the traditional Latin Doctors of the Church, responsible for the conversion of England, among other things. His authorship of the reforms of liturgical music etc. has been seriously questioned.
- 51 Gamma is also, of course, the initial letter of Guido!
- 52 Beruo Abbas (d. 1048) German abbot and theorist. A copy of the Tonarius is at BM. Ar. 77 (ff 876 - 98) - 11th century. The work was printed by Gerbert (ii, 79) in 1784.
- 53 Morley, too, says 960 but a more realistic date would be 1025.
- 54 Chelys & Testudo are Gk. & Lat. words for tortoise.
- 55 The story is told in the 4th Homeric Hymn, the author of which is not known. The Hymn to Hermes was translated by Shelley in his Hymn to Mercury. The work is found in the early editions of Homer, details of 1 of these in Appendix A.
- 56 See note 58.
- 57 Terpander, a famous musician of Lesbos, probably first half of 7th century B.C., reputed to have replaced the four string lyre by the seven stringed, but this does not accord with Butlers' story.
- 58 It should be remembered that nete chorda while it was the lowest of these strings was the highest in pitch while hypate chorda, the highest string was the lowest in pitch. The generally received explanation is that the lyre player held his instrument in such a manner that the highest pitched strings were in a low position.
- 59 Pollex - thumb.
- 60 The Greek list, is, of course, upside down.
- 61 = modern.
- 62 Greek: word or words added as a means of further elucidation.
- 63 See note 55 and "Homer" in Appendix A.
- 64 Such expressions as flat song & sharp song must have proved very confusing to the beginner and Butler is doubtless right to state "the song would prove no more flat with all these flats than with none of them". Nevertheless, it is quite sure that sharp and flat also meant high-pitched and low pitched. Shakespeares Romeo & Juliet III, v, 28 & Two Gentlemen of Verona I ii, 88 uses sharp to mean high-pitched.
- 65 This is Butler's visual aid to replace the Guidonian Hand. The version given here seems to be unique to Butler. Hawkins, mod. ed. p. 233 gives a diagram abstracted from a treatise in the Cotton MSS, "Pro aliquali notitia de musica labenda", R.A.

65 continued...

Harman notes (mod. ed. of Morley p. 104) that this diagram agrees with Morley's explanation of the Hand. It does, if we accept that Morley's phrase "still going about" replaces several complex manoeuvres. The diagram given in Grove V p. 842 as "The Guidonian Hand" does not accord with either of the above diagrams. Harman says that Morley's explanation is "the usual one". Butlers' is much simpler, involving three fingers but the use of two sides of these fingers would have prevented the beginner from visualising the whole picture at a glance. Burney, mod. ed. p. 473, gives the Guidonian Hand as found in Grove V.

- 66 The question of Butler's attitude to the tunings is discussed in Chapter 3 of the dissertation.
- 67 This piece has not been identified. Neither Glyn Elizabethan Virginal Music, nor Van der Borren The Sources of Keyboard Music in England offers a likely source.
- 68 This, too, remains unidentified, through lack of information on Butler's part.
- 69 Gilbert Reaney, p.VIII of facsimile ed. (Da Capo, 1970) writes of this section: "It is interesting to see that, where there are nine minims to the beat, the up-beat, comes on the fifth minim". This is a mis-reading of what Butler says. Butler is not speaking of nine minims to the beat at this point: he is at pains to point out that the black minim in 6:1 proportions and the crotchet in 3:1 proportions correspond exactly, save that in 6:1 the fourth minim gets an accent out of the rise of the hand, whereas in 3:1 the fifth crotchet would initiate the rise of the hand. This is a far cry from what Professor Reaney states.
- 70 Philippe de Vitry (1291 - 1361). The Ars Nova... appeared c. 1320 in Paris. A Complete Edition of de Vitry appears in Corpus Mensurabilis Musicae, American Institute of Musicology, 1951.
- 71 Henricus Loritus Glareanus (1488 - 1563).
- 72 Listenius published two books Rudimenta musica... 1534 and Musica Nicolai Listenii... 1549. It is to the latter Butler refers: fuller details in Appendix A under Listenius.
- 73 Isagog, Greek = Introductory study.
- 74 The Rule of Three is a method of finding a fourth number from three given numbers, of which the first is in the same proportion to the second as the third is to an unknown fourth.
- 75 The proportions applied to concords Boethius owes initially to Pythagoras. Boethius was content to apply the doctrine of concord proportion to fourth, fifth and octave, and their "replicates" 11th, 12th, 15th etc, although he would not admit that the replicate of the fourth (11th) was a consonance.

- 76 The passage in question appears in Bk. 3. Chapter 12 of Glarean, Dodecachordon... Basle 1547. Butler fails to distinguish the Book reference but gives correct chapter.
- 77 Butler states that the doctrine of concord proportions was originally formulated with respect to weight of hammers but this must be untrue. The system works only when it involves lengths of vibrating strings. A full discussion of the doctrine of concord proportion appears in Chapter 3 of the dissertation, showing just how far Butler was out of touch with contemporary scientific experiments on the subject.
- 78 The system here expounded by Butler does in fact work, showing that the original Greek experiments were with lengths of string and not with weights of hammers.
- 79 See Mersenne De Harmonicis Instrumentis in Appendix A. I have not traced an edition earlier than 1635 which seems almost too recent to be known by Butler.
- 80 Mutinensis: real name Ludovicus Folianus Mutinensis, Fogliano being the surname, and Muthinensis, like Glareanus, a place name. Details of book in question in Appendix A under Mutinensis.
- 81 This error, originally mathematical, leads Butler into outer darkness. Proportions must be multiplied in addition, not added. Here he comes up with $1/6$ for the difference between a fourth and a fifth:
- $$\frac{3}{2} \times \frac{3}{4} = \frac{9}{8} = \text{A Tone}$$
- It is scarcely credible that he could come up with such an answer as $1/6$, especially as the diagram on page 31 gives the ratio 9:8 for sesquioctave or tonus. A fuller discussion of this section is in Chapter 3 of dissertation.
- 82 Lydius lapis: touch stone; (but in this case Butler has not found it). The expression is used by Pliny (Elder) in Naturalis Historia Bk 33. /8/43 Sec 126, well known to Butler, the natural historian.
- 83 The whole diagram is valueless, based as it is on a fundamental error.
- 84 Butler's examples of ligature are printed from wood-blocks.
- 85 Butler's examples of old-style ligatures: the rules were so outmoded that Butler does not even bother to translate them from Latin. They appear to have been taken over bodily from Franchinus Gafurius Theorica musicae... Milan 1492 Book 1 Chap 2, but he, of course, had no monopoly on the system. The rules are in essence the same as in Morley, Ornithoparcus & Dowlands' version of Ornithoparcus, first and last of which are in English, Calvisius, interestingly enough, does not discuss ligature.

- 86 Tallis & Byrd: Cantiones, quae ab Argumento Sacrae vocantur... Exundebat Thomas Ventrallier...1575.
- 87 Miserere of Thomas Tallis is No. 34 of Cantiones... Sacrae...1575.
- 88 Deliges Dominum of William Byrd is No. 25 of Cantiones... Sacrae...1575.
Andrews: (Technique of Byrd's Vocal Polyphony, p. 252)
"retrograde canon 8 in 4...has little to commend it as music".
- 89 Etymology of Anthem is completely but delightfully wrong. It derives from Old English antefn, antifne and late Latin antiphona.
- 90 This is an ingenious suggestion. The real derivation of the musical use of "treble" is obscure, according to Oxford Dictionary of English Etymology.
- 91 No information is available concerning Syddael.
- 92 Parsons In Nomine: most probably Robert Parsons, d. 1570, father of John, d. 1623. There is an In Nomine in Fitzwilliam Virginal Book (Vol II p. 135). B.M. also contains In Nomines by Parsons and there are also MSS compositions at Christchurch Oxford.
- 93 A certain confusion surrounds Butler's nomenclature here. The tune renamed "Oxford" by Ravenscroft in his Whole Booke of Psalmes...1621 is in point of fact "The Scottish Tune" which makes its earliest appearance in the Forme of Prayers and Ministration of the Sacraments...English Church at Geneva...Church of Scotland...Edinburgh...1564.
- 94 Whole Booke of Psalmes with their wonted tunes...Compiled by Sondry Authors...Imprinted at London by Thomas Est, the assigne of William Byrd...1592.
- 95 "Glassenburi" printed here as the Mean (Musical Example No. 16) appears in Est's 1592 Whole Booke of Psalmes at Psalm 88, set by John Farmer.
- 96 "Kentish", printed here as the Tenor (Mus. Example No. 16) appears in Est's 1592 Whole Booke of Psalmes at Psalm 92, set by R. Allison.
- 97 Ravenscroft's Whole Booke of Psalmes... 1621, renames Kentish Tune as "Rochester", and includes Glassenburie as "Bath and Wells", altered slightly. The setting used by Butler does not appear in Est 1592, nor in Ravenscroft, the only two psalm books he mentions: it may be of his own arrangement but certainly is not, as labelled Oxford Tune.
- 98 The arrangement offered by Butler as Mus. Ex. No. 17 shows the Mean part carrying the Scottish Tune from the 1564 Psalter. This tune was renamed Oxford by Ravenscroft in 1621. The present harmonisation appears to be Butler's

98 continued...

Later in the book he makes reference to Campion's Charge of "informality" against this tune - page 88 - made in A New Waye... 1613. Campion's setting of the tune can be seen, set to Psalm 9 in William Slatyer's Psalms of David... 1643 and 1652, and also in A New Waye... Butler does not refer to Campion, nor to his book by name.

- 99 Nicholas Lanier (1588 - 1666)
 Henry Lawes (1596 - 1662)
 John Lawes (1599 - 1665)
 Simon Ives (1600 - 1662)
 John Wilson (1595 - 1674)
- John Lawes is probably meant to be William Lawes (1602 - 45) since John was but a Lay Vicar at Westminster Abbey. This list is astonishingly up-to-date when placed beside Butler's other lists. All these men were making their presence felt around 1620 - 35, notably in court masques. Ives & the Lawes brothers collaborated in the masque "The Triumphs of Peace" 1634, Lanier, William Lawes and Wilson appear to have enjoyed the favour of Charles I to a considerable degree which may have further endeared them to old Butler.
- 100 Calvisius Melopoeia... Erfurt, 1592. [Gr]
- 101 Contexting: Latin contexto, weave, compose, put together.
- 102 Haviland prints "Fat".
- 103 This is getting very close to a statement of chords and their inversions.
- 104 Butler is certainly out of line in asserting that the interval of the fourth finds its proper place in the lower parts, where it would invariably produce a 6/4 chord. It would be impossible to find a 16th or 17th century theorist or composer to approve this practice. The general tenor is sound in that wider intervals tend towards greater euphony in the lower parts while top parts do not revel in such wide gaps.
- 105 Oeconomy: originally the management of a household.
- 106 The Bacon reference is wrong. See Bacon, Sylva Sylvarum in Appendix A for correct experiment.
- 107 A detailed discussion of Butler's attitude to the fourth appears in Chapter 3 of dissertation.
- 108 This Bacon reference, too, is mistaken. See Bacon, Sylva Sylvarum in Appendix A.
- 109 Musical Example No. 29 is borrowed without acknowledgment from Calvisius Melopoeia [F2v - F3r], a rare instance of Butler "cheating".
- 110 Padovani, (fl. c. 1570) Institutiones ad diversas ex plurium vocum harmonia cantilenas... Verona, 1578. [Copy at B.M. Hirsch IV 1522]

- 111 Morley, too, condemns the practice of consecutive fifths & octaves, but gives no reason for the prohibition. (mod. ed. p. 143) Harman (Ibid) records that the rule can be found as far back as early 14th century in Torkesey Declaratio Trianguli and that Anonymous XIII (? late 13th century) prohibits consecutive fifths & octaves against the tenor. Butler's reasons for forbidding these intervals are wholly sane, and, apparently original.
- 112 Immorant: not in OED. Immoror = deponent Latin verb, to tarry, stay, linger.
- 113 Morley: modern ed. by R. A. Harman, p. 148.
- 114 Butler here follows Morley: see mod. ed. of R. A. Harman p. 145.
- 115 Musical examples 56 & 57 are taken from Morley: mod. edition p. 160.
- 116 Morley prints crotchet G. Musical Ex. 58.
- 117 Musical example 58 from Morley, mod. ed. p. 168.
- 118 Musical example 59 from Morley, mod. ed. p. 169.
- 119 Musical example 60 from Morley, mod. ed. p. 168.
- 120 Musical example 62 from Morley, mod. ed. p. 169.
- 121 A reference to Butler's Oratoria libri duo... 1629ff. See Appendix C.
- 122 Morley: mod. ed. p. 175.
- 123 Butler's notes (m) (n) & (o) are to be found in Chapter 13 of Calvisius Melopoeia.
- 124 Musical example 66 is from Morley: mod. ed. p. 163, for line labelled 1 in Butler.
- 125 Musical example 66 is from Morley: mod. ed. p. 167: lines labelled 2 & 3.
- 126 Musical example 67 appears in Morley: mod ed. p. 185 and in Byrd: Works ed. E. H. Fellowes, Vo. XVI, p. 100. Andrews, Technique of Byrd's Vocal Polyphony, p. 251 also prints it. It is interesting to note that this was the kind of music most admired by Butler: not only is it contrapuntally complex, it possesses indisputable musical value. The technique is two-in-one by melodic inversion with each phrase repeated in inversion.
- 127 Musical example 68 in Morley: mod. ed. p. 180.
- 128 Musical example 69 in Morley: mod. ed. p. 180.
- 129 Musical example 70 appears in Calvisius Melopoeia...
[15v - 16r]

- 130 Musical example 71 from Calvisius. [I8r - I8v]
- 131 Musical example 72 from Calvisius. [I8v - K1r]
- 132 Musical example 73 in Calvisius. [K1v - K2r]
- 133 = cited.
- 134 Musical example 74 in Calvisius: [K1r - K1v]
- 135 Priscian was a celebrated Roman grammarian (c 500 - 30)
Hence, to violate the rules of grammar.
- 136 Calvisius: Chapter 20
- 137 Musical example 76 from Calvisius [K4v]
- 138 Musical example 77 from Calvisius: [K5r]
- 139 Musical example 78 from Calvisius: [K6r]
= Resolutio Vocis superioris.
- 140 Musical example 78 from Calvisius [K5v]
= Resolutio vocis Inferioris.
- 141 A reference to Thomas Ravenscroft's collections:-
Pannmelia... William Barley for R.B. & H.W... 1609
Deuteromelia... for Thomas Adams 1609
Melismata... William Stansby for Thomas Adams 1611.
- The title-page of the second volume contains the famous Latin tag & translation - Qui canere potest canat. Catch that catch can - which became so well known later in the century with Playfords' collections.
- 142 First Set of Madrigals...John Farmer...1599. No. 17 is the 8pt madrigal "You Blessed bowers".
- 143 Divers & sundry waies of two partes in one, to the number of forty uppon one playn song
[Thomas Este, 1591] Steele, No. 127
Unique copy in Bodleian Library (Wood 90 (i))
- 144 Entered for publication by Thomas East in 1603 - Medulla Musicke. There is no evidence to support that it was ever published, although Harman in his mod. ed. of Morley (p.202) states that it was published.
- 145 Morley, mod. ed. p. 307, says that he envisaged publication of the Waterhouse canons.
- 146 Butler does not appear to have known Elway Bevin's A Brief & Short Instruction..., issued by Young in 1631, which is another canonic tour de force.
- 147 "Absterge, Domine" is No. 2 in Cantiones...Sacrae... 1575 of Tallis & Byrd.

- 148 **Metalepsis**: a rhetorical figure mentioned by Quintilian (much quoted by Butler) which consists of the metonymical substitution of one word for another which in itself is figurative. Hence "aer" for "percussio aeris". Butler here labours in vain: OED states that musical meaning of air developed from French, air.
- 149 i.e. "the lowest note of the diapente".
- 150 exordium - lay-out or presentation of the subject.
- 151 In East's 'Whole Booke of Psalmes...1592. Also in Maurice Frost, English & Scottish Psalm & Hymn Tunes...No. 4, p 57
- 152 See discussion already at note 98. "Scottish Tunes" dates back to Scottish Psalter of 1564/5, and can be consulted in Frost Eng. & Scottish Psalm & Hymn Tunes...No. 121, p. 154.
- 153 See notes 93 & 98 "Oxford Tune" appears in the Ravenscroft Psalter of 1621, set to Psalms 4, 74 & 109. See Frost Eng. & Scottish Psalm & Hymn Tunes...p.37
- 154 The Dowland setting of this tune may be found in East's Whole Booke of Psalmes...1592, where it is set to Psalm 38.
- 155 This probably refers to the original appearance in the Scottish Psalter of 1564/5, where it was set to Ps. 108.
- 156 A reference to Thomas Campian, who in his book A New Waye of making four parts in counterpoint... [1613] charges the music of Scottish Tune with "informality" [D/F] or going out of key, See also note 77.
- 157 Ravenscroft: Whole Booke of Psalmes... 1621 Set to Psalm 78. See Frost Eng. & Scottish Psalm & Hymn Tunes, pp 211-12.
- 158 i.e. immediate.
- 159 Butler repeats here the musical example he used on page 45 - No. 18.
- 160 The first note of the Bass in this example ought to be semibreve D, or minim D preceded by minim rest.
- 161 = the quality of appertaining to all in common.
- 162 See Musica Britannica XIX, 102a
- 163 See note 92.
- 164 John Taverner (c. 1495 - 1545)
- 165 Christopher Tye (c 1500 - c 1572). In Nomines at BM, Bodeleian and at St. Michael's College, Tenbury.
- 166 i.e. in Cantiones...Sacrae...1575. The work in question is "O Nata Lux de lumine" which may be found in Tudor Church Music, vol. VI, p. 209.

- 167 = "Absterge Domine" in Cantiones... Sacrae... 1575.
In Tudor Church Music vol VI, p. 180.
- 168 Clemens Non Papa (c. 1500 - c. 1566)
Orlando di Lasso (1532 - 1594)
Dr. Fayrfax (1464 - 1521)
Dr. Bull (c. 1562 - 1628)
M. Dowland (1563 - 1626)
M. Tallis (c. 1505 - 1585)
M. Bird (1543 - 1623)
M. White (d. 1574)
M. Morley (c. 1571 - c. 1603)
M. Thomas Tomkins (1572 - 1656)
" John (c. 1586 - 1638)
Details of other composers in this list at note 19.
There are some notable omissions: Weelkes, Orlando Gibbons
and the Lawes brothers are only the most obvious.
This too, like the ones discussed at note 19 seems to
have some affinity with one of Morley's (See mod. ed. 255)
Butler perhaps selects the names he knew best and adds a few
more up-to-date ones.
- 169 Reference to Butler's Oratoria libri duo... London
John Haviland, 1629. See Appendices A & C.

THE SECOND BOOK OF THE USES OF MUSIC

CHAPTER 1 Section 1 Of instruments

To the essence of an art 2 things are requisite [Ars est comprehensio praeceptianum coexercitatarum; ad aliquem in vita Finem utilem, Lucian in Porasito: see Lucian] (a system, or constitution of rules and precepts;) and some profitable uses or ends, whereunto they are referred.)

The principles and precepts of this art, in singing and setting, being declared; come we now to the profitable uses thereof: which, though they be many, may be all reduced unto two: (one ecclesiastical, for the service of God; the other civil; for the solace of man).

Those two uses are diversely performed: (by voice, or by instrument, or by both:) whereof, Music is divided into Vocal, instrumental, and mixed.

Instruments are of 2 sorts: ((a) Entata, and (b) Empneusta:¹ string and wind instruments).

Of both these sorts, the pregnant wits of industrious artists have devised (c) many different kinds: as (of Entata) Harp, lute, bandora,² orpharion,³ cittern,⁴ gittern,⁵ cymbal,⁶ psaltery,⁷ dulcimer,⁸ viol, virginal &c and (of empneusta) (d) pipe,⁹ organ, shalm,¹⁰ sagbut, cornet,¹¹ recorder, fluit,¹² waits or [So also do the French sound it, though they write it Hault-bois, high or loud sounding wooden instruments] hobois, trumpet &c. And these latter curious times have conjoined two or more in one: making the organ and the virginal to go both together with the same keys:¹³ yea and with / the same

keys to sound divers pipes of the organ (grave and acute) by reason of the new-invented divers stops.¹⁴

The several kinds of instruments are commonly used severally by themselves: as a set¹⁵ of viols, a set of waits, or the like: but sometimes, upon some special occasion, many of both sorts are most sweetly joined in consort.

ANNOTATIONS TO SECTION 1

(a) Entata of enteino, intendo: quia, intentis nervis seu iudibus sonant; they are also called Pselapheta of psallo and aphoo: utrinque idem significat, (tango, leniter percutio:) nisi quod psallo magis proprie de chordarum tactu & pulsatione dicitur. In Hebrew they are called Neginoth.

(b) Empneusta of empneo, inspiro, inflo: quia, spiritu tibiis imisso, sonant. In Hebrew Nehiloth.

(a) (b) These two general sorts of instruments doth [Dipnosoph 1.4. Sub persona Aristoxeni: see Athenaeus.] Athenaeus observe: the which Tremelius sheweth to be understood by two of their special kinds, ([Synecd speciei] organ and harp) in that place, where [Gen 4.21: Genesis] Jubal is said to be the inventor and author of them both.

In another place [1 Cor 14.7: 1st Corinthians] the pipes and harp are named as the 2 chief species: which are so used in profane authors: as in Plutarch: [In vita Periclis: Plutarch, Lives] tunc primum ingenti studio Pericles tulit, ut certamen musicorum panathenae celebraretur: digessitque id ipse, creatus [Qui praemium certaminis statuit] Athlothes, quemadmodum certantes, tibia, vel voce, vel cithara, canerent: and in Ovid:

[Met. 12: Ovid, Metamorphoses] Non illos citharae Non illos carmina vocum,

Longaque multifori delectat tibia buxi.

In which examples, the vocal music is joined with the instrumental of both sorts. Of both sorts some are symphona, that have a symphony or harmony of parts in themselves, (as organ, harp, lute): some are asymphona that play but one part:

as the cornet.

(c) The many different kinds of all instruments, both entata and empneusta, are copiously declared and curiously described by Mersennus¹⁶ in his exact treatise "De Harmonicis instrumentis" Vide c.2. section 4, page 33.

(d) Organ. [Synecdoche generis] Of the Greek organon proprie instrumentum: and synecdochice instrumentum musicum: (as Plutarch, Sympos 9. Organon kairprovoi tois epiterpes ebouoi and 1 Chronicles 23.5. 4000 praise the Lord with the instruments which David made: which, because they were used in the service of God, are [1 Kr. 16.42: 1 Chronicles 16.42] elsewhere called the instruments of God) and by a metalepsis¹⁷ of the same synecdoche, this polyaulon organon, this grand wind instrument is signified: (as Job 21.12 and Psalm 150.4.) being so called katexochen (per excellentiam) because it is the most excellent musical instrument of all.

CHAPTER 1. Section 2. Of the Voice.

But the voice, which is the work of nature, doth far exceed all these works of art.

Good voices along, sounding only the notes, are sufficient, by their melody and harmony, to delight the ear: but being furnished with some laudable ditty, they become yet more excellent. Cantus, etsi per se hominum animos oblectet: attamen cum illi oratio subjicitur, quae sit numerosa & pedibus quibusdam alligetur, (ut versus esse cernimus) suaviter multo redditur. P.M.¹⁸ Loc. com. Classis 3 Parag. 25. And Calvisius, c. 18 Et si harmonia nuda (ut videre est in instrumentis musicis, scienter & perite ab artificibus tractatis) propter numerorum ac proportionum rationem, quibus sese humanis mentibus insinuat, plurimam in affectibus excitandis exercet potentiam: tamen si accesserit human vox, quae sententiam insignem numeris harmonicis expressam, simul accinat; propter duplicem quam & harmonia & sententia aliqua praeclara gignit, delegationem, musica multo est mirabilior, augustior, auribusque pariter atque animo acceptabilior. This numerous ditty, or rhythm applied to the note, the philosopher equates with the melody itself, for resembling and moving manners and affections.

[Polit. 1.8. c.7: Aristotle, Politics] Quoniam videmus musicam esses per melodiam & rhythmos: horum utrum que latere non debet quam vim habeat ad doctrinam: utrum praeferendi sit ea pars quae in melodiis consistit, an ea quae in rhythmis. And therefore it is that the most powerful musicians, (such as were Orpheus and Arion: yea such as was that Divine Psalmist)

were also poets. And such should our musicians be, if they will be complete: for he that knoweth both, can best fit his poesy to his own music. And moreover he is enabled to judge of such verses as are brought / unto him, and, for a need, somewhat to alter them; that the words may be more consonant to his present vein. To this effect speaketh Calvisius:

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Etsi hodie melopoeiis liberum relinquitur ut textum harmonia exornandum vel ipsi fingant & forment, vel ab aliis sumant; tamen necesse est ut convenientem cuilibet Textui harmoniam condant. Poetae autem veteres simul materiam, quam tractandam susceperunt, verborum metro comprehensorum elegantia ac figurarum sententiarumque splendore illustraverunt; & harmoniam proposito argumento accommodatam addiderunt. In fine Capitis 1.

The things to be observed in a ditty-song, do either concern the setter or the singer. Concerning the setter,¹⁹ he must have a special care that the note agree to the nature of the ditty. Plain and slow music is fit for grave and sad matter: quick notes or triple time for mirth and rejoicing. A manly, hard, angry or cruel matter is to be expressed by hard and harsh short tones, quick bindings, and concordings cadences: and that with the ordinary and unaltered notes of the scale: but words of effeminate lamentations, sorrowful passions, and complaints, are fitly expressed by the inordinate half-notes (such as are the small keys of the virginals) which change the direct order of the scale; flatting the notes naturally sharp, and sharpening them which are naturally flat: and those in longer time; with slow bindings and discording [V. Syncope: Butler, p. 64 ff] cadences. Also words importing the

circumstances of time and place are to be fitted with notes agreeable: as those that signify running, or speedy motions, also the short syllables of any words, with short notes; and the contrary with the contrary. Likewise those that signify height and ascending, with high notes: and depth or descending with low. Which things may be done in discant with many parts: to wit in a point successively iterated: but in counterpoint (where all the parts sing the same words of the ditty together) it is enough that they be done in the cantus or tune, (the most melodious and observable part) Franchinus' direction is this: studeat insuper cantilenae compositor²⁰, cantus suavitatem cantilenae verbis congruere: ut cum de mortis petitione, aut quavis lamentatione fuerint verba, flebiles pro posse sonos pronunciet; cum vero verba indignationem & increpationem / dicunt, asperos decet Page 97 & duriores emittere: verum laudis & modestiae verba medios quodammodo sonos expetunt. But Calvisius is more punctual. Vegetior erit harmonia si absint [Signa chromatica are those that betoken the inordinate semitones] signa chromatica: & contra praeior ad misericordiam, amorem, preces, &c. si crebro misceantur. Violentior erit ex pedum celeritate, mansuetior ex tarditate. And again, Res profunda, difficilis, silentium, descensus, timor, planctus, suspiria, materia funebris, amaritudo, & c. harmoniam in sonis gravibus consistentem requirunt: in acutioribus contra, si laetitia, risus, ascensus, altitudo, clamor, &c. fuerint exprimenda. In interitu aut silentio, interdum omnes voces silent. Cap. 18.

Reports require repeats: that if the point's ditty be not apprehended at the first: yet in the iterating thereof it may.

Such repeats should be emphatical, importing some special matter:

and which, in divine uses, may help both to excite and to express due zeal and devotion.

Ligatures obscure the ditty: and therefore are to be avoided as much as they may be: and some part of the ditty rather to be iterated, if it may be conveniently done.

As the ditty is distinguished with points, (period, colon, semicolon, and comma;) so is the harmony, answering unto it, with pauses, and cadences.

Semibreve rests one or more answer to a period, or to a colon: which also is of perfect sense. (v. Gram. c.4. Section 3, sub-section 1) Minim and crotchet rests, to semi-colons, commas, breathings, and sighs.²¹

So likewise, Primary cadences perfect, which close the harmony, answer fitly to periods ending the ditty; or some principal part of it: and secondary, to colons or interrogations. But improper, and imperfect cadences answer to points of imperfect sense, (commas, and semicolons).

These directions being observed (with discretion) in the harmony, help not a little to the manifesting and understanding of the ditty.

Concerning the singers, their first care should be to sit with a decent erect posture of the body, without all ridiculous and uncomely gesticulations, of head, or hands, or any other part:/ Page 98 then ((that the ditty which is half the grace of the song) may be known and understood) to sing as plainly as they would speak: pronouncing every syllable and letter (specially the vowels)

distinctly and treatably. And in their great variety of V. Rhet
1.2.c.2: Butler, Rhetoricae libri duo] tones, to keep still an equal
Franchinus 1.3.c.15: Franchinus Gafurius] sound²²: (except in a point)
 that one voice drown not another. Thus doth that expert musician
 advise: Postremo novis cantoribus, institutionis admonitionisque
 causa, duximus proponendum, ne insolito & inhonesto oris hiatu, aut
 ridiculo forte cachino, voces proferant modulando: rejiciant voces
 tremebundas, atque perstreptentes. Decet autem alterum alteri vocem
 accommodare, ne alter alterius clamoris excessis confundatur.
 Insolens quoque & indecorus capitis manuumve motus cantorem declarat
 insanum.

CHAPTER 1 Section 3.

Of Mixed Music

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The voice, thus fitted with ditty (either in parts, or single) is delightful of itself: but instruments added make the music more acceptable. [Quint. 1.5.c.10 in fine: Quintilian, Instit. Orat.] Cantum vocis plurimum juvat sociata nervorum concordia. And therefore the Lord himself compareth the sweet speech of the eloquent preacher unto the music of voice and instrument together: And lo, (saith he) [Ezekiel 33.32] thou art unto them as a very lovely song, of one that hath a sweet voice, and can play well on an instrument.

In ditty-mixed music is always to be observed, that the instruments do either sound submissly, or by turns; that the ditty be not obscured. For though the singers can sometimes content themselves with the music of the note; yet the hearers are not so well satisfied without the ditty, if it be good.

CHAPTER 11 Section 1

Of the divine use of Music, in general.

The first use of music is in divine service and worship of God: whereunto the holy prophet, moved by the spirit of God, doth often invite and exhort God's people. /

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Sometimes to the single music of the voice: as Ps. 95.

1. O come let us sing unto the Lord: let us make a joyful noise to the rock of our salvation.

2. Let us come before his presence with thanksgiving, and make a joyful noise unto him with Psalms. And Ps. 96.

1. O sing unto the Lord a new song: sing unto the Lord all the earth.

2. Sing unto the Lord, bless his name: shew forth his salvation from day to day. Such was [2 Sam. 22] his song, wherein he praise God for his particular deliverance out of the hand of Saul, and of all his enemies. Such also seemeth to be the [Exod. 15] Eucharist²³ of Moses and the people, for their deliverance from the Egyptians. And the [Judges 5] *epinicion*²⁴ of Debora and Barak for the overthrow of Sisera; (though the benefit were public) because, the Israelites being not yet come to the land of their rest, their music could not then be so complete.

And sometimes the prophet inciteth to the (a) mixed music of voice and (b) instruments conjoined: when as any special occasion doth require such solemnity: as Is. 33 where the Prophet exhorteth the righteous to praise God for his goodness, for his truth, for his justice and mercy, and for his power in creating and governing the world.

2. Praise the Lord with harp: sing unto him with the psaltery,

and instrument of 10 strings.

3. Sing unto him a new song: play skilfully with a loud noise.

And Ps. 98 which is a singular prophecy of the Kingdom of Christ, (v.1.) the Saviour (v.2.3.) and Judge (v.9.) of all the world:wherein the Kingly prophet exhorteth all people (both Jews and Gentiles) to praise the Lord, both with voice and instruments, v.1.4.5 and 6. Such seemeth to be that most excellent [Ps. 45] Epithalamium²⁵ of Christ and his Church, containing a glorious encomium²⁶ both of the bricegroom and of the bride.

But the most solemn music, and full harmony of voices and loud instruments in consort, is most fit for the most solemn congregations, at solemn times and in solemn places; when, upon some extraordinary occasion, the church is assembled to praise and pray God for his goodness: as Ps. 81 / directed to the chief musician upon Gittith: Page100 in which the prophet exhorteth the people to this solemn service, for their mighty deliverance out of Egypt.

1. Sing aloud unto God our strength, make a cheerful noise unto the God of Jacob.

2. Take a psalm and bring hither the timbrel, the pleasant harp with the psaltery.

3. Blow up the trumpet in the new moon, in the time appointed, on the solemn feast-days.

And likewise at the 3 solemn removings of the Ark of God: first by David, from the house of Abinadah in Kiriathjearim to Obed Edom's house; and then again, by him, from the house of Obed to the tabernacle in the City of David: and lastly, by Solomon, from the

tabernacle in Sion to the oracle of the new-built temple in Jerusalem.

The solemnity of the first removal is described in 1 Chron. 13.6. And David went up, and all Israel to Baalath (i. to Kiriathiearim) to bring up thence the Ark of God the Lord, that dwelleth between the Cherubims,²⁷ whose name is called on in it.7. And they carried the Ark of God, in a new cart, out of the house of Abinadah.8. And David and all Israel played before God with all their might, and with singing, and with harps, and with psalteries, and with timbrels, and with cymbals, and with trumpets.

Of the second removal, 1 Chron. 15.25. So David and the elders of Israel and the captains over thousands, went to bring up the Ark of the Covenant of the Lord, out of the house of Obed Edom with Joy. 27 And David was clothed with a robe of fine linen, and all the Levites that bare the Ark, and the singers and Chenaniah, the master of the song with the singers: David also had upon him an Ephod of linen.23. Thus all Israel brought up the Ark of the Covenant of the Lord with shouting, and with sound of the cornet, and with trumpets, and with cymbals, making a noise with psalteries and harps.

And the solemnity of the third removal, 2 Chron. 5.2. Then Solomon assembled the Elders of Israel and all the Heads / of Page 101 the tribes, the chief of the fathers of the children of Israel unto Jerusalem, to bring up the Ark of the Covenant of the Lord, out of the city of David, which is Zion.

7. And the priests brought in the Ark into his place, (into the Oracle of the house, into the most holy place, even under the wings of the Cherubims²⁷)

12. Also the Levites, which were the singers, (all of them of Asaph,

of Heman, of Jeduthun) with their sons and their brethren, being arrayed in white linen, having cymbals, and psalteries, and harps, stood at the east end of the altar, and with them an hundred and twenty priests, sounding with trumpets.

Which solemn zealous service how acceptable it was to Almighty God, was thereupon miraculously signified, in the place where it was performed.

13. It came to pass as the trumpeters and singers were as one, to make one sound to be heard in praising and thanking the Lord; and when they lift up their voice, with the trumpets, and cymbals, and instruments of music, and praised the Lord, saying (c) FOR HE IS GOOD FOR HIS MERCY ENDURETH FOR EVER; that then the house was filled with a cloud, (even the house of the Lord)

14. So that the priests could not stand to minister, by reason of the cloud: for the glory of the Lord had filled the house of God.

Such a solemn Synodi²⁸ was appointed by good Ezekiah, 2 Chron. 29 at his renewing of the Covenant, and restoring of religion.

v.25. And he set the Levites in the house of the Lord with cymbals, and with psalteries, and with harps, according to the commandments of David, and of Gad, the King's seer, and Nathan the prophet; for so was the commandment of the Lord by his prophets. 26. And the Levites stood with the instruments of David, and the priests with the trumpets.

v.27. And Hezekiah commanded to offer the burnt offering upon the altar: and when the burnt offering began; the song of the Lord began also, with the trumpets, and with the instruments / of David, Page 102 (King of Israel) 28. And all the congregation worshipped, and the

singers sang, and the trumpeters sounded. And all this continued, until the burnt offering was finished.

And likewise at the Passover, which he proclaimed not long after: for then the [2 Kr. 30. 21: II Chronicles] Levites and the priests praised the Lord day by day, singing with loud instruments unto the Lord.

And after the captivity the like solemnity was appointed by Zerubbabel and Joshua. Ezra 3. at the new-building of the temple.v.10. And when the builders laid the foundation of the temple of the Lord; they set the priests in their apparel with trumpets, and the Levites, the sons of Asaph with cymbals, to praise the Lord, after the ordinance of David (King of Israel.) v.11 And they sung together by course in praising and giving thanks unto the LORD: BECAUSE HE IS GOOD, FOR HIS MERCY ENDURETH FOR EVER.

And again by Nehemiah, 12. 27 &c.

ANNOTATIONS TO CHAPTER 11 Section 1

(a) Hence the musical prophet entitleth his 7th Psalm Shiggaion (Ode mixta, a consort-song) [Tremel in locum: see Tremellius] quae omnibus rationibus musicae decantabatur simul.²⁹

The chief authors of this sacred symphony, in the days of David, were three ([1 Kr. 15. 17: I Chronicles] Asaph, Heman, and Ethan, or [c. 9.16.c.25. 1 by which name the prophet directeth his psalms unto him, as 39 & 62: I Chronicles] Jeduthun) [1 Kr. 6.16, 39,33,44 : I Chronicles] lineally descended from the three sons of Levi (Gersom, Kohath, and Merari) which being expert in all the points and mysteries of their art, were called Magistri symphoniae, (the chief singers:) unto whom the poetical prophet directed his psalms; (that they should fit their heavenly music to his heavenly metres) being chosen before by the Levites out of all their tribe, for the same purpose, at the appointment of the king: they had also this extra-ordinary prerogative, that they were prophets, and, Elizeus-like, did prophecy upon their instruments: and moreover they had, for Assistants, their 24 sons, [1 Kron. 25:6: I Chronicles] which were under their fathers, for song and for instruments. So that questionless their music was then most exquisite: composed and ordered with all the elegancies and graces of melody and harmony, that either art, or nature, or practice, or honour, or music-enthusiasm, could suggest. And lest defect in the singers should obscure the perfection of the setters: [1 Kron 25.7. The number of them with their brethren that were instructed in the songs of the Lord (all that were cunning) was 288] many of their brethren were diligently instructed in the practice of singing: in which office [1 Kron 15.22. And Kenaniah, chief of the Levites, instructed about the Song because he was skilful]

Kenaniah was especially employed. By which means all confusion in the multitude of voices and / instruments, tedious discordances, Page103 breaking of time, ill-governing of the voice, rude gesture, or any other indecorum was avoided.

(b) The use of instruments in the service of God, the prophet most expressly requireth Psalm 150: where are mentioned as well [V. c.1. s.1: Butler pp 93-4] Entata or Neginoth, as Empneusta or Nehiloth: which 2 sorts were severally taught and ordered by several masters and professors: as appeareth by the inscriptions of divers psalms: namely Ps. 4 To the chief musician upon Neginoth, (Magistro symphoniae fidium;) and Ps. 5 To the chief musician upon Nehiloth (magistro symphoniae ad [or Empneusto] pneumatica) But because Entata are often out of tune; (which sometimes happeneth in the midst of the music, when it is good neither to continue nor to correct the fault) therefore to avoid all offence, (where the least should not be given) in our church solemnities only the wind-instruments (whose notes are constant) be in use.³⁰

These 2 sorts for more delightful variety were made of divers pitches: [1 Kro. 15. 29,21] one higher, (acutae symphoniae) which they called Alamoith: the other of an eight lower, (gravis symphonia) which they called Sheminith.

And for further variety in mixed music, sometimes the instruments did go before the voices, and then the song was called [For Psalmus comes of psallo which signifieth to touch or strike: as chordas psallun or simpliciter psallein, to play on a string instrument.] Psalmus-canticum:³¹ (as Ps. 68, 76, and 92 which was for the Sabbath)

sometimes the voice did go before the instruments, and then the song was called Canticum-psalmus³². (as Ps. 83, 88, 108. This is observed by Tremellius upon the 45th Psalm. Canticum-psalmum incipiebat vox cantorum modulari; & praecuntem sequebantur instrumenta: at psalmum-canticum incipiebant Psaltae; sequebatur vox.

(c) These words are found in the beginnings of 4 psalms (106, 107, 118, and 136) In the two last they make a pathological Epistrophe;³³ being iterated 4 times in the one and in the other 26 times: (even at the end of every verse). The use that is here made of the words of the psalmist in the time of Solomon, is to be made of all the psalms, in all times as several occasions shall require: and therefore

[2 Kr. 29, 30] Ezekiah also, in his solemn service, commanded the Levites to sing praise unto the Lord in the words of David. For the whole book of the Psalms is observed by the learned, both for matter and form, incomparable.

For the matter, what is it but a sweet epitome of all the scriptures?—of which St. Basil, and from him St. Augustine, in a large commendation of this book, hath these words: [Basil in Praefat ad Psal: Basil] In scriptura quidem sunt alia quae prophetae tradunt: alia quae historici; alia item quae lex; alia quae in Proverbiis; monitorum forma; Psalmorum vero liber quaecunque utilia sunt, ex omnibus comprehendit: futura praedicit; veterum historias commemorat; legem fert viventibus; gerendorum statuit modum; denique publicum bonorum documentorum est promptuarium quoddam, ea quae singulis conferunt, pro studio ipsorum exhibens.&c. There have you many

special expressions of God's mercy towards man: as in the work of Creation, Redemption, Preservation, and Glorification: his Providence, Promises, Comforts, Deliverances, Humiliations, Exaltations, &c. And likewise of man's duty unto God: as Prayers, Praises, Thankgivings, Repentance, Confession, /Obedience, Complaints, Lamentations, Page 104 Rejoicings: Meditations on Christ's Incarnation, Passion Resurrection, Ascensionhis Sitting on the right hand of God, and his coming again to judge the world. Also of mutual Exhortations, Dehortations, Consolations, Instructions, Reprehensions, &c. Which you shall find observed by our divine poet in the arguments of the psalms [G.W: see Wither, George] Whose translation I cannot but honour and admire.

And for the form, take the testimony of that sweet bard [In the Trophies : see Bartas³⁵] Du Bartas: who in a direct Prosopopei of [i. the heavenly Muse, of Uranus, coelum] Urania, speaketh thus:

Never elsewhere did plenteous Eloquence
 In every part, with such magnificence.
 Set forth her Beauties, in such sundry Fashions
 Of Robes and Jewels, suiting sundry Passions:
 As in thy Songs: Now, like a Queen for Cost
 In smelling Tissues, rarely-rich embossed
 With Precious Stones: Neat, Citty-like, anon,
 Fine Cloth, or Silk, or Chamlet puts she on:
 Anon, more like some handsome Shepherdess,
 In coarser Clothes she doth her cleanly dress:
 Whate'er she wear, Wool, Silk, or Gold, or Gems,
 Or coarse or fine; still like herself she seems:
 (Fair, Modest, Cheerful, fitting time and place,
 Illustring all ev'n with a heaven-like Grace.)

Like proud, loud Tigris, ever swiftly rolled,
 Now, through the plains thou pour'sta Flood of Godl:
 Now, like thy Jordan, or Meander-like,
 Round-winding nimbly with a many Creek,
 Thou run'st to meet thyself's pure streams behind thee,
 Mazing the meads where there dost turn and wind thee.
 Anon like Kedron through a straiter Quill,
 Thou strainest out a little Brook or Rill;
 But yet so sweet, that it shall ever be
 Th'immortal Nectar to Posterity.

And anon (for the excellency as well of matter as of form) the
 heavenly muse thus prophecieth the eternity of this sacred book:

Thou shalt survive throughout all generations:
 And, pliant, learn the language of all nations:
 Nought but thine ayres through Air and Sea shall sound:
 In high-built Temples shall thy songs resound:
 Thy sacred verse shall clear God's cloudy face,
 And in thy steps the noblest wits shall trace.

CHAPTER 11 Section 11

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Of the Continuance of Church music.

This solemn music so pleasing unto God, hath ever since (when the times permitted) in one degree or other, been observed in his church. Before the Israelites and the Christians had rest, (they from their wars and wanderings, and these from their poverty and persecution:) their music could not be so complete, as afterwards, in times of peace and prosperity. What music was used in the apostles' days, (whether vocal only, or instrumental also with it) is not apparent: although the apostle's exhortation seemeth to require as well the melody of instruments, as the concert of voices: [Ephes.5. 18.19: Ephesians] Be ye filled with the spirit: speaking to yourselves in Psalms, and Hymns, and spiritual songs; singing and (a) making melody in your hearts to the Lord. And the Holy Ghost, alluding to this mixed music of the church militant, doth thus express the heavenly harmony of the church triumphant:

[Revel. 14.2,3: Revelations] I heard the voice of Harpers, harping with their harps. And they sung as it were a new song before the throne &c.

But howsoever this ordinance of God might for a time be interrupted; yet so soon as the church obtained rest, and thereby, means and opportunity; they straightway renewed this religious duty, and rejoiced therewith to praise the Lord, in their great congregations.

[De Officiis ecclesiasticis l.2. c.12: Isidore,] Isidore, Archbishop of Hispalis, speaketh generally: that of the ancient custom of Singers in the old church of the Jews, the primitive church took

example to nourish singers: by whose sings the minds of the hearers might be stirred up to the love of God. &c. Psalmos cantabant filii Asaph continuis diebus, candidis induti stolis, ad vocem unius respondente (b) Choro. Ex hoc vetere more, Ecclesia sumpsit exemplum nutriendi psalmistas: quorum cantibus ad affectum Dei mentes audientium excitentur.

[Epist. Paulae & Eustochii, ad Marcellam: Jerome] St. Jerome³⁶ in an epistle which he wrote, for others, from Jerusalem to Rome, sheweth that there were divers nations abiding there, which had every one of them their several choirs. / Hic vox quidem dissona, sed una Page 106 religio: tot Psallentium chori, quot gentium diversitates.

Athanasius³⁷, (that good orthodox Bishop of Alexandria) in his treatise of the interpretation of the Psalms, saith: Propheta Psalmos, ut modulis canerentur, instituit & cum huiusmodi harmonia recitari voluit.&c. And a little after, Modulatim recitare Psalmos. &c. To sing psalms artificially is not to make a shew of cunning music; but an argument that the cogitations of our minds do aptly agree with our music: and that reading which observeth the law of feet and numbers, is a sign of a sober and quiet affection of the mind. For to praise God upon the well-tuned cymbals, upon the harp, and psaltery of ten strings, is a note and signification that there is such a concert between the parts of the body, as there is among the strings.

[Eccles. hist. 1.2.c.16: see Eusebius, History of the Church] Eusebius³⁸ saith out of Philo, that the churches of Egypt did make songs and hymns, with most exact qualities and measures of verses, which they sang in the honour and praise of God.

The chiefest songs sung in the service of GOD, were (c) Hymns; which Moses and David in the old church of the Jews first made and sung: and in the primitive church of the Christians, St. Hilary³⁹ and St. Ambrose⁴⁰ did excel in that kind: as St. Isidore witnesseth: Hilarius Gallus episcopus eloquentia conspicuus hymnorum carmina floruit. Post quem Ambrosius copiosius in huiusmodi carmine claruit: & inde hymni Ambrosiani vocantur. And these with other spiritual songs were sung in the church, sometimes by way of (d) Responsories and sometimes by (e) Antiphons.

The use of responsories is most ancient: as being found in Italy long before the hymns of St. Ambrose [Isidor 1.1.c.8: De officiis ecclesiasticis] Responsoria ab Italis longo ante tempore sunt reperta: & vocata hoc nomine, quod, uno canente, chorus consonando respondeat: interdum duo vel tres canunt communiter, choro in plurimis respondente. Yea Isidorus, in the place above-cited, maketh it more ancient: testifying it to have been derived unto Christians from the old church: the which (as the [Socrates. lib. 6.c.8: see Socrates (Ecclesiastical Historian)⁴¹] Ecclesiastical Historian writeth) was afterwards confirmed to Ignatius⁴² by a vision of angels, / praising the Holy Trinity, by responsory hymns. Ignatius Antiochae tertius ab apostolo Petro episcopus una cum apostolis aliquando versatus, visionem angelorum per responsorios hymnos sanctam triadem laudantium vidit: & modum visionis Antiochenae ecclesiae tradidit: unde & ad omnes ecclesias ista traditio promanavit.

And concerning Antiphons, the antiquity of them also in God's

church appeareth, by Theodoret, Sozomen, Isidore, and Basil the Great.

[Eccles. hist. 1.2.c.24: Theodoret] Theodoret⁴³ sheweth that in the church of Antioch, (where the disciples were first called [Acts. 11.16] Christians) those devout bishops, (Flavianus and Diodorus) ordained, that the Psalms of David should be sung in chorus by a chori of singing men, divided into two parts. The which order, once begun at Antioch, was thence derived farther and farther, even unto the uttermost parts of the world. Flavianus & Diodorus cum populo versabantur: dieque ac noctu instigabant omnes ad pietatis fervorem. Hi primi, in duas partes divisus coetibus, Psalmos accinentium instituerunt alternis Davidicam melodiam decantare: quod Antiochae fieri coeptum, pervagatum usque quaeque est: & ad fines orbis terrarum pervenit.

[Sozomenus 1.3.c. 29; Sozomen] Sozomen likewise relateth, that the clergy and people of Antioch, dividing themselves into two parts, did (according to their accustomed manner) praise God with hymns and songs.

And [1.1.c.7: De Officiis Ecclesiasticis] Isidore affirmeth that the Greeks accordingly did first compose these antiphons: (two choirs singing by chorus, like the [Esai 6.3: Isaiah] two seraphims answering one another in their Alleluia:) and afterwards the Latins, among whom St. Ambrose was the first. Antiphonas Graeci primum composuere, duobus choris alternatim concinentibus, quasi 2 seraphim. Apud Latinos autem primus beatissimus Ambrosius antiphonas constituit. The same custom, (saith [1.8.c.8: Sozomen, Ecc. Hist.] Sozomen) did

Chrysostom ordain in the church of Constantinople.

St. Basil⁴⁴ mentioneth the use of (f) both, not only in his own, but generally in all the Eastern churches. [Basilius Magnus, Ep. 63 ad Neocaesarianos: Basil] De nocte populus consurgens, antelucano tempore, domum precatationis petit: inque labore & tribulatione, ac lachrymis indesinentibus, fact ad Deum / confessione, tandem Page 108 ab oratione surgentes, ad psalmodiam instituuntur. Et nunc quidem [Responsary] in duas partes divisi, alternis succinentes psallunt: deinde [Antiphona] uni ex ipsis hoc numeris datur, ut quod canendum est prior ordiatur; reliqui succinant. &c.

But nevertheless it seemeth there wanted not then some contentious Cavillers against these holy exercises: to whom, he maketh this sober answer: horum gratia si nos fugitis; fugietis simul & Aegyptos: fugietis Lybiam utranque Thebeos, Palestinos, Arabes, Phoenicas, Syros, & qui ad Euphratem habitant. &c.

Since these times this sacred music hath ever been used by the godly in the house of God, for his divine service and worship, unto this day. And if at any time it have been abused, it is a poor reason, that therefore it should not be restored to its ancient right use again..

(a) Making melody. The word in the original is psallontes: i. (citharam pulsantes, fidibus canentes:) of psallo which sometimes alone, and sometimes with chordas, signifieth to play upon a string instrument: as Plutarch in Pericl, oros ten huion epiterpos en tini poto pselanta [Qui suaviter in Computatione fides tetiget:]
Butler omits reference symbol.]

And Aristotle Probl. sect 19 quaestio 40. Sub postremam cantilenam psallunt: & ibid, quaest. 43. Si quis, cum neten pulsaverit, &c. Of this word is derived psalmos (fidium cantus, vel carmen fidibus cantatum:) also psalter & psalteria qui & quae fidibus scit : and psalterion, psalterium, quod psallitur. Athenaeus.1.14.

(b) Chorus est proprie multitudo canentium. Isidore 1.i.c.3.

(c) Carmina quaecunque in laudem Dei dicuntur, hymni vocantur. Isid. 1.i.c.6.

(d) (e) Inter responsorias & antiphonas hoc differt: quod in responsoriis unus versum dicit: in antiphonis autem versibus alternant chori. Isidorus, Originum, 1.6.c.19.

(f) These responsories and antiphons, do by themselves severally make a solemn harmony: but both used alternatim in the same hymn, or other spiritual song, are more solemn: and fit for the most solemn service, upon the most solemn festivals, or other extraordinary solemn occasions.

CHAPTER 11 Section 3.

Of objections against Solemn church music.

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This holy ordinance of God, instituted for his divine service and worship, having the same foundation with other points of Christian religion, (the evidence of God's / word, and the practice of Page 109 his church) I should marvel that any reasonable man would disallow; were it not that a settled prejudice, (though against a clear truth) grounded only upon probable objections, is yet hardly removed. For I am out of doubt, it is not obstinate malice, but zealous ignorance, that doth oppose it.

It is objected that exquisite music doth not further but hinder the service of God; while the people listening to the pleasantness of the note regard not the matter of the ditty and so go away no wit edified by the psalm that is so tuned. St. Augustine [Confes. 1.9. c.6: Augustine, Confessions] was of another mind: where speaking of his Baptising at Milan, he saith to God, [Quantum fleui in hymnis & canticis suis, Suave sonantis Ecclesiae tuae vocibus commotus acriter. Voces illae influebant auribus meis & eliquabatur veritas tua in cor meum: & ex ea aestuabat in me affectus pietatis & currebant lachrymae & bene mihi erat cum eis.] O how I wept at thy hymns and songs, being vehemently moved moved with voices of thy sweet-sounding church. Those voices did pierce mine ears, and thy truth distilled into my heart: and thereby was inflamed in me a love of piety; the tears trickled down, and with them I was in a happy case.⁴⁵

[Confessions, Bk. 10, Chapter 33.

Aliquando plus mihi videor honoris sonis tribuere quam decet, dum ipsis sanctis dictis religiosius & ardentius sentio moveri animos nostros in flammam pietatis, cum ita (i. suavi & artificiosa voce: ut supra) cantantur; quam si non ita cantarentur; & omnes affectus spiritus nostri, prop suavi diversitate, habere proprios modos in voce cantu quorum nescio qua occulta familiaritate excitentur. Sed delectatio carnis meae saepe me fallit & c. Aliquando hanc fallaciam immoderatus cavens, erro nimia severitate, ut melos omne cantilenarum suavium, quibus Davidicum Psalterium frequentatur, ab auribus meis removeri velim, atque ipsius ecclesiae. (& quae sequuntur de more Alexandrino) Veruntamen cum reminiscor lachrymas meas, quas, sudi ad cantus Ecclesiae, in primordiis recuperate fidei meae; & nunc ipse commoveor non cantu sed rebus quae cantantur. Cum liquida vice & convenientissima modularione cantantur; magnam insitutionis huius utilitatem rursus agnosco: magisque adducor cantandi consuetudinem approbare in ecclesia: ut per oblectamenta aurium infirmior animus in affectum pietatis assurgat. Our church therefore knowing the use of both, doth in their due time use them both. The daily portions of the psalms are sung after the plain manner of Alexandria; and the single selected hymns, psalms, and songs, after the more exquisite manner of Milan.]

In another place indeed, (although he acknowledge that our minds are more religiously moved with holy words when they are sung with sweet and artificial voices, than when they are not so sung) finding himself sometimes / too much delighted with the sweet diversity Page 110

of the music, he falleth into dispute with himself: and at first he seemeth to affect the manner of Alexandria: where the psalms were tuned with so little altering of the voice, that they seemed rather to be read than sung: but recollecting himself, he confesseth as before: But when I remember the tears which I poured forth at the songs of thy church, I am now also moved with them: and am more induced to approve the custom of singing in the church; that by the delight of the ears, the weaker spirit may be raised up to the love of piety.

To this purpose but more resolutely speaketh [In Praefat ad Psalmos: Basil] St. Basil: Delectabiles cantionum modulos documentis suis permiscuit spiritus sanctus; ut dum suavitatem & gratiam mulcetur auditus, utilitatem illam percipiamus clam, quae ex sermonibus istis enascitur.

Yea and St. Augustine likewise in his prologue unto the psalms, consenting with St. Basil (as his interpreter) doth likewise absolutely determine: Spiritus sanctus delectabilibus modulis cantilenarum, vim suae doctrinae permiscuit; ut dum suavitatem carminis mulcetur auditus, divini sermonis utilitas pariter inseratur.

Yea, but the true worship of God doth not consist in these outward graces and ornaments: [John 4,24] God is a spirit: and they that worship him must worship him in spirit and in truth. True: and therefore they that worshipped God with this outward service, and not with the spirit, their service was not accepted of him: as himself professeth by the prophet [5.23] Amos. Take thou away from me the noise of thy songs, for I will not hear the melody of thy viols.

But shall we say, or can we think, that those holy men of God (David, Solomon, Ezekiah, Nehemiah and their devout companies) which were most exquisite in their music, did not worship God in spirit? Absit. Yea rather, because they worshipped in spirit, therefore they added this outward service: because David's heart was ready, therefore his tongue and his instrument were ready also, to praise the Lord

[Ps. 108] O God my heart is ready, my heart is ready: it followeth, I will sing and give praise with the best member that I have. Awake psaltery and Harp: I myself will awake right early. /

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Well, be it so, that they which serve God with this outward worship may nevertheless worship him in spirit: the apostle, where he speaketh against the service of God in an unknown tongue, not only requireth the spirit, but will have the understanding to go with it

[1 Cor. 14, 15: I Corinthians] I will sing, saith he, with the spirit, and I will sing with the understanding also. Now our own mother tongue sung in this exquisite music, of discant and instruments, is unto us an unknown tongue: we do not understand it. If you do not; consider where the fault is. The Princes, the Levites, and the people of God in their great assemblies, amid the full symphony, and loud noise of many instruments, did sing with understanding: else would not their service have been so acceptable to the Lord, as it was. And if this could not be; in vain did the author of this heavenly harmony require the people to sing with understanding: where he saith, [Ps 47] God is the King of all the earth: sing ye praises with understanding. The fault must then be in yourselves. For all those answers in the Decalogue and the Litany, with others, (like

that most solemn [v. s.1: Butler pp 101-1] hymnidion⁴⁶ which drew down the glorious presence of God) are known and familiar; and so are the ordinary Anthems, as Te Deum, Magnificat etc. And for the rest, sometimes one part singeth single, which is easily understood: and when the choir singeth, you have the help of some special treatable voice, (whereunto you may attend) and of the repeats, which at the second or third time, make that plain, which at first was not observed. And if these helps do not suffice for the understanding of them; they that can read may know them by book and they that cannot, may learn them by heart: and so go along with the choir that singeth them. And indeed without such help, neither can our plain metre-psalms be understood, when they are sung in the church: the multitude of voices so confounding the words, that a good ear listening attentively can seldom apprehend them.

I, but though the congregation, by this means, may understand what is sung, and so go along in heart with the choir; yet can they not join with them in their exquisite music. No more can the whole congregation join with the singers of this plain-song. For some that have good minds, have not good voices, / and some that have Page 112 voices, cannot read: some that can read, cannot sing, and some can neither read nor sing. All which are the greatest part of most congregations. And why should it be more requisite, that all the assembly should join with the choir in the artificial singing of their hymns and anthems; than with the priest in plain reading or saying of the lessons, prayers, and other parts of the liturgy; or the prayer of the preacher before and after the sermon? Or why

should not we think that the psalms and hymns and spiritual songs, sung by a Christian choir (the devout heart of the people concurring) be now as acceptable to the Lord, as when they were sung by the priests and Levites, with the hearty devotion of their congregation? For it cannot be that the common people (though they were to join with the priests and Levites in spirit, and understanding of the matter) could join with them in the artificial tuning of their songs: except it were only some short Versicles, which might easily be learned by heart: as that iterated Epistrophe⁴⁷ Ps. 136 (sung with miraculous effect 2 Chron. 5.13.) and that response of the prophetess Miriam and her company, unto the song of Moses and the children of Israel. Exod. 15.21.

But if you will needs partake with the musical choir, in the tones also of their harmonious melodies; then learn to sing: which is an ingenuous quality, fit, in [Vid. c.3.s.2. Butler, p 122ff] divers respects, for all such as are capable of it.

Wherefore (these premisses considered) they which will have for their own solace, the most curious music both of voice and instruments; and will allow for the service of God, only a little poor plain-song, and that oft-times corrupted and disgraced with harsh discords, untunable voices, and other like music-solecisms, (which cannot but be tedious and offensive, even to the meanest and simplest of the multitude) are like (methinks) those irreligious sacrificers, that offered to God the halt [Deut. 15. 21: Deuteronomy] and the blind; and kept the fairest and the fattest of the cattle for themselves.

But you will say this artificial music, so much commended,

cannot be had in all churches. True: and therefore as in sometimes, everywhere; so at all times somewhere, men must be content with plain-song, either in parts, or (which is more defective) / Page 113

all in one tune: and yet, no doubt, if they sing with the spirit and with the understanding, he that accepted of the poor widow's mite, will accept of their good endeavours, according to that they have, and not according to that they have not. But it behoveth us herein to avoid all indecency and disorder, and to aim at perfection in this kind also: because, as St. Augustine noteth, [In. Psal 149: Augustine] In choro cantantium quisquis discrepaverit, offendit auditum & perturbat chorum. For which purpose it were to be wished, that every church had one skillful Levite at the least, to instruct and direct the most musical and best capacities, in the several parts of song, according to the several pitches of their voices: the which may be guides unto the rest: that so, even in these plain Doric tunes, they may sing with a grace to the Lord in their hearts; as becometh saints in the house of God, [1 Cor. 14.20] where all things should be done decently and in order.

CHAPTER 11 Section 4

Of the special uses of Divine Music

The special uses of divine music are many: as in acknowledging of God's wonderful works, and in praising his holy name: in declaring his mercy towards us, and in thanksgiving to him for them; in confession, in prayer, in complaint, in exhortation, instruction, and consolation. Of [Vide Hand-sign s.1: Butler pp 98 ff] all which, with others, you have sundry precedents in the devout Psalms of David. As Ps. 10. which is an earnest complaint of the pride, subtlety and presumption of the ungodly oppressor: with a prayer for deliverance. Ps. 1, 11, and 15. which are merely instructions. Ps. 17. which is a prayer for the right, for constancy, and for mercy: also a complaint of the cruelty and prosperity of his enemies, with prayer to disappoint them, and with comfort. Ps. 27. which is a confident consolation, with prayer. Ps. 37. which is full of comforting instructions and exhortations, variously intermeddled. Ps. 49 which is an earnest reproof of the covetous, and proud, shewing their vanity and destruction: with a comfort to the godly. Ps. 51. which is a prayer, confession, comfort, / profession of repentance, and amendment of life. Page 114 Ps. 86. which is a prayer for comfort and mercy, with praise and thanks giving to God for his greatness and goodness. Ps. 94. which is a complaint against the wicked for their tyranny, and a reproof of their folly, with a comfort to the righteous. Ps. 103. which is a praise of God for many benefits, an acknowledgement of his mercy, man's frailty, God's eternity, and an exhortation to his servants to

praise him. Ps. 104 which is a praise of God for his mercy and wisdom in creating and governing the world, with an orderly description of his chief works. Ps. 107. which is an excellent exhortation unto the people to praise God: grounded upon three points. (their misery, their repentance and their deliverance:) which three are successively iterated: and that with 2 epistrophes sententiae, (alternately repeated 4 times) one including their repentance and deliverance, and the other a pathological exponesis inciting to praise God for his goodness. All which is concluded with the recital of divers other blessings, as further motives to praise God. And Ps. 136, which is an exhortation to thank God for his works, (general and special:) which are there recited, with that perpetuated epistrophe of God's perpetual mercy, (the sole fountain both of his works and of our thanksgiving).

Besides these ordinary special uses of divine music, we read of certain extraordinary: whereby strange things were brought to pass, both touching the evil and the good spirit. Touching the evil spirit, in that it was used for the quieting of men possessed, and for the expulsi^{ng} of the foul fiend: which thing [1 Sam. 16.23] David wrought with his harp, when the evil spirit troubled Saul. And that this was no strange thing in those days, appeareth by the sudden unanimous advice of Saul's servants. [V 16: 1 Sam. 16.16.] Let our Lord, saith they, now command thy servants which are before thee, to seek out a man who is a cunning player on an harp: and it shall come to pass (when the evil spirit from God is seen upon thee) that he shall play with his hand and thou shalt be well (a). And for the good spirit, the like music was used by the prophets, thereby (as it seemeth)

to excite a special enthusiasm, or divine rapture for some present oracle. [2 Kings 3.2] So when Elisha / was besought to prophecy Page 115 unto the three kings, what should be the success of their battle against Moab; before he could give them any answer, he called for a minstrel: and while the minstrel played; (saith the text) the hand of the Lord came upon him: and he prophesied victory unto them; and withal, glad tidings of plenty of water, which then they wanted. So did the prophets which Saul met, according to the prediction of Samuel. [1 Sam. 10.5.] It shall come to pass, when thou art come to the city, that thou shalt meet a company of prophets, coming down from the high place; with a psaltery and a tabret and a pipe, and a harp before them, and they shall prophecy. And the spirit of the Lord will come upon thee, and thou shalt prophesy with them, and shalt be turned into another man. And that other prophets afterward, did make the like use of instruments, appeareth in the end of Habakkuk: where he directeth his prophecy unto the chief musician on his [Or string Instruments] Neginoth.

(a) This power of music against evil spirits, [In an Epistle to Senfelius musicus cited by Sethuns Calvisins : Luther] Luther seemeth to think that it doth still remain. Scimus (saith he) Musicam daemonibus etiam invisam & intolerabilem esse: and thereupon concludeth: plane judico, nec pudet asserere, post theologiam esse nullam artem quae possit musicae aequari.⁴⁸ I verily think and am not ashamed to say, that after divinity, there is no art that can be compared unto music.

BOOK 11 CHAPTER 11 Section 5.

An Apostrophe to our Levites.

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Unto the perfecting of a church-song, the perfection of three pious Artists is necessary: (the [Poeta of poiein (facere) to make; and therefore the North calleth him a Maker, because he maketh Verses.] poet, the composer, and the singer:) the poet for making the ditty: the composer, for fitting the note unto it: and the singers for uttering them both together in the assembly.

In the old church of the Jews, the chief poet (at such time as divine music did flourish most) was that holy prophet and king, the beloved of God: the composers were the chief musicians (Asaph, Heman, and Jeduthun) filled, as those curious workmen (Bezaket and Aholiab) with the spirit of God: the singers were [1 Kron.25.7] Kenaniah (master of the song) and his brethren the Levites, [1 Kro 15.27: I Chronicles] instructed and [2 Kron. 29.34] sanctified to the work/ Page 116 All which concurring in their perfection, made up that heavenly harmony, so pleasing unto Almighty God.

In our church, the holy prophet is the same: we have also the psalms of David, with other spiritual songs, endited by saints and holy men of God: our composers (chief musicians both on Nehilo⁴⁹ and Negiloth) through their rare wit, art and practice, are now grown to that perfection, that, if it were possible, they might exceed even Asaph, Heman and Jeduthun: and for our chanter and singing-men, their skill in all sorts of music is most complete: their voices and instruments (fitting all parts) as good as nature and art can make:

that nothing is now wanting in our choirs if withal, they be adorned with such outward and inward graces, as become those that sing the Lord's songs in his holy temple. The which, while I require, I would not have them think, that I do so much exhort them to do that they do not; as commend them for that they do: according to that of the poet,

[Ovid Trist. 1.5. in fin: Ovid, Tristia]

Qui monet ut facias quod iam facis, ipse monendo
Laudat, & hortatu comprobat acta suo.

First therefore let the whole choir endeavour so to moderate their voices, that the words may be plainly heard and understood of the congregation: so that, if not in art, yet in heart they may go along with them in like devotion. Too much quaint division, too much shaking and quavering of the notes, all harsh straining of the voices beyond their natural pitch, as they are odious and offensive to the ear; so do they drown the right sound of the words, and thereby deprive the hearers of the sense and meaning thereof. The rudeness and vanity of those Stentorian vociferations, by some too much affected, the poet taxeth in the singers of his age.

⁵⁰Cur tantis, delubra, boum mugitibus imples?
Tunc Deum tali credis placare tumultu?

To the descreet moderating of their voices, they should add all other outward decency. For all idle and careless gesture, all ill-favoured distorting and disfiguring of the countenance, all foul, fantastic, and uncomely attire, and whatsoever / doth not beseem Page 117
grave and sober ministers of God in his house, is but a disgrace to the divine service, and a scandal to the congregation. But, above

all things, let them adorned with the inward beauty of holiness: whereunto the psalmist earnestly exhorteth. [Ps. 96] O worship the Lord in the beauty of holiness. [Ps. 93] For Holiness becomes his house for ever. This counsel of that good king (the sacred singer's Lord and master) did your predecessors (the old Levites) religiously observe: who when they came to appear before the Lord, and to perform their solemn service in his sanctuary; the [2 Kron. 29.34] text saith, that they were sanctified to the work: and that they were more holy than the priests, [1 Kron 23.28] whom they served: which made their sweet singing to be as a sweet-smelling sacrifice unto the Lord.

And therefore (that the psalmody of Christians, in the gospel, might be no less acceptable unto God; than the devout songs of the Jews, in the law) the church of Christ hath ever been careful, that all things in this divine duty might be done, not only decently and in order, as before men; but also religiously, and piously, as in the sight of God. [1.2. c.12: Isidore, de Officiis ecclesiasticis] Isidore, for the better performance of this excellent service, requireth, in the singers, excellency both of voice and art. Psalmistam & voce & arte praeclarum illustremque esse oportet: ita ut ad oblectamenta dulcedinis animos incitet auditorum. Vox autem ejus non aspera, non rauca, vel dissonans; sed canora erit, suavis, atque liquida: habens sonum & melodiam sancte religioni congruentem [Canon 75: see Constantinople] The sixth Council of Constantinople⁵¹ speaketh to this purpose: requiring moreover zealous attention and compunction of heart.

Eos qui in ecclesia ad psallendum accedunt, volumus nec inordinatis vociferationibus uti, & naturam ad clamorem urgere; nec aliquid eorum quae ecclesiae non conveniunt, & apta non sunt, adsciscere: sed cum magna attentione & compunctione, psalmodias Deo, qui est occultorum inspector, offerre.

And the [Canon 137: see Aquisgrano] Council of Aquisgran⁵² commandeth all singers not to pollute the skill, given them by God, with vicious living; but to adorn it with virtue and holiness. Studendum summpoere cantoribus est, ne donum sibi Divinitus collatum vitiis foedent, sed potius illud humilitate, castitate, sobrietate, & caeteris sanctarum virtutum ornamentis exornent: quorum melodia / animos populi Page 118 circumstantis, ad memoriam amoremque coelestium, non solum sublimitate verborum, sed etiam suavitate sonorum, quae dicuntur, erigat.

And St. Jerome upon these words of the epistle to the Ephesians [c.5.19: Jerome, on Ephesians 5.19] Cantantes & Psallentes in cordibus vestris Domino, singing and making melody to the Lord in your hearts) exhorteth thus: Audiant haec adolescentes: audiant hi, quibus in ecclesia est psallendi officium, Deo non voce tantum, sed corda cantandum⁵³. Which words were since taken into the [Decret Distinct 92: see Gratian, Decretals] Canon: where they are expressed in the gloss by this old distich:

Non vox sed votum, non musica chordula sed cor,
Non clamans sed amans, cantat in aure Dei⁵⁴.
Not voice, but you, Heart's zeal, not music's String,
Love, not loud cry, in th'ear of God doth sing.

And therefore it is not meet that any vulgar profane pipers (whatsoever

their skill be) should be suffered, in their discordant and irregular habit, to bare a part in this holy action; nor, Uzza-like, to put their hands to this Ark of God. But if for art and virtue, they shall be thought meet to this Ark of God. But if for art and virtue, they shall be thought meet for the work; let them forgo their profane profession, and be ordained and allowed by authority, before they presume to set a foot in the choir: as is required by that ancient Canon: [Decret. dist. 92: see Gratian, Decretals] Non liceat in pulpito psallere aut legere, nisi qui ab episcopo sunt ordinati Lectores. The [c.15: see Laodicea] Council of Laodicea⁵⁶ commandeth the same. Quod non oportet amplius praeter eos qui regulariter cantores existunt, qui & de codice canunt, alios in pulpitu[m] conscendere & in ecclesia psallere.

The simile which good Tully borrowed from skilful musicians, musicians should challenge as their own, and apply it unto themselves. [Offic 1.1. ad finem: Cicero, de Officiis] Ut in fidibus aut in tibiis, quamvis paululum discrepent, tamen a sciente animadverti solet; sic videndum est in vita ne quid discrepet: vel multo etiam magis, quo major & melior actionum quam sonorum concentus est.

They that do so easily observe, and abhor the least discordance in music, should as well discern and detest all discordance in life: and that so much the more, by how much the concert of actions is/ Page 119 greater and better than the concert of sounds: let that be justly objected against them; [Mat. 15.8: Matthew] This people draweth nigh unto me with their mouth and with their lips; but their heart is far from me.

These fair beauties of body and mind, these outward and inward graces, are your chief church-ornaments: without which your most exquisite and solemn service, will please neither God nor godly men: and with which, I know not why your solemn devotions, assisted with the piety of a zealous congregation, should not be as acceptable to almighty God in his holy church, as that of the priests and Levites, and people of the Jews was in the temple, [2 Kron. 5.13 & 14] when the glory of the Lord filled the house of God. Put them on therefore (Beloved) with fear and reverence: and being once put on, let them never be put off again; until you change them for those [Revel. 7.9] white robes, wherewith the great multitude of them that praised God is clothed, (having palms in their hands) before the throne and before the Lamb. Then shall your prayers ascend as the incense, and your songs pierce the highest heavens: then shall you tie the ears of the people to your tongues, and their hearts and affections to your holy harmonies: then shall God and the King bless you, and you have cause to bless God and the king: then shall you make yourselves fit to sing, with the saints and angels in heaven, [Revel. 19.6] Alleluias unto the Lord God omnipotent: and [Ibid. 14 2 & 3: Revelations] to hear the voice of the harpers harping with their harps: whose song no man can learn, but they that are redeemed from the earth.

CHAPTER 111 Section 1

Of the allowance of civil music, and the use therefore in general Page 119

And such is the first and chief use of music in the service of God.

The second and civil use is for the solace of men. The which as it is agreeable unto nature; so is it allowed by God, as a temporal blessing, to his people. /

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To the first point concerning nature, no man can give better testimony, than that [Aristotle, Polit 1.8.c.5] grand secretary of nature: Habet musica naturalem voluptatem, per quam illius usus cunctis aetatibus, cunctisque moribus est acceptus. And again, [ibidem: Aristotle, Politics] Congruit autem naturae huiusmodi disciplina. Musica enim ex his est, quae sunt jucunda secundam naturam. Et videtur cognatio quaedam esse nobis cum harmoniis & rhythmis. Quapropter multi sapientum dixere, alii quidem animum esse harmoniam; alii vero habere harmoniam. And in another place, [Problem Sectione 19, Quæst. 38: Aristotle, Problems] Quod motibus naturalibus oblectari, a natura omnibus datum est; numeris, modulis, canticis, denique omnibus concinendi generibus, oblectari omnes consuevere. To this purpose speaketh [1.1.c.1. Boethius, De Musica] Boethius: Nihil est tam proprium humanitati quam remitti dulcibus modis, astringique contrariis: idque non modo sese in singulis, vel studiis vel aetatibus tenet; verum etiam per cuncta diffunditur studia: & infantes, juvenes, nec non etiam senes, ita naturaliter affectu quodam spontaneo modis musicis adjunguntur; ut nulla omnino sit aetas quae a cantilenae dulcis delectatione sejuncta sit. And in the concluding of the same

chapter, Ex his perspicue appareat, ita nobis musicam naturaliter esse conjunctam; ut ea, ne, si velimus, carere possimus. Quocirca intendenda vis mentis est, ut id quod natura est insitum, scientia quoque possit comprehensum tueri. Music then, being natural to mankind, not to be animal musicum is not to be animal rationale.

To the second point, (that music is a special gift of God, which, among other worldly blessings, it hath pleased him in his wisdom and mercy to ordain, for the solace and delight of the sons of men,) we have the express testimony of his word: where he promiseth the fruition thereof to the godly, as a token of his favour, and a reward of their well-doing; and threateneth the taking of the same away, from the ungodly, as a token of his displeasure, and a punishment of their revolting and disobedience. Unto the church of the Jews (when they were reconciled) he promiseth this token of his love: [Ose 2.15: Hosea] (She shall sing as in the days of her youth, as in the day when she came up out of the land of Egypt:) whereas before, for their idolatry, he threateneth, [V ibid. 11: Hosea 2.11] I will cause all her mirth to cease: her feast-days, her new-moons, and her sabbaths, and all her solemn feasts: as / likewise for their oppressing of Page 121 the poor. [Amos 8.10] I will turn your feasts into mourning; and all your songs into lamentation. And again, [Isai 25.4: Isaiah] Because they have transgressed the laws, changed the ordinances, broken the everlasting covenant; v.6. therefore hath the curse devoured the earth, & v.8. the mirth of the tabrets ceaseth, the noise of them that rejoice endeth, the joy of the harp ceaseth: as it was in the time of Judas Maccabaeus, when, the story saith that [1 Mac. c.3.v.45: 1 Maccabees 3.45] Joy was taken from Jacob, and the pipe with the harp

ceased. Whereas (when their sins had brought them into sorrowful captivity because they repented, and praised the Lord, and said, [Jerem, 31.7 : Jeremiah] O Lord save thy people the remnant of Israel; therefore [v.11: Jeremiah 31.11] did he redeem them from the hand of him that was stronger than they: and also promised them, (together with other tokens of his favour and goodness) the solace of mirth and music again. Therefore, [v.12 : Jeremiah 31.12] saith he, they shall come and sing in the height of Zion; and shall flow together to the goodness of the Lord, for wheat, and for wine, and for oil; &c and they shall not sorrow any more.

It is true, that the wicked do sometimes enjoy this delight, as they do other temporal benefits: but it is to their greater condemnation: for a woe followeth: Woe unto them ([Esai. c.5.11: Isaiah] saith the prophet) that rise up early in the morning, that they may follow strong drink; that continue until night, till wine inflame them: v.12. And the harp and the viol, the tabret and pipe, and wine, are in their feasts: but they regard not the work of the Lord. It followeth, v.13. Therefore my people are gone into captivity. &c. And again, [Amos c.6.4] Woe unto them that lie upon beds of ivory, and stretch themselves upon their couches; and eat the lambs out of the flock, and the calves out of the midst of the stall: v.5. that chant it to the sound of the viol, and invent to themselves instruments of music like David: &c v.6. but they are not grieved for the affliction of Joseph. It followeth, v.7. Therefore now shall they go captive, & c.

Hereunto agreeth the complaint of Job. [Job 21.11] They send forth their little ones like a flock, and their children dance:
v.12. They take the timbrel and harp, and rejoice at the sound of the organ. It followeth, v.18. They are as stubble before the wind, and chaff that the storm carrieth away.

CHAPTER 111 Section 11

Of the divers special uses of civil music

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The divers sorts of music are here used, as the circumstances of time, place, and persons, shall require: sometimes the vocal alone; (either single or in set:) sometimes the instrumental alone, (either [Especially if the instruments be symphonon; Vide (a) (b) in notes ad c.1.s.1: Butler, pp 94] single, or in set; or in consort:⁵⁷) and sometimes both vocal and instrumental together. And all of them for special uses, according to the divers occasions of the music.

One special use is to cheer and comfort men, while they are busy in their painful vocations; so to deceive their tedious time: as the [Quintil 1.1.c.10: Quintilian, Instit Orat] Rhetorician observed: musicam natura ipsa videtur ad tolerandos facilius labores, velut muneri, nobis dedisse. Nature seemeth to bestow music upon us as a favour, for the easier enduring of our labours. This use did that husband-man make of his singing, at his work abroad in the field.

[Virg. Eclog. 1: Virgil, Eclogues]

Alta sub rupe canit frondator ad auras

And the good-wife at home about her house-wifery.

[Georg.1: Virgil, Georgics]

Interea longum cantu solata laborem,

Arguto conjux percurrit pectine telas.

This use the poet copiously expressed in the [In fine Iliad Sigma: Homer, Iliad.] shield of Archilles, wrought by the skill and hand of Vulcan: wherein, after the use of music in Nuptial rites, (Vid.1.1. c.i. (k) in notis) are expressed other uses thereof, in men's sundry vocations and labours: as in shepherding, harvesting, grape-gathering, & c.

Dyo d'ama heponte Noemes,

Terpomenoi syrigxi

Duo simul sequebantur pastores, oblectantes ses fistulis

Parthenika⁵⁸ de kai eitheoi atala phroneontes

Virgines autem & juvenes innupti, pueriliter sapientes,

Textis in calatbris portabant dulcem fructum.

Hos autem inter medios, puer cithara sonora

Suaviter citharizabat: chorda autem belle resonabat

Tenellae voci: hi autem pulsantes simul

Cantuque sibilosque, pedibus tripudiantes sequebantur / Page 123

And thus do now many mechanic artificers; which, single, (having good voices) yield sweet melody, as well to others, as to themselves. But, in some places, (where are many workmen together) they make good harmony also, of 2,3, or 4 voices: which surely is pleasant enough to the hearers.

This use of singing hath another special benefit;; causing withal, health of body:⁵⁹ it being a special means to clear and strengthen the lungs so that (were it not for one thing) a singing-man need never fear the asthma, peripneumonia, or consumption: or any other like affections of that vital part: which are the death of many students. If unto this inward exercise of the lungs were added the outward exercise of their limbs; they should find it a means to increase their health and to clear their wits, and so (as [De Reptb 1.3: Plato, Republic] Plato speaketh) to make them perfect musicians. Eum igitur qui Gymnasticam cum musica pulchra miscet, & moderate haec animo adhibet, rectissime perfectum quendam musicum diceremus. The example of this most wise master confirmeth the same: who [Plutarch de sanitate tuenda: Plutarch] to his music, for his exercise added dancing.

Socrati exercitatio corporis non injucunda erat saltatio.

Another special use of music is to recreate the minds of industrious men, when they are now wearied with labour, care, or study: as the Philosopher adviseth: [Polit 1.8.c.5: Aristotle] Musica medicina est molestiae illius, quae per labores suscipitur. [Tusc. 9 1.4. in initio: Cicero, Tusculan Disputations] Thus, in old time, with singing and with playing upon string instruments did the wise and learned Pythagoreans, after intensive studies, revive their spirits: lythagorei mentes suas a cogitationum intentione, cantu fidibusque ad tranquillitatem traducere sunt soliti. According to which example, many of our hard students do now sometimes ingenuously solace and refresh themselves, either with instrument ([Vide (a)(b) in Notis ad c.1.s.1: Butler, p 94] symphonon) alone, or with voice and instrument, or with a set of instruments, or with a consort, or (where there is a full choir) with complete vocal music, artificially set and artificially sung in parts: (which doth far exceed all instrumental, even that which is most excellent in his kind) and that either alone; or with instruments too: which must needs be best; unless the instruments drown the voices, or their ditty. Vide C.1.section 3 /Page 124

But this use of music is most seasonable in the time of feasting: [Eccles 2.24: Ecclesiastes] when men meet together to be merry and to enjoy the fruit of their labours: which is the gift of GOD. And therefore saith the [Primo Therapeutices] Prince of Physicians⁶⁰, not to have a harp or other like instrument at a feast, was accounted a very base thing. Abesse a convivio lyram, vel id genus aliud, turpissimum censebatur. To him agreeth the [Odyss A: Homer Odyssey]

Prince of Poets,

Molpe orchestyste ta gar t'anathemata daitos

Cantusque & choreae dulcis donaria cenae

and again;

[Odyss I : Homer Odyssey]

Ou gar ego ge ti phemi telos kariesteron einai

E, hotan euphrosyne men eche kata demon hapanta:

Daitymones, d'ana domat' akouazontai aoidou

Emenai echeies...

Non enim ego quippiam puto magis gratum esse,

Quam, quando laetitia habet populum universum:

Convivantes autem per domum audiunt cantorem,

Sedentes ordine.

So kind is music at a feast; that it is compared to a rich jewel: and

is preferred, at that time, even before wise speaking. As the

[Eccles c.32: Ecclesiasticus] son of Sirach teacheth at the ordering of a feast.

4. Pour not out words (saith he) where there is a musician, and shew not forth wisdom out of time.

5. A Consort of music in a banquet of wine, is as a signet of a carbuncle set in gold.

Therefore was this custom anciently used in those civil and learned nations: (Hebrews, Greeks, Romans). Of the Romans saith Quintilian.

Veterum [1.1.c.10: Quintilian, Instit. Orat] Romanorum epulis ac tibias

adhibere moris fuit. And Tully: [Tusc quaest 1.4. in initio: Cicero

Tusculan Disputations] Epulis magistratum fides praecinunt. And

again,¹⁸ [Ibidem: Cicero, Tusc. Disputations] Gravissimus author in

Originibus dixit Cato, morem apud majores hunc epularum fuisse, ut

de inceptis qui accubarent, canerent ad tibiam clarorum virorum laudes. Of the Greeks, testifieth [Polit 1.8.c.3] Aristotle, from Ulysses in Homer. Optimam esse degendi rationem, quando laetis omnibus, convivae audiunt citharaedum, sedentes per ordinem. And Tully of that Grecian Captain, that he was accounted to be unlearned, because he refused the harp at a feast [Tusc. quaest 1.1 in initio : Cicero, Tusc. Disputations] Themistocles cum in/ Page 125 epulis recusasset lyram, habitus est indoctior. Plato in Gorgia speaketh to this purpose: where he mentioneth that Epithalamium, (formosam esse & divitem & benevalere) wont to be sung at bridals, or marriage-feasts. And for the Hebrews, we read that when [1 Esdras 4.63] Zorobabel had obtained leave and means of Darius to re-edify Jerusalem and the temple; he and his brethren feasted with instruments of music 7 days. Vid. Modum Ionicum.

Another use is to lament the deaths, and to solemnize the funerals of honourable personages: and sweetly to cheer the sad and drooping spirits of the mourners. This special use did David make of it; when he lamented the deaths of Saul and Jonathan, in that mournful ditty: 2 Sam. 1. v. 19. The beauty of Israel is slain upon the high places; how are the mighty fallen?

20. O tell it not in Gath: publish it not in the streets of Ascalon. Where the valour and virtues of these two worthies is worthily honoured, by the heroic stately verse of this princely poet.

[2 Chron. 35. 24, 25] Thus did the singing-men and singing-women speak of good Josiah in their lamentations, when Jeremiah and all Judah mourned for his untimely death. Thus did Andromache, with

the singers, lament the death of her dear Hector.

para d'eison : oideous

Threnon exarchous... Juxta vero collocabant cantores,

(luctus principes) insuperque gemebant mulieres:

Inter illas autem Andromache albiulna coepit luctum.

Mi vir aetate juvenis periisti, &c. [Iliad, omega: Homer]

Agreeable unto this practice was the old law of the Romans,

[Tulli. de Legibus l.2. in fin: Cicero, de Legibus] Honoratorum

virorum laudes in funere memorantor: easque etiam ad cantum

tibicines proseguuntor, cuinomen Naenia: quo vocabulo etiam,

Graeci cantus lugubres nominant. The which solemnities, with others, are likewise used at our chief funerals.

Another use of this music is, upon a contrary occasion, (some extraordinary prosperous event) to increase and express the extraordinary joy and gladness conceived thereof. [Judg11.34:

Judges] This use did that glad-sad daughter of Jephtha make; when

she went forth with timbrels and with dances, to meet her / Page 126

victorious father returning from the slaughter of the Ammonites.

[1 Sam. 18.6] This use did the women make of their music, when they came out of all cities, singing and dancing, to meet King Saul, with tabrets, with joy, and with instruments of music.

Thus did the people express their joy at the proclaiming of King Solomon: [1 Kings 1.40] And all the people came up after him: and the people piped with pipes and rejoiced with great joy, so that the earth rent with the sound of them. So did Simon, when he had recovered the tower of Jerusalem from the enemy;

[1 Macca c.13 v.51: 1 Maccabees 13.51] And entered into it with thanksgiving, and branches of palmtrees; and with harps and cymbals, and with viols, and hymns, and songs. Thus did Judith triumph when she had slain Holophernes [c.15. v.13: Judith] The women of Israel put a garland of Olive upon her, and her maid that was with her: and she went before the people in the dance, leading the women: and the men followed in their armour. Then [c.16 v.1,2: Judith] Judith began to sing, (and all the people sang after her) this song of praise. Begin unto my God with timbrels: sing unto my Lord with cymbals: tune unto him a new psalm: exalt him, and call upon his name.

Another use of this music is to direct and order the dance: a thing of itself so harmless and useful, that, were it not for the concomitant abuses, I suppose the strictest Stoics, and severest censors would rather give it applause than opposition. Aristotle, out of Euripides, reciteth 3 things that move delight, and remove cares: (sleep, drink, and music:) [Polit 1.8.c.5 Aristotle] Somnus, potus, musica sunt per se si jocunda & simul cessare curas faciunt. Quapropter instituunt in hac: & Utuntur cunctis istis similiter, (somno, potu, and musica.) Unto these three (saith he) they add dancing for a fourth. In his quoque saltationem posuerunt. And surely not without cause. For even the stiff country hinds will leave any delight for this: and though they have wrought or travelled hard all day; yet come they as fresh unto it, and bestir themselves as nimbly at it, as if they had done nothing in a week before: and of this you need not doubt; that, all the while they are thus employed, their minds are never troubled with any care, or grief, or the least thought of

their own, or their master's business. And moreover, with /Page 127
 this joyful recreating of the mind, by privation of care and
 fruition of delight, is joined a healthful exercise of the body:
 which keepeth men in breath, causing and increasing nimbleness,
 strength and activity: whereby they are enabled for any service,
 in peace or in war. Therefore did that warlike people, the
 Persians, learn to dance as to ride: supposing this measured
 motion of the body to avail much unto strength. [Caelius
 Rhodiginus l.18.c.18:Rhodiginus] Verum sicuti equitare, ita &
 saltare discunt Persae: modulata id genus motionem, corporis
 robori conferre plurimum arbitrati. This practice is approved by
 Socrates himself: who in his poems saith, [Athenaeus lib 14:
 Athenaeus] Eos qui optime saltant, ad bellicos res esse idoneos:
 that they who dance well are fit for warlike exploits. Neither
 are these (health, strength and activity) the only good effects
 of this laudable exercise; it causing moreover a concinnate⁶¹ and
 comely comportment of the body. For which, [De legibus lib.7:
 Plato, Laws] Plato in his laws requireth, that the youth of both
 sexes should be taught to dance. Pueros & puellas consentaneum
 est tripudium gymnasticamque discere. Ideoque pueris saltandi
 magistri, ac puellis ejusdem artis magistrae tribuantur; ut in
 illis exercitationibus aptam quandam corporis conformationem
 consequantur. Which law was accordingly observed by that wise
 and warlike nation: as by Homer (after other memorable things)
 is expressed in Achilles' shield. [In fine Iliad Sigma; Homer]

Entha men eitheoi kai parthenoi alphasiboiai

Ibi quidem adolscentes & virgines formosissimae

Tripudiabant, invicem in volis manus tenentes.

Horum autem, hae quide tenues vestes gerebant: illi vero tunicas

Induti erant bene textas, sensim splendentes tanquam oleo:

Et hae quidem pulchras coronas habebant: illi autem gladios

Gestabant aureos, ab argenteis cingulis.

Hi vero quandoque in orbem cursitabant doctis pedibus

Agiliter admodum; sicut quum quis rotam aptatam manibus

Sedens figulus tentaverit si currat.

Quandoque autem rursus cursitabant per ordines inter se:

Plurima vero delectabilem choream circumstabat multitudo,

Oblectantes sese. Duo autem Saltatores inter ipsos,

Cantum incipientes, versabant se per eso medios. / Page 128

In respect of all which benefits it is that our indulgent heavenly father, out of his wisdom and loving kindness, permitteth and promiseth this boon to his obedient children; and, for their disobedience, in his displeasure, taketh it from them. The first appeareth in the prophecy of Jeremiah: where the Lord saith unto Israel, [c.31 v 4: Jeremiah] Thou shalt again be adorned with thy tabrets; and shalt go forth in the dances with them that make merry. And again, [v.13: Jeremiah 31] Then shall the virgin rejoice in the dance: both young men and old together: for I will turn their mourning into joy, and will comfort them.&c. The other in the Lamentations. [c.5.v.14 Jeremiah] The elders have ceased from the gate; the young men from their music: the [v.15 Jeremiah c.5.] joy of our heart is ceased; our dance is turned into mourning. And therefore where these comfortable delights cannot be had; the want must be suffered with patience, as a punishment of our ungodliness: but where God giveth leave; it is no fault for men to take it, and with thankfulness to make use of it. As Judith and the Jews [See the places fore-cited, Judith 15,13, 1 Sam 18.6 Iudg 11,34] did at the death of Holophernes:

and as was done upon the victory of Saul and David against the Philistines: and of Jephthah against the Ammonites. And that this kind of rejoicing was used among the Jews, in the days of our Saviour; appeareth in the parable of [Luc 15.25: Luke] the prodigal son. The which that they might perform with more decency, when they were men; it seemeth they were inured to it, while they were [Luc. 7.32: Luke] children. And likewise after that time, [1.3.c.27: Theodoret, Eccles hist] Theodoret speaketh of banquets and dancings which Christians used after deliverances; namely those of the men of Antioch, who, for their peace and safety by the death of that bloody apostate Julian, made public feasts and dancings. His words are these: Antiocheni cognita caede Juliani, epulis & festis indulgebant, & choreas agebant. Qui impius ecclesiae persecutor & apostata, mortali vulnere saucius, sanguinem in aerem sparsit & exclamat, Vicisti Galilaeae.

Other civil uses of music see in the five moods, l.i.c.i.

CHAPTER 111 Section 111

Of objections against the uses of civil music.

Seeing therefore that civil music, with her several uses, are useful for men, allowed by God, agreeable to nature, and practised by the godly for their comfort; how cometh it to pass, that they are altogether disallowed by some, and accounted unmeet to be used at all? Because, say they they are but vanities, which are commonly so abused, that they do unto many, more harm, than good.

That they are vanities, it cannot be denied: for all that we do, and all that we have, and we ourselves, are vanities. [Eccles 2.4 & 5: Ecclesiastes] The building of goodly houses, the making of fine gardens and orchards, are vanities: [v.8: Ecclesiastes 2] the silver and gold which we possess, yea and all our [15: Ecclesiastes 2.15] wordly wisdom, are vanities: and yet, I suppose, there is no man of them so vain; that he would rather be without these vanities, than have them. Nay our musical prophet telleth us more, that not only our actions and possessions are vanity, but even the authors and owners of them also. [Ps. 39.6] Verily every man living is altogether vanity.

And, for the abuse of these vanities, surely the fault is no less in our old sages that suffer it, than if fond younglings that do it.

Temeritas⁶² est videlicet florentis aetatis, prudentia senectutis.

We know that youth knoweth not to moderate and govern itself: reason and judgement in that age are weak; appetite and affections strong: so that they can hardly keep or find the mean; but are apt, with

the least temptation, to fall from good to evil, from evil to worse, and by degrees (if they be not restrained) from worse to worst of all. It behoveth therefore, the grave elders and chief men of each place, to endeavour, by all means, the preventing and reforming of abuses: first by [Ephes 6.4: Ephesians] bringing up their children in nurture and admonition of the Lord: that in their hearts they may abhor the thing that is evil: then, being present at their set meetings, to see that they demean themselves civilly and modestly in their sports, without all rude speech and behaviour: and that they take times allowed and convenient for such exercise: (for although there be [Eccles. 3.4: Ecclesiastes] a time / to dance, Page 130 as well as a time to mourn; yet all times are not fit for it) and in these convenient times, to leave off in time convenient, that the sun may be witness of their conversation and parting: and those that they find incorrigible or refractory, to repel from the fruition of that contentment, which they can be content, instead of a thankful acceptance, so ungratefully to abuse; and that to the spoil of themselves and their fellows. But wholly to prohibit that which God permitteth, and, for the abuse of some, to debar all from the use of this delightful and healthful recreation; is to do as that angry Lacedaemonian, who commanded the vines of his country to be grubbed up, because some would be drunk with the fruit thereof. Do you not think, he might have done better, to cut down the vice, and let the vines grow?

I, but (they reply) how shall we be able to do any good with our unstable youngsters, so long as those debauched Ballad-makers

and dance-makers (the avowed vassals of Asmodeus), not content, with their own uncleanness to do him homage and fealty, spend their time and strain their wits, to draw as many other as they can, into the same condemnation: and the one with obscene and filthy words, the other with immodesty and shameless gestures, strive whether shall have the precedence, in leading their silly proselytes headlong into hell? But indeed the match between these twain is so unequal, that this strife may soon be ended. It is not like that of the [Horat Sat. 1.1. Satyra 7: Horace, Satires] two sword-players, of whom the proverb is, Non melius commissus fuit cum Bitho Bacchius⁶³: Nor that of the [Menalcas & Dametas Eclog.3: Virgil] two shepherds contending for the mastery in extemporal poesy: who did so equalise one another that Palaemon knew not which to prefer, but was fain to pass this indifferent sentence, Et vitula tu dignus; et hic.....

But here the odds is such, that an indifferent Palaemon will easily be resolved, and adjudge the Calf to the Balladers: who daily do their master much more service, than their mates do: prostituting their base and pestilent merchandise, not only at such public merriments; but also in private houses, yea and openly in the streets, and market-places: where they have their factors, who vent it boldly without any blushing.

For answer, It is true that those you blame are the principal/ Page131 Architects of all the mischief: they are the inventors and contrivers of the plot: but it is their sordid agents (the mercenary minstrels) that put the stratagems of them both in execution: they are the instruments, to publish the filthy songs of the one; and to teach

the filthy fashions of the other. And these, it is in your power that are but inferior magistrates, or otherwise men of worth, to reform. If you find fault, that they say or do that which is contrary to good manners, which tendeth to the corrupting of youth, or the offending of modest ears and eyes, haply they will be ashamed: but if you sharply rebuke them; (knowing in what case the law hath left them) doubtless they will fear to offend eftsoons in that kind.

But (thanks be to God) these impure Buffoons (whether it be that they are not now permitted, as formerly, to defile the Press; or that they themselves are, at last, ashamed of their stale ribaldry; or that the people, waxing more modest, will no longer endure it;) begin, methinks, to wear away; and there ariseth, in their stead a better generation: our Marlowes⁶⁴ are turned into Quarleses. Haply they have found more and more solid mirth and delight in honest conceits, and witty urbanity; than in all wanton and immodest jests, or any kind of obscene scurrility, For indeed there is no true mirth without honesty: and therefore the experienced King-Preacher joineth them together. [Eccles. c.3.12: Ecclesiastes] I know (saith he) that there is no good with the sons of men; but for a man to rejoyce, and to do good in his life.

And for the dance-makers, even they also (whether it be that they are restrained by the pious magistrate, and checked by the awful looks of austere authority; or that the people, growing into a more civil carriage, begin to loath their slabbering guises; or that they themselves are so wearied in their foul ways, that,

like tired jades, they can go no further) give now nothing so much cause of offence, as formerly; when modest maids and matrons were often fain to sit out, not knowing how, for shame to partake with their rude associates.

CHAPTER 111 Section IV

EPILOGUS

Wherefore (ingenuous readers) all things rightly weighed, page 132
 there is no sufficient cause, that we should willfully deprive
 ourselves of these permitted comforts; but rather take heed that we
 provoke not God to deprive us of them: as the Jews often did with
 their wickedness and apostacy: so [Vid. Ose 2 15 etc in c 3 s 1:
 Butler, p 120] turning their mirth into mourning, and misery. Let us
 not therefore be like that [Ps. 78.9] faithless and stubborn generation:
 (a generation that set not their heart aright, and whose spirit
 cleaved not steadfastly unto God.) nor like the profane godless
 heathen: [Epeph 4.19: Ephesians] who being past feeling did give
 themselves over unto lasciviousness; to work all uncleanness, even
 with greediness. But let us consider that we are Christians: unto
 whom the grace of God hath appeared, [Titus 2.12: Titus] teaching us
 that, denying ungodliness and worldly lusts, we should live (a)
 sobrie, juste, pie, (soberly, righteously, and holily) in this
 present world: holily in respect of God, righteously in respect of
 our neighbour, and soberly in respect of ourselves. This our
 sobriety, as at all times, so chiefly in our pastimes, is to be used:
 that by intemperance and luxury we abuse not our liberty, nor pollute
 our honest mirth, with any kind of turpitude or lasciviousness: which
 are things in themselves so odious, that they by common verdict both
 of good and bad, of godly and profane, they are condemned. For
 lasciviousness in dancing, derived from the wanton Iones to the Romans,

in their idle prosperity, even [Horat. Car. 1.3. Ode 6: Horace,
Odes] their own poet could tax it, as an open enemy to modesty,
chastity and chivalry.

Motus doceri gaudet (b) Ionicos
Matura virgo: & fingitur artibus
Jam nunc: & incestos amores
De tenero meditatur ungui. &c.

Et. mox ibidem

Non his Juventus orta parentibus

Infecit aequor sanguine Punico. & c. /

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For lasciviousness in singing, that [St. Augustine Exposit Ps. 18:
Augustine, Psalms] holy father doth thus bewail it:

Quam multi mali & luxuriosi scienter cantant digna auribus suis &
cordibus, novimus & dolemus. Sciunt enim se cantare flagitia: &
tamen cantant tanto libentius, quanto immundius: quoniam tanto se
putant debere fieri laetiores, quanto fuerint turpiores. The
reason of this complaint he giveth in another place: [Tom. 9
de Decem chordis: Augustine, de Decem Chordis] Talibus etenim
turpitudinibus cantionum, animi humani illecti enervantur & decidunt
a virtute: & propter ipsas turpitudines postea sentiunt dolores: &
cum magna amaritudine digerunt quod cum dulcedine temporali biberunt.

And for the lascivious authors of this lasciviousness, (the
degenerated crew of debauched Buffoons) that generous true poet,⁶⁵
in the person of Urania, doth thus reprove and exhort them:

[Dubartas in Urania, quatrain 44: see Bartas]

O Profane Writers, your lascivious rhyme
Makes our best Poets to be basely deemed,
As Jugglers, Jesters, and the scum of time:
Yea, with the Vulgar, less than these esteemed.

You make chaste Clio a light wanton Minion,
 Mount Helicon a stews: your ribaldry
 Makes prudent parents (strict in their opinion)
 to bar their children reading poetry.

The chain of verse was at the first invented
 To handle only sacred mysteries,
 With more respect: and nothing else was chanted,
 For long time after, in such poesies.

So did my David, on the trembling strings
 Of his divine harp, only sound his God:
 So mild-souled Moses to Jehovah sings
 Jacob's deliverance from th'Egyptians rod.

So Deborah and Judith in the camp,
 So Job and Jeremi with cares oppressed,
 In tuneful verses of a various stamp,
 Their joys and sighs divinely sweet expressed.

To this purpose speaketh [Locor. commun Classis 3 c.3 Parag 25:
 see Martyr, Peter] Martyr: first shewing the divine / original, Page 134
 and laudable uses of true poesy; and then inveighing against the
 shameful apostacy of some lewd poetasters: who having given
 themselves over to all manner of luxury and uncleanness, make no
 other use of their wit and art, but to proclaim their own fame, and,
 by their alluring charms, to draw others after them into the same
 perdition. Sciendum est veteres & cum gratis Deo agerent, et
 cum ab eo aliquid impetrare niterentur, communibus votis carmina
 quaedam solennia consuevisse adhibere. Et sane poesis initia
 sua hinc habuit: eamque donum Dei fuisse non irem inficias: sed
 id optarim, ut pura ac casta inter homines retineretur. Id vero
 propterea dico, quoniam immundi quidam et impuri homines illam

foedissime conspurcarunt; dum cantum et versus ad lascivas libidines, et quaevis turpia dejiciunt. Quorum carmina, ut elegantia et bene latina fint; Christianis tamen auribus sunt prorsus indigno, neque adolescentibus deberent ullo modo proponi: qui eum ad vitia satis propensionis habeant; ad eos impellendos et inflammandos, novis ignibus et arietibus non est opus. Versus huius generis, animorum Sirenes jure dici possunt: quibus juvenes auscultantes, vix fieri potest quin naufragium faciant".

[In Martiale castrato: Martial⁶⁶] Perditorum itaque horum Nehulonum ordes (ne prestantes Juventutis Christianae indoles, diutius in perniciem inquinare queant) ex illorum scriptis expurgare, (sicuti jam factitari coeptum est) opus sane esset principibus dignum Christianis.

It were therefore a happy thing (ingenuous readers) that all these dangerous stumbling-blocks (at which we often see our children (our dearest children) to stumble and fall) were quite removed out of their ways; that in their wholesome and necessary recreations, they might, without let, walk safely and upright. In the mean space, (till this public good may be hapily effected) let us, in the fear of God, so much the more circumspectly look unto our foot-steps; lest that, which should have been for our good, be made unto us an occasion of falling. Let us in all our sports, avoid the false delights of lasciviousness: which do so enervate and enfeeble the powers both of body and mind; that they who are once infected therewith, do hardly ever after prove good for anything but / page 135 are an offence to God, a scandal to good men, and in the end

ruin to themselves: only with this advantage, that (like those who (c) had their hearts wounded) they die laughing. Yea let us in our whole conversation eschew evil and do good: let us be zealous in the service of God, abhorring sacrilege and superstition: let us be faithful in the love of our neighbours, abhorring robbery and oppression: and let us so use the transitory pleasures of this life that we lose not the permanent joys of the life to come.

FINIS.

ANNOT

(a) Sobrie [Piscator in locum: Piscator]

Haec tria perpetuo meditare adverbia Pauli:

Haec tria sunt⁶⁷ vitae regula sancta tuae

(b) Motus Ionicos [Coment antiq: see Horace, Commentary]

1. saltationes lascivas & petulantes: instar Ionum, qui mollem saltationem, membrorum gestibus adinvenerunt. Which kind of Lasciviousness, Athenaus noteth to be commonly used. When the wine is in and the wit out. Ionicam saltabant inter pocula [Athenaeus l.14. c.5. Athenaeus]

(c) [Arist. de Partib animal l.3.c.10 Aristotle] Ictu trajecta praecordia in praeliis, risum attulisse traditum esse.

1. Butler consistently uses these two Greek terms for stringed and wind instruments.
2. Bandora: long-necked lute.
3. Orpharion: cittern family, flat back, six or seven pairs of strings (wire) The poor man's lute.
4. Cittern: guitar family, flat back, usually 4 pairs of wire strings, usually finger-plucked. Fig shaped. Cheap, easy to play, handy.
5. Gittern: medieval guitar, four gut strings, played with a plectrum.
6. Cymbal: from its context, akin to the dulcimer. The word has been used to describe the large member of the dulcimer family (c.t. Galpin: Old English Instruments of Music, Rev. R.T. Dart, pp 47-8, 173)
7. Psaltery: dulcimer, played with plectrum or fingers, not key hammer.
8. Dulcimer: played by small hand-held hammers.
9. Pipe = fife, or perhaps the pipe as used with a tabor.
10. Shalm = shawm: double-reed woodwind instrument. Grove V article points out that in Purcell's England English hautbois or waits = shawm, whereas French hautbois = oboe.
11. Cornet: woodwind instrument with cup mouthpiece.
12. Flute: transverse flute.
13. Claviorganum: an example survives in V & A Museum, made by Lodewijk Theeuwes, London, 1579, described in Catalogue of Musical Instruments V & A Museum H.M.S.O. figs. 16A,B,C and pages 48-49 (Vol 1 - Raymond Russell).
14. Butler makes several references to the organ but in his case mentions nothing which merits the title "new invented".
15. "Set" is a common expression for groups of musical instruments normally used together. Viols seem to have been unique in taking their collective name from the container in which they were stored, hence, "chest of viols". It is somewhat strange that Butler prefers the expression "set of viols".
16. See in Appendix A and also note 79 to the First Book.
17. Metalepsis: see note 148 to First Book.

18. See MARTYR in Appendix A
19. This section is very similar to Morley's on the same topic, [See mod ed. R.A. Harman, pp 290ff] not that Morley had any monopoly on the sentiments expressed, but one would have expected some change of attitude in 40 years.
20. Butler omits reference: it is to Franchinus, Bk. 3 c 15 see Appendix A.
21. Butler: The English Grammar... Oxford 1633.
See Appendix A & Appendix C.
22. Butler: Rhetoricae libri duo... Oxford 1597 etc.,
See Appendices A & C.
23. = thanksgiving.
24. = victory ode.
25. = bridal song.
26. = eulogy.
27. Butler was obviously no Hebrew scholar! Perhaps he was too devoted to the Authorised Version or King James Bible, 1611. The word "cherubims" appears in A.V. and in Book of Common Prayer: it gives an anglicized plural of Hebrew k'rubim which is already plural. See Stella Brook The Language of the Book of Common Prayer, pp 116 ff
28. = Assembly of the Church.
29. See note 32.
30. This is an ingenious suggestion the truth of which is very arguable. It may be that Butler simply states his own preference, but it is on record that cornetts were used to supply the deficiency of boys' voices since they blended well with the ensemble. Strings were certainly used in the Chapel Royal as the viol accompaniments to Gibbons' verse anthems testify. (See preface to Orlando Gibbons: Verse Anthems ed. David Wulstan E.E.C.M. Vol. 3. It seems, however, from records in H.C. de Lafontaine King's Music that wind music in the chapel was more usual.
31. See Note 32.
32. The distinctive modes of performance which Butler here notes to be explained in Tremellius (q.v. Appendix A) are of great antiquity. Hilary of Poitiers (315-367) in Prologus in librum Psalmorum [Migne Patrol Lat. IX, 244] gives the following.
 CANTICUS - Unaccompanied singing
 PSALMUS - Instruments playing
 Canticus Psalmi)
 Psalmus Cantici) ANTIPHONY (Instrument leads
 (Singing voices lead

32. cont'd. This is pointed out in Routley: The Church & Music p.46.
33. A Rhetorical figure in which each sentence or clause ends with the same word.
34. See Wither, George in Appendix A.
35. See "Butler & Du Bartas" by N.C. Carpenter in Bibliography of Articles.
36. St. Jerome (c 342 - 420) 1 of 4 great Latin Doctors of the Church.
37. Athanasius, Bishop of Alexandria (c 296-373) Greek.
38. Eusebius (c 260 - c340) Bp of Caesarea, "Father of Church History".
Butler gives wrong chapter reference: it ought to be c 17.
39. St. Hilary (c 315 - 367) of Poitiers.
40. St. Ambrose, (c 339-97) Bishop of Milan, one of four traditional Doctors of the Latin Church.
41. Socrates (c 380-450) known as "Scholasticus". Church historian.
42. St. Ignatius (c 35-c 107) Bishop of Antioch. Butler follows Socrates & Eusebius in claiming that he was the third Bp of Antioch after St. Peter, but according to Origen he succeeded Peter.
43. Theodoret (c 393 - c 458) Church historian.
44. St. Basil: Basilus Magnus (c 330-379) 1 of 4 great Greek Doctors of the Church. The extract which follows appears in both Hooker and Case.
45. St. Augustine (354-430) Doctor of the Church.
46. = Song of praise.
47. Epistrophe: see note 33.
48. This gives a fuller quotation from the letter of Martin Luther, already used in Book One. The sixteenth and seventeenth centuries were very convinced that music had such powers to ward off demons and allay diseases. Almost all the books which speak of music quote examples of these strange effects. Authors were certain that music had once had these powers and, one suspects, that they hoped the powers would return when the hidden secrets of ancient music were revealed.

49. i.e.: wind and stringed instruments.
50. Butler omits all reference to this quotation, but it appears in Ornithoparcus: Micrologus... 1517. Bk. 4.c.8. The lines are by Baptista Mantuan, one of the most popular poets of his day. Hawkins, p. 313, also quotes the piece.
51. = 6th oecumenical Council of the Church but the 3rd Council at Constantinople. 680-681 A.D.
52. = Aix la Chappelle: Should read Aquisgrano 816 A.D.
53. Burney, A General History... mod. ed. p. 421. note (a) quotes this same passage from Jerome.
54. Hawkins, A General History... mod. ed. p. 246 col. 2. quotes from tract Speculum Psallentium (12th century: BM) where following lines are attributed to St. Augustine.
"Non vox, sed votum: non musica sed cor
Non clamor sed amor sonat in aure Dei".
55. The Decretals form part of Corpus Iuris Canonici and may be seen in the edition of Hugo a Porta, Lyons 1548. See Appendix A.
56. Council of Laodicea: 380 A.D.
57. Butler imputes a rather specialised meaning to the word "consort". Both here and also on page 123 he implies that consort to him means what we would normally call broken consort, i.e. a collection of instruments of different types.
58. Haviland prints Gamma instead of Pi.
59. See William Byrd: Psalmes, Sonets and songs of Sadnes & Pietie... 1588, which also stresses the health-promoting properties of singing. Quoted in full in E.H. Fellowes, William Byrd 2nd. ed. pp 149-50.
60. Galen: the passage concerned is to be found in Caelius Rhodiginus Lectionum Antiquarum... See Appendix A.
61. = comely.
62. This comes from Cicero: De Senectute See Appendix A for exact reference.
63. Bithus & Bacchius were famous gladiators.
64. See "A Reference to Marlowe..." N.C. Carpenter in Bibliography Articles.

65. See "Charles Butler & Du Bartas" N.C. Carpenter in Bibliography, Articles.
66. Expurgated Martial was a popular book. T.W. Baldwin William Shakespeare's Small Latine & Lesse Greeke, vol.1. p. 550 records that James VI of Scotland was using as a schoolbook a volumn known as Martialis castratus.
67. Butler wrongly prints sunt for sint in the second line.

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